सारांश पुस्तिका

Book of Abstracts

Résumés

अंतर्राष्ट्रीय हिंदी संगोष्ठी

International conference on Hindi studies

Colloque international sur la langue hindi

INALCO - PARIS

September 14-16, 2016

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inalco
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September 14, 2016

09:00 10:00	Registration (Amphitheater 1)			
10:00 10:30	Opening ceremony (Amphitheater 1) Welcome address by President of INALCO (in French) Inaugural address by the Ambassador of India H. E. M. Mohan Kumar A message from the Government of India by Mr. Tarun Vijay Introductory note by Sharma			
10:45 11:00	coffee break (first floor)			
11:00 13:00	Plenary Lecture 1 - Herman van Olphen Plenary Lecture 2 - K.K. Goswami Chair - Peter Hook (Amphitheater 1)			
13:00 14:00	LUNCH (at the university canteen)			
	Hindi Language Teaching Hall 4.14	Hindi Linguistics Hall 4.07	Hindi Literature (Amphitheater 1)	Hindi literature Hall 5.09
	Chair - Gyanam Mahajan	Chair - Bhatt	Chair - Goyanka	
14:00 14:20	Madri Kakoti	Drocco	Dipendrasinh Jadeja	Kanhaiya Tripathi
14:20 14:40	Rakesh Ranjan	Mahajan	Neelam Rathi	Purushottam Kunde
14:40 15:00	Alaka Atrey Chudal	Zakharin	Anshita Shukla	Ram Pratap Singh
15:00 15:20	Abhishek Avtans	Sahai	Hemlata Buddha	Saleem Moiuddin
15:20 15:40	Mohammad Warsi	Dayal	Krishna Kumar Jha	Seema Singh
15:40 16:30	Coffee break			
	Chair - Gabriela Nik. Ilieva	Chair - Bhatt	Chair	
16:00 16:20	Gyanam Mahajan	Manetta	Gajendar Singh	Manoj Gupta
16:20 16:40	Nora Menilkova	Pradeep K. Das	Priyadarshini Narayan	M. Dasan
16:40 17:00	Premlata Vaisnava	Kidwai	Anju Singh	Akash Kumar
17:00 18:30	Plenary lecture: Rajesh Bhatt Plenary lecture: Peter Hook Chair : Ayesha Kidwai Hall 4.07 (in English)		Plenary lecture: Goyanka Plenary lecture: Vijay Tarun Chair - Narendra Kohli Amphitheater 1 (in Hindi)	
18:30 20:00	Dinner at Barge (a boat on the river Seine)			

September 15, 2016

	Hindi Language Teaching Hall 4.14	Hindi Linguistics Hall 4.07	Hindi Literature Auditorium	
	Chair - Gabriela Nik. Ilieva	Chair -	Chair - Imre Bangha	
09:00 09:20	Peter Friedlander	J. Atmaram	Guzel Strelkova	
09:20 09:40	Gabriela Nik. Ilieva	Dixit & Choudhary	Richard Delacy	
09:40 10:00	Pranjali Sirasao	Pandey & Prasad	Teresa Miazek	
10:00 10:20	Rajiv Ranjan	Hadke Sumedh	Monika Browarczyk	
10:20 10:40	Vijay Kaul & Asia Zahoor	Divya Shankar Mishra	S. K. Bhowon-Ramsarah	
10:40 11:00	coffee break (auditorium foyer)			
11:00 11:20	Kumarduth Goodary	Shilpa Gupta	Ram Prasad Bhatt	
11:20 11:40	Krishna Kumar Jha	Fatma Shamim	Christine Everaert	
11:40 12:00	Nidhi Mahajan	Madhu Priya & Salam Amitra	Tatiana Dubyanskaya	
13:00 14:00	LUNCH (INALCO canteen)			
	Chair Warsi	Chair - Bhatia	Chair -	
14:00 14:20	Lakhima Deori	Tatiana Oranskaia	Anna Chelnokova	
14:20 14:40	Dilip Kumar Singh	Sunil Bhatt	Imre Bangha	
14:40 15:00	Srinath Vithal Chaple	Juhi Yasmeen	Matthew Reeck	
15:00 15:20	Anushabd	Avezova & Saidov	Lilia Streltsova	
15:20 15:40	Ajay Purty	Ishtiaque Ahmed & Narges Jaberinasab	Peter Sági	
15:40 16:00	Nalini Purohit	Solieva Mehrinisso	Mohammad Rashid	
16:00 16:30	coffee break (auditorium foyer)			
		Chair - Oranskaia		
16:30 16:50	Lakshmi Gupta	Saartje Verbeke & Aaricia Ponnet	Veronica Ghirardi	
16:50 17:20	Aarti Rana	Liudmila Khokhlova	Vinay Kumar	
17:30 18:30	Plenary Lecture - Bhatia Plenary Lecture - Montaut Auditorium - Chair - Anoop Mahajan			
18:30 20:00	Dinner at Barge (a boat on the river Seine)			

September 16

	Hindi Language Teaching Hall 4.14	Hindi Linguistics Hall 4.07	Hindi Literature Auditorium	
	Chair	Chair : Oranskaia	Chair: Narendra Kohli	
09:00 09:20	Madhu Priya & Amitra & Pandey	Indira Gazieva	Kalpana Gavali	
09:20 09:40	Jyoti Sharma	Anton Zykov	Abhay Kumar	
09:40 10:00	Sunil Ghodke	Avezova & Saidov	Rekha Rani	
10:00 10:20	Varsharani Sahadev	P. Dwivedi & Somdev Kar	Vishal Kumar	
10:20 10:40	Kolachina Shanti	Ekaterina Gudkova	Umesh Kumar Singh	
10:40 11:00	coffee break (Auditorium foyer)			
11:00 11:20	Laxmiprasad Yarlgadda	Ekaterina Kostina	Sujata Mody	
11:20 11:40	Chunduri Kameswari	Theban & Poparlan	Mohammad Warsi	
13:00 14:00	LUNCH (university canteen)			
	Chair	Chair	Chair - Citra Desai	
14:00 14:20	S. Mkhitaryan	K. K. Goswami	Shipra Singh	
14:20 14:40	Ramesh Kumari	Shiv Kumar Singh	Sweety Yadav	
14:40 15:00	Rajesh Kumar	Marijana Janjić	Dranupama Alwaikar	
15:00 15:20	Paper	Julia Szivak	Priyanka Sonkar	
15:20 15:40	Paper	Ksenia Fomchenko	Surekha Mantri	
15:40 16:00	Coffee break (Auditorium foyer)			
16:00 18:30	Plenary Lecture : Narendra Kohli Plenary Lecture: Citra Desai Plenary lecture : Vijay Tarun Chair : Goyanka Auditorium			
18:30 20:00	Dinner at Barge (a boat on the river Seine)			

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Indigenous Environmentalism in Hindi Prose (Tatiana Dubyanskaya, Jagiellonian University, Krakow, Poland)

Landscape and Affect in Guleri's Usne kaha tha? (Sujata Mody, North Carolina State University, USA)

Looking for a new identity: Hindi literary hero of the XXI century (Anna Chelnokova, Saint-Petersburg State University, Russia)

Mixing Meters, Freeing Verse: A Consideration of the Poetics of Nirala and Gajanan Madhav Muktibodh (Gregory Goulding, University of California, Berkeley, USA)

Modern Hindi Poetry & Social References (Sardar Mujawar, Maharashtra, India)

Multilingualism, space, and Hindi literary history (Francesca Orsini, SOAS, University of London, UK)

Muslims through the Hindi literature of Gulsher Khan Shani and Rahi Masum Raza (Christine Everaert, University of Utah, USA)

Phanishwarnath Renu as a Contemporary Folk Hero: The Case of Bidapat Nach in Northeast Bihar (Ian Woolford, La Trobe University, Australia)

