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“शोध-ऋतु” तिमाही पत्रिका में आलेख लेखक निम्न बिन्दुओं पर अवश्य ध्यान दें।

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1.Social Media and Its Influence on Linguistic Evolution

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The digital revolution has transformed communication, particularly through the widespread adoption of social media. Platforms have created new modes of interaction, giving rise to distinctive linguistic trends and practices. This paper attempts to explore the multifaceted impact of social media on linguistic evolution, examining how digital communication influences vocabulary, grammar, syntax, sociolinguistics and the emergence of new dialects with special reference to the English language. This paper draws upon scholarly research, linguistic theory and real-world examples. The discussions in the paper will demonstrate how social media is not only reshaping how we communicate, but also accelerating the evolution of the English language. Social Media refers to online platforms and tools that enables its users to create, share and engage with content and with each other. The communication takes place through networking and content sharing in various forms such as texts, images, videos and live streaming. We use social media for various purposes like personal communication, business marketing, entertainment, dissemination of ideas, information etc. The various social media platforms like Instagram, Facebook, Whatsapp, Snapchat, Youtube and many others are not only tools for sharing information, but also powerful forces in shaping vocabulary, grammar and style. But the real question is, to what extent has social media influenced the English language and has it been for better or for worse?

Social media as we see today is affecting the English language in five major areas: i. Vocabulary evolution ii. Changes in grammar and syntax iii. Cultural and linguistic exchange iv. Visual communication v. Educational implications

i.Vocabulary Evolution: Social Media has accelerated the vocabulary evolution of the English language as new words, phrases, slangs and terms get introduced regularly into English that reflect the contemporary culture and technology. Since people these days are glued to their phones consuming large amount of content / information through various sites/platforms, they consciously or sub-consciously pickup new words, phrases, abbreviations and understand the context in which they are used and facilitating the learning of language. New words and phrases-often called neologisms are created and shared quickly across platforms. Terms like selfie, ghosting, unfriend, hashtag, trending, Netizens, influencer were virtually non-existent before, yet they are now commonly used in everyday conversations. Similarly everyday words such as like, share, follow have acquired new connotations

in the digital context. Even several words such as Flash mob, Befriend and many other words have entered into dictionaries originating from social media. Further, social media doesn't just create new words, it also alters the meaning of existing ones. We see the appropriating of existing vocabulary, sometimes using a word with a different social media meaning other than its original meaning such as: Tablet, Stream, Viral, Feed, Thread etc. For example: the word. "friend" has shifted from being purely a noun to also being used as a verb like "Siddharth friended Rajesh on Facebook". Also, abbreviations, acronyms and initialisms like U, GN, LOL, ASAP, BRB (be right back), OOTD (outfit of the day), GOAT (greatest of all time), DIY, TTYL, BTW, DM etc. have also become part of our daily language. For instance, you call your friend and ask "Hey, send me the assignment topics, I need to complete it ASAP. Social Media users adopt slangs into their spoken language as they are popularized by the content creators or influencers. Slangs are also used to present oneself stylish and impressive, in other words to appear "Cool". Different generations have their own slang usage. For example: Millennials (early 1980s-late 1990's) use words like: Squad- A group of friends, Bae- before anyone else - used for a lady in a romantic relationship, Bomb/ nailed it/he killed it- Something that is extremely good, Swag- Charisma with a lot of attitude. GenZ (1997-2012) and Gen alpha (2010-2024) use words like: No cap-telling truth, Woke-being aware of social issues, Ghosting - the practice of ending a personal relationship by avoid someone on social media., Delulu – delusional, Solulu - Solution. A popularized as phrase- Delulu is solulu (Being delusional is the solution) meaning - to any problem delusion is a new solution. (lulu- a broad trend of using "lulu" as a suffix to create new words with a playful and optimistic connotation) Slay- to do something great, Flex-to show off, Rizz - Charisma, Shook-surprised, Sigma-a strong male, Sick- too good. Social media users often use Hashtags which are Sociolinguistic tools. They serve both functional and discursive roles. They categorize content (#travel, #foodie) while also enabling discourse communities (#MeToo, #BlackLivesMatter). Hashtags often function as metacommentary, adding irony or emphasis (#awkward, #mood).

ii.Changes in Grammar and Syntax: The structure of English has also been influenced by social media, particularly in terms of grammar and syntax. Platforms like twitter with their character limits or word limits to 280 words a tweet, have pushed users to be brief and this has led to the widespread use of informal writing. Users frequently omit punctuation, shorten words and even ignore capitalization often for stylistic or humorous effect. The informal nature of social media fosters syntactic innovation and deviation from standard norms. Repetitions for emphasis ("soooo good", "Yasss"),

strategic lowercase usage (“i’m tired”), and non-standard spellings (“werk”, “gurl”) are prevalent. Rather than indicating linguistic degradation, these patterns often mirror spoken language and signal identity or stance. Another aspect seen on Social media platforms is the encouragement of Multilingualism and Code-Switching. Social media enables and encourages multilingual communication. Users often engage in code-switching—the practice of alternating between languages or dialects—within a single post or thread. For example, a bilingual speaker using English and Kannada might post, “I’m so tired aadare nanu eega wodbeku” (“I’m so tired right now but I have to study”), similarly, one in English and Hindi, “This vibe is unmatched, yaar”. Digital platforms facilitate linguistic flexibility, particularly among bilingual users. Code-switching within posts reflects fluid linguistic competence and cultural intersectionality and hybridity. This relaxed approach to writing, while well suited to digital communication, has blurred the line between formal and informal English. Though some argue that this relaxed approach to language undermines proper grammar. On the other hand some believe, it reflects a creative, adaptive approach to language that mirrors real-life speech patterns.

iii. Cultural and Linguistic Exchange: Social Media breaks down geographical barriers and fosters cultural and linguistic exchange, this has resulted in a rich exchange of language culture. It facilitates in the exchange of cultural expressions and idioms, broadening the linguistic and cultural horizons of the people. This cultural crossover enriches the English language, making it more dynamic and diverse. Social Media connects people from diverse linguistic backgrounds, promoting the use of English as a global Lingua Franca and thereby encouraging non-native speakers to practice and improve their language skills. However it also raises important questions about authenticity and cultural appropriation. As users across the world adopt and adapt the terms from other dialects and languages, English becomes more inclusive but the original meanings and cultural significance of these words can sometimes be lost or diluted. For example the word ‘Guru’, in Hinduism and Buddhism refers to a spiritual teacher or guide. In English, however, it’s often used more casually to describe anyone considered as an expert in a particular field, such as a “marketing guru”, “advertising guru” etc.

iv. Visual Communication: The use of visual communication, ie. the visual elements in social media such as Emojis, GIFS and Memes along with Whatsapp stickers significantly have changed the way we use language. Emojis and Whatsapp stickers, help us to convey the tone, emotion and intentions in ways that text alone often cannot. Memes which combine images with brief text, create shared cultural references and can be used to express complex ideas in humorous and impactful ways.

These visual tools have become essential components of digital communication sometimes even replacing words entirely, adding a new layer of expression, allowing users to communicate quickly and effectively even across language barriers. Memes are another crucial component of online linguistic culture. A Meme is not just an image or phrase; it is a linguistic and cultural unit that evolves through repetition and variation. Memes often contain layered meanings, humor, and cultural references that require shared knowledge to decode. They represent a form of participatory culture in which users remix and reinterpret language creatively. Memes encapsulate linguistic creativity and cultural commentary. They contribute to linguistic evolution by popularizing phrases (“That’s sus”, “I’m dead”, “It’s giving...”, “No cap”) that quickly enter colloquial speech and even influence offline communication. As a result, new communication styles evolve set by the influence of content creators. Beyond written English, social media impacts spoken English too, certain phrases with specific accents or speech rhythms from viral videos that also contribute to evolving pronunciation trends among the young generation. Social media also influences pronunciation and speech patterns. Social media also influences pronunciation and speech patterns. Language on social media becomes a powerful tool for identity formation, negotiation, and community building. Language on social media is instrumental in identity construction. Users curate their digital personas through linguistic choices, such as adopting slang, using inclusive language, or aligning with subcultural vernaculars. Online communities (e.g., K-pop fans, gamers, meme creators) develop distinct lexicons and discursive norms, reinforcing group identity.

v. Educational Implications: The influence of social media on English also extends into education. On the one hand, educators express concern that students may become too reliant on informal language and struggle with formal writing, because of the usage of abbreviations, slangs and emojis which are obstacles to master traditional grammar and vocabulary. Educators have expressed concern that students increasingly import online shorthand into academic writing which can lead to loss of originality/authenticity. Additionally, the transitory nature of social media posts raises questions about the documentation and preservation of digital language for future study. It may also lead to lack of professionalism in formal conversations. Last but not least, the generational gap- previous generations may fail to understand and keep up with evolving words leading to a communication gap. On the other hand, with digital platforms of teaching, teachers connect with students and make learning more engaging and relevant through informal English too. Therefore, there are a lot of challenges and criticisms regarding the influence of social media on English. Despite its creative potential, the linguistic impact of

social media is not without controversy. Critics argue that social media degrades language standards, promotes shallow communication diminishes grammatical accuracy, and diminishes writing skills. However, such critiques often overlook the adaptability and resilience of language. Far from eroding language, social media can be seen as reshaping it in new and unpredictable ways. One of the positive elements to come out from this is the implications for Linguistic Research. Social media offers vast data for corpus-based studies, sentiment analysis, and computational linguistics. Platforms like Twitter enable real-time tracking of lexical trends, syntactic shifts, and discourse practices. This opens new avenues for empirical research on language change. Social media offers a rich laboratory for understanding contemporary language change. As technology continues to evolve, so too will the language associated with it. The rise of AI chatbots, voice assistants, and the metaverse introduces new linguistic environments that blend speech, text and interactivity. Social media's influence on language is likely to expand, particularly as younger generations, raised in digital culture, redefine communication norms. Linguistic evolution will increasingly be driven not just by geography or class, but by digital community affiliation and platform-specific practices.

Thus, in the present, Social Media has emerged as a powerful force in the ongoing evolution of language. It has introduced new vocabulary, reshaped grammar and syntax, fostered global linguistic exchange and even created new visual modes of communication. It has introduced new ways of speaking, writing and interacting that reflect broader social changes. It would be fair to state that rather than diminishing language, social media enriches it making it more expressive, inclusive and dynamic. While challenges remain in terms of linguistic standardization and education, the opportunities for creativity, identity formation and cultural exchange are immense. As the digital world continues to evolve, so too will the language that defines it.

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2.Cyber Tools And The Rise Of Informal Communication: A Linguistic Shift

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Introduction:-Cyber tools are digital tools operated by individuals to pilot the internet or utilize it for a determined cause. They refer to digital platforms, applications, and technologies that permit communication through internet or other electronic means (physical tools). These tools have modified the way individuals and masses interact, easing both formal and informal exchanges. The upsurge of these tools has impacted on how language is used in habitual communication, leading to remarkable shifts in both linguistic practices and social interaction. The evolution of language in digital spaces has significantly impacted business communication, fostering a shift towards informalisation and pithiness. Tools like email, instant messaging, and groupware (e.g., Slack, Microsoft Teams) encourage swifter and more casual exchanges. This has guided the way to the use of abbreviations, jargons, and emojis, creating a more casual tone in professional context. As businesses enfold themselves with these digital tools; communication is becoming more individualized and interactive, reflecting extensive societal swing towards informal, instant, and changing communication styles. This study aims to analyse the influence of cyber tools on business communication, focusing on the rise of informal language and linguistic shifts. It examines how platforms like email and messaging apps shape communication styles, exploring their effects on employee interactions, organizational culture, and long-term impact on the business environment.

Cyber Tools And Their Influence On Communication: Social media has become an indispensable part of our lives in today's cyber epoch. The rise of social media platforms has significantly remodelled the way we communicate as it has obscured the line between formal and informal communication. Platforms such as WhatsApp, Twitter, and Instagram have redefined language use, impacting both personal and professional communication. WhatsApp, for instance, has encouraged instant messaging culture, where users rely on abbreviations (e.g., "lmk" for "Let me know", "aka" for "Also known as"), emojis, GIFs, reactions and voice notes instead of structured, formal writing. This has created a more conversational, casual tone even in professional spaces. Users are sliding to communicate through visual elements (images, reels, stickers, and memes) from written words to a mix of images, captions, and interactive articles. Platforms like Twitter (now X) enforce crispness and clarity due to character limits, pushing users to be more concise. This has led to widespread use of shortened words, acronyms,

and hashtags to convey messages effectively. Many social media users blend multiple languages in a single conversation, creating a form of digital code-switching. This is especially common in multilingual societies, where people mix English with their native language (e.g., “Let’s go Yaar, Do one thing, do the needful,. Etc” in Hinglish*). Cyber tools have accelerated the creation and spread of internet slang (e.g., “slay,” “OOO-Out of office,” “ghosting”, “FOMO”). These terms, often evolving through youth culture, memes, or online communities, have started influencing spoken language, strengthening the dynamic, evolving nature of informal communication. Social media platforms have transfigured communication, driving a shift toward informality, multimodality, and linguistic innovation. While this encourages creativity and comprehensiveness; it also raises questions about language standardization, professional etiquette, and long-term impact on formal writing skills.

Evolution Of Jargon In The Digital Age-Jargon refers to unique words or expressions used by a particular group of people. It helps in quick and meticulous communication within a profession, hobby, or community. While jargon improves efficiency among insiders, it can create confusion for outsiders who are unfamiliar and naive with certain terms. In the digital age, jargon has spread beyond professional arena and now, it includes words from online spaces like social media, gaming, and technology. Digital jargon is evolving rapidly, making it hard for traditional dictionaries to keep abreast.

Cyber-Specific Jargon vs. Traditional Jargon-Traditional jargon developed over long periods in fields such as Medicine, Law, and Engineering. These terms were mostly anchored and used in professional settings. Cyber-specific jargon, on the other hand, changes expeditiously and spreads faster through the internet. For example, words like “cloud storage,” “firewall,” and “phishing” are now commonly understood because of digital technology. Meanwhile, slang from social media, such as “DM” (direct message) and “BTW” (By the way), are used in daily conversations. Unlike traditional jargon, cyber jargon is informal and often blends into mainstream language. Online gaming has introduced new jargon, which is widely used even outside gaming communities. Terms like “nerf” (to weaken a game feature) and “GG” (good game) are now familiar to many. Similarly, memes contribute phrases that quickly gain popularity, such as “rickrolled” (tricked into watching a video) or “based” (being confident in one’s opinion). Tech slang, often used by programmers and developers, include terms like “debug” and “script.” All these sources contribute to the ever-changing language of the digital world, making jargon a central part of modern communication.

The Spike In Jargon Usage Due To Cyber Tools-Increased Informal and Context-Dependent Language: The rise of digital communication tools has

led to a more informal style of communication. Unlike traditional business or academic writing, digital interactions are often casual and fast-paced. People use jargon, slang, and abbreviations based on the context of the conversation. For example, in work chats, someone might say “ping me” instead of “contact me.” This shift has made communication more efficient but also more dependent on shared knowledge, making it harder for outsiders to understand certain conversations.

Shortened Words, Acronyms, and Emojis as New Linguistic Norms: Abbreviations and acronyms have become a major part of digital communication. Terms like “LOL” (laugh out loud), “BRB” (be right back), and “IMO” (in my opinion) are widely recognized. Emojis also play a crucial role in digital jargon, replacing words with symbols to express emotions or actions. For instance, a thumbs-up emoji can replace “okay” or “approved.” These shortcuts save time and space, especially in text messages and social media posts. However, their overuse can sometimes lead to misunderstanding, especially among people from different generations or backgrounds.

Impact on Workplace and Professional Communication: While jargon can help in rapid communication, its excessive use in the workplace can lead to perplexity. Employees from different age groups or cultures may struggle to understand modern tech slang. For example, a senior employee might not know what “AFK” (away from keyboard) means in a virtual meeting. Moreover, informal jargon can sometimes make professional communication seem unprofessional. Organizations must find a balance between using jargon for efficiency and maintaining clarity for employees.

Linguistic Consequences Of Digital Jargon Proliferation-The increased use of digital jargon has blurred the boundaries between formal and informal communication. In professional emails or business meetings, people now use casual phrases like “Let’s circle back” instead of “Let’s discuss this later.” Social media has also influenced formal writing, with business professionals using hashtags or emojis to engage audiences. While this shift makes communication more relatable, it also risks reducing professionalism in certain settings.

Misinterpretations and Generational Gaps-One major issue with digital jargon is that not everyone understands it in the same way. Different generations, cultures, and industries may interpret terms differently. For example, younger employees might say “ghosting” (ignoring messages) to describe a lack of response, while older employees may not understand the reference. Misinterpretations can also happen when jargon is translated across languages, leading to confusion in global businesses.

Language Standardization vs. Fluidity in Business Communication-Traditional business communication

follows standardized rules, ensuring clarity and professionalism. However, digital jargon constantly evolves, making language more fluid. This flexibility allows for creativity and adaptability, but it also challenges businesses trying to maintain consistency in communication. Companies must decide whether to embrace new jargon or stick to traditional language norms. A balanced approach is needed to ensure that messages remain clear and inclusive while keeping up with modern communication trends.

Future Implications Of Linguistic Shifts-Language is always changing, and the way people communicate in business is no different. The use of jargon—special words used by a particular group—has a strong effect on how businesses interact. As communication styles evolve, businesses must find ways to adapt while maintaining clarity, professionalism, and ethics.

How Businesses Adapt to New Communication Styles

As industries grow and technology advances, new words and phrases become common. Companies must stay updated with these changes to remain competitive. Many businesses adopt modern jargon to sound innovative and appeal to younger audiences. However, too much technical language can confuse customers and employees. To handle this, businesses must balance the use of new terms with clear communication. Training programs, simple language policies, and customer-friendly explanations can help organizations keep up with linguistic shifts without losing clarity.

Ethical and Professional Boundaries in Digital Interactions:

With the rise of digital communication, professionals often use casual language in emails, messages, and online meetings. While this makes interactions feel more natural, it can sometimes haze the line between professional and informal speech. Jargon, when overused in digital spaces, can create misunderstandings, exclude certain people, or even make messages seem misleading. Ethical communication means using words that everyone can understand, ensuring honesty, and avoiding language that manipulates. Businesses must set clear guidelines to maintain professionalism while allowing for natural communication in digital spaces.

The Role of AI in Regulating and Shaping Language Evolution:

Artificial intelligence plays a growing role in how language develops. Many companies use AI tools to analyse customer interactions, suggest responses, and even filter out unclear or unnecessary jargon. AI-powered grammar checkers and chatbots help ensure that messages are easy to understand. However, AI must be used carefully. While it can improve communication, relying too much on it can remove the human touch from business interactions. It is important to strike a balance between using AI for efficiency and keeping genuine, clear conversations. The way businesses communicate is

changing due to new words, digital interactions, and AI influence. While jargon is useful in some cases, too much of it can create barriers in communication. Companies must adapt wisely, maintaining professionalism and clarity in their messages. Ethical guidelines and AI tools can help manage these changes, but human judgment remains essential. In the future, businesses that use language effectively will have stronger relationships with customers, employees, and partners.

CASE STUDIES: case 1 -As part of Business Communication practical, we decided to conduct a survey in the class to explore the impact of jargon usage on understanding and interpersonal communication. The study aimed to assess whether jargon contributed to effective conversations or led to misinterpretation and confusion. The class was divided into two groups. The first group received a passage filled with jargon, while the second group received the same content in simple language. Both groups were then asked a series of comprehension-based questions. Afterwards, we conducted one-on-one interviews and a questionnaire-based assessment to understand students' personal preferences in this regard. The results from the comprehension test were striking. Over 70% of the students in the first group struggled to grasp the core message. Many of them misinterpreted key points or skipped parts of the text entirely due to difficulty in understanding. On the other hand, more than 85% of the students in the second group were able to comprehend the message accurately and respond confidently. This confirmed that jargon, when overused, leads to confusion rather than clarity. Through the one-on-one interview conducted regarding why individuals choose to incorporate jargon into their conversations it was conclusive that some used jargon or complex words to appear more intellectual, authoritative and confident particularly in professional or academic settings. A good number of students revealed that they used jargon not to impress others but to cover up their insecurities about their natural way of speaking. Some lacked confidence in their articulation skills, while others feared being judged for using simple or casual language. **1.Bar Chart (Left):** Comprehension test results showing that students who read the simplified passage had significantly better understanding than those who read the jargon-heavy passage. **2.Pie Chart (Right):** Breakdown of why students use jargon either to appear more intellectual (“Show-Offs”) or to mask insecurities in communication (“Insecure Communicators”).

Case 2-The Jargon Barrier – How Complex Language Created an Inharmonious Work Culture X co. LTD, specializing in business consulting, conducted an internal study to assess the impact of jargon usage on workplace communication. The study was initiated after HR received multiple complaints from employees about feeling

excluded during meetings and team discussions. Reports suggested that excessive use of jargon in everyday business conversations was creating an atmosphere of non-inclusion, groupism, and miscommunication.

Employees were divided into two broad groups: a. Jargon-heavy Communicators b. Plain Language Communicators. The study found that employees who frequently used jargon tended to form their own groups. They bonded better with colleagues who had a similar style of communication and often disregarded those who used simpler language. This led to unspoken groupism, where certain employees felt more connected and involved in discussions, while others felt left-out. Many employees in the “Plain Language Communicators” group reported feeling intimidated or hesitant to contribute in meetings due to the fear of sounding “less intellectual” than their jargon-heavy colleagues. This caused a divide, where employees with strong but jargon-free communication skills felt sidelined and undervalued. Another significant finding was that employees who used jargon frequently were perceived as more competent and knowledgeable by senior management. Final Thought-Jargon may add a sense of sophistication, but when overused, it creates unnecessary barriers. True communication is about being understood, not about sounding impressive. X CO. Ltd case study is a reminder that in business, clarity drives success—not complexity.

CONCLUSION: In today’s world, where digital tools shape the way we communicate, businesses face both opportunities and hindrances. While technology has made communication brisker and more effectual, it has also subscribed to a surplus of jargon usage, making it harder for messages to be understandable and impactful. Overuse of technical language can alienate audiences and reduce engagement. Clarity, simplicity, and authenticity remain the foundation of effective communication. Digital tools are neutral facilitators—how we use them determines their impact. Striking a balance between efficiency and human connection is crucial for long-term success. To cut through the noise and foster meaningful interactions, businesses should prioritise Clarity and Simplicity, Know Audience, wise usage of digital tools, encourage open discussion and most importantly balance speed with thoughtfulness. The future of business communication will be shaped by a blend of technology and human insight. As automation and AI-driven tools continue to progress through, they will aid in modernising communication but should not replace the nicety of human expression. The companies that prosper will be those that use digital advancements to support, not eclipse their ability to connect, empathize, and engage authentically. Ultimately, communication is not just about transmitting information; it’s about building relationships.

3.The importance of Pre-Editing and Post-Editing in Translation

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Introduction

1.1 Background- Globalization has increased the importance of good translations. Trade relations and diplomatic relations have increased manifold across the globe. So, the barriers put forward by languages has to be overcome with the help of effective translations. Good translations should satisfy the cultural expectations of the target language group. Machine Translations have revolutionized the field of translation but the machines have not reached a level of perfection and satisfaction that the human translator can easily achieve. The most essential aim of any good translation is to ensure clarity of meaning and to avoid all kinds of confusion. The final text must be free of errors and ambiguous expressions. That is why various pre-editing and post-editing techniques are important to ensure to refine the original text and to produce a final copy that is free of all the errors and confusions. The readability of the final product is the most important factor in this regard, and the translator must be able to see things from the point of view of the reader and his cultural context. This paper explores the impact of pre-editing and post-editing techniques and explain their impact and challenges faced by the translator.

1.2 Problem Statement- Machine translated texts can continue to contain errors and ambiguities. Sometimes such texts are not suitable to be sent to different cultural and business environment. Wrongly translated texts can cause serious legal and financial issues to organization. We need high quality text at the lowest cost possible. Whenever machine translations are used, sufficient level of pre-editing work has to be done to ensure the machines to understand the work properly. After the machine work is over, the post-editing techniques can refine the final text by removing errors and ambiguities overlooked during the machine operation. However, the details of these activities need careful examination and synthesis.

1.3 Research Objectives- This research aims to: (1) Find out the actual role of pre-editing process. (2) Examine the possibilities of post-editing techniques. (3) Judge the final effect of pre-editing and post-editing activities synchronized properly. (4) Find out the challenges and limitations of machine translations.

1.1 Research Questions- (1) How does pre-editing increase the quality of translation? (2) What are the requirements of a professional translation process? (3) What are the main issues faced by translators? (4) What changes can be brought by an efficient editing process? **1.1 Significance of the Study-** Translation can change the business environment by creating documents that are free from

ambiguous and confusing meanings. Professionally trained translators can easily change meaningless first copies into beautifully phrased and semantically coherent final copies. Instead of avoiding modern technology, a good translator can make use of all the possibilities of machine translation method and refine the copy once the software finishes its work.

Literature Review-2.1 Pre-Editing in Translation–The process of pre-editing is used to improve clarity and consistency. Machine translations can be improved by proper pre-editing work because they reduce errors, confusing phrases and complex syntax. (O'Brien, 2006).

Pre-editing techniques include:1.Cutting long sentences to smaller and more meaningful ones.2.Checking terminologies and jargons and make sure they suit the context.3.Avoiding 'beautiful language' and to make it more objective and businesslike.**2.2 Post-Editing in Translation**–Post-editing involves the refinement of the machine generated copy by removing grammar mistakes and cultural issues. grammatical correctness, coherence, and cultural appropriateness. Sometimes, part of the post-editing work can be done with the help of machines to increase speed of delivery (Tatsumi, 2010).**There are two types of post-editing:**1.Light post-editing, makes a quick copy which is free of errors.2.Full post-editing, involves extensive revisions to reach a level of perfection demanded in the new cultural environment to which the text is sent. **2.3 The Combined Role of Pre-Editing and Post-Editing**–If possible, both pre-editing and post-editing activities can be combined to reach a level of perfection that is needed to professionally perfect copies. For example, García (2015) found that pre-editing reduced machine translation errors by 35%, thereby minimizing the effort required for post-editing.

Research Methodology-3.1 Research Design–This study uses both qualitative analysis of case studies and quantitative evaluation of translation accuracy achieved before and after pre- and post-editing stages.**3.2 Data Collection**–1.Comparing the role pre-editing and post-editing in percentages of total work. 2.Error analysis in post-edited texts to measure improvement**3.3 Data Analysis Techniques**–1.Defining errors from the angle of cultural appropriateness. 2.Study of time saved through pre- and post-editing methods.3.Comparison of human vs. machine translation outputs.

Findings and Discussion-1.1The Role of Pre-Editing in Translation–The findings show that pre-editing can help in increasing the efficiency of the machine translation work by 30%. **1.2-The Role of Post-Editing in Translation**–Post editing was considered essential because machine translations contain many errors and culturally inappropriate phrases. **1.3Comparison of Different Translation Approaches**1.Human translation is more accurate but not always possible. 2.Machine translation

with post-editing is the best solution.3.Pre-editing and post-editing combined produce the best results for the text. **Few examples of pre-editing:**1.A thirsty crow was flying through a forest, looking everywhere for water. Finally, he saw a pot with some water at the bottom, but his beak couldn't reach it. The crow didn't give up. He looked around and noticed some pebbles on the ground. The clever crow started dropping the pebbles into the pot one by one. Slowly, the water rose higher and higher until it was close enough for him to drink. The crow finally quenched his thirst and flew away happily.Moral of the story: You can solve any problem if you think smart and don't give up!ಬಾಯಾರಿದ ಕಾಗೆಯೊಂದು ಕಾಡಿನ ಮೂಲಕ ಹಾರಿ ನೀರಿಗಾಗಿ ಎಲ್ಲೆಡೆ ಹುಡುಕುತ್ತಿತ್ತು. ಕೊನೆಗೆ, ಕೆಳಭಾಗದಲ್ಲಿ ಸ್ವಲ್ಪ ನೀರು ಇರುವ ಮಡಕೆಯನ್ನು ಕಂಡಿತು, ಆದರೆ ಅದರ ಕೊಕ್ಕಿನಿಂದ ಅದನ್ನು ತಲುಪಲು ಸಾಧ್ಯವಾಗಲಿಲ್ಲ. ಕಾಗೆ ಬಿದರಿಲ್ಲ. ಸುತ್ತಲೂ ನೋಡಿದಾಗ ನೆಲದ ಮೇಲೆ ಕೆಲವು ಬೆಣಚುಕಲ್ಲುಗಳನ್ನು ಗಮನಿಸಿತು. ಬುದ್ಧಿವಂತ ಕಾಗೆ ಒಂದೊಂದಾಗಿ ಬೆಣಚುಕಲ್ಲುಗಳನ್ನು ಮಡಕೆಗೆ ಹಾಕಲು ಪ್ರಾರಂಭಿಸಿತು. ನಿಧಾನವಾಗಿ, ನೀರು ಹೆಚ್ಚು ಹೆಚ್ಚು ಮೇಲಕ್ಕೆ ಏರಿತು, ಅದು ಅವನಿಗೆ ಕುದಿಯಲು ಹತ್ತಿರವಾಗುವಷ್ಟು ಹತ್ತಿರವಾಯಿತು. ಕಾಗೆ ಕೊನೆಗೂ ತನ್ನ ಬಾಯಾರಿಕೆಯನ್ನು ನೀಗಿಸಿಕೊಂಡು ಸಂತೋಷದಿಂದ ಹಾರಿಹೋಯಿತು.ಕಥೆಯ ನೀತಿ: ನೀವು ಬುದ್ಧಿವಂತರೆಂದು ಭಾವಿಸಿದರೆ ಮತ್ತು ಬಿಟ್ಟುಕೊಡದಿದ್ದರೆ ನೀವು ಯಾವುದೇ ಸಮಸ್ಯೆಯನ್ನು ಪರಿಹರಿಸಬಹುದು! **Edited 1**A thirsty crow was flying through a forest, looking everywhere for water. Finally, he saw a pot with some water at the bottom, but his beak couldn't reach it. The crow didn't give up. He looked around and noticed some stones on the ground. The clever crow started dropping the pebbles into the pot one by one. Slowly, the water rose higher and higher until it was close enough for it to drink. The crow finally quenched his thirst and flew away happily.Moral of the story: If you think smartly and don't give up, you can solve any problem.ಒಂದು ಬಾಯಾರಿದ ಕಾಗೆ ಕಾಡಿನ ಮೂಲಕ ಹಾರಿ ಎಲ್ಲೆಡೆ ನೀರನ್ನು ಹುಡುಕುತ್ತಿತ್ತು. ಕೊನೆಗೆ, ಕೆಳಭಾಗದಲ್ಲಿ ಸ್ವಲ್ಪ ನೀರು ಇರುವ ಮಡಕೆಯನ್ನು ಕಂಡಿತು, ಆದರೆ ಅದರ ಕೊಕ್ಕಿನಿಂದ ಅದನ್ನು ತಲುಪಲು ಸಾಧ್ಯವಾಗಲಿಲ್ಲ. ಕಾಗೆ ಬಿದರಿಲ್ಲ. ಅದು ಸುತ್ತಲೂ ನೋಡಿದಾಗ ನೆಲದ ಮೇಲೆ ಕೆಲವು ಕಲ್ಲುಗಳನ್ನು ಗಮನಿಸಿತು. ಬುದ್ಧಿವಂತ ಕಾಗೆ ಒಂದೊಂದಾಗಿ ಕಲ್ಲುಗಳನ್ನು ಮಡಕೆಗೆ ಹಾಕಲು ಪ್ರಾರಂಭಿಸಿತು. ನಿಧಾನವಾಗಿ, ನೀರು ಹೆಚ್ಚು ಹೆಚ್ಚು ಮೇಲಕ್ಕೆ ಏರಿತು, ಅದು ಕುದಿಯಲು ಸಾಕಷ್ಟು ಹತ್ತಿರವಾಯಿತು. ಕಾಗೆ ಕೊನೆಗೂ ತನ್ನ ಬಾಯಾರಿಕೆಯನ್ನು ನೀಗಿಸಿಕೊಂಡು ಸಂತೋಷದಿಂದ ಹಾರಿಹೋಯಿತು.ಕಥೆಯ ನೀತಿ: ನೀವು ಜಾಣತನದಿಂದ ಯೋಚಿಸಿದರೆ ಮತ್ತು ಬಿಟ್ಟುಕೊಡದಿದ್ದರೆ ಯಾವುದೇ ಸಮಸ್ಯೆಯನ್ನು ಪರಿಹರಿಸಬಹುದು. **2**.While the sun dipped below the horizon, painting the sky in hues of orange and purple, and the crickets began their nightly chorus, the couple sat on the porch, sipping their tea and sharing stories of their lives, their hearts filled with a quiet contentment.ಸೂರ್ಯನು ದಿಗಂತದ ಕೆಳಗೆ ಮುಳುಗುತ್ತಿದ್ದಂತೆ, ಆಕಾಶವನ್ನು ಕಿತ್ತಳೆ ಮತ್ತು ನೇರಳೆ ಬಣ್ಣಗಳಲ್ಲಿ ಚಿತ್ರಿಸುತ್ತಾ, ಮತ್ತು ಕ್ರಿಕೆಟ್‌ಗಳು ತಮ್ಮ ರಾತ್ರಿಯ ಪಲ್ಲವಿಯನ್ನು ಪ್ರಾರಂಭಿಸಿದಾಗ, ದಂಪತಿಗಳು ಮುಖಮಂಟಪದಲ್ಲಿ ಕುಳಿತು, ಚಹಾವನ್ನು ಹೀರುತ್ತಾ ಮತ್ತು ತಮ್ಮ ಜೀವನದ ಕಥೆಗಳನ್ನು ಹಂಚಿಕೊಳ್ಳುತ್ತಿದ್ದರು, ಅವರ ಹೃದಯಗಳು ಶಾಂತ ತೃಪ್ತಿಯಿಂದ ತುಂಬಿದ್ದವು. While the sun dipped below the horizon, painting the sky in hues of orange and purple, and the crickets began their nightly chorus, the couple sat on the anteroom, sipping their tea and sharing stories of their lives, their hearts filled with a quiet contentment.ಸೂರ್ಯನು ದಿಗಂತದ ಕೆಳಗೆ ಮುಳುಗುತ್ತಿದ್ದಂತೆ, ಆಕಾಶವನ್ನು ಕಿತ್ತಳೆ

ಮತ್ತು ನೇರಳೆ ಬಣ್ಣಗಳಲ್ಲಿ ಚಿತ್ರಿಸುತ್ತಾ, ಮತ್ತು ಕ್ರಿಕೆಟ್‌ಗಳು ತಮ್ಮ ರಾತ್ರಿಯ ಪಲ್ಲವಿಯನ್ನು ಪ್ರಾರಂಭಿಸಿದಾಗ, ದಂಪತಿಗಳು ಮುಂಭಾಗದ ಕೋಣೆಯಲ್ಲಿ ಕುಳಿತು, ಚಹಾವನ್ನು ಹೀರುತ್ತಾ ಮತ್ತು ತಮ್ಮ ಜೀವನದ ಕಥೆಗಳನ್ನು ಹಂಚಿಕೊಳ್ಳುತ್ತಿದ್ದರು, ಅವರ ಹೃದಯಗಳು ಶಾಂತ ತೃಪ್ತಿಯಿಂದ ತುಂಬಿದ್ದವು.

3.nypunya school of excellence-ನೈಪುನ್ಯಾ ಶ್ರೇಷ್ಠತಾ ಶಾಲೆ, Nypunya school of excellenceನೈಪುನ್ಯಾ ಸ್ಕೂಲ್ ಆಫ್ ಎಕ್ಸಲೆನ್ಸ್ 4.The castaways built small huts where they spent much of their time.

ಒಂದು ಜನರು ಸಂರಕ್ಷಿಸಿದ ಗುಡಿಸಲುಗಳನ್ನು ನಿರ್ಮಿಸಿಕೊಂಡರು, ಅಲ್ಲಿ ಅವರು ತಮ್ಮ ಹೆಚ್ಚಿನ ಸಮಯವನ್ನು ಕಳೆಯುತ್ತಿದ್ದರು.The stranded people built small huts where they spent much of their time.ನಿಲುಕಿಕೊಂಡ ಜನರು ಸಂರಕ್ಷಿಸಿದ ಗುಡಿಸಲುಗಳನ್ನು ನಿರ್ಮಿಸಿಕೊಂಡರು, ಅಲ್ಲಿ ಅವರು ತಮ್ಮ ಹೆಚ್ಚಿನ ಸಮಯವನ್ನು ಕಳೆಯುತ್ತಿದ್ದರು. 5.The finish line was crossed by the zooming car.ಜೂಮ್ ಆಗುತ್ತಿದ್ದ ಕಾರು ಅಂತಿಮ ಗೆರೆಯನ್ನು ದಾಟಿತು, The finish line was crossed by the speeding car.ವೇಗವಾಗಿ ಬಂದ ಕಾರು ಅಂತಿಮ ಗೆರೆಯನ್ನು ದಾಟಿತು.

Post Editing-1. Feeling confident, the hare decided to take a nap under a tree while the tortoise kept going, step by step. When the hare woke up, he was shocked to see the tortoise crossing the finish line. The tortoise had won the race!ಆತ್ಮವಿಶ್ವಾಸದಿಂದ, ಆಮೆ ಮುಂದುವರಿಯುತ್ತಿರುವಾಗ, ಮೊಲವು ಮರದ ಕೆಳಗೆ ನಿಡ್ಡೆ ಮಾಡಲು ನಿರ್ಧರಿಸಿತು, ಹೆಜ್ಜೆ ಹೆಜ್ಜೆಗೂ. ಮೊಲ ಎಚ್ಚರವಾದಾಗ, ಆಮೆ ಅಂತಿಮ ಗೆರೆಯನ್ನು ದಾಟುತ್ತಿರುವುದನ್ನು ನೋಡಿ ಅದು ಆಘಾತಕ್ಕೊಳಗಾಯಿತು. ಆಮೆ ಓಟವನ್ನು ಗೆದ್ದಿತು!ಆತ್ಮವಿಶ್ವಾಸದಿಂದ, ಆಮೆ ಹೆಜ್ಜೆ ಹೆಜ್ಜೆಗೂ ಓಡುತ್ತಿರುವಾಗ ಮೊಲವು ಮರದ ಕೆಳಗೆ ನಿಡ್ಡೆ ಮಾಡಲು ನಿರ್ಧರಿಸಿತು. ಮೊಲ ಎಚ್ಚರವಾದಾಗ, ಆಮೆ ಅಂತಿಮ ಗೆರೆಯನ್ನು ದಾಟುವುದನ್ನು ನೋಡಿ ಆಘಾತಕ್ಕೊಳಗಾಯಿತು. ಆಮೆ ಓಟವನ್ನು ಗೆದ್ದಿತು!

2.One day, a dog found a big, tasty bone. He was so excited that he grabbed it and ran to find a quiet spot to chew it in peace. While crossing a river, he looked down and saw his reflection in the water. But the silly dog thought it was another dog with another bone! Greedy for more, the dog barked to snatch that “other” bone. But as soon as he opened his mouth, his own bone dropped into the water and sank. The poor dog lost it all and had to go home with nothing.ಒಂದು ದಿನ, ಒಂದು ನಾಯಿಗೆ ಒಂದು ದೊಡ್ಡ, ರುಚಿಕರವಾದ ಮೂಳೆ ಸಿಕ್ಕಿತು.

ಅದು ತುಂಬಾ ಉತ್ಸುಕವಾಗಿ ಅದನ್ನು ಹಿಡಿದು ಶಾಂತವಾದ ಸ್ಥಳವನ್ನು ಹುಡುಕಲು ಓಡಿತು. ನದಿಯನ್ನು ದಾಟುವಾಗ, ಅದು ಕೆಳಗೆ ನೋಡಿದಾಗ ನೀರಿನಲ್ಲಿ ತನ್ನ ಪ್ರತಿಬಿಂಬವನ್ನು ಕಂಡಿತು. ಆದರೆ ಆ ಮೂರ್ಖ ನಾಯಿ ಅದು ಮತ್ತೊಂದು ಮೂಳೆ ಇರುವ ಮತ್ತೊಂದು ನಾಯಿ ಎಂದು ಭಾವಿಸಿತು! ಹೆಚ್ಚಿನದಕ್ಕಾಗಿ ದುರಾಸೆಯಿಂದ, ನಾಯಿ ಆ "ಇನ್ನೊಂದು" ಮೂಳೆಯನ್ನು ಕಸಿದುಕೊಳ್ಳಲು ಬೊಗಳಿತು. ಆದರೆ ಅದು ಬಾಯಿ ತೆರೆದ ತಕ್ಷಣ, ತನ್ನದೇ ಆದ ಮೂಳೆ ನೀರಿಗೆ ಬಿದ್ದು ಮುಳುಗಿತು. ಬಡ ನಾಯಿ ಎಲ್ಲವನ್ನೂ ಕಳೆದುಕೊಂಡಿತು ಮತ್ತು ಏನೂ ಇಲ್ಲದ ಮನೆಗೆ ಹೋಗಬೇಕಾಯಿತು.

Conclusion and Recommendations-The texts above show that the fine tuning of the text before translating or doing the same after translation considerably improves the quality of both the source text and the target text respectively.A proper combination of pre-editing and post-editing activities can give good results in creating a beautiful and objective final copy. Future research should

also look into the possibilities of Artificial Intelligence in all stage of the editing process.

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4. Print to Pixel: The Transformation of English Literature in the Digital Era

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Introduction–Literature has been a fundamental aspect of human culture for centuries, serving as a repository of knowledge, a vehicle for cultural expression, and a means of communication. With the invention of the printing press, books were found everywhere. For many centuries, writers portrayed the lives of people and society via poetry, novels, dramas and paintings. While considering the mid-1800s literature, a demand for novels and books arose on a larger scale. The eighteenth-century recorded Dickens's Pickwick Papers on an average that sold up to 35,000 copies per month, and the Old Curiosity Shop sold 100,000 copies in a month. This was because during the eighteenth century when the rise of the novel became prominent, people including the illiterate working class, concentrated on informal readings. Previously, a poet or storyteller or a novelist acted as a mediator who brought society's insights into the lives of people into the limelight. The accessibility of books was at its peak until the creation of digital literature. In the modern era, characterized by rapid technological advancements and globalization, the role of literature has evolved to meet the changing needs of society. This transformation has fundamentally altered conventional literary practices, facilitating the emergence of novel and inventive narrative techniques. The digital age has revolutionized the way literature is created, consumed, and disseminated (Bolter, 2001; Hayles, 2007; Lanham, 1993; Manovich, 2001; McGann, 2001). The hard reality is that very few students enjoy studying and teaching literature; reading, analyzing, and interpreting a literary work can be a time-consuming and arduous endeavor, particularly for those who are not enthusiastic readers. How can educators inspire students to engage with literary works and cultivate critical thinking in an era dominated by digital narratives, where interactions are often reduced to a mere click on a keyboard? This challenge appears daunting; however, integrating printed materials with diverse online resources may enhance the learning experience.

This paper examines the diverse effects of the digital revolution on English literature, concentrating on significant aspects such as the emergence of digital fiction, the evolving landscape of literary publishing, the role of artificial intelligence in creative writing, and the impact of digital platforms on literary reception. This study seeks to elucidate the evolution of literature concerning technical breakthroughs and the impact of digital media on our engagement with texts. The paper underscores the imperative for literary academics, educators, and readers

to reevaluate the conceptual underpinnings of literature in the digital era. In an age where the digital realm is transforming every aspect of human life, literature finds itself at a critical juncture, ready to adapt and evolve in response to the evolving demands of an increasingly digitalized world (Bolter, 2001; Hayles, 2007; Lanham, 1993; Manovich, 2001; McGann, 2001; Ong, 1982). Similar to how the printing press revolutionized knowledge dissemination in the past, the digital age is fundamentally reshaping the landscape of literature (Pinsky, 2002; Rheingold, 1993; Tabbi, 2010). As we embark on this digital journey, literature must navigate unexplored territories, using technology to redefine storytelling, access, and engagement while preserving the timeless essence of literature as an art form (Wardrip-Fruin & Montfort, 2003; Galloway, 2004; McCosker et al., 2017; Kirschenbaum, 2008; Annette Vee, 2016; Fitzpatrick, 2011; Siemens & Schreibman, 2008; Sayers & Hayles, 2019; Unsworth, 2000; Rettberg, 2014; Moulthrop & Kaplan, 2019). **The rise and evolution of digital literature**–Simon Groth asserts that “digital literature aims to demonstrate innovation and creativity in storytelling for digital media and new trajectories in contemporary literary practice influenced by technology.” Digital literature, sometimes called electronic literature (e-lit), includes texts that depend on digital technology for their development, storage, and distribution. This revolution represents not only a change in media but also a fundamental reorganization of narrative frameworks, authorship, and reader engagement. The advent of hypertext fiction, interactive narratives, AI-generated literature, and multimodal storytelling has disrupted the norms of print literature, necessitating a critical reassessment of literary theory and interpretation.

The emergence of digital literature: Historical and technological underpinnings–The experimental hypertext narratives of the late 20th century laid the foundation for digital literature. Michael Joyce's *Afternoon, a Story* (1987) and Shelley Jackson's *Patchwork Girl* (1995) exemplify the possibility of nonlinear storytelling using linking frameworks, enabling readers to traverse different narrative pathways. The emergence of the internet and improvements in computing technologies significantly expedited the dissemination of digital texts, resulting in the development of interactive fiction, digital poetry, and literary gaming experiences. Bolter and Grusin's idea of remediation (1999) posits that new media do not supplant existing media but instead reconfigure them, a viewpoint essential for comprehending how digital literature has assimilated and altered classic literary forms. The 21st century has experienced a proliferation in digital storytelling modalities, enabled by social media, smartphone applications, and artificial intelligence. Platforms like Wattpad, Amazon Kindle Direct Publishing, and

interactive narrative applications like Episode and Twine have democratized literary creation, enabling both amateur and professional writers to publish and disseminate their work with unparalleled ease. The emergence of AI-generated writings, including OpenAI's GPT models, prompts significant inquiries regarding authorship and originality within the digital literary domain. Katherine Hayles (2008) asserts that digital literature should be perceived not merely as a textual artifact but as a dynamic interplay between human cognition and computational processes, underscoring the transformative influence of technology on literary creativity.

The changing dynamics of literary publishing -The evolution of literary publishing in the digital age has profoundly changed the methods of literature production, distribution, and consumption. Traditional publishing, once controlled by print media and gatekeeping entities like major publishing houses and literary agents, has experienced a significant transformation due to the rise of digital platforms, self-publishing frameworks, and artificial-intelligence-driven content generation.

The transition from conventional to digital publishing -For centuries, literary publishing adhered to a hierarchical and selective model in which established publishers curated literature based on editorial criteria, marketability, and cultural relevance. This structure conferred credibility and guaranteed literary excellence, yet it frequently marginalized voices beyond the established literary canon. The emergence of digital publication has altered this approach, enabling writers to circumvent traditional publishing gatekeepers. The emergence of e-books, print-on-demand technologies, and online distribution platforms like Amazon Kindle Direct Publishing (KDP), Smashwords, and Apple Books has enabled authors to self-publish their works with considerable ease.

The role of artificial intelligence in the future of literary publishing -The integration of artificial intelligence (AI) with literary output is one of the most disputed advancements in digital publishing. AI-driven content production, facilitated by tools such as OpenAI's GPT models, has obscured the distinctions between human and machine writing. AI-assisted writing is progressively used in journalism, content marketing, and fiction, prompting essential inquiries regarding creativity, intellectual property, and the significance of human authorship in a digital literary environment. Although AI presents prospects for increased productivity and creative collaboration, some contend that it may lead to the monetization of literature, prioritizing content generation for engagement over artistic expression. Moreover, as AI-generated texts inundate digital publication platforms, the difficulty of differentiating between human-authored and machine-generated literature emerges as a critical domain of academic investigation.

Issues and Challenges in digital publishing -The emergence of self-publishing

platforms has enabled independent authors, although it has also resulted in market oversaturation and quality control challenges (Thompson, 2012). Notwithstanding the advantages presented by digital publishing, significant problems persist: Quality and Editorial Standards—Traditional publishing entities provide editorial supervision to guarantee literary superiority. On the other hand, self-publishing and internet platforms frequently exhibit insufficient editing standards, resulting in apprehensions regarding diminishing literary quality. Sustainability for Authors—Although digital platforms provide novel opportunities for literary revenue, they concurrently engender financial volatility. Subscription models, advertisement-supported publishing, and algorithmic promotion generate an erratic cash stream for authors. Digital Rights Management (DRM)—The ease of digital reduplication has increased concerns about plagiarism, unlawful distribution, and piracy. Digital Rights Management (DRM) technologies aim to protect intellectual property; however, they also create restrictions to access, leading to ethical debates surrounding digital rights ownership. Linguistic Diversity—While digital publication has broadened worldwide literary engagement, market dynamics frequently favour dominant languages, especially English, perpetuating linguistic disparities in literary distribution.

Conclusion -With the changing interest in culture and human values, literature overshadowed the depletion of the print culture in the nineties with the rise of digital technologies. Digital publishing has enabled diverse voices, broadened international readership, and brought novel storytelling methods. Nonetheless, it has also elicited apprehensions regarding quality control, economic viability, and ethical publication standards. As literary publishing evolves, researchers, writers, and industry stakeholders must critically evaluate the impact of digital technology on the production and reception of literature. Future studies should investigate the convergence of technology, creativity, and literary scholarship, analyzing how AI, big data analytics, and blockchain technology may further transform literary publishing. The forthcoming challenge is to reconcile the accessibility and innovation of digital publishing with the preservation of literary integrity and ethical publishing norms. In the digital era, literature is a dynamic and evolving phenomenon—no longer restricted to the printed page but intricately connected to the always-shifting realm of digital media.

