

“HIMMAT VIDYANAGAR”

ISSN : 2457 - 0273

SHRI AMARJYOT EDUCATION TRUST

FOUNDER : SHRI HIMMATLAL MULANI

(SPEAKER : 08<sup>TH</sup> GUJARAT LEGISLATIVE ASSEMBLY)

**RĀDHANVALLĪ :**

**An International Peer Reviewed Multidisciplinary Research Journal  
(Bi-Annual)**

Vol. : 08

Issue : 16

Month : Nov - 2024



CHIEF EDITOR :

DR. C.M. THAKKAR

CHIEF EXECUTIVE EDITOR :

DR. CHIRAG V. RAVAL

: PUBLISHED BY :

Shri Trikamjibhai Chatwani Arts & J. V. Gokal Trust  
Commerce College, Radhanpur, Dist - Patan, Gujarat

NAAC ACCREDITED : GRADE 'B'





ISSN: 2457-0273

(Online)

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

An International Peer Reviewed Multidisciplinary Research Journal  
(Bi-Annual)

# RADHANVALLI

Vol.: 08	Issue : 16	Month - Nov - 2024
----------	------------	--------------------

**Chief Editor**  
**Dr. C. M. Thakkar**

**Chief Executive Editor**  
**Dr. Chirag V. Raval**

**Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College, Radhanpur**

Vol.:08

Issue :16

Nov - 2024

**Editorial Board**

Chief Editor	:	Dr. C. M. Thakkar, Principal (M) 9825915116 Email : principalaccr@gmail.com
Chief Executive Editor	:	Dr. Chirag V. Raval , Assistant Professor, Commerce Department (M) : 7698002789 Email : ravalchiragkumar@gmail.com
Editors	:	Dr. V.B.Khamar, Associate Professor& HOD, Gujarati Department (M) : 94291 56800 Email :vimleshkhamar@gmail.com
	:	Shri K.C.Thakkar, Associate Professor& HOD, Commerce Department (M) : 9925622832 Email :kishorthakkar1962@gmail.com
	:	Dr. S.K.Prajapati , Associate Professor, Sanskrit Department (M) : 94288 53859 Email :prajapatisamir69@gmail.com
	:	Dr. Reji George, Associate Professor& HOD, English Department (M) : 94275 46448 Email :dr.rejigeorge@gmail.com
	:	Dr. T.D.Vyas Associate Professor& HOD, Hindi Department (M) : 9825798717 Email : tusharvyas30@yahoo.com
	:	Dr. B. A. Rathod, Associate Professor & HOD, Sociology Department (M) :99749 61595 Email :drrathod2011@gmail.com

**Advisory Board**

DR. Shileshbhai Parmar	:	Professor, Department of Commerce, Saurashtra University, Rajkot
Dr. Sandip K. Bhatt	:	Professor & Head, Department of Business Studies, Sardar Patel University, Vallabh Vidyanagar
Dr. Param Pathak	:	Professor, Department of Gujarati Sardar Patel University, Vallabh Vidyanagar
Dr. Bharat Thakor		Associate Professor, Department of Gujarati Veer Narmad South Gujarat University, Surat.
Dr. Manibhai Prajapati	:	Former Principal Arts & Commerce College, Thara
Dr. Ajit Thakor	:	Former Head, Department of Sanskrit, Sardar Patel University, Vallabh Vidyanagar
Dr. Anil Kapur	:	Associate Professor, Arts & Commerce College, Vijapur.
Dr. Piyush Joshi	:	Former Reader Department of English Sardar Patel University, Vallabh Vidyanagar



**NATIONAL INSTITUTE OF SCIENCE COMMUNICATION  
AND INFORMATION RESOURCES**

**(Council of Scientific and Industrial Research)**

**14, Satsang Vihar Marg, New Delhi 110 067**

**ISSN** INTERNATIONAL  
STANDARD  
SERIAL  
NUMBER  
INDIA

**S. B. Burde,**  
Head, National Science Library, ISSN  
Phone: 91-11-26863759  
E-Mail: [issn.india@niscair.res.in](mailto:issn.india@niscair.res.in)

**No. NSL/ISSN/INF/2017/538**

**Dated: November 14, 2017**

**Shri Trikamajibhai Chatvani Arts & J.V Gokal Trust Commerce College,  
Patan – 385340 (Gujarat)**

**Dear Sir/Madam,**

महोदय/महोदया,

**We are happy to inform you that the following serial(s) published by you has/have been registered and assigned ISSN(s) [Online].**

हमें आपको यह सूचित करते हुए प्रसन्नता हो रही है कि निम्नलिखित प्रकाशन पंजीकृत कर लिए गये हैं एवं ऑनलाइन आई.एस.एस.एन. आबंटित कर दिये गये हैं।

**ISSN 2457-0273**

**Radhanvalli**

**It is mandatory that the ISSN must be printed on every issue preferably at the right-hand top corner of the cover page.**

प्रकाशन की प्रत्येक प्रति के कवर पेज के दाहिने ओर के ऊपरी सिरे पर आई.एस.एस.एन. छपा होना अनिवार्य है।

**We will be responsible for monitoring the use of ISSN(s) assigned to Indian Serials and for supplying up-to-date data of the same to the International Centre for ISSN, Paris. For this purpose, we request you to send us the forthcoming issue of your serial on complimentary basis.**

भारतीय राष्ट्रीय केंद्र की जिम्मेदारी होगी कि वह भारतीय पत्रिकाओं को आबंटित आई.एस.एस.एन. की जांच करेगा एवं उद्यतन डाटा की जानकारी इंटरनेशनल सेंटर फॉर आई.एस.एस.एन. पेरिस को भेजेंगे। अतः आपसे अनुरोध है कि इस कार्य हेतु प्रकाशन की एक प्रति आई.एस.एस.एन. प्रिंट करके सम्मानार्थ भेंट हमें भेजें।

**Kindly note that assigning the ISSN does not amount to approving the journal or its contents by National Science Library/CSIR-NISCAIR. In future, the names and/or logos of NISCAIR, CSIR should not be mentioned on the journal or the journal website.**

कृपया ध्यान दें कि आवंटित किया जा रहा आई.एस.एस.एन. राष्ट्रीय विज्ञान पुस्तकालय/सी.एस.आई.आर.-निसकेयर द्वारा किसी भी जर्नल/पत्रिका या इसकी विषय-वस्तु को अनुमोदित करने का द्योतक नहीं है। भविष्य में पत्रिका या पत्रिका की वेबसाइट पर निसकेयर या सी.एस.आई.आर. का नाम अथवा प्रतीक चिन्ह नहीं दर्शाया जाये।

**We solicit your cooperation in this regard.**

आपके सहयोग के लिए हम आभारी रहेंगे।

**Yours sincerely,**

**For Head  
ISSN National Centre of India**

**EDITORS PROFILE****Chief Editor**

**Dr. C.M.Thakkar** was born on 01<sup>st</sup> June 1966. He graduated in Commerce (B.Com.) in the year 1988 from Gujarat University. Prin. Thakkar did his Post Graduation (M.Com.) from North Gujarat University in 1990 and Ph. D. North Gujarat University in 2004. He had also completed B.Ed. and LL.B. from Hemchandracharya North Gujarat University, Patan.



Prin. Thakkar started his academic career as an Lecturer in Accountancy. After joining the noble profession of teaching, he served this profession in different capacities like Lecturer, Assistant Professor, Professor and Principal at Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College, Radhanpur for 25 years.

He has written two books to his credit He participated in long term and short term training programs. He also participated and presented research papers in State, National and International level seminar Conferences etc. He has guided numerous candidates for their Master Thesis and has conducted many Seminars/workshops & Training Programs in the state. He has to his credit many publications in various National and International Journals. He also guided Ph.D students and M.Phil students in the Hemchandracharya North Gujarat University, Patan.

Prin. Thakkar was a Chairman of Board of Studies of Accountancy at Hemchandracharya North Gujarat University, Patan. He has been appointed as Executive Council (EC) member and member of Academic Council Hemchandracharya North Gujarat University, Patan. Looking to his efficiency and capacity to work continuously, he was entrusted with overall responsibility of Principal of college. During this tenure, ACCR has received prestigious accreditation of NAAC with B+ Grade in the year 2013. He was also a member of BUTR, and is a member of Examination Reforms Committee at Hemchandracharya North Gujarat University

He is a Co-ordinator of Dr. Babasaheb Ambedkar Open university of the Radhanpur Study Center. He was also a President of Vanijay Vartual of Hemchandracharya North Gujarat University (Commerce) .He is a member of the Board of Commerce Sankalchand University, Visnagar.He is an invited member of Local Inquiry Committee. He is the role model for the Young Faculty to follow his footprints to contribute meaningfully in enhancing Commerce Education. In short, Prin. Thakkar is a dynamic personality with combination of Academic and Administrative excellence.

**EDITORS PROFILE****Chief Executive Editor**

**Dr. Chirag V. Raval** is M.Com., M.Phil., Ph.D. from Sardar Patel University, Vallabh Vidyanagar. He has 09 years of teaching, administration and research experience. He has been teaching Commerce and Management subjects. Besides above he has been associated as paper setter, moderator and examiner of Commerce and Management subjects.



