KALEIDOSCOPE

2017

SAVITRIBAI PHULE
PUNE UNIVERSITY

DEPARTMENT OF MEDIA &
COMMUNICATION STUDIES
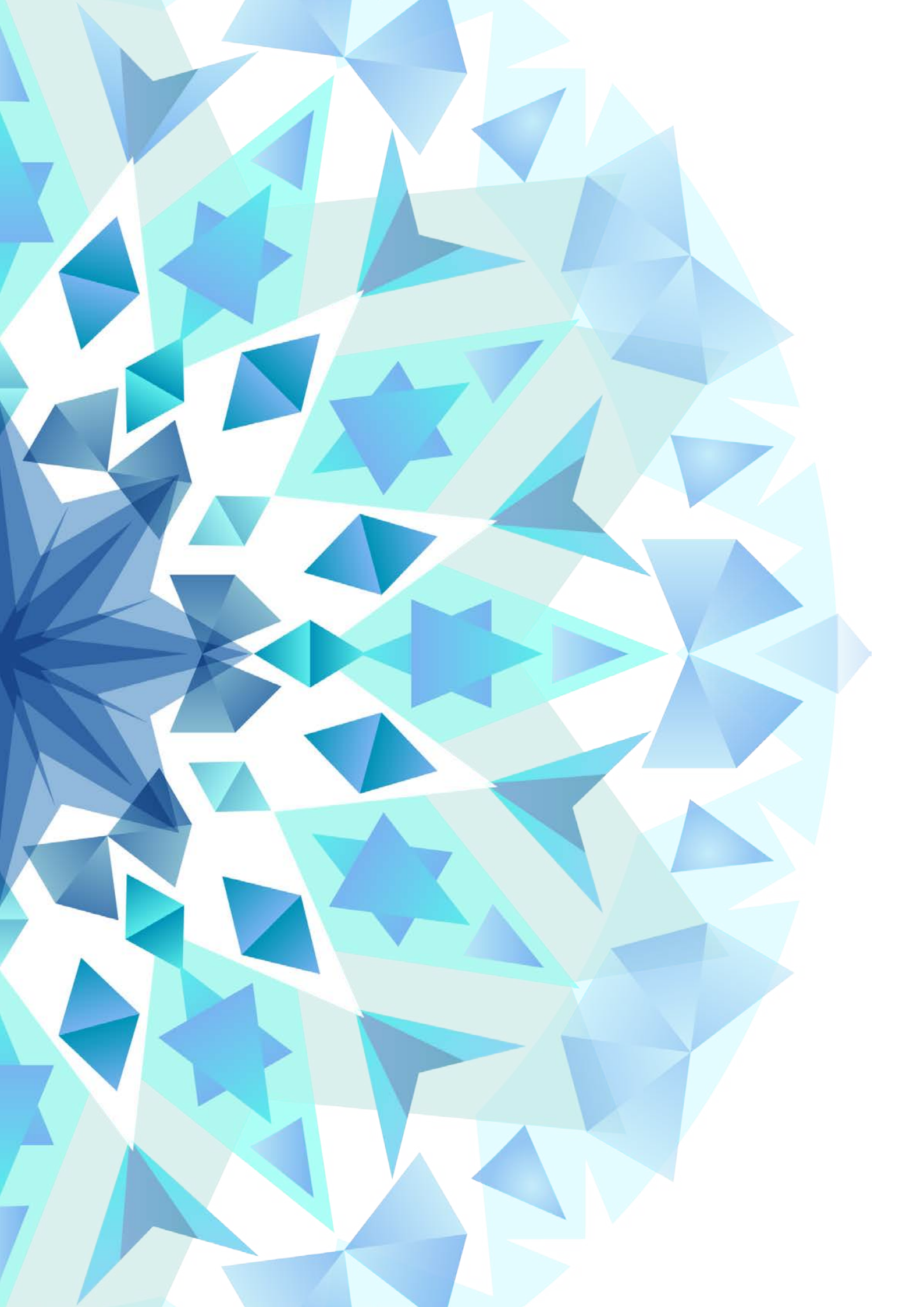
KALEIDOSCOPE 2013

Editorial Advisor
Dr. Madhavi Reddy

Editorial & Design Team
Akhilesh Patil
Aparna Subramanian
Ashish Abhale
Daniel Raghu
Thomas Antony

India aloud, Quite 'Demon'etisation

Dr. Madhavi Reddy
Head of Department

Just like the previous years, Kaleidoscope 2017 also started with so much hope and happiness. The issue also succeeded in bringing out our concerns, conflicts and confusions. Three women from India made us think aloud this year. Firstly….Irom Sharmila, the iconic activist from Manipur, ended her 16 year peaceful protest and wished to step down from the pedestal to become a 'private citizen' and then she instead became a politician – another public persona. When the citizens decided a maverick politician would not do, she played as much to her character and decided to become a private citizen yet again. Sharmila's loss is not a reflection on her popularity in the state, but rather on her shortcoming as what it requires to be political leader material in India. Secondly... P.V Sindhu, a twenty-one year old, channelised the rage back home over India's dismal show in Rio to become the first Indian shuttler ever to reach the Olympics final to win a silver medal creating history and pulling an entire country out of its games gloom with a stunning display of talent, power and grace and finally, Jayalalitha, her demise made us think aloud again that she may be the last of that league of political leaders who enjoyed popular love and support merged with blind sycophancy in South India. She is also remembered as India's women politician who used welfare politics as an effective tool to control electoral politics.

Quite 'Demon'itisation' by Narendra Modi brought with it a lot of ruckus and even become the most trending topic of this year. It even showed many colours of our nation like the intent of our PM against corruption, the unity in opinion of our country against the opposition leaders, the misery of our poor classes. It was a whimsical move arrived at by the government without going through much rational thought and multi-faceted discussions –reflects a highly dangerous and authoritarian trend for our democracy.

Our concerns and conflicts are discussed through this issue of Kaleidoscope by the 2nd semester students of the Department of Media &Communication Studies, SPPU. This magazine is a part of their internal assessment of module CS201: Media, Culture and Society, which is taught in this semester by me. I thank the editorial team Daniel, Akhilesh, Aparna, Ashish, Thomas and all the students who contributed to this issue.

Happy Reading!

"Life is like an ever shifting kaleidoscope - a slight change and all patterns alter"
– Sharon Salzberg

We look upon these seemingly broken and disjointed bits and pieces comprising various events that have caused significant changes in India but are bound by the mirrors of media, culture and society. In order to see the beauty in these patters we view them through a kaleidoscope that is this magazine.

Events such as demonetisation have greatly altered the state of affairs in our country. Its effects on the media and agriculture have been particularly noteworthy as has been the effect of the media on demonetisation. Taking a cue from the west, mandatory regulations concerning the Aadhar card have adversely affected the privacy of the citizens.

More recently, the announced ban on NDTV India has brought about changes in the way the society views the media and has caused the topic of Freedom of Expression to be discussed in various debates. The problems related to electronic voting machines (EVMs) is another topic that has been taken up in debates around the country.

The recent trends of the popular social media platforms copying each other especially when it comes to the aspect of 'stories' is a change worth not-ing. Equally important has been the way social media and its use has altered the psycho-cultural behaviour of the present generation.

Inspired by popular culture, social media has also been used as a major tool to break the various stereotypes of traditional practices that still prevail today.

Interestingly, these changes have also affected traditional performing arts. Theatre and kathak are now being viewed from a post-modernist perspective.

While the putting together of this magazine has been a rewarding exercise in team work, we would like to express our gratitude to the HOD who is our mentor and professor, Dr. Madhavi Reddy for her never-ending support.

We hope you find our take on these events and changes interesting and insightful.

Daniel Raghu
Thomas Antony
Ashish Abhale
Akhilesh Patil
Aparna Subramanian

THE OTHER SIDE OF AADHAR
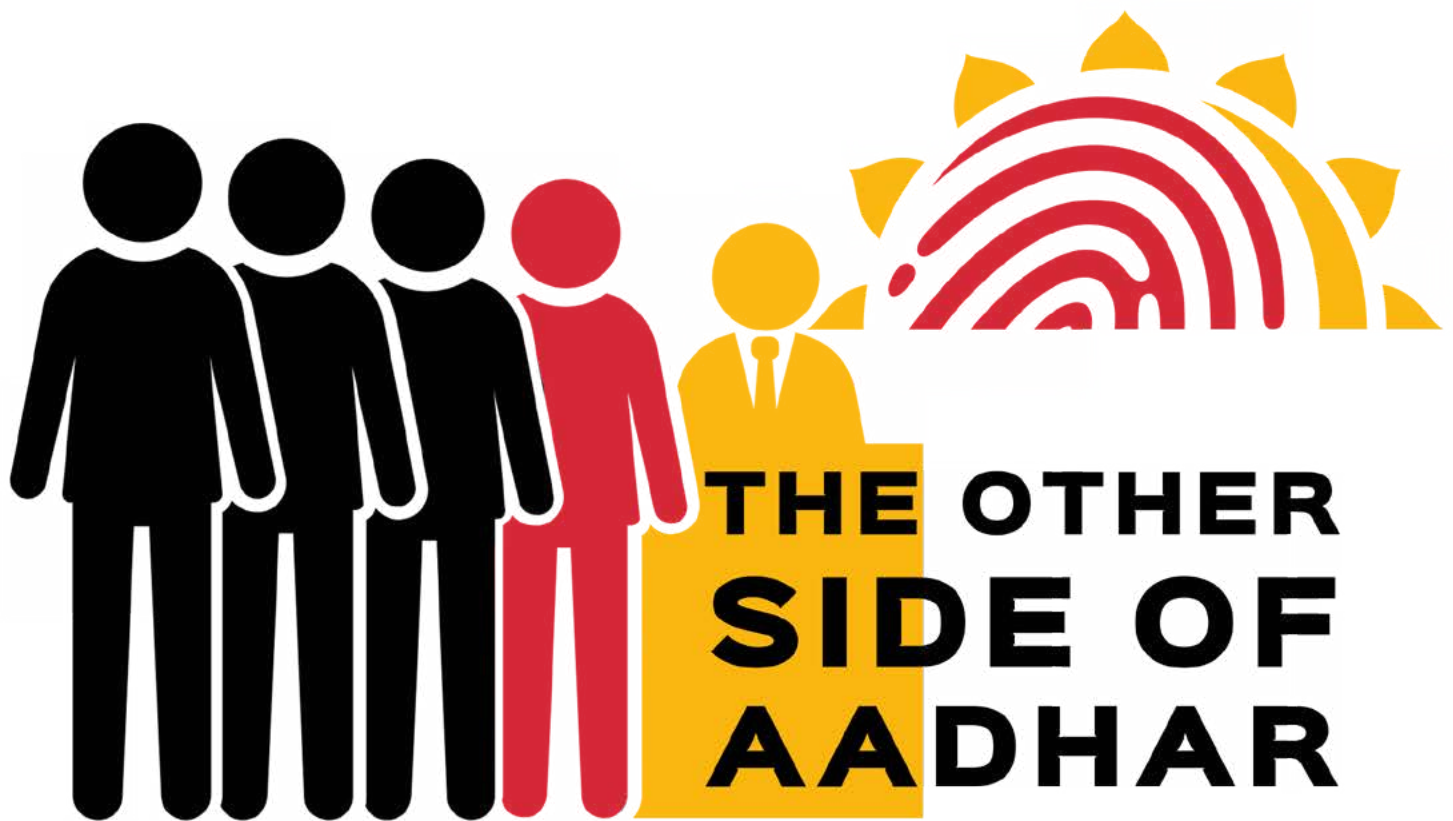
The Supreme Court verdict clearly says that Aadhar is voluntary and not mandatory. But nowadays we have memes floating around social networking sites that Aadhar is voluntary but compulsory.

Aadhar was destined for multiple functions. The problem arose when its purpose was extended from receiving government benefits to establishing identity and permanent residence. In other words, it was a facilitating document for eligible citizens to establish their right to be in India, and by implication, citizenship. This is precisely how it is used by non-citizens - as an additional document, along with the ration card and driving license, for establishing citizenship.

Aadhaar may become the only card in future, replacing all other types of identity cards like voter's ID, PAN card, etc. Finance Minister Arun Jaitley, on why Aadhaar was being made mandatory for I-T returns, said that many people have been found with multiple PAN cards and th at's why the government felt the need to pass the bill.

The two references above by Arun Jaitley and Swapan Dasgupta are contradictory in nature.

While there are many positives that a system like the Aadhaar would have for India, the limitations and flaws should also be kept in mind rather than a forced push for it.

Aadhar is being made mandatory to gain access to many services for which it wasn't originally meant for – income tax returns, mobile phone numbers, and even for education in schools, joint entrance examinations and universities. In a notice issued on March 21, the University Grant Commission has asked all universities in India to include the Aadhaar number on a degree before it is issued to a student.

Knowing the privacy issues and the interlinking of databases, there are many people who haven't got an Aadhar card done. "Beta Aadhaar kab banvaoge?" is the new "Beta shaadi kab karoge?" There are several reasons for that which are explained below:

1. Aadhaar linking with everything under the sun poses a major security risk in data theft and identity fraud. Health data, banking information, etc. could be compromised and the linking of mobile numbers would make it even worse.

This enables governments, private players, criminals and foreign hands to manipulate India & Indians by surveillance, exclusion, biometric id theft & war. India has been a reasonably stable and functioning democratic State for 70 years and most people are in the system. It is a fact that 99.97% people who got Aadhar got it using two other proofs that they already had. So 'giving identity to those without identity' is an excuse.

2. Aadhar database has information which is used for profiling people and also for mass surveillance. Hyderabad police has already used data to do the same, which is major breach of the Right to Privacy. Aadhar uses a centralized database which has biometric information like finger prints, iris scans which is a honeypot of sensitive data vulnerable to exploitation by government and hackers. All cards should never be linked. This is done only in authoritarian states like China and Nazi Germany.

The reasons for connecting dictatorship to the linking of all cards to one database are:

i. Law enforcement agencies do not use biometrics to authenticate and track your whole life. It is used for identity in crimes.

ii. Biometrics are not reliable even in law enforcement identification. After a lot of false convictions, even the USA is trying to change it.

iii. The non-reliable biometrics for authentication in everyday life will be guaranteed to be highly unreliable.

iv. Law enforcement agencies have indeed tried to frame people by planting biometric evidence. Imagine the ability to do that for all.

v. So biometrics were collected only for criminals – because they were people to watch for. Why should the government watch everybody?

Democracy should not let the government become a Police State and collect everyone's biometrics like criminals. Previously, before a database like Aadhar, the State wouldn't know your biometrics so, there was a lower chance of planting evidence. But now the existence of this database can be used to exploit citizens or frame them in false convictions.

Example: Student arrests and Nationalist vs. Patriot debates in India in the past year.

There is also the question about data security and back-up of the databases. India Today had reported "PM Modi's crusade against corruption gets a jolt as CVC's portal crashes, data against corrupt officials deleted." The article mentions that there is absolutely no back-up as data is lost due to portal crashes. These are the digital equivalents of file cabinets catching fire. The same can happen to Aadhar and related databases?

3. The technology and engineering issues related with Aadhar biometrics in rural areas.

Having a mobile connection is not the same as a

working connection. The coverage data has to over-lap and the signal quality matters too. This adds another layer of errors other than biometrics.

The errors that could arise are:

i. Basic finger print failure rate irrespective of conditions (Even perfect conditions).

ii. Scanner error rate. Long use in rugged conditions creating wear and tear that increases possibility of point (i)

iii. Mobile network error rate

iv. No coverage

Fingerprint authentication only works if (i) to (iv) are all working. And when it starts failing, OTP is not an option for most because of (iii). So if OTP comes after 3 hours what use is it? Overlaying areas with low or medium coverage can increase the failure rate for rejects in Public Distribution System (PDS) shops in rural areas. Better coverage equals better acceptance, but India's telecom infrastructure does not match the requirements for this technology.

