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on  
**Globalization and Welfare States: Problems and Prospects**

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confederation and relation of Indian administration with multiplicity of organizations. Globalization is posing problems for national democracy because collective decisions are made in context beyond government control and liberalization is making administration adaptable to different conditions and varied situations.

Negative impacts of globalization on Indian administration

1. Reduction in number of jobs.
2. Negative impact of global meltdown on Indian industry.
3. Numbers of frauds are increasing.
4. Numbers of cyber crimes are increasing.
5. Both internal and external security problems have been increasing.

### Conclusion

Attempts to improve the economic conditions through globalization have been made in our country and liberalization has also paved the way to achieve maximum output, quality and value products but regionalism, communalism and political discretion are the main obstacles in the way to good governance. So the world policies is thinking about globalization reversal. The principles of liberalization need to be observed by Indian administration to face the challenges of globalization and to maintain its status and significance in our society.

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Protest as a global issue as reflected in the plays of Mahasweta Devi.

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### Abstract:

Human life is a path of protest. Protest is a global phenomenon. We protest as we are not in conformity with certain ideas. There are several issues on the global scenario that causes protest. The subjugation of women is one among the foremost of the modern issues. Mahasweta Devi is committed woman playwright in Indian drama. Her plays evoke anger, rebelliousness and deep compassion for the deprived class especially tribal. The resistance, the rebellious and protest voice pervades in Mahasweta Devi's plays. Main thrust of her dramatic work is to release the human soul from all kinds of oppression through protest. As an eminent playwright she believes that the plays can reach to the large illiterate audience. Her plays 'Mother (1984)', 'Kajir', 'Boyan', 'Urmah', 'O Johnny' and 'water' depict the tangible social realities of the society in urban and rural Bengal. The protagonists of these plays are victims of repressive social system. But later they utilized protest tool to break all the boundaries to live life as equal human beings. Key words: suppression, exploitation, protest, subjugation, conformity and reformism.

Mahasweta Devi is a Bengali social activist woman writer in India. She has more than hundred literary works to her credit including novels, short stories, plays, and books for children and various articles for newspapers, magazines and journals. Her humanitarian vision embodied in her works has left an indelible mark on the present literary scenario. As per her nature of protest, she raised her voice of protest through her creative activist work. She has given voice to those sufferers who helplessly caught in the vortex of feudalism. She speaks for those victims and strongly protests against social and cultural prejudices that afflict the poor as well as upper-class women. Due to her remarkable contribution, she was bestowed the SahityaAkademi Award in 1979, the Padma Shree Award in 1986, The Jnanpith Award in 1996 and the Magsaysay Award in 1997.

A protest as a second nature of Mahasweta Devi's writing. She has utilized protest as a tool for expressing her anger, agony and frustration against the certain policies and situations in society. Protest is a just unconscious exhibition of anger over the subjugation. It is strong disagreement with and action or statement. Actually protest is a formal declaration of disapproval or objection issued by concerned people of a group. She has raised her voice of protest for the deprived class. After 1990s, Mahasweta Devi became a vibrant voice of protest that is within her blood which create awareness regarding several exploitation and social evils into society. Mahasweta Devi's plays portrayed the social and governmental violation of human rights of Dalits, Tribals, beggars and women. It clearly indicates her passion of protest against inhumanity. The present paper is an attempt to present this voice of social protest in her dramatic corpus. By raising her voice of protest she has desired to transform the social system. Inspiration behind her dramatic corpus is her own commitment as she expressed it as:





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"I find my people still groaning under hunger, landlessness and bonded labour. An anger, luminous, burning and passionate directed against a system that has failed to liberate my people from this horrible constraints, is the only source of inspiration for writing." (Ibid:1X)

Her plays have been articulating the agonies of exploited class. She exhibits a deep interest in all matters concerning the section of the society which has been ignored by the mainstream Indian Drama. Each play has revealed a different kind of exploitation, struggle and protest of peripheral people.

In *Mother/1084* Brati silently protested against the anti-government movement and ruthlessly killed in a police morgue. After death he has been reduced to mere number 1084 in the government morgue. Sujata is a miserable, pathetic mother who is ignorant of Brati's ideal protest. She has taken a part in Naxalite movement and become a martyr. Her corrupt husband and children's are busy in hushing up the whole affair due to fear of society.