He possesses many feathers in his crown – Appointed as a member of **College Development Council** from 01/04/2012 to 31/03/2015 in Sardar Patel University, Vallabh Vidyanagar. He has appointed as a member of Board of Studies of Business Studies (Commerce) and Management Faculty at Sardar Patel University, Vallabh Vidyanagar. He was recognized **Ph.D. Guide** in Commerce subject at Sardar Patel University, Vallabh Vidyanagar. He is Life Member of Indian Commerce Association. He has also published various research papers in the various referred journals. He has also participated and presented research papers in several State level, National level and International level seminars and conferences. He has delivered live lecture of Business Organization & Management subject initiated by Higher Education Commissioner, **BISAG** (Bhaskracharya Institute of Space Aeronautics and Geo-Informatics), SANDHAN, Govt. of Gujarat, Gandhinagar. He has delivered lectures at various institutes. He is member, Editorial Board in International Journal AVANSEAZA. He is recognized P.G. teacher in Commerce subject at Hemchandracharya North Gujarat University, Patan. Previously, He was working as Principal (I/c.) at AIMS College of Management & Technology, Bakrol, Anand from June 2009 to January 2016. Presently, He is working as Assistant Professor of Commerce at Shri Trikamjibhai Chatwani Arts & J.V.Gokal Trust Commerce College, Radhanpur from January 2016 onwards.

**EDITORIAL DESK**

I am enormously blissful to present our college Research Journal "RADHANVALLI" : An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual). The ninth issue is being presented to you with all fresh insightful reflections from learned academicians, researchers and scholars.

The journal aims at disseminating research output and provides crucial information about recent developments in the relevant fields, through high quality research papers on the topics related to multidisciplinary subjects

It is slowly but firmly gaining its momentum. I am very much pleased to present the "RADHANVALLI": An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual) before the readers, academicians and researchers.

The multidisciplinary journal contains the variety of discussions on topics from Commerce, Accountancy, Management, Gujarati, Sanskrit, English, Sociology, Hindi, Physical Education, Library Science, Education etc. We are trying our best to bring before you the latest and authoritative insights into the facilitating world of multidisciplinary education. I hope that all of you will share yours experience, skills, knowledge and education to move our college forward.

In this issue of the journal, we have put together the 05 research papers, regarding diverse interests in the field of multidisciplinary subjects covering the various topics of a prominent researcher has taken meticulous efforts in illumination useful points about multidisciplinary research. We are proud to have you as part of our team and look forward to your future contributions.

I will repay your kindness with a promise to make your time here enriching, and perhaps even transformative.

With sincere thanks,

**Dr. C.M. Thakkar**  
Chief Editor

**Dr. Chirag V. Raval**  
Chief Executive Editor



**INDEX**

<b>SR. NO.</b>	<b>TITLE</b>	<b>NAME</b>	<b>PAGE NO.</b>
1	From Destruction to Renewal: Love, Change, and Resolution in Emily Bronte's <i>Wuthering Heights</i>	Dr. Reji George	1
2	Myths and Realities: Tribal Representation in Contemporary Indian English Writing	Jasvant S. Majirana	7
3	Time, Rituals, and Human Connection: A Critical Study of Philip Larkin's <i>The Whitsun Weddings</i>	Devabhai Harjibhai Solanki	12
4	આર.બી.આઇ. દ્વારા રેપો રેટમાં કરવામાં આવતા ફેરફારની આર્થિક અસરો”	Gopal K. Thakor	17
5	Women Rights in the Context of Human Rights in Ambedkar thought.	Rana Chhayaben G.	25

**From Destruction to Renewal: Love, Change, and Resolution in Emily Bronte's  
*Wuthering Heights***

Dr. Reji George (Associate Professor)

Shri Trikamjibhai Chatwani Arts & J.V.Gokal Trust Commerce College, Radhanpur.

---

**Abstract:**

Emily Bronte's *Wuthering Heights* (1847) is a masterpiece of English literature that encapsulates themes of love, destruction, change, and renewal. The novel presents a cycle of chaos and resolution through its depiction of two generations bound by love and conflict. This paper examines the cyclical narrative structure of the novel, illustrating how the destructive and tumultuous relationships of one generation pave the way for renewal and resolution in the next. By focusing on the themes of love, change, and resolution, the study reveals how Bronte intertwines passion with suffering and transformation, ultimately presenting a vision of reconciliation and hope amidst the chaos of human life.

**Keywords:** Wuthering Heights, love, renewal, transformation, revenge, reconciliation

**Introduction:**

Wuthering Heights is a novel written by Emily Bronte. It was first published in 1847 under the pseudonym Ellis Bell. The novel is set in the Yorkshire moors and tells the story of the intense and passionate love between Heathcliff and Catherine Earnshaw. It is an intricate narrative that explores the volatile interplay of love, power, and revenge across two generations. The novel's gothic tone and unconventional structure challenge Victorian literary norms, presenting a story steeped in emotional intensity and psychological complexity. Central to the novel is the tumultuous relationship between Catherine Earnshaw and Heathcliff, whose destructive love drives the narrative's core conflicts. This paper examines the themes of love, change, and resolution within *Wuthering Heights*, arguing that Bronte portrays love as both a destructive force and a catalyst for renewal. The ultimate resolution of the narrative, embodied in the younger generation, symbolizes the possibility of healing and continuity.

**The Destructive Power of Love:**

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

Catherine and Heathcliff's passion for one another seems to be the center of Wuthering Heights, given that it is stronger and more lasting than any other emotion displayed in the novel. It is the source of most of the major conflicts that structure the novel's plot. Nelly tells the story of Catherine and Heathcliff's story. She criticizes both of them harshly, condemning their passion as immoral. However, this passion is obviously one of the most compelling and memorable aspects of the book.

It is not easy to decide whether Bronte intends the reader to condemn these lovers as blameworthy or to idealize them as romantic heroes whose love transcends social norms and conventional morality. The book is actually structured around two parallel love stories. The first half of the novel centering on the love between Catherine and Heathcliff. The other is the less dramatic second half features the developing love between young Cathy and Hareton. In contrast to the first, the latter tale ends happily, restoring peace and order to Wuthering Heights and Thrushcross Grange.

The differences between the two love stories contribute to the reader's understanding of why each ends the way it does. The most important feature of Cathy and Hareton's love story is that it involves growth and change. Early in the novel Hareton seems irreparably brutal, savage, and illiterate. However, over time he becomes a loyal friend to Cathy and learns to read. When Cathy first meets Hareton, he seems completely alien to her world, yet her attitude also evolves from disrespect to love.

Catherine and Heathcliff's love, on the other hand, is rooted in their childhood and is marked by the refusal to change. In choosing to marry Edgar, Catherine seeks a more genteel life. However, she refuses to adapt to her role as wife, either by sacrificing Heathcliff or embracing Edgar. In Chapter XII she suggests to Nelly that the years since she was twelve years old and her father died have been like a blank to her, and she longs to return to the moors of her childhood. Heathcliff, for his part, possesses a seemingly superhuman ability to maintain the same attitude and to nurse the same grudges over many years. Moreover, Catherine and Heathcliff's love is based on their shared perception that they are identical. Catherine declares, famously,

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

“Nelly, I am Heathcliff! He’s always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don’t talk of our separation again: it is impracticable; and—” (Bronte 377)

It signifies their inseparable connection, yet this love ultimately consumes them. Here, Catherine announces how much she loves to Heathcliff and she is always happy to call herself as a beloved of Heathcliff. At the death of Catherine, Heathcliff wails that he cannot live without his “soul,” meaning Catherine. Their love denies difference, and is strangely a sexual. The two do not kiss in dark corners or arrange secret trysts, as adulterers do.

Catherine and Heathcliff’s love is based upon their refusal to change over time or embrace difference in others. It is fitting that the disastrous problems of their generation are overcome not by some climactic reversal. However, simply by the unforgettable passage of time, and the rise of a new and distinct generation. Ultimately, the novel presents a vision of life as a process of change, and celebrates this process over and against the romantic intensity of its principal characters.

**The Futility of Revenge:**

Revenge is a central focus of Heathcliff’s life and, in fact, drives most of the decisions he makes later in the novel. Though Heathcliff gains some bitter satisfaction through causing pain for others. However, he does not achieve any personal happiness. Instead, his single-minded pursuit of revenge leaves him empty and exhausted. After being tortured by Hindley as a child, Heathcliff becomes obsessed with the idea of getting revenge. By taking advantage of Hindley’s debt, Heathcliff gains control of Wuthering Heights and becomes the master of the house, a great irony considering he was once forced to work there as a de facto servant.

Heathcliff seeks further revenge on Hindley by raising Hareton, who should have grown up to be a gentleman and a landowner, like a common servant, forcing on the boy the same indignity Hindley had once heaped on Heathcliff. Heathcliff is fully aware of his cruelty. As he explains to Nelly, he understands and desire Hareton’s suffering:



**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

“I know what he suffers now, for instance, exactly—it is merely a beginning of what he shall suffer, though.” (Bronte 254)

Moreover, Heathcliff has the perverse pleasure of knowing Hareton loves and respects him no matter how badly he treats him. Heathcliff eventually achieves his entire plan of revenge, including marrying Catherine and Linton so that he also gains control of the Grange. However, Heathcliff's death, alone and desperate for his lost love, represents the futility of his struggle. Though he achieved his desired revenge on those, living and dead, who had wronged him. However, he remains unfulfilled in his true desire to be reunited with Catherine, which can only be achieved in death.