4. Trying to think of improving the system? No. Let's force it!

An article in Medianama, as a response to Nandan Nilekani's claims on why people are demonizing Aadhar in The Hindu Business Online, was questioned by an engineer.

Using biometrics as an implementation decision made it the worse part. A smart card based system (like Debit/Credit/Prepaid cards) would not have been this bad. The choice of technology used is not working well. An Aadhar card can be forged (using biometrics) to create other government issued identities.

Credit Cards/Debit cards with a PIN have better success rates than biometrics, if all parameters are the same. SCOSTA standard (developed only in India, for Indians) is rugged, enjoys a 100% success rate and is a decentralized authentication system that works without internet access.

It is better to keep UID, fingerprints aside and switch to a Smart Card Operating System Standard for Transport Application (SCOSTA), which is a better system and cost effective. But unfortunately, that is not being done.

The UID looked fine as long as it was not forced down. Why this course to link it with bank accounts, PAN, IT returns? Do we invest all our money into one asset? No. Similarly, it is not advisable to store all data in one database. Biometrics can change depending on one's professions. A manual laborer's finger prints don't remain the same over the years due to aberrations based on their work and then what happens in an accident where eyes are also damaged – does the person cease to exist on the UID database? These will be the people who will need maximum assistance from the government and they will be the people who will be denied assistance too.

No one is in agreement about multiple PAN Cards, etc. being a good thing. But Aadhar is not the
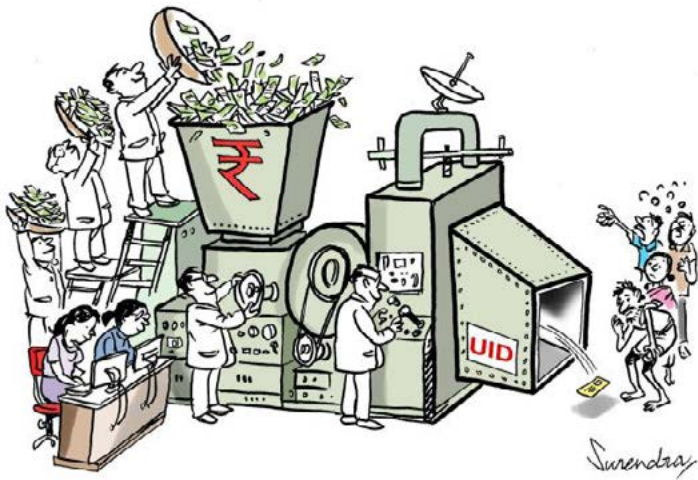

solution. The major problems to understand are:

- If your password gets stolen, you change it. If your credit card number gets stolen, you block it. What do you do when your biometrics get stolen? Get a new pair of eyes or hands?

- The sad thing is that neither UIDAI nor the Government even accepts these problems and are instead making it illegal for people who do not want to give their biometrics to an insecure system. A lot of people compare it to fingerprints during Visa applications, but that is entirely different. One can live without a US/Schengen visa if they don't want to give fingerprints to them. But if one does not want to give it to UIDAI, the only solution is to leave the country, or get labeled as an anti-national?

5. How does a single id or linked databases cause dictatorship? It can be explained as -

Incidents like the communal riots of 1984 and 2002 can work in a different way with such a system in place. The Aadhar database of target individuals or groups can be picked out, like fishes out of water. No one will be able to help them because buying everything will need Aadhar. Everything cashless or at least Aadhar controlled containers like today's wa-

ter dispensers would mean that you won't even have access to buy water. Exclusion will make one helpless because systems would not allow helping them. They will look at people apathetically, just like in the ATM line, people look at people who died in the queues. Because what would be the point of empathy when they can't help and they could be next anyway.

6. Silence of the media on the Finance Bill

The media failed to report that the Finance Bill had been passed. The silence in mainstream media about it was deafening. Does passing of the bill override SC judgments? Can the Parliament create laws that can overrule Supreme Court? There is no answer to this yet.

The Aadhar Act takes away all powers from citizens to complain about Aadhar to any legal or judiciary authorities. Only UIDAI can take complaints and decide whether it wants to honor it. There is zero accountability. The recent rules make it even worse. The pointers mentioned in File/ Notification No. 13012/64/2016/ Legal/UIDAI (No. 2 of 2016), Page 33, Chapter VI : 27 (b) (iv); 28 (f); 30 (1), can be concluded as follows:

Aadhar numbers can be deactivated by the UIDAI at any time and on any basis as deemed fit by the Authority. Aadhar numbers can be cancelled by UIDAI at any time and on any basis if it deems the enrolment as appearing to be fraudulent. UIDAI is under no obligation to provide any notification to an Aadhar holder prior to Aadhar deactivation or cancellation. The Aadhar holder will only be notified after deactivation or cancellation has taken place 'through means deemed fit' by UIDAI. Any complaint in respect of Aadhar cancellation or deactivation by the UIDAI can only be submitted to, and adjudicated by the UIDAI.

The government keeps trying to compare Aadhar to Social Security Number (SSN) in United States.

However the SSN is for specific-use, and is non-biometric, non-mandatory. It is not a seed of the private industry and it is revocable in case of ID theft. Unlike the US Social Security Number, Aadhaar is being used as an identifier to link databases, which makes it easy for government officials to gain access to personal user information, such as bank records, education data, health records, and for surveillance of phone calls and data usage. Until Aadhaar, this data was not linked, but as we are aware, schools are now mandating Aadhaar numbers, banks are pushing customers to get one and the SC has asked the government to link Aadhaar to mobile numbers.

Then we got the overrated response "You can share your information with Google but not with the Government." It sounded like a new "You can stand in line at a cinema hall but not outside the ATM."

On a lighter note, the cows in India also have by now or were supposed to have unique ids. In 2015, there was a report in the Indian Express on Haryana cows to get UIDAI-like numbers. Each cow will have a 12-digit unique identification number and an ID card will be fixed as tags around its neck.

Aparna Subramanian

THE EMERGING TREND OF SOCIAL MEDIA STORIES

Facebook is the latest social media app to have imbibed the "Stories" feature onto its mobile app Messenger. This lets people post pictures and videos that disappear after 24 hours. "Snap Inc. shares went 3% down" in the pre-market denting its rise in the earlier day with this news.

The stories feature lets users add pictures and videos in chronological order as a story for friends to view. This feature was pioneered by Snapchat owned by Snap Inc. - a camera company. A Quora user posted this answer to a question, 'What is Snapchat and how it is different from Instagram?'

"Snapchat is a messaging social media network that launched in September of 2011; it didn't really blow up until 2014. You can take photos/short videos and send them to your friends. Depending on your choice, your friends can only see the photo/video for an x amount of time. When taking photos or filming a video, you can tap on your face, or someone else's face and you can have cool, colorful filters, such as the infamous Dog Filter. Snapchat's Dog Filter allows you to become a dog by placing virtual dog ears and nose on your head and face, and if you open your mouth, a virtual dog tongue comes out of your mouth and makes a Slllrrrrppp noise. You can submit your photos and videos to your 'Story' as well, where all your friends can see it. There is a discover section that allows you to watch stories from other media networks."

Snapchat is one of the most popular social media apps in today's time because it is different. It has changed how people interact with one another. With social media giants like Facebook dominating the social media space, Snapchat has managed to hold its own and become a sort of rage among youngsters and young adults. Users chat with their friends using photos and videos up to 10 seconds. The trick here is that the photos and videos disappear in 10 seconds and get destroyed after the recipient has seen it. This (Snapchat's disappearing content feature) is 'holy' in today's times when every other social media app keeps your content online unless you delete it yourself. After Snapchat's massive popularity and success, they gave users their own news feed in the form of stories. In stories users can post photos, videos, texts, doodles in chronological order as a mini clip which can be viewed by their friends and this stays online for 24 hours before disappearing. "Influential tech and internet companies have spent the better part of four years trying to emulate Snapchat."

It is not news that Facebook, the social media giant, has been pulling up features and apps based on Snapchat. "In late 2012, Facebook launched Poke, an almost exact clone of Snapchat that unsurprisingly failed, and then in 2013, it tried to straight up buy Snapchat for a whopping $3 billion. Snapchat turned down that offer, spurring a tech chase for the ages." After this came Slingshot in 2014 which apart from being exactly like Snapchat had one distinguishing feature. To be able to view a message the user had to send a message back. Needless to say this didn't last very long and Facebook removed this feature and then a year later the app was dumped. Facebook

ripped off many of Snapchat's features before ripping off their most important and madly popular 'stories' feature. Facebook had disappearing posts and messages in Messenger, swipe through filters and face changing filters which it got after acquiring MSQRD, a face swapping app. Messenger had codes that could be scanned and dashes around profile pictures which could be scanned in order to let you add a person. This is exactly like the Snapcodes used by Snapchat.

"Microsoft MSFT also has a Snapchat clone on the market called WindUp, which lets users share photos and videos, as well as text and audio snippets. You can set a time limit for your friends to view messages before they expire, or can stick to a traditional view limit. WindUp is still available in Microsoft's app store."

Line Messenger, the Japanese messaging app has some Snapchat like features after its update in 2014. Users could send hidden photos or messages to their friends which wouldn't be displayed until clicked on and then it would disappear after the time set that the initial sender had set.

Facebook, rather dramatically, has added the stories feature four times in the past nine months to its various other apps. First it added it to Instagram last August and seeing 150 million users use it daily prompted them to put it on other platforms owned by them. Whatsapp got its own stories feed in February this year and the following month stories arrived on Facebook's own messenger and app. It seeks to cash in on the popularity of the format in a bid to keep people active on its own platforms and not toggle over to Snapchat. Facebook is calling its version stories too and is not shying away from comparison.

"The way people create content is changing to be from text to photos and videos," Connor Hayes, product manager for Facebook stories, told The Verge. He added, "this is in turn changing the way they're sharing with one another and interacting online ... something that Snapchat has really pioneered. Stories has become a format for people to share and consume immersive video and photo across all social apps, and it really differs for them based on the network they have or the way that they use a certain app."

He also believes stories will let users post photos and videos which don't make the cut for the news feed without necessarily hampering the use of news feeds.

On the outset it might seem Facebook is blatantly copying Snapchat's features but if the statement from Mr. Hayes is to be believed, then this is the new way to communicate and they are simply embracing the new format. Snapchat has almost half the number of users compared to Facebook owned Instagram's 300 Million. Facebook itself has 1.23 billion daily active users. Right now, in terms of pure number of users, Snapchat cannot compete with Facebook. But Facebook sees the opportunity in Snapchat's user base which has a lot more number of youngsters involved. The stories feature is a hit on Instagram but the same cannot be said for the feature on Whatsapp and Facebook and Messenger. Initial usage stats show very few people using it. People don't need stories in five apps - they don't have the time to put the same story on five different apps that basically serve the user.

So, the emerging trend of stories can be viewed as Facebook's defense strategy against its only competitor at the moment - Snapchat. Facebook's fear is quite evident but it chould focus on giving its core services their own unique identity. That's what made Facebook what it is today and that has also led to the success of Snapchat. While copying can be seen as a form of flattery, but for the tech world it just means they have run out of novel ideas. Stories are overdone now, yes! But they are here to stay.

Debjyoti Das

CLASS OF 2018

ASHISH ABHALE
abhaleashish756@gmail.com

KARANKUMAR DESHMUKH
kkdeshmukh10@gmail. com

PAYAL AGARWAL
payalagarwal71@gmail.com

DNYANESHWAR DEVKAR
ddhyanu@gmail.com

THOMAS ANTONY
thomasantonyopraem@gmail.com

GANESH DUKARE
ganesh.n.dukare@gmail.com

PIYUSHA AWACHAR
piyu.awachar17@gmail.com

PRATIK INGALE
pratik.ingale1993@gmail.com

GANESH BADGUDE
badgude@gmail.com

SHITAL JAGTAP
shital.jagtap84@gmail.com

NEHA BARGAJE
neha.bargaje21@gmail.com

MUDGHA JOSHI
mjjmugdha3@gmail.com

SHAIVI CHAPALGAONKAR
cshaivi@gmail.com

GAURAV KADWE
kadwegaurav@gmail.com

DINESH CHAPTE
dineshchapte11@gmail.com

PRABODH KAMBLE
prabodhkamble5@gmail.com

DEBJYOTI DAS
debjyoti.das.006@gmail.com

AYUSHI KAMBOJ
ayushikamboj56@gmail.com

AKASH DAUNDE
doundeakash1@gmail.com

SHREYA KATKAR
shreyakatkar@gmail.com

ANKUSH KERIPALE	**DHANASHREE PATIL**
ankskeri@gmail.com	dhanashreepatil52@gmail.com
DIVYA KONTAM	**YASHWANT PATIL**
divya.r.kontam@gmail.com	yashwantpatil94@gmail.com
SHRINIVAS KULKARNI	**GANESH PUND**
kedark436@gmail.com	ganesh.pund68@gmail.com
SHREYAS MANDHARE	**DANIEL RAGHU**
shreyas10st@gmail.com	danielraghu94@gmail.com
SUMEDH MARATHE	**SAURABH SHAMRAJ**
sumedhmarathe1717@gmail.com	saurabh.shamraj@gmail.com
VINAY MHASKE	**ASHUTOSH SHILEDAR**
vinaymhaske03@gmail.com	shiledar.ashutosh@gmail.com
PRASHANT MORE	**APARNA SUBRAMANIAN**
prashantmore209@gmail.com	aparna.subramanian@gmail.com
NAWWAR ALSOUDANI	**VINAYAK SUKALE**
nawwar_alsoudani@hotmail.com	uvsukale@gmail.com
MAYUR PANCHAL	**MILIND VISPUTE**
ustaadmayur.panchal11@gmail.com	vispute121@gmail.com
CHITTARANJAN PANDHARE	**NIKITA WAGH**
pandharechittaranjan5@gmail.com	nikita2094.wgh@gmail.com
AKHILESH PATIL	**SHUBHANGI WAGHMARE**
akhilesh.a.patil@gmail.com	shubhangiw70@gmail.com