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5.Creative Writing and Publishing in the Age of AI and New Media

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Introduction:- Creative writing is the art of writing that conveys ideas, thoughts, and feelings in creative and unique works. It is of various kinds, such as: Fiction: Flash fiction, short stories, novels Poetry: Sonnets, free verse, haikus Playwriting: Scripts for theatre, film, or television Creative nonfiction: Biographies, memoirs, essays. Narrative is the most important element of creative writing. A good narrative engrosses the reader's interest by inducing tension, building characters that the readers can relate to, and framing interesting plots. Dialogue, environment, and developing characters are significant elements in building interesting experiences for the readers. Creative writing is also characterized using figurative language, metaphors, and imagery to animate words on the page. The second important element of creative writing is voice. The voice of the writer dictates the voice and tone of the work, making it unique from the rest. The voice reflects the attitude, personality, and opinion of the writer, enabling the readers to connect with the narrative on a personal basis. Authors find their voice and develop their writing voice through experimentation and practice. Creative writing also fosters imagination and critical thinking. Authors are pushed to attempt different viewpoints, challenge conventional beliefs, and cover intricate issues. It is an expression that allows people to express their emotions and ideas in a manner that appeals to their audience.

1.Key Aspects of Creative Writing-Imagination:

Ability to create new worlds, characters, and situations. Originality: A distinctive voice, viewpoint, and style. Craft: Use of literary devices such as metaphor, imagery, and dialogue. Emotional resonance: Ability to motivate and touch the emotions of readers.

2.Benefits of Creative Writing-Self-expression:

Creative writing is an expression of self, ideas, feelings, and experiences. Stress relief: Creative writing will be used regularly as a release from stress and emotions. Improved communication skills: Creative writing enhances writing, speaking, and listening. Personal development: Encourages creativity, empathy, and critical thinking. Publishing, as historically understood to be the process of creating and disseminating content to the public, has been revolutionized by the advent of artificial intelligence (AI) and emerging media technologies. Traditional publishing was largely related to print media, including books, newspapers, and magazines. The digital age, however, has driven publishing beyond the traditional perimeter to make content accessible across digital media, websites, social media, and e-books.

Evolution of Publishing-The transition from print to digital media has democratized the publishing process. Self-publishing sites, e-book stores, and sharing websites have empowered independent writers, artists, and companies to find a global readership without requiring traditional middlemen. This has resulted in an explosion of voices and ideas and has dismantled the barriers that previously limited content creation to powerful institutions. As new media and AI keep developing, the publishing sector is set to change even more. Adopting these technologies holds the promise of increased creativity, expanded audience, and new forms of storytelling in the digital world. But achieving a balance between technological innovation and ethical publishing strategies will be the key to directing the future of publishing. Publishing has been transformed by the rise of artificial intelligence (AI) and the proliferation of new media platforms. The old publishing, with its print media and human editorial touch, is being augmented and replaced by AI technology that generates content programmatically, makes personalized recommendations, and optimizes delivery. The publishing sector is witnessing a deep and transformative change with the emergence of Artificial Intelligence (AI) and new media technology. Conventional publishing, depending more on physical labour like editing, typesetting, and delivery, is currently being transformed by computerized systems, digital networks, and algorithm-based content creation. AI-related technologies like natural language processing (NLP), machine learning, and content suggestion algorithms have overhauled how content is being created, organized, and received.

New media platforms such as social media, online publications, and electronic books have redirected attention from print to digital material. These offer real-time interaction, customized content presentation, and multimedia support, addressing the changing tastes of contemporary consumers. AI tools can process reader patterns, forecast trends, and create customized content based on predictive analysis, improving audience connection and content appropriateness. In addition, AI allows for the automation of editing, translation, and fact-checking tasks, greatly cutting production time and expense. It also gives authors and publishers data-driven insights, which can inform more intelligent marketing and distribution decisions. Yet, the convergence of AI and new media also poses questions about data privacy, algorithmic bias, and the loss of human creativity in content production. With this changing environment, publishers need to adjust to the new dynamics by adopting AI and using new media platforms in order to stay ahead. The integration of AI with new media is transforming the future of publishing, providing unprecedented levels of innovation opportunity while presenting new ethical and creative challenges. Publishing has been revolutionized by

AI with the automation of tasks that had taken time and effort. AI algorithms can trawl through huge data sets to uncover trends in readers' preferences, enabling publishers to tailor content that will interest target readers. Natural Language Processing (NLP) technologies enable automatic generation of news articles, book reviews, and even artistic writing.

The shift from traditional publishing to new media has also led to the emergence of interactive and immersive storytelling. Augmented Reality (AR) and Virtual Reality (VR) technologies provide three-dimensional stories that engage readers at a different level. Rich e-books, with multimedia elements incorporated, offer an improved interactive and enriching reading experience. Artificial Intelligence (AI) and new media have revolutionized the publishing business with automation and primarily enhanced overall efficiency. AI applications carry out different operations like content generation, editing, formatting, and proofreading, which largely minimize labour and accelerate the process of publishing. Publishers are now able to concentrate on creative and strategic work, and AI ensures quality consistency and quick turnaround. AI largely minimized errors and created more content in volume with fewer errors. The second major contribution is personalization of content. AI algorithms browse the preference, behaviour, and interaction patterns of the readers to suggest content appropriate for each reader, thereby increasing readers' engagement and satisfaction. By presenting content relevant to individual readers, publishers are able to offer a more relevant and engaging reading experience. Personalization increases user loyalty and retention, ultimately getting publishers more readers and subscription rates.

Impact of AI and New Media on Creative Writing and Publishing Positive impacts:

(1)Increased Accessibility: Artificial intelligence and other new media tools have made it easy for the vast majority of people to access publishing platforms and post works easily.(2)Story Telling Modes: New media and AI technologies have also created new modes, including interactive fiction and virtual reality (immersive experience)(3)Enhanced Creativity: AI has been found to enhance creativity by helping writers create ideas and concepts, and write characters and stories, among others.(4)Effective Publishing: The application of AI in editing, proofreading, and formatting has reduced the amount of time and effort required, thereby making publishing more efficient.

Negative impacts:(1)**Job vulnerability:** The use of AI technology in tools can endanger writers, editors and publishers' employment since AI will replace them. (2)Standardized Content: Excessive reliance on AI tools is likely to lead to bulk standardization of content and form material for the majority of brands at the expense of creativity and uniqueness. (3)Authenticity and ownership

concerns: AI tools are suspected to worsen the gap between AI for content and intellectual possession and value in works of art, which pose as controversial.(4)Increased Technology Reliance: There is an increase in reliance on AI software that is exposed to critical risks in the publishing sectors as there are changes in the degrees of trust being placed on such systems.

Ongoing Developments of Creative Writing-Creative writing is an interdisciplinary art that allows authors to access their imagination and give voice to ideas in literary terms. It allows for the creation of original content through the marriage of creativity with structured narrative devices. Creative writing is a platform through which authors can convey emotions, describe places vividly, and connect with readers through prose, poetry, or drama.

Genres and Forms of Creative Writing: Creative writing encompasses several genres, such as fiction, non-fiction, poetry, and drama. Fictional writings, such as novels and short stories, allow writers to construct imaginative narratives and devise intricate characters. Non-fiction, on the other hand, permits writers to explore real-time experiences and observations and inject them with a personal or reflective tone. Poetry uses rhythmic language and figurative devices to establish feelings and bring imagery to life, while drama uses dialogue and action to bring stories to the stage or screen.

Plot Outline and Character Structure: Character development is one of the major contributors to creating a compelling and readable story. Well-developed characters have depth, such as personal motivations, conflicts, and arcs that readers can identify with. In addition to character development, plot structure is the foundation of creative writing. A good plot generally follows a narrative structure—exposition, rising action, climax, falling action, and resolution—providing direction for readers as they move through the story and sustaining tension and interest.

Use of Language and Imagery: Language in fiction is not just a vehicle for conveying meaning; it is a tool that can be employed to make people feel and create vivid images. Authors utilize metaphors, similes, and sensory descriptions to create a mood one can submerge in. Imagery and descriptive language enable readers to visualize scenes and empathize with characters, thus increasing their attachment to the work.

The Role of Voice and Perspective: A voice is a writer's unique expression of style, tone, and worldview. It makes their writing unique and forms a connection with the reader. Point of view or viewpoint also affects the reader by establishing how the story is being narrated—by a first-person narrator, a third-person omniscient narrator, or some other point of view.

The Significance of Revision and Refinement-The writing process of creative work does not end with the first draft. It requires revision and polishing to make it coherent, sharpen language, and enhance the story. Writers will

revisit their work to sharpen dialogue, eliminate inconsistencies, and enhance their story, ultimately developing a piece of work that brings out the intended message and feeling well.

Conclusion-Creative writing offers an avenue for artistic expression, encouraging writers to explore diverse perspectives, challenge conventions, and engage with their audience on a deeper level. Through imagination, careful crafting of language, and a commitment to revision, writers can create works that entertain, inspire, and provoke thought. Moreover, creative writing teaches discipline and perseverance. Writing, rewriting, and editing demand discipline and perseverance. Writers learn to deal with writer's block, self-doubt, and creative burnout, ultimately perfecting their craft through perseverance. The Intersection of AI and New Media has revolutionized the landscape of creative writing. AI-based software offers writers help in idea generation, editing, and content creation at a quicker rate, making them more efficient and innovative. However, while AI can pattern-scan and produce sensible prose, it is unable to replicate human depth, emotional nuance, and lived experience which are the essence of true storytelling. Similarly, new media platforms like social media, podcasts, and online publishing have revolutionized storytelling and consumption, providing a global platform to voices that have been marginalized for long.

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6.Revolutionizing English Language Teaching: The Transformative Role of Technology

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Introduction-However, with the rise of digital tools, educators can enhance lessons with multimedia content, interactive applications, and AI-driven language platforms. These resources not only improve comprehension but also create an immersive learning environment. Additionally, technology facilitates communication beyond the classroom, enabling learners to interact with native speakers and global learning communities. As education continues to evolve, the role of technology in ELT becomes increasingly vital in fostering a more efficient, engaging, and accessible learning experience. This paper delves into the various ways technology has transformed English language teaching, examining its impact on learning resources, communication, personalization, motivation, and assessment.

Access to Authentic and Diverse Learning Resources-Technology has greatly expanded access to high-quality, authentic, and diverse learning resources for English language learners. One of the most significant benefits of technology in ELT is the availability of a vast range of materials that cater to different learning levels and styles. Online platforms, such as YouTube, TED Talks, and podcasts, expose learners to native and non-native English speakers, helping them develop listening and comprehension skills. Additionally, e-books, blogs, and news websites provide students with ample reading material tailored to different proficiency levels. According to Warschauer, "The internet has revolutionized access to real-world materials, offering learners opportunities to engage with authentic texts and audiovisual resources in ways that were previously unimaginable" (Warschauer 2000). Digital libraries and open educational resources (OERs) provide free and easily accessible academic and non-academic content for learners. Platforms like Project Gutenberg, Open Library, and Google Books offer a vast collection of literary works, grammar guides, and language textbooks. Moreover, virtual reality (VR) and augmented reality (AR) applications create immersive language learning experiences by simulating real-life interactions. As Bax states, "The use of virtual and augmented reality in ELT enhances contextual learning, making language acquisition more meaningful and practical" (Bax 2003). These technological advancements help bridge the gap between theoretical learning and real-world application, making English language acquisition more practical and engaging.

Interactive Learning through Multimedia-Technology enables interactive learning through multimedia tools, such as videos, animations, and virtual simulations. These elements make lessons more engaging, catering to different learning styles—visual, auditory, and kinaesthetic. Language learning apps, such as Duolingo, Babbel, and Rosetta Stone, offer gamified learning experiences that keep students motivated and actively involved in their learning journey. Krashen argues that "Multimedia - supported learning facilitates comprehensible input, making language acquisition more effective by providing varied and engaging content" (Krashen 1982). Additionally, digital whiteboards and interactive e-books provide real-time engagement in classrooms, allowing teachers to incorporate multimedia content like embedded videos, quizzes, and hyperlinked resources. Moreover, AI-powered chatbots and virtual tutors offer interactive conversation practice, helping learners improve their speaking and listening skills in a safe, low-pressure environment. According to Chapelle, "The integration of artificial intelligence in ELT provides personalized, adaptive support that enhances learner autonomy and engagement" (Chapelle 2003).

Improved Communication and Collaboration-Digital platforms facilitate communication and collaboration among learners and instructors. Tools like Zoom, Microsoft Teams, and Google Meet enable real-time virtual classrooms where students can interact with teachers and peers worldwide. Discussion forums, blogs, and social media groups also provide spaces for learners to practice writing, exchange ideas, and receive feedback from a global audience. Blake asserts that "Online communication tools foster an interactive language learning environment, enabling meaningful exchanges beyond the classroom" (Blake 2008). Additionally, cloud-based collaboration tools such as Google Docs, Padlet, and Miro allow students to work together on writing assignments, presentations, and group projects in real-time, regardless of their location.

Personalized Learning and Adaptive Technologies-Technology allows for personalized learning experiences tailored to individual needs. AI-powered language tools, such as Grammarly and Quill Bot, provide real-time feedback on writing, helping students refine their grammar, vocabulary, and style. Adaptive learning platforms analyse learners' progress and suggest customized lessons and exercises to address their weaknesses. Egbert emphasizes that "Adaptive learning platforms provide data-driven insights to tailor instruction to the specific needs of each learner, improving learning efficiency" (Egbert 2005). Additionally, voice recognition software and AI-based chatbots engage learners in meaningful conversations, allowing them to practice speaking and listening skills at their convenience.

Enhancing Pronunciation and Speaking Skills-Speech recognition technology has made it easier for learners to improve their pronunciation and speaking skills. Tools like Google Assistant, Siri, and speech-to-text applications allow students to practice speaking and receive instant feedback. Language labs and AI-based pronunciation software help learners fine-tune their accents and develop fluency through interactive exercises. Levy states, "Speech recognition software has revolutionized pronunciation practice by providing immediate, targeted feedback on learner performance" (Levy 2009). Moreover, virtual conversation partners, AI chatbots, and language exchange apps enable learners to engage in real-life dialogue simulations, enhancing their confidence and conversational skills.

Gamification and Motivation-Gamification has become an integral aspect of technology-enhanced English language teaching, incorporating elements such as rewards, challenges, leaderboards, and interactive storytelling to engage learners. Digital platforms like Kahoot! Quizlet, and Duolingo employ gamification strategies to make learning more engaging and enjoyable. These tools enhance motivation, encourage consistency, and reinforce language concepts through repetition and instant feedback. According to Gee, "Gamification in language learning promotes intrinsic motivation, as learners become more engaged in problem-solving and achievement-oriented activities" (Gee 2003). Furthermore, research suggests that game-based learning fosters a sense of accomplishment, increasing learners' willingness to participate and persist in their studies (Deterding et al. 2011). As Prensky highlights, "Digital games create authentic, immersive learning experiences that stimulate cognitive engagement and language retention" (Prensky 2001). By leveraging gamification in ELT, educators can transform traditional classroom exercises into dynamic, interactive learning experiences that foster long-term language acquisition and learner motivation.

Facilitating Distance Learning and Self-Paced Study-Technology has revolutionized distance learning and self-paced study, making English language education more accessible to learners worldwide. Online learning platforms such as Coursera, Udemy, and edX offer structured English courses designed by leading universities and institutions, allowing students to learn at their own pace. Furthermore, mobile applications such as Duolingo and BBC Learning English provide learners with bite-sized lessons that they can complete at their convenience. According to White, "Distance learning platforms enable learners to develop their English skills independently while providing access to high-quality instructional content" (White 2003). Additionally, the rise of cloud-based learning management systems (LMS) like Moodle and Blackboard has facilitated asynchronous

learning, allowing students to access course materials, submit assignments, and engage in discussions with instructors and peers, regardless of their location. AI-powered learning assistants, such as chatbots and virtual tutors, further enhance self-paced study by providing immediate feedback and personalized recommendations based on learners' progress. As Benson highlights, "Self-directed learning in the digital age is supported by intelligent tutoring systems that adapt to individual learning styles and needs" (Benson 2011). With advancements in artificial intelligence, augmented reality, and virtual classrooms, distance learning continues to evolve, offering students flexible and efficient ways to master English at their own convenience.

Enhancing Cultural Competence and Intercultural Communication-Technology plays a crucial role in fostering cultural competence and intercultural communication in English language learning. Exposure to diverse cultural contexts allows learners to understand the nuances of language, including idiomatic expressions, slang, and cultural references. Digital platforms, such as YouTube, TED Talks, and online discussion forums, provide learners with real-life conversations, debates, and cultural insights from English-speaking communities worldwide. According to Byram, "Language learning is inseparable from cultural understanding, and technology enables learners to engage with authentic cultural content, fostering intercultural awareness" (Byram 1997). Language exchange programs and virtual pen-pal applications, such as Tandem and Hello Talk, connect learners with native speakers from different cultural backgrounds, allowing them to practice English while gaining insights into various traditions and social norms. Furthermore, virtual reality (VR) and augmented reality (AR) tools provide immersive cultural experiences, enabling learners to participate in simulated real-world interactions. As Thorne and Black suggest, "Digital environments expand intercultural communication opportunities, helping learners develop linguistic and cultural competence simultaneously" (Thorne & Black 2011). By integrating technology to support cultural competence, educators ensure that learners are not only proficient in English but also equipped with the cultural knowledge and communication skills necessary for global interactions.

Encouraging Critical Thinking and Creativity-Technology fosters critical thinking and creativity in English language learning by providing students with opportunities to analyse, synthesize, and produce content in diverse and engaging ways. Digital tools, such as blogs, podcasts, and multimedia storytelling platforms, allow learners to express their ideas creatively while developing their language skills. Applications like Flipgrid, Story bird, and Canva encourage students to create digital content, such as video reflections, interactive stories, and visual

presentations, which enhance their language proficiency and communication skills. According to Paul and Elder, "Critical thinking involves active engagement with ideas, questioning assumptions, and evaluating evidence—skills that technology-enhanced learning environments help cultivate" (Paul & Elder 2006). Online discussion forums, debate platforms, and collaborative projects challenge students to think critically about global issues, articulate their thoughts in English, and engage in meaningful discussions with peers from diverse backgrounds. Additionally, AI-driven writing assistants, such as Grammarly and Hemingway Editor, provide instant feedback on writing clarity and coherence, encouraging students to refine their arguments and improve their writing style. By integrating technology to develop critical thinking and creativity, educators empower learners to become independent thinkers and effective communicators in English.

Enhancing Writing Skills through Digital Tools-Technology has significantly improved the way learners develop and refine their writing skills in English. Digital writing tools such as Grammarly, Hemingway Editor, and Quill Bot provide instant feedback on grammar, punctuation, clarity, and style, helping learners enhance their writing accuracy and coherence. Additionally, AI-powered writing assistants offer suggestions for rephrasing, vocabulary enrichment, and structure improvement, making writing more polished and professional. According to Hyland, "Technology-supported writing instruction allows for process-oriented learning, where students receive immediate feedback and engage in iterative improvements" (Hyland 2003). Online collaborative platforms like Google Docs, Wikis, and discussion forums enable learners to work on writing projects together, fostering peer feedback and collaborative learning. Moreover, digital storytelling tools such as Story bird and Book Creator encourage creativity by allowing students to craft narratives, enhancing both their writing and storytelling skills. Blogging platforms and social media also provide learners with opportunities to write for a real audience, increasing motivation and engagement. By integrating these digital tools into ELT, educators can create a more interactive and supportive environment for developing strong writing skills.

Conclusion-Technology has significantly enhanced English language teaching by providing access to authentic resources, interactive learning tools, and personalized experiences. With the integration of digital platforms, AI-powered tools, and gamification techniques, learning English has become more engaging, efficient, and accessible. As technology continues to evolve, its role in language education will only grow, offering endless possibilities for improving teaching methodologies and student outcomes. According to Stockwell, "The continual advancement of digital tools will reshape the future of

language education, making it increasingly learner-centered and adaptive" (Stockwell 2013). By leveraging these digital tools, educators and learners alike can unlock new opportunities for language acquisition, ensuring that English education remains relevant and effective in the digital age.

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7.Reframing the Narrative: Emerging Trends in Contemporary Indian English Literature -Brunda.R.

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Introduction-Indian English literature has always been a dynamic and evolving field, reflecting the changing socio-political, cultural, and technological landscape of the country. While earlier literary works largely focused on themes of colonialism, nationalism, Diaspora, and historical retrospection, contemporary Indian English literature has expanded its scope to engage with new and urgent concerns. The rise of globalization, digitalization, and socio-political movements has given rise to narratives that explore digital culture, ecological consciousness, gender fluidity, caste politics, and redefined notions of identity. Modern Indian writers are increasingly experimenting with fragmented storytelling, hybrid genres, multilingual influences, and intertextuality, challenging conventional literary structures. The influence of the digital age, including social media and new modes of communication, has further transformed storytelling, offering fresh perspectives on contemporary experiences. This shift in literary expression reflects a larger global transformation where literature is not just a reflection of reality but an active participant in shaping socio-cultural discourses. This paper, "Reframing the Narrative: Emerging Trends in Contemporary Indian English Literature," aims to explore these emerging literary patterns, analyzing how contemporary Indian English writers are pushing the boundaries of traditional storytelling. By examining key themes and stylistic innovations, this study seeks to understand how literature interacts with a rapidly changing world. Additionally, a case study of Meena Kandasamy's Exquisite Cadavers will highlight how experimental storytelling techniques and politically charged narratives redefine Indian English literature, making it more relevant and impactful in today's globalized era.

Meena Kandasamy is a contemporary Indian writer, poet, and activist known for her bold and politically charged works that address issues of caste, gender, and social justice. Her writing blends personal and political narratives, challenging dominant power structures and questioning traditional literary forms. Kandasamy's works, including *The Gypsy Goddess* (2014) and *When I Hit You* (2017), showcase her commitment to feminist and anti-caste discourse, making her one of the most influential voices in contemporary Indian English literature. *Exquisite Cadavers* (2019) is a novel that experiments with form and narrative, blurring the boundaries between fiction and reality. The book is structured in two parallel columns—one side containing a fictional story and the other consisting of notes from the author's personal life,

revealing the influences behind the narrative. The novel reflects on the creative process, censorship, and the burden of political expectations placed on writers, making it a compelling example of how contemporary Indian English literature is reframing storytelling conventions. Through this case study, this paper will explore how Kandasamy's work exemplifies the emerging trends in contemporary Indian English literature, redefining the way narratives are constructed and interpreted.

Literature Review-The study of contemporary Indian English literature has seen a shift from traditional postcolonial narratives to experimental storytelling, intersectional identities, and politically charged themes. Scholars have explored how modern Indian writers navigate themes of globalization, gender, caste, and digital culture through innovative narrative techniques. This literature review examines existing scholarship on emerging trends in Indian English literature, experimental storytelling, and the works of Meena Kandasamy, particularly *Exquisite Cadavers*, to establish a foundation for this study.

1. Emerging Trends in Contemporary Indian English Literature-Recent literary criticism highlights how Indian English literature has moved beyond the postcolonial paradigm to incorporate diverse thematic and stylistic innovations. Scholars such as Priyamvada Gopal (2009) argue that contemporary Indian writers resist the constraints of postcolonial identity by engaging with global issues, while Sneharika Roy (2021) examines the role of multilingualism and hybrid genres in reshaping narratives. Digitalization, migration, and socio-political activism are increasingly central to literary discourse, with works reflecting the interconnected realities of the modern world. Mehrotra (2019) suggests that contemporary Indian English writers, including Kandasamy, Arundhati Roy, and Jeet Thayil, experiment with fragmented structures, metafiction, and non-linear storytelling. This shift reflects a departure from the realist mode, with new works embracing intertextuality, autofiction, and performative writing as literary tools.

Reframing the Narrative: Emerging Trends, Experimental Storytelling, and Political Consciousness in Meena Kandasamy's *Exquisite Cadavers*: Indian English literature has entered a transformative phase, moving beyond traditional postcolonial themes to engage with urgent contemporary concerns. With globalization, digitalization, and shifting socio-political landscapes, modern Indian writers are experimenting with fragmented storytelling, hybrid genres, and multilingual influences. One such example is Meena Kandasamy's *Exquisite Cadavers* (2019), a novel that challenges conventional storytelling by presenting fiction and personal reflections side by side. The novel serves as an exemplary case study of how Indian English literature is evolving to include

experimental narratives, self-reflexivity, and politically charged themes.

Fragmented Storytelling and Experimental Narratives-One of the most defining aspects of contemporary Indian English literature is the shift from linear storytelling to experimental structures. Kandasamy employs a dual-column format in *Exquisite Cadavers*, where the left side presents a fictional story about a young couple in London—Karim, a Tunisian filmmaker, and Maya, his British wife—while the right side consists of Kandasamy's personal reflections, inspirations, and commentary on the writing process. This innovative structure disrupts conventional narrative expectations, demonstrating how modern literature experiments with form. For example, early in the novel, she writes: "I am stealing moments from my life, transforming them into something else. This is my fiction, but they want my autobiography." This meta-commentary reflects the broader trend of blending fiction with reality, where contemporary writers resist being confined to a singular narrative or perspective. The novel challenges the expectation that Indian women writers must always write about their own trauma, reinforcing the idea that literature can be politically conscious without being autobiographical.

Globalization, Digitalization, and Multicultural Identities Another emerging trend in contemporary Indian English literature is the representation of globalization and digital influences. *Exquisite Cadavers* situates its protagonists in a cosmopolitan world, where Karim, a North African filmmaker, and Maya, a white British woman, navigate cultural complexities in London. Their relationship becomes a lens through which Kandasamy explores themes of racial identity, migration, and surveillance in the digital age. Kandasamy highlights how personal relationships are shaped by political forces, as seen in Karim's struggles as an immigrant filmmaker: "Karim's films are about people who are never seen, about conversations that are never heard, about stories that are never told." This reflects the invisibility of marginalized voices in mainstream narratives, a recurring theme in contemporary Indian literature. The novel mirrors real-world anxieties of surveillance, digital censorship, and the ways in which media controls narratives, making it a critical reflection of the modern world.

Political and Feminist Consciousness-A key trend in modern Indian literature is the intersection of gender, politics, and personal agency. Kandasamy is known for her feminist and anti-caste activism, and while *Exquisite Cadavers* is not directly about her, it still engages with feminist themes through Maya's character. Maya struggles with expectations placed upon her as a woman in an interracial marriage, echoing broader feminist concerns about autonomy and identity. One significant moment in the novel occurs when Maya confronts her sense of

invisibility: “She exists on the periphery of his frame, a blurred presence in his films, a silhouette in his world.” This passage symbolizes how women’s voices are often sidelined, a theme that resonates with contemporary feminist literature. By weaving personal, political, and fictional narratives together, Kandasamy highlights the evolving role of women’s experiences in literature.

The Role of the Author: Self-Reflexivity and Resistance—Self-reflexivity, or the author’s direct engagement with their own writing process, is another major trend in contemporary literature. Kandasamy consistently reminds the reader that *Exquisite Cadavers* is a constructed narrative, refusing to let it be misread as her autobiography. She challenges the assumption that women writers, particularly women of color, must always write about their own trauma. She states: “The story I write is only mine in the way a dream belongs to a dreamer. But they keep waking me up, demanding explanations.” This resistance to a singular identity or a fixed literary expectation mirrors a larger shift in contemporary Indian literature—writers are increasingly questioning the limits of representation and ownership of narratives.

Conclusion—Meena Kandasamy’s *Exquisite Cadavers* exemplifies the emerging trends in contemporary Indian English literature, including fragmented storytelling, self-reflexivity, political engagement, and feminist discourse. Through its experimental narrative structure, the novel challenges traditional storytelling conventions and interrogates the expectations placed on marginalized writers. The novel’s dual-column structure presents two parallel narratives—one fictional and the other deeply personal—disrupting linear storytelling and engaging readers in a metafictional experience. This aligns with global literary trends that question narrative authenticity and the role of the author. Additionally, *Exquisite Cadavers* challenges the assumption that Indian women writers must always write about personal trauma or socio-political issues; by embedding her own commentary alongside the fictional plot, Kandasamy makes storytelling itself a subject of critique. The novel further addresses themes of censorship, state surveillance, and political dissent, reflecting the growing presence of political consciousness in contemporary Indian English literature. This positions Kandasamy alongside politically engaged authors such as Arundhati Roy and Perumal Murugan, who use literature as a tool for resistance. The novel also highlights feminist and intersectional themes, particularly gender politics and the complexities of caste, class, and sexuality in modern India. By resisting traditional representations of women, *Exquisite Cadavers* offers a fresh perspective on feminist agency and creative independence. Moreover, the novel reflects the increasing influence of globalization, digital activism, and social media discourse on contemporary Indian English fiction. It challenges the boundaries between personal and political

narratives, mirroring the fragmented and interconnected nature of modern storytelling. As Indian English literature continues to evolve, these emerging narrative techniques and themes will shape its future, making it a critical space for redefining identity, storytelling, and resistance in a globalized world. *Exquisite Cadavers* stands as a testament to this literary transformation, proving that Indian writers are not only engaging with contemporary realities but also revolutionizing the way stories are told.

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8. Translation And Transcreation Bridging The Language Gap

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TRANSLATION-"The translation is rendering the meaning of a text into another language in a way that the author intended the text"-New Mark. "The activity or process of changing the words of one language into the words in another language which has the same meaning."-Cambridge Dictionary. A Latin word consists of two words Trans and Latum meaning "a carrying across" or "a bringing across". It means carrying the message between languages from one text to another, i.e. the source language to the target language. Translation is the process of transforming information from one Source Language (SL) or system to another comprehensive version of the Target Language (TL) without causing any loss of the original information. Translation is the window through which we know and understand the world culture. It leads to the enrichment of one's language as the ideas of the source language over time become a part of the target language. Translations allow different cultures to connect, interact, and enrich one another. Effective translation demands not only a comprehensive knowledge of the languages involved but also a strong familiarity with the cultural context and the specific needs of the audience to ensure that the text is meaningful in the new language. The significance and relevance of translation in our daily lives are multidimensional and extensive. Translation helps us learn about developments in the creative arts, education, literature, business, science, and politics. It is especially essential in legal, medical, and technical documents, as well as in general content, where accuracy is paramount. Some scholars define translation as an art because all good translations are expressions of the creative urge of the translator and some call it a science because of the technical formalities and complexities involved in its process. The process of translation can be seen and achieved in three different phases- Analysis, Transference, and Restructuring. IN the first phase, the translator reads and interprets or analyses the source text. While analyzing the text one goes through at least four kinds of meaning -grammatical, referential, connotative, and socio-cultural. Thus the translator is the reader and a decoder of the original text. This is followed by a second phase Transference where the translator tries to find out the most appropriate word for the text and also arranges them relevantly for the similar expression in the target language. Transference means the transmission of the message received after decoding the source language into the target language. Finally, in the third phase, the translator restructures the source text into the target text. To make restructuring more functional; the intent of the source text

should be respected and the basic design of the original text must be preserved. The translator is the re-creator of the original text therefore he should have good command over the source as well as the target language. One should also have the flair for writing in the target language and be well well-versed with the grammatical, syntactic, semantic as well as the socio-cultural context of the source and the target language. Over a period of time, the meaning of translation has undergone a drastic change. Word-for-word, sense-for-sense, literal or faithful, creative or free, full translation, partial translation, adaptation, appropriation, transcreation, and transliteration are the various types of translation.

Types Of Translation-Roman Jakobson, a prominent linguist identified three Types of translation (Triadic Division of Translation) **1. Intralingual translation**: It is the rewording or paraphrasing a text within the same language. It is often used to explain complex concepts in simpler terms, to make them more accessible or understandable. Ex: Rewording a sentence to make it more concise or easier to understand. Explaining a technical term to a non-specialist audience. Using synonyms or different sentence structures to convey the same meaning.

2. Interlingual translation : (Translation proper) Converting text from one language to another, when we refer to 'translation' in general without specifying the type of translation, we almost mean interlingual translation. a) **Literal translation**: It focuses on translating words and phrases directly from the source language to the target language, aiming for a word-for-word correspondenEg: A German word 'Kindergarten', literal meaning in English is 'Children's garden'. A Spanish word 'Tengo hambre' is 'I have hunger'. ನಲದೂಳಿಗಿಡುವ ಬೆಳ್ಳಿಯ ಬೀಜವಿದು/ನಲಯೂಳಿಗಿಡು, ಬೆಳ್ಳಿಯಲಿ ಬೆಳಕು. Its literal translation is This is a silver seed placed in the soil Place it in the ground, and let the light grow. b) **Free Translation**: It focuses on conveying the overall meaning or message, rather than sticking to the original wording or structure. Eg: Literal to Free Translation He broke my heart.-He hurt me. He fed her mind sweets.- He manipulated her. ಅವನ ಮಾತಿಗೆ ಬಲೆಯಿದೆ. -His words carry weight. c) **Literary translation**: It involves translating creative works like novels, poems, and plays requiring an understanding of the artistic and stylistic elements of the source text. Eg: ನಲದೂಳಿಗಿಡುವ ಬೆಳ್ಳಿಯ ಬೀಜವಿದು/ನಲಯೂಳಿಗಿಡು, ಬೆಳ್ಳಿಯಲಿ ಬೆಳಕು.

Literary translation of the above lines is This is a radiant seed, sown in the earth, Plant it deep, let it blossom into light. d) **Technical translation**: It focuses on translating specialized documents, such as manuals, scientific reports, and technical specifications, requiring expertise in the specific subject matter. Eg: ಸಾಧನವನ್ನು ಬಳಸುವ ಮೊದಲು ಸುರಕ್ಷತೆಯ ಸೂಚನೆಗಳನ್ನು ಓದಿ. Read the safety instructions before using the device.

3. Intersemiotic translation: It involves translating verbal signs into non-verbal- science, such as translating a text

into an image, music, or film. E.g.: Translating a novel into a film adaptation (R K Narayan's novel 'The Guide' is picturized in Hindi as Guide), a Poem into a musical composition, and a legal document into a visual infographic.

Transcreation-"Editing, reconciling, and transmuted becomes a matter of transcreation," - Purushottama Lal (1964). Transcreation is a term coined from the words 'translation' and 'creation' and a concept used in the field of translation studies to describe the process of adapting a message from one language to another while maintaining its intent, tone, and context. The concept of Transcreation was first developed by translators in India and Brazil in the mid-20th century. Terms used nowadays with meanings similar to transcreation include 'Creative translation', 'Marketing translation', 'internationalization', 'Localisation', and 'Cultural adaptation'. For each of these words and phrases the thrust is similar; taking the essence of a message and re-creating it in another language or dialect. A successfully transcreated message evokes the same emotions and carries the same impact in the target language as it does in the source language. Transcreation involves more than just translating words it can also involve adapting images, video, and audio. Transcreation highlights the translator's creative role. Transcreation theory was first developed in the field of literary translation and began to be adapted for use in global marketing, campaigns, slogans, headlines, brochures, and advertising commercials. Transcreation is a process that creatively adapts a message from one language to another, prioritizing cultural relevance and resonance over strict literal translation, often used in marketing and advertising. Transcreation ensures that the message resonates with the target audience and achieves the desired impact. This reinterpretation of the message may imply adaptations that move away from the original text to a greater or lesser extent to fit the original purpose, transmit the original message, and overcome cultural barriers. For such reasons, it is present in persuasive and communicative contexts. In the present trend, transcreation is widely used in sectors like marketing and Advertising, the Retail Industry, brand adaptation, and research, slogan localization, script translation, and subtitling. In the modern age with the globalization of trade and commerce and the IT sector taking long strides, transcreation has become synonymous with effective advertisement. In the context of marketing, the professional translators engaging in transcreation are often referred to as 'copywriters' or 'copy editors', or 'transcreators'.

Types Of Transcreation:-1. Marketing Transcreation: It adapts marketing materials like advertisements, slogans, and website content, to resonate with a specific target audience. One must know marketing principles, copywriting, and cultural sensitivities. Eg: Translating a catchy phrase to fit the cultural context, adapting product

names or taglines, and creating culturally relevant imagery. McDonald's, "I am Lovin' It", Nike's, "Just Do It", Coca-Cola's, "Open Happiness". **2. Literary Transcreation:** Translating and adapting literary works, such as novels, poems, and plays while preserving the author's style and tone. This involves adapting cultural references, humor, idioms, or even the names of characters to make a book characters equivalents in a different culture. Eg: the Harry Potter series by JK Rowling has been transcreated into numerous languages. **3. Website and Digital Content Transcreation:** This involves adapting website content, blog posts, and other digital materials to be culturally relevant. E.g.: Airbnb's Website -Travel industry. McDonald's and Burger King- Food Industry. Nike's Website -Sportswear Industry. **4. Brand messaging and Corporate Communications Transcreation:** This focuses on adapting a company's overall brand message and internal communication to be culturally sensitive and effective. Eg: Adapting the company's values, mission statement, or internal communicative style. KitKat-"Have a Break, Have a KitKat" became "Kitto Katsu"(Surely Win) in Japanese. De Beers-"A Diamond is Forever" Micro Soft's Annual Reports. IBM's Thought Leadership Content. **5. Social Media and Content Marketing Transcreation:** It involves adapting social media content such as posts, ads, and stories, to be culturally relevant and engaging for the target audience. Eg: HubSpots' Blog content. Nike's Instagram campaigns. **6. Video, Subtitling, and Voice Over transcreation:** It involves adapting video content, including movies, TV shows, and commercials to suit a specific cultural context. Eg: Apple's iPhone commercials. Netflix's subtitling TED Talk's subtitling. Disney's Animated films. National Geographic's Documentaries.

Differences Between Translation And Transcreation- The major difference between translation and transcreation is that creativity and the translator's liberty to reinterpret the source text are at the core of transcreation. Translators usually have academic qualification and professional accreditation, high levels of source and target language fluency. But transcreators tend to be a copywriters who focus on their mother tongue and have good command of one or two other languages. Translators must look at the meaning behind the words to produce a natural-sounding text with the same impact as the original. Certain legal texts need subtle creativity to enable readability and clarity. Conversely, transcreation solely applies to creative circumstances, specifically to copy intended to trigger a particular emotion or action. This includes reworking brand names and slogans as well as visual aspects: layout, formatting, typography, images, emojis, and colours. Transcreation providers may offer advice on how content looks, feels, and would resonate with the target audience. Translation begins as soon as the source text has been received, perhaps with a glossary,

style guide, and short note on the purpose and intended audience. In comparison, transcreators expect a full brief - "the cornerstone of transcreation." The brief should detail the creative concept, key elements, client requirements, purpose, and audience. Translation is generally less time-consuming on per-word basis. But transcreation tends to require more extensive background research before putting pen to paper, for example- on the brand, the target market, and the product or service. Translators usually charge per word; transcreation is typically billed by the hour or on a project-by-project basis. The translation is suitable for technical documents, legal contracts, medical records, and other content where precise meaning is paramount. Eg: Translating specialized documents like manuals, instructions, and technical specifications. Translating memos, and policies of the organization or company. Literary translation of poetry, drama, novels, and short stories. On the other hand, transcreation is suitable for marketing materials, advertising copy, and other content where emotional connection and cultural relevance are important. Eg: Adapting a slogan for a new market.

Creating a new ad campaign for a product in a different language and culture. Rewriting a website's copy to be more engaging and culturally appropriate for a new audience. Translation and transcreation bridge the language gap by ensuring effective communication across cultures, with translation focusing on accurate word-for-word conversion and transcreation adapting content to resonate with the target audience's cultural context and emotions. Both translation and transcreation enable individuals speaking different languages to understand each other, fostering communication and collaboration. Translation focuses on accuracy and clarity, making it essential for legal, technical, and academic content. Transcreation, on the other hand, emphasizes cultural adaptation and creativity, making it ideal for marketing, branding, and entertainment. Together, they ensure effective global communication by preserving the meaning intent, and emotional impact in a culturally appropriate way.

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9.From Manusmriti To Metaverse: The Literary Leap Of Indian Writers

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1. Introduction: Literature Across Time and Space - "यथा दृष्टिस्तथा सृष्टिः" (As is the vision, so is the creation) – An old Sanskrit maxim applies equally to literature, which has consistently portrayed the outlook of its day. Indian English literature, as a result of colonialism, epic history, and social life, is presently shifting to a new phase wherein the virtual environment is questioning traditional narration. The paper examines the transformation from ancient prescriptive texts such as the Manusmriti, which prescribed social organisation, to modern Indian fiction that deviates from these deterministic frameworks. With AI- AI-written fiction, virtual reality narratives, and blended narrative styles, literature is no longer limited to the page. Indian writers are leading this literary revolution, constructing tales combining mythology with technology, spirituality with science fiction, and history with hypermodernity.

2. From Manuscripts to Metaverse: A Literary Transformation - Indian English literature has transitioned from the strict hierarchies of traditional works such as the Manusmriti to the unlimited creativity of the metaverse. Ancient literature represented social and caste differences, and early writers such as Mulk Raj Anand and Raja Rao criticized the structure through realism. Dalit literature introduced a turn, where peripheral voices overpowered mainstream discourses with real experience. Reiterating the Rigveda's "आ नो भद्राः क्रतवो यन्तु विद्मः" (Let noble thoughts come to us from all directions), modern literature welcomes multiple viewpoints and modes. Indian authors today are not only critiquing but redefining reality through speculative fiction, AI-driven narratives, and interactive digital spaces. Writers such as Amish Tripathi and Samit Basu combine mythology with visions of the future, while technologies such as blockchain and VR redefine authorship and storytelling. As the Bhagavad Gita proclaims, "विक्रमो हि परं धर्मः" (Progress is the ultimate duty), and Indian literature today bears witness to this spirit—hybrid, inclusive, and constantly evolving.

2.1. The Shadow of the Manusmriti: Literature and Social Codes - The Manusmriti has influenced Indian literature for centuries through its impact on caste and gender hierarchies, both widely praised and criticized throughout colonial and post-colonial times. Authors such as Mulk Raj Anand and Raja Rao countered caste tyranny by means of realism, and Dr. B.R. Ambedkar's Annihilation of Caste ignited a radicalization, followed by Dalit writers such as Bama, Omprakash Valmiki, and Yashica Dutt. Fiction in the present day shifts away from

criticism and towards remaking, as speculative fiction examines caste and identity in AI-futures. Technologies such as AI writing, blockchain authorship, and metaverse fiction reorder literature as decentralized, inclusive, and fluid—turning fixed traditions into dynamic, interactive narratives.

2.2. Myth-Tech Fiction: Gods, AI, and Alternative Realities - "इतिहासस्य पुनरावृत्तिः भवति" (History repeats itself) – history is reimagined in literature, especially in the emerging Indian English fiction where mythology and modern technology merge. In *Immortal*, Krishna Udayasankar reintroduces Ashwatthama in a contemporary setting, while Amish Tripathi's *Shiva Trilogy* portrays Lord Shiva as a humanitarian in an ancient fictional India. These books embody the Gita's wisdom: "न हि ज्ञानेन सदृशं पवित्रमिह विद्यते" (There is nothing as purifying as knowledge), dealing with contemporary political and philosophical issues. Samit Basu's *Samit Basu's Turbulence* fuses gods with technology, transforming the imagery of divine power. As the Upanishads put it, "सत्यं ज्ञानमनन्तं ब्रह्म" (Truth, knowledge, and infinity characterize the supreme reality), contemporary mythology-fusion fiction reveals human capability, reinterpreting old myths as dynamic, progressive stories in the age of technology.

2.3 AI, Virtual reality & the death of the Author - In the age of digitality, Roland Barthes' concept of "The Death of the Author" becomes all the more pertinent with AI tools such as ChatGPT and Sudowrite dissolving the boundaries between human and machine creativity. The co-creation complicates originality, authorship, and ownership. As goes the Sanskrit aphorism "यथा दृष्टिः तथा सृष्टिः," so goes creation—now determined by both human and technological vision. Technologies such as blockchain and NFTs further empower authors by decentralized ownership, skipping conventional publishing obstacles, and facilitating secure global distribution. Indian writers are increasingly embracing these technologies, with websites such as Decentraland turning stories into interactive, participatory ones where readers engage and co-create. This transition is a step towards a post-human literary age, in which literature is no longer merely read but lived.

3. Breaking Binaries: Caste, Gender, and Digital Identity - The transition from Manusmriti to the metaverse in Indian writing is not a technological advance but a deep ideological shift. Modern authors are deconstructing ancient dualities of caste, gender, and identity that previously organized society and narrative. Writing today reimagines caste outside strict hierarchies, examines gender as a fluid concept, and accepts digital identities that go beyond physical and social confines. As the virtual realm provides new arenas for self-expression and resistance, Indian writers employ speculative fiction,

dystopian fiction, and virtual realities to redefine inherited norms and imagine more egalitarian futures. Through these means, literature not only becomes a reflection of change but also becomes a trigger for cultural and social liberation.

3.1 Caste in Digital Age - In the past, Indian authors represented caste with stark realism, forcing readers to face the brutal realities of Dalit oppression and social marginalization. These works revealed caste as an unavoidable system deeply rooted in Indian society. Today, though, Indian authors have transcended mere recording to actively reimagine caste through memoirs, speculative fiction, and futuristic narratives. Yashica Dutt's *Coming Out as Dalit* defiantly claims Dalit identity on their own terms, overcoming stigmas, and Suraj Yengde's *Caste Matters* positions caste as an international issue of structural inequality. Meanwhile, Indian cyberpunk and science fiction literature question gravely if AI and computer systems, formed through human prejudices, can break the deeply ingrained biases of their creators. These texts project dystopian visions in which technology and old hierarchies coincide, raising questions concerning ethics, justice, and equality in the posthuman context. Caste as a leftover from the past comes to be visualized now as a mobile and enduring order which adapts with technology but retains its existence both in real as well as in virtual worlds.

3.2 Gender Fluidity & Identity in the virtual World - In the age of the internet, Indian English writing is embracing the fluidity of identity and gender through creative and subtle narrative. Manjula Padmanabhan's *Escape* illustrates a dystopian world where state power imposes strict gender roles, but resistance is found in alternative identities. Priya Sharma's *Ormeshadow* examines the multi-layered nature of self, echoing how online spaces enable the reimagining of identity outside of binary thinking. These stories contain the Sanskrit concept "सर्वं परिवर्तते" (Everything changes), demonstrating how literature reflects the cultural transition towards malleable and self-created identities. While technology displaces identity from the body, literature adapts by describing characters that move between the physical and virtual realms with shifting, non-binary selves. Virtual worlds, digital spaces, and AI environments create new possibilities for the expression of dynamic identities that undermine fixed gender roles. Contemporary Indian authors thus contribute to an expanded vision of humanity, wherein identity is fluid, diverse, and constantly reshaped.

4. The future of Indian English Literature : A Posthuman Horizon - The destiny of Indian English literature is at a thrilling juncture where technology and creativity meet the credo "सर्वं संभाव्यते" (Everything is possible). The metaverse promises endless possibilities of storytelling—interactive stories, AI-authored poetry, and

immersive virtual reality experiences that reimagine mythology and the future. This change makes literature an active and dynamic genre, pushing conventional roles of readers and writers. Indian authors, with their tradition of combining myth and modernity, are best suited to guide this transformation. But as literature steps into this posthuman age, important questions arise: Can AI maintain emotional depth and cultural authenticity? Will speed and innovation dispel literary nuance? Drawing on a rich tradition of hybridity, Indian literature is poised to integrate cutting-edge technology with timeless values, ensuring that the stories of the future remain deeply human.

5. Research Gap & Future Scope

5.1 Research Gap - In spite of the thrilling emergence of Indian English literature into digital and metaverse spaces, there are a number of critical research gaps. First, regional voices and linguistic diversity are underrepresented in digital narratives, which is a concern for inclusivity. Second, the influence of AI on creativity and authorship—most notably how it changes narrative voice and authenticity—needs further exploration. Third, ethical concerns regarding metaverse fiction, including ownership, emotional truth, and commodification, are largely uncharted. Fourth, although caste and class have been exemplary themes in literature for centuries, their reinterpretation in the form of technological hierarchies and algorithmic prejudice in science fiction remains understudied. Lastly, the change in the reader-writer dynamic—where readers become creative partners—complicates conventional literary paradigms and calls for new critical measures. These lacunae need to be addressed in order to effectively comprehend and influence the future of Indian English fiction in the digital era.

5.2 Future Scope - The future of Indian English writing is full of great promise, particularly as it moves from medieval manuscripts to virtual and digital platforms. One potential direction is comparing the older forms such as Vedic hymns with newer digital fictions, showing how storytelling conventions endure through media. Investigating Indian philosophical ideas like Advaita, Karma, and Maya in digital storytelling also provides a valuable perspective to study how centuries-old concepts are remodeled through AI and virtual platforms. The metaverse creates new avenues for diasporic literature, allowing hybrid virtual spaces to articulate multifaceted identities. With technology dominating storytelling, there is an increasing necessity to make sure cultural authenticity and ethical depth are preserved in machine-created content. Lastly, transmedia storytelling—across books, games, and VR—opens Indian literature to new international avenues while retaining native voices. All these fields point to a future where Indian English literature is both ageless and technologically savvy.

6. Conclusion : The Infinite Leap - Indian English literature has traveled from the strictures of the Manusmriti to the limitless expanse of the metaverse, becoming a dynamic, hybrid space that revels in diversity and innovation. This change is more than a technological one—it is a deep reimagining of identity, authorship, and community. No longer a frozen monologue, literature is now a living dialogue between myth and machine, memory and future. As the Bhagavad Gita states, "न जायते म्रियते वा कदाचिन" (It is never born, nor does it ever die), literature is an immortal power—reinventing its form but never its spirit. Traditionally embedded but forward-looking in vision, Indian authors are not only adjusting to global changes in literature but are influencing them as well—providing stories that are both eternal yet pioneering.