Poétiques subalternes de l'écriture de soi : Uska Bacpan, 1957 et Ek Naukrani ki Dayari, 2000, de K.B. Vaid (Anne Castaing, THALIM, Paris, France)

Portrayal of women in Shailesh Matiyani's short stories (Ram Prasad Bhatt, University of Hamburg, Germany)

Premchand's Shatranj ke Khilari, "The Chess Players" Revisited (Heidi Pauwels, University of Washington, Seattle, USA)

Private Faces in Public Places': City and Civilization in Agyeya's Nadi ke Dvip (Vasudha Dalmia, UC Berkeley, USA)

Self-realization of a Heroin in novels by Hindi women writers (Guzel Strelkova, Moscow State University, Russia)

The Imaginary of Homeland: Identity and Belonging in Hindi Short Story of the Indian Diaspora (Danuta Stasik, University of Warsaw, Poland)

The Literary Novel in Hindi in the New Millennium: Becoming Consuming Subjects in the Post-Liberalization Period (Richard Delacy, Harvard University, USA)

The role of Literature in Society-building with special reference to the Mauritian context (Sunyukta Kumari Bhowon-Ramsarah, Mahatma Gandhi Institute, Mauritius)

Their Stories of Experiments with Truth. Contemporary Autobiographies by Women in Hindi (Monika Browarczyk, Adam Mickiewicz University, Poland)

Transformations of traditional Indian aesthetics towards demands of modern public as depicted in selected short-stories by Ajñeya (Teresa Miążek, University of Wroclaw, Poland)

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जाति-मुक्ति का सवाल और दलित आलोचना (Vishal Kumar, University of Hyderabad, India)

दलित आत्मकथाओं में अभिव्यक्त समाज : विश्लेषणात्मक अध्ययन (Umesh Kumar Singh, Central University of Kerala, India)

दलित साहित्य - सामाजिक न्याय का खुला दस्तावेज (Rekha Rani, English and Foreign languages University, Hyderabad, India)

दलित साहित्य का सौंदर्यशास्त्र (Abhay Kumar, Jawaharlal Nehru University, New Delhi, India)

प्रेमचन्द का अप्राप्य साहित्य – नवीन दिशाएँ (Kamal Kishor Goyanka, Central Institute of Hindi, India)

भारतीय रंग मंच की मौजूदा स्थिति और स्त्री नाटककार (Neelam Rathi, University of Delhi, India)

मुंशी प्रेमचन्द एवं ओनोरे द बाल्ज़ाक के उपन्यासों में ग्रामीण जीवन : एक तुलनात्मक अध्ययन (Ram Pratap Singh, University of Lucknow, Lucknow, India)

मृणाल पाण्डे के उपन्यासों में भाषिक चेतना (Hemlatha Buddha, Andhra University, India)

मॉरिशस के स्वतंत्रता-आन्दोलन में हिंदी पत्र-पत्रिकाओं का योगदान (Krishna Kumar Jha, Mahatma Gandhi Institute, University of Mauritius, Moka, Mauritius)

वर्तमान प्ररिप्रेक्ष्य में सौंदर्यशास्त्र के आधार (Purushottam Kunde, Assistant professor, Hindi Department, New Arts, commerce & science college, Shevgaon, Maharashtra, India)

वेश्या जीवन पर केन्द्रित स्वातंत्र्योत्तर हिन्दी उपन्यासों में अभिव्यक्त वेश्या जीवन का यथार्थ (Anshita Shukla, Jawaharlal Nehru University, New Delhi, India)

साहित्यिक वैचारिक विमर्शों में हाशिए के समाज का प्रश्न एवं चुनौतियाँ (Gajendar Singh, Rajkiya Mahavidyalaya, Nekheri, Uttrakhand, India)

सृजन संसार (Narendra Kohli, New Delhi, India)

हिंदी दलित कहानियों में सामाजिक सरोकार और दलित चेतना (Kalpana Gavali, Maharaja Sayajirao University of Baroda, Vadodara, India)

हिंदी पत्रकारिता पर वैचारिक पूर्वाग्रहों का प्रभाव (Tarun Vijay, Panchjanya, India)

हिंदी विवाह गीतों में नारी का चित्रण: परम्परा एवं वर्तमान स्थिति (Shipra Singh, University of Lucknow, Lucknow, U.P. India)

हिंदी साहित्य की अधुनातन प्रवृत्तियों की विवेचना (Surekha Mantri, Smt. Nanakivai Vadhvani Kala Mahavidyalaya, Yavatmal, India)

हिंदी साहित्य में आत्मकथा की संस्कृति और महिला आत्मकथा लेखन का समकालीन परिदृश्य (Sweety Yadav, Jawaharlal Nehru University, New Delhi, India)

हिन्दी लेखिकाओं की आत्मकथाएँ : स्त्री विमर्श (Dranupama Alwaikar, Ankara University, Turkey)

हिन्दी साहित्य में अस्मितामूलक विमर्श(Priyanka Sonkar, Jawaharlal Nehru University, New Delhi, India)

सारांश ABTRACTS

Agrawal, Purushottam (ITM university, Gwalior, MP, India)

Exploring vernacular modernity in literary historiography

Abstract: Hindi literature has been witnessing not only the emergence of exciting trends in creative writing, but also a reconsideration of paradigms of literary historiography. The past works and authors are being revisited in the light of issues underlined by trends like Dalit and women writing.

Naturally enough, the most basic reconsideration pertains to the very idea of modernity; and this is obviously not confined to Hindi literature alone. Is modernity an exclusively European 'invention'? Or, can we talk of modernities elsewhere as well? Do we go by a singular notion of modernity or is it more appropriate to think in terms of alternative modernities?

These issues are crucial for social and literary historiography. I have been arguing for some years for the idea of 'vernacular modernity', (most elaborately in 'Akath Kahani Prem Ki: Kabir ki Kavita aur Un ka Samay', 2009) and have come to believe that Kabir and many others like him were giving voice to the concerns of a 'modern' mindset, and not to those of a 'stagnated' and 'medieval' society. I have also been insisting that the vernacular sources belonging to the "Vernacular Millennium" be seriously engaged with. Such an engagement is a sine-qua-non for the evolution of a dialogic concept of modernity as opposed to the diffusionist or derivative one. Such a concept will help to better understand the trajectories of the 'modern' ideas and practices in various societies.

The emergence of such an engagement is the most exciting and generally ignored aspect of the emerging historiography of Hindi literature. To explore the promising trends in historiography is as important as analyzing various genres of creative writing. In my paper, I propose to discuss the issues and ideas pertaining with new literary historiography which is redefining the contours of 'Modern'.