In a land far far away, there was an institution which imparted knowledge and wisdom to the entire animal kingdom. This institution had a long standing history. However, in the recent years, the institution had fallen into the hands of the corrupt and the unjust. They refused to impart their knowledge to all the animals and treated them unfairly and unjustly. One day the animals, under the guidance of an old and wise owl, decide to usurp control from the hands of the current administration. They succeed and overthrew them. The owl now takes over the administration, changes the institution into a farm and creates a post for himself known as the Wise Canceller (WC). He cancels out all the unjust rules and regulations of the older administration, thus setting up a new one.
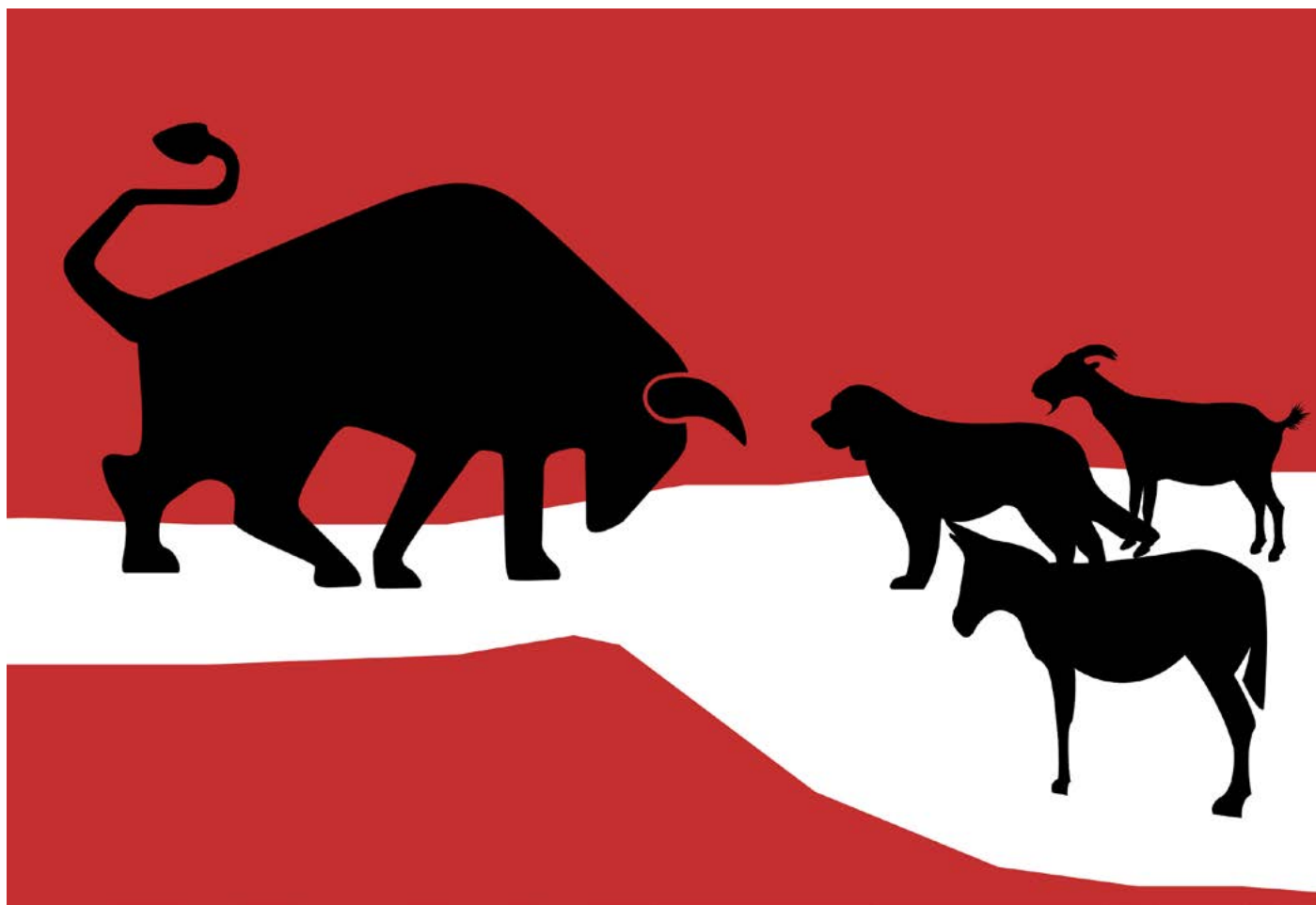
They realize after some time that due to the rebellion, the animals were scared of studying there. The WC is crestfallen with this information as it was for equality that he had rebelled. He panics and calls for a meeting of his farm managers, requesting them to come up with ideas to redeem the farm to its former glory. Someone suggests to invite the animals for a tour of their farm. The WC scraps this idea fearing that the animals would think this to be a trap set up for them. Another one comes up with an idea to make a video with the WC in Shoot in Mid Shot farm. This idea is also scrapped by the WC. After a lot of thinking, a raven tells the WC about a land at the end of their farm; and on this land grows a plant, a plant that grows special books, he tells everyone. This plant if provided with fertilizers from all small farms of the institution, it would result in a special book. This special book would contain pictures and words that would return the institution to its former glory. The raven, however, warns them that it is a difficult journey which would require the utmost patience. The WC approves this idea without asking his managers. Seeing this, they have no choice but to nod their heads and wag their tails in agreement.

Now the question arises, who would take up this daunting journey? All the managers refuse to spare their labourers giving one excuse after another. Finally, after seeing this chaos, a poverty stricken donkey decides to take up this task. He also requests the WC for his two travel companions, a dog and a goat to accompany on his journey. They get clear instructions to collect powerful fertilizers from all the farms and reach the plant before the harvest season is over, then and only then would their journey be successful.

The three of them set off on their journey. The first farm they reach is called anthropology. They come to know that this farm would give them a fertilizer of their ancient and long forgotten culture. Excited to learn about their culture they go towards the museum. To their dismay they find it locked. The three of them see the curator of the museum, a bear, sleeping under the shade of a tree. The donkey goes up to him to wake him up. The bear, half asleep, sends them away. The goat and the dog also try to wake him up. The bear wakes up in anger and chases them away. Fearful for their lives, they spend their night on a farm adjacent this farm. The next morning they go to see the bear again. They explain that they were sent from the wise, old owl to collect the special fertilizer for the book. They bear listens to them quietly, but refuses stating that he has to start eating the food sent by his wife. He asks them to come again that evening. When they return, he grunts in frustration and hands over the fertilizer. The three of them now realize that they are a day late on their journey.

Then the next farm they go to is the zoology farm which tried to teach how ani-

malism will be practiced for this newly formed reign of animals. The manager of this farm turns out to be a stern bull; the only one in the whole university farm who denies his support to any of the new, progressive and all-encompassing ideas. The three of them reach his farm in the afternoon - his lunch time. He denies every possibility of meeting them. Three days they spend on that farm collecting data from the unhelping, erratic and inefficient administration. Exhausted, dejected and unsuccessful in collecting the fertilizers they leave the farm.

The next place the team visits is The Invincible Maze; it was designed to sustain the corrupt and the feudal system in disguise where they propagated the ideas of so called equality. They remember what the WC had told them - the maze contains four main farms in four corners which had the most important fertilizers - the fertilizers of economics, history, political science and sociology. The three of them decide to split up in order to cover three farms and they decide to meet up at the farm of economics. After facing hardships like falling into traps, cages and facing deadly hounds, they arrive at the farm of economics after three days of fatigue but nonetheless successful with the fertilizers from the respective farms. Triumphantly they move on to the economics farm. The animals at this farm are very cooperative as it is headed by

the old, wise owl's elder brother named Republic.

After they exit the maze, they reach the last farm where they had to collect the fertilizer of the intellects from the farm of libraries. The cow who is in charge of the farm, acts as if the library farm was not a part of the larger farm. The team asks her for additional information about the library farm. She states, that the farm of libraries has no affiliation to their farm and that they are independent. She behaves as if the library farm is the only productive and intellectually fertile ground in the whole vicinity of the farm. After a whole lot of requesting and convincing the cow, she recedes and gives them the fertilizer for the plant.

The donkey, dog and the goat now near the mystic land. They hurry towards the plant with all the energy they can muster. They run and run but find the plant breathing its last. They hurriedly take off their bags and start emptying the fertilizers near the plant. After watering the plant, they stand around it with the hope that their journey would bear some fruit.

Shaivi Chapalgaonkar
Prashant More

The terrorist attacks at Pathankot Air Force base, Punjab on the 2nd of January to the 5th of January, had its share of after effects on the media. The citizens of the country mourned the death of the martyrs while witnessing every bit of the news on their TV sets. National Delhi Television (NDTV) channel too broadcast the coverage of the location and the attack. But an inter-ministerial committee formed by the Ministry of Information and Broadcasting objected to the coverage of NDTV India on sensitive incidents like the terrorist attacks. The committee subsequently decided to ban the broadcast of the channel for 24 hours, and sent them a show cause notice on 7th November 2016. The notice was served to NDTV India under the programme code, and a list of broadcast rules made by the Union government as per the Cable Television Networks (Regulation) Act of 1995, amended in 2015 to prohibit "live coverage of any anti-terrorist operation by security force, till such operation concludes."

The reason for the ban as stated by the panel was that NDTV India had broadcast certain confidential information about the fighter planes and weapons at the airbase. It was also alleged that this information could have been of use to the terrorists, in planning and to cause further damage in the attacks, thereby threatening National security. The broadcast allegedly revealed information about the Pathankot airbase which contained MIG fighter jets, rocket launchers, mortars, helicopters and fuel tanks. It had schools and residential areas. The notice argued that this information could be "used by the terrorists themselves or their handlers".

In the history of Indian broadcasting media, this ban was the first of its kind. The channel in question, NDTV India condemned the ban, and in its defence stated that other print and electronic media had published similar information on the attacks. Editor Ravish Kumar expressed concern over the independence of the press and said that freedom of expression had been attacked.

Later, NDTV issued a statement examining all options, "After the dark days of the emergency when the press was fettered, it is extraordinary that NDTV is being proceeded against in this manner."

The Editors guild strongly opposed this decision and demanded that the panel revoke the ban decision. This issue immediately caught political eyeballs and comments and responses started to pour in. The opposition parties attacked the ruling government for making this decision. Atul Anjan, politician from Communist Party of India (CPI) stated that BJP had opposed emergency in 1974 and that are imposing a new kind of emergency by banning a news channel. Raul Gandhi, the Vice President of the Indian National Congress expressed this step as shocking and unprecendented, and that Modi's India was all about detaining opposition leaders and blocking out news channels. Mamata Banerjee, the chief miniser of West Bengal compared this ban with an Emergency like attitude of the government, and that other provisions against the channel could have been made. Ahmad Patel (Advisor to Sonia Gandhi, Chairperson of United Progressive Alliance), said that the ban smacks of authoritarianism and intimidation.

While everyone was trying to criticise the ruling

government party, the Bharatiya Janata Party (BJP), their spokespersons and leaders defended the decision that the Government had no active role in the ban decision. It was a decision of the inter-ministerial Committee. Arvind Kejrival, Chief Minister of New Delhi, from Aam Aadmi Party (AAP) and Digvijay Singh of Indian National Congress appealed to the News Media that all news channels should go off air for a day in protest. The Hindu (newspaper) editorial blog heading the next day was, "Its not just about national security but goes beyond".

The Committee explained and rejected all the accusations by the Non-BJP forces and Media houses, and that the actions were taken as per the law referring to the 1995 Cable Television Network Regulation Act.

The Union government's action was based on Rule 6(1) of the Programme Code which states: ''No programme should be carried in the cable services which contains live coverage of any anti-terrorist operation by security forces, wherein media coverage shall be restricted to periodic briefings by an officer designated by the appropriate Government, till such operation concludes." This provision was added in 2015, when the ministry also sent out advisories to channels to comply by the rule, addressing some of the concerns about TV coverage of terror attacks that began with the Mumbai attacks in 2008.

Our views

The ban on a newspaper or news channel is a serious issue, as they are an integral part of any media house, and the media is considered to be the fourth pillar of democracy. The government should have been dealt with it sensitively along with a fair view as similar news was being repo rted by other newspapers as well as being broadcast by other channels.

The NDTV reply listed several examples such as:
On January 3, The Indian Express carried an IANS report that revealed the presence of "MIG-21 fighter bison jets, MI-35 attack helicopters, missiles and other critical assets" at the airbase. The next morning, the paper's print edition reported similar details.

A report published in The Times of India on January 3 mentioned surface-to-air missiles and surveillance radars.

On January 4, citing an army brigadier, The Hindustan Times reported that two terrorists were "holed up in a double-storeyed building which is a living accommodation of air force personnel".

The channel cites extensively from the briefing to make the case that the location of the terrorists was made public by the army.

The NDTV reply points out that other news channels had reported similar details.

On January 4, around the same time as the

NDTV telecast, a reporter on News 24 revealed that the army was going to use JCB machines to attack the building where the terrorists were holed up. ABP News reported on January 2 that two terrorists were hiding and were being prevented from getting close to the fighter planes. A reporter on Aaj Tak said the terrorists had not managed to access the technical and residential areas in the airbase.

It was shocking to know that only NDTV was targeted. Doubts and questions arose about whether the action against NDTV by the government was revenge for a past deed. It would have been logical for the government to have served a warning letter and sought out an apology letter from NDTV India in return, which would have dismissed the issue. The way they went about it raises questions that remain unanswered. It is also shocking that other media houses did not aggressively oppose the ban and support the cause. It was rightly said by Sanjay Jha that "the NDTV ban is symptomatic of the dangers ahead."

The ban statement is a classic case of a government's abuse of power. The government denied it stating that the decision was taken by inter-ministerial committee, and that there was no political agenda behind the ban.

The information and content broadcasted by NDTV India was similar to that of other news channels. The BJP used government machinery to target NDTV. In the whole event, the credibility of NDTV and other news channels has been affected. NDTV India is well known for their unbiased reporting and its viewership was built on the 'trust' of audiences. Due to this ban and the subsequent claims by the G overnment, an 'anti-national' image of the channel was created. This affected NDTV and other channels creating a negative impact amongst the people about the media.

The media should always stand behind the truth and it should be voice of common people. In emergency cases like this where the media is attacked, it has to be carefully seen that obligations to maintain peace in the society are followed. They have to be more stringent and careful about their own standards of journalism.

The media should be aware of their reporting as it is an important part of a democracy. The government should not violate the freedom of the media and It cannot stop the media from revealing the truth.

The government declaring a ban on a news channel sets a dangerous precedent that must be avoided as it violates Article 19 that implies the Freedom of Press.

Media is the fourth pillar of democracy and it should be free from any political interference and even if it an issue of national security the decision should be made by the court. There should not be any personal or political agenda or conflict behind it.

What is unfortunate is that, amongst all this ruckus the issue of National security remains side-lined with the ban on NDTV grabbing the spotlight, yet again.

Mayur Panchal
Sumedh Marathe
Nikita Wagh
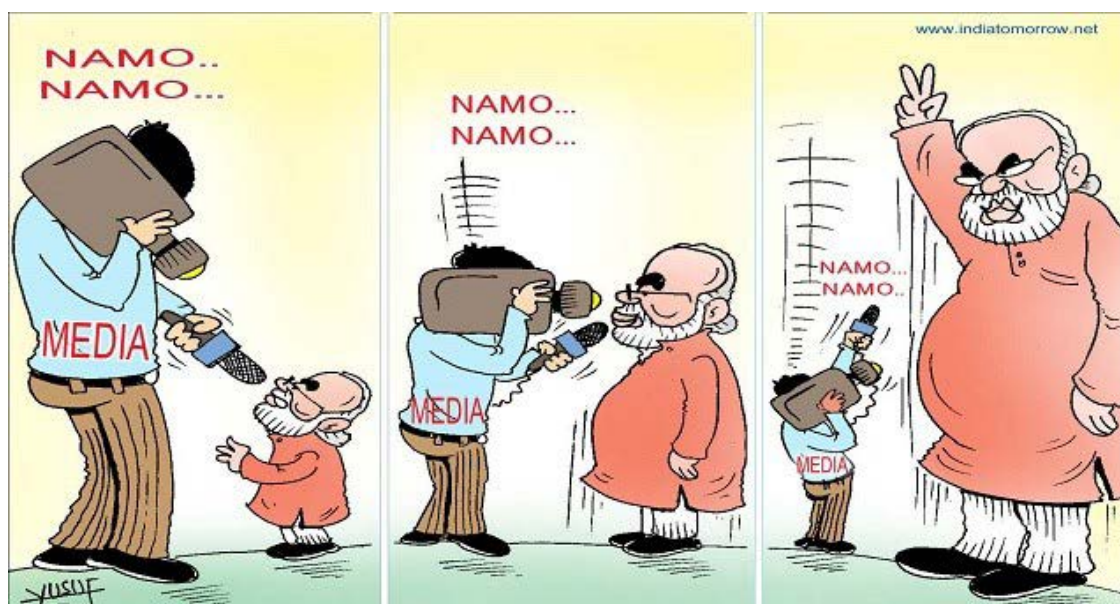
POSTMODERN CONTEMPORARY

Ashish Abhale
Saurabh Shamraj

THEATRE IN PUNE

After the post-modern philosophy originated in Europe, the main features of post modernism were about sceptical, critical interpretation of culture, linguistics, art and many more forms. Similar influences of post modernistic thoughts was seen in theatre. Post modernism puts forward questions, rather than providing the audience with direct answers. There are various techniques for post-modernist creation of theatre. As mentioned above, scepticism was part of the post-modern philosophy which was also absorbed by the theatre. When theatre was going through modernism, a utopian dream of society and its various elements came forth with it. Modernism was highly structural in nature. But with the advent of post-modernism, the characters from the theatre were more fragmented and began questioning reality itself. The attitude of deconstruction towards texts was implemented as post-modernism came into being. One of its traits was to to walk along with the individualist philosophies with reasons, rather than to simply follow it. This did not bring upon the burden of having two sides, either right or wrong. It went beyond. It gave the freedom to play along with the infinite possibilities and let them breathe. Post-modernism was against 'essentialist' and 'totalization'. Post-modernism takes a great joy in asymmetry.