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10.From Kannada to Global: The Role of Digital Translation in Expanding Ghachar Ghochar's Reach

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Introduction: Translation has long served as a bridge between cultures, allowing literary works to transcend linguistic barriers. In the digital age, translation platforms and technologies have further accelerated this process, making regional Indian literature more accessible to a global readership. Vivek Shanbhag's *Ghachar Ghochar*, originally written in Kannada and translated into English by Srinath Perur, is a striking example of how a regional narrative can gain international recognition through translation. The novel, a psychological exploration of family dynamics and shifting moral landscapes, is celebrated for its sharp, minimalist prose and its ability to convey profound social commentary in a compact narrative. Shanbhag, one of Kannada literature's most respected contemporary voices, captures the complexities of middle-class aspirations and anxieties with remarkable depth. This paper investigates the role of digital translation in shaping the reach and reception of Indian English literature, with a specific focus on *Ghachar Ghochar*. It aims to analyze the benefits and limitations of digital translation tools in preserving linguistic and cultural nuances while making regional texts more widely accessible in a globalized literary landscape.

Literary Review-1. Translation Studies and the Politics of Language: Translation is more than a linguistic act; it is also a cultural, ideological, and political process. Lawrence Venuti (1995) introduces the concepts of domestication and foreignization, arguing that translators must choose between making a text more accessible to the target audience (domestication) or retaining its cultural specificity (foreignization). In *Ghachar Ghochar*, Srinath Perur's translation balances both approaches—retaining Kannada words like *ghachar ghochar* while making the prose more fluid for English readers. Susan Bassnett and André Lefevere (1990) emphasize the power structures behind translation, showing how translation can either elevate or erase cultural identities. This is particularly relevant for Indian regional literature, where translation into English often alters cultural nuances. *Ghachar Ghochar*, originally a product of Kannada linguistic and social contexts, undergoes a shift in meaning when brought to an English-speaking audience. 2. Digital Humanities and the Role of Machine Translation: The rise of digital translation tools like Google Translate and AI-driven platforms has reshaped accessibility in literature. However, scholars such as Anthony Pym (2010) argue that digital translations often lack the interpretative depth of human translation. In the case of *Ghachar Ghochar*, the richness of its metaphors, idiomatic expressions, and

cultural subtexts pose significant challenges for automated translation systems. Emily Apter (2013) in "Against World Literature" critiques machine translation, stating that it often creates "misreadings and flattened meanings" due to its algorithmic approach to language. This is evident when untranslatable phrases like *ghachar ghochar* lose their significance in literal translation. While digital tools enhance accessibility, they struggle with the socio-cultural depth that human translators provide. 3. Indian Literature in Translation: Reception and Globalization: The translation of Indian regional literature into English has sparked debates about authenticity and reception. Meenakshi Mukherjee (2000) in *The Perishable Empire* discusses how Indian literature translated into English often caters to a Western readership, sometimes modifying or simplifying cultural expressions. *Ghachar Ghochar* gained international recognition largely due to its English translation, but its reception among non-Kannada readers raises questions about how much of its original ethos remains intact. Rita Kothari (2006) in *Translating India* examines how regional Indian texts, when translated into English, often undergo a transformation that impacts their narrative voice and identity. This is particularly relevant in *Ghachar Ghochar*, where subtle cultural cues—such as the role of family, patriarchy, and financial morality—might be interpreted differently by readers unfamiliar with Kannada social structures.

To investigating Ghachar Ghochar by Vivek Shanbhag, and discussing how digital translation platforms help regional Indian literature reach a global audience: Vivek Shanbhag's *Ghachar Ghochar* is a masterfully crafted novella that captures the complexities of family relationships, power struggles, and societal transformation in contemporary India. As a novel originally written in Kannada and later translated into English by Srinath Perur, it serves as an ideal case study to examine the role of digital translation in Indian English literature. The novel's themes, intricate linguistic expressions, and deep-rooted cultural nuances raise important questions about the accuracy and effectiveness of digital translation tools in conveying regional narratives to a global audience. 1. The Meaning of 'Ghachar Ghochar' and the Challenge of Untranslatability: One of the most striking aspects of the novel is its title, *Ghachar Ghochar*, an untranslatable Kannada phrase that symbolizes disorder, entanglement, and irreversible chaos. It first appears when Chikkappa, the family's new financial patriarch, uses it to describe a hopelessly tangled situation: "It's *ghachar ghochar*," Chikkappa said, shaking his head. "All tangled up beyond repair." This phrase becomes a recurring motif throughout the novel, symbolizing the family's descent into moral ambiguity following their sudden acquisition of wealth. In digital translations, however, untranslatable phrases often lose their essence, as automated tools tend to either oversimplify or

awkwardly restructure them, stripping them of their metaphorical weight. In contrast, human translators like Perur preserve the integrity of such phrases by retaining them in the original language while providing contextual clues for the reader. 2. Wealth, Power, and the Transformation of Relationships—A central theme of Ghachar Ghochar is the shift in family dynamics due to newfound financial prosperity. The narrator observes how money alters communication and relationships, highlighting the subtle ways in which power manifests within a household. At one point, he reflects: “Words after money have a different shape. Everything that is said takes on a new meaning.” This statement underscores how language itself changes in response to wealth, a concept that is difficult to translate precisely. Digital tools often render this passage in a straightforward manner, missing the underlying psychological implications. A literal translation might preserve the words but fail to convey the deeper tension and irony present in the narrator’s realization. Additionally, the transformation of Chikkappa from an affectionate uncle to the unchallenged controller of the family’s wealth is a crucial plot point. The narrator’s father, once the moral center of the family, is gradually sidelined, highlighting the corrosive effects of money: “Chikkappa, who once worked like the rest of us, now sat with his legs crossed, issuing instructions. And we obeyed.” This power shift is subtle yet devastating. A digital translation tool might mechanically translate these sentences, but the shift in tone, hierarchy, and underlying resignation of the narrator could be lost without a human translator’s interpretative intervention.

3. The Tea Shop and the Theme of Escape—One of the few spaces where the narrator finds solace is a local tea shop, where he shares conversations with an unnamed woman who later becomes his wife, Anita. She offers an external perspective on his family’s suffocating environment: “Your family is suffocating you. You just don’t see it yet.” This moment is pivotal because it marks the first time someone articulates what the narrator himself cannot fully acknowledge. It also foreshadows the tension between Anita and his family after their marriage. The clipped, matter-of-fact nature of this dialogue adds to its impact, something that a machine translation may not be able to replicate effectively.

4. The Ambiguous Ending and Its Narrative Complexity—The novel’s open-ended conclusion is one of its most debated aspects. The narrator, now fully enmeshed in his family’s corrupt power structure, sits passively while Anita silently watches him. His final thought: “Some knots can’t be untied. Some strings once tangled stay that way.” This reinforces the metaphor of ghachar ghochar, emphasizing the irreversible nature of his situation. The ambiguity here is crucial—does he accept his fate, or is he merely resigned to it? Digital translation tools might provide a literal rendition of these

lines but struggle with preserving the layered meanings and underlying despair. The strength of a human translator lies in their ability to maintain such ambiguity, ensuring that the reader experiences the same sense of unresolved tension as in the original text.

Conclusion: Digital vs. Human Translation in Literary Contexts—To conclude, Through Ghachar Ghochar, Vivek Shanbhag presents a deeply psychological and culturally specific narrative that does not lend itself easily to automated translation. While digital translation platforms have expanded access to regional Indian literature, they remain limited in their ability to capture the emotional depth, cultural nuances, and linguistic intricacies present in such works. The novel’s themes—power, moral compromise, and entanglement—are deeply embedded in its language, making human interpretation essential for a faithful translation. This paper argues that while digital translation technologies provide valuable tools for accessibility, they cannot yet replace the nuanced understanding of a skilled human translator. By comparing human and digital translations of Ghachar Ghochar, this study highlights the importance of cultural literacy in literary translation, reinforcing the need for a balanced approach that combines technological advancements with human expertise.

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11. Chick Lit as a Platform for Women's Voices: A Case Study of Anuja Chauhan's *The Zoya Factor*

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The genre of chick lit has often been associated with light-hearted stories of romance, often reflecting themes of personal growth, love, and self-discovery. While initially criticized for its seemingly trivial nature, the genre has evolved into a space where complex issues of gender, identity, and societal norms can be explored. Authors such as Helen Fielding, Sophie Kinsella, and Anuja Chauhan have contributed significantly to the genre, reflecting changing societal dynamics, particularly the experiences of women in contemporary culture. *The Zoya Factor* (2008) by Anuja Chauhan, a bestselling Indian chick lit novel, offers a profound exploration of a woman's role in a patriarchal society, using the conventional tropes of the genre to address more serious themes related to empowerment, media representation, and gender roles. In *The Zoya Factor*, Zoya Singh Solanki is an ordinary young woman, working in a mundane job in advertising, until she becomes a national icon due to her supposed "lucky charm" status for the Indian cricket team. Through Zoya's journey, Chauhan critiques societal expectations, media influence, and the intersection of love and career, all while ensuring that Zoya remains a complex and dynamic character. The novel's blend of humor, satire, and social commentary allows it to go beyond the surface-level clichés of chick lit and emerge as a powerful narrative platform for women's voices. This paper seeks to explore *The Zoya Factor* as a case study, focusing on how the novel serves as a medium for articulating women's voices and experiences within the socio-cultural framework of contemporary India.

The origins of chick lit can be traced back to the late 20th century, with books like *Bridget Jones's Diary* (1996) by Helen Fielding and *Confessions of a Shopaholic* (2000) by Sophie Kinsella, which portrayed women as central characters grappling with personal and professional challenges. These novels typically featured women navigating romance, friendships, and career dilemmas, offering readers a mix of humor, relatability, and escapism. However, as the genre progressed, it became clear that chick lit could be much more than just fluffy tales of romance and shopping sprees. The genre evolved into a platform where women's voices could be expressed in relation to the broader social and cultural issues they face. Chick lit, as a genre, reflects a certain kind of feminism in that it allows women to represent themselves in non-traditional roles, often rebelling against patriarchal norms. While early chick lit novels may have been critiqued for focusing on superficial aspects of women's lives, more contemporary works, such as *The*

Zoya Factor, address deeper issues such as female agency, independence, and societal expectations. Through humor, wit, and sometimes satire, authors have used chick lit as a form of resistance against traditional gender roles, thereby creating an accessible space for women to voice their struggles and triumphs. In *The Zoya Factor*, Chauhan reconfigures the chick lit genre to reflect the complexities of modern womanhood, particularly in the context of Indian society. The novel explores the intersection of love, career, identity, and societal expectations, while ensuring that the protagonist's voice remains central to the narrative. By focusing on Zoya's journey, Chauhan amplifies the voices of women who often find themselves constrained by cultural norms, familial expectations, and gendered assumptions. At the heart of *The Zoya Factor* is Zoya Singh Solanki, a young woman who begins the novel feeling somewhat directionless and uninspired. Zoya's career in advertising is not particularly fulfilling, and she struggles with familial expectations regarding marriage and her future. However, her life takes an unexpected turn when she is thrust into the spotlight as the "lucky mascot" of the Indian cricket team. This transformation into a national icon provides the novel with a platform to explore Zoya's personal growth, as she moves from being an ordinary woman to a self-assured and independent individual.

Zoya's character is emblematic of the modern Indian woman—she is ambitious, humorous, and confident, but also grappling with societal pressures. Through Zoya, Chauhan presents a woman who is not defined by her relationship with men or her appearance, but by her agency and ability to shape her own destiny. In the context of chick lit, Zoya's journey is unique because it centers on her pursuit of independence, both personally and professionally, rather than her reliance on a romantic partner.

Zoya's character challenges traditional gender norms in several ways. First, her career success in advertising contrasts with the expectations placed on her by her family to marry and settle down. This tension between personal ambition and familial expectations is a theme that resonates deeply in Indian culture, where women are often expected to prioritize family over career. Zoya's decision to stay focused on her career, despite the romantic entanglements that arise throughout the novel, reflects her autonomy and self-determination. Furthermore, Zoya's rise to fame highlights her ability to navigate the media and public opinion, an important aspect of her empowerment. As she becomes a media sensation, Zoya is confronted with the objectification and commodification of her image. Instead of passively accepting these representations, she actively critiques and redefines her image in the public eye. This refusal to conform to the media's expectations exemplifies Zoya's independence and her rejection of the patriarchal notion that a woman's

value lies solely in her appearance or relationship status. One of the defining features of *The Zoya Factor* is its use of humor and satire to address deeper societal issues. While chick lit is often lighthearted and comedic, Chauhan uses humor to critique the social structures that limit women's freedom. Zoya's interactions with the media, her family, and her romantic interests are often laced with irony and wit, allowing the novel to highlight the absurdity of certain societal expectations. Zoya's transformation into a national icon serves as a satirical commentary on the nature of celebrity culture and the commodification of women's bodies in the media. Zoya's "lucky charm" status is a perfect example of how the media simplifies and distorts a woman's image to fit a particular narrative. The humor in *The Zoya Factor* comes from Zoya's own awareness of her role in this media frenzy, as she critiques her portrayal and attempts to take control of her narrative. Furthermore, Chauhan uses satire to comment on the male-dominated world of cricket. The novel's focus on cricket, India's national obsession, underscores the gendered dynamics of sports culture, where women are often relegated to secondary roles. Zoya's rise to fame within this context is both a challenge to these norms and a reflection of how women can carve out spaces for themselves even in male-dominated arenas. Through Zoya's humorous and satirical observations, Chauhan critiques the traditional gender roles that restrict women's agency in both public and private spheres.

In *The Zoya Factor*, the media plays a crucial role in shaping Zoya's public identity. Her status as the "lucky charm" for the Indian cricket team brings her instant fame, but it also exposes her to public scrutiny and judgment. Zoya's relationship with the media reflects the complexities of modern womanhood, where women's identities are often shaped by public opinion rather than their own desires. The novel explores how women in the public eye are subject to objectification, as they are often reduced to their physical appearance or their relationships with men. Zoya's journey is a process of reclaiming her narrative, as she consciously challenges the stereotypes imposed on her. Instead of passively accepting the role that society has assigned her, Zoya takes control of her public image, asserting that she is more than just a symbol of luck or beauty. This act of reclaiming her identity is a powerful feminist statement within the context of chick lit, as it emphasizes the importance of women defining themselves rather than being defined by external forces. Zoya's relationship with fame also highlights the tension between personal and public life. As she navigates her newfound celebrity status, she must reconcile her own desires and aspirations with the expectations placed on her by the media and society. This tension between public and private identity is a common theme in contemporary chick lit, and *The Zoya Factor* uses it as a means of exploring the

complexities of modern womanhood in a media-saturated world.

Conclusion: In conclusion, *The Zoya Factor* by Anuja Chauhan exemplifies how chick lit can serve as a platform for women's voices, offering a narrative space where issues of gender, identity, and empowerment are explored. Through the character of Zoya Singh Solanki, Chauhan challenges traditional gender norms and presents a woman who asserts her agency in the face of societal expectations. The novel uses humor, satire, and social commentary to critique the media, celebrity culture, and the limitations placed on women in both public and private spheres. In doing so, *The Zoya Factor* transforms the chick lit genre into a medium through which women's voices can be heard, valued, and celebrated. By blending light-hearted romance with profound social commentary, *The Zoya Factor* transcends the superficiality often associated with chick lit, offering a compelling narrative that resonates with contemporary readers. Zoya's journey of self-discovery and empowerment, alongside her humorous and satirical observations of the world around her, makes *The Zoya Factor* a powerful work within the chick lit genre, and an important contribution to the discourse on women's voices in modern literature.

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12. Artificial Intelligence and Human Consciousness in Indian Fiction – Exploring “The Machine is Learning” by Tanuj Solanki

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Introduction—In recent years, the rapid advancement of artificial intelligence (AI) and automation has sparked urgent debates about the future of human labor, social structures, and consciousness. While these discussions are often framed in technical or economic terms, literature has begun to offer unique insights into the emotional and philosophical consequences of life in a digitized world. Indian fiction, with its deep engagement with postcolonial identity and social change, has gradually entered this terrain. Among the notable contributions is Tanuj Solanki’s “The Machine is Learning” (2020), a novel that situates AI not as a futuristic threat but as an immediate presence in the lives of urban Indian professionals. Tanuj Solanki’s “The Machine is Learning” occupies a unique space in contemporary Indian fiction, blurring the boundaries between popular and literary categories. On one hand, the novel’s accessible language, contemporary setting in India’s tech-driven corporate world, and topical themes such as automation and job displacement render it appealing to a broad readership, characteristics often associated with popular fiction. The novel’s structure is straightforward, and its cultural context—rooted in urban Indian middle-class life—further enhances its readability. However, beneath its accessible narrative, the novel engages in profound philosophical inquiry. It explores the ethical dilemmas posed by artificial intelligence, the dehumanizing impact of automation on human relationships, and the erosion of identity in algorithm-governed environments. Solanki’s prose is interwoven with metaphor and irony, and his protagonist’s internal journey reveals psychological and emotional depth. These literary qualities align the novel more closely with serious literary fiction.

This paper aims to explore the novel’s portrayal of artificial intelligence and its impact on human consciousness, with particular attention to employment, emotional life, and ethical agency. Solanki’s protagonist, Saransh, becomes representative of a generation caught between the promises of digital capitalism and the precarities. As he navigates the shifting ground of his corporate insurance job, where AI-driven decisions threaten to make human input obsolete, he also confronts emotional disconnection, ethical compromise, and a growing sense of alienation. The paper argues that this novel embodies a distinctively Indian perspective on the global phenomenon of automation, capturing both the aspirations and anxieties of the country’s burgeoning middle class. While much of global speculative fiction

tends to portray AI as a distant and often dystopian future, Solanki roots his narrative in the everyday, showing how AI is already entangled in the bureaucratic processes and capitalist imperatives of Indian work culture. This realism allows for a nuanced interrogation of how AI affects not only jobs but also our sense of self, morality, and interpersonal relationships. The following sections will examine how the novel reflects the complex interrelation between AI and human consciousness through three key lenses: automation and the precarity of employment, ethical decision-making in algorithmic systems, and emotional alienation in the age of digital capitalism. Through this exploration, the paper situates Solanki’s work within a larger corpus of Indian fiction responding to technological change, while also engaging with philosophical questions about what it means to be human in an increasingly automated world.

In “The Machine is Learning” automation is not merely a background feature but the central force driving the plot and shaping the characters’ experiences. The protagonist Saransh works in the claims department of an insurance company where automation, in the form of machine learning algorithms, is introduced to streamline the processing of claims. This development renders human labor increasingly redundant and introduces a sense of existential dread among employees. The fear of obsolescence becomes a dominant emotion, mirroring the real-world anxieties faced by workers in India’s service and IT sectors. Solanki presents automation as a process that dehumanizes labor by reducing complex human decisions to data points. Saransh’s growing disillusionment reflects a broader critique of how technological efficiency often comes at the cost of empathy, discretion, and ethical judgment. The novel captures the fragility of employment in a gig economy where corporate loyalty is secondary to algorithmic productivity. The theme also resonates with India’s neoliberal economic policies, which prioritize growth and digital transformation without adequately addressing the social and psychological costs borne by workers. Solanki’s narrative suggests that automation, while promising progress, also produces a class of ‘surplus’ workers who are emotionally and economically marginalized.

Ethical Decision-Making and Algorithmic Systems-

One of the key concerns raised by the novel is the ethical vacuum created by algorithmic decision-making. As Saransh grapples with the automation of his job, he realizes that the human element—compassion, judgment, fairness—is being systematically removed. Algorithms, though seemingly objective, encode biases and corporate priorities, leading to decisions that may be technically efficient but ethically questionable. Solanki critiques the moral disengagement fostered by digital systems. The corporate machinery, under the guise of innovation, is shown to privilege profits over people. Saransh’s inner

conflict and his eventual detachment reflect the erosion of ethical responsibility in a world governed by impersonal code. This dilemma echoes larger philosophical questions about accountability in a posthuman world—if decisions are made by machines, who is responsible for their consequences? The novel therefore invites readers to consider the importance of ethical literacy in the digital age. It implicitly calls for a humanistic approach to AI—one that balances technological progress with moral integrity and human dignity.

Emotional Alienation in the Age of Digital Capitalism—Beyond the professional implications, “The Machine is Learning” delves into the emotional toll of living in a digitized, competitive economy. Saransh’s personal relationships deteriorate as he becomes consumed by his job and its uncertainties. His alienation is emblematic of a broader disconnection experienced by many urban workers, whose sense of self-worth is increasingly tied to metrics, appraisals, and virtual recognition. The novel subtly critiques the commodification of human relationships. The workplace becomes not only a site of labor but of surveillance and emotional performance. The characters are caught in a cycle of productivity, self-optimization, and burnout—traits symptomatic of digital capitalism. In portraying this alienation, Solanki aligns with a tradition of existential literature, but with a distinctly contemporary twist. His characters are not alienated by metaphysical uncertainty but by algorithmic logic and corporate machinery. The result is a new form of existential crisis—one shaped not by the absence of meaning, but by the dominance of calculated efficiency.

Conclusion—Tanuj Solanki’s “The Machine is Learning” is a timely and nuanced exploration of the human consequences of artificial intelligence and automation in India’s rapidly transforming digital economy. Through the figure of Saransh, the novel captures the psychological, ethical, and emotional dislocations experienced by workers navigating a world increasingly governed by algorithms. By situating the story in the recognizable setting of Indian urban corporate life, Solanki dismantles the illusion that AI is a distant, science-fictional threat. Instead, he shows that the machine is already here—learning, adapting, and reshaping not only industries but the very fabric of human identity. The novel calls for a re-examination of what it means to be human in an era where intelligence is no longer the sole preserve of people. In engaging with themes of employment, ethics, and emotional disconnection, the novel enriches Indian fiction’s contribution to global debates on technology and consciousness. It invites scholars, policymakers, and readers alike to reflect on the kind of future we are building—and for whom.

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13.The Impact of AI on Language Evolution:AI and the Evolution of Writing Styles

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Introduction—Writing is being transformed by artificial intelligence (AI), which has an impact on creativity, tone, and style in a variety of fields. AI has improved efficiency, accessibility, and linguistic refinement in a variety of applications, from chatbots and predictive text to advanced language models like ChatGPT. But in academic and creative writing, this change calls into question originality, consistency, and the waning human element. The most recent change is represented by AI, which provides tools to improve coherence, polish grammar, and create whole stories. These developments support people with disabilities or language barriers while promoting inclusivity and productivity. They also question conventional ideas of authorship, authenticity, and writing’s emotional depth, though.

AI-Powered Writing Tools and Technologies—Writing tools driven by AI have had a big impact on how text is produced, polished, and shared in a variety of fields. These technologies make writing more accessible to a larger audience by increasing writing efficiency, improving clarity, and offering automated assistance.

Predictive Text & Auto-Correction—In order to improve grammar, coherence, and fluency, predictive text and auto-correction tools are essential. These AI-powered features, which are integrated into word processors, email platforms, and messaging apps, predict words or phrases based on context, decreasing typing effort and increasing accuracy.

Chatbots & Virtual Assistants—ChatGPT, Siri, Google Assistant, and other AI-powered chatbots and virtual assistants are revolutionizing digital communication and customer support. These tools improve efficiency in industries like e-commerce, healthcare, and education by producing immediate, context-aware responses. By responding to frequently asked questions, offering automated responses, and even helping with creative writing assignments, chatbots simplify interactions.

AI-Based Grammar & Style Enhancers—By examining grammar, sentence structure, and readability, programs such as Grammarly and Hemingway Editor improve writing. While Hemingway Editor concentrates on enhancing clarity by recognizing complex sentences and passive voice, Grammarly provides real-time suggestions to correct spelling, punctuation, and tone.

Automated Content Generators—News articles, business reports, and even creative writing can now be produced by AI-powered content generators, like OpenAI’s GPT models. AI is being used by media companies to create

sports summaries, weather reports, and financial reports, which improves journalistic efficiency. The potential of machine-assisted creativity is demonstrated by AI-generated creative writing, which includes poetry and narrative. However, originality, authorship, and the possibility of false information produced by AI raise ethical questions.

AI's Influence on Writing Styles—Writing styles are changing as a result of artificial intelligence's influence on tone modulation, language standardization, and creative expression. AI improves consistency and clarity, but it also raises questions about the loss of human spontaneity and uniqueness in writing.

Standardization of Language—By fixing syntax, grammar, and punctuation, AI-powered writing tools enforce formal, structured writing. By guiding users toward accepted linguistic practices, programs like Grammarly and Microsoft Editor improve the polish and professionalism of content. Clear communication is ensured in academic and business writing thanks to this standardization. Over-reliance on AI, however, can result in writing that is rigid and formulaic, which diminishes the organic flow and distinctive voice of individual authors. AI-generated recommendations could eventually lead to a standard writing style, which would reduce linguistic diversity.

Impact on Creativity—AI can both help and hinder creative writing. On the one hand, AI helps writers by coming up with ideas, offering synonyms, and enhancing sentence structure, which speeds up the creative process. AI-generated lyrics, poetry, and narratives demonstrate the possibilities of machine-assisted creativity. However, there are issues with AI's propensity to follow preexisting patterns, which could stifle creativity. AI is capable of imitating structures and styles, but it lacks human intuition, emotional nuance, and firsthand experience—all of which are necessary components of genuine creative expression.

Productivity and Accessibility Benefits—Writing tools powered by AI have greatly increased productivity and accessibility in the professional, creative, and academic spheres. AI makes writing more accessible and inclusive by expediting the process of creating content and offering linguistic assistance.

Enhancing Efficiency in Academic and Professional Writing—Writing is improved by AI-powered tools that automate grammar checks, summarize content, and recommend improvements. AI-assisted citation creation, plagiarism detection, and text simplification help academic researchers by freeing them up to concentrate on critical analysis rather than formatting. AI increases overall productivity in professional settings by accelerating the creation of content, emails, and reports. By automating repetitive writing tasks, professionals can devote more time to strategic and creative work.

Linguistic Support for Non-Native Speakers and Individuals with Disabilities—AI helps overcome language barriers by offering translation, tone correction, and grammar correction in real time. Tools like Grammarly and DeepL help non-native speakers by improving their fluency and guaranteeing coherence. AI also helps people with disabilities by providing text-to-speech, predictive text, and speech-to-text transcription capabilities.

Democratization of Writing Across Diverse Fields—AI-powered writing tools have empowered people regardless of their technical expertise or language proficiency, making content creation more accessible to a larger audience. AI can be used by writers, journalists, marketers, and students to improve coherence and clarity, leveling the communication playing field. People who might have had trouble with traditional writing processes now have more opportunities thanks to AI-generated content in business, media, and education. AI improves writing skills in a variety of fields by increasing productivity, inclusivity, and accessibility. However, authenticity and originality must be preserved by striking a balance between AI support and human creativity.

Ethical Concerns and Challenges—A number of ethical issues pertaining to uniqueness, creativity, reliance, and bias are raised by the growing use of AI in writing. Although AI tools increase productivity, there are drawbacks that should be carefully considered.

Loss of Individuality—By recommending standardized language and tone, AI-driven writing tools frequently encourage uniformity. This guarantees clarity and grammatical correctness, but it can also take away from a writer's individuality and originality. Over-reliance on AI could result in formulaic writing, which would lessen the distinctiveness of human expression in terms of emotion and style. When utilizing AI support, writers must deliberately preserve their uniqueness.

Originality and Plagiarism—Originality and authorship are questioned in AI-generated content. AI may inadvertently produce content that closely resembles previously published works because it generates text by analyzing large datasets. This makes it more difficult to determine what constitutes true originality and raises the possibility of plagiarism charges.

Dependency on AI—Traditional writing and critical thinking abilities may be weakened by an over-reliance on AI for writing. Professionals and students may grow reliant on AI recommendations at the expense of developing critical cognitive skills like argument construction, problem-solving, and creative thinking. In order to avoid this, organizations and educational institutions should advocate for AI as a supplementary tool rather than a main writing technique.

AI and Literary Creativity—Poetry, stories, and even novels have been produced by AI's foray into the world of

literary creativity. Large-scale literary datasets are analyzed by programs like ChatGPT and Sudowrite to produce content. Even though AI is capable of creating complex plots, rhythmic poetry, and writing styles that mimic human writing, it is still unclear if it will be able to produce literature with true emotional depth.

AI-Generated Poetry and Storytelling-AI is very good at creating narratives that are both grammatically correct and structurally sound. Using patterns in its training data, it can mimic tone and emotions. Although this makes it possible for AI to produce writing that is similar to that of humans, its capacity to produce works with significant literary depth is constrained by the lack of real-life experiences and genuine emotions. Despite their technical prowess, AI-generated literature frequently lacks the complex viewpoint and emotional resonance that human authors contribute.

Comparative Analysis: AI vs. Human-Authored Works-Key distinctions between human and AI-written fiction are highlighted. Human writers create intricate themes and multi-layered narratives by drawing on their own experiences, feelings, and cultural knowledge. AI-generated content, on the other hand, frequently lacks true insight and depends on recurring patterns.

AI as a Co-Writer: Human-AI Collaboration-In the creative process, AI is being utilized more and more as a collaborative tool. AI is used by writers to overcome writer's block, generate plot ideas, and brainstorm. AI can provide alternate phrasings and stylistic suggestions, increasing productivity without sacrificing originality. In this collaboration, the human author contributes emotional nuance, creativity, and narrative voice, while AI acts as a helpful assistant. Artificial intelligence can foster literary creativity, but genuine artistic expression is still primarily a human activity. Writers can utilize AI's potential while maintaining the emotional depth that characterizes literature by utilizing it as an adjunct rather than a substitute.

Language Evolution and AI-AI is having a big impact on language evolution, changing word formations, communication styles, and linguistic trends. AI systems are influencing how people write, speak, and interact on digital platforms as they produce and process enormous volumes of text.

AI's Influence on Modern Linguistic Trends and Word Formations-New linguistic trends are influenced by AI-powered chatbots, virtual assistants, and language models. Sentence structures and word choices are frequently influenced by predictive text and autocorrect tools, which facilitate clearer and more succinct communication. Furthermore, emojis, abbreviations, internet slang, and informal language are made more widely used by AI-driven platforms, giving rise to new expressions that swiftly gain traction. The extensive use of AI in content production also promotes the use of language that is

friendly to algorithms, which is frequently defined by straightforward and straightforward wording.

Role of AI in Language Preservation and Translation-AI is a potent instrument for protecting endangered languages. AI can analyze, store, and replicate linguistic patterns through machine learning, which aids in language documentation and revitalization initiatives. Language barriers are broken and cross-cultural exchange is promoted by AI translation tools like Google Translate and DeepL, which offer real-time multilingual communication. Even though AI translation is not always flawless, ongoing advancements improve accuracy and accessibility, opening up literature, media, and knowledge to a worldwide audience.

Potential for New Dialects and Linguistic Norms-AI-influenced dialects may emerge as a result of the frequent interactions between humans and AI. Conversational AI systems frequently use neutral, formal, or simplified tones, which influence user responses and communication. Furthermore, chatbot-specific phrases or AI-generated slang may be incorporated into new linguistic norms created by digital communication platforms. AI-assisted translations have the potential to produce hybrid languages in multilingual areas, which could aid in the development of new dialects. AI is actively influencing the development of human language in addition to adapting to it. To maintain linguistic diversity and cultural preservation as AI technologies develop, ethical and inclusive language models will be crucial.

The Future of Writing: AI and Human Synergy-Writing's future depends on AI and human creativity working together in harmony. Even though AI increases productivity by automating processes like content creation, editing, and grammar correction, preserving human creativity and emotional nuance is still crucial. Finding this equilibrium will determine how technology affects the writing world.

Balancing Efficiency with Creativity-AI's capacity to produce well-organized, logical text can increase productivity and save time. Over-reliance on AI, however, runs the risk of reducing human critical thinking and creativity. While maintaining control over the tone, voice, and emotional resonance of their work, writers must use AI as a collaborative tool for brainstorming, draft refinement, and clarity enhancement. Thoughtful AI integration can increase creative potential without sacrificing authenticity.

Ethical Frameworks for Responsible AI Use-Ethical standards are required to guarantee openness, creativity, and equity as AI's role in writing expands. AI-assisted content should adhere to explicit attribution guidelines in order to discourage plagiarism and encourage responsible usage. In order to stop negative stereotypes from spreading, it is also essential to address AI biases, which may originate from training data. To improve algorithms

and produce inclusive, equitable language models, developers and users must collaborate.

Role of Educators and Researchers in Language Diversity-Promoting AI literacy and fostering critical interaction with AI-generated content are crucial tasks for educators and researchers. Responsible writing practices will be fostered by teaching students to assess AI recommendations, recognize biases, and preserve their creative voice. Additionally, by ensuring that language models reflect a variety of linguistic and cultural viewpoints, researchers can preserve the diversity of languages spoken throughout the world. In conclusion, encouraging a positive interaction between AI and human creativity is essential to the future of writing. Writers can capitalize on AI's advantages while maintaining the emotional and imaginative qualities that characterize human storytelling by utilizing it as an aid rather than a substitute.

Conclusion-In conclusion, a harmonious collaboration between AI and human creativity is essential to the future of writing. By accepting AI as a helpful instrument and upholding moral. This paper explores the dual impact of AI on writing styles. It examines how AI-driven tools improve structure, tone, and vocabulary while raising concerns about dependency and ethical considerations in content creation. The primary research questions include: How is AI shaping writing styles? What are the benefits and drawbacks of AI-assisted writing? By analyzing these aspects, the study aims to highlight the synergy needed between human creativity and AI to ensure that technology serves as an enhancer rather than a replacement for linguistic expression.

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14. Frames of Change: Indian Cinema's Bold Experimentations and Social Critique

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Laura Mulvey's male Gaze theory refers to objectifying women in movies, advertisement and other platforms for seeking the attention from the audience. They are seen as passive subjects meant only for visual pleasures. Many movies, reality shows, advertisements use these kinds of tactics to get the attention from the audience. Antonio Gramsci's 'Hegemony' refers to having power and dominance over the other, which is seen in patriarchal society, where female is dominated by male. Cultural theorist such as Stuart Hall explored how meaning is created and communicated in society through language, media and symbols.

The movie Trance (2002) by Fahadh Faasil is the perfect example of commercialization of faith. The characters named Solomon Davis, Esther Lopez, and Issac Thomas puppets the motivational speaker Viju Prasad, who later changed his name into pastor Joshua Carlton. They were successful in commercializing the faith. The protagonist viju was facing childhood trauma after his mother's and brother's suicide, whereas the electric 'fan' becomes the motif which hits his conscious mind and makes him hallucinated. Sigmund Freud in his work the Interpretation of Dreams (1899) highlights how repressed desires and traumatic childhood experiences manifest in dreams. Trance can also be analysed through the lens of Marxist theory. Karl Marx in his work Critique of Hegel's Philosophy of Right (1843) named religion as "opium of the people." Terry Eagleton in his work Holy Terror (2005) and Reason, faith and revolution: Reflections on the God Debate (2009) mentions how religion is commodity for capitalist interest.

Joji (2021) by Faahad Fasil can be interpreted as modern version of William Shakespeare's Macbeth, He is enchanted by the power of his father. The prophecies are not seen in the movie, but the protagonist's ambition is purely psychological struggle. He lacks manipulators which makes the crime self-driven. Bad parenting also becomes one among the reasons for his behaviour. Antonio Gramsci's 'Hegemony' can be analysed when Dileesh Pothan (director) highlights how patriarchal society from Kerala is not letting his successor to look after his family even in his death bed. His ambition for the power makes him crazy which leads to death of his father and his brother. Finally, he commits suicide because he was not prepared for the consequences and sends a SMS that "This is not my suicide note/ this is my MARAN MAZHI (death declaration)/ the society has fucked me/the society has killed me./Arrest them." He was rescued by his family after he shoots himself with the air gun, but still he was not ready to accept his mistake which

shows his stubborn nature. Indian cinemas are dominated by hyper masculine heroes whereas Kumbalangi Nights (2019) questions the ideal masculinity and revolves around the destruction of toxic masculinity and family redemption. It has five male characters among which four are brothers, who lived in a ruined house and were in aimlessness. The antagonist Shammi is a misogynist but portrays himself as ‘perfect man’ and has deep insecurities and aggression. Which turns him into a toxic masculine figure. Shammi breaks the stereotyped villain and is shown more realistic than exaggerated. Female characters in the movies are silenced throughout the movie.

India is emerged in patriarchal domination, whereas the hegemonic behaviour of man over women is clearly seen in Indian society. The marginalised gender’s voice is always silenced through the authoritative power. The submissive behaviour of female makes the man easier to take control. Indian cinemas have taken a huge step to raise the voice against such behaviours. In the movie Ammu (2022), the protagonist Amudha, becomes the silent victim of domestic violence by her educated husband, who works as a police officer. The society is not ready to accept the abuse done by him. Her psychological trauma is seen when she gets frightened by the small gesture of her husband. She also becomes the victim of marital rape and was forced to bear a child, which is discussed less seriously among the people. In The Great Indian Kitchen (2021), the wife character becomes the victim of marital rape. She is pictured as ‘ideal wife’ of the orthodox family. The cinematography of the movie makes the audience to feel disgusted. She became the true epitome of Indian household. Even though she was capable of becoming an independent woman, she was suppressed whenever she raised her voice. Her husband and her in-laws were least bothered about her. She was forced to confine herself during her menstrual cycle, which is seen in many orthodox families even today. At the end she rebels and questions the Indian age-old system.

Ullozhukku, a Malayalam movie by Urvasi and Parvathy Menon revolves around the societal expectations from a female protagonist. Anju, a modern woman is caught between familial responsibilities and autonomy. She was betrayed by her parents and was married to physically weak man, Anju seeks for her physical wants from her former beloved and conceives. suppression of her physical desires can be analysed through Sigmund Freud’s Civilization and its Discontents (1930) in which Freud highlights how civilization demands individuals to repress their instinctual drives, particularly sexual and aggressive impulses, in order to maintain social order. Later her husband dies, she wants to get rid of him and her responsibility. This movie received appreciation for its amazing cinematography, the progression from light drizzle to downpour mirrors the isolating tensions and eventual catharsis between Anju and her mother in-

law. Madhuri Dixit in the Bollywood movie Maja Ma (2022), suffers from internalized ‘Homophobia’, Meyer and Dean in their book Lesbian and Gay psychology: Theory, research, and clinical applications (1998) define it as “the gay person’s direction of negative social attitudes toward the self, leading to devaluation of the self and resultant internal conflicts and poor self-regard.” The protagonist feels disgust and shame about accepting her identity as lesbian. Her daughter supports her in every possible way to embrace herself, but the protagonist is burdened by her societal pressures.

CONCLUSION-These movies were successful in educating the audience. Indian cinemas are no longer revolving around the stereotype stories, but has become the mark of change. As more filmmakers continue to experiment with bold and thought-provoking narratives for creating awareness and to change the perspectives. It has become the matter of fact that the audience are receiving it well, which conveys that they are discerning. Movies can also change the ideas of people by embedding hatred in them, in that case social media plays an important role in reaching people and creating new lenses.

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15. Myth, Gender, and Power: A Comparative Study of Naga-Mandala and Siri Sampige

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In Naga Mandala, protagonist Rani undergoes a significant transformation, with her sexuality playing a central role in her journey from innocence to self-awareness. At the beginning of the play, she is portrayed as a submissive and sheltered wife, confined to her home by her indifferent and controlling husband, Appanna. Deprived of emotional and physical intimacy, she is denied agency over her own body and desires. However, her encounter with the shape shifting Naga marks a turning point in her life. Disguised as Appanna at night, the Naga treats Rani with affection and tenderness, awakening feelings of love, desire, and sexual fulfillment that she has never experienced before. This dual experience rejection during the day and passionate intimacy at night creates confusion but also empowers her in ways she does not fully comprehend. When Rani becomes pregnant, her sexuality is placed under scrutiny, leading to accusations of infidelity. Yet, the trial she undergoes, where she miraculously proves her purity by holding a cobra without harm, challenges rigid notions of chastity and truth. Her body, once a site of control and oppression, becomes a symbol of divine power, as society shifts from condemning her to worshipping her. Rani's journey in Naga Mandala highlights the patriarchal constraints placed on female sexuality and the ways in which myths and social norms shape a woman's identity. The play challenges conventional ideas of purity, fidelity, and desire, ultimately presenting Rani's transformation as a complex interplay between societal expectations and personal awakening.

In Siri Sampige, the protagonist, Princess Sampige, embodies themes of sexuality, power, and agency, reflecting the tension between desire and societal control. She is portrayed as a woman of extraordinary beauty and grace, making her both revered and objectified. Her sexuality is central to the narrative, as it becomes a source of fascination, conflict, and ultimately, transformation. Sampige's journey explores the way female sexuality is controlled by patriarchal forces. Various characters rulers, sages, and mystical beings attempt to possess or manipulate her, seeing her not as an individual with desires of her own but as an object of power and lust. However, rather than being a passive figure, Sampige's sexuality becomes a site of resistance and self-realization. Her experiences challenge the rigid moral and societal norms that seek to define a woman's worth solely through her purity or desirability. Through the use of folklore and poetic storytelling, Siri Sampige critiques the ways in which women's bodies and desires are policed, while also exploring their potential for

empowerment. Sampige's character, much like other heroines in Chandrashekhara Kambar's works, symbolizes the struggle for autonomy in a world where female sexuality is often viewed as something to be controlled rather than embraced.

In Naga Mandala, Girish Karnad creates a profound dilemma through binary options that force the protagonist, Rani, into complex moral and existential choices. The play explores opposing forces such as truth versus illusion, duty versus desire, and societal expectations versus personal fulfillment, all of which contribute to Rani's predicament. One major binary in the play is Rani's experience of her husband, Appanna, in two contrasting forms the real Appanna, who is cold and unfaithful, and the Naga, who, in the guise of her husband, offers her love and intimacy. This duality creates confusion in Rani's mind and raises questions about identity, fidelity, and the nature of love. She is caught in a dilemma: should she accept the affection she receives at night, even though she does not understand its source, or should she remain loyal to the indifferent and cruel husband she sees during the day? Another crucial dilemma emerges when Rani becomes pregnant. Accused of infidelity, she is forced to prove her chastity in a public trial. The test holding a cobra and swearing that no man other than her husband and the snake has touched her places her in a paradoxical situation. She must find a way to assert her innocence while knowing that her love and intimacy came from the Naga rather than her husband. The ordeal blurs the boundaries of truth and deception, challenging rigid notions of virtue and morality. The play ultimately questions the binary distinctions that society imposes, suggesting that truth is often fluid rather than absolute. Rani's journey highlights how traditional moral frameworks fail to accommodate the complexities of human experience, particularly in matters of love, desire, and identity. Through her dilemmas, Naga Mandala critiques societal norms and reveals the intricate ways in which individuals navigate conflicting realities.

In Siri Sampige, Chandrashekhara Kambar creates a narrative filled with binary oppositions that generate deep dilemmas for the protagonist, Sampige. These binaries such as freedom versus control, desire versus duty, and the human versus the divine shape the conflicts within the play and challenge the rigid societal norms surrounding female identity and sexuality. One of the key dilemmas Sampige faces is the struggle between personal agency and the external forces that seek to control her. As a woman of extraordinary beauty and divine grace, she becomes an object of desire for powerful men and mystical beings alike. The central question she faces is whether she can carve out her own destiny or whether she is doomed to be a pawn in a larger battle for power. This tension between self-determination and societal expectations creates an ongoing conflict in her life.

Another crucial binary in the play is the contrast between love and possession. While Sampige may seek genuine love, those around her are more interested in controlling her for their own gain. This forces her into a dilemma should she conform to the expectations placed upon her, or should she rebel against them and risk the consequences? This theme reflects broader questions about the agency of women in a patriarchal society, where their sexuality and choices are often dictated by external forces rather than personal will. Additionally, Siri Sampige explores the divide between the natural and the supernatural, with Sampige caught between the earthly realm and the mystical forces that influence her fate. This creates another layer of uncertainty, as she must navigate not only human desires and ambitions but also the inexplicable workings of fate and divine intervention. Through these dilemmas, Siri Sampige critiques the rigid binaries imposed by society and highlights the complexity of human choices. The play challenges traditional notions of morality, power, and gender, ultimately questioning whether fate is predetermined or if individuals can shape their own destinies.

Girish Karnad's *Naga Mandala* has been widely praised for its innovative use of folklore to critique gender roles, patriarchy, and the complexities of truth and illusion. However, the play is not without its criticisms, particularly regarding its portrayal of female agency, moral ambiguity, and the resolution of Rani's journey. One of the primary criticisms is that while the play presents Rani as a central figure navigating oppression, she ultimately remains a passive character whose fate is determined by external forces. Her transformation from a submissive wife to a revered goddess is not entirely driven by her own actions but rather by the mystical intervention of the Naga. Some critics argue that this reinforces the idea that women's empowerment in traditional narratives often comes from supernatural validation rather than personal agency. Another critique revolves around the play's ambiguous treatment of truth and deception. The Naga, who deceives Rani by assuming her husband's form, is portrayed as a loving and desirable partner, creating a morally complex situation. While this deception ultimately leads to Rani's empowerment, it also raises ethical concerns about consent and agency, which remain unresolved in the play. Some critics argue that the romanticized portrayal of this deception could be problematic, as it blurs the lines between love, manipulation, and coercion. Additionally, the play's resolution, where Rani is accepted and even worshipped after passing the chastity test, can be seen as reinforcing traditional patriarchal values rather than fully subverting them. Although Rani gains social power, it is still rooted in the idea of purity and divine validation rather than an assertion of personal freedom or equality. Despite these criticisms, *Naga Mandala* remains a powerful exploration of myth, storytelling, and societal constructs,

offering a layered and thought-provoking narrative that continues to spark debate on gender, power, and truth.

Chandrashekhara Kambar's *Siri Sampige* is widely appreciated for its rich use of folklore, mythology, and poetic storytelling to explore themes of power, fate, and female agency. However, the play has also faced criticism, particularly regarding its treatment of gender dynamics, the role of destiny, and the ambiguity of its resolution. One major critique is that while Sampige is central to the narrative, her agency remains limited. Much like traditional folktale heroines, she is often acted upon by external forces rather than driving the story through her own choices. Powerful men and mystical beings attempt to control her fate, and while her presence influences events, she struggles to assert her own will. Some critics argue that this reflects the patriarchal structures the play seeks to critique rather than offering a clear subversion of them. Another point of criticism is the way female sexuality is portrayed. Sampige's beauty and desirability make her the focus of male ambition and obsession, reducing her to an object of pursuit rather than a fully realized character. While the play highlights the dangers of such objectification, it does not always offer a strong counterpoint that allows her to reclaim her identity outside of these external desires. Additionally, the play's emphasis on destiny and supernatural forces raises questions about individual autonomy. The story suggests that larger cosmic or mystical elements govern human lives, which can be seen as reinforcing the idea that individuals, especially women, have little control over their own fates. This has led some critics to question whether the play challenges societal norms or ultimately reinforces fatalistic beliefs. Despite these criticisms, *Siri Sampige* remains a significant work that uses folklore to reflect on power, morality, and gender. Its lyrical storytelling and deep cultural roots continue to make it an important and thought-provoking play in Indian literature.

Girish Karnad's *Naga Mandala* is a complex and thought-provoking play that blends folklore with contemporary social critique. Through the character of Rani, the play explores themes of gender, sexuality, power, and the fluid nature of truth. By intertwining myth with reality, Karnad challenges rigid societal norms, particularly those related to marriage, female agency, and morality. While the play provides a nuanced critique of patriarchal oppression, it also raises questions about agency and consent, as Rani's transformation is largely shaped by external forces rather than her own conscious choices. The ambiguity surrounding truth and deception further complicates the narrative, leaving the audience to reflect on how myths and societal expectations shape personal identities. Ultimately, *Naga Mandala* remains an important literary work that continues to spark debate on issues of gender and social constructs. Its use of folklore as a storytelling device allows for multiple interpretations,

making it a timeless piece that resonates across different cultural and historical contexts. The play serves as both a celebration of traditional storytelling and a critique of the structures that confine individuals, particularly women, within predetermined roles.

Chandrashekhara Kambar's *Siri Sampige* is a powerful exploration of mythology, folklore, and societal structures, particularly in relation to gender, power, and destiny. Through the journey of Princess Sampige, the play examines how female identity and sexuality are shaped by external forces, including patriarchal norms and mystical interventions. The narrative raises important questions about agency, freedom, and the struggle for self-determination in a world where individuals, especially women, are often seen as objects of desire and control. While the play effectively critiques the limitations imposed on women, it also presents a complex view of fate and power, where supernatural elements play a crucial role in shaping human lives. This ambiguity leaves room for interpretation, allowing audiences to reflect on the tension between personal choice and societal expectations. Ultimately, *Siri Sampige* stands as a significant literary work that uses folklore not only as a storytelling tool but also as a means of social commentary. It challenges traditional structures while embracing the richness of cultural mythology, making it a timeless and thought-provoking piece that continues to resonate with contemporary audiences.

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16.Reimagining Narrative Frontiers: The Right Sort and the Rise of Twiterture in Emerging Literary Trends

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The digital age has brought profound transformations to the literary world, fostering new storytelling modes that challenge conventional narrative structures. One of the most intriguing developments is Twiterture, a genre where authors use Twitter to serialize and present stories. This innovative literary form leverages the platform's concise, rapid format to deliver narratives in bite-sized segments. David Mitchell's "The Right Sort," a short story published in 2014 through a series of tweets, is a hallmark of this genre. Known for his novel *Cloud Atlas* and other complex works, Mitchell's experiment with Twitter as a storytelling medium reflects the intersection of technology and literature. This paper explores the significance of *The Right Sort* as a case study for understanding Twiterture within the framework of emerging literary trends. By analyzing its structure, themes, and audience engagement, we demonstrate how the work redefines narrative boundaries and fosters interactive reading experiences. Additionally, the paper discusses the implications of Twiterture on the broader literary landscape, highlighting its influence on contemporary storytelling practices and digital media.