Alwaikar, Dranupama (Ankara University, Turkey)

हिन्दी लेखिकाओं की आत्मकथाएँ : स्त्री विमर्श

Abstract: आज हर क्षेत्र में स्त्री आगे बढ़ रही है चाहे वह कोई भी क्षेत्र हो। मैं एक स्त्री हूं और कोई पुरूष ऐसा नहीं कह सकता, पुरुष मनुष्य को परिभाषित करता है स्त्री को नहीं। स्त्रियों का स्वतंत्र इतिहास नहीं है। एक स्त्री के जो अनुभव हैं वे पुरूष को कभी नहीं हो सकते। शारीरिक दृष्टि से स्त्री कमजोर है और पुरुष सशक्त है, इसीलिए स्त्री को सबल बनने के लिए संघर्ष करना ही पड़ेगा। जैसे गौतम बुद्ध ने कहा– अप्प दिपो भवो यानि आप अपना दीपक खुद बनो। वर्तमान समय में नारी जागरूकता, नारी सशक्तीकरण एवं नारी की वास्तविक सत्ता की स्थापना हेतु विभिन्न कार्य सरकारी एवं निजी संस्थाओं व्दारा सामाजिक अभियान के रूप में संचालित है जिनका व्यापक प्रभाव सामाजिक स्तर पर और देश के लगभग समस्त नारी जाति पर पड़ रहा है। ऐसी परिस्थिति में नारी -उत्थान के क्षेत्र से साहित्य कैसे अछूता रह सकता है? साहित्य की विविध विधाओं की तुलना में आत्मकथा एक ऐसी विधा है जो जीवन की यात्रा तय करती है। अनुभव की जमीन पर चलते हुए अनुभूतियों के अनेक आयाम खुलते हैं जो यथार्थ के उबड-खाबड़ रास्ते से गुजरते हुए अपनी मंजिल तय करते हैं। जीवन के इसी रास्ते पर मुझे अनगिनत औरतें मिलीं, जिन्होंने उनपर सोचने को मजबूर किया। एक स्त्री होने की संवेदना मेरे मन में पनपी उनका प्रभाव समय-समय पर अनेक अनुभवों से यह स्पष्ट होता गया कि स्त्री अधिक ईमानदार, निष्ठावान, कर्मठ, धैर्यवान और बलिदान करनेवाली एक ऐसी जीव है जिसका मुकाबला दुनिया का दूसरा प्राणी नहीं कर सकता। स्त्री की अस्मिता की लड़ाई आधी दुनिया को मनुष्य का दर्जा दिलाने की लड़ाई है। उसपर समग्रता से कभी विचार नहीं हुआ, विचार करने की आवश्यकता ही नहीं समझी गई, इसीलिए स्त्री आत्मकथाओं पर एक दृष्टि डालकर उनके विचारों को और उनके जीवन को समझने का यह प्रयास किया गया है। सूक्ष्म मनोभावों तथा गहन संवेदनाओं की प्रत्यक्ष अनुभूति और स्पष्ट अभिव्यक्ति "आप बीती" में संभव है, "जग बीती" उसका सादृश्य कदापि उपस्थित नहीं कर सकती। बहराहल मैं अपने शोध प्रपत्र में मन्नू भंडारी, प्रभा खेतान, पद्मा सजदेव, अजीत कौर, कुसुम अंसल, कौशल्या बैसंत्री, कृष्णा अग्निहोत्री और मैत्रयी पुष्पा आदि स्त्री आत्मकथाओं पर स्त्री विमर्श के संदर्भ में विस्तृत रूप से चर्चा करने की कोशिश करुंगी।

Anushabda (Tezpur University, Tezpur, Napaam, Assam, India)

Challenges and solutions of Hindi teaching in Non-Hindi areas (In special context of Assam, India)

Abstract: Linguistic diversity is the identity of Indian culture. There are a number of languages in India under four different language families. But, due to the contact and convergence, these languages have shared linguistic features at different linguistic levels. The close interrelation between Hindi and Assamese is the evidence of this fact. In spite of these similarities from sound to sentence level, it is very tough to teach Hindi to non native Hindi speakers. In this paper, I have shared my own experiences related to Hindi teaching in Assam. If we talk about the teaching of Hindi language as a second language, we clearly see the influence of mother tongue on second language acquisition. The paper is focused on the discussion about the influence of Assamese language on Hindi and it suggests the possible solutions to get rid of those linguistic influences specially related to the pronunciation of च(ʧ), छ(ʧʰ) and 'स'(s) sound,

other palatal and retroflex sounds, word selection, gender agreement and issues related to the orthographic problems by using the minimal pairs, the concept of phonemes, set of similar kind of sentences, functional grammar etc. The paper suggests that, a teacher who is teaching Hindi as a second language needs to understand the nature of the learner's mother tongue.

However, in this paper, section 2 deals with the main theme of the paper. Analysis of language problems on different sound levels and their required solutions have been given in section 3.The important Issues related to the word structure are described in section 4. Section 5 is focused on the different grammatical issues as well as problems of sentence level. Orthographic challenges and their solutions are given in section 6. Solutions of the problems of Hindi teaching based on similarities between Hindi and Assamese at different linguistic levels are stated in section 7 and section 8 presents the conclusion.

Atmaram, J. (University of Hyderabad, India)

भाषा नियोजन और राजभाषा हिन्दी

Abstract: भाषा-नियोजन समाज-भाषाविज्ञान का एक महत्वपूर्ण विषय है। भारत की भाँति विश्व में ऐसे कई बहुभाषिक देश हैं जहाँ भाषा-नियोजन को एक गंभीर एवं संवेदशील मुद्दे के रूप में देखा जाता है। इन देशों में भाषा संबंधी समस्याओं पर बहुत ही समझदारी एवं लोकतांत्रिक पद्धति से विचार करते हुए निर्णय लेने का प्रयास किया जाता है क्योंकि भाषा संबंधी समस्याओं के संभावित समाधान ढूँढ़ने और उन्हें कार्यान्वित करने की गयी छोटी-सी चूक भी देश के राजनीतिक एवं सामाजिक वातावरण बिगड़ देती है। इस बात को राजभाषा हिन्दी नीति के अनुपालन के संदर्भ में भारत सरकार द्वारा समय-समय पर लिये गये निर्णयों से जोड़ कर भी देखा जा सकता है।

भाषा-नियोजन का प्रमुख कार्य देश और समाज की भाषा विषयक समस्याओं के लिए समुचित योजना बनाना तथा उसे क्रियान्वित करना है। भारत जैसे बहुभाषी देश में संघ की राजभाषा के रूप में जब हिन्दी का चयन किया गया तो हिन्दी के साथ-साथ देश की अन्य महत्वपूर्ण भाषाओं को संविधान की अष्टम अनुसूची में शामिल करे उनके विकास के लिए समुचित प्रावधान भी किये गये हैं। यह इस देश की लोकतांत्रिक व्यवस्था की खूबसूरती ही है कि यहाँ हिन्दी के साथ-साथ देश की सभी मान्यताप्राप्त भाषाओं के संरक्षण एवं विकास की व्यवस्था है। किंतु वैश्वीकरण, निजीकरण और उदारीकरण के इस दौर में तमाम सरकारी योजनाओं के बावजूद हिन्दी सहित सभी भारतीय भाषाएँ आज अस्मिता के संघर्ष से गुजर रही हैं। आश्चर्य तो तब होता जब ये भाषाएं इसके लिए अंग्रेजी को नहीं बल्कि अपनी ही भारतीय भाषा को 'संकट' मानने लगी हैं। इस प्रपत्र में उन तमाम पहलुओं पर विचार करने का प्रयास किया जाएगा जिस कारण दक्षिण-भारत ही नहीं उत्तर-भारत में भी राजभाषा के रूप हिन्दी की स्वीकृति एक यक्ष प्रश्न बनता जा रहा है।

Avezova, Barno & Saidmurod Saidov (Russia)

Influence of Tajik on Hindi /Study of properties of borrowed idioms of Hindi

Abstract: Our work is confined to the study of properties of borrowed idioms of Hindi from the language of Persian-Tajik classic literature. The material for the analysis was obtained from modern sources and dictionaries of Tajik and Hindi. The borrowed idioms from Tajik are actually the part of vocabulary of Hindi language. Loan lexical items, idioms and expressions entered into Hindi expanding vocabulary. "Hindi contains a large number of loan words. The most frequent sources of borrowing in this category have been Persian, Arabic and English. Persian idioms are more often used in Hindi (Tiwari Bh. Hindi muhawakosh:1984). Our purpose was to present how elements of the language of Tajik are active on the ground of Hindi idiom formation. There are discussed similarities and differences between Hindi and Tajik idioms. The borrowed idioms are divided into the following groups: I) which do not undergo any linguistic changes: T: dildaryo = daryodil = H: dildarya = darya:dil 'generous, noble'; T: surati hol = H: surate haal 'situation, state'; T: rub a ru = H: ru-ba-ru 'face to face'. Idioms formed from a word-pair by the addition are written with a hyphen: T: turshru = H: turhs-ru: 'displeasure'; T: talkhmizoj = talkh-miza:j 'hot-tempered'; II) idioms in most of the cases have undergone some significant changes at different linguistic levels: T: zakhmi dil = H: zakhme-dil = dil kā zakhm 'pain, malady'; T: dardi dil = H: dard-e dil = dil kā dard 'affliction, malady'. Such idioms have found their way to the everyday use of Hindi language. Syntactic structures and the semantics of numerous Hindi idioms are strikingly similar to Tajik idioms. It is to pay attention to the great productivity of several structures of formation of idioms of the languages. Each case is shown in detail in the paper.