Pune has always been a home for eccentric theatre. Experiments in theatre take place constantly and consistently. From intercollegiate competitions to professional experimental theatre, new narratives are constructed and accepted by the niche audience. The same narratives are later deconstructed, questioned and reconstructed. It is symbolic of the theatre culture of Pune. A lot of theatre is performed in the city which gives space for these experiments. Talking about post-modern theatre, it is more of a philosophy with which the creator creates a narrative. Maybe it curbs impulses of many of us to categorise, as subjectivity is rendered to it. Also post modernism was a thought of society, a thought which society carried along with it, as masses and as groups. So a protagonist (and not a 'HERO') which belongs to this society and interpretations of his inner psyche weaved in a non-simulated narrative can be post-modernist in nature.

We see the exploration of various possible narratives, with many young theatre directors and writers getting influenced by post-modernism. The definitions of narrative itself is questioned and re-thought. Dharmakirti Sumant, (Sahitya Akademi Youth Award Winner) who is a well-known theatre and screen writer in Pune came up with his own new and unique construction of narratives - a new language in itself. A language which reflects today's fragmented world full of hedonistic attitudes. The plays (especially 'Binkamache Sanvad') are not linear nor do they have any kind of unfolding progression but rather create humour from experience. Audiences laugh through the show, walk out and then realise that their lives were scanned, which they had just seen clearly are gags of comedy. More than stories, it is about experiencing the wholeness of absurd and funny lives in a post-modern society through a broken narrative. His troupe Natak Company is a Pune based theatre group and is constantly engaged in experimental theatre showing various investigations into narratives with hints of post modernist theatre. One of Natak Company's plays, Binkaamache Sanvad as mentioned above and written by Dharmakirti Sumant was critical and to some extent a commercial success. Dharmakirti and Alok Rajawade (director) get over the hangover of grand narratives and choose to break narratives at various points. The play talks about the incessant exchange and consumption of mobile messages and the creation of new identities due to WhatsApp. It also talks about the ideal-less-ness of current people as well as the corruption of morality, language, ideologies and opinions through

its interesting and uneven treatment of play.

Alok Rajwade said "The play has that randomness because our lives are also random. A major focus of experimental plays is to understand life and how we go through it. Dharmakirti wrote this play according to the phase he was going through, because of that focus. The play is about the information overload, of all kinds including jokes, that we are experiencing these days, the contradiction of ideas in our own minds, and the meaninglessness that language has acquired due to its misuse. The writing of this play was sort of like undergoing a narco-analysis test. Dharmya (Dharmakirti) just kept writing. He used to say 'Even I don't know what shape this play is going to take.' Generally, a play takes a shape, you know, that this is where the climax will begin, or some other points. There was nothing of that sort taken into account. It was written as it flowed without any inhibition."

Natak Company shaped numerous plays that have a vignette of post modernistic theatre or at least an inspection into post modern society. It includes plays like 'Gele 21 varsha', 'Natak nako', 'Shiivcharitra ani ek', and many more. 'Gele 21 varsha' is as chaotic as 'Binkaamache sanva'd'. It talks about the feelings of a 21 year old guy who talks about his life. It breaks the fourth wall and does not just talk to its audience but also to their inner repressed selves. The whole play can be termed as 'deconstructions' of various definitions by which the youth is surrounded. The 21 year old protagonist swallows up all the world around him with obscenity and disbelief which turns him into a cynic and he finally goes round the bend. It also talks about the influence of media wherein a character portraying Raghu (Host of popular MTV show, Roadies) intrudes into the personal space of the lead protagonist by entering his toilet, which is as obvious as the penetration of the media into our private spaces and psychology. Another play which talks about deconstruction of history with respect to Shivaji Maharaj is 'shivcharitra ani ek.' This play is written by 2 writers in 2 parts and they both independently state different perspectives towards history.

The set itself is an essential element of the narrative and traditionally that carries symbolic value which either supports the narrative or elevates the character. In contemporary theatre in Pune, there is a wide range of divergence in the use of space. Many

of the plays happen anytime anywhere for their use of space and position of a character within that space and not on objects which it relies on for completion of the thought involved. Perhaps that helps to deliver the character with certain incompletion but that is the way we see ourselves in mirrors today (noticing it or acknowledging it is altogether a different topic of discussion). On the contrary many of them use high symbolic settings of space with symbolic objects around. Characters' interaction with the environment is highly volatile and anarchistic. The complete disruption of narrative and destruction of space in 'Geli 21 varsha' is an interesting example of space used economically and in a relevant manner, rather than grand and beautifully constructed sets.

A peculiar post-modernistic feature of many art forms was convergence of other media into it. The intrusion into theatre wasn't just craft and technology but also in the way stories are told. Sub-tler dialogues are being used rather than loud ones which were used in ample amounts previously. In terms of technology, the use of a projector and audio-visual text is now a common phenomenon.

In recent times in Pune, the theatre audiences are attracted towards contemporary experimental, post-modernistic theatre. A major chunk of people experimenting with this are young theatre amateurs. Except for a few niche groups of theatre professionals, every other theatre is still working with the modernist way. Experimental theatre carries certain kinds of absurdity and is not very easy to comprehend without certain sensibilities. Maybe this keeps audiences away and the number of experiments fewer or maybe it is just that we still want to cling on anything but reality around.

Saurabh Shamraj
Ashish Abhale

Sunday 23 April | 4:30 pm & 7 pm
Sitara Studio, Parel

„PSYCHE", LOGY OF SOCIAL MEDIA THE

> *"We become what we behold. We shape our tools and then our tools shape us."*
> *- Marshall McLuhan*

The past decade has seen a profound change in the way people communicate and interact with each other. This is the age of technology, the Internet and of social media. Social media has helped people transcend the geographical as well as ideological boundaries and come together on one single virtual platform. Facebook being a popular social media network gained its popularity in a short period of time, setting a concrete foundation for other social media platforms in the years to follow. These social media sites have been consistent in holding the users' attention throughout. Since Globalization, the Indian culture is constantly altered and influenced by the west through various medium and social media is one of the significant media that holds the major share for the change. Its demand increases day by day and the technology too facilitates the demand. An astounding 80% of Indian youth spend their time on social media platforms. There were 62 million social media users in urban India by 2012.

Apart from the usual use of social networking sites, like Facebook, Linked In, Twitter, Instagram, a majority of youth use these platforms to voice their concerns. As we have already shifted from modernism to post-modernism, our generation tend to express their scepticism towards modernism through this newly established yet concrete platform. A lot of people happened to be present on this platform with whom this scepticism can be turned into valued theories of agreement or disagreement on various fronts. Of course, the overuse has definitely pushed us gradually into a sphere which encompasses all the negative aspects of social media. Kraut, in one of his studies done in 1998, says that "Internet, in general, creates an impact on an individual's social life, in the sense, that it drastically reduces the extent of the individual's touch to reality as compared to his virtual 'social' life". According to that particular study, an individual's interaction with his family and friend circle was inversely proportional to the time spent on Internet. India which has always been a "joint family" culture, was affected to a greater degree as compared to the West. The digital divide and generation gap, both, over the years, have increased the differences between the current generation and the previous, leading to increased conflicts. In spite of these conflicts, we, as a country have always tried to live together in harmony and peace. However, somewhere, owing to social media, this harmonious nature has been affected among the social media platforms where people are able to express themselves.

Individualism, a Western concept, which rejects the notion of a collectivist culture, is being introduced in the Indian culture. It is actually helping people to discover themselves as individuals and gives them the freedom to shape their lives accordingly. Wherein previously, we were dominated too much by our collectivist culture and were losing our individuality in the process. Although individualism is being introduced here, we are not really aware of how it is to be done. We tend to seek help from social media which gives us a sense of empowerment something which we have not always been able to do in our collectivist culture.

A lot of stereotypes exist through various media - both traditional as well as new. The youth are trying to maintain these stereotypes in the process of shaping their personality to fit in, by losing their individuality. For instance, not being "in a relationship" is a scary picture for the youth on social media since their desired image is actually dependent on their relationship status. This phenomenon is not something that was established on purpose, but has slowly evolved as a prerequisite for social acceptance. Low self-esteem is another factor observed in teenagers and early adults due to a lack of social acceptance through these social networking sites. On the other hand, people also portray dual personality traits by portraying a version of them on social media which they might not have traits of in reality. FOMO - the 'Fear Of Missing Out' also plays a role in this, where people want to try out everything and that creates a longing in their mind. This FOMO is been created by the social networking sites as the users don't want to miss out on anything or want to try everything that is available on this plat-

form. We feel the need to try out every trend and tell people about how we have successfully tried it out. We become narcissistic and self-obsessed as we obsessively keep track of our every activity. We try to portray ourselves as happy and perfect, and strive to keep up that image. This discrepancy between the social media image and the real face of our lives sometimes become too much for us to handle. There is a constant need to keep track of our image on social media which creates pressure on us. The next part comes when these people again go to the internet to deal with these issues, many of which get mislead and are attracted to a variety of "solutions" like substance abuse or alcohol abuse.

Some find this "shying away from reality" favourable to them as they need not get emotionally involved with the person in front of them in the virtual world and still portray that they empathize with them. In a way, they get a chance to experience a unique set of emotions, negative as well as positive, which they might not be able to handle in reality. It attracts them because they get a chance to experience a complex set of emotions of which in the real world, they are not ready to bear the repercussions of. A major problem which people in relationship faces nowadays, is the control both of them try to exert on the "public" image through the social networking sites. The entire discussion, for example, of whether a person should post on their Facebook page, that he or she is committed. It props up an insecurity in the mind of their spouses of whether their partners are ashamed of them, or worse,

whether they are committed to another person and do not want that person to now about this particular relationship! However, not all relationships are about that; some of them also tend to seek "attachment" from the people they meet online as part of their requirement to survive as a man and as a social being. A research says, that a majority of adolescents nowadays seek to raise their self-esteem by just viewing their profiles on Facebook. The likes and comments on their posts actually give them a sense of being capable of achieving something in their life. Absurd as these explanations sound, this is the reality nowadays. This obsession or "addiction" with the social

media image is leading to an Internet addiction.

Ironically, these social networking sites have various articles on how not to let social media affect our relationships. Half of them, however, cleverly suggest you to hide certain things from your spouse on social media so that it will not affect the relationship! So much for the well-wishing social media says it does for us. Running away from the emotions are making our minds lethargic, which is dangerous for the existence of mankind; for it is the unimaginable intelligence which is the unique feature of human. It is that greed, in a way, that keeps bringing us closer to the real world; whereas after a certain point we lose the ability to differentiate between both the real world and the virtual world. The various responses we keep getting on social media unconsciously tap into the various arenas of human emotions. For instance, whenever a certain picture of ours is "liked" and being commented on by a lot of our "friends" on Facebook, triggers a sense of confidence in us as we feel good about ourselves because of the social acceptance we think we are getting on Facebook. However, the problem arises when these senses slowly begin to overpower us after a certain period. The problem becomes worse when we don't get the expected response and "social acceptance" on the social media sites which disturbs us on a certain level. This disturbance leads to restlessness and slowly to anxiety and then frustration. This process is like slow poison, we do not necessarily realize that this is a problem unless it starts eating us up from the inside. On the other hand we are developing a passive-aggressive attitude. We are too lazy to make any person feel special beyond social media. This is exactly what we lack: the understanding of how to make relationships sustainable in the real world, especially when love, attachment and affection has always been a very important part of the human experience. While we might have thousands of friends on social media, what we fail to understand is that social media helps us to find different relationships, but all of them remain superficial. We fail to understand the depth of every relationship since we fail to transcend physical distances in terms of interactions and even something which might seem as miniscule as touch, but plays a major role in the foundation withholding any relationship.

Mental health is that branch of health which is the most ignored at present. The stigma attached to mental illness in India continues to view the promotion and discussion of mental health as taboo. Hence, these issues remain the least addressed while on the other hand their ill-effects continue to spread widely in the generation "X" youth. Why does this happen? According to the theory of social interaction in terms of emotional involvement, humans prefer interacting with the computer mind because interacting with humans requires a special type of cognitive activity which they might not want to perform after a long day spent studying or at work. This phenomenon has found a place in urban Indian cities, where the "IT industry" culture has become prevalent.

There are multiple answers to these questions. However, what matters is not the answers but the execution. The steps to prevent the human race from being poisoned by this psyche which may bring destruction to the entirety of the human race itself.

Mugdha Joshi

24

सैराट
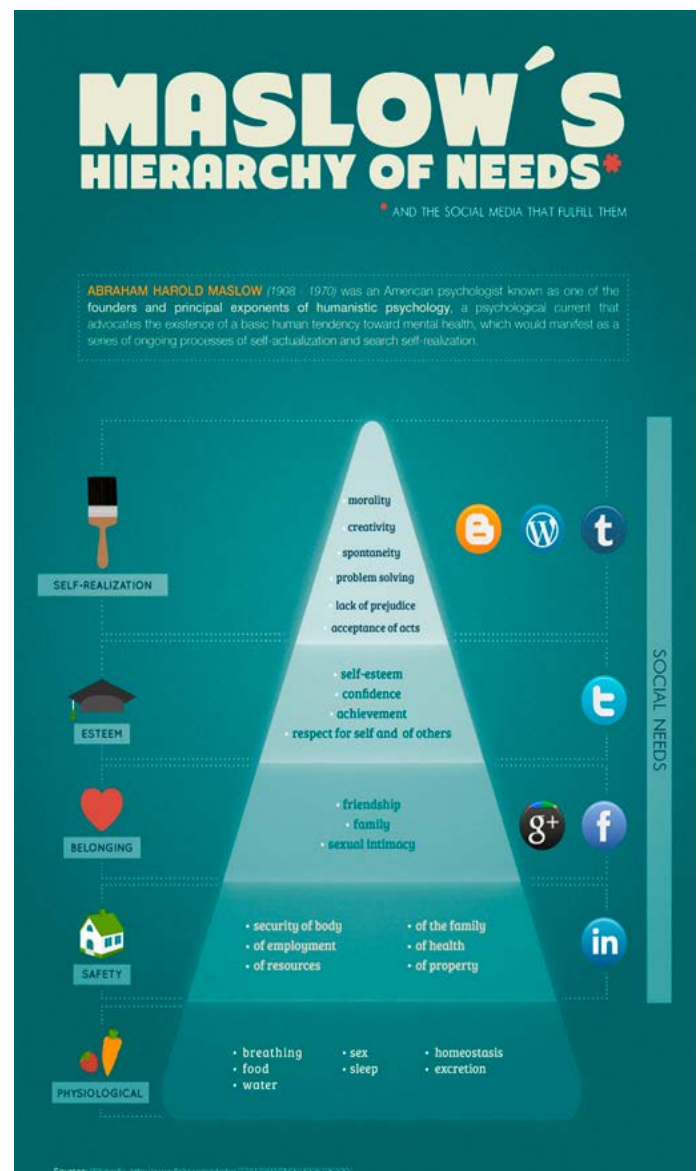
MARRIAGE GROUP

"When we posted in support of the film, critics taunted us to do something in real [life]. We said yes!" said Harshal Lohkare (Co-founder of SMG).

It's 2017 and the big social evil of caste based discrimination continues to plague the Indian society. This problem is a big obstacle in the lives of inter-caste couples. Sairat, which was released in 2016, is based on this very issue. Sairat spoke openly about caste as well as class based discrimination in Maharashtra. The movie was very well welcomed by the audience and was an enormous success in the box office. It collected over INR 100 Crores and went on to become the highest grossing Marathi film of all time. But more importantly than that, it was a path breaking movie in terms of its impact on the society; it shook society to its very core. There were debates and discussions all over the news channels, social networking sites and in face to face conversations as well. The movie inspired the lives of many people all over the state of Maharashtra and encouraged them to take a stand against this discrimination because of the caste or class of a person. As inter-caste marriages are considered taboo in the Indian society; they are also the reason for the heartbreak and unwilling suffering for the couples as well as their families. To tackle this problem a group of youngsters from Pune came together and formed the 'Sairat Marriage Group' (SMG).