Twiterture is a unique literary form characterized by its use of Twitter as a storytelling platform. This genre relies on brevity and fragmentation, with each tweet serving as a narrative unit. Although the platform's character limit poses creative constraints, it also fosters innovation in storytelling techniques. Twiterture encompasses various forms, including microfiction, poetry, and serialized novels, offering diverse narrative possibilities. The emergence of Twiterture reflects broader trends in digital storytelling. It aligns with postmodern literary techniques that challenge linearity and embrace multi-voiced, fragmented narratives. Additionally, Twiterture invites reader participation through likes, retweets, and comments, transforming the act of reading into a dynamic, interactive experience. This participatory model echoes the rise of transmedia storytelling, where narratives unfold across multiple platforms and engage audiences in immersive ways. Published in July 2014, *The Right Sort* is a psychological thriller narrated through 280 tweets. The story is set in 1978 and follows a teenage boy navigating a series of mysterious and unsettling events. Each tweet functions as a micro-scene, contributing to the overall narrative while maintaining coherence across the serialized format. Mitchell's work exemplifies how traditional narrative techniques adapt to the digital

medium, blending detailed characterization with suspenseful pacing.

One notable feature of *The Right Sort* is its structural ingenuity. By breaking the story into discrete tweets, Mitchell crafts a rhythmic, episodic flow that mirrors the immediacy of thought and perception. This format aligns with the story's psychological themes, as the protagonist's fragmented consciousness echoes the fragmented delivery of the narrative. Moreover, the real-time release of tweets simulates a live storytelling experience, heightening reader engagement and immersion. A defining characteristic of Twiterature is its potential for interactive storytelling. *The Right Sort* leveraged Twitter's interactive capabilities by inviting real-time audience responses. Readers could comment on, share, and discuss each installment, creating a collective reading experience. This dynamic engagement contrasts with the solitary nature of traditional reading, fostering a sense of community and immediacy. Mitchell's experiment also highlights the evolving relationship between authors and readers in digital spaces. By sharing the story on a public platform, Mitchell democratized access to his work and expanded his readership. This participatory model blurs the boundary between authorial authority and audience interpretation, reflecting broader shifts in contemporary literary culture. Furthermore, the ephemeral nature of Twitter posts adds an element of temporality, enhancing the sense of immediacy while challenging conventional notions of literary permanence.

The rise of Twiterature signals a broader transformation in narrative form and delivery. Traditional novels rely on linear progression and sustained immersion, while Twiterature fragments stories into discrete, temporally spaced units. This shift reflects the influence of digital communication on literary expression, where brevity and rapid dissemination shape storytelling practices. Moreover, Twiterature aligns with the postmodern aesthetic of narrative play and multiplicity. Works like *The Right Sort* exemplify how digital platforms enable experimental storytelling techniques, such as nonlinear progression and multi-perspective narration. These innovations challenge the fixed boundaries of print literature, opening new possibilities for narrative experimentation and reader engagement. Despite its innovative potential, Twiterature also faces challenges and criticisms. One primary concern is the tension between brevity and depth. Critics argue that Twitter's character limit constrains complex storytelling, reducing narrative richness and subtlety. Additionally, the platform's ephemeral nature raises concerns about the preservation and accessibility of Twiterature over time.

Another criticism pertains to the quality and curatorial challenges inherent in digital literature. The open-access nature of Twitter allows anyone to publish stories, leading to an oversaturation of content. While this

democratization fosters diverse voices, it also complicates the process of distinguishing literary excellence. Furthermore, the fragmented delivery of Twiterature may disrupt narrative cohesion, posing challenges for both authors and readers accustomed to conventional storytelling forms.

In conclusion, David Mitchell's *The Right Sort* exemplifies how Twiterature reimagines narrative frontiers in response to emerging literary trends. By adapting traditional storytelling techniques to the digital medium, Mitchell explores new possibilities for narrative structure, reader engagement, and interactivity. This work reflects broader shifts in contemporary literature, where digital platforms reshape how stories are created, shared, and experienced.

The significance of Twiterature extends beyond its innovative format; it represents a cultural response to the digital age's rapid communication and fragmented attention. As literary practices continue to evolve, Twiterature highlights the transformative potential of digital storytelling while raising critical questions about narrative form, authorial authority, and literary value. Through works like *The Right Sort*, the genre challenges conventional literary boundaries and invites ongoing exploration of storytelling in the 21st century.

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17.Experimental literature: A study of Arundati Roy's *The God of Small Things*

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Experimental literature is one of the major emerging trend in Indian English literature. It's features are breaking traditional narrative conventions, exploring new forms of storytelling, and using innovative language techniques. It challenges linear storytelling, conventional character development, and standard linguistic structures to offer unique reader experiences. So Arundati Roy's *The God of Small Things* (1997) is prime example of experimental fiction, using unconventional storytelling techniques to depict themes of caste, love, loss, and societal constraints. This paper delves into Roy's *The God of Small Things* as a significant work of experimental literature. The study examines how Roy's narrative techniques, linguistic style, and thematic concerns challenge conventional storytelling norms. By employing a non-linear narrative, intricate symbolism, and a unique prose style, Roy redefines the reader's engagement with the text. The paper further explores the novel's place within the broader framework of Indian English literature and its contribution to emerging literary trends. Through an analytical approach, this study aims to highlight how Roy's novel pushes the boundaries of traditional literary conventions and influences contemporary Indian English writing.

Experimental literature is a genre that defies conventional storytelling methods, often incorporating innovative narrative structures, linguistic creativity, and unconventional thematic exploration. Arundhati Roy's *The God of Small Things* is a landmark work in contemporary fiction that employs experimental techniques to explore themes of love, caste discrimination, and memory. The novel presents a radical departure from traditional literary forms, making use of disjointed chronology, poetic language, and unique character perspectives. This paper examines the novel's literary experimentation and its impact on storytelling, with examples illustrating Roy's narrative innovations.

One of the defining features of *The God of Small Things* is its fragmented, non-linear narrative. The novel oscillates between different time periods, mirroring the fragmented memories of its protagonists, Estha and Rahel. This technique not only enhances the psychological depth of the characters but also allows the reader to experience events as recollections rather than a straightforward chronological sequence. Roy's use of flashbacks and foreshadowing challenges the traditional structure of storytelling and immerses the reader in the fluidity of memory. For instance, the novel opens with adult Rahel returning to Ayemenem after many years, but the story frequently shifts back to her childhood, exploring the

traumatic events that shaped her life. The sudden jumps in time compel readers to actively engage with the narrative, piecing together events from scattered clues rather than following a linear plot. This structure reflects the way trauma affects memory, reinforcing the novel's psychological and emotional themes. A striking example of this is how the tragic drowning of Sophie Mol is revealed in fragments throughout the book, rather than in a single climactic moment, deepening the emotional impact of the narrative. Roy's language is a fusion of English and Malayalam, creating a distinctive narrative voice that reflects the cultural setting of the novel. She often breaks grammatical conventions, uses neologisms, and incorporates poetic repetitions to evoke strong emotions. Her playful use of capitalization, italics, and phonetic spellings further emphasizes certain ideas and feelings, making the text both visually and rhythmically engaging.

A notable example of Roy's linguistic innovation is the way she portrays the inner thoughts of children. Words are split and rearranged to mimic how young minds perceive language. For instance, the phrase "a viable die-able age" (describing the age at which a child can legally die) showcases this childlike perception of language while conveying the gravity of the situation. Roy also frequently capitalizes certain words to highlight their thematic importance, such as "Big Things" versus "Small Things," reinforcing the novel's exploration of power dynamics and social hierarchies. Furthermore, Roy often employs repetition for poetic effect, as seen in the line, "The loss of Sophie Mol stepped softly around the Ayemenem House like a quiet thing in socks." This technique not only enhances the musicality of the prose but also heightens the emotional intensity of the narrative.

Unlike traditional first-person or third-person narratives, *The God of Small Things* shifts perspectives across different characters, providing a multifaceted view of events. This technique allows readers to engage with the inner thoughts of multiple characters, deepening their understanding of the novel's themes. By weaving multiple viewpoints into the narrative, Roy enhances the complexity of the story and challenges the reader to piece together the fragmented narrative. For example, the novel offers insights into the lives of Ammu, Estha, Rahel, and Velutha, among others. Each character's perspective sheds light on different aspects of the story, from societal oppression to personal grief. Ammu's inner conflict, Estha's silence, and Velutha's tragic fate are all presented through fragmented, shifting viewpoints, allowing for a nuanced exploration of caste, gender, and political issues.

Another notable example is how the same event is recounted differently depending on the character's perspective. The drowning of Sophie Mol is viewed through the innocent and confused eyes of the children, whereas the adults perceive it through the lens of societal

shame and repression. This layering of viewpoints creates a richly textured narrative that requires the reader to actively interpret the unfolding events. Symbolism plays a crucial role in *The God of Small Things*, where objects and locations serve as metaphors for broader themes. The river represents both freedom and danger, while the History House symbolizes colonial and societal oppression. Additionally, Roy employs elements of magical realism, blurring the line between reality and imagination to enhance the novel's emotional depth. These literary devices contribute to the novel's experimental nature and reinforce its thematic significance. For example, the presence of the river as a recurring symbol underscores the dual nature of life—it provides moments of joy for the children but ultimately becomes a site of tragedy. Similarly, the "orange drink lemon drink man" sequence, though seemingly whimsical, conveys a deeply traumatic experience, showing how Roy blends magical realism with harsh reality to create a compelling and unique narrative. Another example is the "History House," which functions both as a real location and as a metaphor for the buried past, colonial history, and repressed memories that haunt the characters.

Roy also plays with the concept of fate and predestination, hinting at events before they happen and making use of repeated phrases to reinforce the inescapability of tragedy. The phrase "Things can change in a day" is repeated throughout the novel, foreshadowing the moment when the lives of the characters are irrevocably altered.

In conclusion, Arundhati Roy's *The God of Small Things* exemplifies experimental literature through its non-traditional narrative structure, linguistic innovation, and rich symbolism. By defying conventional storytelling norms, Roy not only creates an emotionally powerful narrative but also deepens the novel's social and political messages. The novel's fragmented storytelling, linguistic playfulness, and symbolic richness make it a prime example of how experimental literature can elevate storytelling and evoke deeper emotional engagement. Through her unique style, Roy challenges readers to rethink traditional literary forms and engage with the novel on a more immersive level, making *The God of Small Things* a significant contribution to contemporary fiction.

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18. Queer Narratives as an Emerging Trend in Indian English Literature: The Study of R Raj Rao's "The Boyfriend"

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Major writers include Arundhati Roy, whose novel *The God of Small Things* addresses the forbidden love, gender, and social inequalities. Jumpa Lahiri, known for the portrayal of immigrant experiences in her works like *Namesake* and *Interpreter of Maladies*, Salman Rushdie's *Midnight's Children* inspires many writers for its magical realism style, Chetan Bhagat, Avini Doshi, R Raj Rao, Vikram Seth, Amitav Ghosh, Anitha Desai, Meena Kandaswamy, Arvinda Adiga are some of the contemporary writers collectively represent evolving literary scenes and embrace diverse narratives. Subaltern studies also gained prominence in Emerging Indian English Literature, writers like Ranjith Gauha, Dipesh Chakrabarty, Gayathri Chakravarthy Spivak, Partha Chatterjee, Shahid Amin, Ranjith Hoskote, and Sugatha Bose as influenced Indian Writing in English by giving voice to the marginalized studies.

One such significant trend in Indian English literature is the queer literature. Once marginalized and overlooked, queer narratives are now gaining importance in India, which provides a platform for the LGBTQ+ community to share their life stories and experiences. Queer literature was emerged in early 1990s. Queer is used as an inclusive term which includes the individuals who identify themselves as gay, lesbians, bisexuals, transgenders, into sex, asexual and many more. Homosexuality and queerness has the deep-rooted history in India. Many ancient texts shed the ray of light upon the queerness, like *Padmapurana*, an ancient Puranic work, and the concept of *Ardhanareeshwara* in the mythology. *Manusmriti* also mentions about it, but it only prescribes the punishment for it. *Markandeya Purana* is a story of a prince, *Avikshita*, who does not like to marry because he thought of himself to be a woman. Gender fluidity is seen in the characters of *Amba*, who was again reborn as a man named *Shikandi* to kill *Bheeshma* and to avenge her integrity. *Devdutt Patnaik's Shikandi and Other Tales They Don't Tell You* depicts the ancient Indian myths through a queer lens. He challenges the traditional narrative style by focusing on the fluidity of sexuality and gender in Indian folklore.

In the context of Indian literature, Raj Rao's novel *The Boyfriend* (2003), an innovative work that explores the identity, politics, and complexities of gay subcultures where homosexuality was treated as a criminal act. The novel is set in Mumbai, where Yudhi, a middle-aged upper-caste journalist and his relationship with Milind, a young man, belongs to the working class.

Through this narrative, Raj Rao unpacks the intersection of class, gender and caste and exposes the hypocrisies and challenges faced by queer individuals in India. The novel challenges caste hierarchies by positioning its protagonist Yudhi's relationship with Milind that crosses the caste boundaries. Through these characters, Rao questions the dynamic caste system. Rather than accepting caste as a fixed social system, the narrative structure in the novel reveals how personal and emotional connections transcend these ancient systems. Yudhi does not believe in caste system. He will not hesitate to have relationship with Milind, a lower caste boy. Yudhi says that "Homos are no different from Bhangis. Both are untouchables." When Milind asks Yudhi that "you are a Brahmin, aren't you?" He replies "No. I am a homosexual. Gay by caste. Gay by religion." (The Boyfriend 81). Yudhi exclaims that homosexuals have no caste or religion. Straight people or Brahmins and gays are Shudras. Yudhi embraces his homosexuality as his own caste and religion. Yudhi says that in India, the condition of homosexuals or gays is like that of lower caste people or Shudras. They are always oppressed by straights who think themselves in privileged positions like Brahmins. Class distinctions in the novel *The Boyfriend* are not portrayed only as markers of economic status but also as a site of power and marginalization. Raj Rao's narrative style highlights the friction between the privileged and underprivileged through the characters in the novel who come from different socio-economic backgrounds.

The novel explores the lives of Mumbai's gay subculture, which delves deep into their meeting spots, and their unique language and codes to communicate defines this world. Rao depicts gays in Bombay, communicating by mixing English, Hindi and Marathi, and it is framed with gay slang, which serves as both self-expression and their own secret language to discuss sensitive topics. For instance, Rao represents a character as "Kothi", an effeminate homosexual man or "Panthi", traditional masculine gay man. This demonstrates how challenges define and navigate the individual identities within a subculture. To analyse *The Boyfriend*, it is important to engage with queer theory and postcolonial discourse. Queer theory is enunciated with theorists such as Judith Butler, Michael Foucault, and Eve Kosofsky Sedgwick, who challenged normative assumptions about gender and sexuality of queer community. In the Indian context, experts such as Ruth Vanita and Salim Kidwai have challenged the historical roots and erasure of queer identities in Indian literature and history. Raj Rao's narrative brings to life the many gay spaces in Mumbai illustrating how they serve as the places of connection, desire, self-discovery and community building. Public areas in Mumbai are transformed into queer spaces after dark. These spaces are not only used for physical pleasure but they are shaped by cultural codes, lived experiences

and personal histories of queer identities. During night, that too in such places, queer individuals will shed their masks and behave as they are and express themselves freely without any hesitation, fear and discrimination.

The best example from the novel is the transformation of Churchgate station in the night. "At night, the station becomes totally a different place. The departure of the last train seemed to signal the arrival of different breed of people. Men in tight T-shirts and jeans prowled the platforms making eye contact with each other." (Rao 37). Other than railway station, public restrooms known as cottages in homosexual slangs become the locations for sexual encounters. The crowded local trains also turned into unexpected queer spaces. When Yudhi was in a local train, he felt a hand brush against his crotch. He knew it was not accident. When he turned to see who it was, a young man was smiling at him. In spite of public places, private places like home, flat and hotel rooms offer more security and comfort for intimate connections for homosexuals. For example, Yudhi's apartment served as a sanctuary away from society's judgment. Yudhi's flat was like a revolving door. Men came and went all the time. Sometimes they could stay for an hour or for the night it was Yudhi's private paradise. By portraying the experiences of Yudhi, the gay protagonist, Rao speaks about the homosexuality is considered as illegal in India. Individuals cannot express their identities openly, often relying on coded language to communicate. It becomes evident when Yudhi goes to the church gate restroom, the man attempts to determine if Yudhi was a cat or a pigeon. In response, Yudhi replies them with a nod that he is a pigeon. This is a term which signifies homosexuality. Additionally, the walls in the restroom is covered with sketches which depicts the same sex attraction. Yudhi also wishes to write something on the wall but suddenly hesitates by fearing that any of his colleagues would recognize that it's him.

Rao not only details of slangs used by homosexuals, but he uses mainstream languages and popular proverbs through his writings. Rao uses the language as a medium to shed light on the hidden gay subculture of India and highlight their situations in Indian society. Gay writing falls in the category of minority literature. Rao interprets the mainstream language with the use of queer words. He tries to create a special place within the mainstream literature through his narratives. In the novel, the language is erotic with open description of sexual activities of the queer protagonist. In Indian society, where sexuality is considered as a matter of repression, talking or writing about it is considered as illegal and it is prohibited. It is the role made by the society to keep sexual matters in private. It is not supposed to showcase in front of everyone or talk openly, even if anyone wants to talk or write about it, they must do it with indirect or general phrases. In such situations, Raj Rao does not hesitate to

write the sexual matters of gays in his novel. His deliberately open and erotic writing style act as a powerful resistance towards the societal norms. In his novel, he mentions about “A K Modelling Agency”, he talks about the different kind of T-shirts worn by the models with catchy slogans to attract customers. “Pen is mightier than the sword.” (The Boyfriend 179) is a famous slogan among them. It states that power of writing brings more changes than a sword, but Raj Rao connects the two-word pen and is to form a one-word penis and he says that there is a gap between two words so that the proverb will not appear to be gross for the readers.

Along with the language, R. Raj Rao in his novel *The Boyfriend* presented a unique reimagining of Indian mythology which shows that how traditional narratives expose contemporary themes of desires and relationships. For instance, Rao draws a parallel between the myth of Krishna and Sudama and the dynamic between Yudhi and Milinda. Milind Mahadik, even after his marriage to Leela, he goes to meet Yudhi for financial support. Once, Milind had said about Yudhi to his wife that he is a rich journalist. So, Leela forces him to ask help from Yudhi in their toughest time. Accepting her suggestion, Milind finally decides to meet Yudhi. He tracks down Yudhi's house and arrives there with a bag of Punarpolis, a famous dish prepared by Leela as an offering. Yudhi is overwhelmed with joy by Milind's unexpected visit he welcomes Milind to his house, he touches his feet, washes them and dries his feet with the towel. Yudhi happily consumes the punarpolis all at once. That night, Milind stays there, they rekindle their past intimacy and fulfil their long-suppressed desires. The next morning, Yudhi gives a bundle of cash to Milind and invites him to visit his house whenever needed. Rao directly compares Yudhi and Milind's interaction to a well-known mythological tale of Krishna and Sudama. Sudama, a poor brahmin, visits his friend Krishna to seek financial assistance. As told by his wife, Krishna welcomes him wholeheartedly and with immense love, he eats all the puffed rice that Sudama had offered to Krishna. Later, out of self-respect, Sudama will not ask for any help from Krishna and returns home. Krishna blesses him in his absence with abundance of wealth. Sudama's hut had transformed into a grand palace, his family was wearing a fine cloth. This myth is often considered as a testament to the selfless friendship reinforces the idea that true friendship transcends the materialistic needs. By comparing this myth with the relationship with Yudhi and Milind, he suggests a transactional dynamic where Yudhi and Milind fulfil each other's needs. Milind seeks for financial help and Yudhi craves for physical intimacy. Rao breakdowns the proverb, “A friend in need is A friend indeed” into, “A friend in need is A friend in need.” (The Boyfriend 230), which emphasizes the mutual dependency of Milind and Yudhi. Rao portrays that relationships or friendships in the real

world are often driven by the personal gain rather than the unconditional love and friendship. In the novel *The Boyfriend* Yudhi's life is always marked by fear and secrecy. The consequences of Section 377 of Indian Penal Code, which criminalized the same-sex relationship until its repeal in 2018, this legal framework forces the queer identities to operate in shadows, meet their partners in public restrooms and parks because they were always aware of the risk of blackmail and homosexual harassment.

Many individuals like Milind need a dual life due to the societal pressures, familial and cultural expectations. This struggle is deeply illustrated when Milind informs Yudhi about his marriage with Leela. He says that he must get married or else his family and community will not accept him. This captures the harsh reality of many gay men in India who struggles between their own identity and the rigid norms imposed by the society upon them. Yudhi and Milind's lives are clear examples of this inner conflict while they are open about their sexuality in certain situations and circumstances, but they present a different version of themselves when they are in public, there is always a duality in the lives of queer individuals. Indian English Literature as undergone drastic changes in recent years, contemporary Indian English writings employ's a variety of experimentation in its narrative techniques to present a wide range of subject matter. One such experimentation is the groundbreaking novel *The Boyfriend* by Raj Rao.

R. Raj Rao's *The Boyfriend* offers a profound exploration of Mumbai's gay subculture. The novel sheds light on the complexities of homosexual relationships, identity and desire in a place where heteronormativity remains deeply ingrained. The title of the novel is more than just a reference to a romantic homosexual relationship. It becomes a lens through which the fluidity of LGBTQ+ identities and the experiences is examined. Through the layered depiction of the city Mumbai and the hidden queer spaces, the novel by Raj Rao captures the complex interplay between the resistance, space for themselves and survival in an evolving yet rejective society which always tries to corner and reject the queer communities. The novel also analyses the male homophobia which is both external and internal which reinforces the rigid gender roles and hinders deviation from the traditional masculinity. By showcasing the struggles and contradictions of queer life in Mumbai, the novel insists the readers to think about the rigid concepts of sexuality, identity and love by presenting the transformative power of queer narratives.

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**19.Language as a Cultural Bridge: The Role Of
Translation in Amplifying the Voices of
One part woman**

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Many famous works till now have been widely translated from the regional languages to English allowing those to reach the audience across the globe. Gitanjali, Tamas, samskara, Poonachi, The home and the world, Tomb of Sand, One Part Woman, etc. are some examples of translations. One Part Woman by Perumal Murugan is a Tamil work which has been translated into English and has gained a wider recognition and audience across the globe.

The works from Tamil literature have taken the audience into the areas and scenes unfamiliar. Many regional writers have achieved global recognition while Perumal Murugan is also one among such writers who is also one among the controversial authors and a professor who has greatly contributed to Tamil literature. He has written twelve novels, six collections of short stories and non-fiction books. Some of his famous works are Pyre, Poonachi, Current show, one part Woman etc. Perumal Murugan's One Part Woman was originally written in Tamil titled Mathorupagan, published in 2010, later it was translated in English by Aniruddhan Vasudevan and published in 2013 in India by Penguin books, and in 2018 in the US by Grove Atlantic. It explores Tamil culture and its history, portraying marriage, fertility and societal pressure. Tamil language is rich in its culture and literary traditions which is often challenging to translate such work, however Aniruddhan Vasudevan has masterfully succeeded in translating it and has won sahitya academy award for translation. He gives an instance of how translation helps in reach of a story behind the barriers of its native land, transforming it into a universally relatable human experience. Meena kandasamy's words about one part woman are significant here, 'Murugan's unsurpassed ability to capture Tamil speech lays bare the complex organism of the society he adeptly portrays'. The work serves as a mirror to society, reflecting the intersection of personal desires and rigid traditions. Without translation, such works would remain confined to specific regions, limiting its impact. Infertility, society's views towards it, and the trauma women undergo in the light of it are the major concerns Perumal Murugan has engaged in the novel. Infertility in the novel is not merely a biological limitation, but a deeply rooted social construct. Infertility is a deeply personal and often painful struggle that has affected and is affecting millions of women worldwide. Though it is a medical condition, society's response towards it makes it worse for women leading them to bear the burns of the pressures, facing humiliation, judgments, and alienation.

The novel depicts the story of the couple Kali and Ponna in the early 20th century in a small village in Tamil Nadu, who face constant societal pressure for not being able to conceive a child. Though their childlessness is not their choice, they are subjected to trauma, alienation and shame, while the pressure to conceive a child led to emotional distress and marital conflicts. Ponna, the female protagonist of the novel, undergoes constant humiliation for not being able to conceive a child. Her mother-in-law constantly kept watch on her menstrual cycle and forced Ponna to drink juices of some shoots every morning as childlessness is often equated with failure, motherhood is equated with woman's worth. Ponna's childlessness is perceived as a failure rather than a mere biological reality and is often forced to take part in religious rituals. On the other side, Kali is also subjected to lot of humiliation where people started calling him impotent and constantly enquired about his children though they were aware about his situation and repeatedly advised him to get married the second time. Both Kali and Ponna were constantly triggered by relatives, communities and their friends. They were not allowed to take part in any rituals and celebrations such as naming ceremonies, religious festivals and other communal gatherings, their social activity was also restricted. Though the couple are very loving and caring of each other and get intimate with almost desire they often failed to conceive. Ponna was often blamed for the failure of harvest, she was also criticized for participating in Kali's close relative Chellamma's daughter's puberty function, saying, if she did the ritual, the girl also would end up becoming barren. Kali was not even allowed to fetch water in the death ceremonies. The couple were often made believe that their incapability of having a child was because of the inheritance of curse. So, communities and relatives gave them multiple suggestions to perform rituals to God in order to have a child. In India, religion and rituals take an important role. God is seen as a superior power. People tend to follow all the evil practices in the name of God. Murugan highlights the fact that most of the religious superiors, mislead people. Astrologers and pundits often take advantage of innocent souls and their problems for money. Kali and Ponna engage in various rituals and consultations with astrologers, reflecting their desperation for having a child of their own. They promised offerings in Devatha's shrine, Dandeeswarar temple, Karattur Murugan temple, etc. They made pongal in front of temples and served it to others. They also offered blood sacrifices to God. While nothing seemed to work, finally Ponna decided to take part in chariot festival and offer her life to God at Karattur. While infertility in the novel is a result of circumstances, Ponna's eventual decision to participate in the temple festival blurs the line between choice and compulsion. She is driven by desperation and societal pressure leading her to take part in the ritual that

both empowers and devastates her. The annual chariot festival serves as a pivotal movement in the story, where traditional practices intersect with personal desires. The temple festival dedicated to the deity Ardhanarishvara, a form of Shiva as half-man and half-woman. It is during 18th day of the festival where childless women engage in anonymous sexual encounters where man is seen as God and child from this encounter a God's child, reflecting a paradoxical social construct. This practice reflects the communities desperate measures to address childlessness, which is heavily stigmatized among the Gounder caste where lineage and male heirs are culturally prioritized.

Though Ponna's will to take part was not a matter of free will, but rather a forced surrender to a patriarchal system which devalues childless women, calling unlucky and barren. While Ponna is the victim of the social constraints, Kali can be seen as a resistance to social norms. His rejection of the solutions like marrying again or practicing in religious fertility rituals serves as resistance for societal norms. Kali's response to infertility plays a significant role in the novel. Unlike society, he does not blame Ponna for not being able to conceive a child as he is aware that her infertility is merely a circumstance rather than her choice. Though his love for Ponna is ultimate, it is not enough to shield Ponna from societal pressures. He started isolating himself from his friend's community, drowning in shame and self-doubt. Though his love for Ponna is genuine, the pressure from society creates gaps between them. Murugan uses the temple festival as a backdrop to explore love, societal pressure and expectations and serves as touching commentary on how far individuals go to fulfil societal expectations. Aniruddhan Vasudevan's translations play an important role in maintaining the integrity of Mathorupagan. Aniruddhan Vasudevan is a socio-cultural anthropologist. His research focuses on the intersections of gender and sexuality and religion. He is well known for his translations of celebrated work fictions by Tamil authors Ambai and Perumal Murugan. Translation is not merely a linguistic practice. It bridges gaps between cultures which determine how a novel is perceived by different audiences globally. Translation of such works helps to resonate the most sensitive things globally where many people can relate to. Vasudevan retains the novel's local expression and emotional rawness, ensuring that the Tamil context is not lost in the English translation. The usage of local words like devatha, maama, chittappa, maapillai, etc. retains the local essence of the original text. The translation balances authenticity with readability, making it engaging for non-Tamil readers without compromising cultural depth. Vasudevan's ability in discerning the emotional depth and cultural nuances of Murugan's writings was widely appreciated by many critics. Vasudevan's translation has been popular for maintaining the original lyrical content while effectively

being able to hold on the audience and in exploring the weight of societal expectations and scars of past experiences. The novel's exploration of gender roles, marital pressure and conflict between personal choices and societal expectations strikes cord with readers from different regions, the novel also aligns with contemporary feminist discussions on gender roles and impact of patriarchy.

The novel's honest portrayal of caste, sexuality and gender dynamics led to outrage among conservative groups in Tamil Nadu. Murugan faced a lot of backlashes, including burnings of his books, and demanded for a public apology. Right-wing Hindu groups and caste-based organizations protested against the novel, claiming that the book defamed the community, women and religious sentiments. Murugan initially apologized and withdrew his unsold copies. However, later he announced his decision to stop writing, declaring himself dead as a writer in a Facebook post. However, in 2016, the Madras High Court withdrew all proceedings against the book and Perumal Murugan. Murugan's temporary self-imposed literary exile highlights the power of literature to disrupt established ideologies making Mathorupagan not just a novel but an act of defiance. Perumal masterfully portrays the internal struggles of his lead characters as they grapple with oppressive societal expectations, which put immense strain on their deep love and companionship. After reading this well-researched book, it's hard to understand what some found offensive. The silencing of such a gifted storyteller by public outrage was truly unfortunate. However, readers are fortunate that the author has returned with two compelling sequels to *One Part Woman* a *Lonely Harvest* and *Trial by Silence*. These sequels explore alternate endings to the original novel's events. *A Lonely Harvest* picks up where *One Part Woman* leaves off, following Kali's descent into despair. Feeling abandoned and betrayed, he takes his own life by hanging himself from the very portia tree under which he and Ponna once found joy. His tragic act is driven by a need to inflict lifelong pain on Ponna, as though she were responsible for his suffering. Left shattered, Ponna struggles to make sense of the loss. For those who wonder what would have happened if Kali had survived, Murugan's *Trial by Silence* provides an answer. In this sequel, Kali, devastated by the idea that another man has touched his wife, is consumed by shame. His mother, Seerayi, prevents his suicide, but his despair takes a different form—he withdraws completely from Ponna, refusing to acknowledge her except through the food she prepares for him. His silent rage and emotional exile define the novel's core, illustrating the weight of his pain.

The concept of fertility always questions and doubts a woman, though medical sciences have made it clear that male infertility is as common as woman's, yet people tend to blame woman. Infertility in *One part Woman* is more than a biological condition. It is the reflection of social

pressure, oppression, expectations and the conflict between societies obligations and personal desires. Through ponna and Kali's journey Perumal Murugan demonstrates how societal beliefs keep dictating one's personal choices. It is necessary to break the stigma around infertility. Open conversations about reproductive health, greater awareness of male infertility and an emotional support rather than judgment can create a more compassionate society. Women's value is not in their reproductive capability, rather in their character, ambitions and their contributions to the world.

Translation and transcreation are profound processes, they go beyond mere linguistic conversion. They serve as a bridge between the original work and a new readership allowing for wider appreciation for its expressions and themes. Many translators have put in their great efforts in bringing greatest works to the audience outside the specific regions. The hope of these translations is merely not only for enjoyment but also to connect with the theme's emotions and the story. Vasudeva's translation of raw emotions in *One Part Woman* brings in cultural weight to Murugan's work allowing wider audience to engage with the themes like trauma, oppression and resistance. The novel serves as a reminder that worth should not be defined by reproductive capabilities rather on love and connection. It invites readers to reflect on the ongoing struggles for gender equality and need more understanding of woman's experiences in the present society.

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20. Emerging Trends in Indian English Literature: Voices, Identities, and Innovations -Gururaj Hittalmani

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Indian English literature is going through an exciting transformation. In recent years, more writers from marginalized communities—such as Dalits, Adivasis (tribal people), women, LGBTQ+ individuals, and religious minorities—have begun to tell their stories. These new voices are bringing fresh perspectives and adding diversity to literature. The themes being explored are also changing, with writers now focusing on issues like identity, migration, globalization, environmental concerns, and digital life. Literature is becoming a powerful way to question society, explore identity, and imagine new possibilities.

Dalit literature, which was earlier written mostly in regional languages, is now gaining attention in English. Writers like Om Prakash Valmiki, in *Joothan*, share their painful experiences of caste discrimination. Bama, in her work *Karukku*, tells the story of being a Dalit Christian woman facing injustice not just from society, but also within her own community. Meena Kandasamy's *The Gypsy Goddess* revisits the Kilvenmani massacre of 1968, where Dalit villagers were killed, focusing especially on the voices of women. Perumal Murugan's *One Part Woman* and Poonachi also explore caste through sensitive storytelling, showing how social rules affect ordinary lives. Tribal and indigenous communities are also getting space in English literature. Hansda Sowvendra Shekhar, in *The Mysterious Ailment of Rupi Baskey*, presents the life and struggles of the Santhal tribe. The book uses illness as a symbol for the disconnection of tribal people from their land and culture. Mamang Dai, in *The Black Hill*, blends myth and history to speak about the Monpa tribe in Arunachal Pradesh. Her work highlights how the loss of land and tradition affects tribal identity and survival.

LGBTQ+ representation in Indian English literature is also growing. Earlier, queer characters were often ignored or shown as stereotypes. Now, writers are offering more real and complex portrayals. Devdutt Pattanaik's *Shikhandi* retells Indian myths that show gender as fluid and ever-changing. Vivek Tejuja's memoir *So Now You Know* shares the emotional journey of growing up gay in a conservative society. Ruth Vanita's *The Broken Rainbow* explores lesbian relationships and the power of storytelling. Sharanya Manivannan's *The Queen of Jasmine Country* uses poetic language to explore queer love through the life of a Tamil poetess. These writers show that queer lives are not new—they have always existed, but are now finally being heard. Feminist literature in English is also flourishing. Women writers are questioning gender roles and talking openly about power,

identity, and freedom. Kamala Das's *My Story* breaks silence about female desire and societal expectations. Shashi Deshpande's *That Long Silence* shows a woman trying to find her voice within marriage. Arundhati Roy's *The God of Small Things* tells the story of a woman fighting caste and gender norms. Anita Nair's *Ladies Coupé* is about a woman who decides to live for herself. Meena Kandasamy's *When I Hit You* boldly talks about domestic violence and the complex relationship between love and abuse.

Many women writers are also retelling Indian myths from a feminist point of view. Chitra Banerjee Divakaruni's *The Palace of Illusions* tells the story of Draupadi from her own perspective, giving her the power to speak and decide. Kavita Kane writes about women from Indian mythology—like Urmila and Menaka—who were often left out of the traditional stories. These retellings give women their rightful place in history and myth. Diaspora literature is another important trend. Writers are telling stories about living between two cultures—being Indian by origin but raised or settled abroad. Jhumpa Lahiri's *The Namesake* shows a boy born to Indian parents in America who struggles with his identity. Bharati Mukherjee's *Jasmine* tells the story of a village girl who moves to the U.S. and must keep changing herself to survive. Kiran Desai's *The Inheritance of Loss* questions whether moving abroad gives people new freedom or just adds to the confusion about who they really are. Environmental issues are becoming a growing concern in Indian English literature. Amitav Ghosh, in *The Great Derangement*, criticizes writers for ignoring climate change. His novels *The Hungry Tide* and *Gun Island* explore rising sea levels, cyclones, and the conflict between humans and nature. Writers like Mamang Dai and Hansda Sowvendra Shekhar include ecological themes through tribal storytelling, showing how deeply indigenous communities are connected to the land. Climate fiction, or “cli-fi,” is becoming more popular, with authors like Jayanth Kaikini and Samit Basu using fiction to talk about future environmental disasters in India. Writers are also using regional languages and local cultures in their English works. Many important books are being translated into English from regional languages, helping bring different Indian voices into the mainstream. For example, Vivek Shanbhag's *Ghachar Ghochar*, translated from Kannada, tells a short but powerful story about family and class. Krishna Sobti's *A Gujarat Here, A Gujarat There*, translated from Hindi, talks about Partition and identity. Arundhati Roy's *The Ministry of Utmost Happiness* and Salman Rushdie's *Midnight's Children* mix English with Hindi, Urdu, and other languages, reflecting the multilingual reality of India. Writers like Namita Gokhale and Devdutt Pattanaik also bring traditional stories and local myths into modern writing.

Digital platforms are also changing literature. Now, many writers are self-publishing their work on platforms like Amazon Kindle or Pratilipi. This gives opportunities to new and regional voices. Graphic novels like Amruta Patil's *Adi Parva* and Vishwajyoti Ghosh's *Delhi Calm* mix art and text to tell powerful stories about mythology and politics. Some writers are even using interactive fiction, where the reader chooses how the story goes. Poetry is also changing—many young Indian poets are sharing their work on Instagram. These “Instapoets,” like Tanuja Verma and Ravi Shankar, post short, emotional poems that connect with people quickly and visually. Another trend is the rise of dystopian fiction, where writers imagine dark futures to comment on present-day issues. Prayaag Akbar's *Leila* shows a future where society is divided by religion and strict rules. Samit Basu's *Chosen Spirits* talks about a future full of surveillance and censorship. These books warn us about the dangers of losing freedom, privacy, and equality. They also show how fiction can be used to resist injustice and ask difficult questions about where our society is heading.

In Conclusion, Indian English Literature is experiencing a major shift, bringing in diverse voices and new narrative styles. Writers from communities like Dalits, Adivasis, LGBTQ groups, and women are challenging traditional literary norms, creating more honest and inclusive works. Themes of migration, cultural identity, and the challenges of a globalized world shape literature, especially in diasporic and transnational contexts. Environmental and ecological concerns are now prominent in writing, reflecting worries about climate change and sustainability. Regionalism adds cultural and linguistic richness to Indian English literature, allowing it to grow and develop in new directions. Digital advances are also changing how stories are told, with self-publishing, graphic novels, and interactive fiction opening up more opportunities for writers. Many Indian authors are using literature to comment on political issues, such as authoritarianism, communalism, and social injustice. The rise of dystopian fiction explores concerns about government control, surveillance, and personal freedoms. Indian English literature is becoming a space for social critique, resistance, and innovation, engaging with political, social, and environmental issues. As this literature reaches a global audience, it reflects the complexity of modern Indian society and its diverse cultural traditions.

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21. Beyond Borders: The Diasporic Experience In Emerging Trends In Indian English Literature

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The concept of diaspora in Indian English literature illustrates the struggle of migration, identity, and displacement, both externally and internally. In The Namesake, first and second generation immigrant experience illustrates the division in one's sense of identity that falls in between cultural historical inheritance and assimilation. Jasmine conceptualizes identity in terms of fluidity, and how migration creates identity, and does not stabilize it. All of the above stories, ultimately create a revision on diaspora by accessing the emotional and social weight of diaspora in a work, and embodying adaptation, resilience, and belonging in a new place. The following elements such as, Cultural Hybridity, Displacement & Alienation, Transnationalism, Language & Linguistic Challenges, Gender & Diaspora, Economic & Political Factors, Nostalgia & Memory, and Identity & Belonging, Jhumpa Lahiri's The Namesake (2003) uses the journey of the protagonist, Gogol Ganguli, to interrogate complex notions of cultural conflict and the nature of identity within the space of a diaspora. Gogol, a second-generation Indian immigrant in the U.S., simultaneously struggles with and is shaped by being in the middle of his American experience while wanting to connect to his Bengali identity. As he explores the ideas of becoming and belonging as an American, through physical and emotional distance and proximity and the tension of wanting both, Lahiri explores the psychological and emotional consequences of living in between two cultures and ways of belonging.

A prominent theme of The Namesake, revolves around the role that names play in the formation of one's identity. Gogol's name comes from a Russian writer, Nikolai Gogol, and is special because of his father, Ashoke. Ashoke was reading a collection of Gogol's short stories when he survived a train crash that should have resulted in a fatal accident in India. However, Gogol grows to resent his name, considering it to be strange and out of place in a setting that is so distinctly American. The name itself is associated with kinship and emotional weight for his parents but becomes a source of embarrassment and alienation for him. Upon becoming an adult, Gogol decides to change his name from Gogol to "Nikhil," which also shows his desire to pull away from his Indian apparent tradition and to become completely relatable to his American identity. Gogol believes he is creating a new identity when he changes his name and is necessary to take his name to close the chapter of being Bengali, but it does not create in him any sense of belonging. Gogol strives to find a sense of belonging in American culture by using his

relationships with other people, his profession, and his lifestyle to integrate into American society, but in the process he separates himself from his Bengali background and, in the end, American identity. Lahiri shows the use of names as a mechanism for revealing their functional role in cultural identity. The contrast between Gogol's struggle with identity is his parents Ashima and Ashoke and their experience of being first-generation immigrants. To them, moving to America was a chance at a better life, but it came with a lot of sacrifices. Unlike Gogol, who was born in America and English is his first language, his parents have a strong attachment to the homeland. They continue to embrace Bengali traditions, speak their native language at home, and actively stay involved with the Indian community in America. Ashima, especially, suffers from a severe feeling of loneliness and cultural dislocation. It is hard for her to adapt to America since she often feels nostalgic for Kolkata. Even after living in America for many decades, she never feels at home and still sees her time in America as temporary. Her difficulty is a reflection of the struggle that many first-generation immigrants have while trying to maintain their cultural identity while raising children in a foreign country.

In contrast, Gogol does not like to subordinate himself of Bengali customs, he feels embarrassed by what his parents value and commits to doing all of the expected rituals: the Bengali New Year party, marrying within the community, and maintaining relationships with extended family in India. His refusal to engage fully in Bengali rituals indicates the intergenerational struggle many immigrant children experience as they navigate two distinct cultures. Gogol's romantic involvement highlights his identity as well as confusion and culture clash. His first serious relationship is with Maxine, a privileged, liberal American. When he is with Maxine, Gogol submerges himself in her version of living and shifts away from his Bengali upbringing. He finds comfort and connection with Maxine because she lives openly and without judgment, and this remains in stark contrast to the structure and tradition in his childhood home. But Gogol's past will not stay submerged and he cannot share his own struggles of identity with Maxine. The relationship ends because he has not fully committed emotionally to either identity (Bengali and American). Eventually, Gogol marries Moushumi, a Bengali American in a similar situation; however, the marriage does not last long, in part due to their differing relationship to their families and backgrounds. Gogol finds how he and Moushumi share a partnership based on Bengali shared history; Moushumi finds herself getting lost in the past and finds an affair outside of her marriage. Their divorce emphasizes that ethnicity does not equal connection or understanding. In the end, Gogol's growth is tied back to his original discomfort with his name and his family, as he begins to accept and appreciate them. Gogol starts redefining how he sees and appreciates his father's

experiences, and what has been a loss of culture, he ties that into emotion of the legacy of his father's sacrifice, especially in the death of his father. Finally, in the last scene, Gogol retrieves the book of stories by Nikolai Gogol, that his father has given him years ago, to connect and re-experience the meaning of the past. Through Gogol's journey, Lahiri illustrates how identity is not a static notion, but a process that is shaped by personal experiences, family relationships, and cultural influences.

Bharati Mukherjee shifts to a narrative in her novel, *Jasmine* (1989), in which she explores reinvention, migration and fluid identity when exploring the story of the protagonist, Jyoti, who transforms several times in her existence. The story traces Jyoti's experience from rural India to America, where she adopts new identities based on new circumstances. Mukherjee does not view identity as fixed, but rather as fluid, resulting from cultural displacement, personal resilience, and necessity. Ultimately, *Jasmine* propounds conceptualizations of selfhood by suggesting identities are not predetermined but dynamic and capable of constant transformation.

Throughout her journey, *Jasmine* undergoes a series of changes, each signifying an alteration in her identity. She starts as Jyoti, a girl from a rural village in Punjab, brought up to live in accordance with cultural expectations. When she marries Prakash, a man with a more progressive mindset, he persuades her to shed the conservative mores associated with her previous lifestyle, awarding her the symbolic name of *Jasmine*, which reflects this first step of her actorly situation. Eventually, her experience is disrupted by Prakash's death in a terrorist attack and ultimately brings *Jasmine* to a new turning point. She is adamant in her desire to fulfill Prakash's ambition to migrate to America. Following his death, she embarks on an arduous journey toward the US, ultimately coming to the country irregularly. Once there, *Jasmine* is subjected to several traumatic events during her migration, including sexual violence, which further disassociates her from her prior self. The act of killing her rapist in self-defense removes another element of her previous self - she literally sheds the constraints of the past, emerging as a new person; no longer tied to the old conventions of culture. These transformations in *Jasmine's* identity are firmly entangled in her experience of migration. The characterization of *Jasmine* is contrary to many traditional diasporic texts in which the immigrant experiences a sense of continued longing for their homeland; Mukherjee portrays migration as a means of re-entry into a life in which the main character can be someone new. Unlike a member of the diaspora who feels permanently tied to a past rooted very much in Indian cultural norms, *Jasmine* is intentional in her re-definition of herself in light of new possibilities, her own auto-migratory narrative.

In contrast to other immigrant characters presented in the novel, like Professor Ji, who clings to

Indian traditions and simply resists assimilation, Jasmine is clearly operating in the American tradition of reinvention. This is the premise for Mukherjee's argument on a broader level, that migration does not always have to involve loss and nostalgic feelings, but instead can relate to transformation and agency. However, Jasmine's reinvention is not entirely self-generated as often the men in her life facilitate her process and shape her identity through marriage or companionship. She is often called upon to reassess her identity and take up a new name and new role, as she responds to the setting and what is expected of her in the context. She continues to survive and adapt, yet will potentially lose some of her core self in the turmoil of adjusting. The larger question for the reader is, does Jasmine retain agency in her reinventions or is she ultimately responding to what is expected or demanded of her? The shifting identity of Jasmine is further shaped by gender and power dynamics. As a woman, her transformations are mostly defined by her relationship with men; Prakash, Taylor, Bud, etc. She transforms based on the roles she should play: modern wife, caretaker, lover, mother. These transformations illustrate how female identity is often constructed by social and cultural conditions. However, while Jasmine is added to, or shaped by, others, she is not a passive character. She asserts control over her own life in an ongoing process of reclaiming agency. Her last decision to leave Bud and face an uncertain future proves her final act of claiming independence. This decision, as opposed to previous decisions, is her decision to make; she changed from being shaped by others to shaping her own fate.

The concept of diaspora in Indian English literature is a complex topic which deals with the issues of identity, displacement and cultural changes. Through the novels such as *The Namesake* and *Jasmine*. One can see how migration, whether external to the country or internal to it and shapes people's identities and their sense of belongingness. *The Namesake* emphasizes the struggles of an immigrant family across generational time; and *Jasmine* treats identity as fluid, demonstrating that reinvention is necessary to survive in a new country. Both the novels demonstrate that diaspora is not simply a crossing of geographic national borders, but also a negotiation of personal and societal change in a constantly shifting world. In conclusion, Indian English Literature depicts diaspora as a continuous negotiation between the past and present, tradition and modernity, belonging and alienation. Regardless of whether that negotiation is through nostalgia, culture, or displacement, the characters in the novels wrestle with fragmented identities that reveal the emotional and psychological costs of migration. At the same time, these narratives present resilience and agency, suggesting that identity is not fixed, but is an ongoing consolidation of transformation and movement. The works illustrate diaspora and these themes in such rich and deep

detail that we learn about the complexities of diaspora, and thus it becomes a broad theme in postcolonial and contemporary Indian English literature.

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22. Business English: The Corporate Trends And Leadership Development In The Modern Business World-Kwanjira Duphor

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In the rapidly evolving corporate landscape, businesses must continuously adapt to emerging trends and evolving leadership dynamics to remain competitive. Corporate trends, such as digital transformation, sustainability, globalization, and data-driven decision-making, are reshaping industries and redefining business strategies. At the same time, leadership development has become a crucial focus for organizations striving to cultivate agile, innovative, and people-centric leaders who can navigate uncertainty and drive long-term success. This paper explores the key corporate trends influencing modern business operations and examines how leadership development is evolving to meet the demands of an increasingly complex and interconnected world. By understanding these trends and fostering strong leadership, companies can enhance their adaptability, improve performance, and build sustainable growth in a competitive global economy. In today's fast-paced and interconnected economy, several key corporate trends are reshaping the way businesses operate. One of the most significant is digital transformation, driven by advancements in artificial intelligence (AI), automation, and big data analytics. Companies are leveraging these technologies to optimize operations, enhance customer experiences, and gain a competitive edge. Alongside this, the rise of remote and hybrid work models has revolutionized workplace dynamics, necessitating new management strategies and digital collaboration tools.