**Injustice Versus the Necessity of the Class System:**

Social class is presented as an ambivalent theme in the novel. On one hand, Bronte seems to argue that social class is an arbitrary distinction that prevents people from being happy. On the other, she shows disruptions to social class as negative forces that have to be eliminated in order for peace and order to be restored. As a young child, the fact that Heathcliff is treated differently simply because of his family background seems to be clearly unfair. Nelly tries to console him by suggesting that he imagine the background he might have:

“I would frame high notions of my birth and the thoughts of what I was should give me courage and dignity to support the oppressions of a little farmer!” (Bronte 98)

This consolation is particularly poignant coming from a servant who also has to reconcile herself with her own class position even though she is essential to everyone's lives. However, while Bronte seems to be sympathetic to Heathcliff's frustration with the class system. She also implies that he goes too far when he tries to disrupt it and insert himself. Nelly pointedly calls Hareton “the last of the ancient Earnshaw stock” (Bronte 104). When Heathcliff dies, Joseph thanks God that “the lawful master and the ancient stock were restored to their rights.” (Bronte 366)

Interestingly, it is servants who express the strongest support for proper inheritance and tradition. Peace and happiness are restored to both houses only when Heathcliff and his son

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

have passed away. Hareton and Catherine are united as the inheritors of the Linton and Earnshaw legacies. Heathcliff achieves his vision of lying next to the elder Catherine for eternity. However, he must be wiped out of the class system if anyone can lead happy and peaceful lives.

**The Cycle of Change and Generational Conflict:**

The novel's structure emphasizes the cyclical nature of human experience, with the younger generation mirroring the conflicts of the first. Catherine's daughter, Cathy, and Heathcliff's son, Linton, initially appear to be entangled in the same destructive patterns. However, the relationship between Cathy and Hareton Earnshaw represents a departure from the bitterness of the past.

Hareton's transformation, from an uneducated and mistreated figure under Heathcliff's control to a man capable of love and personal growth, signifies the potential for change. Cathy's compassion and determination play a pivotal role in breaking the cycle of vengeance and animosity. Their relationship, rooted in mutual understanding and respect, contrasts sharply with the obsessive love of Catherine and Heathcliff, symbolizing the possibility of renewal and harmony.

**Resolution and Reconciliation:**

The resolution of *Wuthering Heights* lies in the reconciliation of the opposing forces that dominate the narrative. Heathcliff's death marks the end of his destructive influence, and his apparent peace in the afterlife with Catherine suggests a form of spiritual resolution. Meanwhile, the union of Cathy and Hareton signifies a tangible, earthly renewal. Bronte's decision to conclude the novel with their love offers a sense of closure and hope, as the younger generation overcomes the legacy of pain and suffering.

The symbolic imagery of nature reinforces this resolution. The moors, which serve as a backdrop for much of the novel's action, transform from a space of wildness and isolation to one of unity and renewal. This shift mirrors the characters' journey from chaos to harmony, underscoring Bronte's vision of love as a force capable of both destruction and healing.

**Conclusion:**

In *Wuthering Heights*, Emily Bronte crafts a narrative that oscillates between destruction and renewal, illustrating the transformative power of love. Through the interplay of generational conflict, personal growth, and reconciliation, the novel transcends its Gothic roots to deliver a profound meditation on the human capacity for change. While the passionate, destructive love of Catherine and Heathcliff dominates the first half of the novel, the eventual resolution through Cathy and Hareton's relationship affirms the potential for healing and harmony. Ultimately, Bronte's masterpiece serves as a testament to the enduring resilience of the human spirit in the face of suffering.

**References:**

## Primary Sources:

Bronte, Emily. *Wuthering Heights*. Edited by Pauline Nestor, introduction by Lucasta Miller, Penguin Books, 2003.

## Secondary Sources:

Bloom, Harold, editor. *Emily Bronte's Wuthering Heights: Modern Critical Interpretations*. Chelsea House Publishers, 1987.

Eagleton, Terry. *Myths of Power: A Marxist Study of the Brontes*. Palgrave Macmillan, 2010.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale University Press, 2000.

**Myths and Realities: Tribal Representation in Contemporary Indian English Writing**

Jasvant S. Majirana (Assistant Professor)

Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College, Radhanpur

---

**Abstract:**

This paper examines the portrayal of tribal communities in contemporary Indian English writing, focusing on the intersection of myths and realities that shape their representation. Drawing on novels, short stories, and essays, the study highlights the dichotomy between literary romanticization and the harsh realities faced by tribal populations, such as marginalization, exploitation, and cultural erosion. It critiques how tribal identity is often commodious, while also recognizing the increasing efforts of tribal writers and allies to provide authentic and nuanced perspectives. This paper underscores the need for decolonized narratives to honor the agency and voice of India's tribal communities.

**Keywords:** Tribal, marginalization, cultural identity.

**Introduction:**

India's tribal communities, constituting 8.6% of the population, are often marginalized in mainstream narratives. While historically romanticized as 'noble savages' or 'guardians of nature,' their struggles with poverty, displacement, and cultural loss remain underrepresented in literature. In contemporary Indian English writing, tribal identity often serves as a metaphor for resistance, spirituality, or purity, reducing the complexities of their lived experiences. This paper analyzes tribal representation in works by non-tribal and tribal authors, investigating the myths perpetuated and the realities unveiled. The discussion emphasizes the importance of decolonizing literary spaces to enable authentic tribal voices to challenge stereotypes and articulate their lived realities.

**Romanticized Narratives in Indian English Writing:**

Indian English writing has often romanticized tribal characters, portraying them as emblematic of unspoiled nature and inherent innocence. Works like Amitav Ghosh's *The Hungry Tide* and Arundhati Roy's *The God of Small Things* exemplify this tendency, weaving narratives where



**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

tribal communities are closely associated with the purity of the natural world. These portrayals frequently frame tribal characters as guardians of an idyllic existence, untouched by the

corruption of modernity. This thematic alignment with nature lends an almost mythical quality to their representation, emphasizing their connection to primal beauty and ecological harmony. However, such romanticization, though well-intentioned, risks reducing tribal identities to static archetypes. By focusing on themes of nature and innocence, these narratives often overlook the complex socio-economic realities faced by tribal communities. This essentialization denies them the agency and individuality they deserve, perpetuating a limited view of their lives. As a result, the struggles of these communities be it land displacement, poverty, or marginalization are either underrepresented or eclipsed by the romantic allure of their supposed harmony with nature. While works like Ghosh's and Roy's contribute to a nuanced literary tradition, they also highlight the need for more authentic and comprehensive depictions of tribal realities in contemporary Indian English writing.

**Harsh Realities of Marginalization:**

The representation of tribal communities in contemporary Indian English writing often sheds light on the harsh realities of their marginalization. One of the most critical issues is displacement and land rights, vividly depicted in works like Mahasweta Devi's *Draupadi* and Gopinath Mohanty's novels. These texts expose how industrial and developmental projects encroach upon tribal lands, displacing entire communities and severing them from their cultural and ancestral roots. The violation of land rights is not just an economic issue but also a cultural crisis, as the land forms the cornerstone of tribal identity and spirituality. Furthermore, economic and social exploitation emerges as another significant theme. Through both fiction and reportage, writers like Arundhati Roy highlight the systemic oppression faced by tribal communities. Roy's essays delve into how government policies and corporate greed exploit tribal labor and natural resources, often under the guise of progress. These narratives reveal the stark dichotomy between the myths of development and the grim realities faced by tribal populations, who bear the brunt of such advancements. Together, these works challenge dominant narratives, advocating for justice and the protection of tribal rights.

**Tribal Writers and Authentic Narratives:**

The representation of tribal communities in contemporary Indian English writing has gained prominence through the voices of writers like Hansda Sowvendra Shekhar and Nirmala Putul.

Their works, such as *The Mysterious Ailment* of Rupī Baskey, provide an authentic glimpse into the lives of tribal communities, portraying their unique customs, traditions, and struggles. Shekhar's narratives are rooted in the Santhal way of life, blending folklore with contemporary issues, while Nirmala Putul's poetry captures the resilience and emotional depth of tribal women. These emerging voices offer counter-narratives that challenge the stereotypical depictions often propagated by mainstream literature. However, tribal authors face significant challenges in gaining recognition within the broader landscape of Indian English literature. Dominant non-tribal voices frequently overshadow these authentic perspectives, often appropriating or misrepresenting tribal realities. This lack of visibility undermines the nuanced understanding of tribal cultures and struggles, relegating them to the margins. Nevertheless, the works of these writers continue to carve out a space for genuine tribal representation, fostering awareness and appreciation of their rich cultural heritage and socio-political concerns.

**The Role of Myths in Shaping Tribal Identity:**

Myths have long been a cornerstone of tribal cultures, serving as repositories of history, values, and identity. In contemporary Indian English writing, these myths often transcend their traditional boundaries to symbolize broader concepts like ecological harmony or resistance against oppression. While these representations can be evocative, they risk homogenizing the diverse and specific cultural contexts of tribal communities. For instance, the frequent portrayal of tribal mythology as emblematic of an unspoiled, harmonious relationship with nature can inadvertently romanticize and essentialize tribal identities, erasing their complex realities. Decolonizing these myths in literature demands an authentic representation that respects tribal agency in narrating their stories. Writers like Hansda Sowvendra Shekhar, in *The Adivasi Will Not Dance*, challenge the co-option of tribal myths by presenting narratives grounded in the lived experiences of tribal communities. Through this approach, literature not

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

only preserves the cultural significance of tribal myths but also critiques exploitative systems that misrepresent or marginalize tribal voices. By foregrounding agency, contemporary Indian English writing can shift the focus from mythologizing tribal cultures to celebrating their dynamic and evolving identities.