While most people preferred just to talk about the issue and do nothing, Harshal Lohkare along with his friends decided to do something proactive. May 2016saw the advent of the Sairat Marriage Group in Pune because the film resonated with them so strongly that the group members started to support the motive of the film publicly on social media. Though there were many who appreciated the movie and the social message it conveyed, there were a few critics who disliked the film and labelled it as a rebellious film. This criticism was another factor that made the group members want to do something in real rather than just talk about it on social media; and so they did. It all started with a heated discussion on a Facebook post which, unlike most other discussions on social media, turned out into something as productive as this.

The goal of the group was to give shelter the needy couples, to interact with their respective families in order to settle the issue and also to provide employment. Many people, at first, misunderstood what SMG was all about and assumed that SMG was promoting "runaway marriages" and helping the couples to do so by eloping.

"This initiative is not to promote runaway marriages. We have to accept that the problem exists in our society and people suffer because of caste and religious conflicts," said volunteer Ravikant Varpe.

"When a couple approaches us, our primary aim is to do a settlement between the couple and their families by discussing in person. If the problem is not resolved at that stage, we offer a place to live to the couple for 3-4 months and also provide some kind of employment. In extreme cases we also have to provide protection to the couples from possible threats," added Ravikant Karpe. Word about SMG and its activities spread like wildfire and within a month Sairat Marriage Group had over 100 volunteers from across the state of Maharashtra.

When the work became a reality and they started

handling cases, it was widely appreciated by people and SMG started getting calls within the first couple of weeks itself. Along with the cases/couples, many youngsters came forward to offer a helping hand. As most of the group members are students or involved in their own full-time jobs there is no actual office or even a physical space. The group coordinates within itself and is active only when a case comes up. The popularity or reach of SMG is mostly dependent upon social media and word of mouth. Most of the couples have approached the group through WhatsApp or Facebook. Once they are approached, the first step taken is the counselling of the couple and ensuring that they don't take any extreme measures like committing suicide. The group has arranged for about 20 flats in Pune, which they offer to the couples free of cost. In order to take of the legal aspect Sairat Marriage Group also provides the couples with legal aid by hiring lawyers. All the expenses are borne by the group members themselves and no government help is sought throughout the process. One of the major problems faced by the group was the lack of co-operation by the police. Initially the police were not supportive of the work of the group and refused to provide the couple with much needed protection. But when the social activists came forward with legal backing, the police was forced to cooperate.

Despite these obstacles the Sairat Marriage Group succeeded in helping out fifteen inter-cast couples as well as one Hindu-Muslim inter-religious couple. Out of those fifteen couples, the couple from Am-barnath near Mumbai was one of the very first cases of the group. Aakash and Chhaya Gotise, both residents of Ambarnath, got married to each other secretly after they faced opposition from the girl's family. Once they approached SMG, the couple was remarried in court in order to complete the legal procedure as mentioned by Jagdish Sandanshiv, another member of the group. While the girl's family did not accept their marriage, they did not they harm the couple in any way either, which was a relief according to the husband, Aakash Gotise. Many such cases were resolved by the Sairat Marriage Group within a span of 3-4 months. Within this period they used to receive threats via messages from the families involved but they still continued their good work.

Today, it is almost one year since the advent of the group. The group is not as active as it used to be, which was right after the release of the movie. But their work has ignited a spark in minds of the people that if anything is going wrong in the society, the youth will come forward and tackle it; this needs to be continued. It all started with the path-breaking film Sairat, which inspired many lives with its strong social message and which had a major impact on the mind-set of the society. It is hoped that no such group will be needed in the future and that caste, class and religious based discrimination will soon be permanently uprooted from society.

Shreyas Mandhare | Prabodh Kamble | Yashwant Patil

मातीतली
कुस्ती

A Prant

Prantik's hometown Yavatmal in Maharashtra is known for its agrarian crisis and farmer suicides. He could connect the struggle of farmers in that region to the Pehelwans (mud-wrestlers here) at Chinchechi talim, in the urban setting in Pune, right in the middle of city. He correlated the connection to the film through the context of soil (Maati).

Prantik researched for 2 months and visited almost every talim in Pune. He spoke to many pehel-wans (wrestlers) and wastads (coaches) to understand their point of view, apart from reading various books and articles about the history of this art form. His initial idea was to document a day in the life of a wrestler, but as he dug deeper into the travails of the subject, it metamorphosed on making a film about a 3000-year old art form on the verge of extinction.

Chinchechi talim dates from the Peshwa-era, was built in the 1780s, and is sited in the city's bus-

ik Vivek Deshmukh Film

tling, run-down Shukrawar Peth area. The film features an octogenarian ustaad pehelwan, Bhagwan Tambekar, who skilfully juxtaposes montages to underscore the financial precariousness of a mud wrestler's life despite winning several titles.

According to Amol Buchade, Pune based wrestler, the sport undercut by the 'cosmeticization' of mat-wrestling, and the importance given to freestyle wrestling in the Olympics. Rather than exhorting mud wrestlers to convert to mat wrestling, there is a need to promote the traditional art.

The film was shot in Black & White as a metaphor to show the downfall of this Traditional Indian Martial Art form. The instrument Trombone as main element in the background score so that it is able to transport the viewers into the glorious past.

नोव्हेंबर महिन्याच्या ८ तारखेला देशाच्या पंतप्रधानांनी, नरेंद्र मोदींनी पाचशे आणि हजारच्या नोटा चलनातून बाद केल्याचे जाहीर केले. निश्चलनीकरणाची घोषणा केल्यानंतर देशात तसेच विदेशात सर्वत्रच यावर संमिश्र प्रतिसाद उमटला. सुरुवातीस काही दिवसांत 'काळ्या पैशाच्या विरोधात घेतला गेलेला एक अतिशय चांगला निर्णय' या एकमेव विचाराने निर्णयाला जनसामान्यांचा पाठिंबा लाभला. ह्या सरकारी प्रयोजनाच्या यशासाठी कष्ट सोसण्याची जनभावना देखील निर्माण झाली होती मात्र नंतर निर्माण झालेल्या चलन तुटवड्यामुळे जसजसे रोजचे जगणे त्रासदायक होऊ लागले तसतसा निर्णयाच्या विरोधातला जनसामान्यांचा आवाज देखील वाढत गेला. याव्यतिरिक्त अर्थतज्ञांमध्ये देखील निर्णयाविषयी असलेले मतभेद कायम राहिले. सरत्या काळाबरोबर निर्णयातल्या फोलपणाचीच चर्चा अधिक होत गेली आणि विरोधातला हा आवाज सर्वदूर पोहचवण्याचे काम सर्व स्तरातील विविध माध्यमांनी चोखपणे बजावले. मात्र माध्यमांच्या ह्या भूमिकेमूळे सरकारचा फारच जळफळाट झाला. लगेचच डिसेंबर महिन्यात ओडिशा येथे झालेल्या 'मेक इन इंडिया'च्या कार्यक्रमामध्ये देशाचे अर्थमंत्री अरूण जेटली यांनी त्या अनुशंगाने दिलेली प्रतिक्रिया अतिशय बोलकी आहे, निश्चलनीकरणाचा निर्णय जाहीर झाल्यानंतर माध्यमे त्यामागचा 'आर्थिक आणि नैतिक विचार' यापेक्षा केवळ त्यामुळे होणार्‍या त्रासाबद्दलच जास्त बोलत आहेत... आज देशातील प्रत्येक क्षेत्रात बदल होत असला तरी माध्यमे बदलास तयार नाहीत..., असे वक्तव्य करून अरूण जेटली यांनी सरकारच्या मार्फत थेटपणे माध्यमांच्या धोरणावर तीव्र नापसंती दर्शवली. (लोकसत्ता , २०१६)

सत्ताग्रस्तांची खदखद…!

-Akhilesh Patil

तसे पाहता कुठल्याही लोकशाहीच्या ठायी ही घटना तशी नेहमीचीच आहे. सरकारच्या धोरणांविषयी सखोल जाणून घेणे, त्यांच्या अंमलबजावणीची शहानिशा करणे, त्याविषयी सरकारला प्रश्न विचारणे आणि त्याद्वारे त्यांना विविध विषयांवर घेरणे हे माध्यमांचे प्रमुख कार्य. त्यांनी ते कोणत्याही दडपणाशिवाय लोकांपर्यंत अव्याहतपणे पोहचवणे हेच एका आदर्श लोकशाहीला अभिप्रेत असते. माध्यमे ही नेहमीच जनतेला जवळची असतात. ह्याचे मुख्य कारण म्हणजे त्यांचा थेट संपर्क जनतेशी असतो आणि त्याचमुळे त्यांचा थेट प्रभाव जनमतावर पडतो. अशा परिस्थितीत 'सत्ता गमावणे' ह्या आणि केवळ ह्याच एका भयाने बिथरणाऱ्या कोणत्याही सरकारला आपल्या धोरणांमध्ये माध्यमांची अशी 'लुडबूड' हानीकारक वाटणे हे सहाजिकच आहे. पण तरीही लोकशाही हा अधिकार माध्यमांना देते; किंबहुना माध्यमांची ही स्वायत्तताच एका सशक्त अशा लोकशाहीचे घोतक आहे. चीन, रशिया यांसारख्या देशांमध्ये सरकारच्या प्रत्येक धोरणांची टिमकी वाजवणे, त्यांचे महत्त्व लोकांच्या मनात ठसवणे हे माध्यमांचे महत्कार्य मानले जाते. पण असे असले तरी लोकशाहीमध्ये त्यांनी जनतेच्या बाजूने ऊभे राहून प्रस्थापितांना प्रश्न विचारणे हेच अपेक्षित आहे. लोकांच्या सत्तेला लोकांकरवीच अंकुश ठेवणे हाच त्या मागचा निःसंशय उद्देश आहे. जेटली ज्या सरकारचे प्रतिनिधित्व करतात त्या सरकारचे प्रमुख आणि ह्या देशाचे पंतप्रधान नेहमीच ज्या लोकशाहीचे गुणगान देशोदेशी जाऊन गातात, तिचे हे अनन्यसाधारण गुणवैशिष्ट्य अरूण जेटलींसारख्या विद्वानाला आणि सरकारच्या मंत्रीमंडळातील अतिशय महत्वपूर्ण नेत्याला माहित नसले तर नवलंच. युपीए सरकारचे विशेषत: युपीए दोन च्या काळात माध्यमांनी उघडकीस आलेले घोटाळे, त्याविरुद्ध ह्याच माध्यमांनी उठवलेली राळ ह्या साऱ्याचा भाजपाच्या सत्ता स्थापनेत फार मोठा वाटा आहे हे अरूण जेटली निश्चितच जाणतात आणि म्हणूनच त्यांनी माध्यमांच्या भूमिकेमध्ये आता अचानकपणे झालेल्या बदलाबद्दल चिंता व्यक्त करणे आणि माध्यमांकडून प्रस्थापित सरकार बद्दल साकारात्मक भावनेची अपेक्षा करणे अतिशय महत्वाचे ठरते.

निश्चलनीकरणाचा निर्णय सरकारच्या दृष्टीने फार महत्वाचा होता. मात्र निर्णय जाहीर केल्यानंतर त्याचे समाजातल्या बव्हंशी स्तरातून जरी चांगले स्वागत झाले असले तरी सरत्या दिवसांबरोबर चलन तुटवड्यामुळे जनतेचे हाल शमत नसल्याने विरोधातला सूर वाढत होता. हेतूबाबत फारशी नसली तरी अपेक्षित ध्येयाबद्दल साशंकता वाढत होती आणि गेल्या काही कालावधीचा विचार करता ती दुर्दैवाने रास्तही ठरली. निर्णयाचे परिणाम दूरगामी असल्याने जनमानसात तयार होत असलेले नाराजीचे सूर हेच सरकारच्या काळजीचे मुख्य कारण होते. त्यामुळेच पंतप्रधानांनी भावनिक आवाहन करूनसुद्धा परिस्थिती सुधारल्याचे निदर्शनास येत नसल्याने जेटली यांनी निश्चलनीकरणाच्या काळाची तुलना भारताच्या स्वातंत्र्यप्राप्तीच्या काळाशी करून त्याला देशभक्तीचा मुलामा देण्याचा प्रयत्न केला. दोन्ही घटनांमधील माध्यमांच्या भूमिकांची तुलना करत आणि जनतेसमोर सार्वत्रिक रोषाचे खापर माध्यमांवर फोडत, स्वतःचे बिचारेपण दाखवण्याचा हा प्रकार होता. मात्र ह्या सर्वात महत्वाची बाब ही की, हे सर्व करत असताना माध्यमांनी ज्याप्रकारे स्वातंत्र्यप्राप्तीचे स्वागत केले होते, त्याच प्रकारे सुरवातीला निश्चलनीकरणाच्या निर्णयाचे सुद्धा केले होते ही गोष्ट जेटली सोईस्कररित्या विसरले. ८ तारखेच्या घोषणेनंतर इलेक्ट्रॉनिक माध्यमांनी तातडीने निर्णयाचे सकारात्मक स्वागत केले. दुसऱ्या दिवशी देशभरातील सर्व महत्वाच्या वर्तमानपत्रांनी देखील निश्चलनीकरणाच्या घोषणेकडे एक महात्वाकांक्षी निर्णय ह्या हेतूनेच जनसामान्यांपर्यंत पोहचवले. मात्र सरत्या दिवसांबरोबर जनतेच्या वाढत्या त्रासालाही माध्यमांनी वाचा फोडली हे ही तितकेच खरे.

वख्यिात इंग्रजी लेखक अर्नेस्ट हेमिंग्वे म्हणतो – 'त्रास होणाऱ्या प्रत्येक गोष्टी ह्या सडेतोड आणि स्पष्टपणे मांडाव्यात.' माध्यमांनी त्यांची अपेक्षित भूमिका ठरवण्यामागे हा विचार अगदी आदर्शवत आहे. आणि त्याचमुळे, 'आता माध्यमांनी ह्या निर्णयामागचा 'आर्थिक आणि

नैतिक विचार' लक्षात घ्यावा आणि उद्भवलेल्या तत्कालीन प्रश्नांकडे, जनतेच्या त्रासाकडे, भविष्यात येऊ घातलेल्या सर्व समस्यांकडे सोईस्कररित्या दुर्लक्ष करत केवळ सरकारच्याच 'मन की बात' करावी', ही अरुण जेटली यांना अपेक्षित असलेली बदलाची इच्छा चूक ठरते. स्वतःच्या कुठल्याश्या महत्वाकांक्षी ध्येयासाठी सामान्य जनतेच्या प्रश्नांकडे सोईस्कररित्या डोळेझाक करणे हे कोणत्याच सरकारसाठी खरे पाहता आदर्शवत नाही आणि तरीही कोण्या सरकारने असे पाऊल उचललेच तर 'माध्यमे' हीच त्या लोकशाही व्यवस्थेमध्ये जनतेच्या कैवारी म्हणून उरतात. जगभरात ह्याची अनेक उदाहरणे दिसून येतात. भारताबाबतच बोलायचे झाल्यास इंदिरा गांधींच्या काळातील आणीबाणीची

सर्वंकष चर्चा होणे अपेक्षित होते. असे असताना विरोधकांच्या आक्रस्ताळेपणामुळे दुर्दैवाने संसदेमध्ये तसे घडू शकले नाही आणि यात खऱ्या अर्थाने जनतेचाच मोठा भ्रमनिरास झाला. अशा परिस्थितीत सरकारी धोरणांची केवळ सकारात्मक बाजू दाखवत पडत्या बाजूवर पांघरूण घालण्याचे काम माध्यमांनी सुरू केले तर ती निश्चितच लोकशाही मूल्यांशी केलेली प्रतारणा ठरेल.