Additionally, workforce globalization and diversity are playing a transformative role in corporate evolution. As businesses expand internationally and remote work becomes more prevalent, organizations must navigate cross-cultural collaboration and prioritize diversity, equity, and inclusion initiatives. A diverse workforce fosters innovation, improves decision-making, and enhances employee engagement, making it a critical factor for success in the modern corporate world. Furthermore, agile work environments and organizational flexibility have become essential for businesses to stay competitive. Traditional hierarchical structures are giving way to decentralized decision-making models that empower employees, foster innovation, and allow companies to respond swiftly to market changes. Agile methodologies, particularly in project management and product development, are enabling organizations to adapt quickly and efficiently in uncertain business environments. The growing importance of data-driven decision-making is transforming corporate strategy. Businesses are increasingly relying on predictive

analytics, real-time insights, and AI-powered tools to inform decision-making and optimize performance. However, with the rise of data usage comes ethical considerations, particularly concerning data privacy, security, and bias in AI algorithms. Companies that successfully balance data-driven innovation with responsible governance will gain a sustainable competitive advantage. These trends highlight the evolving nature of the corporate world, emphasizing the need for businesses to embrace digital advancements, prioritize sustainability, foster inclusivity, and adopt agile and data-driven strategies to thrive in an ever-changing global landscape.

One of the most influential trends shaping the business world today is digital transformation. Companies are integrating artificial intelligence (AI), machine learning, automation, and big data analytics into their operations to enhance efficiency, improve customer experiences, and drive innovation. Cloud computing, Internet of Things (IoT), and blockchain technologies are also revolutionizing industries by enabling more secure, scalable, and data-driven decision-making processes. Additionally, the rise of remote and hybrid work models has forced businesses to rethink traditional workplace structures. The widespread adoption of digital collaboration tools, virtual meeting platforms, and AI-driven workflow management systems has reshaped how employees interact and perform their tasks, leading to a more decentralized and flexible work culture.

Many corporations are adopting green supply chain management, investing in renewable energy, and committing to reducing their carbon footprint. Sustainability is no longer just a marketing strategy; it is a core component of corporate success, with companies integrating Environmental, Social, and Governance (ESG) principles into their long-term business strategies.

In addition to sustainability, workforce globalization and diversity have become defining factors in modern organizations. The globalization of markets and the advancement of remote work have allowed businesses to access talent from all over the world, fostering diverse and multicultural teams. Companies are increasingly recognizing the benefits of diversity, equity, and inclusion initiatives, as diverse teams drive creativity, innovation, and improved decision-making. Businesses that actively cultivate inclusive workplace cultures not only improve employee satisfaction but also enhance their reputation and ability to attract top talent.

Another significant trend influencing corporate strategy is data-driven decision-making. The increasing availability of big data, combined with powerful AI analytics tools, enables organizations to extract valuable insights that inform business strategies, improve customer experiences, and optimize operational efficiency. Predictive analytics, machine learning algorithms, and business intelligence platforms help companies make

informed decisions with greater precision. However, the growing reliance on data also raises ethical concerns, particularly around data privacy, cybersecurity, and the potential biases embedded in AI-driven decision-making processes. Companies must strike a balance between leveraging data for competitive advantage and ensuring ethical governance and compliance with data protection regulations. Customer-centric business models are becoming a dominant trend, with businesses focusing on hyper-personalization, enhanced customer experiences, and value-driven engagement. Advancements in AI and digital marketing have enabled companies to analyze customer behavior in real time, allowing them to tailor products, services, and marketing campaigns to individual preferences. Subscription-based services, on-demand products, and interactive customer experiences have redefined traditional business models, forcing companies to adapt to evolving consumer expectations.

As corporate trends shift due to digital transformation, globalization, and changing workforce expectations, the role of leaders must also adapt to meet new challenges. Modern organizations are no longer looking for traditional, authoritative leaders but rather for adaptable, emotionally intelligent, and forward-thinking individuals who can drive innovation, foster collaboration, and navigate uncertainty. Leadership development programs, mentorship initiatives, and continuous learning strategies are now essential to preparing the next generation of corporate leaders. In the modern corporate world, leadership development is no longer a luxury but a necessity for business success. As organizations face increasing complexity due to globalization, technological disruption, and evolving workforce expectations, strong leadership is required to guide companies through uncertainty and change. Leadership development is about more than just training individuals for executive roles it is about fostering a culture of continuous learning, innovation, and adaptability to prepare both current and future leaders for the challenges ahead. Organizations must invest in structured leadership programs, coaching initiatives, and experiential learning opportunities to build leaders who can navigate modern business dynamics effectively. Traditionally, leadership was associated with authority, control, and hierarchical decision-making. However, in today's rapidly evolving corporate environment, successful leaders must exhibit a different set of qualities, including adaptability, emotional intelligence, strategic foresight, and the ability to inspire and motivate diverse teams. Modern leadership is more collaborative and purpose-driven, emphasizing long-term vision and ethical decision-making rather than short-term gains. Organizations are shifting from rigid command-and-control leadership models to transformational leadership approaches, where leaders act as mentors, motivators, and change agents.

Another major shift in leadership is the move toward inclusive and people-centric leadership. The modern workforce is diverse, consisting of employees from different generations, cultures, and backgrounds. Leaders must foster an inclusive work culture that values different perspectives, encourages collaboration, and ensures equal opportunities for all employees. Companies that invest in leadership programs focused on diversity, equity, and inclusion (DEI) are more likely to attract top talent and build a strong, innovative workforce. Leadership development in the corporate landscape is more critical than ever, as businesses face unprecedented changes and challenges. Organizations must move beyond traditional leadership models and invest in the next generation of adaptable, emotionally intelligent, and technologically savvy leaders. By prioritizing strategic leadership development, companies can build a strong leadership pipeline, enhance organizational resilience, and maintain a competitive edge in the global business environment. The future of business success lies in the hands of leaders who are not only visionary but also capable of driving sustainable growth, fostering innovation, and inspiring positive change. Leadership development in the corporate landscape is evolving to meet the demands of a fast-changing business world. Emotional intelligence, adaptability, strategic thinking, effective communication, and transformational leadership are key competencies for modern leaders. With the integration of technology and continuous learning initiatives, organizations are proactively shaping the next generation of leaders who will drive innovation, foster inclusivity, and navigate future challenges with confidence. Businesses that invest in leadership development will not only strengthen their internal capabilities but also gain a competitive edge in the global market. One of the most critical aspects of leadership development is emotional intelligence (EQ). Effective leaders must be able to manage their emotions, understand the emotions of others, and build strong interpersonal relationships. High EQ enables leaders to communicate effectively, resolve conflicts, and create a positive work culture. As organizations prioritize employee well-being and engagement, leaders with strong emotional intelligence play a key role in fostering motivation and collaboration within teams.

Another essential trait for modern leadership is adaptability and resilience. The business world is marked by rapid technological advancements, economic shifts, and unexpected disruptions, such as the COVID-19 pandemic. Leaders must be able to pivot quickly, make informed decisions under pressure, and embrace change as an opportunity for growth rather than a threat. Organizations are investing in leadership training programs that focus on crisis management, agility, and resilience to prepare executives and managers for

uncertain business environments. Additionally, strategic thinking has become a cornerstone of leadership development. In an era of data-driven decision-making and complex global markets, leaders must be able to analyze trends, anticipate challenges, and develop long-term business strategies. Strategic leaders align their vision with organizational goals, ensuring sustainable growth while fostering a culture of continuous innovation. Many businesses are incorporating executive coaching, business simulations, and real-world case studies into their leadership training programs to enhance strategic decision-making skills. Beyond strategy and adaptability, communication and collaboration skills are fundamental for effective leadership. The rise of remote and hybrid work environments has made clear communication more important than ever. Leaders must be able to articulate their vision, listen actively, and foster collaboration across teams and departments. Transparent and inclusive communication builds trust within organizations, leading to higher employee engagement and productivity. Leadership development programs now emphasize storytelling, public speaking, and digital communication techniques to help leaders inspire and connect with their teams.

Furthermore, the evolution of leadership styles is shaping corporate leadership development. The shift from transactional leadership focused on supervision and performance-based rewards to transformational leadership which emphasizes inspiration, innovation, and personal development is evident in modern organizations. Transformational leaders motivate employees by creating a shared vision, encouraging creativity, and fostering an inclusive workplace. Companies are increasingly adopting mentorship and coaching programs to nurture transformational leadership qualities in their executives and managers. Technology is also playing a crucial role in leadership development. AI-powered learning platforms, virtual coaching, and personalized development plans are being used to tailor leadership training to individual needs. Digital leadership development tools provide real-time feedback, immersive learning experiences, and data-driven insights to help leaders track their progress and refine their skills. As businesses continue to embrace technology, leaders must also develop digital literacy to effectively manage teams and drive technological innovation within their organizations. Organizations are focusing on building a sustainable leadership pipeline to ensure long-term success. Succession planning and talent development strategies are being implemented to identify high-potential employees and prepare them for leadership roles. Companies are investing in continuous learning opportunities, leadership workshops, and cross-functional training to equip future leaders with the necessary skills to thrive in dynamic corporate environments. Strong leadership pipelines not only ensure business continuity

but also create opportunities for diverse leadership representation.

In the modern business world, corporate trends and leadership development play a crucial role in shaping the future of organizations. Rapid advancements in technology, digital transformation, sustainability, globalization, and workforce diversity are redefining how businesses operate and compete. To thrive in this dynamic environment, companies must embrace innovation, agility, and data-driven decision-making while ensuring ethical business practices and corporate social responsibility. At the same time, effective leadership development has become essential for navigating complex challenges and driving organizational success. Modern leaders must cultivate emotional intelligence, strategic thinking, adaptability, and transformational leadership skills to inspire teams and foster a culture of continuous learning and innovation. Organizations investing in structured leadership programs, mentorship, and digital training platforms are better positioned to develop future-ready leaders capable of driving long-term growth. Ultimately, businesses that successfully integrate emerging corporate trends with strong leadership development strategies will not only gain a competitive edge but also build resilient, sustainable, and high-performing organizations in an ever-evolving global economy.

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23.Prevaling Kannada Theatre : As A Social Critic*-Vivekananda A.*Faculty of English,
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Theatre has long served as a social educator, dating back to ancient Greece and continuing through to contemporary times. Shakespeare's plays, for instance, are widely celebrated for their impact and criticisms on societal norms. Theatre has consistently functioned as a social commentator, offering insightful critiques of the human experience. In Karnataka, the theatre tradition has played a vital role in shaping society, with renowned playwrights and directors like Sriranga, Girish Karnad, T.P. Kailasham, Chandrashekar Kambur, B.V.Karanth and many others leaving an indelible mark. This legacy continues with contemporary theatre activists like Shrunya Ramprakash, K.P. Lakshman, and Dr. Sripad Bhat and other theatre personas. This particular paper deals with some of prevailing plays which are mirroring the society and how they are performing as a critique of the conservative society. The paper discusses about selected plays like Shrunya Ramprakash's project *Darling*, K.P. Lakshman's *Dakla Katha Devi* kavya and Bob Morley from Kodihalli, K. Chadrashekar's *Panchama pada*, Karthik Hebbar's *nanu mattu suhel* and Dr. Sripad Bhat's *Manteswamy kathaprasanga*.

The great Indian epics like Ramayana and Mahabharata prevailed in Kannada theatre. After the advent of Europeans to India, the whole genre of plays witnessed radical change. The Greek and English plays are trans-created into Kannada. M.L. Shreekanteshagouda and B.M. Shrikantaiah made significant foundation for the genre. They Indianized the western theatre. B.M. Shrikantaiah's *Ashwattaman*, M.L. Shreekanteshagouda's *Prataparudradeva* pioneered the Kannada theatre through Western structure. B.M. Shrikantaiah's *Ashwattaman* became controversial for its tragic form. T.P. Kailasham who studied in England had much influenced from English tradition, and made an effort to bring western ideals on the stage. Shakespearean plays are often trans-created and playwrights adopted his style. B.V. Karanth, K.V. Subbanna and other directed the route of Kannada theatre. K.P. Lakshman's *'Daklakatha Devi Kavya'* is a theatrical masterpiece that has captivated audiences and critics alike. This poignant play is inspired by K.B. Siddaiah's epic poem of the same name, which sheds light on the poignant struggles of the Dakkala community. As this community teeters on the edge of extinction, Lakshman's play delves into the mythology surrounding their origins, weaving a rich narrative that explores the intricate relationship between myth and reality. By incorporating elements of magic realism, Lakshman crafts a unique and enchanting theatrical experience. This innovative approach not only honors the cultural heritage of the Dakkala people but also

infuses the play with a sense of timelessness and universality.

Whereas in his other play, *Bob Marley From Kodihalli* grapples with the complexities of the caste system and the rigid mindset of society, it does so not merely as a social critique but as a deeply human narrative. The play paints an evocative picture of the lives of the downtrodden, their struggles, and their small yet significant acts of rebellion against an oppressive system. Through its storytelling, it doesn't just lay bare the harsh realities of discrimination but also captures the quiet resilience, the moments of laughter, the shared meals, and the dreams that refuse to be crushed. One of the most striking aspects of the play is how it unravels mental rigidity—how people are conditioned by generations of beliefs and prejudices, and how difficult it is to break free from them. The characters are not just victims or villains; they are people who have inherited a certain way of thinking, shaped by history, family, and their own personal experiences. Some struggle against these inherited chains, while others wear them so comfortably that they mistake them for freedom. Food politics, an often-overlooked aspect of caste-based discrimination, finds a powerful voice in *Bob Marley From Kodihalli*. The play highlights how food, which should be a source of nourishment and joy, is weaponized to reinforce social divisions. Who eats what, where they eat, and who they eat with—these seemingly mundane choices become battlegrounds of identity and exclusion. The play does not merely depict these injustices; it invites the audience to reflect on their own everyday complicity in such systems. Dehumanization is another central theme that *Bob Marley From Kodihalli* confronts. It is not just about systemic oppression but also about the small, everyday acts of disregard that strip people of dignity. It is about the way some lives are considered less valuable than others, how certain voices are dismissed before they are even heard, and how people internalize the labels forced upon them. Yet, within this darkness, the play finds light in moments of human connection, in the way people still find reasons to smile, to sing, to love, and to fight for a better tomorrow.

The myths of urban life unravel through the lens of the protagonist's journey. Cities are often portrayed as spaces of opportunity, liberation, and modernity, but the play exposes the harsh realities that lie beneath this illusion. For the marginalized, the city is not always a place of dreams but often one of displacement, alienation, and new forms of exploitation. The urban promise of equality and progress crumbles when confronted with the lived experiences of those who remain unseen in its glowing lights. Perhaps the most poignant aspect of *Bob Marley From Kodihalli* is how it unfolds stereotypes—not just the ones imposed by society but also the ones people impose on themselves. It challenges the audience to question their perceptions and prejudices, to see beyond

labels and categories, and to recognize the depth and complexity of human lives. At its heart, *Bob Marley From Kodihalli* is not just a social commentary; it is a mirror held up to society, a story that demands to be felt as much as it is understood. Through its raw, unfiltered narrative, it does not ask for sympathy but for recognition—the recognition that every life, no matter how marginalized, holds immense value, and every story, no matter how painful, deserves to be told.

Project Darling, a play by Sharanya Ramprakash, embarks on a journey in search of a fictional character, Khanavalli Chenni, a woman who supposedly worked in company theatre. While Khanavalli Chenni is a fabricated name, she embodies the lives of countless women in theatre who were often reduced to mere commodities—voices and bodies that existed not for their own artistic expression but for the entertainment and pleasure of others. The play unearths the struggles of these women, whose presence in theatre was welcomed only as long as they conformed to the desires of the predominantly male-dominated space. Theatre veteran Ramaswari Varma bluntly states, “Theatre is still a boys' club,” an assertion that rings true across generations, as women continue to fight for agency in an industry that has long been shaped by male power structures. *Project Darling* cleverly mocks the male gaze, ridicules patriarchal norms, and challenges the institution of marriage, which has historically been used to control women's autonomy and sexuality. Through sharp wit and powerful storytelling, the play dismantles the deeply ingrained belief that women exist solely in relation to men—as objects of desire, as wives, as muses, but rarely as individuals with their own narratives. The work resonates with the ideas of feminist theorist Luce Irigaray, who, in her essay *Sex Which Is Not One*, argues that female sexuality has been conceptualized on the basis of masculine parameters, something either shrouded in silence or controlled by societal norms. *Project Darling* dares to bring these hidden conversations to the forefront, delving into female sexuality with an unflinching gaze, exposing how women in company theatre and cinema have historically been objectified and stripped of their agency. The play does not merely lament the past; it holds up a mirror to the present, forcing audiences to confront the ways in which patriarchal oppression persists in artistic spaces. By breathing life into the invisible women of theatre's past, *Project Darling* gives voice to their pain, their resilience, and, most importantly, their right to exist as more than just fleeting ornaments in the grand performance of male ambition.

Manteswamy, directed by Dr. Shripada Bhat and based on the folk epic *Manteswamy Kavya*, brings to life the journey of *Manteswamy*, a revered tribal leader whose story resonates deeply with themes of social justice and spiritual defiance. The play draws intriguing parallels between Allama Prabhu, the 12th-century mystic poet, and

the mythmaker *Manteswamy*, both of whom challenged societal norms and questioned hierarchical structures. Through powerful storytelling, *Manteswamy* critiques the caste system, exposing its deep-seated injustices while shedding light on the hypocrisy embedded within human nature. It unearths the struggles of the marginalized, portraying their resilience against systemic oppression and societal contradictions. With its rich folk traditions and thought-provoking themes, the play serves as both a historical reflection and a contemporary critique, urging audiences to reconsider their perceptions of power, faith, and social order.

In the evolving landscape of Kannada theatre, plays like *Bob Marley From Kodihalli*, *Project Darling*, and *Manteswamy* reflect a growing consciousness toward social justice, challenging traditional narratives and giving voice to the marginalized. These productions not only critique systemic oppression—whether through caste, patriarchy, or dehumanization—but also serve as powerful instruments of resistance and reclamation. Recent trends in Kannada theatre indicate a shift toward inclusivity and representation, as seen in plays like *Naanu Mattu Suhail*, directed by Karthik Hebbar, and *Thalki*, directed by Shrijith Sundaram, both of which foreground LGBTQ rights and the struggles for identity and acceptance. These plays break away from heteronormative storytelling, fostering dialogue on queer experiences in a society that often silences them. The growing presence of such narratives highlights the theatre's role as a transformative space—one that not only reflects reality but actively shapes it. As Kannada theatre continues to embrace diverse voices and untold stories, it reaffirms its relevance as a medium that challenges, questions, and reimagines the socio-cultural fabric of our times.

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24.The Digital Transition Of English Language And Literature

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Introduction-The English language and its literature have evolved remarkably in the digital age, driven by technological innovation and shifting communication trends. The rise of the internet and social media has transformed language itself, introducing new vocabulary, abbreviations, and hybrid forms of English shaped by global digital interactions. Meanwhile, literature has expanded beyond traditional print, embracing e-books, audiobooks, and interactive storytelling platforms that redefine how stories are consumed and created. Digital tools, from AI-generated writing to hypertext fiction, challenge conventional notions of authorship and narrative structure, while online communities democratize literary expression through fan fiction and micro-literature on platforms like Wattpad and Twitter. However, this digital revolution also brings challenges, including concerns over linguistic standards, copyright issues, and the impact of automation on creativity. As technology continues to advance, the future of English language and literature promises even more dynamic changes, from immersive VR storytelling to AI-assisted writing, ensuring its ongoing adaptation in an increasingly digital world.

Dimensions Of Digitalization-

1.Linguistic Dimension-

Lexical Expansion: Emergence of digital-native words (e.g., "selfie," "unfriend," "doomscroll"), Multimodal Communication: Integration of emojis, GIFs, and memes as linguistic elements

2.Literary Dimension-

Form Innovation: Interactive fiction (Twine games, AI-driven narratives) & Micro-literature (280-character stories, Instagram poetry) Authorial Shifts: Collaborative authorship (wiki-novels, AI co-writing) & Pseudonymity and digital personas

3.Technological Dimension-

Production Tools: AI writing assistants (Grammarly, ChatGPT) & Voice-to-text transcription reshaping composition, Distribution Channels: Streaming literature (serialized Substack newsletters) & Audiobook platforms (Audible, Spotify Audiobooks)

4.Sociocultural Dimension-

Power Dynamics: Algorithmic bias in language models & Digital divide in access to e-literature Memory & Preservation: Ephemeral content (Snapchat stories) vs. digital archives & Link rot in web-based literature

5.Pedagogical Dimension-Assessment Shifts:

Plagiarism detection in AI-assisted writing & evaluating multimodal compositions, Curriculum Evolution: Teaching internet linguistics as an academic

discipline & Digital humanities programs in literary studies

6.Ethical Dimension-

Authorship Debates: Copyright challenges with AI-generated text & Ghostwriting in influencer literature, Data Privacy: Reader analytics and surveillance capitalism & Ethical scraping for language models

7. Futuristic Dimension-

Immersive Storytelling: VR novels (e.g., "The Enemy" by Charlie Brooker) & Haptic feedback in digital literature, Post-Human Literature: AI-authored bestsellers & Blockchain-verified originality certificates.

Digital transformation-In the context of the English language, literature refers to the profound shift in how language is used, literature is created, and cultural narratives are shared, driven by advancements in digital technologies. For instance, the rise of e-books, audiobooks, and online libraries has democratized access to literature, breaking geographical and socioeconomic barriers. However, this transformation also introduces challenges, such as the erosion of formal grammar, debates over AI's role in creativity, and ethical concerns like data privacy and the digital divide. Ultimately, digital transformation reshapes language and literature into dynamic, accessible, and participatory forms, while demanding careful navigation of its societal and cultural implications.

Blogs-

They are digital platforms that enable individuals, organizations, or communities to publish content in a chronological, journal-like format. Derived from the term "weblog," blogs emerged in the late 1990s as online diaries but have since evolved into versatile tools for sharing ideas, expertise, news, and creative works. They typically feature written posts, often enhanced with multimedia elements like images, videos, or hyperlinks, and allow for reader interaction through comments. Blogs can focus on niche topics (e.g., travel, technology, or literature) or serve broader purposes, such as corporate communication, education, or personal storytelling.

Algorithmic recommendations-

They are automated systems that analyze user data—such as browsing history, preferences, and behavior—to suggest tailored content, products, or media. Powered by machine learning and AI, these algorithms curate personalized experiences, driving platforms like Netflix, Spotify, Amazon, or BookTok to recommend books, music, or videos aligned with individual tastes. While they enhance discovery and convenience, critics argue they create "filter bubbles," limit serendipitous exploration, and reinforce cultural homogenization by prioritizing engagement over quality or diversity.

Significant Changes And Trends Due To Digital Advancement:

1.Languauge Transformation:

New Digital Vocabulary–"Selfie," "viral," "emoji," "hashtag", Visual Communication–Emojis, GIFs, memes as language tools

2.Digital Literature & Storytelling:

E-books & Audiobooks–Kindle, Audible, and digital libraries revolutionizing reading, AI-Generated Writing– ChatGPT, Claude, and AI-assisted novels/poetry

3.Social Media & Literary Influence:-

Book Tok & Bookstagram–TikTok and Instagram driving reading trends, Viral Storytelling – Serialized fiction on Twitter, Reddit, and Substack

4.Technology's Impact:-

AI Writing Tools– Grammarly, Hemingway, predictive text shaping style, Voice Assistants & Speech Tech–Alexa, Siri changing spoken English norms

5.Challenges & Future Trends:-

Decline in Formal Writing–Informal digital communication affecting literacy, AI & Plagiarism Concerns–Copyright issues with machine-generated content

Merits Of The Digital Transition In English Language & Literature:

- (1)Global Reach: Instant worldwide access to English literature via digital platforms.
- (2)Assistive Tech: Audiobooks and text-to-speech tools aid visually impaired readers.
- (3)Language Enrichment: Digital slang and hybrid words expand English vocabulary.
- (4)Creative Freedom: Self-publishing empowers independent authors (Amazon KDP, Wattpad).
- (5)Interactive Stories: Hypertext and game-like narratives engage modern readers.
- (6)AI Writing Aids: Tools like ChatGPT enhance drafting and editing efficiency.
- (7)Social Book Clubs: Online communities (BookTok, Goodreads) boost literary discussion.
- (8)Open Access: Free e-books and digital libraries democratize knowledge.
- (9)Real-Time Feedback: Writers connect directly with audiences via comments/likes.
- (10)Preservation: Cloud storage safeguards texts from physical decay.

Drawbacks Of The Digital Transition In English Language & Literature:

- (1)Erosion of Grammar: Informal digital communication weakens formal writing skills.
- (2)Shortened Attention Spans: Constant scrolling reduces deep reading engagement.
- (3)AI-Generated Content: A Flood of machine-written texts devalues human creativity.
- (4)Plagiarism Risks: Easy copy-paste culture threatens original authorship.
- (5)Language Homogenization: Global English dominance marginalizes regional dialects.

(6)Digital Divide: Unequal tech access limits literary participation for some groups.

Conclusion-

The digital age has profoundly transformed English language and literature, reshaping communication, and storytelling in unprecedented ways. Technology has accelerated linguistic evolution, introducing abbreviations, emojis, and hybrid dialects that reflect our fast-paced, interconnected world. Literature has expanded beyond traditional forms, embracing e-books, audiobooks, and interactive digital narratives that offer immersive reading experiences. While AI tools assist in writing and translation, they also challenge notions of authorship and creativity. Social media platforms have democratized publishing, amplifying diverse voices but also raising concerns about content quality and information overload. These changes present both opportunities and challenges—enhancing accessibility and global connection while risking the erosion of language precision and deep reading habits. The future of English language and literature will depend on harnessing digital tools to foster creativity while maintaining the depth and authenticity that define meaningful communication.

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25. Queer Echoes: Jaunpuri Khayal and Beyond**-Sharath Kumar K. N.**DOS in English,
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Queer studies in India is a growing academic field that examines gender, sexuality, and LGBTQ+ experiences through historical, cultural, and literary perspectives. It intersects with disciplines like sociology, law, and literature, reflecting the struggles and resilience of queer individuals. While mainstream discourse often focuses on urban activism and legal battles, Indian regional literature, including Kannada literature, has played a crucial role in shaping queer narratives and visibility. Indian history and mythology have long acknowledged fluid gender and sexual identities. Ancient texts such as the Kama Sutra and epics like the Mahabharata depict same-sex relationships and gender nonconformity. Temples and sculptures, such as those in Khajuraho and Hampi, bear testimony to this inclusivity. However, colonial rule imposed rigid Victorian morality, criminalizing homosexuality under Section 377 of the IPC, which remained in place until 2018. This repression forced queer identities into secrecy, though they found subtle expression in literature and folklore. Queer studies as an academic discipline began taking shape in the late 20th century, influenced by global feminist and LGBTQ+ movements. Indian scholars and activists, particularly those working within subaltern and feminist frameworks, started exploring the intersections of caste, gender, and sexuality. The 1990s witnessed a rise in queer activism alongside the HIV/AIDS crisis, which led to the formation of organizations like the Naz Foundation. Queer identities also began emerging in literature, cinema, and academic discourse, breaking long-held silences. Kannada literature has a rich tradition of addressing gender and sexuality, often challenging societal norms. While classical Kannada texts contain nuanced portrayals of love and desire, modern Kannada literature has played a significant role in bringing queer narratives into mainstream discourse.

The Vachana movement, led by 12th-century poets like Basavanna, Akka Mahadevi, and Allama Prabhu, questioned rigid societal structures, including gender norms. Akka Mahadevi's poetry, for instance, presents an unconventional understanding of the self, often rejecting patriarchal structures and celebrating spiritual androgyny. Though not explicitly queer, the rejection of traditional gender roles in Vachanas provides an early discourse on fluid identities. Contemporary Kannada writers have boldly explored queer themes, bringing marginalized voices to the forefront. Vasudhendra, an openly gay Kannada writer, has written powerful narratives on same-sex love and the struggles of queer individuals in conservative societies. His works, such as Mohanaswamy, depict the internal conflicts and social

alienation faced by gay men in India. Sara Abubakar's novels explore gender identity and the constraints imposed by tradition, often highlighting the lives of women and queer individuals. H S Shivaprakash's plays and poetry work often delves into non-normative identities and desires, drawing from historical and spiritual traditions. Kannada cinema and theater have also begun addressing queer identities. Films like Naanu Avanalla Avalu (2015), based on Living Smile Vidya's autobiography, depict the life of a transgender woman, highlighting the struggles and resilience of the trans community. Since the 2000s, Indian universities have gradually incorporated queer perspectives into curricula. Scholars like Ruth Vanita and Saleem Kidwai have explored the history of same-sex love in India, while others like Shohini Ghosh and Ashley Tellis examine queerness in media. In Karnataka, institutions like Bangalore University and JNU's Centre for Historical Studies have contributed to the discourse. The publication of queer anthologies and academic research has further legitimized queer studies in Indian academia. Today, queer studies in India continues to expand, though challenges persist. The academic study of queer identities remains limited in many universities due to societal stigma. However, the increasing acceptance of queer narratives in literature, cinema, and digital media has created spaces for discussion. Kannada literature, with its deep-rooted engagement with social issues, continues to be a powerful medium for queer voices. The works of writers like Vasudhendra, B.T. Jayanna, and others are helping to shape a more inclusive cultural landscape. The notable movement is that the trans-community people wrote their autobiographies and experiences. Akkai Padmashali, A Revathi, Living Smile Vidya, and Manavi Bandopadyaya noted their experiences.

Jaunpuri Khayal: An Echo Unheard -Rumi Harish, a well-known Hindustani classical singer and activist, underwent gender-affirming surgery at the age of 47. His journey of self-discovery and transformation was not an easy one. He had spent years struggling with his identity, facing both internal conflicts and external societal pressures. Despite these challenges, he finally embraced his true self and underwent the surgery, marking a significant milestone in his life. His story is an inspiration to many, especially those who struggle with gender identity and societal acceptance. As a Hindustani classical singer, Rumi Harish has a deep connection with music. His passion for the art form has been a guiding force throughout his life. He has devoted years to mastering the nuances of Hindustani music, and his dedication is evident in his soulful performances. His journey in music is intertwined with his personal struggles and triumphs, making his artistry even more profound. Music has not only been a career for him but also a medium of self-expression and resilience. For the past 24 years, Rumi Harish has been actively working with the queer

community. His contributions have been immense, as he has tirelessly advocated for the rights of LGBTQ+ individuals. His activism is not limited to just awareness campaigns but extends to policy changes, support networks, and cultural initiatives. Through his efforts, he has helped countless individuals find their voice and stand up against discrimination. His unwavering commitment to the cause has made him a respected figure in the community. Initially, Rumi was hesitant to write an autobiography. He did not want his story to be seen as one of victimhood. He believed that narratives around transgender individuals often focus too much on their struggles and hardships, overshadowing their strengths and achievements. However, he later realized the importance of sharing his journey to inspire others and bring awareness to the realities of being a transgender person in society. His autobiography, "Jaunpuri Khayal," is a testament to his resilience and the complexities of his life. Rumi's mother, Kanaka Murthy, played a crucial role in his journey. She was a renowned sculptor and a strong-willed woman known for her independent thinking. She was not only supportive of Rumi's transition but also encouraged him to embrace his true identity. Her open-mindedness and understanding made a significant impact on Rumi's life. She, too, had unconventional perspectives on gender and sexuality, which helped her empathize with her son's struggles. She was a brave woman who stood by Rumi, despite societal norms and pressures. However, she was also a complex personality, difficult to handle at times but never caring and protective of her child as a mother does. Rumi's musical journey was greatly influenced by his teacher, Ramarao Nayak. Nayak was a contemporary of the legendary Hindustani musician Mansur Ali Khan and was well-versed in the intricacies of classical music. He introduced Rumi to the Jaunpuri Khayal and Tumri, which became an integral part of his musical identity. Khayal means thinking. Nayak was not only a teacher but also a mentor who encouraged Rumi to pursue his passion despite the personal and social challenges he faced. His guidance played a crucial role in shaping Rumi as an artist and as a person. Throughout his journey, Rumi found support in Sunil, who was formerly known as Lakshmi. Sunil, a fellow trans man, had gone through similar experiences and provided invaluable support to Rumi. Their shared struggles and mutual understanding created a strong bond between them. Sunil stood by Rumi during difficult times, helping him navigate the complexities of his transition and activism. His presence was a source of strength and encouragement for Rumi, proving that solidarity within the community can be a powerful force.

Rumi Harish has always chosen to stay away from the institution of marriage. For him, marriage was not a necessity or a validation of love and companionship. Instead, he focused on his personal journey, activism, and music. His decision reflects his belief in individual

freedom and the need to define relationships on one's own terms rather than conforming to societal expectations. His life stands as an example of how one can find fulfillment outside conventional norms. One of the pressing issues that Rumi has addressed through his activism is the plight of transgender individuals involved in sex work. Many members of the trans community are forced into sex work due to a lack of alternative employment opportunities and societal exclusion. The stigma and discrimination they face make it extremely difficult for them to access education, stable jobs, and even basic human rights. Rumi has been vocal about these struggles, shedding light on the injustices faced by trans sex workers and advocating for policies that provide them with better livelihood opportunities and legal protections.

Among Rumi's closest friends was Femila, a fiery and passionate trans woman who dedicated her life to fighting for the rights of the queer community. She was a bold and fearless activist who never shied away from speaking the truth. Along with Rumi, she played a key role in organizing pride marches, theatre performances, and case studies that highlighted the struggles and triumphs of the LGBTQ+ community. Unfortunately, Femila's journey was cut short when she lost her life to suicide. Her death was a tragic reminder of the immense pressures faced by trans individuals in a society that often fails to accept them. Despite her untimely passing, her legacy continues to inspire many, and Rumi carries forward her mission with even greater determination. Rumi Harish's life is a remarkable story of courage, resilience, and unwavering commitment to his identity and his community. Through his music, activism, and personal journey, he has challenged societal norms and paved the way for greater acceptance of transgender individuals. His story is not just about struggle but about triumph, about finding one's voice and using it to create change. His contributions to both the world of Hindustani music and LGBTQ+ rights will leave a lasting impact for generations to come.

Queer studies in India, though relatively young, has gained significant academic and social recognition. While mainstream discourse often focuses on English and Hindi narratives, Kannada literature has provided an important regional perspective on gender and sexuality. From the spiritual fluidity of the Vachana poets to the contemporary works of queer writers, Kannada literary traditions have challenged normative identities and opened spaces for LGBTQ+ voices. As more scholars, activists, and writers engage with queer themes, the future of queer studies in India looks promising, fostering a more inclusive intellectual and cultural environment.

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1.पत्रकारिता में हिंदी के बढ़ते कदम

—**डॉ. मोहन सिंह**

सहायक प्राध्यापक एवं अध्यक्ष,
हिंदी विभाग, जे एस एस कॉलेज, नंजनगूड

भूमिका: 30 मई हिंदी पत्रकारिता दिवस देश के लिए एक गौरव का दिन है। विश्व में हिंदी के बढ़ते कदम व सम्मान में हिंदी पत्रकारिता की कहानी भारतीय राष्ट्रीयता की कहानी है। हिंदी पत्रकारिता के आदि उन्नायक जातीय चेतना, युगबोध और अपने महत् दायित्व के प्रति पूर्ण सचेत थे। कदाचित् इसलिए विदेशी सरकार की दमन-नीति का उन्हें शिकार होना पड़ा था, उसके नृशंस व्यवहार की यातना झेलनी पड़ी थी। स्वतंत्रता संग्राम या उसके बाद के उभरते नये भारत की बात हो, तो उसमें हिंदी पत्रकारिता के भगीरथ प्रयास को नकारा नहीं जा सकता। वास्तव में हिंदी पत्रकारिता जन सरोकार की पत्रकारिता है, जिसमें मिट्टी की खुशबू महसूस की जा सकती है। समाज का प्रत्येक वर्ग फिर चाहे वो किसान हो, मजदूर हो, शिक्षित वर्ग हो या फिर समाज के प्रति चिंतन-मनन करने वाला आम आदमी, सभी हिंदी पत्रकारिता के साथ अपने को जुड़ा हुआ मानते हैं। हिंदी पत्रकारिता सही मायनों में सरकार व जनता के बीच एक सेतु का कार्य करती है। डिजिटल भारत के निर्माण में भी हिंदी पत्रकारिता का अपना एक विशेष महत्व दिखाई देता है।

विषय प्रवेश: भारत में प्रकाशित होनेवाला पहला हिंदी भाषा का समाचार पत्र उदंत मार्टंड (The Rising Sun) 30 मई 1826 को शुरु हुआ। वर्तमान में हिंदी पत्रकारिता ने अंग्रेजी पत्रकारिता के दबदबे को समाप्त कर दिया है। पहले देश-विदेश में अंग्रेजी पत्रकारिता का दबदबा था लेकिन आज हिंदी भाषा का ध्वज चहुंदिशा लहरा रहा है।

हिंदी पत्रकारिता का विकास: भारत में आधुनिक ढंग की पत्रकारिता का जन्म अठारहवीं सदी के चतुर्थ चरण में कलकत्ता, मुंबई और मद्रास में हुआ। 1780 ई. में प्रकाशित हिके (Hickey) का कलकत्ता गजट कदाचित् इस ओर पहला प्रयास था। हिंदी का पहला समाचार पत्र उदंत मार्टंड (1826) के प्रकाशित होने तक कलकत्ता, मुंबई और मद्रास की एंग्लोइंडियन अंग्रेजी पत्रकारिता काफी विकसित हो गई थी।

पहला चरण— 1826 ई. से 1873 ई. तक हम हिंदी पत्रकारिता का पहला चरण कह सकते हैं। 1873 ई. में भारतेंदु हरिश्चंद्र ने हरिश्चंद्र मैगजीन की स्थापना की। एक वर्ष बाद यह पत्र हरिश्चंद्र चंद्रिका नाम से प्रसिद्ध हुआ। वैसे भारतेंदु हरिश्चंद्र जी का कविवचन सुधा पत्र 1867 में ही सामने आ गया था और उसने पत्रकारिता के विकास में महत्वपूर्ण भाग लिया था। लेकिन नई भाषाशैली का प्रवर्तन 1873 ई. में हरिश्चंद्र मैगजीन से ही हुआ। इस बीच के अधिकांश पत्र प्रयोग मात्र कहे जा सकते हैं, क्योंकि उनके पीछे पत्रकला का ज्ञान या नये विचारों के प्रचार की भावना नहीं है। बंगदूत(1829), प्रजामित्र(1834), बनारस अखबार(1845), ज्ञानदीप(1846), मालवा

अखबार(1849), सुधाकर(1850), बुद्धिप्रकाश(1852), ग्वालियर गजेट(1853), समाचार सुधावर्षण(1854), प्रजाहितैषी(1855), सूरजप्रकाश(1861), भारतखंडामृत(1864), तत्वबोधिनी पत्रिका(1865), ज्ञानप्रदायिनी पत्रिका(1866), वृत्तांतविलास(1867), विद्यादर्श(1869), आगरा अखबार(1870), हिन्दू प्रकाश(1871) और बोधा समाचार(1872) इन पत्रों में कुछ मासिक थे, कुछ साप्ताहिक। दैनिक पत्र सिर्फ एक था, समाचार सुधावर्षण जो द्विभाषीय (बंगला-हिंदी) था, और कलकत्ता से प्रकाशित होता था। यह दैनिक पत्र 1871 तक चलता रहा।

दूसरा चरण—हिंदी पत्रकारिता का दूसरा युग 1873 से 1900 तक चलता है। इस युग के एक छोर पर भारतेंदु हरिश्चंद्र का हरिश्चंद्र मैगजीन था और नागरी प्रचारिणी सभा द्वारा अनुमोदन प्राप्त सरस्वती । इन 27 वर्षों में प्रकाशित पत्रों की संख्या 300-350 से ऊपर है और ये नागपुर तक फैले हुए हैं। अधिकांश पत्र मासिक या साप्ताहिक थे। मासिक पत्रों में निबन्ध, उपन्यास, वार्ता आदि के रूप में कुछ अधिक स्थायी संपत्ति रहती थी। लेकिन अधिकांश पत्र 10-15 पृष्ठों से अधिक नहीं जाते थे और उन्हें आज के शब्दों में हम विचार पत्र ही कह सकते हैं। साप्ताहिक पत्रों में समाचारों और इन पर टिप्पणियों का भी महत्वपूर्ण स्थान था। ये दो प्रकार के पत्र जनजागरण में अत्यंत महत्वपूर्ण भाग लिया था। 19वीं सदी के इन 25 वर्षों का आदर्श भारतेंदु हरिश्चंद्र जी की पत्रकारिता थी। कविवचन सुधा(1867), हरिश्चंद्र मैगजीन(1874), श्री हरिश्चंद्र चंद्रिका(1874) के रूप में भारतेंदु हरिश्चंद्र जी ने इस दिशा में पथ प्रदर्शन किया था। उनकी टीकाटिप्पणियों से अधिकारी वर्ग तक घबराते थे। इसमें संदेह नहीं कि पत्रकारिता के क्षेत्र में भारतेंदु जी पूर्ण रूप से निर्भीक थे और उन्होंने नये नये पत्रों के लिए प्रोत्साहन दिया।

भारतेंदु हरिश्चंद्र के बाद इस क्षेत्र में जो पत्रकार आये उनमें प्रमुख थे पंडित रुद्रदत्त शर्मा(भारत मित्र-1877), बालकृष्ण भट्ट(हिंदी प्रदीप-1877), दुर्गाप्रसाद मिश्र(उचित वक्ता-1878), पंडित वंशीधर (सज्जन कीर्ति सुधाकर-1878), राधाचरण गोस्वामी(भारतेंदु-1882), पंडित गौरीदत्त(देवनागरी प्रचारक-1882), अंबिकादत्त व्यास(पीयूष प्रवाह-1884)। 1895 ई. में नागरीप्रचारिणी पत्रिका का प्रकाशन आरंभ होता है। इस पत्रिका में गंभीर साहित्यसमीक्षा का आरंभ हुआ। 1900 ई. में सरस्वती और सुदर्शन के अवतरण के साथ हिंदी पत्रकारिता के इस दूसरे युग पर पटाक्षेप हो जाता है। इन 25 वर्षों में हिंदी पत्रकारिता अनेक दिशाओं में विकसित हुई। इन वर्षों में आर्यसमाज और सनातन धर्म के प्रचारक विशेष सक्रिय थे। आर्यसमाज के पत्र आज कदाचित् उतने महत्वपूर्ण नहीं जान पड़ते, लेकिन इसमें संदेह नहीं कि उन्होंने हिंदी की गद्य शैली को पुष्ट किया। आज भी हमारे पत्रकार उनसे बहुत कुछ सीख सकते हैं।

तीसरा चरण— 20वीं सदी की पत्रकारिता हमारे लिए अपेक्षाकृत निकट है और उसमें बहुत कुछ पिछले युग की पत्रकारिता की ही विविधता

और बहुरूपता मिलती है। उस समय हिंदी में रुची रखनेवाली लोगों की संख्या बहुत कम थी। धीरे-धीरे परिस्थिति बदली और हम हिंदी पत्रों को साहित्य और राजनीति के क्षेत्र में नेतृत्व करते पाते हैं। इस सदी में धर्म और समाज सुधार के आंदोलन कुछ पीछे पड़ गए और जातीय चेतना ने धीरे-धीरे राष्ट्रीय चेतना का रूप ग्रहण कर लिया। फलतः अधिकांश पत्र साहित्य और राजनीति को ही लेकर चले। साहित्यिक पत्रों के क्षेत्र में पहले दो दशकों में आचार्य द्विवेदी द्वारा संपादित सरस्वती (1903–1918) का नेतृत्व रहा। इन 20 वर्षों में मासिक पत्रों के रूप में कई पत्र प्रकाशित हुए जैसे हिंदी नाविल(1901), उपन्यास लहरी(1902), उपन्यास बहार(1907) आदि। समालोचना के क्षेत्र में समालोचक(1902) और ऐतिहासिक शोध से संबंधित इतिहास(1905), का प्रकाशन भी महत्वपूर्ण घटनाएँ हैं। सरस्वती और इन्दु(1909), 'को एक तरह से इस युग की साहित्यिक पत्रकारिता का शीर्षमणी कह सकते हैं। हिंदी प्रदेश के पत्रकारों ने बंगाल और महाराष्ट्र प्रांतों के नेतृत्व को स्वीकार कर अभ्युदय(1905), प्रताप(1913), कर्मयोगी और हिंदी केसरी (1904–1908) आदि के रूप में हिंदी राजनीतिक पत्रकारिता को कई कदम आगे बढ़ाया। कलकत्ता से कलकत्ता समाचार, स्वतंत्र और विश्वामित्र प्रकाशित हुए। दिल्ली से विजय निकला। 1921 में काशी से आज और कानपुर से वर्तमान प्रकाशित हुए। इस प्रकार हम देखते हैं कि 1921 में हिंदी पत्रकारिता फिर एक बार करवटें लेती है और राजनीतिक क्षेत्र में अपना नया जीवन आरंभ करती है। फलतः बीसवीं सदी के पहले बीस वर्षों को हम हिंदी पत्रकारिता का तीसरा चरण कह सकते हैं।

समसामायिक युग—

1921 के बाद हिंदी पत्रकारिता का समसामायिक युग आरंभ होता है। इस युग में हम राष्ट्रीय और साहित्यिक चेतना को साथ-साथ पल्लवित पाते हैं। इसी समय के लगभग हिंदी का प्रवेश विश्वविद्यालयों में हुआ और अंग्रेजी पत्रकारिता से पूर्णतः परिचित कुछ संपादक सामने आए जो हिंदी पत्रों को अंग्रेजी, मराठी और बंगला के पत्रों के समकक्ष लाना चाहते थे। फलतः साहित्यिक पत्रकारिता में एक नए युग का आरंभ हुआ। राष्ट्रीय आंदोलनों ने हिंदी की राष्ट्रभाषा के लिए योग्यता पहली बार घोषित की और जैसे-जैसे राष्ट्रीय आंदोलनों का बल बढ़ने लगा हिंदी के पत्रकार और पत्र अधिक महत्व पाने लगे। 1921 के बाद गाँधीजी के नेतृत्व में राष्ट्रीय आंदोलन मध्यवर्ग तक सीमित न रहकर ग्रामीणों और श्रमिकों तक पहुँच गया और उसके इस प्रसार में हिंदी पत्रकारिता ने महत्वपूर्ण योग दिया। सच तो यह है कि हिंदी पत्रकार राष्ट्रीय आंदोलनों की अग्र पंक्ति में थे। उस समय कुछ प्रमुख पत्र थे— स्वार्थ(1922), मर्यादा(1923), मनोरमा(1924), चित्रपट(1925), विशाल भारत(1928), कमला(1939), विश्वभारती(1942), पारिजात(1945) आदि।

राजनीतिक क्षेत्र में इस युग में प्रभावपूर्ण पत्र-पत्रिकाएँ थे वे— कर्मवीर(1924) स्वतंत्र भारत(1928), जागरण(1929), हिंदी मिलाप(1929), स्वराज्य(1931) हरिजन सेवक(1932), देशदूत(1938), संगम(1940), रामराज्य(1942) आदि। इनमें से अधिकांश साप्ताहिक हैं लेकिन जनमन के निर्माण में इनका योगदान महत्वपूर्ण रहा है। आधुनिक साहित्य के अनेक अंगों की तरह हिंदी पत्रकारिता भी नई कोटी की है। वास्तव में पिछले 200 वर्षों का सच्चा इतिहास हमारी पत्र-पत्रिकाओं से ही संकलित हो सकता है। 90 के दशक में हिंदी पत्रकारिता के क्षेत्र में अमर उजाला, दैनिक भास्कर, दैनिक जागरण आदि के नगरों-कस्बों से कई संस्करण निकलने लगे। जहाँ पहले महानगरों से समाचार पत्र छपते थे, भूमंडलीकरण के बाद आयी नई तकनीक, बेहतर सड़क और यातायात के संसाधनों की सुलभता की वजह से छोटे शहरों और कस्बों से भी नगर संस्करण का छपना आसान हो गया। 1990 में राष्ट्रीय पाठक सर्वेक्षण की रिपोर्ट बताती थी कि पाँच अगुवा अखबारों में हिंदी केवल एक समाचार पत्र हुआ करता था। पिछले सर्वे ने साबित कर दिया कि हम कितनी तेजी से बढ़ रहे हैं। 2010 तक सबसे अधिक पढ़े जानेवाले पाँच अखबारों में शुरू के चार हिंदी के हैं। एक उत्साहजनक विषय यह भी है कि आई आर एस सर्वे में जिन 42 शहरों को सबसे तेजी से उभरता माना गया है, उनमें से अधिकतर हिंदी ब्रूय प्रदेश के हैं। आई.टी. इण्डस्ट्री का एक आंकड़ा बताता है कि हिंदी और भारतीय भाषाओं में अंतर्जाल पर पढ़ने-लिखने वालों की तादाद बढ़ रही है। मतलब साफ है, हिंदी की आकांक्षाओं का यह विस्तार पत्रकारों की ओर भी देख रहा है। आज के कुछ प्रसिद्ध हिंदी समाचार पत्र हैं— दैनिक जागरण, नवभारत टाइम्स, हिन्दुस्तान, राष्ट्रीयसहारा, प्रभातखबर, राजस्थान पत्रिका, अमर उजाला, हरिभूमि, धरातल टीवी, शुभम संदेश, आम मत, दैनिक भास्कर, समाचार जगत, दैनिक नवज्योति आदि। आज हिंदी पत्रकारिता अपने स्वरूप को डिजिटल व सोशल मीडिया साइटों में सक्रियता की वृद्धि के द्वारा बहुत विस्तृत मात्रा में परिवर्तित कर आगे बढ़ रही है। फेसबुक, इंस्टाग्राम, फिलकर, ट्विटर तथा यू-ट्यूब जैसे लोकप्रिय सोशल मीडिया साइटों पर हिंदी भाषा एवं हिंदी पत्रकारिता अधिक से अधिक प्रयोग की जाने लगी है। स्मार्टफोनों पर चलने वाली वाट्सएप मैसेंजर सेवा में तो हिंदी ने धूम मचा रखी है।

उपसंहार—

हिंदी पत्रकारिता का स्थान दुनियाभर में बढ़ा है व निरंतर और भी बढ़ रहा है। आज हिंदी व स्थानीय भाषाओं में कंटेंट लिखने वाले दक्ष पेशेवरों की मांग बढ़ रही है। हिंदी पत्रकारिता वास्तव में संचार की शक्ति रखती है। इसलिए आज हिंदी पत्रकारिता से जुड़े व्यक्तियों का उत्तरदायित्व पहले से अधिक हो गया है। हिंदी में अंग्रेजी के बढ़ते स्वरूप के प्रति भी हमें सतर्क होना होगा। हिंदी भाषा को भ्रष्ट होने से बचाना होगा। हिंदी पत्रकारिता के केंद्र में सदैव समाज

हित व राष्ट्र हित को अपनी प्राथमिकता बनाना होगा। यही संकल्प व प्रतिबद्धता भविष्य की हिंदी पत्रकारिता के मार्ग को प्रशस्त करेगा।

संदर्भ सूची:-

- (1)पत्रकारिता-दुधारी तलवार-महादेव देसाई। (2)हिंदी पत्रकारिता-गूगल पुस्तक-कृष्णाबिहारी मिश्र। (3)भारतीय पत्रकारिता कोष-खण्ड-2:1901-1947. गूगल पुस्तक-विजयदन्त श्रीधर। (4)हिंदी भाषा के विकास में पत्र-पत्रिकाओं का योगदान-प्रो. ऋषभदेव शर्मा। (5)बिहार की साहित्यिक पत्रकारिता-साहित्य और साहित्यकार-वे बैक मशीन-हिंदी नेस्ट। (6)सर्वेश्वर दयाल सक्सेना और उनकी पत्रकारिता (विशेष रूप से हिंदी पत्रकारिता) पर उत्कृष्ट सामग्री। (7)Chatterjee, Mrinal History of Hindi - Press Institute of India-16-10-2014.