**Bridging the Gap****Towards Inclusive Representation:**

To address the historical marginalization of tribal communities in literature, it is crucial for writers, publishers, and scholars to collaborate in fostering inclusivity within contemporary Indian English writing. Tribal writers must be encouraged and provided platforms to express their authentic voices, allowing them to challenge entrenched stereotypes. Through inclusive representation, they can confront the oversimplified narratives that have long reduced tribal identities to exoticism or victimhood. By embracing diverse tribal perspectives, Indian literature can not only challenge these stereotypes but also give prominence to the complexities and richness of tribal cultures, ultimately ensuring more equitable literary representation for these communities.

**Collaborative Efforts:**

A concerted effort among writers, publishers, and scholars is essential in dismantling the barriers that have historically excluded tribal narratives from mainstream literary discourse. Publishers hold significant power in shaping the representation of marginalized communities, and it is their responsibility to prioritize works by tribal authors, both emerging and established. Scholars can play a pivotal role by analyzing and critiquing the representation of tribes, creating spaces for dialogue that highlights the importance of tribal perspectives in enriching the Indian literary canon. These collaborative efforts are necessary not only for the amplification of tribal voices but also for the reclamation of their rightful place in literature.

**Educational Reforms:**

Incorporating tribal literature into educational curricula is another crucial step towards bridging the gap between mainstream and tribal representation. Schools and universities can foster a deeper understanding and appreciation for tribal cultures by introducing students to

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

literature written by tribal authors. This approach not only raises awareness about the cultural heritage of these communities but also empowers students to critically engage with the complexities of tribal identity. By educating young minds about the histories, struggles, and aspirations of tribal people through literature, educational institutions can contribute to a more inclusive and respectful society that values diversity and recognizes the significance of tribal voices in shaping India's literary landscape.

**Conclusion**

The representation of tribal communities in contemporary Indian English writing oscillates between mythic romanticization and stark realities of marginalization. While non-tribal writers have brought tribal issues to the forefront, their portrayals often lack depth and nuance. Tribal authors are reclaiming their narratives, offering authentic and empowering perspectives. This paper concludes that a decolonized, inclusive literary landscape is essential for addressing the myths and amplifying the realities of India's tribal communities.

**References:**

- Devi, Mahasweta. *Draupadi*. Translated by Gayatri Chakravorty Spivak. Seagull Books, 1997.
- Ghosh, Amitav. *The Hungry Tide*. Harper Collins India, 2004.
- Hansda Sowvendra Shekhar. *The Mysterious Ailment of Rupi Baskey*. Aleph Book Company, 2014.
- Mohanty, Gopinath. *Paraja*. Translated by Bikram K. Das, Oxford University Press, 1984.
- Roy, Arundhati. *The God of Small Things*. Penguin Books India, 1997.
- Roy, Arundhati. *Walking with the Comrades*. Penguin India, 2011.
- Putul, Nirmala. *Songs of the Woods: An Anthology of Tribal Poetry*. Sahitya Akademi, 2016.
- Sen, Nandini. "Tribal Representation in Indian Fiction." *The Literary Criterion*, vol. 47, no 1, 2012, pp. 45–58.
- Sundar, Nandini. *The Burning Forest: India's War in Bastar*. Juggernaut, 2016.



**Time, Rituals, and Human Connection: A Critical Study of Philip Larkin's *The Whitsun Weddings***

Devabhai Harjibhai Solanki (Research Scholar)

Department of English, Hemchandracharya North Gujarat University, Patan

**Abstract:**

Philip Larkin's *The Whitsun Weddings* is a masterful exploration of time, rituals, and human connection. Capturing the mundane yet profound experience of a train journey, Larkin's poem delves into the cultural and emotional significance of weddings, the passage of time, and the nature of human relationships. This paper critically examines the central themes of the poem, including the transience of human experience, the rituals that define social bonds, and the complexities of collective and personal perspectives. Through vivid imagery, a shifting tone, and the symbolic use of the train journey, Larkin presents an insightful commentary on the cyclical nature of life and the role of social conventions in shaping human identity. The study also situates the poem within the broader context of Larkin's oeuvre, comparing its themes and stylistic elements to his other works. By analyzing the interplay between detachment and empathy in the poem, this paper aims to highlight Larkin's ability to transform everyday events into profound reflections on the human condition.

**Keywords:** time, rituals, human connection, weddings, social conventions, transience, modern poetry

**Introduction:**

*The Whitsun Weddings* is one of Philip Larkin's most famous poems. It shows his skill in turning a simple train ride into a deep reflection on time, change, and social rules. First published in 1964, the poem explores modern life's rituals, the transition from youth to adulthood, and the complexities of human relationships. During the train ride, Larkin sees several weddings, each representing different aspects of life, from the innocent to the absurd. The poem describes the speaker's train journey from Hull to London on Whitsun Saturday. Along the way, the peaceful trip is disrupted by the noise of many wedding parties, as several young couples have tied the knot that weekend. The speaker watches these newlyweds and thinks about love and the traditions surrounding marriage. Eventually, the train reaches London, and this brief shared experience comes to an end.

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

The word 'Whitsun' refers to a Christian festival. Whitsun Sunday is the seventh Sunday after Christmas and is considered a holy day by Christians. Whitsun Saturday, the day of Larkin's train journey, is the Saturday before Whitsun Sunday. This poem is autobiographical as it describes a real train journey Larkin took from Hull to London for personal reasons. The poem is interesting because it combines different aspects. While it seems to be one of Larkin's most detached and objective works, it still reflects a lot of his personality. It not only describes the scenes Larkin observed but also captures his personal reactions to them. This research paper critically examines the poem's themes, imagery, tone, and structure, situating it within the context of Larkin's poetic sensibility.

**Time and Transience:**

The poem begins with the speaker recounting a train journey taken during Whitsun, a religious festival that traditionally marks the beginning of summer. Time is central to the poem, not only because the speaker reflects on the passing train journey but also due to the wedding ceremonies that unfold along the way. Larkin's preoccupation with the passage of time is central to *The Whitsun Weddings*. The train journey becomes a metaphor for life's transitory nature, as the speaker moves through different landscapes and witnesses fleeting glimpses of human experience. The poem opens with an evocative description of a "sunlit Saturday," setting a tone of quiet observation. However, this serenity is juxtaposed with the bustling scenes of wedding parties, emphasizing the contrast between permanence and impermanence. Larkin's description of "*long shadows over major roads*" (Larkin, line 58) evokes a sense of temporal and spatial flux, underscoring the inevitability of change.

The theme of transience is further reinforced in the poem's closing lines, where the imagery of "becoming rain" symbolizes the dissolution of moments into memory. The weddings, with their joyous yet ephemeral nature, epitomize the fleeting milestones of human life. Larkin's reflections on the "dozen marriages" that "got under way" highlight the cyclical nature of human existence, where individual lives are subsumed into the broader flow of time.

**Rituals and Social Conventions:**

Larkin's depiction of the weddings offers a nuanced critique of social rituals and their role in shaping human relationships. The poem presents weddings as both celebratory and absurd,

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

blending humor with pathos to capture their dual significance. The speaker's initial detachment is evident in his wry observations of the wedding parties, described with vivid, often comic imagery:

*"The fathers with broad belts under their suits*

*And seamy foreheads; mothers loud and fat;*

*An uncle shouting smut; and then the perms,"* (Larkin, line 36-37)

These descriptions underscore the ordinariness of the participants, contrasting with the idealized notions of love and marriage. However, as the journey progresses, the speaker's perspective deepens. The line,

*"Girls gripping their handbags tighter"* (Larkin, line 54)

It evokes a sense of vulnerability and uncertainty, reflecting the emotional weight of these rituals. Larkin's portrayal of weddings as a both individual and collective experience highlights the tension between personal aspirations and societal expectations. The poem's exploration of these themes aligns with Larkin's broader critique of modern life, where traditional values and social conventions are constantly renegotiated.

**Human Connection and the Observer's Role**

In *The Whitsun Weddings*, the speaker occupies the role of an outsider, observing the weddings from the detached vantage point of the train. This observational stance allows Larkin to explore themes of alienation and connection, which recur throughout his poetry. The speaker's initial indifference to the weddings reflects a broader sense of disengagement, but this detachment gradually gives way to a more empathetic understanding of the human experiences unfolding before him. The turning point in the speaker's perspective occurs when he notices that

*"Each face seemed to define*

*Just what it saw departing."* (Larkin, line 48-49)

This realization underscores the interconnectedness of human lives, as everyone's experience is shaped by their relationships and surroundings. The speaker's evolving viewpoint mirrors

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

Larkin's own ambivalence towards social rituals, oscillating between skepticism and a grudging acknowledgment of their significance.

**Imagery and Symbolism:**

Larkin's use of imagery in *The Whitsun Weddings* is integral to its thematic depth. The recurring motif of the train journey serves as a powerful symbol of life's passage, with the train's movement representing the inexorable flow of time. The juxtaposition of pastoral landscapes with urban elements, such as "fish-dock smells" and "cooling towers," reflects the tension between tradition and modernity.

The imagery of the weddings themselves is rich with symbolic resonance. The "sunlit Saturday" suggests a fleeting moment of clarity and warmth, while the "long shadows" hint at the inevitability of change and loss. The "blinding windscreens" and "wide farms" evoke a sense of disorientation and vastness, emphasizing the speaker's dual awareness of the personal and the universal.