Avezova, Barno & Saidmurod Saidov (Russia)

Sociolinguistics Study of Hindi Idioms

Abstract: Phraseology is a kind of picture gallery in which are collected vivid and amusing sketches of the nation customs, traditions and prejudices, recollections of its past history, scraps of folk songs and fairy tales. The paper deals with sociolinguistics study of Hindi idioms. Our study is an analysis based on the results of research of the idioms related to history, culture, literature, art, geography, tradition and customs of India people. The idioms are explored and illustrated in detail. Languages reflect the sociolinguistics history of their speakers. The language means are considered to be the unique and may be the only objective source of the research of the worldview, mentalities and ethical values of a people. Idioms are therefore not considered a part of the language, but rather a part of the culture. Special attention is paid to the classification based upon criteria which depend on what aspect of life idioms reflect. To understand the

idioms it is necessary to know facts about the historic period, different historic events, traditions and customs and historical figures. Of course, names of heroes also are in the idioms as an actual historical figure in a literary work. Names under study are treated as markers of the culture of the peoples. Semantic and etymological analysis of such names enables us to comprehend the mechanism of forming symbols, which transfer culture from generation to generation. We focus on the idioms the prototypes of which appeared in the country. This paper discusses difficulties in translating and presenting idioms, which contain culture-specific items. Studying idioms we call attention to the fact that they can more easily than other language units cumulate and store facts about the past, cultural semantics of a nation, traditions, customs, folklore, etc. because of the so called "cumulative" function of a language.

Avtans, Abhishek (University of Leiden, The Netherlands)

Aspects of Blended Learning in Teaching of Hindi as a Foreign Language

Abstract: Blended learning has been a recent development in second/foreign language teaching. It refers to a language teaching method which integrates face-to-face (F2F) classroom component with an appropriate use of technology in or outside the classroom. The coming of Web 2.0 in 2000s, made possible the online delivery of several tools with rich and interactive content for learning second/foreign languages. With limited time available to classroom interaction and practice, blended learning tools optimize these contact hours. There is a growing evidence that when appropriately implemented blended learning method can significantly improve the learning experience. It provides learners flexibility to learn at their own time and pace, and supports learner's independent and collaborative learning. In teaching of Hindi as a foreign language at Leiden university, we have implemented and utilized our own eclectic set of blended learning tools which promote better learning experience, self-assessment, larger diversification in and better access to learning.
From providing a partially flipped classroom on the Blackboard Course environment, Wikis, podcasts, audio blogs, online Script learning, Zaption interactive video lessons, Quizlet learning sets,Pinterest, SounCloud,Google Docs for collaborative writing, Google TTS feature for listening comprehension, to Kahoot – a game based blended learning tool, the right blend of online tools with F2F contact hours, has given an enhanced experience to Hindi language learners at Leiden University. In this paper, various aspects of blended learning method with regard to teaching of Hindi at Leiden university will be discussed.

Bangha, Imre (University of Oxford, UK)

Chandra Kiran Sonrexa - Chronicler of twentieth-century middle class women

Abstract: The little known Hindi female writer Chandra Kiran Sonrexa (1920-2009) is the author of several novels and more than three hundred short stories. Her prose, apparently conceived within the realist framework of Premchand and other writers, presents a powerful feminist voice in the middle of the twentieth century, a time when only a few powerful female writers were active. However, the deeply human portrayal of desires bound by social conventions, of the clash of the traditional and the modern and of how the deathless tragic permeates common lives lends general appeal to Sonrexa's stories. The author's position as a self-taught middle class women yields particular authenticity to her prose as it chronicles the everyday life of middle and lower-middle-class women from an intimate proximity. Sonrexa's writings have been translated into Russian, Czech, English and Hungarian but have been hardly accessible in Hindi before the 2000s. Through the discussion of representative pieces, the paper will analyse the literary and social influences that led to the emergence of one of the most authentic female voices in the mid-twentieth century.

Bhatia, Tej Krishan (Syracuse University, New York, USA)

Discovering the Hindi Grammatical Tradition

Abstract: Contrary to the popular conception, the founders of the Hindi-Hindustani-Urdu (henceforth, Hindi as a cover term) grammatical tradition were neither Indians nor Britons. The credit for pioneering the tradition goes to the Dutch and French. The role of Dutch-East India Company and the French Capuchin missionsin laying the foundation represents one of the most neglected areas of the Hindi grammatical tradition. This paper will attempt to fill this gap. In the process, the paper will claim that the Hindi grammatical tradition is full of surprises in a number of ways, primarily in terms of its evolution.The paper is in two parts. The first will deal with the discovery of the tradition while the second will present the linguistic analysis of the two oldest manuscripts of Hindi grammar.
The first part will focus on the pioneering works by Joan Josua Ketelaar (1698) and François-Marie de Tours (1704) and their roles indiscovering and deciphering the grammatical tradition. Ketelaar, an employee of the Dutch East India Company, wrote his grammar in the Dutch language. Until mid-twentieth century, the manuscript was considered to be lost. For the discovery and analysis of the Ketelaar's Dutch manuscript found in the National Archives, The Hague (MS: C-76), see Bhatia and Machida 2007, 2014. Recent research has uncovered yet two other manuscript variants of Ketelaar's work (i.e. The Utrecht University Library (Ms. Number 1478; See Figure 4) and the Paris Manuscript (Paris, Hôtel Turgot, Fundation Custodia library, Institut Néerlandais, Inv. no. 1991-A615).The nature of variation found in the three manuscripts will be analyzed in terms of their general organization and the scope. It seems that when Ketelaar was writing his grammar, almost his contemporary, the French Capuchin François-Marie de Tours was also engaged in writing a grammar manuscript of the GrammaticaLinguæIndianæ Vulgaris siveMogolanæ (1704) in Latin. A preliminary analysis of the grammar reveals that there appears to be two competing visions of the description and the representation of the Hindi.

The second part will delve into the analysis of the three manuscript variants of Ketelaar's work (1698) and the grammar of François-Marie de Tours (1704). Shared and the distinctive features of the two grammars will be analyzed in terms of salient lexicographical and grammaticalproperties, together with cross-cultural and modeling issues. Finally, multi-dimensional significance of the two oldest grammars will be presented.

Bhatt, Rajesh & Keine, Stefan (University of Massachusetts, USA & University of Southern California, USA)

Tense and the Realization of the Feminine Plural in Hindi-Urdu

Abstract: This paper examines the realization of the plural feature in the context of the feminine feature in Hindi-Urdu. We argue that the plural feature is only realized in the presence of a feminine feature if this plural feature is in the context of finite tense. Our analysis gives a detailed treatment of agreement morphology in Hindi-Urdu and provides an independent way of characterizing finiteness in the language.

In agreement environments, Hindi-Urdu displays pervasive neutralization of the plural feature in the context of the feminine feature. This can be exemplified by the fact that we have the three-way distinction in का/के/की `ka:/ke/ki:' and not a four-way distinction in का/के/की/कीं `ka:/ke/ki:/ki:N'.