2.सिनेमा का आरंभ और हिंदी

—डॉ.शाफिया फरहिन

सहायक प्राध्यापिका,

हिंदी अध्ययन एवं अनुसंधान विभाग,
कर्नाटक राज्य मुक्त विश्वविद्यालय, मैसूर

भारत की गौरवशाली परम्परा, उसका स्वर्णिम इतिहास और सामाजिक संस्कृति की अनुगूज, विश्व के कोने-कोने में हिन्दी के माध्यम से प्रसारित-प्रचारित करने में भारतीय सिनेमा का योगदान हमेशा से रहा है। सिनेमा अपनी प्रारम्भिक अवस्था से ही भारतीय समाज का आईना रहा है। भारतीय सिनेमा ने पिछले पांच-सात दशक पूर्व से ही शहरी दर्शकों के साथ-साथ सुदूर ग्रामीण अंचलों तक को प्रभावित किया और आज भी अपना प्रभाव बनाए हुए है। टेलीविज़न की आश्चर्यजनक खोज के साथ ही उसने समूचे विश्व में अपना स्थान सुरक्षित कर लिया है। इसी क्रम में आज भारत के गांव-कस्बों तक के सामान्य परिवारों के बीच इसकी पहुँच हो गई है। जिस प्रकार से चित्र की भाषा रंग और रेखाएँ और नृत्य की भाषा पदचाप और मुद्राएँ हैं। उसी प्रकार सिनेमा की भी अपनी एक भाषा है। जिसके माध्यम से ही यह समाज के लोगों के समक्ष प्रस्तुत किया जाता है। प्रारंभिक दौर से लेकर आज तक इसके विकास में हिंदी भाषा का महत्त्वपूर्ण स्थान रहा है। सिनेमा में शुरू से अंत तक एक कहानी को प्रस्तुत किया जाता है। यह कहानी पात्रों के संवादों द्वारा व्यक्त की जाती है और इन संवादों को ही फिल्म की भाषा कहा जाता है। इन्हीं संवादों की भाषा के माध्यम से भारत की गौरवशाली परम्परा, उसका स्वर्णिम इतिहास और भारतीय संस्कृति को विश्व के कोने-कोने में हिंदी के माध्यम से प्रचारित-प्रसारित करने में हिंदी सिनेमा का महत्त्वपूर्ण योगदान है। सिनेमा एक ऐसा माध्यम है जो हमारे समक्ष कई संस्कृतियों और कलाओं को प्रस्तुत करता है। इसमें आरंभिक दौर से लेकर अब तक कई परिवर्तन हुए हैं। जिससे समय के साथ-साथ इस हिंदी सिनेमा की तस्वीर भी बदलती रही है।

भाषा के आधार पर अगर देखा जाये तो हिंदी सिनेमा में या यूँ कहे भारतीय सिनेमा में हिंदी भाषा के अलावा अन्य भारतीय भाषाओं में भी सिनेमा तैयार किया गया लेकिन हिंदी की लोकप्रियता का ग्राफ इन सभी भाषाओं में सबसे ऊपरी पायदान पर रहा है जिसकी प्रसिद्धि विश्व के हर कोने में फैलती चली गई। 1934 में जब हिंदी सिनेमा का सफर आरम्भ हुआ तो हिंदी भाषा अपने असली रूप में प्रयोग में लायी जा रही थी भारतीय सिनेमा के प्रारंभिक दौर में 'राजा हरिश्चंद्र' फिल्म में मराठी भाषी दादा साहेब फाल्के ने सब-टाइटल्स अंग्रेजी के साथ-साथ हिंदी में भी रखे थे। जब उन्होंने पहली बार फिल्म में आवाज़ को शामिल किया तो उसमें हिंदी का ही प्रयोग किया। फिल्मों में व्यावसायिक संभावनाओं को ध्यान में रखते हुए हिंदी के

विशाल दर्शक वर्ग तक पहुँचने के लिए हिंदी भाषा से बेहतर कोई दूसरा विकल्प नहीं था। इसीलिए आर्देशिर ईरानी ने भारत की पहली सवाक फिल्म 'आलम आरा' 1931 में हिंदी उर्दू मिश्रित हिन्दुस्तानी आम बोलचाल की भाषा का प्रयोग किया। 1931 में जो 27 फिल्में बनी थी इनमें से 22 तो हिंदी में ही थी। 'आलम आरा' के बाद जब बोलती फिल्मों का प्रारंभ हुआ तो बंगाल, मराठी आदि की भाषा-संस्कृति ने ही हिंदी सिनेमा को सम्पन्न किया। इस आरंभिक दौर को हिन्दुस्तानी सिनेमा भी कहा जाता है। हिंदी फिल्में प्रारंभ से ही भारत की सामाजिक संस्कृति की उपज थी। हिंदी भाषी प्रदेशों की प्रतिभाओं तथा विभिन्न प्रदेशों की सिनेमा समर्पित प्रतिभाओं के सम्पर्क एवं अंतर्क्रिया से हिंदी सिनेमा का संसार जगमगा उठा। प्रारंभिक दौर से लेकर वर्तमान समय तक सिनेमा की भाषा ने कई रंग बदले हैं। शुरुआती दौर में जहाँ भाषा, साफ, लयबद्ध और सरल थी। वही आधुनिक युग की भाषा के कई रंग हैं। पहले की भाषा रचनात्मक, लोक और देशकाल की दृष्टि से अर्थगर्भित होती थी, श्लीलता, चारित्रिकता और भाषाई साफगोई का पूरा ध्यान उसमें रखा जाता था। उदाहरण के लिए इस्लामिक कल्चर पर बही फिल्मों के डायलॉग उर्दू मिश्रित हिंदी भाषा में हुआ करते थे जैसे सन 1942 में बनी फिल्म 'खानदान', 'जुगनु' और 'जीनत' जिसके निर्देशन शौकत हुसैन रिजवी थे जो विभाजन के बाद पाकिस्तान जा बसे और वहाँ वे पंजाबी फिल्में बनाने लगे। इसी तरह बॉलीवुड ने भी अपने लिए हिंदुस्तानी भाषा का चयन किया।

हिंदी भाषा में सिनेमा निर्माण के साथ-साथ उर्दू को प्रमुख सहायिका भाषा के रूप में प्रयोग किया है। भाषा और बिम्ब के अंतर की पहचान बढ़ाई गई। नयी-नयी शैलियों जैसे मुम्बइया भाषा को भी सिनेमा ने मानक बनाया। नए-नए कोड, मिथकों, प्रतीकों का ईजाद किया। पटकथा-लेखन, संवाद लेखन एवं गीत-संगीत लेखन जैसी कई नयी विधाओं का सृजन किया। हिंदी सिनेमा ने हिंदी भाषा को तकनीकी अनुकूलन के लायक बनाया। इस प्रकार से कहा जा सकता है कि हिंदी सिनेमा ने हिंदी भाषा के नए-नए रूप-रंग और सॉचे-ढाँचे को गढ़ा है। हिंदी साहित्य, हिंदी भाषा और हिंदी की अन्य उप-बोलियों भाषाओं पर हिंदी सिनेमा का गहरा प्रभाव पड़ा है। समय के साथ हिन्दुस्तानी सिनेमा ने उर्दू का हिंदीकरण करना भी आरंभ किया। अब उर्दू केवल उन फिल्मों में नज़र आने लगी जिनके किरदार उर्दू बोलने वाले या यूँ कहें कि मुसलमान पात्र थे। जैसे 'चौधवीं का चांद' के नायक नायिका, 'मेरे महबूब', 'बरसात की रात', 'मुगल-ए-आजम', 'ताज महल', 'दिल ही तो है' आदि। इसी तरह जिन फिल्मों के पात्र इस वर्ग का प्रतिनिधित्व नहीं करते उनकी भाषा हिन्दुस्तानी ही रही उदाहरण के लिए उस दौर की 'श्री 420', 'बरसात', 'अमर', 'आर-पार' जैसी फिल्में हैं।

हिंदुस्तानी सिनेमा में हिंदी का प्रचार प्रसार करने का श्रेय बिमल रॉय को भी मिलना चाहिए। उनकी प्रत्येक फिल्म में जहाँ अपने

आप में अनोखी होती थीं वहीं उनकी प्रत्येक फिल्म की भाषा में भी अनोखापन हुआ करता था। उदाहरण के लिए 'देवदास' फिल्म के देवदास और पारो के डायलॉग हों जिनमें बंगाल की महक होते हुए भी प्रसिद्ध डायलॉग "कौन कम्बख्त है जो बर्दाश्त करने के लिए पीता है, मैं तो पीता हूँ के बस सांस ले सकूँ।"1 में भी हिन्दुस्तानी भाषा की महक थी, या फिर 'मधुमति' फिल्म जिसमें पहाड़ी बोलियों का पुट देखने को मिलता है। ऐसे ही 'दो बीगा जमीन' के शंभू की भाषा जो उस समय के किसानों की भाषा थी। जैसे- "जमीन चले जाने पर ही तो किसान का सतियानास हो जाता है हज़ूर, जमीन तो किसान की मॉ है हज़ूर, मॉ को बेच दूँ?"2 इसी श्रेणी में 'नौकरी', 'परख' और 'परिनीता' जैसी फिल्में आती हैं। इसी तरह गुरु दत्त का नाम लेना भी आवश्यक है क्योंकि उन्होंने ने भी अपनी सभी फिल्मों में जहाँ संगीत निर्देशक बदले उसी तरह प्रत्येक फिल्म की भाषा भी अनोखी रही। जैसे 'मिस्टर एंड मिसेस 55' में उन्होंने अंग्रेज़ी मिश्रित हिंदी, 'आर-पार' में बंबैया भाषा, 'साहेब बीबी और गुलाम' में बंगाली मिश्रित हिंदी, 'चौधवीं का चांद', 'प्यासा' और 'कागज़ के फूल' जैसी फिल्मों में उर्दू मिश्रित हिंदी रखी। जो उस समय की मांग थी। जैसे 'चौधवीं का चांद' फिल्म का यह डायलॉग- "सुभानल्लाह! खुदा आबाद रखे लखनऊ को फिर गनीमत है, नज़र कोई न कोई अच्छी सूत आ ही जाती है।"3 जैसे संवाद देखने को मिलते हैं। इसी श्रेणी में महबूब खान भी आते हैं जिन्होंने 'अनमोल घडी', 'अंदाज़', 'औरत', 'आन', 'मदर इंडिया' जैसी फिल्में बनायीं यह। मुसलमान निर्देशक होने के बावजूद इनकी फिल्मी भाषा हिन्दुस्तानी ही रही जिसमें हिंदी का ही वर्चस्व बना रहा। जिसमें हिंदी के साथ-साथ भोजपुरी भाषा को मिलाने का सफल प्रयास किया गया। उदाहरण के लिए 'मदर इंडिया' का यह डायलॉग ले सकते हैं- "बिना मुर्गा बने विद्या नहीं आती, कोई अढ़ाई सौ बार तो मैं मुर्गा बना हूँ, तब जाके इतनी विद्या आयी है।"4

हिंदी सिनेमा का इतिहास कपूर परिवार के बिना अधूरा है। पृथ्वीराज कपूर जो 1929 से ही भारतीय सिनेमा में प्रवेश कर चुके थे और एक सफल अभिनेता भी थे। इनके पुत्र राज कपूर ने बॉलीवुड में अपनी अलग पहचान बनाई। आर.के बैनर के तले जो भी फिल्म बनी उसने उन दिनों थियेटर में अपना कब्जा जमा लिया था। जैसे 'बरसात', 'अनाडी', 'श्री 420', 'जिस देश में गंगा बहती है', 'आह', 'संगम' आदि। इन फिल्मों की सफलता का श्रेय जितना अभिनेताओं, निर्देशक व संगीतकार व गीतकार को जाता है उतना ही श्रेय पटकथा लेखक को भी मिलना चाहिए जिसने हिन्दुस्तानी भाषा के माध्यम से दर्शकों के मन में प्रवेश किया। इसी प्रथा को देव आनंद, मनोज कुमार, जैसे दिग्गजों ने आगे बढ़ाया। और हिन्दुस्तानी भाषा में ऐसी फिल्मों का निर्माण किया जिसे लोग आज भी देखना पसंद करते हैं। बॉलीवुड में ऐसी फिल्में नाममात्र होंगी, जिनमें कोई गाना न हो, गीत, गज़ल, भजन ख़्वाली या कोई भी हल्का-फुल्का गीत हिंदी फिल्मों का अहम हिस्सा

है। 50 और 60 के दशकों में ऐसी कई फिल्मों देखने को मिल जायेंगी जिनकी सफलता का कारण उनके गीत हैं। यही वजह थी कि उन दिनों फिल्म रिलीज होने से पहले ही उसका संगीत रिलीज कर लिया जाता था ताकि लोग उससे आकर्षित होकर फिल्म देखने आएँ।

भारतीय सिनेमा में सेहगल, नूर जहान जैसे कलाकारों की आवाज़ ने अपना जादू दिखाया आरंभ किया जिसका श्रेय संगीतकार व गीतकार को भी बराबर मिलना चाहिए। जैसी भाषा फिल्म की होती थी वैसी ही भाषा का प्रयोग गानों में भी होना स्वाभाविक था। अमूमन पटकथा लेखक और गीतकार अलग-अलग होते थे लेकिन पटकथा के अनुसार गीत लिखने का हुनर उस समय के गीतकार शलीक बदायूनी और शैलेंद्र बखूबी समझते थे। उन दिनों संगीत (गीतों) की भाषा अमूमन उर्दू ही हुआ करती थी। लेकिन जहाँ हिंदी की आवश्यकता महसूस होती, गीत उतना ही सुंदर लिखा और गाया जाता। उस समय के गीतकार, संगीतकार, गायक और अभिनेताओं में धर्म को लेकर कोई कट्टरता का भाव नहीं दिखाई देता था। यही कारण है कि फिल्म 'बैजू बावरा' में शकील बदायूनी का लिखा भजन "मन तरपत हरि दर्शन को आज" बहुत चर्चा में रहा जिसका संगीत दिया था नौशाद अलि ने और उसे गाया था मोहम्मद रफी ने। इतना ही नहीं इनकी टोली ने ऐसा ही कमाल दिखाया 'कोहिनूर' फिल्म के गीत— "मधुबन में राधिका नाचे रे, / गिरिधर की मुरलिया बाजे रे" 5 में। शकील बदायूनी मुसलमान होने के बावजूद 'अमर' फिल्म में— "राधा के प्यारे कृष्ण कन्हाई, / तेरी दुहाई, तेरी दुहाई, / हम भी हैं तेरे कुछ तो दया कर, / लाखों की तूने बिगडी बनाई" 6 जैसे भजन लिखे। उस जमाने के गीतकारों को हिंदी लाजमी आती थी और वे यह भी जानते थे कि किस शब्द का प्रयोग कहाँ, किस समय करना भी चाहिए। उदाहरण के लिए गीतकार शैलेंद्र जिन्होंने 'दिल अपना और प्रीत पराई' फिल्म के गीत लिखे। इसके दो गीत— "अजीब दास्ताँ है ये, कहाँ शुरु, कहाँ खतम, / ये मंजिलें हैं कौन सी? न वो समझ सके हम" 7 और "दिल अपना और प्रीत पराई, / किसने है ये रीत बनाई" 8 में हिंदुस्तानी भाषा के प्रयोग का उदाहरण देख सकते हैं। ऐसा भी नहीं है कि फिल्मों में केवल उर्दू मिश्रित भाषा का ही वर्चस्व रहा बल्कि हिंदी में लिखे गीत भी उतनी ही लगन से गाए गए और सराहे गए। जैसे 'सफर' फिल्म का इंदीवर कृत यह गीत— "जीवन से भरी तेरी आँखें" जिसकी उत्कृष्ट पंक्तियाँ इस प्रकार हैं— "तस्वीर बनाए क्या कोई, / क्या कोई लिखे तुझ पे कविता, / रंगों छंदों में समाएगी, / किस तरह से इतनी सुंदरता" 9 और समय के चलते यह सूची और बड़ी होती गई। सिनेमा भाषा के प्रचार-प्रसार का एक बहुत ही अच्छा माध्यम है। सिनेमा में हर तरह की हिंदी के लिए जगह है। फिल्म में पात्रों की भूमिका व परिस्थितियों को देखकर ही भाषा का प्रयोग किया जाता है। जिससे प्रारंभिक दौर से लेकर आज तक इसका रूप निरंतर परिवर्तित होता जा रहा है। अगर देखा जाए तो प्रारंभिक दौर की फिल्मों अधिकतर देवी-देवताओं, पुराणों और ग्रन्थों के चरित्र

पर बनती थी जिनमें ज्यादातर में हिंदी भाषा ही प्रयोग में लायी जाती थी। इसके बाद ऐतिहासिक काल वाली फिल्मों में मुगल काल की प्रधानता होने के कारण उर्दू का अधिक प्रयोग किया जाने लगा। वहीं ग्रामीण परिवेश की प्रधानता वाली फिल्मों में हिंदी व प्रांतीय बोलियों का ही अधिक प्रयोग किया जाता था।

निष्कर्ष रूप में कहा जा सकता है कि भाषा ही सिनेमा की शक्ति है जिससे ही आज हिंदी सिनेमा अपनी उत्कृष्टता की चरम सीमा तक पहुँचा है। अपने प्रारंभिक दौर से लेकर आज तक उसके अनेक प्रतिमान बदले हैं जिससे कभी स्थानीय भाषाओं का व कभी उर्दू मिश्रित शब्दावली का प्रयोग समय और समाज की माँग के अनुसार किया गया है। भाषा, शैली, प्रतीक, बिम्ब आदि मानदंडों पर भी अनेक प्रयोग किये गए। भाषा समाज की अभिव्यक्ति का माध्यम होती है और सिनेमा समाज के लोगों के लिए ही होता है, समय और समाज से ही सिनेमा शब्दावली ग्रहण करता है, जिससे प्रारंभ से लेकर आज तक भाषा के कई रूप आये हैं। भारतीय समाज की भाषा हिंदी होने के कारण हिंदी के विकास में सिनेमा ने अपनी महत्वपूर्ण भूमिका अदा की है। भाषा पर ही फिल्म की सफलता निर्भर करती है। जिस फिल्म में भाषा की शक्ति जितनी अधिक होती है। वह फिल्म उतनी ही सार्वभौमिक और सर्वकालिक बन जाती है। इसी भाषा की सक्षमता के दम पर आज हिंदी सिनेमा अपना परचम लहरा रहा है।

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3.मीडिया में हिंदी के बढ़ते कदम

—*डॉ.सरताज पी.एच.*

हिंदी विभागाध्यक्ष,

राजकीय महिला महाविद्यालय, हुनसुर.

हिंदी सरल, सहज, और अभिव्यक्ति की मधुर भाषा है। इसमें हमारी संवेदनाओं को अभिव्यक्ति करने की पूर्ण सामर्थ्य एवं लयबद्धता है। हिंदी ने अपनी मौलिकता एवं सुबोधता के बल पर ही राष्ट्र की संस्कृति और साहित्य को जीवंत बना रखा है। अपने विशिष्ट गुण के कारण वह अनेकता के होते हुए भी राष्ट्र को एकता के सूत्र में बांधे हुए है। संचार माध्यमों के रूप में हिंदी का प्रयोग कोई नई बात नहीं है, अभिव्यक्ति की क्षमता पाते ही, जन-कथा एवं पुराण कथा के रूप में हिंदी जनसंचार का माध्यम बन गई थी। भारतीय नेता हिंदी की शक्ति को समझते थे, इसीलिए उन्होंने जन संचार के विभिन्न माध्यम, रंगमंच, प्रकाशन, प्रसारण, फिल्में, जनसभा संबोधन सभी में हिंदी का व्यापक प्रयोग कर विदेशी शासन के विरुद्ध सशक्त जान आंदोलन चलाया था। हिंदी की संप्रेक्षण क्षमता अतुलनीय है, संप्रेक्षण हमारे वातावरण के साथ शारीरिक-मानसिक, और सामाजिक स्तर पर एक प्रकार की अंतःक्रिया है। मीडिया के रूप में प्रचलन में है। एक प्रिंट मीडिया, दूसरा है-इलेक्ट्रॉनिक मीडिया। आजकल हिंदी का प्रसार वैश्विक व्यवसायीकरण के कारण निरंतर हर तरफ हो रहा है एवं संख्या बल के आधार पर हिंदी आर्थिक एवं वाणिज्यिक कार्यों की भाषा बनती जा रही है, वैश्विक भाषा बन रही है। जनसंचार के सभी माध्यमों में हिंदी ने मजबूत पकड़ बना ली है। चाहे वह हिंदी के समाचार पत्र हो, रेडियो हो, दूरदर्शन हो, हिंदी सिनेमा हो, या विज्ञापन हो सर्वत्र हिंदी छाई हुई है। प्रिंट मीडिया में समाचार पत्र एवं पत्रिकाएं आती हैं। स्वतंत्रता के बाद समाज में राजनैतिक जागृत, सामाजिक, धार्मिक, अपराधिक, आर्थिक गतिविधियों एवं घटनाओं के प्रति जन सामान्य की जिज्ञासा में वृद्धि हो रही है। प्रिंट मीडिया ने भारत स्वतंत्रता आंदोलन को हिंदी के माध्यम से बहुत गति प्रदान की थी। स्वतंत्रता के बाद हिंदी को राज्य भाषा घोषित करने के कारण हिंदी समाचार पत्र एवं पत्रिकाओं का निरंतर प्रसार बढ़ता जा रहा है।

एक समय था जब पढ़े-लिखे होने का मतलब था अंग्रेजी भाषा का ज्ञान होना। इसीलिए आजादी के समय बड़े या तथाकथित राष्ट्रीय समाचार पत्र अंग्रेजी में ही छपते थे, किंतु शिक्षा और साक्षरता के प्रसार की दिशा में किया गए प्रयासों के फलस्वरूप यह अवधारणा बदलने लगी तथा हिंदी और अन्य भारतीय भाषाओं के अखबार पढ़ने वाले लोगों की संख्या में इजाफा होने लगा। यह प्रक्रिया दुरतरफा चली। एक और जहां साक्षरता दर बढ़ने से हिंदी पत्र- पत्रिकाएं पढ़ने के इच्छुक लोगों की संख्या में वृद्धि हुई, वहीं हिंदी अखबारों की प्रसार संख्या बढ़ने से हिंदी के बोलचाल और प्रयोग में बढ़ोतरी हुई। हिंदी

अखबारों ने नये नये प्रयोग किए और समाचार को औपचारिकता के घेरे से निकालकर उसे स्थानीय रंगत तथा रोचकता प्रदान की। जिला स्तर के विशेष संस्करण निकालने से अखबार पढ़ना केवल उच्च शिक्षित वर्ग ही नहीं बल्कि मामूली पढ़े लिखे लोगों का भी शौक बन गया। आज हालत यह है कि आम लोगों के एकत्र होने के किसी भी स्थान पर अंग्रेजी अखबार गायब हो गए हैं, और ऐसे हर स्थान या केंद्र पर हिंदी अखबार ही पढ़ने को मिलता है। यही बात पत्रिकाओं के बारे में भी कही जा सकती है। अंग्रेजी की सभी प्रमुख समाचार पत्रिकाएं अपने हिंदी संस्करण भी निकाल रही हैं, जो काफी लोकप्रिय हुई हैं। इसके अलावा हल्की-फुल्की सामग्री देने वाली पत्रिकाओं की भरमार है और इसमें तो कुछ पत्रिकाएं लाखों की संख्या में छपती हैं। भले ही गंभीर विषय पर हिंदी पत्रिकाएं कम निकलती हैं, किंतु सामान्य ज्ञान, फिल्म, फैशन, स्वास्थ्य, साहित्य, पर्यटन, विज्ञान कथा—कहानीयां जैसे विषयों पर बहुत अच्छी पत्रिकाएं हिंदी में निकलती हैं और खुब पढ़ी जाती हैं। बच्चों और महिलाओं की हिंदी पत्रिकाएं विशेष रूप से लोकप्रिय हैं। जाहिर है कि ये सभी पत्र- पत्रिकाएं बिना शोर मचाए हिंदी भाषा को गांव-गांव तक लोकप्रिय बना रही हैं। अगर हम इलेक्ट्रॉनिक मीडिया की ओर ध्यान दें तो राष्ट्रीय और अंतरराष्ट्रीय स्तर पर हिंदी को सर्वस्वीकार्य बनाने में रेडियो की उल्लेखनीय भूमिका रही है। आकाशवाणी ने समाचार, विचार, शिक्षा, सामाजिक सरोकारों, संगीत मनोरंजन आदि सभी स्तरों पर अपने प्रसारण के माध्यम से हिंदी को देश के कोने-कोने तक पहुंचाने में महत्वपूर्ण योगदान किया है। इसमें हिंदी फिल्म और गीतों का विशेष स्थान रहा है। हिंदी फिल्मी गीतों की लोकप्रियता भारत की सीमाओं को पार कर रूस चीन और यूरोप तक जा पहुंची है। आकाशवाणी की विविध भारती सेवा तथा अन्य कार्यक्रमों के अंतर्गत प्रसारित फिल्मी गानों ने हिंदी को देशभर के लोगों की जबान पर ला दिया है। हिंदी को देशव्यापी मान्यता दिलाने में फिल्मों की भी महती भूमिका रही है, किंतु फिल्मों से अधिक लोकप्रिय उनके गीत रहे हैं। जिन्हें जन-जन तक पहुंचाने का काम आकाशवाणी ने दिया। अब वही काम निजी रेडियो चैनल कर रहे हैं।

मीडिया का सबसे प्रमुख, प्रभावशाली और आकर्षक माध्यम टेलीविजन माना जाता है। टेलीविजन श्रव्य के साथ-साथ दृश्य भी दिखाता है इसीलिए यह अधिक रोचक है। भारत में अपने आरंभ से लगभग 30 वर्ष तक टेलीविजन की प्रगति धीमी रही, किंतु 1970 और 1990 के दशक में दूरदर्शन ने राष्ट्रीय कार्यक्रम और समाचारों के प्रसारण के जरिये हिंदी को जनप्रिय बनाने में काफी योगदान किया। वर्ष 1990 के दशक में मनोरंजन और समाचारों के नीजी उपग्रह चैनलों के पदार्पण के उपरांत यह प्रक्रिया और तेज हो गई। रेडियो की तरह टेलीविजन ने भी मनोरंजन कार्यक्रमों में फिल्मों का भरपूर उपयोग किया और पिकचर, फिल्मों, वृत्तचित्रों तथा फिल्मी गीतों के प्रसारण से हिंदी भाषा को देश के कोने-कोने तक पहुंचाने के सिलसिले को आगे बढ़ाया।

टेलीविजन पर प्रसारित धारावाहिक ने दर्शकों में अपना विशेष स्थान बना लिया। सामाजिक, पौराणिक, ऐतिहासिक, पारिवारिक तथा धार्मिक विषयों को लेकर बनाए गए हिंदी धारावाहिक घर-घर में देखे जाने लगे। खास तौर पर रामायण, महाभारत, भारत कि एक खोज जैसे धारावाहिक ना केवल हिंदी प्रसार के वाहक बने, बल्कि राष्ट्रीय एकता के सूत्र बन गए। देखते ही देखते टी.वी कार्यक्रमों के जुड़े लोग फिल्म सितारों की तरह चर्चित और विख्यात हो गए। समूचे देश में टेलीविजन कार्यक्रमों की लोकप्रियता की बढ़ती देश के अहिंदी भाषी लोग हिंदी समझने और बोलने लगे। 'कौन बनेगा करोड़पति'। जैसे कार्यक्रमों ने लगभग पूरे देश को बांधे रखा। हिंदी में प्रसारित ऐसे कार्यक्रमों में पूर्वोत्तर राज्यों, जम्मू-कश्मीर और दक्षिण राज्यों के प्रतियोगी यो ने भी बढ़-चढ़कर हिस्सा लिया और इसी तथ्य को दृढ़ता से उजागर किया कि हिंदी की पहुंच समूचे देश में है।

हिंदी समाचार भी सबसे अधिक दर्शकों द्वारा देखे सुने जाते हैं। हालांकि इन दिनों हिंदी समाचार चैनल, समाचारों के स्तरीय प्रसारण की बजाय अविश्वसनीय और सनसनी खोज खबरें प्रसारित करने के लिए आलोचना झेल रही हैं, पर फिर भी टी.आर.पी के मामले में अंग्रेजी चैनलों से कहीं आगे हैं। आलोचनाओं के बावजूद हिंदी खबरिया चैनलों की संख्या लगातार बढ़ती जा रही है। जून 2009 में 22 नए चैनलों को प्रसारण की अनुमति मिली, जिनमें से अधिकांश चैनल हिंदी के हैं और लगभग सभी ने खबरें प्रसारित करने की अनुमति मांगी है। इसी संदर्भ में यह जानना दिलचस्प होगा कि स्टार, सोनी जी जैसे विदेशों से अपलिंक होने वाले चैनलों ने जब भारत में प्रसारण प्रारंभ किया तो उनकी योजना अंग्रेजी कार्यक्रम प्रसारित करने की थी, किंतु बहुत जल्दी उन्होंने महसूस किया कि वे हिंदी कार्यक्रमों के जरिये ही इस देश में टिक सकते हैं और वे हिंदी चैनलों में परिवर्तित हो गए। जब इंटरनेट ने भारत में पांव पसारने शुरू किए तो यह आशंका व्यक्त की गई थी कि कंप्यूटर के कारण देश में फिर से अंग्रेजी का बोलाबाला हो जाएगा, किंतु यह धारणा निर्मूल साबित हुई है। आज हिंदी वेबसाइट तथा ब्लॉग न केवल धड़ल्ले से चल रहे हैं, बल्कि देश के साथ-साथ विदेशों के लोग भी इन पर सूचनाओं का आदान-प्रदान तथा बातचीत कर रहे हैं। इसी प्रकार इंटरनेट भी हिंदी के प्रचार में सहायक होने लगा है। अक्सर कहा जाता है कि मीडिया में इस्तेमाल होने वाली भाषा हिंदी नहीं हिं 'हिरलिशि' है। इसी तर्क के आधार पर देखा जाए तो आज अंग्रेजी में भी हिंदी का खूब समावेश हो चुका है। अंग्रेजी मीडिया और विज्ञापनों में हिंदी मुहावरों, शब्दों और उक्तियों का खुलकर प्रयोग होता है, यदि मीडिया की भाषा परिनिष्ठित हिंदी ही होती, तो क्या इतनी अधिक अहिंदी भाषी लोग रेडियो या टी.वी के कार्यक्रमों और समाचारों में अपनी बात हिंदी में रख पाते? हिंदी की स्वीकार्यता बढ़ाने के लिए उसमें स्वच्छंदता लाना आवश्यक है।

निष्कर्ष :- जनसंचार माध्यमों के इसे व्यापक प्रसार काल में भाषा की भूमिका एकदम विशिष्ट है। भारतीय परिदृश्य में विशेष रूप से हिंदी भाषा की भूमिका एकदम व्यापक तर रही है। वैश्विक स्तर पर अपनी जगह बना रही है। विशेषतः नए पुराने जनसंचार माध्यमों की संप्रेक्षण के रूप में हिंदी ने अपनी क्षमता का लगातार विस्तार किया है। हिंदी ने बीसवीं तथा 21 वीं सदी में क्रमशः पत्रकारिता, सिनेमा, रेडियो, टैलीविजन, कंप्यूटर, विज्ञापन, इंटरनेट जैसे सभी जनसंचार माध्यमों में अपनी शक्ति का विस्तार किया है। जनसंचार माध्यमों की गुणवत्ता को हिंदी ने। व्यापकतर संदर्भ दिया है। यह ऐतिहासिक सत्य है कि जब भी कोई भाषा पुराने शब्दों को तोड़कर नए क्षेत्र में प्रवेश करती है तो शुद्धतावादी तत्व उससे चिंतित हो जाते हैं। सच तो यह है कि हिंदी इस समय स्विकार्यता के राजामार्ग पर सरपट दौड़ रही है और हिंदी अश्वमेध के घोड़ों को रोक पाना किसी के बस में नहीं है। मीडिया इस दौड़ को और गतिशील बना रहा है। आज का सच यह है कि जिस तरह हिंदी को अपने प्रचार के लिए मीडिया की जरूरत है उसी तरह मीडिया को अपने विस्तार के लिए हिंदी की आवश्यकता है।

संदर्भ सूची:-

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4. अनुवाद के क्षेत्र में हिंदी के बढ़ते कदम

—धनलक्ष्मी सी.एम.

सहायक प्रोफेसर, शोषाद्रिपुरम डिग्री कॉलेज

भूमिका: अनुवाद क्षेत्र में हिंदी के बढ़ते कदम एक महत्वपूर्ण घटना है जो न केवल भाषा के प्रसार को बढ़ावा दे रही है बल्कि विभिन्न क्षेत्रों में रोजगार के अवसर भी पैदा कर रही है। अनुवाद के माध्यम से इन भाषाओं के बीच आदान-प्रदान की प्रक्रिया चलती रही है और इन भाषाओं ने एक दूसरे से शब्द लेने में भी संकोच नहीं किया। इस प्रकार अनुवाद एक ऐसा विकल्प है जो विभिन्न भाषाओं में रचित साहित्य विज्ञान तकनीकी आदि को सर्व सुलभ और सार्वजनिक बनाने में सहायता करता है। अनुवाद शब्द का संबंध धातु से है जिसका अर्थ होता है बोलना या कहना अनुवाद का मूल अर्थ है पुनः कथन या किसी की खाने के बाद कहना। शब्दार्थ चिंतामणि कोष में अनुवाद का अर्थ प्राप्त स्य पुनः कथने या ज्ञातार्थस्य प्रातिपादने अर्थात् पहले कह गए अर्थ को फिर से कहना आदि दिया गया है। प्राचीन भारत में शिक्षा के मौलिक परंपरा थी गुरु जो कहते थे शिष्य उसे दोहराते थे इस दोहराने को भी अनुवाद या अनुचित कहते थे। अनुवाद क्षेत्र में हिंदी भाषा के महत्व पूर्ण स्थान है हिंदी भारत की एक प्रमुख भाषा होने के साथ-साथ विश्व स्तर पर भी अपने पहचान बना रही है अनुवाद के माध्यम से हिंदी साहित्य शिक्षा और प्रौद्योगिकी जैसे विभिन्न क्षेत्रों में अपनी पहुंच बढ़ा रही है।

सांस्कृतिक आदान-प्रदान में अनुवाद-अनुवाद के माध्यम से हिंदी साहित्य और संस्कृति का प्रचार प्रसार होता है जिससे विभिन्न संस्कृतियों के बीच समझ और संबंध मजबूत होते हैं। अनुवाद से लोग विभिन्न संस्कृतियों के साहित्य कला संगीत और अन्य सांस्कृतिक अभिव्यक्तियों को समझने और अनुभव करने में सक्षम होते हैं इससे उन्हें अपनी संस्कृति और दूसरों की संस्कृतियों के बीच समानताओं और अंतरों के बारे में जागरूकता बढ़ती है। अनुवाद सांस्कृतिक आदान-प्रदान को बढ़ावा देकर वैश्विक समाज में समझ और सहिष्णुता को बढ़ाने में महत्वपूर्ण भूमिका निभाता है यहां लोगों को विभिन्न संस्कृतियों के बारे में जानने और उन्हें समझाने के लिए प्रोत्साहित करता है जिससे वह अधिक खुले और समावेशी समाज के निर्माण में योगदान दे सके। जैसे कि अनुवाद के माध्यम से हम दुनिया भर के विभिन्न साहित्य और सांस्कृतिक कार्यों को पढ़ सकते हैं और समझ सकते हैं। अनुवाद हमें विभिन्न संस्कृतियों के संगीत और कलाकृतियों का अनुभव करने में मदद करता है और विभिन्न संस्कृतियों के लोगों के साथ संवाद करने और उनके साथ संबंध बनाने में मदद करता है।

विषय प्रवेश: अनुवाद क्षेत्र में हिंदी का महत्व इसलिए है क्योंकि यह भारत में सबसे अधिक बोली जाने और व्यापक रूप से समझी जाने वाली भाषाओं में से एक है। यह न केवल भारत के विभिन्न भाषाओं के बीच संचार में सेतु का काम करती है बल्कि विभिन्न संस्कृतियों

और विचारों को भी साझा करती है हिंदी अनुवाद के माध्यम से भारत के लोग दुनिया भर के साहित्य ज्ञान और विचारों तक पहुंच सकते हैं। अनुवाद का अर्थ परिभाषा एवं स्वरूप। अनुवाद शब्द अनु उपसर्ग तथा वार्ड शब्द के सहयोग से बना है+वाद=अनुवाद। अनु उपसर्ग का अर्थ होता है कहना या बोलना। इस प्रकार अनुवाद शब्द का शाब्दिक अर्थ होगा। किसी के कहने या बोलने के बाद बोलना। ज्ञातस्य कथनमनुवादः। इस प्रकार कहा जा सकता है की अनुवाद में हम एक भाषा में कहीं गई बात को उसके कहीं जाने के बाद दूसरी भाषा में कहते हैं।" एक भाषा में व्यक्त विचारों को दूसरी भाषा में व्यक्त करना ही अनुवाद है।"

शब्दार्थ चिंतामणि कोष में अनुवाद का अर्थ 'प्राप्तस्य पुनः कथने' अर्थात् पहले कह गए अर्थ को फिर से कहना आदि दिया गया है। प्राचीन भारत में शिक्षा के मौलिक परंपरा थी गुरु जो कहते थे शिष्य दोहराते थे इस दोहराने को भी अनुवाद या अनु वचन कहते थे। अनुवाद क्षेत्र में हिंदी के बढ़ते कदम काफी महत्वपूर्ण है। हिंदी भारत की एक प्रमुख भाषा होने के साथ-साथ विश्व स्तर पर भी अपनी पहचान बना रही है। अनुवाद के माध्यम से हिंदी साहित्य शिक्षा और प्रौद्योगिकी जैसे विभिन्न क्षेत्रों में अपनी पहुंच बढ़ा रही है। अनुवाद के माध्यम से हिंदी साहित्य और संस्कृति का प्रचार प्रसार होता है जिससे विभिन्न संस्कृतियों के बीच समझ और संबंध मजबूत होते हैं। अनुवाद से लोग विभिन्न संस्कृतियों के साहित्य कला संगीत और अन्यसांस्कृतिक अभिव्यक्तियों को समझने और अनुभव करने में सक्षम होते हैं इससे उन्हें अपनी संस्कृति और दूसरों की संस्कृतियों के बीच समानताओं और अंतरों के बारे में जागरूकता बढ़ती है। अनुवाद सांस्कृतिक आदान-प्रदान को बढ़ावा देकर वैश्विक समाज में समझ और सहिष्णुता को बढ़ाने में महत्वपूर्ण भूमिका निभाता है। यह लोगों को विभिन्न संस्कृतियों के बारे में जानने और उन्हें समझाने के लिए प्रोत्साहित करता है जिससे वह अधिक खुले और समावेशी समाज के निर्माण में योगदान दे सके। जैसे कि अनुवाद के माध्यम से हम दुनिया भर के विभिन्न साहित्य और सांस्कृतिक कार्यों को पढ़ सकते हैं और समझ सकते हैं। अनुवाद हमें विभिन्न संस्कृतियों के संगीत और कलाकृतियों का अनुभव करने में मदद करता है और विभिन्न संस्कृतियों के लोगों के साथ संवाद करने और उनके साथ संबंध बनाने में मदद करता है।

हिंदी अनुवाद का महत्व: आज विश्व की बदलती हुई परिस्थितियों में अनुवाद का महत्व दिन प्रतिदिन बढ़ता जा रहा है। वस्तुतः अब विश्व एक इकाई हो गया है। अनुवाद के द्वारा अन्य भाषाओं के साहित्य गद्य एवं पद्य से तो परिचित होते ही है साथ ही साथ अन्य देशों के विचार अनुसंधान कार्य राजनीतिक हलचल सामाजिक संस्कृत विचारधाराए भी प्राप्त होती है आवश्यकता है कि विश्व की सभी भाषाओं के जानकारी हमारे देश में हो जिससे जब जिस भाषा से अनुवाद की आवश्यकता

हो करवाया जा सके दूर-दूर सीमाओं में बंटी मानव जाति अनुवाद के माध्यम से समीप आती जाती है। हिंदी भाषा को जनसंचार माध्यमों में अनुवाद के लिए भी प्रयोग किया जाता है। हिंदी में अनुवाद करने से समाचार फिल्में और अन्य मीडिया सामग्री को व्यापक दर्शकों तक पहुंचाया जा सकता है। अनुवाद क्षेत्र में हिंदी का महत्व इसलिए है क्योंकि यह भारत में सबसे अधिक बोली जाने वाली और व्यापक रूप से समझी जाने वाली भाषाओं में से एक है। यह न केवल भारत की विभिन्न भाषाओं के बीच संचार में सेतु का काम करती है, बल्कि विभिन्न संस्कृतियों और विचारों को भी साझा करती है। हिंदी अनुवाद के माध्यम से, भारत के लोग दुनिया भर के साहित्य, ज्ञान और विचारों तक पहुंच सकते हैं।

हिंदी के अनुवाद क्षेत्र में महत्व के कुछ मुख्य बिंदु : विभिन्न भाषाओं के बीच संचार: हिंदी विभिन्न भारतीय भाषाओं के बीच एक सेतु की तरह काम करती है, जिससे लोग एक-दूसरे को बेहतर ढंग से समझ सकते हैं और एक-दूसरे के विचारों को साझा कर सकते हैं। सांस्कृतिक और भाषाई एकीकरण: हिंदी का अनुवाद भारतीय भाषाओं के बीच भाषाई और सांस्कृतिक समानता को बढ़ावा देता है, जिससे भारत में एकीकरण और एकता की भावना पैदा होती है। ज्ञान और साहित्य तक पहुंच: हिंदी अनुवाद के माध्यम से, भारत के लोग दुनिया भर के साहित्य, ज्ञान और विचारों तक पहुंच सकते हैं, जिससे उन्हें अपनी समझ और ज्ञान को बढ़ाने में मदद मिलती है। रोजगार के अवसर: हिंदी अनुवादक के रूप में, लोगों को सरकारी और निजी दोनों क्षेत्रों में रोजगार के अवसर मिलते हैं, जिससे वे अपनी आर्थिक स्थिति को बेहतर बना सकते हैं। जनसंचार माध्यमों में भूमिका: हिंदी अनुवाद जनसंचार माध्यमों जैसे समाचार, विज्ञापन, वृत्तचित्र और फिल्मों में महत्वपूर्ण भूमिका निभाता है, जिससे वे लोगों को व्यापक रूप से संबोधित कर सकते हैं। हिंदी अनुवाद, एक बहुप्रयोजनी और बहुआयामी प्रक्रिया है, जो भारत के सामाजिक, सांस्कृतिक और आर्थिक विकास में महत्वपूर्ण भूमिका निभाती है।

निष्कर्ष : हिंदी भाषा के सांस्कृतिक, शैक्षणिक और तकनीकी विस्तार में अनुवाद एक महत्वपूर्ण साधन बन गया है। अंतरराष्ट्रीय साहित्य, वैज्ञानिक शोध और वैश्विक नीति दस्तावेजों के हिंदी अनुवादों की बढ़ती मांग हिंदी की संचार और विद्वत्तापूर्ण क्षमता की बढ़ती मान्यता को दर्शाती है। राष्ट्रीय पुस्तक न्यास, साहित्य अकादमी और अकादमिक प्रकाशक जैसी प्रमुख संस्थाएँ वैश्विक भाषाओं से कृतियों का हिंदी में अनुवाद करने में महत्वपूर्ण भूमिका निभा रही हैं, जिससे हिंदी भाषी पाठकों का ज्ञान समृद्ध हो रहा है। साथ ही, हिंदी साहित्यिक कृतियों का अंग्रेजी, फ्रेंच, जर्मन और अन्य भाषाओं में अनुवाद किया जा रहा है, जिससे वैश्विक स्तर पर भारतीय साहित्य का प्रचार हो रहा है। डिजिटल प्लेटफॉर्म और AI-संचालित अनुवाद टूल के आगमन ने अनुवाद परियोजनाओं की गति और पहुँच को तेज़ कर दिया है,

हालाँकि बारीकियों और सांस्कृतिक सूक्ष्मताओं के लिए अक्सर मानवीय व्याख्या की आवश्यकता होती है। एक अकादमिक क्षेत्र के रूप में अनुवाद अध्ययन भारतीय विश्वविद्यालयों में गति प्राप्त कर रहा है, जिससे यह अनुशासित और अधिक पेशेवर हो रहा है। इस बढ़ते जोर ने प्रकाशन गृहों, दूतावासों, शिक्षाविदों और मीडिया संगठनों में रोजगार के अवसरों को जन्म दिया है। अनुवाद सांस्कृतिक अंतर को भी पाटता है, विभिन्न भाषाई समुदायों के बीच सहानुभूति को बढ़ावा देता है और ज्ञान के लोकतंत्रीकरण में योगदान देता है। स्थानीयकरण के लिए सरकार के समर्थन और बहुभाषी इंटरनेट के विकास के साथ, हिंदी का अनुवाद पारिस्थितिकी तंत्र और अधिक विस्तारित होने के लिए तैयार है, जिससे रचनात्मकता और कनेक्टिविटी दोनों की भाषा के रूप में इसकी स्थिति मजबूत होगी।

संदर्भ—

- (1)भोलानाथ तिवारी: अनुवाद विज्ञान, शब्दकार, दिल्ली।
- (2)भाटिया कैलाशचन्द्र : अनुवाद कला: सिद्धांत और प्रयोग, तक्षशिला प्रकाशन, नई दिल्ली।
- (3)श्रीवास्तव गोपिनाथ: कार्यालयी अनुवाद निदेशिका, सामायिक प्रकाशन, नई दिल्ली।

5. यशपाल के कथा साहित्य में सामाजिक चेतना

— श्रीमती शोभा.डी

शोधार्थी, हिंदी अध्ययन विभाग, युवराजा कॉलेज, मैसुरु

प्रेमचंद के बाद यशपाल ही ऐसे सशक्त उपन्यासकार हैं जिन्होंने समाज से सीधे टक्कर ली है। उन्होंने सामाजिक विषमताओं, असंगतियों और विकृतियों का पर्दाफाश किया है। यशपाल ने अपने उपन्यासों में जीवन के विविध पहलुओं पर प्रकाश डाला है। कुछ समस्याओं पर उन्होंने गंभीरता से विचार किया है तो कुछ की ओर संकेत किया है। भारतीय समाज के उच्च, मध्य और निम्न वर्ग की समस्याओं और विषमताओं को उन्होंने निकट से देखा और समझा है। युगीन समाज की सभी समस्याओं— चाहे सामाजिक हों या राजनीतिक—उनकी दृष्टि गई है।