**Tone and Structure:**

The tone of *The Whitsun Weddings* shifts from casual observation to reflective introspection, mirroring the speaker's changing perspective. Larkin's use of free verse and conversational language lends the poem a naturalistic quality, allowing the speaker's thoughts to flow seamlessly. The poem's structure, divided into stanzas that correspond to the stages of the train journey, reinforces its thematic focus on movement and progression. The gradual accumulation of details in the poem creates a sense of momentum, culminating in the poignant final lines. The closing image of "becoming rain" encapsulates the poem's central themes of transience and interconnectedness, leaving the reader with a lingering sense of wistfulness.

**Conclusion:**

Philip Larkin's *The Whitsun Weddings* is a rich and multifaceted exploration of time, rituals, and human connection. Through its vivid imagery, nuanced tone, and symbolic use of the train journey, the poem captures the complexities of modern life and the enduring significance of social conventions. By examining the interplay between detachment and empathy, Larkin

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

offers a profound commentary on the human condition, making *The Whitsun Weddings* a cornerstone of his poetic legacy.

**❖ References:**

- Larkin, Philip. *The Whitsun Weddings*. Faber and Faber, 1964.
- Motion, Andrew. *Philip Larkin: A Writer's Life*. Farrar, Straus and Giroux, 1993.
- Thwaite, Anthony, editor. *Collected Poems of Philip Larkin*. Faber and Faber, 2003.
- Underhill, Hugh. *The Problem of Consciousness in Modern Poetry*. Cambridge University Press, 1992.

**❖ Webliography:**

- “The Whitsun Weddings.” *The Poetry Foundation*, <https://www.poetryfoundation.org>.

**આર.બી.આઇ. દ્વારા રેપો રેટમાં કરવામાં આવતા ફેરફારની આર્થિક અસરો”**

**Gopal K. Thakor (Assistant Professor)**

**Shri Trikamjibhai Chatwani Arts & J. V Gokal Trust Commerce College, Radhanpur.**

આજે વિશ્વના દરેક રાષ્ટ્રમાં મધ્યસ્થ બેન્ક કે કેન્દ્રિય બેન્કનું અસ્તિત્વ છે. મધ્યસ્થ બેન્કનો ઉદભવ વેપારી બેન્કો પછીથી થયો હોવા છતાંય આજે મધ્યસ્થ બેન્કનું મહત્વ ખૂબ જ વધી ગયું છે કેમ કે મધ્યસ્થ બેન્ક દેશના નાણાંના કુલ પુરવઠા પર અંકુશ રાખીને અગત્યનાં ઘણાં કાર્યો બજાવે છે. મધ્યસ્થ બેન્ક અંગે M. H. de Kock જણાવે છે કે “મધ્યસ્થ બેન્ક એ દેશના નાણાકીય અને આર્થિક માળખાનું શિખર છે”. જે રાષ્ટ્રના આર્થિક હિતોને ખ્યાલમાં રાખીને મહત્વનાં કેટલાક કાર્યો બજાવે છે

► **ઉદભવ:-**

મધ્યસ્થ બેન્કનો વિકાસ 19મી સદીથી શરૂ થયેલો જણાય છે. જો કે સ્વીડનની રીક્સ બેન્ક (Riks Bank) જે 1656 માં સ્થાપવામાં આવેલી એ આજે દુનિયાની સૌથી જૂની મધ્યસ્થ બેન્ક તરીકે જાણીતી છે. આ બેન્કને 1897માં ચલણી નોટો બહાર પાડવાનો ઈજારો આપવામાં આવ્યો હતો. તેમ છતાં મધ્યસ્થ બેંકિંગ પ્રણાલિકાની પદ્ધતિસરની શરૂઆત 1694માં બેન્ક ઓફ ઇંગ્લેન્ડની સ્થાપનાથી થઈ એમ કહી શકાય. 1844માં બેન્ક ઓફ ઇંગ્લેન્ડ પૂર્ણરૂપે મધ્યસ્થ બેન્ક તરીકે કાર્ય બજાવતી થઈ અને તેણે અપનાવેલા સિદ્ધાંતો અને પદ્ધતિ આ ક્ષેત્રમાં ઉદાહરણરૂપ નીવડ્યાં.

► **ભારતમાં મધ્યસ્થ બેંક:-**

રિઝર્વ બેંક ઓફ ઇન્ડિયા દેશની કેન્દ્રીય બેંક છે. જેની વીસમી સદીની શરૂઆતમાં સ્થાપવામાં આવી હતી. હિલ્ટન યંગ કમિશનની ભલામણોને આધારે રિઝર્વ બેન્ક ઓફ ઇન્ડિયાની

સ્થાપના કરવામાં આવી હતી. રિઝર્વ બેંક ઓફ ઇન્ડિયા એક્ટ, 1934 પ્રમાણે બેંકની કામગીરીનો વૈજ્ઞાનિક આધાર પૂરો પાડે છે. આમ આ બેંકે 1 એપ્રિલ, 1935 ના રોજ પોતાની કામગીરી શરૂ કરી હતી. રિઝર્વ બેંક ઓફ ઇન્ડિયાની એક રસપ્રદ વિશેષતા એ હતી કે તેની શરૂઆતથી જ બેંક વિકાસના સંદર્ભમાં વિશેષ ભૂમિકા ભજવી હતી. જ્યારે ભારતે તેના આયોજનના પ્રયાસો શરૂ કર્યા ત્યારે બેંકની વિકાસ ભૂમિકા પર ધ્યાન કેન્દ્રિત કરવામાં આવ્યું. વિશેષ કરીને સાઠના દાયકામાં, જ્યારે રિઝર્વ બેંકે ઘણી બધી રીતે વિકાસને ઉત્પ્રેરિત કરવા માટે નાણાંનો ઉપયોગ કરવાની સંકલ્પના અને આચરણની પહેલ કરી હતી. મધ્યસ્થ બેંકે બીજી નાણાકીય સંસ્થાના વિકાસમાં પણ મહત્વની ભૂમિકા ભજવી હતી. જેવી કે ડિપોઝિટ ઇન્સ્યોરન્સ એન્ડ ક્રેડિટ ગેરંટી કોર્પોરેશન ઓફ ઇન્ડિયા, યુનિટ ટ્રસ્ટ ઓફ ઇન્ડિયા, ઇન્સ્ટિટ્યુટ ડેવલપમેન્ટ બેંક ઓફ ઇન્ડિયા, નેશનલ બેંક ઓફ એગ્રિકલ્ચર એન્ડ રૂરલ ડેવલપમેન્ટ, ડિસ્કાઉન્ટ એન્ડ ફાઇનાન્સ હાઉસ ઓફ ઇન્ડિયા વગેરે જેવી સંસ્થાઓ સ્થાપવામાં મદદ કરી હતી. ઉદારીકરણ સાથે બેંકનું ધ્યાન મોનિટરી પોલિસી, બેંક સુપરવિઝન, રેગ્યુલેશન, પેમેન્ટ સિસ્ટમની દેખરેખ તેમજ નાણાકીય બજારોના વિકાસ જેવા મુખ્ય બેંકિંગ કાર્યો તરફ વળ્યું છે.

► નાણાકીય નીતિનો અર્થ :- નાણાકીય નીતિએ મધ્યસ્થ બેંક દ્વારા નિર્ધારિત મેક્રોઇકોનોમિક નીતિ છે. તેમાં નાણાં પુરવઠા અને વ્યાજ દરનું સંચાલન સામેલ થાય છે તેમજ તે દેશની સરકાર દ્વારા કુગાવો, વપરાશ, વૃદ્ધિ અને પ્રવાહિતા જેવા મેક્રોઇકોનોમિક હેતુઓ હાંસલ કરવા માટે ઉપયોગમાં લેવાતી આ એક આર્થિક નીતિ છે.

ભારતમાં બેંક ઓફ ઇન્ડિયાની નાણાકીય નીતિ ના હેતુ અર્થતંત્રના વિવિધ ક્ષેત્રોની જરૂરિયાતો ને પહોંચી વળવા અને આર્થિક વિકાસની ગતિ વધારવા માટે નાણાંના જથ્થાનું સંચાલન કરવાનો છે. આર.બી.આઈ મોનેટરી પોલિસીને ઓપન માર્કેટ ઓપરેશન્સ, બેન્ક રેટ પોલિસી, રિઝર્વ સિસ્ટમ, ક્રેડિટ કંટ્રોલ પોલિસી, નૈતિક સમજાવટ દ્વારા લાગુ કરે છે. આમાંથી કોઈપણ સાધનનો ઉપયોગ કરવાથી વ્યાજ દરમાં અને અર્થતંત્રમાં નાણાં પુરવઠા ફેરફાર થશે. નાણાકીય નીતિ સંકોચનકારી અને વિસ્તરણકારી હોઈ શકે છે. વ્યાજદરમાં ઘટાડો અને નાણાંના પુરવઠામાં વધારો એ વિસ્તરણની નીતિ દર્શાવે છે. આનાથી વિપરીત વ્યાજદરમાં વધારો અને નાણાંના પુરવઠામાં ઘટાડો એ સંકોચનકારી નાણાકીય નીતિ છે. દાખલા તરીકે, અર્થતંત્રમાં વૃદ્ધિને વેગ આપવા માટે પ્રવાહિતા મહત્વપૂર્ણ છે. તરલતા જાળવવા માટે, આરબીઆઈ નાણાકીય નીતિ પર નિર્ભર છે. ઓપન માર્કેટ ઓપરેશન્સ દ્વારા બોન્ડની ખરીદી કરીને, RBI સિસ્ટમમાં નાણાં દાખલ કરે છે અને વ્યાજ દર ઘટાડે છે.