गेल्या काही वर्षांमध्ये राजकीय नेतृत्व आणि माध्यमांमध्ये प्रस्थापित झालेल्या अनिष्ट हितसंबंधांचा मुद्दा सर्वत्र मोठ्याप्रमाणात चर्चेत येत आहे. अशा परिस्थितीत खऱ्या खोट्याची शहानिशा करणे सामान्यांच्या आकलनापलिकडे गेले

घटना, ह्याचे उत्तम उदाहरण आहे. सरकारचा उद्देश हा सरकारच्या ठायी कितीही लोकोपयोगी असला तरी जनसामान्यांच्या हक्कांची होरपळ झाली असता तेव्हाही काही माध्यमे खंबीरपणे लोकांच्या बाजूने उभी राहिली आणि त्यांनी सरकार कडून होणारा सर्व विरोध दुर्लक्ष करून लोकांचे प्रश्न हिरिरीने मांडले. निश्चलनीकरणावेळीसुद्धा जेव्हा सरकारने वेळोवेळी शक्य त्या उपाययोजना करण्याची हमी देऊनही परिस्थिती फारशी सुधारत नसल्याचे जाणवले त्यानंतर माध्यमांनी सरकारच्या नियोजनातील त्रुटी, त्यामुळे जनतेचे होत असलेले हाल आणि त्याच बरोबर निर्णयाचा होणारा दूरगामी परिणाम ह्या सगळ्यावर खल सुरू केला. त्यामुळेच सरकारच्या मते, नैतिकतेच्या आणि देशप्रेमाच्या बेगडी झेंड्याखाली तो कितीही विप्लवी वाटत असला तरी लोकशाही तत्त्वांचा विचार करता अतिशय रास्त ठरतो.

संसद हे सार्वभौम लोकशाहीचे मंदिर मानले जाते. परंतु देशाच्या भविष्यावर दूरगामी परिणाम करणाऱ्या निश्चलनीकरणाच्या निर्णयावर संसदेमध्ये

आहे. माध्यमांमध्ये होत असलेल्या ह्या नकारार्थी बदलांमुळे एकूणच त्यांच्या विश्वासार्हतेवर फार मोठे प्रश्नचिन्ह निर्माण होत आहे. ढासळती विश्वासार्हता ही सुद्धा लोकशाहीच्या समोरील एक मोठी डोकेदुखी बनली आहे. अशा सगळ्या नकारात्मक परिस्थितीमध्ये जेटली यांच्या रूपाने प्रस्थापीत सरकारने केलेले हे वक्तव्य तर ह्या माध्यमांच्या दृष्टीने अतिशय कौतुकाची बाब मानायला हवी. उपहासाचा भाग सोडून सत्ताग्रस्तांच्या ह्या खदखदीचा खरा मतितार्थ घ्यायचाच झाल्यास, आजही लोकशाही मूल्यांशी एकनिष्ठ राहून काम करणारे, असे माध्यमांमध्ये काही उल्लेखनीय अपवाद आहेत. जे पत्रकारितेच्या मुलभूत कर्तव्यांचे कसोशीने पालन करून त्यांची भूमिका चोख बजावत आहेत असेच म्हणावे लागेल. सशक्त लोकशाहीच्या दृष्टीने निश्चितपणे ते अभिनंदनीयच ठरते.

निश्चलनिकरण आणि ग्रामीण, कृषी व्यवस्था

आपल्या देशाला आणखी देवाची गरज नाही पण आपण पंतप्रधान कार्यालयाला जे अधिकच महत्व देत आहोत ते कमी करण्याची गरज आहे.

जसवंत सिंग (माजी केंद्रीय अर्थमंत्री)

उपरोक्त वाक्य हे माजी केंद्रीय अर्थमंत्री जसवंत सिंग यांनी तत्कालीन पंतप्रधान राजीव गांधी यांच्या विषयी काढले असले तरी भारतात ते सदैवच लागू होते. अगदी आजही. आज लोकसभेत भाजपाला स्पष्ट बहुमत असून हा पक्ष माननीय पंतप्रधान मोदी या एका व्यक्तिमत्वाभोवती फिरत आहे. विविध राज्याच्या विधानसभा निवडणुका, ह्या भाजपा, मोदी यांच्याच नावाने लढवत आहे आणि जिंकतही आहे. यातून भारतीय राजकारण समष्टीकडून व्यक्तीवादाकडे जात असल्याचे स्पष्ट होत आहे. तसं हे भारतीय राजकारण समष्टीकडून व्यक्तीवादाकडे जात असल्याचे स्पष्ट होत आहे. तसं हे भारतीय राजकरणाला नवीन मुळातच नाही. नेहरू, गांधी माता-पुत्र यांच्या काळातही हेच अनुभवले गेले आहे. कोणत्याही देशाचे राजकारण आणि सत्ताकारण जेव्हा एका व्यक्तीभोवती फिरते तेव्हा त्या व्यक्तीचे वैयक्तिक समज –गैरसमज-गोड गैरसमज , ग्रह –पूर्वग्रह हे सर्व त्या त्या देशाच्या धोरणांची वैशिष्टे बनत असतात. मग त्यानुसारच संपूर्ण देश हाकला जातो.

कोणत्याही देशाचे राजकारण आणि सत्ताकारण जेव्हा एका व्यक्तीभोवती फिरते तेव्हा त्या व्यक्तीचे वैयक्तिक समज –गैरसमज-गोड गैरसमज , ग्रह –पूर्वग्रह

हे सर्व त्या त्या देशाच्या धोरणांची वैशिष्टे बनत असतात. मग त्यानुसारच संपूर्ण देश हाकला जातो.

निर्णय वाईट किंवा चांगला हा त्याच्या परिणामावर अवलंबून असतो. त्या निर्णयाचे परिणाम हे तो निर्णय कोणत्या परिस्थितीमध्ये घेतला गेला, त्यावेळी देशाची एकूण परिस्थिती काय होती यावर अवलंबून असतात. कोणताही शासक – प्रशासक किंवा व्यवस्था जेव्हा एखादा निर्णय घेते तेव्हा त्यांनी या सर्व शक्यता तपासलेल्या असतात किंवा त्यांनी त्या तपासाव्यात असे अपेक्षित असते. पण तसे केले गेले नाही तर वैयक्तिक चुकीचे परिणाम समष्टीला भोगावे लागतात. असेच काही घडले आहे निश्चलनिकरण निर्णयाबाबतीत. निश्चलनिकरणाचा भारतीय ग्रामीण, कृषी व्यवस्थेवर काय परिणाम झाला हे पाहण्यासाठी हा निर्णय जेव्हा घेण्यात आला तेव्हा भारतातील भारतीय ग्रामीण, कृषी व्यवस्थेची काय परिस्थिती होती हे समजून घेणे आवश्यक आहे.

८ नोव्हेंबर २०१६ रोजी पंतप्रधान नरेंद्र मोदी यांनी सायंकाळच्या वेळी ५०० व १००० रुपयांच्या नोटा चलनातून रद्दबादल करण्याचा म्हणजेच या नोटांचे विमुद्रीकरण किंवा निश्चलनिकरण करण्याचा निर्णय घेतला. हा निर्णय ९ नोव्हेंबर २०१६ पासून अंमलात येईल व रद्द झालेल्या नोटांच्या बदल्यात नागरिकांना १० नोव्हेंबर पासून नवीन नोटा देण्यात येतील असे त्यांनी जाहीर केले. त्यासाठी शासनाने ५०० व २००० च्या नवीन नोटा जारी केल्या आहेत. हा निर्णय घेण्यामागे त्यांनी काही कारणेही दिली आहेत, त्यात ते सांगतात की दहशतवादी मोठ्या प्रमाणात खोट्या
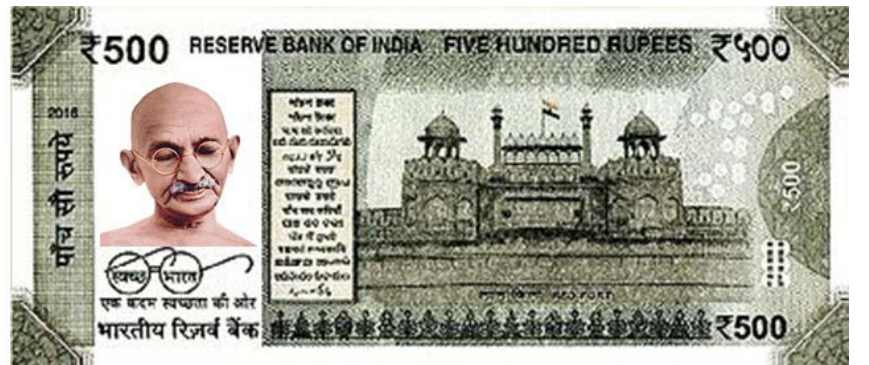
नोटांचा वापर करत आहेत तसेच भ्रष्टाचारसुद्धा बहुदा याच नोटांच्याद्वारे होत आहे. तेव्हा या नोटाच बंद केल्या तर भ्रष्टाचार आणि दहशतवाद एकाच वारात हाणून पाडले जातील. पक्षाच्या समर्थकांनी त्याला

काळ्या पैशावरील सर्जिकल स्ट्राईक (लक्षभेदी हल्ला) वगैरे म्हणून वर्णन केले. पण या सर्जिकल स्ट्राईकचा निशाणा पुरता चुकलेला दिसतो.

'Demonetization' या इंग्रजी शब्दाला मराठीत 'निश्चलनिकरण' असा शब्द वापरण्यात आला आहे. देशात चलनात असलेल्या चलनी नोटा रद्द करून त्याऐवजी नवीन नोटा वापरात आणणे याला साधारणतः निश्चलनिकरण असे म्हणता येईल. भारतासाठी हा निर्णय नवीन नाही. सन १९४६ साली इंग्रजांनी तर १९७६ साली मोरारजी देसाई सरकारने निश्चलनिकरणाचा निर्णय घेतला होता. पण त्याचे परिणाम एवढे गंभीर नव्हते. कारण त्यावेळी रद्द करण्यात आलेल्या नोटा ह्या सामान्य जनतेच्या वापरात काय पण पाहण्यातही नव्हत्या. देशाच्या चलनव्यवस्थेत ५०० व १००० च्या

म्हणजे ऑक्टोबर – नोव्हेंबरचा काळ येतो. ऑक्टोबर – नोव्हेंबर काळात शेतकरी खरीप पिकाची कापणी-मळणी करतो. हे पिक उत्पादन बाजारात विकण्यासाठी तयार करतो किंबहुना तो ते पिक बाजारात आणतोच. परंतु याचवेळी शेतकऱ्याला रब्बी पेरणीचीही तयारी करायची असते रब्बीतील पिके जसे गहू, हरभरा, ज्वारी, वाटाणा इत्यादीचे बी-बियाणे विकत घेणे, त्यासाठी खते, किटकनाशके आणणे, जमिनीची मशागत करणे त्यासाठी मजूर लावणे ही सर्व कामे करावी लागतात. आता यासाठी निश्चितच पैशाची गरज आहे. हा पैसा येणार कुठून?! तर साहजिकच खरीपातील पिक उत्पादन विकूनच . कारण बहुतेक शेतकऱ्यांच्याकडे जमापुंजी अशी काही संकल्पनाच नसते. बरं असली तरी निश्चलनिकरणामुळे त्या नोटा व्यवहारात नव्हत्या.

निश्चलनिकरणामुळे त्या नोटा व्यवहारात नव्हत्या. तेव्हा शेतीमाल विकण्याशिवाय पर्याय नव्हता. पण याच काळात व्यवहारातील ८५% नोटा रद्द झाल्यामुळे कोणताच व्यापारी शेतकऱ्यांचा माल विकत घ्यायला धजावत नव्हता. जे कोणी घेत होते ते खूप कमी किमतीत घ्यायचे. त्यामुळे माल विकावा की नाही या अवघड परिस्थितीत शेतकरी अडकला होता. मराठवाड्यातील बहुतेक शेतकरी खरीपात प्रामुख्याने सोयाबीन हे पिक घेतात. परंतु त्याचे भाव १००० रुपयांनी कमी झाले होते. त्यामुळे अनेकांनी सोयाबीन विकले नाही. ज्यांनी विकले त्यांनी खूप कमी भावात विकले.

कारण त्यांना अतोनात गरज होती. ऊस उत्पादक शेतकरी या काळात साखर कारखान्यांकडून पहिली उचल घेत असतो. या उचलीवर पुढील

नोटांचे प्रमाण अनुक्रमे ४५ व ३९ टक्के व एकूण जवळपास ८५% होते. त्यामुळे बहुतांशी व्यवहार याच नोटांत रोखीने चालायचे.

कोणत्याही निर्णयाचा परिणाम त्यावेळच्या परिस्थितीवर अवलंबून असतो हे वर नमूद केले आहे. तेव्हा ग्रामीण कृषी व्यवस्थेवर निश्चलनिकरणाचा काय परिणाम झाला हे पाहण्यासाठी त्यावेळची ग्रामीण कृषी व्यवस्था काय होती हे पाहणे अत्यावश्यक आहे.

भारतीय कृषी व्यवस्था प्राथमिकतः

मान्सूनवर अवलंबून आहे. मान्सूननुसार ही शेती खरीप आणि रब्बी अशा दोन भागात विभागली गेली आहे. जून मध्ये पडणाऱ्या पावसावर साधारणतः जून –जुलै मध्ये खरीपाची पेरणी केली जाते. खरीपात साधारणतः मुग, उडीद, तूर, कापूस, हळद या आणि यासारख्या अनेक कडधान्य तसेच तृणधान्य पिकांची पेरणी होते. यातील काही पिके १० ते ११ महिन्याच्या कालावधीची असतात तर काही चार – साडेचार महिन्याच्या कालावधीची. जून-जुलै पासून चार –साडेचार महिन्यांचा कालावधी

पेरणी करणे हे त्याचे उद्दिष्ट असते पण याच काळात निश्चलनिकरणामुळे कारखानदारांनी त्यांना उचल देण्यास मनाई केली यामुळे ऊस उत्पादकही मोठ्या अडचणीत आला.

भाजीपाला व फळ विक्रेत्याची गत तर खूपच वाईट होती. लोकांकडे देण्यासाठी पैसेच नव्हते त्यामुळे कोणी भाजीपाला विकत घेत नव्हते. भाजीपाला – फळांचे भाव दुपटीने खाली आले होते. वाशी (मुंबई) सारख्या भारतातील सर्वात मोठ्या भाजीपाला पेठेत

भाजीपाला सडून जात होता होता. (फाईनान्शीअल एक्सप्रेस , २०१६)

आता थोडं मागे जाऊन शेतकऱ्यांच्या मागील दोन-तीन वर्षांतील परिस्थितीचा विचार करू. कारण यावर्षी शेतकरी मोदीनिर्मित आपत्तीने पिसला गेला असला तरी मागील दोन वर्षात तो नैसर्गिक आपत्तीने कंटाळला होता. सन २०१२ साली महाराष्ट्रात भरपूर पाऊस झाला. त्यामुळे खरीपातील बहुतेक पिकं पाण्याखाली गेली व उत्पादन कमी झाले. पण जास्त पावसामुळे किमान रब्बी पिके चांगली झाली. पण पुढील दोन वर्षात मात्र महाराष्ट्रात दुष्काळ पडला. इतका की पिके तर सोडाच मराठवाड्यात तर माणसं व जनावारांनाही प्यायला पाणी नव्हते. त्यानंतर २०१५-१६ च्या हंगामात खरीप पेरणी चांगली झाली. उत्पादन सुद्धा चांगले झाले, पण झाली मानवाची अवकृपा आणि हातचा घास काढून घेतला या मायबाप सरकारनं. आलेलं खरीपाचं पिक विकू न शकल्यामुळे फक्त काहीच शेतकरी रब्बी पेरणी करू शकले. नीती आयोगाच्यामते २३ डिसेंबर २०१६ पर्यंत देशभरात १४.६ दशलक्ष हेक्टर क्षेत्रावर रब्बी पेरणी झाली होती. नीती आयोगाच्याच आकडेवारीनुसार या काळात खते कीटकनाशक विक्रीतही घट झाली होती. याचा निश्चितच पिक उत्पादनावर परिमाण झाला असरणार.