युगीन समस्याओं के संदर्भ में उन्होंने पूँजीपतियों और मजदूरी के संघर्ष को प्रमुख रूप से चित्रित किया है। मार्क्य के अनुयायी होने के कारण मार्क्यवादी दर्शन की अभिव्यक्ति उनके उपन्यासों में स्थान-स्थान पर देखी जा सकती है। मार्क्यवादी विचारधारा का आधार मजदूर और मिल-मालिकों का संघर्ष है। यशपाल अपने उपन्यासों में मजदूरों और मिल मालिकों के संघर्ष को अवश्य चित्रित करते हैं। दादा कामरेड, पार्टी कामरेड, देशद्रोही, झूठा सच आदि ऐसे उपन्यास हैं जिनमें मिल मालिकों और मजदूरों के संघर्ष का चित्रण प्रमुख रूप से हुआ है। दिव्या और अमिता भले ही ऐतिहासिक उपन्यास हैं परंतु उनके माध्यम से भी लेखक ने मानवीय मूल्यों की ही अभिव्यक्ति की है। झूठा सच भारतीय समाज का ऐसा सार्थक दस्तावेज है जिसमें भारतीय समाज के हर वर्ग का सुख-दुख है, राजनीतिक, सामाजिक, ऐतिहासिक स्थितियों का चित्रण है। यह उपन्यास देश के विभाजन की वीभत्स और करुण घटनाओं का सजीव चित्रण है। साहित्य और समाज का अन्योन्याश्रित संबंध रहा है। जीवन और समाज से जुड़ी हुई रचना ही कालजयी रचना होती है। वास्तव में साहित्य की सार्थकता सामाजिक कल्याण में है। यशपाल की दृष्टि सदैव सामाजिक कल्याण की ओर रही है। उनकी दृष्टि में कला की उपयोगिता सामाजिक जीवन की पूर्णता में है। दादा कामरेड की भूमिका में उन्होंने कला के संबंध में लिखा है— 'कला को कला के निर्लिप्त क्षेत्र में ही सीमित न रखकर मैं उसे भावों या विचारों का वाहक बनाने की चेष्टा करता हूँ क्योंकि जीवन में मेरी साध केवल व्यक्तिगत जीवनयापन ही नहीं, बल्कि सामाजिक जीवन की पूर्णता है। इसलिए कला से संबंध जोड़कर भी मैं कला को केवल व्यक्तिगत संतोष के लिए नहीं समझ सकता। कला का उद्देश्य है— जीवन में पूर्णता का यत्न। बजाय इसके कि कला का यत्न बहककर हवा में पैंतरे बदलकर शांत हो जाए, क्या यह अधिक अच्छा नहीं कि वह समाज के लिए विकास और नवीन कला के लिए आधार प्रस्तुत करे।'

यशपाल का यह कथन उनके उपन्यासों में पूर्ण रूप से दिखाई देता है। उनके उपन्यासों की नींव सामाजिक और राजनीतिक समस्याओं पर खड़ी है। वास्तव में समाज और साहित्य का पारस्परिक संबंध होता है। यह बात और है कि कभी-कभी लेखक अपने साहित्य में ऐसे समाज का वर्णन करता है जैसा वह चाहता है या फिर उस समाज के रीति-रिवाज, मूल्य और मान्यताओं का वर्णन करता है, जिसमें वह रहता है। यशपाल का दर्शन भले ही मार्क्यवादी हो, उनका मुख्य उद्देश्य भले ही मिल मालिकों और मजदूरों का संघर्ष दिखाना रहा हो, लेकिन वह समाज के प्रति भी उतने ही सचेत रहे हैं। सामाजिक समस्याओं को भी उन्होंने उसी स्तर पर चित्रित किया है, जिस स्तर पर राजनीतिक को। अपने युग की सामाजिक समस्याओं, मूल्यों और मान्यताओं की अभिव्यक्ति वह अपने उपन्यासों में करते रहे हैं। देशद्रोही तथा मनुष्य के रूप उपन्यास में यशपाल ने संयुक्त परिवार की जर्जर स्थिति का चित्रण किया है। युग के अनुसार व्यक्ति के मूल्य बदल जाते हैं। कभी संयुक्त परिवार के प्रति लोगों में पूर्ण आस्था थी। संयुक्त परिवार का आधार भ्रातृ-प्रेम था। परिवार के सभी सदस्य एक-दूसरे के सुख-दुख से सुखी और दुखी होते थे। परंतु आधुनिकीकरण ने मानवीय संवेदनाओं को बदल दिया। आस्था, प्रेम, श्रद्धा, सहानुभूति का स्थान अर्थ ने ले लिया और आज के युग में अर्थ ने मनुष्य को इतना स्वार्थी बना दिया कि वह भ्रातृ-प्रेम को भूल गया। मानवीय मूल्य उसके हाथों से रेत के कणों की तरह खिसक गए। देशद्रोही उपन्यास का ईश्वरदास चाहता है कि उसका भाई सुरक्षित न लौटे ताकि वह सारी संपत्ति का मालिक बन सके।

आज के युग में संयुक्त परिवार की दीवारें कितनी खोखली हो चुकी हैं, इसका वर्णन यशपाल ने स्थान-स्थान पर किया है। प्रेम, सहानुभूति, समर्पण, त्याग कभी संयुक्त परिवार के आदर्श थे। आज वे सब मूल्य लुप्त हो गए हैं। संयुक्त परिवार की प्रेम भावना आज कितनी खोखली और अस्थिर है इसका उदाहरण देशद्रोही उपन्यास में देखने को मिलता है— "नए ढंग की पढ़ी-लिखी बहू के घर आने से बुआ और जेटानी ने परेशानी अनुभव की थी, परंतु डॉक्टर की ऊँची नौकरी पा जाने के उत्साह में वह भुला दी गई थी। घर में बहू के आने पर लक्ष्मी के चरण पड़ने के करण वह लाइली बन गई थी। सास के आसन की अधिकारी बुआ और जेटानी उसे कुछ न कह सकती थीं, परंतु कुलक्षणा विधवा बन जाने पर वह बहू बोझ बन गई।" सामाजिक रूढ़ियों और मान्यताओं के नाम पर भारतीय समाज में नारियों का शोषण होता रहा है। यशपाल ने अपने उपन्यास में ऐसी समस्याओं को यथार्थ रूप में प्रस्तुत करके एक ओर जहाँ उस समस्या से परिचित कराया है वहीं दूसरी ओर उस समस्या से पीड़ित नारी को मुक्ति दिलाने का भी प्रयास किया है। यशपाल नारी को समानाधिकार देने के समर्थक हैं। उनके शब्दों में— "आज हमारे समाज का आधा भाग यानी नारी समाज की कठिनाई और संघर्ष में अपने आर्थिक, राजनीतिक

और सामाजिक दायित्वों को समझे, वे केवल कंधों पर बोझ न बनी रहें।" (दादा कामरेड पृ.101)

देशद्रोही उपन्यास की राजबीबी के माध्यम से विधवा समस्या को नवीन दृष्टि से प्रस्तुत किया गया है। खन्ना की मृत्यु की सूचना के पश्चात राजबीबी बंदी बाबू से शादी कर लेती है। अचानक खन्ना जब लौटकर आता है तो अपनी पत्नी का पुनर्विवाह सुनकर उसे धक्का अवश्य लगता है परंतु वह उदात्त मानवीयता के कारण राजबीबी को दोषी नहीं मानता और न ही उसके पास जाता है। राजबीबी भी अब बंदीबाबू के प्रति ही निष्ठावान है इसलिए बीमारी की स्थिति में भी खन्ना को अपने घर में एक रात के लिए भी शरण नहीं देती। खन्ना के प्रति राजबीबी का समर्पण एक दिन वास्तविक था, लेकिन आज वही समर्पण और प्रेम बंदी बाबू के प्रति है। राजबीबी के चरित्र के माध्यम से यशपाल ने इस सत्य की स्थापना की है कि विधवा स्त्री को भी समाज में सम्मान से जीवित रहने का अधिकार है। वास्तव में व्यक्ति, समाज और परिस्थितियाँ परिवर्तनशील हैं। सामाजिक मूल्य भी बदलते रहते हैं। इसलिए विधवाओं के प्रति समाज का दृष्टिकोण भी बदलना चाहिए। यदि कोई विधवा स्त्री परिस्थितियों से समझौता करके नई जिंदगी की शुरुआत करती है, तो समाज को उसका स्वागत करना चाहिए। उसके संबंध को अनैतिक नहीं मानना चाहिए। यशपाल ने अपने उपन्यासों में सामाजिक एवं सांस्कृतिक धरातल पर गहराई से विधवा समस्या को प्रस्तुत करके नवीन दृष्टिकोण प्रस्तुत किया है। सच तो यह है कि यशपाल पति-पत्नी के बीच से शासक-शासित और मालिक-गुलाम के संबंध को मिटा देना चाहते हैं और यह तभी संभव है जब नारियाँ भी पुरुषों की भाँति अपने सार्वजनिक व्यक्तित्व का निर्माण करें। यशपाल की दृष्टि में आर्थिक स्वतंत्रता ही नारी को दासता से मुक्ति दिला सकती है। इसलिए उनके सभी नारी पात्र सामाजिक एवं सांस्कृतिक मान्यताओं का विरोध करते हैं।

यशपाल के उपन्यासों में जो भी नारी पात्र आए हैं, वे अभिजात वर्ग और मध्यवर्ग से संबंधित हैं। ये सभी नारी पात्र जीवन में दोहरा संघर्ष करते हैं। एक ओर सभी नारियाँ सामाजिक परंपराओं, रूढ़ियों और मान्यताओं के प्रति विद्रोह करती हैं तो दूसरी ओर पूँजीवादी शोषक व्यवस्था को समाप्त करने के लिए राजनीतिक क्षेत्र में भी अहम भूमिका निभाती हैं। दादा कामरेड उपन्यास की नायिका शैलबाला स्वतंत्र प्रकृति की नारी है। उसका दृष्टिकोण सामान्य नारियों से भिन्न है। वह शादी का विरोध करती है। शैल का नारी स्वातंत्र्य सामाजिक विचारों की अवहेलना के साथ ही सदाचार और व्यवहार की भी उपेक्षा करता है। शैल का व्यवहार भारतीय संस्कृति के विपरीत दिखाई देता है। प्रत्येक देश की अपनी संस्कृति और गरिमा होती है। शैल का आचरण, व्यवहार और मानसिकता भारतीय संस्कृति और सभ्यता से नितान्त अलग है। उसका स्वच्छंद आचरण देखकर ऐसा लगता है मानो वह पाश्चात्य सभ्यता और संस्कृति में जी रही हो। यशपाल का समाज

के प्रति अपना अलग दृष्टिकोण है। उन्होंने समाज की अपेक्षा व्यक्ति को अधिक महत्व दिया है। वह एक ऐसी सामाजिक व्यवस्था चाहते हैं जिसमें किसी व्यक्ति या वर्ग का शोषण न होता हो। वह सभी सामाजिक रूढ़ियों और सामाजिक संस्थाओं को समाप्त करना चाहते हैं क्योंकि ये संस्थाएँ और रूढ़ियाँ मनुष्य को सहज रूप से नहीं जीने देतीं। सामाजिक शोषण को समाप्त करने के लिए यशपाल विवाह संस्था को समाप्त कर देना चाहते हैं।

निष्कर्ष: यशपाल ने अपने उपन्यासों में शोषितों के प्रति मानवीय दृष्टिकोण, सहानुभूति, व्यक्ति स्वातंत्र्य एवं उदारता आदि मूल्यों को चित्रित किया है। ये सभी मूल्य समाज के कल्याण और उसके विकास की भावना से संबंधित हैं। परंपरागत रूढ़ियों एवं शोषण का विरोध करते हुए क्रांति का आवाहन और स्वस्थ मूल्यों का विकास करना ही उनका उद्देश्य रहा है। अमिता उपन्यास की बालिका अमिता द्वारा 'किसी से न छीनना, किसी को नहीं डराना एवं किसी को नहीं मारना' अपनाया गया मंत्र समाज सेवा एवं कल्याण की भावना से संबद्ध है। इस उपन्यास में यशपाल ने युद्ध का विरोध किया है। अमिता बड़ी निर्भीकता से अहिंसा की प्रकृति का समर्थन करती है जिसके फलस्वरूप अशोक प्रतिज्ञा करता है— 'वह किसी से नहीं छीनेगा, किसी को डराएगा नहीं, किसी को मारेगा नहीं। अमिता द्वारा इस प्रकार युद्ध का विरोध करना, अहिंसा तथा विश्व प्रेम का संदेश देना मानवीय मूल्यों को प्रकट करता है।

सहायक ग्रंथ : — (1)ऐतिहासिक उपन्यास। अभिगमन तिथि: 23 दिसम्बर, 2012 (2)दिव्या। अभिगमन तिथि: 23 दिसम्बर, 2012 (3)यशपाल के 'दिव्या' उपन्यास में भारतीय संस्कृति। अभिगमन तिथि: 23 दिसम्बर, 2012 (4)यशपाल रचनावली, खण्ड-3 (झूठा सच, भाग-1 'वतन और देश') लोकभारती प्रकाशन, इलाहाबाद, पेपरबैक संस्करण-2007, पृष्ठ-415. (5)यशपाल : रचनात्मक पुनर्वास की एक कोशिश, मधुरेश, आधार प्रकाशन प्रा० लि०, पंचकूला, हरियाणा, पेपरबैक संस्करण-2006, पृष्ठ-229 (6)हिन्दी उपन्यास : एक अन्तर्जात्रा, रामदरश मिश्र, राजकमल प्रकाशन, नयी दिल्ली, संस्करण-2004, पृष्ठ-139- (7)उपन्यास और वर्चस्व की सत्ता, वीरेन्द्र यादव, राजकमल प्रकाशन प्रा० लि०, नयी दिल्ली, संस्करण-2009

6.रोजगार की संभावनाएं
–वेंकटेश सोराब एम
 एनईएस कॉलेज, शिमोगा

भूमिका—रोजगार का अर्थ है किसी व्यक्ति द्वारा अपनी योग्यता और कौशल के अनुसार किसी कार्य में संलग्न होकर पारिश्रमिक प्राप्त करना। यह आर्थिक स्वतंत्रता का महत्वपूर्ण आधार है और समाज की प्रगति में सहायक होता है। भारत जैसे विविधतापूर्ण और जनसंख्या बहुल देश में रोजगार की संभावनाएं असीमित हैं, लेकिन इसके साथ ही चुनौतियां भी कम नहीं हैं। तकनीकी विकास, शिक्षा, उद्यमिता, वैश्वीकरण और सरकार की विभिन्न योजनाएं रोजगार के नए अवसरों को जन्म देती हैं।

भारत में रोजगार की वर्तमान स्थिति—भारत में रोजगार की स्थिति मिश्रित है। एक ओर आईटी, ई-कॉमर्स, विनिर्माण और सेवा क्षेत्र में रोजगार के अवसर बढ़े हैं, वहीं दूसरी ओर कृषि क्षेत्र में रोजगार की संभावनाएं कम हो रही हैं। शहरी क्षेत्रों में तकनीकी और सेवा उद्योग में रोजगार की वृद्धि हो रही है, जबकि ग्रामीण क्षेत्रों में पारंपरिक कृषि आधारित रोजगार में गिरावट देखी जा रही है।

रोजगार के प्रमुख क्षेत्र—

1.कृषि और कृषि आधारित उद्योग—भारत की लगभग 50: जनसंख्या कृषि और इससे जुड़े उद्योगों पर निर्भर है। कृषि में रोजगार की संभावनाएं पारंपरिक खेती, जैविक कृषि, पशुपालन, मछली पालन और बागवानी में देखी जा सकती हैं। कृषि आधारित लघु उद्योग जैसे दुग्ध उत्पादन, खाद्य प्रसंस्करण और जैविक उत्पादों की मांग बढ़ने से इस क्षेत्र में रोजगार के नए अवसर उभर रहे हैं।

2.सूचना प्रौद्योगिकी और डिजिटल अर्थव्यवस्था—भारत में आईटी क्षेत्र ने रोजगार की नई संभावनाओं को जन्म दिया है। बेंगलुरु, हैदराबाद, पुणे और गुरुग्राम जैसे शहरों में बहुराष्ट्रीय कंपनियों बड़ी संख्या में सॉफ्टवेयर इंजीनियर, डेटा साइंटिस्ट, वेब डेवलपर और साइबर सुरक्षा विशेषज्ञों को रोजगार दे रही हैं। डिजिटल इंडिया अभियान के तहत डिजिटल साक्षरता और ऑनलाइन सेवाओं के विस्तार ने इस क्षेत्र में रोजगार की संभावनाओं को और बढ़ाया है। आज के समय में किसी भाषा या बोली के जीवित रहने के लिए मात्र साहित्य की नहीं, बल्कि उसे व्यवसाय, विज्ञान और रोजगार की भाषा बनाने की भी जरूरत होती है। जो भाषा सामान्य मनुष्य को रोजगार नहीं दे पाती, वह धीरे-धीरे एक संकुचित दायरे में सिमटती चली जाती है। अंग्रेजी के अंतरराष्ट्रीय भाषा होने का सबसे बड़ा कारण व्यवसाय है। शौकिया रूप से किसी भाषा को सीखने वाले बहुत ही कम लोग होते हैं। अधिकतर लोग किसी न किसी व्यावसायिक कारण से ही किसी अन्य भाषा को सीखते हैं। आज हिन्दी भाषा और साहित्य को वैश्विक रूप प्राप्त हुआ है।

3.उद्योग और विनिर्माण क्षेत्र—मेक इन इंडिया अभियान के तहत सरकार ने विनिर्माण क्षेत्र को बढ़ावा देने की दिशा में महत्वपूर्ण कदम उठाए हैं। ऑटोमोबाइल, इलेक्ट्रॉनिक्स, कपड़ा, स्टील और रसायन उद्योग में रोजगार की व्यापक संभावनाएं मौजूद हैं। इसके अलावा, एमएसएमई (सूक्ष्म, लघु और मध्यम उद्यम) क्षेत्र भी बड़े पैमाने पर रोजगार सृजित करता है। विज्ञान और तकनीक के युग के साथ हिन्दी कदमताल करती दिखाई दे रही है। जब भी भाषा का विस्तार और विकास होता है, तब उसमें एक दृष्टि और जुड़ जाती है और वह है रोजगार की संभावना। आज हिन्दी भाषा के बढ़ते चलन और वैश्विक रूप ने रोजगार की अनेक संभावनाओं को उजागर किया है। इसकी विविध क्षेत्रों में स्वीकृति और प्रयोजनीयता बढ़ने से नई दृष्टि से हिन्दी को देखा जा रहा है। निश्चित ही इस दृष्टि में बाजार की बहुत बड़ा योगदान है। ज्ञानार्जन की अभिलाषा के कारण अनुवाद प्रौद्योगिकी का विकास हो रहा है। भारतीय संविधान द्वारा खड़ी बोली को राजभाषा स्वीकार किए जाने के साथ हिन्दी का परंपरागत स्वरूप और अध्ययन व्यावहारिक हो गया है। हर जीवित भाषा में वैज्ञानिक, तकनीकी और उद्यमिता की संभावनाएं होती हैं। उसकी विज्ञापन आज के जीवन मानवीय का अभिन्न हिस्सा बन चुका है। आधुनिक इलेक्ट्रॉनिक माध्यमों ने विज्ञापन के व्यवसाय में एक तरह की क्रांति पैदा कर दी है, जिसका बोध हमें विगत वर्षों में विज्ञापन पर लगातार बढ़ते जा रहे भारी – भरकम खर्च से पता चलता है। भारत में विज्ञापन का कारोबार हजारों करोड़ रूपए से ज्यादा का है।

4.शिक्षा और स्वास्थ्य क्षेत्र—शिक्षा और स्वास्थ्य जैसे सामाजिक सेवा क्षेत्रों में भी रोजगार की प्रचुर संभावनाएं हैं। नई शिक्षा नीति (NEP) 2020 के लागू होने से शिक्षा क्षेत्र में शिक्षकों, काउंसलरों और डिजिटल शिक्षण सामग्री तैयार करने वालों की मांग बढ़ी है। स्वास्थ्य क्षेत्र में डॉक्टर, नर्स, पैरामेडिकल स्टाफ और स्वास्थ्य सेवा से जुड़े अन्य पेशेवरों की लगातार मांग बनी हुई है।

5.पर्यटन और आतिथ्य उद्योग—पर्यटन और आतिथ्य उद्योग भारत की अर्थव्यवस्था का महत्वपूर्ण हिस्सा है। ऐतिहासिक स्थलों, सांस्कृतिक विरासत और प्राकृतिक सुंदरता के कारण यह क्षेत्र स्थानीय और विदेशी पर्यटकों को आकर्षित करता है। होटल, रेस्तरां, ट्रेवल एजेंसियां और गाइड सेवाएं इस क्षेत्र में रोजगार के अवसर पैदा कर रही हैं।

6.स्वयं सहायता समूह और महिला उद्यमिता—ग्रामीण और शहरी क्षेत्रों में स्वयं सहायता समूह (SHG) और महिला उद्यमिता को बढ़ावा देकर रोजगार के अवसर पैदा किए जा रहे हैं। हस्तशिल्प, हथकरघा, घरेलू उद्योग और कृषि आधारित व्यवसायों में महिलाओं को आत्मनिर्भर बनने का अवसर मिल रहा है।

7.स्टार्टअप और उद्यमिता—भारत में स्टार्टअप संस्कृति तेजी से विकसित हो रही है। ई-कॉमर्स, फिनटेक, हेल्थटेक और एग्रीटेक जैसे क्षेत्रों में नवाचार और उद्यमिता को प्रोत्साहन मिल रहा है। सरकार की स्टार्टअप

इंडिया योजना के तहत नए उद्यमों को वित्तीय सहायता और अनुकूल माहौल मिल रहा है, जिससे रोजगार के नए अवसर सृजित हो रहे हैं। **सरकार द्वारा रोजगार को बढ़ावा देने वाली योजनाएं—1.मुद्रा योजना—**मुद्रा योजना के तहत छोटे और मध्यम उद्यमों को वित्तीय सहायता दी जाती है, जिससे उद्यमिता को बढ़ावा मिलता है और रोजगार के अवसर उत्पन्न होते हैं।

2.मनरेगा (महात्मा गांधी राष्ट्रीय ग्रामीण रोजगार गारंटी योजना)—यह योजना ग्रामीण क्षेत्रों में रोजगार की गारंटी प्रदान करती है और गरीब परिवारों को आजीविका का साधन देती है।

3.स्टार्टअप इंडिया और स्टैंडअप इंडिया—यह योजनाएं नवाचार और उद्यमिता को प्रोत्साहित करती हैं। इससे न केवल उद्यमियों को लाभ मिलता है, बल्कि प्रत्यक्ष और अप्रत्यक्ष रूप से रोजगार के अवसर भी सृजित होते हैं।

4.स्किल इंडिया मिशन—यह योजना युवाओं को विभिन्न क्षेत्रों में कौशल प्रशिक्षण देकर उन्हें रोजगार योग्य बनाती है। डिजिटल साक्षरता से लेकर व्यावसायिक कौशल तक, इस योजना ने लाखों युवाओं को प्रशिक्षित कर रोजगार के नए अवसर दिए हैं।

5.डिजिटल इंडिया—डिजिटल इंडिया अभियान ने डिजिटल सेवाओं का विस्तार किया है, जिससे ई-कॉमर्स, ऑनलाइन शिक्षा और टेलीमेडिसिन जैसी सेवाओं में रोजगार के अवसर बढ़े हैं।

रोजगार में आने वाली चुनौतियां—

1.शिक्षा और कौशल में अंतर—भारतीय शिक्षा प्रणाली में व्यावहारिक कौशल की कमी है। उद्योग की मांग और युवाओं के कौशल के बीच अंतर होने से बेरोजगारी की समस्या बनी रहती है।

2.स्वचालन और कृत्रिम बुद्धिमत्ता का प्रभाव—तकनीकी प्रगति के कारण स्वचालन और कृत्रिम बुद्धिमत्ता ने कई पारंपरिक नौकरियों को समाप्त कर दिया है। हालांकि नई तकनीकों ने नए अवसर भी पैदा किए हैं, लेकिन पारंपरिक कार्यों में रोजगार की संभावनाएं कम हुई हैं।

3.ग्रामीण—शहरी असमानता—ग्रामीण क्षेत्रों में रोजगार के अवसर सीमित हैं। खेती पर निर्भरता अधिक होने और औद्योगीकरण की कमी से ग्रामीण बेरोजगारी एक बड़ी समस्या बनी हुई है।

4.महिला श्रमशक्ति में कमी—हालांकि महिला उद्यमिता और शिक्षा में वृद्धि हुई है, फिर भी औपचारिक रोजगार में महिलाओं की भागीदारी अपेक्षाकृत कम है। पारिवारिक प्रतिबद्धताओं और सामाजिक बाधाओं के कारण महिलाओं को रोजगार के समान अवसर नहीं मिल पाते।

रोजगार बढ़ाने के उपाय—

1.कौशल विकास और व्यावसायिक शिक्षा—युवाओं को उद्योग की मांग के अनुरूप प्रशिक्षित करने के लिए कौशल विकास कार्यक्रमों को बढ़ावा देना आवश्यक है। व्यावसायिक शिक्षा को मुख्यधारा की शिक्षा से जोड़कर रोजगार के अवसर बढ़ाए जा सकते हैं।

2.ग्रामोद्योग और लघु उद्योगों को बढ़ावा—गांवों में कुटीर उद्योग, हथकरघा और हस्तशिल्प को प्रोत्साहित करके रोजगार के अवसर बढ़ाए जा सकते हैं। इसके लिए सरकारी सब्सिडी और वित्तीय सहायता प्रदान की जा सकती है।

3.तकनीकी नवाचार और स्टार्टअप को प्रोत्साहन—तकनीकी नवाचार को बढ़ावा देने और स्टार्टअप को वित्तीय सहायता देकर नए रोजगार सृजित किए जा सकते हैं। इसके लिए युवाओं को उद्यमिता की ओर प्रेरित करना आवश्यक है।

4.पर्यटन और स्थानीय अर्थव्यवस्था का विकास—पर्यटन को बढ़ावा देकर स्थानीय स्तर पर रोजगार सृजित किया जा सकता है। स्थानीय उत्पादों और हस्तशिल्प को वैश्विक बाजार तक पहुंचाकर स्थानीय अर्थव्यवस्था को मजबूत किया जा सकता है।

निष्कर्ष—

भारत में रोजगार की संभावनाएं असीमित हैं, लेकिन उन्हें साकार करने के लिए सरकार, उद्योग और समाज को मिलकर काम करना होगा। शिक्षा और कौशल विकास में सुधार, उद्यमिता को प्रोत्साहन और ग्रामीण क्षेत्रों में औद्योगीकरण के माध्यम से रोजगार के अवसरों का विस्तार किया जा सकता है। तकनीकी विकास और वैश्वीकरण के इस युग में भारत को आत्मनिर्भर और समृद्ध राष्ट्र बनाने के लिए रोजगार के नए रास्ते खोलने होंगे। यदि सही दिशा में प्रयास किए जाएं तो भारत आने वाले वर्षों में रोजगार के क्षेत्र में आत्मनिर्भरता की ओर बढ़ सकता है।

7.समकालीन हिन्दी कविता में पर्यावरण विमर्श

—डॉ. कंचन टी.जी.

हिंदी के सहायक प्रोफेसर,
श्री के पुट्टास्वामी फस्ट ग्रेड कॉलेज

प्रस्तावना : प्राचीन काल से लेकर आधुनिक काल के समय में भी साहित्यकार अपने समाज की स्थिति-गति को परखते हुए, समाज में दुःस्थिति के कारक तथ्यों के विरुद्ध अपना आवाज़ बुलंद करते हुए समाज में स्वस्थिति बनाये रखने के लिए कुछ नवीन विकल्पों को ढूँढते जा रहे हैं। इनका यह संघर्ष इस दुनिया में मानवियता को बनाये रखने के लिए होता है। समकालीन समाज को कई समस्याओं से जूझना पड़ रहा है। एक तरफ वैश्वीकरण का साया ने समाज को अपने मुठी में ले लिया है, तो दूसरी तरफ संचार के संसाधनों तथा अतिउपभोक्तावादी संस्कृति ने समाज को अपने आगोश में ले लिया है। आज आतंकवाद, धार्मिक समस्या, जातिगत भेद, नारी समस्या, बाल शोषण जैसे अनेक समस्याएँ हमारे समाज में व्याप्त हैं। आज इन्हीं समस्याओं को साहित्यकारों ने विभिन्न विधाओं के द्वारा मनुष्य-जीवन के विभिन्न पहलुओं को अपने साहित्य का माध्यम बनाया है। पर्यावरण और जीव-जंतुओं का अन्वोनाश्रित सम्बन्ध है, प्रकृति से आवश्यक तत्वों के संकलन से ही हर जीव का सृजन होता है, प्रकृति का मानव के साथ अन्वोन्वाश्रय सम्बन्ध रहा है, मानव शरीर का निर्माण भी प्रकृति के पंचतत्वों से ही हुआ है। आधुनिक काल में पर्यावरण शब्द बहुत चर्चित है, यह शब्द परि + आवरण शब्द के योग से बना है, इसका अर्थ है हमारा आस-पास या इर्द-गिर्द का वातावरण। पर्यावरण के अंतर्गत प्राकृतिक तत्व जैसे स्थान, जल, वायु आदि सम्मिलित हैं। इस जग का जीवन क्रम पर्यावरण के कार्यकलापों से ही बढ़ता है। जैसे-जैसे प्रकृति में जनसंख्या बढ़ती गई प्रकृति में अनेक समस्याएँ खड़ी हुई मनुष्य की जरूरत की पूर्ति हेतु प्रकृति का अतिशय शोषण प्रारंभ हुआ। पूंजीवादी व्यवस्था के विकास के परिणाम स्वरूप उपयोगवादी मानसिकता विकसित हुई। वर्तमान युग में निजीकरण, उदारीकरण, भूमंडलीकरण के कारण मनुष्य की सांस्कृतिक चेतना लुप्त होने लगी है, वह प्राकृतिक संपदा को अपनी प्रगति के लिए मनमानी से उपयोग करने लगा है। मनुष्य के इस स्वार्थ प्रवृत्ति के कारण भयावह वातावरण उत्पन्न हुआ है जिससे प्रकृति, प्राणियों और मनुष्य की जैविक व्यवस्था बिगड़ती जा रही है। आज मानव-समाज अनेक बीमारियों का शिकार होता जा रहा और इसके स्वार्थ आचरण पर रोक लगाने के लिए 5 से 15 जून 1972 में स्वीडन के स्टॉकहोम में पर्यावरण शिखर सम्मेलन हुआ था। इसका फलस्वरूप विश्व के अनेक देशों में कानून बनाए गए। पर्यावरण समस्याओं पर चर्चा तथा रोक लगाने के लिए सन 1992 में अंतरराष्ट्रीय स्तर पर ब्राजील के रियो दे जेनेरो में 'भौम शिखर सम्मेलन' सम्पन्न हुआ, जिसमें भारत ने भी प्रतिनिधित्व लिया था।

आज भारतीय कानूनी व्यवस्था में भी अनेक नियम-अधिनियम बनाए हैं, जिससे कानूनी तौर पर पर्यावरण ध्वंस को रोका जा सकता है। भारतीय संविधान के अनुच्छेद दारा 48-ए के अनुसार पर्यावरण संरक्षण सरकार का कर्तव्य है। सन् 1960 के बाद अनेक कानून बनाए गए जिसके जिम्मेदारी सिर्फ सरकार की ही नहीं नागरिक की भी कर्तव्य है, अपना पर्यावरण को सुरक्षित रखना। पर्यावरण को स्वस्थ और सुंदर बनाए रखने के साथ-साथ, नागरिकों को जागृत करने के लिए आज विश्व भर पर्यावरण दिवस-5जून, वन दिवस-21मार्च, जल दिवस-22मार्च, भूमि दिवस-22अप्रिल, ओजोन दिवस-16दिसंबर, पर्वत दिवस- 31दिसंबर आदि दिवस को प्राकृतिक संसाधनों को बचाए रखने के लिए आज मानाया जा रहा है। सन् 1962 पर्यावरण विमर्श के संदर्भ में महत्वपूर्ण है, इस वर्ष में राचल कर्सन की प्रसिद्ध रचना "साइलेन्ट स्प्रिंग" का प्रकाशन हुआ। उन्होंने इस रचना में औद्योगीकरण के द्वारा होनेवाले प्रदूषण ने किस प्रकार से विभिन्न प्रजातियाँ नष्ट होती जा रही है, पर्यावरण का संतुलन किस प्रकार नष्ट हो रहा है और डी.डी.टी कीट नाशक से पर्यावरण पर किस प्रकार का असर पड़ रहा, इसका उल्लेख इस पुस्तक में किया है। इस प्रकार यह रचना मानव समाज में नवीन जागृति फैलाने में सफल हुई है। पर्यावरण विनाश में औद्योगिक राष्ट्र ही अधिक उत्तरदायी है। विश्व में जब पर्यावरण प्रदूषण से अनेक समस्याएँ उत्पन्न होने लगी तो मानव समाज में आतंक उत्पन्न हुआ, उन्हें समझ में आया कि विकास के लिए विनाश चल रहा है, इस विनाश के शिकंजे से बचने के लिए जीवन को नये ढंग से रूपायित करने की आवश्यकता है, इसका फलस्वरूप पर्यावरण विमर्श की सोच विकसित हुई।

समकालीन कविताओं में पर्यावरण विमर्श—समकालीन शब्द सम् और काल शब्द के योग से बना है सम का अर्थ है समान या एक ही काल या समान युग में रहनेवाला या समान युग का आदि। इस प्रकार समकालीन कविता से तात्पर्य है कि एक ही काल या समय में रचित होनेवाले कविताएँ जो उस समय की समस्याओं का चित्रण करती हैं। हिन्दी साहित्य में 1960 के बाद रचित होने वाले कविताओं को समकालीन कविताएँ कहा जाता है। समकालीन साहित्य में अनेक विमर्श का उदय हुआ है, उनमें से एक प्रमुख विमर्श है, पर्यावरण विमर्श। पर्यावरण विमर्श किसी जाति धर्म, देश, इलाके तक सीमित नहीं है। समस्त मानव राशि के संरक्षण और बचाव का लक्ष्य लेकर आगे बढ़ने का दिशा निर्देश करता है। पर्यावरण विमर्श साहित्य के अध्ययन का नया विमर्श है जिसमें यह जानने का प्रयास किया जाता है कि साहित्य में मानव का संबंध मानवतर जगत के साथ किस प्रकार अभिव्यक्त हुआ है। दूसरे शब्दों में प्रकृति का चित्रण साहित्य के इतिहास में किस प्रकार हुआ है, प्रकृति के साथ साहित्यकारों का संबंध प्रतिक्रिया कैसी है, यही जाँचना इस विमर्श का मुख्य उद्देश्य और लक्ष्य है। बाह्य भौतिक परिस्थिति तथा मानवीय जीवनानुभूति के बीच का अंतसंबंध

अभिव्यंजना ही पर्यावरण विमर्श का केंद्र बिंदु है। विद्वान बुअल का कहना है “पर्यावरण विमर्श पर्यावरण या परिस्थिति तथा साहित्य के बीच आपसी सरोकार को सम्बन्धित करता है। इसमें विश्व की व्यापकता रहती है, क्षेत्रीयता की सीमा भी रहती है। यह विमर्श तत्कालीन पर्यावरणीय संकट के दबाव में विकसित हुआ है। जब प्रकृति या पर्यावरण में अभाव का विस्तार होता है तब साहित्य हमेशा उन अभावों की कहानी कहता है। अपने इर्द-गिर्द की पर्यावरण में मानव के हस्ताक्षर से होनेवाले निषेधात्मक परिवर्तन के कार्य-कारण सम्बन्धों की भावात्मक व्याख्या साहित्य में होती है और साहित्य नवीन भावबोध पर आधारित हस्तक्षेप की उम्मीद रखता है ताकि मानव के साथ इतर प्रकृति, जिसमें सारे सस्यप्राणिजात शामिल हैं, स्वस्थ हों। इसका अंकन कभी प्रकृति के वर्तमान शोचनीय स्थिति के चित्रण के माध्यम से होता है, कभी अतीत के वैभव के गायन के रूप में या उसके संरक्षण की माँग के रूप में।”-1 पर्यावरण विमर्श मुख्य रूप से हमारे सामने यह बात रखता है कि समकाल के दौर पर मानव जीवन कहाँ तक आगे बढ़ सकता है? उसने प्रकृति के साथ क्या किया है? वह उसे कैसे सुरक्षित रखे? आदि मुद्दों का व्याख्या, इस विमर्श के द्वारा किया जाता है। मुख्य रूप से मानव द्वारा प्रकृति में किये गये ऐतिहासिक कार्यों की भावात्मक विवेचन ही पर्यावरण विमर्श का प्रमुख विचार है। साहित्य में पर्यावरण विमर्श का प्रारंभ सन् 1970 में हुआ और 1990 तक आते-आते यह एक अकादमिक विषय बन गया है। इस विमर्श का मुख्य उद्देश्य है कि प्रकृति का संरक्षण करना और प्रकृति तथा मानव के बीच एक रागात्मक संबंध को स्थापित करना है। क्योंकि प्रकृति के बिना मानव जाति का अस्तित्व इस दुनिया में कायम रखना असंभव और इस असंभव को संभव बनाना ही इस विमर्श का मुख्य उद्देश्य है। समकालीन कवियों ने मानव के मानवीयता को बचाने का भी संघर्ष अपनी कविताओं के माध्यम से किया है। समकालीन कविता मानव सामाज्य के लिए एक प्रहरी है, वह अमानवीयता का प्रतिरोध करती है। विनय विश्वास का कहना है –“वह कविता मनुष्य के विवेक को जगाती है, जगाए रखती है। जागरूकता बढ़ाती है। जागृत विवेक के कारण मानव परिस्थिति का खिलौना बनने से बच जाता है।”-2 समकालीन कवि ने अपने कविताओं के मध्यम से प्रकृति में होने वाले हर समस्याओं का चित्रण करते हुए मानव समाज को पर्यावरण के प्रति अपना कर्तव्य और उत्तरदायित्व के ओर सचेत किया है।

समकालीन कविता में पर्यावरण के प्रति कवियों की संवेदनाशीलता और पर्यावरण को बचाने में उनकी बेचैनी व्यक्त हुई है, आज पूँजीवादी मानसिकता ने अमानवीयता का भाव केवल मनुष्य के प्रति ही नहीं बल्कि समस्त सस्य और प्राणीजगत के साथ भी व्याप्त है। रामदरश मिश्र की कविता ‘आदत’ कविता इसकी पुष्टी देती है- “उसने सोने चांदी के पहाड़ पर/बारूद के पेड़ लगाए हैं/जिनकी विषाक्त साँसों से/झुलस गयी है वनस्पतियाँ/टूट गए हैं चिड़ियों के

पंख/तेजाब सा खलबला रहा है नदियों का पानी/जल गए मौस के रंग/और वे एक दूसरे में समा गए हैं/और आदमी एक प्यासा शेर बनकर रह गया है”-3 आधुनिक काल की मानसिकता, वैश्वीकरण, बाजारवाद ने अमानवीयता को जन्म दिया है, मनुष्य ने नदी, पानी, पेड़, पक्षी, फूल समूची प्रकृति का शोषण किया है। उपभोगवादी संस्कृति के प्रति कवयित्री आवाज उठाते हुए निर्मला पुतल की कविता ‘बूढ़ी पृथ्वी की दुःख’ एक विशेष कविता है जो पूर्ण रूप से पर्यावरणवाद की ओर ले जाती है। यह कविता प्रकृति के प्रति कवयित्री की संवेदना दर्शाती है- “क्या तुमने कभी सुना है /सपनों में चमकती कुल्हाड़ियों के भय से/पेड़ों का चीत्कार ?/कुल्हाड़ियों के वार सहते/किसी पेड़ की हिलती टहनियों में/दिखाई पड़े हैं तुम्हें/बचाव के लिए पुकारते हजारों-हजारों हाथ ?”-4 इस तरह इस कविता में पर्यावरण और प्रकृति को नैसर्गिक रूप में बनाए रखने की चिंता व्यक्त हुई है।

आज पर्वतों का गायब हो जाने से जीवन का आधार फिसलने लगा है। पहाड़ों में स्थित समस्त पूँजी, पूँजीवादियों के हाथों में चला जा रहा है। आलोक सिंह वर्तमान समय में पर्यावरण विनाश के दौरान ‘चुप रहो’ कविता में यह व्यक्त किया है- “पहली सुबह/जब अपनी खिड़कियों को खोलता हूँ तो देखता हूँ/दो वृक्ष पूरी हरियाली के साथ झूम रहे हैं/परंतु/दूसरी सुबह जब अपनी खिड़कियों को खोलता हूँ/तो देखता हूँ उनकी जगह /दस मंजिल इमारत।”-5 गाँव प्रकृति के साथ अभिन्न संबंध रखने वाले जीवन व्यवस्था का प्रतिनिधित्व करता है। आज औद्योगिक संस्कृति के कारण गाँव धीरे-धीरे शहर बनते जा रहे हैं। कवि अपने गाँव के नष्ट होने पर अपना दुःख व्यक्त किया है। मंगलेश डबराल की कविता आदिवासियों के जीवन-संस्कृति की तरफ परिशानी प्रकट करती है। “अब क्षितिज पर बार-बार उसकी काली देह उभरती है/वह कभी उदास और कभी डरा हुआ दिखता है/उसके आसपास पेड़ बिना पत्तों के हैं और मिट्टी बिना घास की/यह साफ है कि उससे कुछ छीन लिया गया है/उसे अपने अरण्य से दूर ले जाया जा रहा है अपने लोहे कोयले और अन्नक से दूर।”-6 बढ़ती हुई पूँजीवादी मानसिकता के कारण आज वन और पेड़ों का विनाश हो रहा है। समकालीन कवि विश्वनाथ प्रसाद तिवारी ने अपनी कविता ‘इन्हें बचाओ’ में पेड़ों को बचाने के लिए अपनी चिंता को व्यक्त करते हुए कवि कहते हैं- “इन्हें बचाओ जंगल में पड़ चुका है/जानवरों का समूह भाग रहा है/सिंह और स्यार सभी एक झुंड में दुबके/एक दूसरे को ढकेलते लाँघते/भाग जा रहे हैं/जहाँ चारों ओर बंधूकधारी सिपाहियों की पाँत खड़ी है/चारों ओर कुल्हाड़ियाँ चल रही है/पेड़ धडाके से गिर रहे हैं।”-7

औद्योगिकरण तथा बढ़ती हुई जनसंख्या के कारण आज समूचा विश्व ग्लोबल वार्मिंग से पीड़ित है। कार्बनिक गैसों के अधिक उत्पादन के कारण से हमारे जीवन को सुरक्षित रखनेवाला ओजोन परत में छिद्र हो गया है, इससे धरती का तापमान दिन भर दिन बढ़ता

ही जा रहा है। कवि अरुण कमल ने भी इस समस्या को अपनी कविता में इस प्रकार चित्रित किया है— “आ रहा है ग्रीष्म/देह का एक-एक रोम अब/खुल रहा है साफ और अलग/नभ इतना खुला और फैलाता हुआ/सूरज के डूबने के बाद भी”—8 आज पहाड़ तथा वन विनाश से नदियों की धाराएँ प्रभावित हो रही हैं, उससे बढ़, अनियमित या मूसलधार वर्षा से पहाड़ी इलाकों के लोगों का जीवन संकट में पड़ गया है। कर्नाटक, केरला, हिमाचल प्रदेश, उत्तराखण्ड आदि प्रदेशों में वन विनाश के कारण पहाड़ी इलाखा तथा इसके निचले स्तर में रहनेवाले लोगों का जीवन बहुत ही त्रस्त है। समकालीन कवि लीलाधर जगूड़ी में अपनी कविता ‘नदी का चिंतन’ में इन समस्याओं के प्रति ध्यान आकृष्ट किया है— “हरियाली के साथ रहेंगी भली चंगी/और मुझे से कहती रहती रहेगी/यदि बंद करोगे कटने का गोरखधंधा/तो आसपास ही रहेगी अलकनंदा”— 9 पहाड़ों से निकलने वाले अलकनंदा के प्रदेशों में भी पेड़ों का गोरखधंधा बहुत सालों से हो रहा है। पेड़ के काटने पर उत्पन्न समस्या के ओर कवि ने ध्यान आकर्षित किया है।

पर्यावरण सिर्फ हमारे लिए ही नहीं है भावी पीढ़ी के लिए संरक्षित करना हमारी जिम्मेदारी है, क्या हम विरासत में शुद्ध वायु, जल, भूमि उन्हें छोड़कर जा रहे हैं? क्या यह हमारी जिम्मेदारी नहीं है? इसलिए हमें हमारे हाथ से सब कुछ छूट जाने से पहले सतर्क होना जरूरी है। एकांत श्रीवात्सव की कविता ‘विरासत’ में यह भाव स्पष्ट हुआ है—“डूबते हुए सूर्य का आखिरी बयान/या खत्म होती सभ्यता की अभिशप्त परछाइयाँ/क्या छोड़ जाऊँगा विरासत में आखिर/क्या छोड़ जाऊँगा/मुझे मिले विरासत में सूरज और चाँद/मुझे मिली ऋतुओं की/हरी-भरी डालियाँ में धंस गये विष बुझे तीर/नदियों में धुल गया हत्याओं का लूह/फलों पर बैठ गई बारुद की गंध/क्या छोड़ जाऊँगा विरासत में आखिर/क्या छोड़ जाऊँगा/मुझे मिली खेतों में पकी हुई फसलें/मुझे मिला कठोरा में भरा हुआ अन्न/मुझे मिली नभ में सप्तर्षियों की झिलमिल/मुझे मिले रास्ते अनंत यात्राओं के/पकी हुई फसलों में लग गई आग/कठोरा के अन्न को खा गये चूहे/सप्तर्षियों की झिलमिल को/उस गई घटाएँ/रास्तों में फैल गये लुटेरे-बटमार/क्या छोड़ जाऊँगा विरासत में आखिर/क्या छोड़ जाऊँगा।”—10

समकालीन कविताओं में पर्यावरण से संबंधित विभिन्न स्थितियों और परिस्थितियों के प्रति कवियों ने अपनी चिंता को व्यक्त किया है। मनुष्य को पर्यावरण संरक्षण के ओर जागृत करते हुए कवियों ने मुख्य रूप से वन तथा पहाड़ों के नाश से उत्पन्न समस्याओं पर अधिक जोर दिया है। पर्यावरण विनाश के कारण आज तालाब, सरोवर, नदी, आदि की सूखने की बात तथा मनुष्य के साथ अन्य जीव-जंतु कैसे पीड़ित हैं, इस बात की ओर भी समाज का ध्यान आकर्षित किया है। समकालीन कवि रामदरश मिश्र, केदारनाथ सिंह, निर्मला पुतुल, एकांत श्रीवात्सव, लीलाधर जगूड़ी, विश्वनाथ प्रसाद तिवारी आदि ने

पर्यावरण विनाश से उत्पन्न समस्या के साथ पर्यावरण संरक्षण के ओर मानव समाज का ध्यान आकर्षित किया है।

संदर्भ—

(1)प्रभाकरन हेब्बार इल्लत, पर्यावरण और समकालीन हिन्दी साहित्य, पृ.39 (2)वही, पृ. 51 (3)रामदरश मिश्र रचनावली खंड-2, पृ. 163 (4)पुतुल, निर्मला, बूढ़ी पृथ्वी का दुःख, नगाड़े की तरह बजते हैं शब्द (5)अलोक सिंह, भारतीय ज्ञानपीठ, 2005 संस्करण, पृष्ठ-31 (6)www.hindikavita.org (7)समकालीन कवियों की काव्य चयनिक/भाग-2/पृष्ठ सं-37(8)अरुण कमल —धार, www.kavishala.com (9)लीलाधर जगूड़ी,कवि ने कहा, किताब घर प्रकाशन, पृ.73 (10)एकांत श्रीवात्सव, मिट्टी से कहुँगा धन्यवाद, संस्करण-2000 , प्रकाशन संस्थान, नई दिल्ली, पृ. 85-86अपनी केवल धार, संस्करण -2004, वाणी प्रकाशन, नई दिल्ली

8.हिंदी साहित्य में पर्यावरण विमर्श

—कुमारी आकांक्षा

सहायक प्रोफेसर,

जीएसएसएसएस, एसएसएसएफजीसी, मैसूर

प्रस्तावना—

पर्यावरण विमर्श का अर्थ है पर्यावरण संबंधी मुद्दों और विचारों पर चर्चा विश्लेषण और व्याख्या। मानव जीवन एवं पर्यावरण एक दूसरे के पर्याय हैं। पर्यावरण विहिन धरती पर मानव जीवन की कल्पना नहीं की जा सकती है। हमारे प्राचीन साहित्य में भी पर्यावरण के महत्व को दर्शाया गया है। हिंदी साहित्य में आदिकाल से लेकर आधुनिक काल तक प्रकृति को हमेशा विशिष्ट स्थान दिया गया है। हिंदी साहित्य में पर्यावरण पर आधारित अनेक रचनाएं हुई हैं। प्रकृति और मनुष्य का साथ मनुष्य के इस धरती पर अस्तित्व के साथ ही है। हिंदी साहित्य में प्रकृति के सुंदर शांत रूप का वर्णन के साथ-साथ इसके रौद्र और विनाशकारी रूप को भी चित्रित किया गया है। साथ ही हिंदी साहित्यकारों द्वारा पर्यावरण की समस्याओं को भी बार-बार अपने साहित्य के माध्यम से उठाया गया है।

आदिकालीन साहित्य में पर्यावरण—

आदिकाल हिंदी साहित्य का प्रारंभिक युग माना जाता है जिसमें प्रमुखतः वीरगाथा कालीन रचनाएं हुई हैं। इस काल के साहित्य में मुख्य रूप से वीर रस, युद्ध, धर्म और नायक की वीरता का चित्रण होता है। किंतु इनमें अप्रत्यक्ष रूप से प्राकृतिक पर्यावरण का भी उल्लेख मिलता है, जिसमें पर्यावरण के तत्व, प्रकृति का महत्व और उसके साथ मानव के संबंध की झलक मिलती है। हिंदी साहित्य में आदिकाल से ही प्रकृति और पर्यावरण से प्रेम व इसके संरक्षण की बात कही गई है। हिंदी साहित्य अपनी गहनता और विविधता के साथ हमें प्रकृति और पर्यावरण के महत्व को समझने में सहायक है। पर्यावरण न केवल हमारे जीवन शैली का एक अभिन्न अंग है, बल्कि यह हिंदी साहित्य में एक महत्वपूर्ण प्रेरणा स्रोत भी रहा है। आदिकालीन साहित्य में वीर काव्यात्मक रचनाओं में प्रकृति का वर्णन, वीर काव्य की पृष्ठभूमि के अनुरूप हुआ है। साथ ही जीवन के क्षणभंगुरता को दिखाने के लिए भी प्रकृति को उपदेशक की तरह पेश किया गया है। बारहमासा वर्णन में प्रकृति का विस्तार से वर्णन किया गया है। चंद्रवरदाई द्वारा रचित 'पृथ्वीराज रासो' में प्रकृति का वर्णन वीर काव्य की पृष्ठभूमि भूमि के अनुरूप हुआ है। अब्दुल रहमान कृत 'संदेश रासक' में प्रेम और श्रृंगार के विषयों के साथ-साथ प्रकृति का वर्णन भी मिलता है। नरपति नालह के 'बीसलदेव रासो' में प्रकृति वर्णन वीर और श्रृंगारिक भावनाओं को व्यक्त करने के लिए किया गया है। बसंत विलास में 84 दोहों में बसंत और स्त्रियों पर उसके बिलासपुण प्रभाव का मनोहारी चित्रण किया गया है। आदिकालीन कवि विद्यापति रचित 'पदावली' प्रकृति वर्णन