We document this pattern of neutralization and contrast it with closely related languages such as Punjabi, Marathi, Kashmiri and Sindhi where we show that there is no such neutralization.

We show that plural is in fact realized by nasalization in the context of the feminine feature in certain environments. We argue that these environments all involve the agreeing participle in the context of tense. Further we show that to determine whether the plural is realized or not, we cannot just make reference to the surface forms. Whether the plural is realized or not depends upon the morphosyn

tactic properties of the silent auxiliary verb involved in these contexts.

The proposal deepens our understanding of Hindi-Urdu agreement morphology, the structural location of participles and the representation of Tense in Hindi-Urdu.

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Bhatt, Ram Prasad (University of Hamburg, Germany)

Portrayal of women in Shailesh Matiyani's short stories

Abstract: Shailesh Matiyani who has written over 250 short stories, 30 novels and a number of essays has been greatly ignored by the critics as well as the academics. Matiyani's work depicts the Indian middle and lower class of the society that he himself embodied. The depiction of his protagonist's, especially the marginalized people is considered to be very intimate, reflecting the Indian society from the poverty-stricken Central Himalayan villages to the financial capital (town) of India, Mumbai. Matiyani makes the women a focus of enquiry and the subject of his stories, an agent of the narrative.

This paper attempts to investigate the portrayal of women by Shailesh Matiyani in his short stories. It discusses the images of women that emerge in Matiyani's short stories and his chief concerns of women's social condition in Post-Independence India. It also attempts to look at whether both the upper caste and Dalit women share the same sorts and degree of social problems or does the caste factor play an important role thereby.

Bhatt, Sunil (University of Toronto, Canada)

Bilingualism with Hindi

Abstract: In India bilingualism with Hindi occurs in three types of situations; first, Hindi with English, second, Hindi with Regional languages and third, Hindi with unrecognised languages. In these three types of bilingual situations, there is a glimpse of power relations among the languages. The languages are placed in a social hierarchy and usually labelled as language of educated elite, language of masses, language of rural India etc. This paper attempts to analyse power relations among Indian languages in the above-mentioned three types of bilingualisms with Hindi. The tool used for this analytical discussion is code-switching, more specifically directionality of code-switching. In a bilingual situation where a conversation is conducted in Hindi, there is a high possibility of switching codes to English, but vice-versa is extremely rare. The second type of bilingualism of Hindi with regional languages can be more or less considered healthy. Although a sizeable majority of speakers of Marathi, Gujarati, Punjabi etc. are extremely fluent in Hindi, but one can find a very little code-switching into Hindi. On the other hand, Kashmiris, particularly urban Kashmiris very often code-switch to Hindi/Urdu. The third type of bilingualism that will be discussed is Hindi with unrecognised languages. The speakers of the unrecognised (by the government) variety tend to code switch with Hindi, putting the so-called dialect onto a lower stratum in the language hierarchy. The speakers of these languages are always bilingual with Hindi and literate only in Hindi. To describe and analyse different types of power relations in bilingualisms with Hindi, I will take examples of code-switching from the print and electronic media.

Bhowon-Ramsarah, Sunyukta Kumari (Mahatma Gandhi Institute, Mauritius)

The role of Literature in Society-building with special reference to the Mauritian context

Abstract: The world is ever-changing. It has witnessed a drastic acceleration in technology-induced change and material advancement. However, there is an erosion of values, infringement in relationships, conflicts at all levels, financial crisis, socio-political unstability, inter-alia. This paper will shed light on Modern Hindi Literature having the

relevant universal content and power to thrive for re-empowering mankind towards a prosperous and meaningful living irrespective of the differences in religions, nations and belief-systems.
This research paper will also reflect on the datas and experiences of the application of Hindi Literature in a multilingual and pluri-cultural Mauritian society. It will provide a concise perspective of the historical evolution of Hindi and the cultural heritage with the advent of the indentured immigrants to this uninhabited island in the late 17th century. Moreover, Hindi is widely present in the pre- primary upto the university level.Thus, besides equipping the youth for a successful career the teaching and learning of Hindi Literature empowers them to successfully face the ever-changing challenging world.This paper will also refer to the successful story of the "baithkas" and the unwavering contribution of the voluntary service of the Hindi organisations. Emphasis will be on the role of mauritian Hindi writers such as world renowned Abhimanyu Unnuth, Dhurandhar and their impactful writings on society- building awareness campaigns.
This paper will elucidate the fact that Modern Hindi Literature has been and has all the practical potential to be the gateway of solutions to various social lacunas by uplifting the consciousness level as well as influencing and inspiring the minds which are the true architects of a society or sustainable mankind. Consequently, reference will be made to the grand maestros of Modern Hindi Literature such as Jayshankar Prasad, Suryakant Nirala, Bharatendu Harishchandra, Agyey, Muktibodh and others who have given society- transforming-messages through their writings.

Browarczyk, Monika (Adam Mickiewicz University, Poland)

Their Stories of Experiments with Truth. Contemporary Autobiographies by Women in Hindi

Abstract: Classical autobiography was comprehended as an epitome of masculine, occidental, bourgeois cultural production. Life writings and their studies evolved from a rigid perception of an autobiography as an auto-narrated life story of a historically important figure into a more liberal definition of a self-expressed life-story with no justification required. Feminist and post-colonial critics were vocal in the debate on autobiography, and it is because of their critical contribution that this significant development in autobiography studies occurred.
A somehow ambiguous form of the autobiography results in its classification as an intra-genre. Life writings contentedly occupy a no-man's land in between literature of fact and fictional writing, and this liminal position, perhaps, legitimizes these writings to represent multiple, changing and often contradictory identities of an autobiographer. It seems that the inherent liminal character of life writings meets the challenges of the 'liquid modernity' (Zygmunt Bauman) characterized by constant change that the self is subjected to.
A sudden rise in the number of women's autobiographies in the middle of the 1990s and the first decade of the 2000s, is a new development in Hindi, both in life writings and in women's writings. The paper explores how women autobiographers (Maitreyi Pushpa, Prabha Khetan and Kausalya Baisantri) negotiate notions of a self with multiple identities at play by adapting and developing the genre of autobiography in Hindi.
Hindi women autobiographers epitomize the 'pluralisation of difference', because of an interaction of gender, religion, caste, class, ethnicity, race, sexuality and age among other factors shaping their multiple identities which locate them simultaneously at the centre, on the margin or in between these two extremes. Narrative strategies applied by women authors in their autobiographies negotiate tensions resulting from their multi-layered, liminal identities and to this end the authors in question employ modifications within the conventional form of autobiography.

Buddha, Hemlatha (Andhra University, India)

मृणाल पाण्डे के उपन्यासों में भाषिक चेतना

Abstract: नारीवाद का समर्थन, पत्रकारिता के क्षेत्र में क्रांतिकारी उपलब्धियाँ, महिला-लेखन की समाज-सापेक्षता को त्वरा देने में अनूठी सफलता, प्रगतिशील चिंतन वृत्ति के बल पर अव्यवस्था के विरूद्ध विद्रोह करने की क्षमता, औपन्यासिक भाषा के प्रयोग में अपने अलग तेवर के लिए ख्याति प्राप्त लेखिका के रूप में मृणाल पाण्डे की साहित्यिक और सामाजिक उपलब्धियाँ राष्ट्रीय महत्व की सिद्ध हुई हैं। विरूद्ध, रास्तों पर भटकते हुए, देवी, पटरंगपुर पुराण, अपनी गवाही, हमको दियो परदेस आदि इनके उपन्यास भाषिक चेतना की दृष्टि से विशिष्ट बन पड़े हैं। उपन्यासकार मृणाल पाण्डे का, हिन्दी, पंजाबी, संस्कृत, अंग्रेजी और उर्दू भाषाओं पर, विशेष अधिकार है। इन्होंने अपने सभी उपन्यासों में पात्रानुकूल भाषा का सटीक प्रयोग किया है। पात्रों के चरित्र, मानसिकता, सामाजिक संबंध-निर्वाह की क्षमता और सामाजिक स्तर के अनुसार उनकी भाषा प्रयुक्त करने में यह लेखिका सफल हुई हैं। इन उपन्यासों में धर्म, जाति, वर्ग, क्षेत्र आदि की पहचान करानेवाली भाषाओं एवं बोलियों का प्रयोग उपन्यासकार मृणाल पाण्डे ने किया है।