कृषी क्षेत्र देशात जवळपास ५०% भारतीयांनी रोजगार देते. पिक चांगल्याप्रकारे आले तर त्यावर राबणाऱ्या मजूर हाताला शेतकरी चांगला रोजगार देऊ शकतो . पण इथे खुद्द शेतकऱ्यांनाच काही न मिळाल्यामुळे शेतकरी शेतमजुरांना काम देऊ शकला

नाही. त्यामुळे शेतमजूराला आर्थिक चणचण भासली व तो अडचणीत आला. ग्रामीण भागात आजही बँकेपेक्षा पैसा स्वतःकडे (घरीच) ठेवण्यावर जास्त विश्वास ठेवला जातो. कारण पैसाही थोडाच असतो. त्यासाठी बँकेत जायला परवडणारे नसते. शिवाय अज्ञान आहेच. त्यमुळे बचत पैसा घरीच ठेवला जातो आणि यात आघाडीवर असतात स्त्रिया. ग्रामीण स्त्रियांमध्ये नवऱ्याच्या माघारी कडी-निकडीसाठी थोडासा पैसा जपून ठेवण्याची पद्धत अजूनही आहे. निश्चलनिकरणामुळे हा पूर्ण पैसा खोटा झाला. निश्चलनिकरणामुळे शासनाने या ग्रामीण स्त्री-पुरुषांचा विश्वासघात केले आहे असेच म्हणावे लागेल. याची अनेक उदाहरणे आहेत.

ग्रामीण भागात नागरिकांकडे खूप जास्त आर्थिक भांडवल नसते . जे काही असते ते नगद स्वरुपात असते. ग्रामीण भागात जो काळ लग्नसराईचा काळ म्हणून ओळखला जातो त्याच काळात निश्चलनिकरणाचा निर्णय घेण्यात आला. निश्चलनिकरणामुळे लोक लग्नसुद्धा करू शकली नाहीत. हे असे विविधांगी परिणाम निश्चलणीकरणामुळे ग्रामीण कृषी व्यवस्थेवर झालेले दिसून येतात.

शेतकऱ्याव्यतिरिक्त उद्योजक, व्यापारी, पर्यटक, शैक्षणिक संस्था –विद्यार्थी, विस्थापित विद्यार्थी, मोल-मजूरी करणारे विस्थापित नागरिक यांच्यावर मोठा गंभीर परिणाम निश्चलणीकरणामुळे झाला आहे.   या उलट जो काळा पैसा मिटवण्यासाठी हा निर्णय घेण्यात आला तो काळा पैसा निर्माण करणारे, त्याच्या जीवावर मौजमजा करणारे सहज नोटा बदलून घेत आहेत. खुद्द सत्ताधारी भाजपच्या पश्चिम बंगाल शाखेने निर्णयाच्या आठ दिवस आधी ५००, १००० च्या तब्बल तीन कोटी रुपयांच्या नोटा कोलकातातील इंडिअन बँकेच्या सेन्ट्रल शाखेत जमा केल्या होत्या (ट्रिब्यून, २०१६). कर्नाटकमधील भाजपच्याच जनार्दन रेड्डी यांनी निश्चलणीकरणानंतर आठ दिवसात मुलीचे लग्न करून त्यात ५०० कोटी रुपये खर्च केले. तेव्हा हा पैसा कुठून आला, सामान्य जनता थोड्याश्या पैश्यासाठी दिवस-दिवस बँकेच्या रांगेत उभी असताना या धनवानांना एवढ्या मोठ्या प्रमाणात व सहज पैसा कसा काय बदलून मिळतो. हे नक्कीच संशयास्पद आहे.

या सर्व प्रकारातून पासष्ठ वर्षापूर्वी जॉर्ज ओर्वेलने त्याच्या १९८४ आणि एनिमल फार्म या दोन उपरोधिक कादंबऱ्यामधून सांगितलेल्या गोष्टीवर शिक्कामोर्तबच होते. जॉर्ज ओर्वेल म्हणायचा सगळे समान असतात, परंतु काहीजण अधिक समान असतात. हे अधिक समान जे असतात ना, ते सदैवच अधिक समान असतात, मग देश कुठलाही असो... सत्ता कुणाचीही असो...

- Divya Kontam
- Ganesh Dukare
- Ankush Keripale

ईव्हीएम् मशीनचे लोकशाहीतील स्थान

-Vinayak Virbhadra Sukale

मागील काही दिवसांपासून वर्तमानपत्रे, वृत्त वाहिन्यांमध्ये चर्चेत राहिलेला विषय म्हणजे ईव्हीएम् मशीनची विश्वासार्हता. हा विषय ऐरणीवर येण्यामागचं कारण म्हणजे मागील फेब्रुवारी महिन्यात पाच राज्यात विधानसभेच्या सार्वत्रिक निवडणुका पार पडल्या व ११ मार्चला निकाल जाहीर झाले. (लोकसत्ता, १२ मार्च २०१७) अनेक विद्वानांच्या व राजकीय नेत्यांच्या अंदाजांना आश्चर्याचा धक्का देत भारतीय जनता पार्टीने घवघवीत यश मिळवले. या निकालाने चकित होऊन विरोधी पक्षाच्या नेत्यांनी भारतीय जनता पार्टीच्या यशाचे खापर ईव्हीएम् माशिनीवर फोडले. हे यश भाजपाने सदोष ईव्हीएम् माशिनींचा वापर करून मिळवले आहे असे आरोप विरोधी पक्षांनी केले. त्यात बहुजन समाज पक्षाच्या सर्वेसर्वा मायावती तसेच दिल्लीचे मुख्यमंत्री अरविंद केजरीवाल यांनी ईव्हीएम् मशीनच्या विश्वासार्हतेबाबत सर्वोच्च न्यायालयात याचिका दाखल केली आहे. इतर पक्षांनी सुद्धा ईव्हीएम् मशीनच्या विश्वासार्हतेवर शंका व्यक्त केली. (टाइम्स ऑफ इंडिया, ११ मार्च २०१७)

मतदान प्रक्रिया ही कोणत्याही लोकशाही शासनपद्धतीची अंगभूत घटक असते. लोकशाहीत जनता आपले प्रतिनिधी मतदान प्रक्रियेद्वारे निवडून देतात. मतदान प्रक्रिया ही जेवढी पारदर्शक, तेवढा लोकांचा लोकशाहीवरील विश्वास मजबूत होतो. ज्या-ज्या वेळेस लोकांकडून मतदान यंत्रणेवर शंका व्यक्त करण्यात येते त्या-त्या वेळेस निवडणूक आयोगाकडून त्यात फेरबदल केले जातात. जेणेकरून लोकांचा मतदान प्रक्रियेवरील विश्वास टिकून राहावा हा मुख्य हेतू असतो. (लक्ष्मीकांत, २०१४)

भारतात ईव्हीएम् मशीनचा मतदान प्रक्रियेत वापर करण्यापूर्वी कागदी पेपर व शाईचा वापर करण्यात येत असे. पण ते भारतासारख्या अवाढव्य देशात राबवत असताना सरकारला आर्थिक व प्रशासकीय अडचणींचा सामना करावा लागत असे. तसेच निवडणूक काळात बूथ काबीज करणे, बोगस मतदान करणे यासारखे गैर-प्रकार मोठ्या होत. अशा बाबींना रोखण्यासाठी निवडणूक आयोगाकडून वेळोवेळी मतदान प्रक्रियेत बदल करण्यात आले. तंत्रज्ञानाचे महत्त्व लक्षात घेऊन निवडणूक आयोगानेसुद्धा मतदान प्रक्रियेत बदल केले. त्याचाच एक भाग म्हणजे ईव्हीएम् मशीनचा वापर होय.

१९८० साली एम. बी. हनीफ यांनी भारतामध्ये पहिल्यांदा मतदान यंत्रणेचा शोध लावला. त्याच कालावधीत तामिळनाडू राज्यातील सहा शहरांमध्ये ईव्हीएम् मशीनचे सार्वजनिक प्रदर्शन भरविण्यात

आले होते. तर १९८२ साली केरळ राज्यातील उत्तर पेरवूर विधानसभेच्या निवडणुकीत पहिल्यांदा ईव्हीएम् मशीनचा मतदान प्रक्रियेत वापर करण्यात आला. (टाइम्स ऑफ इंडिया, १२ मार्च २०१७)

सर्वोच्च न्यायालयाचे माजी मुख्य न्यायाधीश एन. गोपालस्वामी यांच्या मते, राजकीय पक्षांनी ईव्हीएम् मशीनच्या विश्वासार्हतेबाबत केलेले आरोप निर्थक असून मतदान प्रक्रियेत वापरण्यात येणाऱ्या ईव्हीएम् मशीनची विश्वासार्हता विविध पातळ्यांवर तपासली जाते. ईव्हीएम् मशीन वापरत असताना ते इतर कोणत्याही नेटवर्कद्वारे जोडलेले नसते त्यामुळे मतदानात फेरबदल करता येत नाही. मशिनमध्ये वापरण्यात येणारे सॉफ्टवेअर हे फक्त एक वेळ

वापरण्यायोग्य असते. ज्यामध्ये कोणत्याही प्रकारचे फेरबदल करणे अशक्य आहे. सॉफ्टवेअरमध्ये वापरण्यात येणारा कोड इतर कोणत्याही व्यक्ती किंवा संस्थेला हस्तांतरित केला जात नाही.

ईव्हीएम् मशीनची विश्वासार्हता मतदानपूर्व पाच पातळ्यांवर तपासली जाते. ज्यामध्ये पहिल्यांदा मतदानयंत्र स्टोअरमधून निवडणुकीसाठी वापरण्याकरिता काढण्यापूर्वी निवडणूक आयोगामार्फत राजकीय पक्षांच्या प्रतिनिधींना बोलावले जाते व प्रत्येक ईव्हीएम् मशीनमध्ये एक हजार मतांचे निरीक्षण मतदान केले जाते. त्यातून योग्य मतदान यंत्राची निवड करण्यात येते. तसेच प्रत्येक मतदारसंघात तेथील निवडणूक अधिकारी उमेदवारांच्या प्रतिनिधीसमोर ईव्हीएम् मशीनची विश्वासार्हता पडताळण्यासाठी मतदानकरून खात्री करून करून घेतात अशी माहिती माजी मुख्य न्यायाधीश एन.गोपालस्वामी यांनी एका मुलाखती दरम्यान दिली.

भारतासारख्या प्रचंड लोकसंख्या व विस्तीर्ण भूभाग असलेल्या देशात मतदान प्रक्रियेत पारदर्शकता आणि विश्वासार्हता टिकवून ठेवणे खूप अवघड काम आहे. ईव्हीएम् मशीनच्या वापरापूर्वी भारतात कागदी पेपर व शाईचा वापर करण्यात येत असे. संपूर्ण भारतात एखादी निवडणूक प्रक्रिया पूर्ण करण्यासाठी

जवळपास दहा हजार टन कागदाचा वापर करण्यात येत असे. तंत्रज्ञानाबाबतीत लोकांमध्ये झालेली जागृती व तंत्रज्ञानाचा उपयोग लक्षात घेऊन निवडणूक आयोगाने ईव्हीएम् मशीनचा वापर मतदान प्रक्रियेसाठी करण्यात आला. ज्यामुळे झाडांची होणारी हानी कमी

झाली. तसेच ईव्हीएम् मशीनची साठवणूक व वाहतूक करणे सोपे झाले. ईव्हीएम् मशीनचे मुख्य वैशिष्ट्य म्हणजे मतदानादरम्यान मतपत्रिकेत होणारे बदल, बोगस मतदान यासारखे गैरप्रकार रोखले गेले. जे पूर्वी मोठ्या प्रमाणात केले जात असत. एका ईव्हीएम् मशीनसाठी लागणारा खर्च साधारणतः दहा हजारच्या जवळपास आहे. पण कागदी पेपरच्या मानाने अनेक बाबतीत फायदेशीर आहे. सध्या वापरात असणाऱ्या एका ईव्हीएम् मशीनची कार्यक्षमता १५ वर्ष आहे. (इंडियन एक्सप्रेस , २०१५)

भारत सरकारने व मुख्य निवडणूक आयोगाने २०१० मध्ये चेन्नई येथे सुब्रमण्यम स्वामी यांच्या अध्यक्षतेखाली आंतरराष्ट्रीय परिषद भरविण्यात आली होती. या परिषदेत ईव्हीएम् मशीनमध्ये केले जाणारे गैरप्रकार समजून घेण्याचे प्रयत्न करण्यात आले. (द हिंदू , २०१०)

एप्रिल २०१० मध्ये हरी के प्रसाद, रोप गोन्ग्जीप, जे. अलेक्स हेल्डरमन यांनी आपल्या संशोधनाद्वारे सिद्ध केले की कशाप्रकारे ईव्हीएम् मशीनमध्ये फेरबदल केले जातात. त्यांनी त्यांच्या संशोधनासाठी भारतातील ईव्हीएम् मशीनचा वापर केला व त्याची व्हिडीओ रेकॉर्डिंग केली. त्यावरून, २०११ साली राजेंद्र सत्यनारायण यांनी सर्वोच्च न्यायालयात ईव्हीएम् मशीनबाबतीत याचिका दाखल केली. त्या याचिकेद्वारे त्यांनी अशी मागणी केली की, निवडणूक आयोगाने ईव्हीएम् मशीनमध्ये बदल करून मतदान झाल्यानंतर मतदाराला केलेल्या मतदानाची प्रिंट मिळावी. ज्यामुळे मतदाराला ज्या उमेदवाराला मतदान करायचे होते, त्याचे मत त्याच उमेदवाराला मिळाल्याची खात्री होईल. अशाच प्रकारची अजून एक याचिका २०१२ मध्ये डॉ.सुब्रमण्यम स्वामी यांनी दिल्ली न्यायालयात दाखल केली होती. याबाबतीत निर्णय देताना न्यायाधीश पी.साथशिवम आणि न्या. राजन गोगाई यांच्या खंडपीठाने मुख्य निवडणूक आयोगाला VVPAT(Voter-Verified Paper Audit Trail) तंत्राबाबतीत रिपोर्ट सादर करण्यास सांगितले होते. त्यानंतर निवडणूक आयोगाने निवडणुकीत VVPAT चा वापर करण्यास सुरुवात केली. (टुडे, 2013)

सर्वोच्च न्यायालयाच्या आदेशानंतर मुख्य निवडणूक आयोगाने निवडणूक प्रक्रियेत सुधारणा करून निवडणूक प्रक्रिया अधिक पारदर्शक करण्यासाठी

पी. व्ही. इंद्रसेन (माजी डायरेक्टर, आयआयटी, मुंबई) यांच्या अध्यक्षतेखाली एक समिती नेमली होती. या समितीने ईव्हीएम् मशीनीमध्ये VVPAT तंत्राची शक्यता पडताळून याबाबतीत निवडणूक आयोगाला शिफारस केली की, निवडणूक आयोग निवडणुकीदरम्यान VVPAT तंत्राचा वापर करू शकतो, ज्यामुळे मतदाराला मतदानानंतर एक प्रिंट मिळणार, त्यावर मतदाराने ज्या उमेदवाराला मतदान केले त्याचे चिन्ह त्या कागदावर दिसेल. पी.व्ही. इंद्रसेन समितीची शिफारस स्वीकारून जुलै २०११ मध्ये निवडणूक आयोगाने लडाख (जम्मू आणि काश्मीर), तिरुअनंतपुरम् (केरळ), चेरापुंजी (मेघालय), पूर्व दिल्ली (दिल्ली), जैसलमेर (राजस्थान) येथे प्रायोगिक स्वरूपावर VVPAT यंत्र असलेल्या माशिनचा वापर केला. VVPAT मशीनचा पहिल्यांदा वापर सप्टेंबर २०१३ मध्ये नागालँड राज्यातील नाकसेन मतदारसंघात करण्यात आला. तसेच निवडणूक आयोगाने मागील फेब्रुवारी महिन्यात झालेली पाच राज्यांच्या सार्वत्रिक निवडणुकीत देखील प्रायोगिक स्वरुपात काही मतदारसंघात VVPAT बसविण्यात आले होते. (डीएनए , २०१४)

काही राजकीय नेत्यांकडून परदेशातील ईव्हीएम् मशीनवरील बंदीचा संदर्भ देण्यात आला. की, विदेशात ईव्हीएम् मशीनीचा वापर बंद करून पुन्हा कागदी मतपत्रिकेचा वापर करण्यात येत आहे. तशाच प्रकारे भारतात देखील बदल करण्यात यावेत याबाबत बोलले गेले, पण त्या देशांमध्ये बंदी घालण्यामागील कारण वेगळी असल्याचे दिसून येते. विशेषतः हॉलंड आणि जर्मनीमध्ये तेथील सर्वोच्च न्यायालयाने ईव्हीएम् मशीन वापरावर बंदी आणण्याचे कारण तेथील कायदायामध्ये तशी तरतूद नव्हती हे आहे. तसेच भारतात देखील १९८४ साली सर्वोच न्यायालयाने संविधानात तरतूद नसल्यामुळे बंदी आणली होती. त्यानंतर कायद्यात बदल करून वापरण्यात आले. इतर देशांशी तुलना करता भारतासारख्या प्रचंड लोकसंख्या

व विस्तीर्ण भूभागावर वसलेल्या देशात निवडणूक प्रक्रिया करण्यासाठी ईव्हीएम् मशीनच योग्य ठरते.