► રેપો રેટ:- રેપો રેટ એ વ્યાજ દર છે કે જેના પર ભારતીય રિઝર્વ બેંક (RBI) વ્યાપારી બેંકોને નાણાં લોન આપે છે રેપો એ પુનઃખરીદી કરાર અથવા પુનઃખરીદી વિકલ્પનું સંક્ષેપ છે. બેંકો લાયકાત ધરાવતી સિક્યોરિટીઝ વેચીને રિઝર્વ બેંક ઓફ ઇન્ડિયા (RBI) પાસેથી લોન મેળવે છે

મધ્યસ્થ બેંક અને કોમર્શિયલ બેંક નિર્ધારિત કિંમતે સિક્યોર્સની પુનઃખરીદી માટે કરાર પર પહોંચશે. જ્યારે બેંકો ભંડોળ પર ગરમ હોય અથવા અસ્થિર બજારની સ્થિતિમાં તરલતા



**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

જાળવવાની જરૂર હોય, ત્યારે ઉપયોગ કરવામાં આવે છે. રેપો રેટનો ઉપયોગ આરબીઆઈ દ્વારા કુગાવાને નિયંત્રિત કરવા માટે કરવામાં આવે છે.

► રેપો રેટ કેવી રીતે કામ કરે છે?

અગાઉ સંગ્રહિત કર્યા મુજબ, ભારતીય સેન્ટ્રલ બેંક દ્વારા નાણાંના પ્રવાહને નિયંત્રિત કરવા માટે રેપો રેટનો ઉપયોગ કરવામાં આવે છે બજારમાં જ્યારે કુગાવો વધી જાય છે, ત્યારે RBI રેપો રેટમાં વધારો કરે છે. રેપો રેટમાં વધારો થવાનો અર્થ એ છે કે આ સમયગાળા દરમિયાન મધ્યસ્થ બેંક પાસેથી નાણાં ઉછીના લેતી બેંકોએ વધુ વ્યાજદર ચૂકવવા પડશે આ બેંકોને નાણાં ઉછીના લેતા અટકાવે છે, કુગાવાને રોકવા માટે મધ્યસ બેંક વ્યાપારી બેંકોની રકમ ઘટાડે છે. એજ રીતે અર્થતંત્રમાં મંદીના સંજોગોમાં રેપો રેટમાં ઘટાડો પણ થાય છે.

► ભારતમાં વર્તમાન રેપો રેટ: -

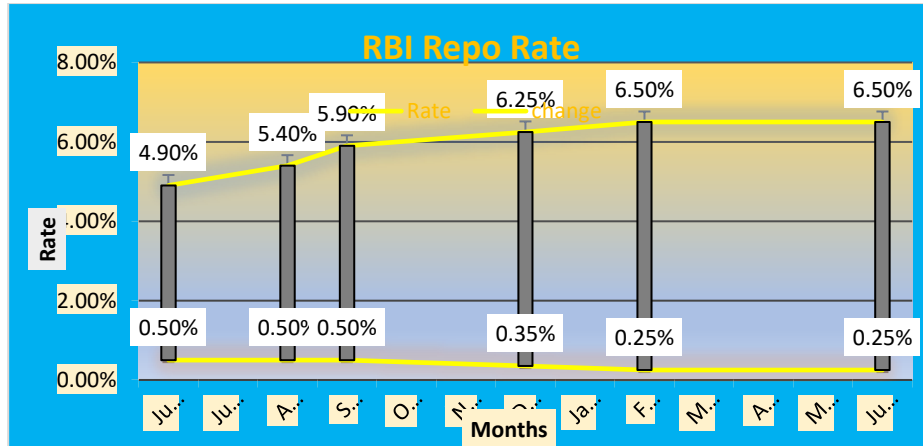
ડિસેમ્બર 2022માં, મોનેટરી પોલિસી કમિટી (MPC) એ રેપો રેટમાં 0.35 પોઇન્ટ્સ વધારો થતા 6.25% થયો હતો. જેમાં હવે ફરીવાર ફેબ્રુઆરી 2023માં 0.25 પોઇન્ટ્સ વધારો કર્યો છે જેથી રેપો રેટ 6.50 % થયો છે. આમ જૂન 2023 માં આ રેપો રેટને સ્થિર રાખવામાં આવ્યો છે. આ રીતે રિઝર્વ બેન્કે રેપો રેટ સતત વધાર્યો જેની અસર લોકોના આર્થિક જીવનમાં થશે.

## ► R.B.I દ્વારા છેલ્લા બે વર્ષથી રેપો રેટમાં કરવામાં આવેલ ફેરફાર: -

Date	RBI Repo Rate	
Effective Date	Repo Rate	%Change
8-Jun-23	6.50%	0.25%
8-Feb-23	6.50%	0.25%
7-Dec-22	6.25%	0.35%
30-Sep-22	5.90%	0.50%
5-Aug-22	5.40%	0.50%
8-Jun-22	4.90%	0.50%

સ્ત્રોત :- <https://www.bankbazaar.com/home-loan/repo-rate.html>

## ► આકૃતિ :-



## ► સમજૂતી :-

રિઝર્વ બેન્કે ત્રણ દિવસ સુધી ચાલેલી એમપીસીની (મોનેટરી પોલિસી કમિટી) બેઠક બાદ રેપો રેટમાં ફરીવાર વધારાનું એલાન કર્યું હતું . રિઝર્વ બેન્કે રેપા રેટમાં 0.25 ટકા વધારો કર્યો છે. જેથી રેપો રેટ વધીને 6.50 ટકા થઈ ગયો હતો. રિઝર્વ બેન્કે સતત છ વાર રેપો રેટમાં વધારો કર્યો છે. રિઝર્વ બેન્કે મે 2022 માં રેપો રેટમાં 0.40 પોઇન્ટનો વધારો કર્યો હતો. ત્યારબાદ

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

જૂનમાં 0.50, ઓગસ્ટમાં 0.50 અને સપ્ટેમ્બરમાં 0.50 પોઇન્ટનો, ડિસેમ્બર 2022માં 0.35, ફેબ્રુઆરી 2023માં પણ 0.25, વધારો કરાયો હતો. જેથી રેપો રેટ વધીને 6.50% થયો હતો. આરબીઆઇના આ નિર્ણયને કારણે લોન લેનારા પર બોજ વધશે અને તેમના માસિક ઇ.એમ.આઇ. માં વધારો થશે.

► રેપો રેટમાં કેમ વધારો થયો ?

રેપો રેટમાં વધારો કરતા આરબીઆઇના ગવર્નર દાસે કહ્યું હતું કે મોંઘવારી પર અમારી બાજ નજર છે. સાથે જ આરબીઆઇએ મોંઘવારી મુદ્દે પોતાના વલણમાં કોઈ પરિવર્તન કર્યું નથી. મોંઘવારી હજુ પણ આરબીઆઇ માટે મોટી સમસ્યા છે અને મોંઘવારીના સ્તરને નીચે લાવવા માટે બેન્ક સતત પ્રયાસ ચાલુ રાખશે.

► રેપો રેટમાં વધારો થતા તેની પડતી આર્થિક અસરો:-

રીઝર્વ બેંક રેપો રેટમાં વધારો કર્યા કરે છે. તેના કારણે તમામ લોકોને અસર થાય છે પણ સૌથી વધારે અસર લોન લેનારાં મધ્યમ વર્ગના લોકોને થાય છે. એમા પણ જેમણે હોમ લોન લીધી છે. તેવા લોકો પર સૌથી વધારે અસર થાય છે. કેમ કે જેવો રેપો રેટ વધે કે તરત જ બેંકો અને નાણાંકીય સંસ્થાઓ તેમની લોનના વ્યાજ દર વધારી દે છે. રીઝર્વ બેંકે રેપો રેટ વધારવા અત્યાર સુધીમાં 2.35 ટકાનો વધારો કરી દીધો છે. સામાન્ય રીતે રીઝર્વ બેંક રેપો રેટ વધારે તેમાં બેંકો 10-15 બેઝિસ પોઇન્ટ ઉમેરી ને બેંકો હોમ લોનના વ્યાજ વધારી દેતી હોય છે. તેના કારણે હોમ લોનના વ્યાજ દર રેપો રેટ વધ્યા તેના કરતાં પણ વધારે વધ્યા છે. સરેરાશ

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

તમામ બેંકોએ હોમ લોનના વ્યાજ દરમાં ત્રણેક ટકાનો વધારો કરી દેતાં હોમ લોન લેનારાંની કમર તૂટી ગઈ છે. બેંકો હોમ લોનનું વ્યાજ વધારે ત્યારે હપ્તા વધારતી હોય છે તેથી તાત્કાલિક બોજ નથી પડતો એવું લાગે પણ લાંબા ગાળે હોમ લોન લેનારા કમર તૂટી જશે. તેમના હપ્તા પાંચ-સાત વર્ષ વધી ગયા છે. હોમ લોન લેનારામાં પણ જેમણે એકાદ વર્ષના ગાળામાં લોન લીધી હોય તેમની હાલત સૌથી ખરાબ થશે કેમ કે તેમનાં બજેટ ખોરવાઈ ગયાં છે. આર્થિક નિષ્ણાતોના મતે, હોમ લોનના વધતાં વ્યાજ જોતાં વર્ષે દસ ટકા પગાર વધારો થાય તો પણ બે છેડા ભેગા ના થાય એવી હાલત છે. તાત્કાલિક બોજ નથી પડતો એવું લાગે પણ લાંબા ગાળે હોમ લોન લેનાર ની કમર તૂટી જશે.