Castaing, Anne (THALIM, Paris, France)

Poétiques subalternes de l'écriture de soi : Uska Bacpan (1957) et Ek Naukrani ki Dayari (2000), de K.B. Vaid

Abstract: A partir de deux romans contemporains de K.B. Vaid, Uska Bacpan (1957) et Ek Naukrani ki Dayari (2000), cette communication vise à interroger les singularités de l'autobiographie et de l'écriture de soi comme genres marginaux dans le champ littéraire hindi. Les différences narratives et thématiques fondamentales entre ces deux « pseudo-autobiographies », qui racontent l'une l'histoire d'un enfant opprimé par son environnement familial et l'autre celle une servante qui découvre l'écriture de soi, soulignent néanmoins la valeur de la parole subalterne dans cet espace littéraire : si elle vise à déployer l'expression, la langage et les motifs de la culture subalterne, l'écriture de soi se fait le mode et le moyen de la formulation de l'oppression comme de son émancipation. Au regard des travaux de Gyanendra

Pandey (2011), David Arnold (2004) et Partha Chatterjee (2008), cette communication souhaite interroger l'autobiographie littéraire comme espace de déploiement autonome de la parole et du langage subalternes et comme mode d'appropriation de ce langage par les subalternes.

Chaple, Srinath Vithal (Erciyes University, Kayseri, Turkey)

वैश्विक परिदृश्य में हिन्दी की स्थिति:तुर्की के विशेष संदर्भ में

Abstract: आज का युग विज्ञान और तकनीकी का युग है। सूचना और प्रौद्योगिकी के समय में हमें हिन्दी के साथ नवीनतम वैज्ञानिक उपकरणों के साथ हिन्दी के विकास के लिए कार्य करना होगा। हिन्दी अपनी विशाल शब्दभंडार, वैज्ञानिकता, शब्दों और भावों को आत्मसात के प्रवृत्ति के साथ ज्ञान विज्ञान की भाषा के रूप में आज हिन्दी को विश्व भाषा के रूप में मान्यता मिल रही है। हिन्दी विश्व में लगभग 80 करोड़ जनता व्दारा बोली और समझी जाती है। विश्व के 176 विश्वविद्यालयों में हिन्दी का अध्ययन-अध्यापन होता है। इसलिए हिन्दी आज वैश्विक स्तर पर अपनी पहचान बना चुकी है। अद्यतन सर्वेक्षण के अनुसार हिन्दी बालने वाले विश्व में पहले स्थान पर हैं।

भारत और तुर्की का ऐतिहासिक एवं सांस्कृतिक संबंध रहा है। दोनों देशों के बीच इस सांस्कृतिक आदान-प्रदान का इतिहास गवाह रहा है। मौलाना जलालुद्दीन रूमी के सूफी दर्शन का प्रभाव स्पष्ट रूप से भारतीय सूफी दर्शन एवं भक्ति साहित्य पर देखा जा सकता है। अरबी उत्पत्ति के कारण हिन्दी (हिन्दुस्तानी) और तुर्की भाषा में ऐसे अनेकानेक शब्द हैं जो थोड़े-बहुत बदलाव के बावजूद समानार्थी हैं। कुल मिलाकार भारत एवं तुर्की के राजनीतिक, सांस्कृतिक एवं शैक्षणिक संबंध प्रगाढ़ होते जा रहे हैं। बहरहाल मैं अपने प्रपत्र में वैश्विक परिदृश्य में हिन्दी की स्थिति और तुर्की में हिन्दी एवं भारतीय संस्कृति का अध्ययन अध्यापन की स्थिति को विस्तृत रुप से चर्चा करने का प्रयास करूंगा।

Chelnokova, Anna (Saint-Petersburg State University, Russia)

Looking for a new identity: Hindi literary hero of the XXI century

Abstract: For several reasons Hindi literature has always been abundantly socially oriented. It was not just reflecting the rising and formation of a social and national identity but contributing to the evolution of individual self-identities, being both the material and the tool for it. During Bhāratendu & Dvivedī kāl many formal tasks were worked out well enough so that authors could concentrate on actual problems and idea contents. Within realistic and socio-realistic trends (pragativād, progressive writers) a new type of character emerged, a “small man” – low-caste, poor, half-educated, unsecure. Such characters, sometimes extremely unattractive (like in Premcand's “Kafan”) are the products of modern society which should be improved. Writers mastering techniques and principles of Western modernism developed another type of hero – a “spare man”, possessing knowledge and strength, able to be useful for the society but concentrated on himself (Agyey's Shekhar, characters of N.Varmā, Kamleshvar, J.Kumār). Modern trends bring heroes of a new type; they are individuals but their individuality is shown in particular circumstances and according to a particular pattern, e.g.

•social factor (dalit sāhitya, partly āncalik & ādivāsī sāhitya). Showing strong personal qualities, these characters have to lead a life typical for a marginalized group; they are viewed by others not as humans but as group representatives.

•gender factor (mahilā lekhan). To widen a traditional woman's role and find a place in modern reality heroines use different methods from self-realization in creative activities (M.Garg's heroines) to an open sexual protest (K.Sobtī's).

•showing a very ordinary person (“new-aged” writers –N.Sacān, D.P.Dubey). Stories around Indian middle class, written in simple language.

Hindi literary heroes of new types show that even nowadays literature in India focuses on social rather than aesthetical objects and remains an important social phenomenon.

Chudal, Alaka Atreya (University of Vienna, Austria)

Observations on Hindi conversation

Abstract: In this paper I will look at different aspects of teaching courses in Hindi conversation. Doing conversation is an essential and also a difficult task in learning any language, particularly when people have little opportunity to communicate in that language. I will share my experience with courses in Hindi conversation. The focus of this paper will be on teaching materials, methods, evaluation and the motivation of students in Hindi conversation classes.

Consolaro, Alessandra (University of Turin, Italy)

Aspects of postmodernity in contemporary Hindi literature: Metafiction, counternarrative, and minority subjectivities in Kuṇāl Siṃh's Romiyo Jūliyaṭ aur aṁdherā (Romeo, Juliet, and darkness).

Abstract: Romiyo Jūliyaṭ Aur Aṁdherā (Romeo, Juliet, and darkness, 2007) is a long story/short novel by Hindi writer Kuṇāl Siṃh drawing its title from Czech writer Jan Otčenášek's novel (1958), that was made available in Hindi by Nirmal Varmā in 1964. The explicit reference to both writers, made in a footnote to the title, asks for a reading of the story also as a re-telling of the original plot, as well as a tribute to the Hindi translator. This paper analyzes the text showing the presence of some postmodern writing techniques in contemporary Hindi literature. Kuṇāl Siṃh's literary models are modernist, yet his style shows some features such as metafiction, counternarrative, and minority subjectivities, typical of postmodern writing. These issues are discussed in the paper with reference to Deleuze and

Guattari's concept of minor literature, mediated by Braidotti's thought, examining the process of becoming-minor (devenir-mineur) as it appears in the text. Introducing itself as a counternarrative, the story unfolds through an intertwining of identity politics and romance plot that produces narrative irresolution and compromised identification both with the male and the female protagonist. Hindi, a pan-Indian major language, is here used by an "outsider" writer–Kuṇāl Siṃh being originally from Bengal–and by characters positioned as minority subjectivities in order to create a minor literature, which deterritorialises language and interconnects meanings of the most disparate levels, mixing and implicating poetic, psychological, social and political issues with each other. This allows oblique perspectives and off-centred views, emphasized also by the construction of the main characters as 'nomadic' identities, insofar they don't belong anywhere and belong everywhere.