बसपाच्या सर्वेसर्वा मायावतींकडून उत्तरप्रदेशच्या निवडणुकीमध्ये वापरण्यात आलेले ईव्हीएम् मशीन सदोष असल्याचे आरोप करण्यात आले. तर पंजाबमधील पराभवाची कारणे देताना दिल्लीचे मुख्यमंत्री व आम आदमी पार्टीचे नेते अरविंद केजरीवाल यांनी ईव्हीएम् मशीन सदोष असल्याची शंका व्यक्त केली. ते म्हणाले, लोकांनी मते देऊन सुद्धा तेवढी मते मिळाली नाहीत ,आप पक्षाची जवळपास २०-२५% मते अकाली पक्षाला स्थलांतरीत झालीत. (एनडीटीव्ही इंडिया , २०१७) तर त्याच दरम्यान झालेल्या स्थानिक स्वराज्य संस्थांच्या निवडणुकीत मुंबईतील साकीनाका येथील अपक्ष उमेदवार श्रीकांत शिरसाठ यांना चक्क शून्य मते मिळाली. म्हणजे त्यांनी दिलेले मत सुद्धा त्यांना मिळाले नाही असे ते म्हणाले. त्या बाबतीत त्यांनी निवडणूक आयोगाकडे तक्रार केली. (लोकसत्ता, १२ मार्च २०१७)

जर ईव्हीएम् मशीन सदोष असतील तर ते लोकशाहीसाठी धोक्याचे आहे. त्यामुळे लोकशाहीत लोकांना असणाऱ्या मताचा हक्क संपवून टाकल्यासारखे आहे. याबाबतीत स्पष्टता सिद्ध करण्यासाठी व विश्वासार्हता टिकवून ठेवण्यासाठी सर्वच राजकीय पक्षांनी सर्वोच्च न्यायालयात व मुख्य निवडणूक आयोगाकडे मागणी केली आहे की, VVPAT तंत्राचा वापर ज्या मतदारसंघात करण्यात आला आहे त्याची फेरपडताळणी करण्यात यावी. ज्यामुळे ईव्हीएम् मशीन बाबतीत असणाऱ्या शंकेचे निरसन होईल...

काळानुसार बदलणारं नृत्य

-Dhanshri patil
-Ayushi Kamboj

शास्त्रीय नृत्य ही भारतीय परंपरेला मिळालेली देणगी आहे. प्रत्येक शास्त्रीय नृत्याचा उगम सांस्कृतिक व भौगोलिक कारणामुळे झालेला दिसून येतो. पूर्वी शास्त्रीय नृत्याकडे बघण्याचा दृष्टीकोन सामाजिक स्तरावर खूप वेगळा होता. जी ओळख, प्रतिष्ठा ही शास्त्रीय नृत्याला आज आहे ती पूर्वी नव्हती. शास्त्रीय नृत्य हे काही घराण्यापुरतेच मर्यादित होते, एका विशिष्ट समाजासाठी ते खुले होते. पण कालांतराने अनेक स्तरातील लोकांनी त्या कलेला आत्मसात केले आणि त्याची एक वेगळी ओळख निर्माण झाली. शास्त्रीय कलेला गुरु-शिष्य परंपरा लाभली आहे, त्यामुळे त्या कलेला एका साचेबद्ध पद्धतीतून पुढे जावे लागते.

शास्त्रीय नृत्य हे एका घराण्यापुरते मर्यादित न राहता ते सर्वांसाठी खुले

झाले आहे. उदाहरण म्हणजे पं. गुरु रोहिणी भाटे. ज्या काळात चांगल्या घरातील मुलींनी नृत्य करणे किंवा शिकणे समाजमान्य नव्हते त्या काळात एका मुलीने नृत्य करणे ही बाबच धाडसाची होती. रोहिणी भाटे यांनी लखनौ व जयपूर घराण्याचे कथ्थक नृत्याचे शिक्षण घेवून इ.स. १९४७ मध्ये पुण्यात 'नृत्यभारती' नावाची कथ्थक नृत्यप्रशिक्षण अकादमी स्थापन केली. रोहिणी भाटे यांनी हे पाऊल उचले त्यामुळेच आज पुण्यासारख्या शहरात कथ्थकनृत्याला एक वेगळी ओळख मिळाली आहे.

एका चौकटीतून बाहेर पडल्यामुळे शास्त्रीय कलेमध्ये नवनवीन प्रयोग होऊ लागले. वेळेनुसार त्याचा मूळ गाभा न बदलता नवनवीन गोष्टी शास्त्रीय नृत्यात प्रस्तुतीसाठी तयार केल्या किंवा त्या स्वीकारल्या गेल्या. आज शास्त्रीय नृत्याकडे बघितले तर त्यात खूप बदल झालेले जाणवते. शास्त्रीय नृत्य शिकवणाऱ्या वर्गाची संख्या पूर्वीपेक्षा खूप प्रमाणात वाढलेली दिसते. जर पुण्यासारख्या भागातच बघितले तर विविध नृत्यकलेचे प्रशिक्षण देणारे वर्ग सत्तरहून अधिक वर्ग सध्या सुरु आहेत. याचाच परिणाम म्हणजे आजकाल पालक स्वतः आपल्या मुलांना शास्त्रीय नृत्य शिकण्यासाठी पाठवतात. याचे प्रमाण दिवसागणित वाढत आहे. पण ज्या पालकांसोबत आम्ही बोललो

त्यांनी त्याची अनेक कारणे सांगितली जसे की, आमच्या मुलांना एक शास्त्रीय कला शिकायला मिळते आणि त्याचबरोबर त्यांच्या कलागुणांना वाव मिळतो. तसेच यामुळे त्यांना आपल्या भारतीय संस्कृतीची ओळख होते आणि ती ओळख जर कलेमधून होत असेल तर मुले ती पटकन आत्मसात करतात असे काही पालकांचे मत होते. तसेच काही पालकांच्या मते नृत्यामुळे शारीरिक व्यायाम होतो आणि त्याचा मुलांच्या मानसिकतेवर चांगला परिणाम होतो. त्यामुळे नृत्यप्रशिक्षणाला पालक जास्त पसंती देत आहेत. सध्याच्या स्पर्धेच्या युगात मुलांकडे इतरांपेक्षा वेगळे कलागुण असावेत म्हणून सुध्दा पालक शास्त्रीय नृत्याकडे वळत आहेत. आजकाल अनेक शाळांमध्ये देखील नृत्याचे वर्ग सुरू करण्यात आले आहेत. अजून एक बदल प्रकर्षाने जाणवतो, तो म्हणजे शास्त्रीय नृत्याचे शिक्षण देणारी महाविद्यालये व त्यांच्या संख्येत होत असलेली वाढ. पूर्वी शास्त्रीय नृत्याचा कोणताही अभ्यासक्रम नव्हता किंवा त्याची शिकविण्याची एक ठरवलेली पध्दत नव्हती पण सध्या शास्त्रीय नृत्यालासुध्दा एक अभ्यासक्रम आहे आणि त्यात अनेक विद्यार्थी शास्त्रीय नृत्याची पदवी घेत आहेत त्यामुळे पूर्वीपेक्षा सध्याचे शास्त्रीय नृत्य हे सर्वांसाठी अधिक खुले झाले आहे आणि याचमुळे सध्याची तरुणपिढी त्याकडे व्यावसायिक दृष्टीकोनाने बघत आहे.

ज्या प्रकारे समाजाचा दृष्टीकोन बदलला आहे त्याच प्रकरे शास्त्रीय नृत्य करणाऱ्या कलाकारांनी सुध्दा त्यांच्या नृत्य दिग्दर्शनामध्ये बदल केलेले दिसून येत आहेत. पूर्वी देवदेवतांच्या पारंपारिक कथांवर नृत्य दिग्दर्शन होत असे, पण काळानुसार त्यात बदल झालेला दिसतो. सध्या अनेक नर्तक/गुरु हे सध्याच्या काळातील नवनवीन गोष्टी घेऊन शास्त्रीय नृत्य सादर करत आहेत. त्यात एखाद्या कवितेवर, व्यक्तीच्या जीवनावर, तसेच सध्या घडणाऱ्या सामाजिक घटनांवर किंवा दोन शास्त्रीय नृत्य एकत्र करून नृत्य सादर केले जात आहे. हा शास्त्रीय नृत्यातील होणारा बदल लोकांच्या पसंतीस उतरत आहे. आजच्या काळात शास्त्रीय नृत्यशैलीत असलेली 'सामूहिक नृत्य' ही

त्यांनी कथ्थक नृत्यशैलीत नवीन नवीन प्रयोग केले. आणि इथेच खरंतर नवनिर्मितीला सुरुवात झाली, असं म्हणायला हरकत नाही. सध्याचे पुण्यातील आघाडीचे नृत्य कलाकार वैभव आरेकर, प्राजक्ता राज, शमा भाटे, रोशन दाते, असे अजून अनेक कलाकार आहेत जे मूळ गाभ्याला धक्का न लावता शास्त्रीय नृत्याचे नवनवीन प्रयोग करत आहेत

पूर्वीसारखी घराणेशाही आता राहीली नाही. त्यामुळे नृत्याचे वेगवेगळे प्रयोग करताना त्यामध्ये व्यापकता आली आहे. सर्वांसाठी ही कला खुली झाल्यामुळे अनेक लोकांनी यामध्ये स्वतःच्या

एका चौकटीतून बाहेर पडल्यामुळे शास्त्रीय कलेमध्ये नवनवीन प्रयोग होऊ लागले. वेळेनुसार त्याचा मूळ गाभा न बदलता नवनवीन गोष्टी शास्त्रीय नृत्यात प्रस्तुतीसाठी तयार केल्या किंवा त्या स्वीकारल्या गेल्या.

संकल्पना, ही पाश्चात्य शैलीतून आली. त्याचा उगम आणि उद्धार पं. उदयशंकरांनी केला. पाश्चात्य नृत्यशैलीचा प्रभाव उदयशंकरांवर पडलेला दिसतो.

विचारांची, पध्दतीची, शैलीची भर घातली आहे आणि त्यामुळे शास्त्रीय नृत्याला आज एक वेगळी ओळख निर्माण झाली आहे. ज्या प्रकारे शास्त्रीय नृत्यात बदल झाले त्याच प्रकारे शास्त्रीय संगीतात बदल होत गेले. या दोन्ही गोष्टी एकमेकांना पुरक असल्यामुळे शास्त्रीय नृत्यात सुध्दा बदल झाले आहेत. प्रसिद्ध नृत्यांगना प्राजक्ता अत्रे यांच्याशी आम्ही बोललो तेव्हा त्यांनी असे सांगितले की, पूर्वी शास्त्रीय नृत्य शिकण्यासाठीचा कालावधी आणि आताच्या पिढीचा नृत्य शिकण्याच्या कालावधीत खूप बदल झाला आहे. पूर्वी ही संपूर्ण कला आवगत करण्यासाठी १५ ते १६ वर्षं लागत असे, पण सध्याच्या ह्या आधुनिक काळात ही कला आवगत होण्यासाठी ७ ते ८ वर्षं लागत आहेत. ह्याचे मुख्य कारण म्हणजे पूर्वी शिष्याकडे पुरेसा वेळ होता, पण आताच्या ह्या धावपळीच्या काळात ते ह्या कलेला जास्त वेळ नाही देऊ शकत. त्यामुळे गुरुंना ही कला कमी वेळात जास्त शिकवावी लागत आहेत असे त्यांचे मत होते.

सध्याच्या इंटरनेटच्या वाढत्या वापराच्या काळात 'यूटयूब'वरून नृत्याचे प्रशिक्षण घेण्याचे प्रमाण ही वाढते आहे, पण ते तेवढे पुरक ठरले नाही. कारण नृत्य प्रत्येक समोर उभे राहून प्रशिक्षण घेणे यात खूप फरक आहे. त्यामुळे या आधुनिक तंत्रज्ञानाच्या काळात देखील शास्त्रीय नृत्याने आपले स्थान टिकवून ठेवले आहे. सध्याच्या डान्स रियालिटी टीव्ही शो च्या वाढत्या प्रमाणामुळे अनेक पालक आपल्या मुलांना नृत्याचे वर्ग लावताना दिसतात. रियालिटी टीव्ही शो मधून आपण 'कोरीओग्राफी' (नृत्यदिग्दर्शन) हा शब्द नेहमी ऐकतो. सध्या नृत्य म्हणजे फक्त 'कोरीओग्राफी' असा समज झाला आहे आणि त्यातून एक चुकीचा पायंडा पडत आहे. पंडिता गुरू रोहिणी भाटे यांनी याची खूप सुंदर व्याख्या केली आहे. 'कोरीओग्राफी' म्हणजे खरंतर नृत्यातील अनेक क्रियांचे वा हालचालींचे संकल्पन, आयोजन आणि निर्मिती - ह्या व्यापारांचे विज्ञान आणि ह्या व्यापारातून निर्माण होणारी कलासुद्धा! ह्या व्याख्येत वैयक्तिक नर्तन येते आणि सामूहिकही. 'कोरीओग्राफी' म्हणजे भारतीय संदर्भात 'संरचना आणि तिचे शास्त्र' " - इति गुरू पंडिता रोहिणी भाटे. (लहेजा)

शास्त्रीय नृत्य हे गुरुकडून शिष्याकडे परंपरेने पुढे जाते त्यामुळे त्यात काळानुसार बदल होतो. प्रत्येक कलाकार हा आपले वेगळेपण आपल्या कलेत दाखवण्याचा प्रयत्न करत असतो. त्यामुळे त्यात बदल होत जाणे हे साहजिक आहे. पण शास्त्रीय नृत्याचे वेगळेपण, त्यांचे महत्त्व आजच्या तांत्रिक युगातसुध्दा टिकून आहे. शास्त्रीय नृत्यात बदल होतील पण त्यांचा गाभा बदलणार नाही ही त्याचीच ग्वाही आहे.

Department of Media and Communication Studies
Savitribai Phule Pune University
Ganeshkind , Pune-411 007

020-2569-6348
dmcs. unipune. ac. in