की दृष्टि से अद्वितीय है। कंटक मांझ कुसुम प्रगास, / भ्रमर विकल नही पावै पास ।"—विद्यापति/तरुवर छाए अति घने,पवन बहै सुखदाय, /सरिता कल-कल नाद करै, हरषे मोर सुहाय।—जोधराज सारंगदेव

भक्ति कालीन साहित्य में पर्यावरण—

भारतीय दर्शन एवं साहित्य प्रारंभ से ही प्रकृति प्रधान एवं प्रकृति संरक्षणवादी रहा है। भक्ति कालीन साहित्य में पर्यावरण के प्रति जागरूकता और प्रकृति के साथ मानव के संबंध को दर्शाया गया है। जहां कवियों ने प्रकृति को ईश्वर का रूप या अभिव्यक्ति के रूप में चित्रित किया है। वहीं मानव जीवन को प्रकृति के साथ जोड़कर दिखाया है। सूरदास जी ने प्रकृति के विभिन्न रूपों का वर्णन किया है, जैसे यमुना नदी, कृष्ण की बाल लीला में प्रकृति का सुंदर चित्रण मिलता है। कबीर ने भी प्रकृति के माध्यम से ईश्वर की आराधना का वर्णन किया है, और उन्होंने प्रकृति के प्रति प्रेम और सम्मान के महत्व पर जोर दिया है। उनके दोहों में जलवायु, पृथ्वी, आकाश और अग्नि जैसे पांच तत्वों के महत्व पर जोर दिया गया है। मीराबाई ने भी प्रकृति के प्रति गहरा प्रेम और सम्मान व्यक्त किया है। और उन्होंने प्रकृति के माध्यम से ईश्वर की महिमा का अनुभव किया है। रहीम ने पर्यावरण संरक्षण का संदेश अपने दोहों में दिया है। वह जल और वृक्षों की महत्ता को समझते हैं। जायसी ने पद्मावत में रानी नागमती के वियोग चित्रण के खंड में प्रकृति का बड़ा ही मनमोहक चित्र प्रस्तुत किया है। तुलसीदास जी ने अपने काव्य में प्रकृति के विविध रूपों का सुंदर वर्णन किया है, साथ ही साथ रामचरितमानस में वृक्षारोपण के महत्व को बताते हुए सीता तथा लक्ष्मण को पेड़ लगाते हुए दिखलाया है। "तुलसी तरुवर विविध सुहाए।/कहूँ — कहूँ सिय, कहूँ लखन लगाएँ।।"— तुलसीदास "जल में कुंभ, कुंभ में जल है बाहर भीतर पानी।/फूटा कुंभ जल, जल ही समाना यह तत्व गयानी।।"—कबीर दास

रीतिकालीन साहित्य में पर्यावरण—

रीतिकाल वह युग है जिसमें काव्य सौंदर्य, श्रृंगार और नायिका भेद प्रमुख विषय रहे। यह काल दरबारी संस्कृति, काव्यशास्त्र और रस निष्ठा परंपरा का युग है। पर्यावरण विमर्श इस युग की प्राथमिकता नहीं थी, परंतु प्रकृति और पर्यावरण का सूक्ष्म एवं सौंदर्य परक चित्रण अनेक रचनाओं में मिलता है। रीतिकाल की प्रमुख विशेषता श्रृंगार चित्रण होने के कारण इस युग में प्रकृति चित्रण को और भी अधिक पराश्रय मिला। रीतिकाल में प्रकृति चित्रण उत्तेजित करने के लिए हुआ है। रीतिकालीन कवियों में बिहारी, भूषण, देव, मतिराम, सेनापति जैसे कवियों ने प्रकृति के सौंदर्य को अपने काव्य में दर्शाया है। "लपटी फूल पराग पट सनी स्वेद मकरंद।/अवति नारी नवोढ लौ, सुखद वायु मकरंद।।/सघन कुंज छाया सुखद, शीतल मंद समीर।

/मन हवै जात अजौ हवै, वा जमुना के तीर।।” –बिहारी/“गर्जत गगन भये दुंदमि ध्वनि, /उठत धूली धरा पर छाई।।” –भूषण

आधुनिक हिंदी साहित्य में पर्यावरण–

आधुनिक हिंदी साहित्य में पर्यावरण चेतना एक महत्वपूर्ण विषय है, जहां साहित्यकारों ने प्रकृति के प्रति प्रेम, संरक्षण और मानव के साथ उसके संबंध पर जोर दिया है। आधुनिक हिंदी साहित्य में प्रकृति को सिर्फ एक दृश्य या पृष्ठभूमि के रूप में नहीं बल्कि, एक जीवित संवेदनशील और महत्वपूर्ण तत्वों के रूप में देखा गया है। आधुनिक हिंदी साहित्य के लेखकों ने प्रकृति के प्रति अपनी चिंता और जागरूकता व्यक्त किया है। साथ ही पर्यावरण के संरक्षण के लिए भी आवाज उठाई है।

हरिश्चंद्र युगीन साहित्य में पर्यावरण–

हरिश्चंद्र युगीन साहित्य में पर्यावरण पर विशेष ध्यान दिया गया है। इस युग के साहित्यकारों ने प्रकृति के सौंदर्य को दर्शाने के साथ-साथ पर्यावरण की रक्षा और संरक्षण के महत्व पर भी प्रकाश डाला है। इस युग के साहित्यकारों ने प्रकृति के विभिन्न रूपों जैसे कि पेड़, पौधे, फूल, पत्ते, पशु – पक्षी और नदियों का वर्णन अपने साहित्य में किया है, साथ ही अपने साहित्य में उन्होंने पर्यावरण संबंधी समस्याओं के बारे में भी चर्चा की है। इस युग की रचनाओं में सूखा, बाढ़, मौसम परिवर्तन वर्षा की कृपा या अभाव जैसे प्राकृतिक संकटों का वर्णन किया गया है, साथ ही साथ वर्ष गर्मी शरद ऋतुओं का सजीव वर्णन कर मानव जीवन पर उसके प्रभाव को दिखाया गया है। इस युग के साहित्य में नदियों को मां के रूप में, वृक्षों को जीवन दायिनी छाया के रूप में दर्शाते हुए पर्यावरण के महत्व को बताते हुए उनके संरक्षण की बात कही गई है। “धरती माता जल से सींची, वृक्ष दे छाया महान।/ काटो मत यह वन उपवन, जीवन इनसे पहचान।।” –बालकृष्ण भट्ट/“बगिया बिनु बस्ती सूनी, तरु- बेल बिना प्राण नहीं।/ छाया फल और फूलों से जीवन पावै जान कहीं।।” –प्रताप नारायण मिश्र

द्विवेदी युगीन साहित्य में पर्यावरण विमर्श–

द्विवेदी युग हिंदी साहित्य का गंभीर और विचारशील और समाजोन्मुख काल था। इस युग का नेतृत्व महावीर प्रसाद द्विवेदी जी ने किया। इस युग में राष्ट्रीय चेतना, सामाजिक सुधार और नैतिक मूल्यों के साथ-साथ प्राकृतिक परिवेश, कृषि संकट और वन्य संरक्षण जैसे विषयों पर भी विचार किया गया है। जो आधुनिक पर्यावरण विमर्श का प्रारंभिक रूप है। इस युग के साहित्यकारों ने कृषि और प्रकृति के संबंध पर कविताएं रचना किया है, साथ ही वनों की कटाई तथा उससे उपजे संकट पर भी लोगों के ध्यान को आकृष्ट किया है। जलवायु परिवर्तन सूखा बाढ़ आदि का सामाजिक प्रभाव आदि को भी अपने साहित्य का विषय बनाया है। श्रीधर पाठक ने बाल विधवाओं की दशा पर कविता लिखी, जिसमें प्रकृति पर्यावरण का वर्णन किया है। मैथिलीशरण गुप्त ने भी प्रकृति का सुंदर वर्णन अपने काव्य में किया

है। हजारी प्रसाद द्विवेदी जी ने भी प्रकृति के सौंदर्य को अपने साहित्य में दिखाने के साथ-साथ पर्यावरण प्रदूषण और इसके परिणाम पर भी गहरी चिंता व्यक्त की है। वह प्रकृति को जीवन और ज्ञान का स्रोत मानते हैं। उनकी प्रसिद्ध रचना ‘असद’ में प्रदूषण और इसके दुष्परिणामों को दर्शाया गया है। “हे प्रकृति! तू अमृत धारा, जीवन की, तू जननी प्यारी।/ पर मानव ने तुझको लूटा, तू अब प्रणाली है बेचारी।” –रामनरेश त्रिपाठी/“मैं पृथ्वी हूँ, मेरी कोख को ना काटो बारंबार।/ वृक्ष लगाओ, नदियां बचाओ, जीवन हो उज्ज्वल अपार।” –मैथिलीशरण गुप्त

छायावादी काव्य में पर्यावरण विमर्श–

छायावादी काव्य को प्रकृति परक काव्य भी माना गया है। छायावादी साहित्य में पर्यावरण के प्रति विशेष और संवेदनशील दृष्टिकोण दिखाई देता है। कविताओं में प्रकृति के प्रति प्रेम और उसके साथ एक गहरा संबंध और उसकी सुंदरता का वर्णन किया गया है। प्रकृति को जीवन के साथ-साथ जोड़ा गया है और उसे मानवीय भावनाओं का प्रतीक माना गया है। छायावादी साहित्य में प्रकृति को एक रहस्यमय और अज्ञात सत्ता के रूप में देखा गया है जिससे मानव मन में जिज्ञासा और चिंतन पैदा होता है। साथ ही छायावादी साहित्य में प्रकृति की रक्षा और संरक्षण की भी बात कही गई है। पंत को तो प्रकृति का सुकुमार कवि ही कहा गया है। सुमित्रानंदन पंत के साहित्य में पर्यावरण विशेष कर प्रकृति एक महत्वपूर्ण स्थान रखती है। उनकी रचनाओं में प्रकृति के प्रति उनका गहरा प्रेम स्पष्ट रूप से दिखाई देता है। जयशंकर प्रसाद की रचनाएं कामायनी, आंसू, लहर, झरना, कानन कुसुम आदि में प्रकृति का परस्पर संबंध दर्शाया गया है। प्रसाद जी ने अपने अधिकतर काव्यों में प्रकृति परक रचनाओं के माध्यम से मानव जीवन में पर्यावरण का पासपरिक संबंध एवं महत्व दर्शाया है। महादेवी वर्मा के साहित्य में भी पर्यावरण को प्रकृति के सौंदर्य, आत्मा और परमात्मा के संबंध और मानव जीवन के दुख सुख के साथ-साथ एक महत्वपूर्ण स्थान प्राप्त है। सूर्यकांत त्रिपाठी निराला के साहित्य में पर्यावरण चेतना एक महत्वपूर्ण पहलू है। निराला के काव्य में प्रकृति चित्रण न केवल सौंदर्य के लिए है, बल्कि यह मानव जीवन के साथ प्रकृति के गहरे संबंध को भी दर्शाता है। “छोड़ दुर्मा की मुदु छाया, / तोड़ प्रकृति से भी माया, / बोल! तेरे बाल – जाल में कैसे / उलझा दू लोचन? / भूल अभी से इस जग को।” –सुमित्रानंदन पंत/“शरद पूर्णिमा की चांदनी में, / फैंली खेतों पर चांदी, / हवा में ताजगी, ताल में चंपा की गंध।” –सूर्यकांत त्रिपाठी ‘निराला’

छायावादोत्तर साहित्य में पर्यावरण विमर्श–

छायावादी युग के बाद हिंदी साहित्य और अधिक यथार्थवादी सामाजिक और राजनीतिक सरोकारों की ओर उन्मुख हुआ। इस काल के साहित्य में प्रकृति और पर्यावरणीय संकट औद्योगिकरण के प्रभाव तथा मानव और प्रकृति के बदलते संबंधों को स्पष्ट रूप से चित्रित किया जाने लगा। छायावादोत्तर साहित्य में पर्यावरण की चेतना

और भी गहरी दिखाई देती है। इस साहित्य में प्रकृति को सिर्फ सौंदर्य के रूप में नहीं देखा जाता बल्कि, उसे मानव जीवन और समाज के साथ एक महत्वपूर्ण संबंध के रूप में देखा गया है। इन साहित्य में प्रदूषण, जंगल उन्मूलन, और प्राकृतिक संसाधनों के दोहन की समस्या को प्रमुखता से उठाया गया है। छायावादी साहित्यकार पर्यावरण के संरक्षण की आवश्यकता पर बल देते हैं, और मानव जीवन को प्रकृति के साथ सामंजस्य में रहने के लिए प्रेरित करते हैं। "कभी जो बहती थी अमृत की धारा, / आज क्यों है मैली, विषाक्त किनारा। / हिमालय की गोद से उतरती थी पावन, / मानव की करतूतों से हुई अब शापित, हे रावण!" रामधारी सिंह दिनकर / "यह हरा भरा मैदान और यह नीला आकाश, / सहसा धुएं से भर गया।" अज्ञेय

स्वतंत्रोत्तर साहित्य में पर्यावरण–

स्वतंत्रोत्तर साहित्य में पर्यावरण एक महत्वपूर्ण विषय रहा है। इन साहित्यों में पर्यावरण से संबंधित अनेक कविताएं, नाटक, उपन्यास और कहानियों की रचनाएं हुई हैं। इन सभी में लेखकों ने पर्यावरण के मुद्दों पर चिंता व्यक्त करते हुए प्रकृति के साथ मानव के संबंध पर भी विचार किया है। उदाहरण के लिए 'गंगा' नामक कविता गंगा के प्रदूषण तथा पर्यावरण के विनाश के विषय पर केंद्रित है। 'नदी' नामक कविता नदियों के प्रदूषण और मानव द्वारा नदियों के साथ किये जा रहे दुर्व्यवहार पर केंद्रित है। 'पर्यावरण' नामक कविता में पर्यावरण के महत्व तथा मानव द्वारा उसके साथ किया जा रहे दुर्व्यवहार को दिखाया गया है। 'चिमनी चोगा' नाटक कोयला खदान में होने वाले भूमि प्रदूषण पर आधारित है। 'अरण्य' नामक उपन्यास में पर्यावरण के विनाश और मानव के जीवन पर इसके प्रभाव को दिखाया गया है। एक वृक्ष की हत्या कविता में पेड़ों के काटे जाने पर दुख प्रकट किया गया है। "बचाना है, / नदियों को नाला हो जाने से, / हवा को धुआं हो जाने से, / खाने को जहर हो जाने से, / बचाना है जंगल को मरुस्थल हो जाने से, / बचाना है मनुष्य को जंगल हो जाने से।" कुंवर नारायण / "एक नदी मरी पड़ी थी, / शहर के बाहर। / उसकी लाश पर, / विकास की चादर थी।" सर्वेश्वर दयाल सक्सेना

निष्कर्षत :

हम कह सकते हैं कि मानव जीवन और पर्यावरण एक दूसरे के पर्याय हैं। जहां मानव का अस्तित्व पर्यावरण से है, वही मानव द्वारा निरंतर किये जा रहे पर्यावरण के विनाश से हमें भविष्य की चिंता सताने लगी है। हिंदी साहित्य में आदिकाल से लेकर आधुनिक काल तक प्रकृति को हमेशा विशिष्ट स्थान मिला है। पर्यावरण चेतना की जो समृद्ध परंपरा हमारे साहित्य में रही है, वह आज भी उतनी ही प्रासंगिक है। हिंदी साहित्य के साहित्यकारों ने प्रकृति के सुंदर तथा भीषण दोनों रूपों का चित्रण किया है, वही मानव के प्रकृति के साथ संबंध को भी दर्शाया है। यह सर्वविदित है कि हम अपने प्राकृतिक संसाधनों एवं पर्यावरण की परवाह किए बिना निरंतर आर्थिक विकास के लिए तात्पर

है, लेकिन इस क्रम में हम निरंतर प्राकृतिक पर्यावरण की क्रिया प्रणाली में बाधा डाल रहे हैं, जिससे संपूर्ण मानव जाति के अस्तित्व के लिए खतरा उत्पन्न होता जा रहा है। मानव जाति के लिए पर्यावरण के प्रति संवेदनशील होना अति आवश्यक है। हिंदी साहित्य में शुरु से ही भौतिक एवं सांस्कृतिक पर्यावरण के प्रति संवेदना एवं संरक्षण की अनुगूंज सुनाई देती है।

संदर्भ –

(1) हिंदी के आधुनिक प्रतिनिधि कवि, द्वारिका प्रसाद सक्सेना, अग्रवाल पब्लिकेशंस, आगरा (2) हिंदी साहित्य का इतिहास, डॉ. नागेंद्र मयूर पेपर बैग्स, नोएडा (3) कामायनी, जयशंकर प्रसाद, राजपाल एंड संस (4) पंचवटी, मैथिलीशरण गुप्त साहित्य सरोवर, उत्तर प्रदेश (5) रहीम के दोहे, रहीम दास, डायमंड बुक्स, नई दिल्ली (6) एक वृक्ष की हत्या, कुंवर नारायण, साहित्य गौरव लावण्या मुद्रण, बैंगलोर (7) श्री रामचरितमानस, गीता प्रेस, गोरखपुर (8) विद्यापति पदावली, रामवृक्ष शर्मा बेनीपुरी, लोकभारती प्रकाशन, इलाहाबाद

9.हिन्दी उपन्यासों में नारी चेतना

—जी. राधिका

सहायक प्रोफेसर

एआईबीएम, एआईटी कैंपस, ज्योतिनाग्रा, चिकमगलुरु

भूमिका—वैदिक काल से अब तक समाज में नारी को कई रूपों में प्रतिष्ठा मिली है परंतु उसके स्वतंत्र अस्तित्व को कभी स्वीकार नहीं किया गया था। हमेशा उसे दोयम दर्जे में ही रखा गया था। अधम दृष्टि से देखा गया था। किंतु आज स्त्री में जो चेतना जागृत हो चुकी जिसके कारण वह पुरुष की बंदिशों में बंधी रहना पसंद नहीं करती है। वह भी सिर्फ शारीरिक सुख पाना मात्र नहीं चाहती बल्कि अपने मन की तृप्ति चाहती है। परिशुद्ध प्रेम पाना चाहती है। अपने हक के लिए लड़ना सीखी है। समाज में फैली सभी बुराइयों को विद्रोह करना सीखी है। इस प्रकार समस्त नारी जाति में चेतना भरने का सराहनीय कार्य समकालीन महिला लेखिकाओं ने किया है। इस आलेख में चेतना नारी चेतना और समकालीन उपन्यासों में अभिव्यक्त नारी चेतना पर दृष्टिपात करने का प्रयास है।

“नारी चेतना” शब्द में ही चेतना है। यह चेतना क्या है? यह जानना जरूरी है। चेतना शब्द को समझने के लिए उसकी व्युत्पत्ति को जानना जरूरी है। चेतना शब्द की व्युत्पत्ति ‘चित्त’ धातु में ‘ल्युट’ के आगम से निष्पन्न हुआ है। चित्त धातु का अर्थ है—“प्रत्यक्ष ज्ञान करना, समझना और जानना। इससे चेतना का अर्थ हुआ — परिवेशगत तथा स्वयंगत तत्त्वों का ज्ञान।”¹ अंग्रेजी में Consciousness और Awareness शब्द को चेतना के पर्यायवाची शब्द के रूप में माने जाते हैं। Consciousness में शब्द की व्युत्पत्ति कोन्सिअसयंस और कोन्सिरे शब्द से हुए हैं।

चेतना की परिभाषा—चेतना शब्द अत्यंत व्यापक है। चेतना शब्द को लेकर विद्वानों ने अपना अलग अलग विचार प्रस्तुत किए हैं। जिनसे चेतना की परिभाषा स्पष्ट हो जाती है वे इस प्रकार हैं। एन्सायक्लोपीडिया आफ ब्रिटानिका में—“Knowing things together is conscious”² अर्थात् वस्तुओं को समग्रता से परखना ही चेतना है। इसका अर्थ यह होता है कि अगर हम एक के बारे में जानना चाहते हैं तो उससे पूर्ण रूप से जानकारी लेना, हर तफ से उसके बारे में जानना ही चेतना कहा है। हैमिल्टन के मतानुसार—“चेतना को चिंतनशील प्राणी द्वारा अपने कार्यों अथवा प्रवृत्तियों की स्वीकृति माना है।”³

चेतना का स्वरूप—चेतना का मुख्या अर्थ है मनुष्य में जागरूकता लाना, सही गलत का विवेक, और व्यक्ति को अपने परिवेश से बोध कराना। चेतना शक्ति के भी तीन रूप होते हैं। ज्ञानात्मक, भावनात्मक और क्रियात्मक इन्हे हम ज्ञान शक्ति, भावशक्ति और क्रिया शक्ति कह सकते हैं। इसको हम विचार करने की शक्ति भी कह सकते हैं। दार्शनिकों

ने इस सत् चित् आनंदवाली सच्चिदानंद, स्वयंप्रकाश कहा है। मनोविज्ञान ने इसके तीन स्तर माने हैं। चेतन, अवचेतन, अचेतन। इसके कारण मानव में जागरूकता आती है जो उसको परिवर्तित करता है।

भारतीय समाज और नारी का स्वरूप—नारी शक्ति स्वरूप है। शक्ति के बिना शिव ही शव जैसा है। वैसे ही भारतीय सामाजिक व्यवस्था में नारी का विशिष्ट स्थान है। पुत्री, बहु, माँ, बहन आदि विभिन्न भूमिका में समाज में संतुलन और विकास लानेवाली नारी का रूप अधिक श्रेष्ठ है। इस संदर्भ में समाज में संतुलन और विकास लानेवाली नारी का रूप अधिक श्रेष्ठ है। इस संदर्भ में डा शशिभूषण का कहना है कि—“नारी समाज का महत्वपूर्ण अंग है किसी भी समाज की श्रेष्ठता का निर्णय मुख्यतः समाज में नारी की स्थिति पर निर्भर रहता है। नारी समाज की उन्नति, अवनति का ध्योतक बन जाती है।” अर्थात् नारी के गुण उनके रूपों के आधार बने हैं। यद्यपि नारी जीवन के प्रमुख दो अंग भी महत्वपूर्ण हैं जैसे — मातृत्व और पत्नीत्व। नारी जीवन के और कई पहलू हैं जिनका मूल रूप माता और पत्नी है। नारी की चेतना शक्ति विश्व की चेतना शक्ति बनती है। पत्नी रूप में नारी दांपत्य जीवन की सफलता के लिए आत्मसमर्पण कर देती है। उसके प्रेम की परिणति मातृत्व में होती है। नारी का नारीत्व ही उसे विकट से विकटतम स्थिति में भी धैर्य, शक्ति, दया, करुणा आदि गुणों से संपन्न करके प्रगति की ओर ले जाती है। उनमें यह चेतना जागृत होती है कि वह न तो पुरुष की दासी है और न तो पुरुष के हाथों की कठपुतली है और न पति की अनु गामिनी। उसका अपना एक स्वतंत्र व्यक्तित्व भी है। जिसके बल पर पुरुष को भी सही रास्ता अपनाने की ओर प्रेरित करती है।

समकालीन हिन्दी उपन्यासों में नारी चेतना समकालीन उपन्यासों में पुरुष वर्चस्व वादी समाज के शोषण की चक्की में पिस रही महिलाओं की विभिन्न दयनीय दशा की ओर प्रकाश डालने का प्रयास किया है। इसलिए महिला लेखिकाओं ने स्वयं अपने अनुभवों के माध्यम से देश की शिक्षित महिलाओं में चेतना भरने का कार्य करती रही है। अपने उपन्यासों के माध्यम से नारी के विविध अधिकारों की ओर उन्हें सचेत किया। उन्हें सशक्त करफूने के लिए जाति, नारीवाद तथा नारी सशक्तीकरण का सहारा लिया। पुरानी सड़ी गली मान्यताओं, परंपराओं से मुक्त होकर अपने अधिकारों की मांग करने के लिए प्रेरणा दी। इस प्रकार हम कह सकते हैं कि महिला लेखिकाओं का नारी के तीनों रूपों शोषित रूप, समस्याओं से जूझती नारी, आर्थिक स्वावलंबी को वास्तविकता के साथ अभिव्यक्त करने का प्रयास जारी है। आज कई महिला लेखिका इस क्षेत्र में कार्यरत हैं साथ ही परिवर्तित समाज, संस्कृति, उससे जुड़ी विभिन्न संदर्भ परिवेशों को नारी चेतना की दृष्टि से रेखांकित करने का प्रयास भी किया है।

शिवानी कृत ‘कृष कली’ उपन्यास में कुष्ठ रोग से ग्रस्त पार्वती की कन्या को डा. पौड्रीक वारवनिता पन्ना की गोद में डाल

देती है। स्वजनों ने साँवले वर्ण की नन्ही बच्ची का नाम कृष्णकली रख दिया। कृष्णकली साँवली होने पर भी बहुत सुंदर और मधुरकंठ की थी। उसे अपने जीवन में कई उतार-चढ़ाओं का सामना करना पड़ता है पर एक दिन अपने कोठी माता – पिता के संबंध में जानकर वह आकस्मिक जड़ता से भर उठती है। फिर कभी वह उस दुविधा से मुक्त नहीं हो पाती है। इसीलिए प्रवीर के प्रेम को ठुकरा देती है और एक दिन नौद की गोलियाँ खाकर आत्महत्या कर लेती है। इस प्रकार कृष्णकली के माध्यम से परिस्थिति एवं समस्याओं से पीड़ित नारी की मानसिकता को यथार्थ के साथ अभिव्यक्त किया है। उपन्यास की नाइका सुमित्रा अपने पति के सभी दुर्व्यवहारों को सहती है। वह संस्कार के जीवन की यथार्थ से ज्यादा महत्व देती है। वह अपने को पति के अनुरूप ढालती है। उनके सब अवगुणों को इस लिए मानती है कि वह अपनी माँ कमल मोहिनी से कहती है कि – “समाज के बड़े समूह के सामने प्रदक्षिणा देकर शपथ ली हैं कि सुख दुख, अच्छाई – बुराई में वह उसके साथ रहेगी भले ही वह कितना भी नीचे गिर गया हो..... तब उसके नीचे गिरते नर को उठने का जिम्मा तो उसी का है न।” 4 मृदला गर्ग कृत “मैं और मैं” उपन्यास में नारी की अस्मिता को उजागर करने का प्रयास है। उपन्यास की एक पात्र लेखिका है। कथा लेखिका मधवी अपने पति राकेश और दो पुत्रों के साथ सुविधा और शांति का जीवन व्यतीत करती है। एक दिन उसके जीवन में कौशल नायक प्रतिभाशाली लेखक का प्रवेश होता है। वह कुरूप और कुठित है। कौशल बड़ी सूझ-बूझ के साथ माधवी की रचनाओं की प्रशंसा करता है। माधवी, कौशल को बिल्कुल पसंद नहीं करती थी। लेकिन उसके द्वारा की गयी प्रशंसा से प्रभावित होती है और चकाचौंध में बहुत समय काटती है। वही चाल, बाद में माधवी अपनाती है और कौशल को झूठ और छद्म से उसका इस्तेमाल करती है।

मंजुल भगत कृत ‘अनारो’ में निम्न मध्यवर्गीय नारी की पीड़ा और त्रासद स्थिति को चित्रित किया है। महानगर की झुग्गी-झोंपड़ी में रहकर ऊँची-ऊँची कोठियों में बरतन-सफाई करने वाली अनारों में जीने की चाह है। आर्थिक अभावों, सामाजिक रूढ़ियों और पुरुष के अत्याचार तले दब-पिसकर भी वह अपनी जिजीविषा नहीं छोड़ती। स्वाभिमान के साथ जीने का संकल्प उसकी आँखों में कौंधता रहता है। पति से सौत, गरीबी और मारपीट आदि कठिनाईयाँ पाकर भी उसे अपने ‘ब्याहता’ होने का गुमान है और यह चाहत उसके मन रूपी आकाश में चाँदनी सीरची बसी रहती है कि कारज त्योहार में नंदलाल उसके बराबर खड़ा तो रहे! दुःख और जीवंत से गढी गई इस मूरत ‘अनारों’ में निम्न-मध्यवर्ग की सारी भयावह सच्चाईयाँ एकि साथ उजागर हो उठी है। परिश्रम और ईमानदारी से काम करने वाली अनारों दस घरों की जूठन धोते हुए भी दयनीय नहीं बनती। क्योंकि वह समझ चुकी थी कि दया भाव का दूसरे लोग फायदा उठाते हैं। इसलिए पलटकर जवाब देने का साहस उसमें फूट-फूटकर भरा रहता

है। उसके अंदर की चेतना ने ही उसे इस कदर बनाया है। निरुपमा सेवती के ‘दहकन के पार’, मेहरुनिसा परवेज का ‘अकेला पलाश’, राजी सेठ कृत ‘तत्सम’, सूर्यबाला कृत ‘अग्नि पंछी’, कुसुम अंसल कृत ‘अपनी-अपनी यात्रा’, समकालीन लेखिका चंद्रकांता कृत ‘अर्थांतर’, मैत्रेयी पुष्पा का ‘चाक’, कृष्णा अग्निहोत्री के ‘अभिषेक’, ‘समय सरगम’, ‘बात एक औरत की’, ‘नानी अम्मा मान जाओं’ जैसे उपन्यासों में महिला लेखिकाओं ने अपने उपन्यासों के माध्यम से शिक्षित, अशिक्षित, कामकाजी,, घरेलू समाज के हर तरह के स्त्रियों में जगी संवेदना को यथार्थ के साथ अंकित किया है।

निष्कर्ष—हम यह कह सकते हैं कि समकालीन लेखिकाएँ पुरुष सत्तात्मक समाज द्वारा थोपी गयी रूढ़ियों, अन्यायों, कुरीतियों से समाज तथा नारी को मुक्त करने तथा उसे अपने अधिकारों के प्रति सजग बनाने हेतु अपनी कलम चलायी है। स्त्री शिक्षा की वकालत करते हुए नारी अन्तस में उन्होंने ज्य प्राण फूँके, जिससे नारी आज अपने अस्तित्व व अस्मिता बनाये रखने के लिए सर्वथा कटिबद्ध है। आज की नारी अपने अस्तित्व के लिए प्रतिशोध व प्रतिरोध करती नजर आ रही है। अतः स्त्रियों को स्वतंत्र व्यक्ति बनाने के अभियान में महिला लेखिकाओं का विशिष्ट योगदान है।

संदर्भ ग्रंथ सूची—

- (1) डा.मीता अरोरा-ऊर्वशी काव्य में चेतना-पृ.सं29 (2) एन्साईक्लोपीडिया आफ ब्रिटानिका भाग-1 पृ.स.369 (3) देवराज पथिक-नयी कविता में राष्ट्रीय चेतना-पृ.सं 17 (4) शशिप्रभा शास्त्री-परछाईयों के पीछे-पृ.सं 137

10. भारत में हिंदी रोजगार के अवसर

– शिल्पा एम.

शोधार्थी,

हिंदी अध्ययन विभाग, मानसगंगोत्री, मैसूरु

भूमिका:— हमारा भारत देश बहुत बड़ा और विशाल देश है। इस भारत देश में 142 करोड़ से भी अधिक आबादी है और यहाँ बहुत सारे जाति, धर्म के लोग भी बसते हैं। हमारे देश में विविध जाति, धर्म, सांस्कृतिकता के लोग रहने के बावजूद भी हमारे देश की नारा है **‘विविधता में एकता’**। यह हमारी देश का बल है और ध्येयवाक्य भी है। हमारे देश में इतने सारे जाति, धर्म के लोग होने के बावजूद भी हमारा भारत का राजभाषा हिंदी ही है क्योंकि भारत की व्यावहारिक भाषा हिंदी ही थी। यह आजकल की बात नहीं है, पुराने जमाने से भी हमारी देश की संपर्क भाषा हिंदी को ही मानी गई है। क्योंकि हिंदी का इतिहास बहुत पुराना और वेदों से जुड़ा हुआ है। अगर हिंदी के बारे में बात किया जाए तो हिंदी पहले खड़ीबोली से शुरू होती है और खड़ीबोली से बढ़ते बढ़ते ब्रज, अवधि ऐसे आधुनिक हिंदी की तरफ बढ़ती है। 1950 में गाँधी जी ने हिंदी को राजभाषा कि स्थान दिलाई थी। जयशंकर नौटियाल जी के एक विश्व सर्वेक्षण के प्रकार—“हमारे भारत में ही नहीं पूरे विश्व में पहली भाषा के रूप में हमारा हिंदी विराजमान है। क्योंकि हिंदी एक ऐसी भाषा है की सभी लोग उससे जुड़गये हैं। हर देश में हर जाति—प्रथा के लोग हिंदी में बात और संवाद करते हैं और हिंदी का उपयोग हर जगह पर हो रहा है। अगर हम रोजगार की बात करें तो भारत जैसे बड़े देश में रहना है तो एक अच्छी जीविका तो होनी ही चाहिए, नहीं तो कहीं पर भी जीना मुश्किल होगा और अगर हम हिंदी जैसे समृद्ध भाषा में रोजगार के बारे में बात करें तो हमारे देश में ही नहीं विश्व भर में हिंदी ऐसे फैला हुआ है कि जहाँ भी जाओ हिंदी में आप रोजगार पा सकते हैं। अगर हम पूरे भारत में देखें तो हर राज्य, शहर, गाँव में अपनी अपनी क्षेत्रीय भाषा बोली जाती है। मगर इस के अलावा भी पूरे देश में अगर एक भाषा प्रचलित है तो वह हिंदी ही है। हिंदी में रोजगार पाने के लिए बहुत सारे मार्ग हैं और उसमें से कुछ के बारे में आज हम यहाँ चर्चा करेंगे।

राजभाषा अधिकारी: भारतीय केंद्र सरकार के कार्यालयों में हिंदी अनुवाद के अलावा राजभाषा हिंदी के अन्य कामकाज जैसे हिंदी दिवस मनाना, हिंदी कार्यशालाओं का आयोजन करना, गृह पत्रिका का संपादन करना, हिंदी में बैठकों का आयोजन करना, राजभाषा का निरीक्षण आदि कार्य करते हैं। राजभाषा अधिकारी पदों का सृजन राजभाषा विभाग के आदेशानुसार भारत के हर कार्यालय में किया जाता है। केंद्र सरकार के कार्यालयों, उपक्रमों, बैंकों आदि में न्यूनतम हिंदी पदों को सृजित करने के बारे में गृह मंत्रालय के राजभाषा विभाग ने विस्तृत आदेश जारी किए गए हैं। पूरे भारत में हिंदी राजभाषा के रूप में विराजमान

हैं इसीलिए हिंदी राजभाषा अधिकारी एक ऐसी उपाधि है जहाँ पर काम करने से वह इंसान गर्व महसूस कर सकता है हिंदी को भी और समृद्ध कर सकते हैं और अधिकारी भी हिंदी से खुद को भी संपन्न बना सकता है। राज भाषा अधिकारी बनने की क्षमता और दक्षता हो तो वह नौकरी कर सकता है।

हिंदी शिक्षक या अध्यापक—आज हमारे देश में शिक्षण का महत्व बहुत बढ़ गया है। पहले शिक्षा को उतनी महत्व नहीं मिल रही थी जितना आज 22 वी सदी में मिल रही है। आज जितनी महत्त्व शिक्षण को दिया जाता है, उतना ही महत्त्व अध्यापक को भी दिया जाता है। उतना ही रुचि बच्चों को भी शिक्षण पाने में है। इस वजह से प्रतिस्पर्धा बहुत बढ़ रहा है। तो हिंदी में शिक्षक बनना और बच्चों को पढ़ाना भी पूरे भारत में और भारत से बाहर भी बहुत सारे देशों में जैसे कि फिजी, मॉरिशियस, दक्षिण कोरिया, ब्रिटेन, ऑस्ट्रेलिया, कनेडा, अमेरिका आदि देशों में हिंदी के अध्यापक के पद में काम करने के लिए बहुत सारे अवसर मिल रहे हैं। इसका भी सदुपयोग और लाभ उठाया जा सकता है। हिंदी में शिक्षक बनने के लिए नवोदय विद्यालय और केंद्रीय विद्यालयों मुख्य रूप से हिंदी शिक्षकों और अध्यापकों को महत्व देते हैं। दक्षिण भारत हिंदी प्रचार सभा जैसे विश्वविद्यालय हिंदी के लिए बहुत महत्वपूर्ण विश्वविद्यालय हैं जहाँ पर हिंदी अध्यापन को महत्व दिया गया है। इसके अलावा 2020 में जो नई शिक्षा नीति (New Education Policy) NEP जारी हुआ है वह भी हिंदी को बहुत महत्व दे रही है और बहुत सारे रोजगार के अवसर इस NEP के वजह से पूरे भारत में खुल गए हैं। शिक्षण माध्यम में यह एक क्रांति की तरह फैल रही है और स्पर्धा बढ़ गया है। NEP में तुलनात्मक अध्ययन को ज्यादा महत्व दिया गया है और बहुत सारे विद्यार्थियों को इसकी सुविधा और लाभ उठाने का अवसर मिल रहा है।

पत्रकारिता: सामाजिक मीडिया एक ऐसी प्लेटफॉर्म है जहाँ पर हर तरह के हर उम्र के लोग जुड़ते हैं उसमें से एक पत्रकारिता भी है और हमारे देश में हिंदी राजभाषा होने की वजह से हमारे भारत में हिंदी में और भी ज्यादा रोजगार के अवसर इस पत्रकारिता में मिलते हैं। केवल भारत में ही नहीं भारत से बाहर विश्व में भी जो कुछ भी हो रहा है उसका समाचार/ खबर पत्रकारिता से हम तक पहुंचती है और इस काम में हमारी देशभाषा हिंदी की ज्ञान कि आवश्यकता उन पत्रकारको होती है जो विश्व के दूसरे भागों में जाकर खबरें इकट्ठा करके हम तक पहुंचाते हैं।

हिंदी अनुवादक या दुभाषी: हिंदी अनुवादन एक बहुत ही जिम्मेदारी का कार्य है क्योंकि अनुवाद ऐसे ही किया नहीं जा सकता। इसके लिए अनुवादक को दो भाषाओं में अच्छी पकड़ होनी चाहिए और दोनों भाषाओं का अपार ज्ञान होना चाहिए। नहीं तो वह अनुवादक नहीं बन सकता है। अनुवादन में बहुत सारे अवसर मिल सकते हैं। वह भी हिंदी में सबसे अधिक क्योंकि भारत में बहुत सारे राज्य हैं, हर राज्य में

अपना अपना राज्य भाषा या प्रांतीय भाषा में अनुवाद करना आसान होता है, मगर हिंदी राजभाषा होने के कारण पूरे भारत में हिंदी अनुवादक की अलग ही महत्व और स्थान है। क्योंकि क्षेत्रीय भाषा का अनुवाद और राजभाषा का अनुवाद में बहुत बड़ा अंतर होता है। इसीलिए हिंदी अनुवादक के कार्यपद में कार्य करने के लिए पूरे भारत में कहीं भी बहुत सारे अच्छे अवसर मिल सकते हैं। जैसे की अनुवादक के रूप में (एंबेसी) राजदूतावास में गौरवपूर्ण पदवी में नौकरी मिल सकती है और आर्मी में भी अनुवादक को एक अच्छी पदवी मिलती है। इसके अलावा कॉल सेंटर, बैंकिंग, हिंदी टंकण, ट्रांसलेटर, जर्नलिज्म आदि उपाधियों भी हिंदी अनुवादक के लिए बहुत उपयोगी होती है।

रेडियो जॉकी और समाचार वाचक: इनको भी हिंदी में रोजगार बहुत आसानी से मिल सकती है। रेडियो एफ.एम पूरे भारत में प्रसार होती है। काम करने के लिए उन्हें हिंदी में वार्तालाप करने वाले कर्मचारियों की आवश्यकता होती है। इसीलिए रेडियो में भी हिंदी बोलने, लिखने, पढ़नेवाले और अच्छी वाक् चातुर्यवाले, भाषा में पकड़ रखनेवाले अभ्यर्थी को अच्छी नौकरी मिल सकती है। और इसी तरह समाचार वाचक को भी हिंदी में बहुत सारे अवसर मिल सकती हैं जिसकी भाषा समृद्ध हो, तो उसे हर जगह पर काम मिल ही जाती है।

इंटरप्रेटेशन या व्याख्याता: यहां पर भी अच्छी रोजगार के अवसर हैं। जहाँ हिंदी व्याख्याता के रूप में नौकरी कर सकते हैं। इंटरप्रेटेशन या व्याख्या एक ऐसी जिम्मेदारी का काम है जो आसान नहीं है। यह काम करने के लिए उस व्यक्ति को हिंदी भाषा की बहुत गहरी जानकारी होनी चाहिए और उसका शब्दकोश भी उतना ही अच्छी होनी चाहिए नहीं तो हिंदी में व्याख्या करना इतनी आसानी से नहीं हो सकती है। मगर यह भी एक अच्छी अवसर है जो पूरे भारत में काम पा सकते हैं।

वॉइस ओवर आर्टिस्ट: जो दूसरी भाषा के यूट्यूब वीडियोस, सिनेमा, धारावाहिक को हिंदी में वॉइस ओवर करके उसे प्रस्तुत करते हैं। उसी तरह हिंदी के वीडियोस, सिनेमा, धारावाहिक को दूसरी भाषाओं में वॉइस ओवर करके उसे प्रसार करते हैं। यह स्व रोजगार का एक अच्छा माध्यम है, यह सब पूरे भारत में बहुत प्रचलित है।

टाइपिस्ट या स्टेनोग्राफर: टंकक की नौकरी एक अच्छी नौकरी है और टंकक/टाइपिस्ट की आवश्यकता आज हर क्षेत्र में है क्योंकि हिंदी देशभाषा, राजभाषा, केंद्रीय भाषा होने की वजह से टाइपिस्ट की आवश्यकता हर क्षेत्र में होती है। बैंकिंग हो, स्कूल हो, इंस्टिट्यूट हो, पोस्ट ऑफिस हो हर जगह पर टाइपिस्ट के आवश्यकता होती है। इसमें अच्छी सैलरी भी मिल जाती है और पूरे भारत में कहीं पर भी यह नौकरी आसानी से मिल सकती है।

भाषण लेखन/स्पीच राइटिंग: यह भी एक कला होती है। हर इंसान को भाषा में अच्छी पकड़ नहीं होती है ऐसे में स्पीच राइटर की आवश्यकता होती है, जैसे नेता या उन्नत अधिकारी जो किसी कार्यक्रम में जा रहे हो उनके लिए एक अच्छी सी स्पीच लिखने के लिए वक्त

नहीं होत है तो वह भी स्पीच राइटिंग करनेवालों को दे देते हैं। यह भी एक अच्छी रोजगार है।

फ्री लैंसिंग: भी एक अच्छा काम होता है। जहां आपको ज्यादा खर्च नहीं करना पड़ता है। फिर भी आसानी से पैसा कमा सकते हैं। इसके लिए आपके पास अच्छी कला और टैलेंट की जरूरत होती है। यह एक स्किल बेस्ड काम है। जैसे कि ऑनलाइन फोटोशॉप, म्यूजिक हो, पेंटिंग हो, राइटिंग हो, एडिटिंग हो आदि काम फ्री लैंसिंग के अंदर ही आते हैं। इस तरह के काम से आप अच्छा खासा पैसा भी कमा सकते हैं। इसके अलावा क्रिएटिव राइटिंग यह भी एक ऑनलाइन जॉब ही है।

रचनात्मक लेखन या क्रिएटिव राइटिंग: एक कवि या लेखक जो भी अपनी भावनाओं को कहानी, कविता, उपन्यास, आत्मकथा, नाटक आदि लेखनों द्वारा विशिष्ट रूप से प्रस्तुत कर सकता है तो उसे रचनात्मक लेखन कहा जा सकता है। लेखक कल्पनाशील विचारों को अपनी ही एक विशिष्ट सृजनात्मक रूप से प्रस्तुत करता है इसे रचनात्मक लेखन या क्रिएटिव राइटिंग भी कहते हैं इससे भी अच्छा खासा पैसा कमाया जा सकता है। अगर आप उसे मुद्रण करके प्रकाशित करवाते हैं तो उसकी खरीदारी से भी आपको अच्छा पैसा मिलता है। इसके अलावा स्क्रिप्ट राइटिंग और क्रिएटिव राइटिंग में ज्यादा फर्क तो नहीं है मगर क्रिएटिव राइटिंग में आप खुद अपने लिए लिखते हो और स्क्रिप्ट राइटिंग आप दूसरों के लिए लिखते हो। जैसे कि सिनेमा, नाटक, धारावाहिकों आदि बनाने वाले के लिए एक अच्छी स्क्रिप्ट होनी चाहिए इसीलिए स्क्रिप्ट राइटिंग भी एक अच्छा अवसर होता है आज की युवा पीढ़ी की सोच बहुत भिन्न है। उनकी सृजनात्मकता से भरी स्क्रिप्ट लोगों को अच्छा लगता है तो वह भी अच्छा पैसा कमा सकते हैं। स्क्रिप्ट रायटर्स की आवश्यकता हर भाषा में होती है क्योंकि हर भाषा में सिनेमा बनाने के लिए हर भाषा में एक अच्छी स्क्रिप्ट राइटर की जरूरत होती है। अगर स्क्रिप्ट ही अच्छा न हो, तो कितना भी खर्च कर ले सिनेमा या सीरियल अच्छा नहीं बना पाते हैं।

विज्ञापन: किसी वस्तु के उत्पाद को ग्राहकों तक पहुँचाने के लिए उत्पाद के बारे में ज्यादा जानकारी देने के लिए विज्ञापनों का बहुत महत्व होता है। विज्ञापनों को देखकर ही ग्राहक उसकी ओर आकर्षित होता है। बिना सोचे समझे खरीद लेता है। यह विज्ञापन एक जादू है। तो विज्ञापनकर्ता कि जिम्मेदारी होती है कि ग्राहक विज्ञापन ऐसे बनाये की ग्राहक बिना सोचे समझे उस वस्तु या उत्पादकों खरीदें। आजकल तो बिना विज्ञापनों के कोई नई चीज आती है तो वह ग्राहकों तक पहुँचाना बहुत मुश्किल होता है। यह काम विज्ञापनकर्ता आसान कर देता है।

यूट्यूब, ब्लॉग राइटिंग: जैसे ऑनलाइन प्लेटफॉर्म बहुत बढ़ गए हैं। इसकी वजह कुछ लोगों को यूट्यूब में वीडियो बनाना पसंद होता है तो इससे लोगों को वहाँ पर काम मिल सकता है। यूट्यूब पर बच्चों को कंप्यूटर सिखाना, प्रतियोगी परीक्षा के लिए क्लासिस लेना, शॉर्ट

मूवीस बनाना, शिक्षण से सम्बंधित जानकारी और किसी साहित्य के बारे में समीक्षा देना ऐसे बहुत सारे विषयों पर चर्चा होते हैं। यूट्यूब पर बहुत सारे चैनल हैं जहाँ पर हर तरह की विचारों की वीडियो बनाकर अपलोड करते हैं। जितनी ज्यादा लोग वीडियो देखकर उसे लाइक या पसंद करते हैं उतना ही अच्छा कमाई होती है। और अगर कोई पसंद करके उसे शेयर करें तो भी अच्छी कमाई हो जाती है। यह हिंदी में एक अच्छी रोजगार हो सकती है। इस काम से आप घर पर बैठे ही अच्छे अच्छे वीडियोस बनाकर पैसे कमा सकते हैं। ब्लॉग राइटिंग में अगर आपकी हिंदी अच्छी हो आपके अंदर एक लेखक – लेखिका हो तो आप ब्लॉग राइटिंग कि काम भी कर सकते हैं। यह घर बैठे पैसा कमाने का आसान तरीका है। अगर आप लेखक या कवि बनना चाहते हैं तो लेखन कार्य भी कर सकते हैं और कविताएं भी लिख सकते हैं। यह भी हिंदी की भाषा और साहित्य को समृद्ध बनाने में विशिष्ट योगदान करती है और इसके लिए अगर आपके उपन्यास, पुस्तकें, कविताएं प्रसिद्ध होती हैं तो इससे आपकी अच्छी कमाई हो सकती है।

निष्कर्ष: हमारे भारत जैसे विशाल देश में वह भी हिंदी में रोजगार पाना ज्यादा मुश्किल काम नहीं है, बहुत सारे अवसर मिलते हैं जहां पर हिंदी में आसानी से भारत के हर कोने में रोजगार की उपलब्धि सकती है। मगर उसे पाने के लिए कड़ी मेहनत और लगन से काम करने कि ज़रूरत होती है। उस काम को दक्षता से निभाने की बुद्धि होनी चाहिए। अगर कोई वह काबिलियत रखता है तो ज़रूर हिंदी में रोजगार पा सकता है।

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