She is unable to free herself from the clutches of the patriarchal society. The great shock of Brati's death realizes the hypocrisy of her family and her subaltern role in family. Sujata's physical identification of Brati's dead body leads her to process of awakening. She realizes her ignorance and starts discovering the truth behind the death of Brati. Her journey of recognition of revolutionary activism leads her to reflect on her own alienation from hypocritical bourgeois society. She starts to protest against heartless society in which she lives.

'*Lajir*' is a story of the decadent social values and their effects on the illiterate people in the rural areas. Patan is a slave, enslaved by an ancient bond that discovers too late that the bond had turned into dust years ago. He was actually a free man. But it is kept hidden from him. Mahasweta Devi has protested against the bonded labour which is the outcome of the socio-economic system in India. The story revolves around the Patan, the protagonist whose ancestor Golak had sold him and made him slave for only three rupees. The tribal people are forced to accept bonded slavery even though the Government of India had introduced Bonded Labour System Abolition Act in 1976.

*Urvashi O Johnny* is the story about the relationship between ventriloquist and his talking doll, is just about the emergency. It is dark face of social reality in Calcutta that is urban area. It exposes the 'rootless' people and their pathetic existence in metro cities. Johnny is the protagonist who is an orphan. He wishes to make every person happier that leads him to the profession of ventriloquism. Through at the outset it serves as a means for him to earn a living. He has been obsessed with a desire to take the suffering of humanity to a paradise of freedom. But in the course of time he develops a cancer in the throat. Urvashi, the 'talking doll' becomes mute because it is the voice of Johnny that she shares all along for the amusement of the audience. Johnny is warned by doctor that he would become dumb out if he continues to gab. In spite of being warned, Johnny reviews his commitment to Urvashi. He sticks to the guns to the end. He feels that the whole world has conspired to separate Urvashi from him. Thus he prepares himself for the 'Last-show of the season' which turns out to be the last Performance of his life.

Johnny's predicament and pains are not merely individualistic. But he desired to use his art to awaken the oppressed to freedom from bondage and oppression. It is his dream to make audience more articulate in their expression of protest against oppression. Appendix take shape which the later becomes more investigative for the first time.



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Play '*Urvashi O Johnny*' reminds Asif Currimbhoy's '*The Hungry Ones*' and deals with aspects of hunger in famine in Bengal. It deals with beggars and their sorrows and joys. Devi seems to protest against the urbanites which realistically portray the unending tortures of beggars in society.

'*Dayen*' is the fourth in anthology. It is a poignant tale of harsh realities of a woman's life in rural India. It depicts the effects of superstitions on the innocent people. We live in scientific world even though there is still a large part of Indian life which is sunk in ignorance and superstitions. It also reveals the corrupt feudal system which is still in full control in rural areas. Chandidasi, the protagonist, is a professional gravedigger, system which is still in full control in rural areas. Chandidasi, the protagonist, is a professional gravedigger, system which is still in full control in rural areas. Chandidasi, the protagonist, is a professional gravedigger,

She always tells her suffering, protest feeling and conflict to her husband.  
Chandi: "It hurt to do the job these days, the job handled down to me by my ancestors, my hands rebel and yet I have to go on doing it." (Ibid: 82)

Chandi is ostracized and separated from her child. Even after ostracized, she is doing her duty sincerely. Chandi sacrifices her life while averting the train from a mishap. She became a martyr for the society.

The last play '*Water*' is a story of professional water diviner, Maghai Dome. The play depicts the denial of the basic rights of water by the upper caste feudal lords. Maghai Dome is untouchable. Feudal society does not allow him to touch water or to draw water from the public wells. Santosh Pujari an archetypal exploiter who empowers over all villagers. He denies what is due to them. Trading in the relief funds meant for the poor sections. But he creates an artificial famine. Thus protest theme is the core of entire dramatic creation of Mahasweta Devi.

Mahasweta Devi's plays are the product of her direct confrontation with the prevailing social system. She has depicted the dark and harsh realities of poverty, exploitation, caste, gender discrimination and superstition in Indian society. She expressed her anger, agitation through these protest plays. Protest exhorts the people to wake up from slumber and protest for their inalienable rights. These plays explore the different mode of exploitation and blunt protest against it. Mahasweta Devi emerged as a significant protest playwright in Indian drama.

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