દા.ત:- જો કોઈ વ્યક્તિએ એપ્રિલ 2022માં 30 લાખની હોમ લોન 20 વર્ષ માટે લીધી હોય તો હાલ 8.60 ટકા ના હિસાબે 26,225 રૂપિયાનો હપ્તો રહેશે, બેંકો રેટમાં 35 બેઝિસ પોઇન્ટનો વધારો કરે તો વ્યાજ દર વધીને 8.95 ટકા થઈ જશે. જેથી હપ્તો વધીને 26,895 રૂપિયા થઈ જશે.

► આવતા વર્ષે RBI પર વ્યાજ દર ઘટાડવાનું દબાણ આવશે: નોમુરા

રિઝર્વ બેંક ઓફ ઇન્ડિયાએ રેપો રેટ 25 બેઝિસ પોઇન્ટ વધારીને 6.50 ટકા કર્યો છે ત્યારે બીજી બાજુ નોમુરા દ્વારા આવતા વર્ષે રેપો રેટમાં ઘટાડો થવાની ધારણાં આવી પડી છે. આગામી નાણાં વર્ષ એટલે કે 2023-24 માં ભારતનો આર્થિક વિકાસ દર મંદ પડીને 5.10 રહેશે જેને કારણે રિઝર્વ બેંક ઓફ ઇન્ડિયાએ 2023 ના પાછલા છ મહિનામાં રેપો રેટમાં 75 બેઝિસ પોઇન્ટ સુધીનો ઘટાડો કરવાની ફરજ પડશે એમ રિસર્ચ કે પેઢી નોમુરાના એક રિપોર્ટમાં જણાવાયું છે.

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

આર્થિક વિકાસ દર જ્યારે નિરાશાજનક રહેશે અને કુગાવો ઘટીને પાંચ ટકા પર આવી જશે ત્યારે રિઝર્વ બેન્ક ઓફ ઇન્ડિયા વ્યાજ દરમાં ઘટાડો કરશે કે કેમ તેવો પ્રશ્ન ઊભો થયો છે. ત્યારે આ પ્રશ્નનો અમે હકારમાં ઉત્તર આપીએ છીએ એમ નોમુરા ખાતેના અર્થશાસ્ત્રીઓ એ લખેલા રિપોર્ટમાં જણાવ્યું હતું.

જ્યારે વિકાસ નોંધપાત્ર રૂંધાઈ જાય છે (જેની હાલમાં અપેક્ષા રાખવામાં આવી રહી છે) તેવી સ્થિતિમાં કુગાવાનો ચાર ટકાનો ટાર્ગેટ સિદ્ધ કરવાનો સમયગાળો વિતી ગયો હશે કારણ કે, વિકાસનો વધુ ભોગ લેવાની દુચી મર્યાદિત હશે. 2024 ની લોકસભાની ચૂંટણી પહેલા રિપોર્ટમાં નોંધવામાં આવ્યું છે. કુગાવાને નિયંત્રણમાં લેવા રિઝર્વ બેન્ક ઓફ ઇન્ડિયાએ રેપો રેટ 2.5 બેઝિસ પોઇન્ટ વધારીને 6.50 ટકા કર્યો છે ત્યારે નોમુરા દ્વારા આવતા વર્ષે રેપો રેટમાં ઘટાડો થવાની ધારણાં કરવામાં આવી છે.

**Reference:**

→ અર્થસંકલન

→ યોજના

1. <https://economictimes.indiatimes.com/definition/monetary-policy>
2. <https://groww.in/p/tax/repo-rate>
3. <https://www.bankbazaar.com/home-loan/repo-rate.html>
4. <https://www.rbi.org.in/commonperson/English/Scripts/Organisation.aspx>
5. <https://indianexpress.com/article/explained/explained-economics/rbi-monetary-policy-extended-pause-8646500/>
6. [https://en.wikipedia.org/wiki/List\\_of\\_governors\\_of\\_the\\_Reserve\\_Bank\\_of\\_India](https://en.wikipedia.org/wiki/List_of_governors_of_the_Reserve_Bank_of_India)
7. <https://www.rbi.org.in/commonman/English/History/Scripts/>
8. <https://www.careerpower.in/rbi-governors-list.html>

**Women Rights in the Context of Human Rights in Ambedkar thought**

Rana Chhayaben G.

Ph.D. scholar, Arun Balchand Vora ME. D College, Radhanpur.

---

**Introduction:**

Apart from UDHR, there were several other attempts in the contest of the efforts made by UIN. They include:

1. Commission on the status of Women, 1946
2. Convention on the political rights of Women, 1953
3. Convention on the nationality of married Women, 1957
4. ICCPR. 1966
5. ICESCR. 1966
6. Declaration on the elimination of discrimination of women, 1967
7. Convention on the elimination of all forms of discrimination against women (CEDAW), 1979
8. Declaration on the Right to development, 1986
9. Declaration on the elimination of violence against women, 1993

Woman has also been endowed with human rights since she is forms the integral part of human society. She has always been discriminated by way of age-old customs and traditions. The right to equality is enshrined in the preamble to constitution and article 14 to the same effect. The constitution of India has given the following human rights to woman

**1. Right to equality:**

It is constituted in the articles 14, 15, 16 and 16. Everyone has equal right to protection before law. Nor any citizen shall be discriminated on account of caste, creed, race, religion, place, birth or sex.

**2. Right to freedom:**

An article 14 gives freedom of speech and expression which includes the right to do and organize for business. Also, freedom of life is given herewith.

**3. Right against exploitation:**

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

This article also gives right against exploitation. Article 23(1) provides protection to women against traffic in human beings and beggar and other similar forms of labor. Article 24

provides that no child below the age of 14 shall be employed to work in any factory or mine or engaged in any other hazardous form of employment

**4. Right to religious freedom:**

India is a secular nation. Article 25 gives all citizens right to follow the religion of their choice.

**5. Right to education and culture:**

Everyone has freedom to retain one's cultural identity Article 21 (a) provides right to education to all spheres of human beings and Article 29 gives Indian people the right to conserve language, script or culture.

In addition, provisions have been made for human rights of women in some specific laws.

1. Factory law 1948
2. Equal remuneration act 1976
3. Maternity benefit act 1961
4. Illegal merchandize of women law 1956
5. Vulgar presentation of woman law
6. The right to property of married woman act 1974
7. Dowry prohibition act 1961
8. Motherhood beneficiary act 1961
9. Sati prohibition act 1987
10. Child marriage prohibition act 2006
11. For woman empowerment, in case of divorce
12. woman has more rights compared to man
13. Criminal arrest act 1958
14. Protection in case of marriage with non-Indian
15. Right to alimony and maintenance from husband.

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

The international declaration of Human Rights ensures the absolute equality before law devoid of any sort of discrimination and the removal of all forms of sexual discrimination. Nevertheless, the general assembly of UNO accepted the declaration to banish an type of discrimination against women on 07/11/1967. For it implementation "The Convention on the

Elimination of Discrimination against Women (CEDAW) was declared on 19 12/1979 which set into motion in 1981.

Wow

By dint of equality of male female, the member country should nullify any law or provision which strangles political, economic, social right or human rights. Also any type of discrimination against women ought to be rendered insignificant by the respective governments simultaneously they should establish such system that protects the equal rights of women. For any woman individual of female organization to be able to enjoy her rights by using implementation procedure, it is very important that the same knowledge should be taken along to them. For both female equality and realization of implementation procedures, new procedural operations must be executed.

In order that all these legal provisions may not prove the mirage in the ocean, it is essential to carry out the committed and strict implementation of such provisions. The laws remain strict on paper weak in implementation and this is the biggest drawback for women empowerment and human rights in India.

"You must have an iron will if you would cross the ocean.

You must be strong enough to pierce mountains."

-Swami Vivekananda

#### **(6) Uniform CM Code for the citizen:**

Art.44 of Constitution of India, calls for the development of a uniform civil code: "The State shall endeavor to secure for the citizens a uniform civil code throughout the territory of India. "Such a uniform code has not yet been achieved In India after around six decades of independence. Systems of "personal law" (in contrast to territorial law) regarding marriage, dowry, divorce, parentage, Legitimacy, guardianship, religious and charitable endowments,



**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

wills, inheritance, succession, and so forth, continue to operate for Hindus, Muslims, Christians, Parsis and Jews. The purpose of the colloquium was to examine all aspects of the personal law issue. A wide range of scholars from the United States and India took part in the conference, and this collection of essays is the result of that scholarly gathering. In *Sarala Madgul* case, the Hon'ble Supreme Court has given a historical judgment where it directed the

Government to take fresh look at Art 44 of the constitution, which enjoins the State to secure a uniform civil code which accordingly to the court is imperative for both protection of the oppressed, and promotion of national unity and integrity. The court directed the Central Government through the Secretary to Ministry of Law and Justice, to file an affidavit by Aug. 1909 indicating the steps taken and efforts made, by the government towards securing a uniform civil code for the citizen of India. The judgment of the Supreme Court has aroused the hope that one of the greatest evils of Indian society will be removed. But, Unfortunately, the Hon'ble Supreme Court in *Lilly case*", clarified that its direction of *Sarala Muddeal* was only an *obiter dictum* and not legally binding on the Government. This clarification was given by Mr. Justice Kuldeep Singh, who had directed the Government to take immediate steps for implementing the mandate of Art.44 of the Constitution. Even, before the clarification of the court. (then) Prime Minister had told the Muslim Ulemas of Rampur. U.P., that the Government would not implement the constitutional mandate under Art.44

**(7) Fundamental Duties:**

Constitution Imposes fundamental duty on every citizen of India, to renounce practices derogatory to the dignity of women. In 1990, the Government has highly empowered the women in India by enacting the National Commission for Women Act., 190, to implement the duty of the citizen of India enshrined by fundamental duties under Art.51 -A (c).