Dalmia, Vasudha (UC Berkeley, USA)

Private Faces in Public Places': City and Civilization in Agyeya's Nadi ke Dvip

Abstract: Agyeya's second novel, Nadī ke dvīp (1952) created as much sensation in its time as his first novel, Shekhar, ek Jīvanī, had done almost a decade earlier. Nadī ke dvīp made several departures from the novels of its day, some of which radically disturbed settled notions of propriety. For one, there was a new gender equation. Rekha and Bhuvan, the main female and male protagonists, both middle class professionals, met each other as equals and loved each other as equals. Yet more radically, neither of them saw marriage and settled home life as the express goals of their relationship. What received less critical attention was the near absolute rejection of city-life and its comforts, which Rekha equated with the ills of civilization. Instead, there was a new celebration of nature, uninhabited, untamed nature, providing for realms of experience beyond those expressed in the romanticist Chayavad poetry of the 1920s and early 1930s, and a new projection of science as the possible savior of mankind. The experience of the self as an island in the stream of life, and the intimacy with another made possible in, and perhaps even only by, nature, is one powerful frame within which the narrative moves. In so far, Nadi ke Dvip is surely one of the first, if not the first, modernist novel in Hindi. It is this intense and intimate relationship between the individual and space that I explore in this paper.

Das, Pradeep Kumar (J.N.U., New Delhi, India; Visiting Professor, HUFS, South Korea)

Agreement in 'Conjunct Verb Construction' in Hindi: Let's solve the puzzle

Abstract: Mohanan (1994; Pp 231) quotes Bahl (1974) and presents two sentences in Hindi which have conjunct verbs and terms the agreement pattern of these two sentences as puzzling. I must say that this observation is quite right and very significant for the agreement pattern in conjunct verb construction in Hindi. Mohanan (ibid) has very amicably classified the data containing conjunct verbs in Hindi and divided them into two types. She has identified one set of data in which the so called host NP, which makes the predication of conjunct verb possible, agrees with light verb. Moreover, she has another set of data in which this host NP does not agree with the light verb in conjunct verb construction. Mohanan (ibid) has also tried to present some reason for such mismatch of agreement and has tried to provide the solution like this '…if an argument which precedes the nominal host bears a genitive or a locative or an instrumental case, the light verb shows agreement with the nominal host which bears the structural case that the verb seems to force to exhaust in a conjunct verb construction. However, if the argument which precedes the nominal host, has an accusative/dative(i.e. -ko) or a nominative case (i.e. Ø , the light verb does not agree with the nominal host)'. However, if we have a sentence like 'राम ने मोहन को आवाज़ दी'।The explanation given above by Mohanan can't explain the grammaticality of this sentence. Therefore, I presume and have hypothesized that there is something more than identifying these case suffixes with the 'nominal host' if we want to solve the problem/puzzle that agreement pattern in conjunct verb construction has brought out in front of us. I will evoke certain fundamental roles and principles of valancy and theta role and also the invested, salient and inherent properties of CASE in the verb. I have always been happy to include the Indian Grammatical Tradition (i.e. IGT) and its powerful explanation to solve several issues in linguistics when the other rules and principles of Modern linguistics do not seem to help much. By the way, I don't want to wash off the great contributions of modern linguists like Saussure, Hockett, Bloomfield and Chomsky to name a few and therefore, in this paper, I have tried to merge the best part of both the world and churn Chomsky's views on CASE and Pāṇini's assertion on CASE and tried to prove that if we include the best analyses of the CASE from both the traditions, we can solve the abovementioned puzzle of agreement in 'conjunct verb construction' in Hindi without any ad-hoc solution to it. I have, at the end of my paper, proposed a hypothesis which I have termed as 'dispersal of case from the verb' which is due to the emphasis of verb-centrality by Pāṇini and somewhat parallel to what Chomsky would say, '… every NP must have a case to be the part of a sentence'. The present paper, having discussed the notion of 'dispersal of case from the verb' assumes something similar for the verb that every verb (depending on its semantic valancy) has CASE invested in itself and it has to disperse this CASE in order to become a finite verb in the sentence.

Dasan, M. (Central University of Kerala, India)

Dalit aesthetics as counter cultural discourse: An Analysis of Hindi Dalit Poetry

Abstract: The paper attempts to explain dalit aesthetics in the larger frame work of fourth world theorizing and tries to critically examine the poetics and politics of dalit writing so as to point out the difference between Dalit Aesthetics viv-a -vis Indian /Sanskrit aesthetics focusing on "dalit chetna" and the counter cultural stance of dalit aesthetics. The arguments and observations are based on the theoretical debate between Gopal Guru and Sundar Srukkai on theorizing

dalit discourse, which appeared in EPW and recently included in the book The Cracked Mirror. The theoretical positions articulated by dalit writers and critics like Sharnakukar Limbale, Omprakash Valmiki is also made use of for analysis. Since the volume of dalit writing in Hindi is so vast and varied, I would focus only on Hindi dalit poetry and would analyse the selected poems to explain the poetics and politics of dalit poetry and to argue out how dalit poetry in Hindi demonstrate dalit aesthetics.

Davison, Alice (Iowa University, USA)

Dative subjects in Hindi-Urdu: structure and variation

Abstract: The experiencer argument of a predicate may be realized as a non-nominative DP with syntactic subject properties. Dative subject constructions are found in many South Asian languages, including Hindi-Urdu (Masica 1991, Subbarao 2012). Unlike nominative/ergative subjects, which have structural case, the appearance of a dative subject is due to an inherent case associated with a specific root, such as dikh-naa 'be seen, seem' or complex predicate pasand aa-naa 'like, be pleasing to'. Dative subject sentences contrast in structure with transitive counterparts such as deekh-naa 'see' and pasand kar-naa 'like', which nevertheless have a dative thematic role for the subject.

These sentences combine with transitive vector verbs (Hook 1979, Butt 1995), in contrast to dative subject predicates, which combine with intransitive vector verbs. In fact, they behave like intransitive unaccusative verbs, except that they are semantically bivalent (Hook 1990).

The subject properties of dative experiencers include being the antecedent of subject-oriented reflexives, and binding the PRO subject of the conjunctive participle -kar, as transtive subjects o. But the dative constructions may also reverse the grammatical functions of the experiencer and stimulus/theme, making the latter the grammatical subject. This reversal may allow different construals with subject-oriented modals like paa-naa 'manage', or create more grammatical sentences with infinitive complements. Such reversals are known from Italian, Icelandic and Marathi, with the optionality of grammatical function derived in various ways: different frames, different verbal projections and entirely different structures. Here I propose that the dative subject predicates are unaccusative verbs in vP, which form weak phases. In this way, either the specifier/experiencer or the theme may satisfy the EPP by moving to Specifier/Tense without violating the Phase Impenetrability Condition.

Dayal, Veneeta (Rutgers University, USA)

(In)Definiteness in the absence of Articles: Bare Noun Phrases in Hindi

Abstract: (In)definiteness is a universal semantic concept but there is language variation with respect to its expression. Most notably, there is a divide between languages that have articles to mark noun phrases as definite or indefinite and languages that do not. How is (in)definiteness expressed in languages like Hindi that do not have articles?

Contrary to the view that bare nominals in such languages are ambiguous between definite and indefinite, I will argue that they are never indefinite. There are (at least) two sources of apparent indefinite readings – they are derivative (i) on their kind-level meanings or (ii) on specific constructional meanings. They are, however, bona fide definites in these languages. The range of readings associated with Hindi noun phrases is shown to follow from a principled view of how semantic interpretation applies to determinerless noun phrases.