This Act provides to constitute a Commission for Women. It looks after matters relating to women, as it can investigate and examine all matters relating to the safeguard for women under the constitution and other laws. It can also look into complaints and take *Suo moto* notice of matters relating to deprivation of Women's right.

**(8) Conclusion:**

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

The women are empowered by constitution and many other legal provisions in India but. Most of them are limited to books only ALL these empowerments should be implemented strictly, that only it can be called empowerments. If under any Act any rare case conviction is held then punishment awarded is only nominal according to reformatory theory of punishment. Whereas, all the offence against the women should be theory and punishment should be awarded as the maximum prescribed by laws.

**(9) References:**

1. Agarwal: "Fundamental rights and constitutional Remedies":(Vol-1.15T ED)
2. Basu D.D."Shorter constitution of India"10" ED
3. Mrkkar singh SP: law. social change and communal Harmony "ABS Publications, jalandher
4. Pandey J.N.(Dr): "Constitutional Law of India" :40 ED. (2003). Central Law Agency
5. Rai Kailash (Prof.): The constitutional Law of India":6<sup>th</sup> ED. 2005: Central Law Publications
6. Servai H.M.:" Constitutional Law of India":(4<sup>th</sup> ED.)
7. Bright, Pritom Singh 2010, (First edit) Competition Refresher, August, Delhi.
8. Hasnain, Nadeem-Indian Society and Culture. Jawahar Publishers and Distributors, 2004. New Delhi.
9. Kar, P. K-Indian Society, Kalyani Publishers, 2000. Cuttack.
10. Kidwai, A. R-(EDO)Higher Education, issues and challenges. Viva Books, 2010, Delhi.
11. HM. Serwal, Constitutional law of India (1968 ad)
12. JM. Pandey, Constitutional law of India
13. Prof. M.PJain, Indian Constitutional law
14. Basu DD-2004. The Constitution of India
15. Rao Shankar, C. Indian Society, S.Chand & Company Lid, 2005, New Delhi.
16. Agarwal: "Fundamental rights and Constitutional Remedies":(Vol-1.15T ED)
17. Basu D.D.Shorter Constitution of India"10" ED

**RADHANVALLI: An International Peer Reviewed Multidisciplinary Research Journal (Bi-Annual)**

18. Pandey J.N.(Dr): "Constitutional Law of India" :40 ED. (2003). Central Law Agency
19. Rai Kailash (Prof.): The Constitutional Law of India":6<sup>th</sup> ED. 2005: Central Law Publications

**COPYRIGHT**

The copyright of the articles that are accepted for publication and finally published is to be given to RADHANVALLI. Moreover authors are required to declare that the copyright requirements of material used directly or indirectly in the article are accordingly fulfilled. RADHANVALLI reserves the copyright and holds the right to use and disseminate the material in any form or medium, i.e. print or electronic. The published article cannot be reproduced, photocopied or used for commercial purpose except with prior permission.

© Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College, Radhanpur

**Subscription:**

Single Copy 750

Term	For Individual	For Institution
One Year	500	750

**Mode of payment:**

The Demand Draft should be drawn in favour of Principal, Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College, Payable at Radhanpur.

**Reprints:**

All the published papers of the journal are available on institute website. For reprints of paper/article and permission please contact 02746-277144.

**Disclaimer:**

Opinions expressed in this journal do not reflect the policies or views of Radhanvalli, but of the individual contributor. Neither Radhanvalli (ACCR) nor editors is responsible for a case where author has not acknowledged or unintentionally omitted the source material. The authors are solely responsible for the details and statements in their research papers. All disputes are subject to Radhanpur Jurisdiction only.

**Please contact at the following address:**

Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College,  
Himmat Vidyanagar,  
Kandla Highway,  
Radhanpur-385340,  
Dist. Patan, Gujarat, India  
Phone No. : 02746-277144.

Website: [www.researchjournalaccr.org](http://www.researchjournalaccr.org)

**Correspondence may preferably be done through E-mail.**

Send your contribution to: **[researchjournalaccr@gmail.com](mailto:researchjournalaccr@gmail.com)**

## **SUBMISSION GUIDELINES**

RADHANVALLI Bi-annual International Peer Reviewed Research Journal (Online) is looking for write-ups of original and independent research. The journal is published by Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College, Radhanpur. We are keen to receive submissions from researchers, academicians, managers, entrepreneurs and scholars from Industry.

### **Submission Guidelines:**

Papers submitted for publication should be exclusively written for this journal and should not have been published or sent for publication elsewhere. The papers submitted should evince serious academic work contributing new knowledge or innovative critical perspectives on the subject explored.

### **Each paper must be accompanied by:**

A declaration that it is an original work and has not been published anywhere else or sent for publication as per given format.

Abstract of paper about **100-200 words** and **4 to 8 keywords** to describe your research paper and facilitate identifying research domain

A short bio-note of the contributor(s) indicating name, institutional affiliation, brief career history, postal address, mobile number and e-mail, should be provided on a separate page along with the title of the paper in the format.

Each contributor will get a complimentary copy of the issue (free of charge)

There is no publication fee or charge

**Format:**

Paper size: A4, Font & Size: Times New Roman 12, Spacing: 1.5 space, Margin of 1 inch on all four sides, Justified Alignment.

The length of papers should not be more than 15 (1.5 space) typed pages, including tables, diagrams and appendices

Title of the paper: bold, title case (Capitalize each word), centered.

**Review Procedure**

All the papers submitted to the “Shri Trikamjibhai Chatwani Arts & J.V. Gokal Trust Commerce College, Radhanpur” shall be reviewed by peer-review process. The editor has the final authority for the acceptance or rejection of any article. Management and this journal reserve the right to republish the paper in any form, at any time in the future.

Rejected papers won't be sent back to the contributor.

**Guidelines for Reference**

Only cited works should be included in reference list. Please follow APA style of citations. Papers not submitted in the standard format, as suggested above will not be considered for publication. The reference list should be alphabetized and not numbered. Please refer: [www.apastyle.org](http://www.apastyle.org)

Titles of articles from journals and books: “quoted”.

**Mode of submission**

The manuscript shall be accepted in only **soft copy** sent to: **researchjournalaccr@gmail.com**

**Deadlines**

The journal will be published bi-annually. For May edition, papers must be submitted before 30<sup>th</sup> March. For November edition, papers must be submitted before 30<sup>th</sup> September.

However, contributions are accepted round-the- year.

## CERTIFICATE OF ORIGINALITY

Please complete and sign this form and send it back to us with the final version of your manuscript. It is required to obtain a written confirmation from authors in order to acquire copyrights for papers published in **RADHANVALLI**

**Title of the Paper:** \_\_\_\_\_

### DECLARATION:

I / We, \_\_\_\_\_ the author/authors of the research paper/article entitled \_\_\_\_\_ authorize you to publish the above mentioned paper/article in the **RADHANVALLI**

We declare that:

- This contribution is original, except for such excerpts from copyrighted works as may be included in the reference.
- This paper has not been published in the same form elsewhere.
- I/We will not publish above said contribution anywhere else without the prior written permission of the publisher.
- Furthermore, I/We hereby transfer the unlimited rights of publication of the above mentioned paper in whole to RADHANVALLI. The copyright transfer covers the exclusive right to reproduce and distribute the article, including reprints, translations, photographic reproductions, microform, electronic form (offline, online) or any other reproductions of similar nature.
- The signatories signs for and accepts responsibility for releasing this material on behalf of any /or all co-authors.

1st Author's Signature:

Author's Name:

Address:

Date:

Mobile No:

2nd Author's Signature:

Author's Name:

### Brief Biodata of Author(s)

Paper Title	:	
Title	:	
Full Name	:	
Designation	:	
Institution	:	
University (Affiliation)	:	
Address	:	
Pin Code	:	
City	:	
District	:	
State	:	
Country	:	
Fax	:	
Email	:	





## :: VISION ::

To spread qualitatively equipped higher education along with vocational literary and humanitarian values through this institution. It also aims at keeping pace with the global challenges of the future building citizens who contribute in the motion of the creation of a secular nation and there by establish its distinctive identity.

## :: MISSION ::

- To provide ample opportunities of the best education in the fields of literature and commerce along with the overall development of the intellectual, physical and mental units of the youths of such socially, educationally, economically, backward and boarder area.
- To inculcate professional commitment, highest moral values and implant such human values that will enable them to achieve the efficiency as an ideal citizen of the nation and to equip them to face the challenges of the future by providing structural facilities to achieve research targets through this institution.
- To empower girls education along with social, cultural and natural values and developing leadership qualities to care a distinctive personality in the society through the means of this institution.