We discuss the implications of this approach to Hindi determiner-less noun phrases for views on null versus pleonastic/expletive determiners and draw out the implications for a theory of (in)definiteness in natural language.

Delacy, Richard (Harvard University, USA)

The Literary Novel in Hindi in the New Millennium: Becoming Consuming Subjects in the Post-Liberalization Period

Abstract: Liberalization of the Indian economy in 1990 ushered in a period of significant change in the social and political life of India, both in larger metropolitan centers as well as in smaller provincial cities and even in rural areas. It also witnessed a shift in the literary market, with the most noticeable change being the exponential growth in English-language publishing. In the field of literary production in Hindi, this period is characterized by the advent of novelists who came from a non-traditional literary background, including Dalits and rural women, and a growing number of authors producing novels set in small provincial centers, outside of the increasingly Anglophone, elite world of metropolitan Delhi. In this paper, I focus on the emergence of new types of literary novels in Hindi, and how novelists have responded in their narratives to the current social, political and economic changes unevenly impacting urban and rural north India. I argue that Hindi novels in the post-liberalization period broadly reflect a heightened perception of a growing divide between an increasingly cosmopolitan, Anglophone elite in north India, and the social world of vernacular literary production. Individual authors negotiate the intensification of market-based capitalism and this growing divide by deploying unique linguistic and narrative strategies, influenced by their specific location and proximity to or distance from elite, metropolitan culture. Drawing on three distinct twenty-first-century narratives – Kashinath Singh's 2008 novel Kashi ka Assi [Assi of Kashi] (Banaras), Ajay Navaria's 2008 novel Udhar ke Log [The People Over There] (Dalit community in Delhi), and Ashish Chaudhry's 2014 bildungsroman novel, Kulfi and

Cappuccino (Jaipur) – I reflect on the ways in which Hindi novelists from different locations have sought to negotiate the transition to consuming subjects in the post-liberalization age, surrounded by an ever-growing culture industry.

Deori, Lakhima (Jawaharlal Nehru University, New Delhi, India)

पूर्वोत्तर राज्यों में हिंदी की स्थिति : अरुणाचल प्रदेश के विशेष सन्दर्भ में

Abstract: भारत एक बहु-सांस्कृतिक तथा बहु-भाषिक देश है। यहाँ विविध जाति के लोग रहते हैं। भारत के पूर्वोत्तर में आठ राज्य हैं- अरुणाचल प्रदेश, असम, मणिपुर, मेघालय, मिजोरम, नागालैंड, सिक्किम और त्रिपुरा। इन्हें एइट सिस्टर्स भी कहा जाता है। इस क्षेत्र में मुख्यतः विभिन्न आदिवासी समुदाय रहते हैं, जिसके कारण यहाँ बहुभाषिकता देखने को मिलती है। हर जातीय समूह अपनी सांस्कृतिक और भाषाई अतीत से अपनी अलग पहचान रखते हैं। यहाँ विभिन्न प्रकार की भाषाएँ हैं जो विभिन्न भाषा-परिवारों से सम्बंधित हैं, जैसे- भारोपीय, चीनी-तिब्बती, तिब्बती-बर्मन, ऑस्ट्रो-एशियाई और इंडो-आर्यन। इस क्षेत्र में कम-से-कम 220 से अधिक भाषाएँ बोली जाती है। एक सक्रिय संपर्क भाषा के रूप में हिंदी भाषा का आगमन भारत के अन्य राज्यों की तुलना में पूर्वोत्तर में काफ़ी देर से हुआ, जिसके कारण भी यहाँ हिंदी भाषा की दयनीय स्थिति है। इस परिस्थिति का अन्य एक कारण यह भी है कि लोग हिंदी से अधिक अपनी मातृभाषाएँ बोलना पसंद करते है। हालाँकि 1968 ई. में भारत सरकार ने आधुनिक भारतीय भाषा या थ्री लैंग्वेज फार्मूला के तहत् इन राज्यों मेंs हिंदी भाषा पढ़ाया जाता है। इसके बावजूद यह एक सोचनेवाली बात है कि अरुणाचल प्रदेश में हिंदी सक्रिय संपर्क भाषा के रूप में काफ़ी जीवंत है। केंद्रीय माध्यमिक शिक्षा बोर्ड (सीबीएसई) शिक्षा व्यवस्था के अंतर्गत विद्यालयों में हिंदी एक अनिवार्य विषय के तौर पर पढ़ाया जाता है। इस कारण भी पूर्वोत्तर के अन्य राज्यों की तुलना में अरुणाचल प्रदेश में हिंदी भाषा सबसे भारी मात्रा में संपर्क भाषा के रूप में प्रयोग होता है। पहले जहाँ असमिया भाषा का संपर्क भाषा के रूप में प्रयोग होता था, अब उसका स्थान एक अलग सम्मिश्रण वाली अरुणाचली हिंदी ने ले लिया है। ये दिलचस्प बात है कि जिस समाज में और भी अनेक भाषाओँ का प्रयोग बड़े पैमाने में किया जाता है वहाँ हिंदी ने अपनी एक अलग जगह बना ली है। परन्तु हिंदी भाषा के अधिक प्रयोग के कारण अन्य आदिवासी मातृभाषाएँ विलुप्ति के कगार पर आ गयी है. इस लेख में हिंदी भाषा को आत्मसात करने की प्रक्रिया पर चर्चा करेंगे तथा कैसे एक पृथक संकर भाषा के कारण उनकी पहचान में परिवर्तन आ रहा है व इस परिवर्तन की प्रक्रिया में अरुणाचली भाषा व लोगों का पुनर्मूल्यांकन करेंगे।

Dixit, Neha & Narayan Choudhary (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalay, Wardha, India)

Automatic sub-categorization of Hindi verbs

Abstract: We present a tool to identify the Hindi main verbs and their sub-categorization frames from open text. Among the external resources, we use two largest parts-of-speech annotated corpus of Hindi available: (ILCI and the IL-POST). Using these corpora, we first develop an automated parts-of-speech tagger with more than 97% accuracy. We also present a critique on the quality of these corpora in terms of accuracy of the tags in the gold data and make changes in the corpora before using them for the tagger.

As an internal resource, we report the development of a large knowledge base of Hindi verbs containing more than 3240 unique Hindi verb stems extracted from various authentic sources, including dictionaries. The knowledge base contains morphological forms of these verb stems generated via a rule-based method and further validated by native linguists and the number of total word level entries is more than 150, 000.

The Hindi verbs are classified into a total of 13 categories, including the traditional categories of intransitive, transitive, causative and double causative. We further classify the intransitive verbs into a total of 7 sub-classes based on three diagnostic tests as follows:

i. Allows ergative –ne

ii. Allows adjectival use of the perfective form

iii. Allows Passivization

All the verbs selected to be present in the knowledge base are diagnosed for these three tests and examples for existence of such a use case for these verbs have been extracted from real world data, including the GyanNidhi corpus and other authenticated sources.

We show the limitations and problems of using such a knowledge base and come up with an algorithm purely based on linguistic rules and report accuracy above 99%, a number that can possibly not be achieved by any statistical tools in such a knowledge-intensive task.

Drocco, Andrea (University of Turin, Italy)

Atypical constructions in Hindi?: the case of the intransitive verb 'jānā' as vector of transitive verbs

Abstract: One of the salient characteristics of the NIA languages is the use of ‘compound verb(s)', “[...] a sequence of two verbs AB (‘polar A' plus ‘vector B') that alternates with A (the ‘polar') with little or no difference in meaning” (Hook 2001: 101). There are many studies devoted to the use of the compound as opposed to the simple verb in Hindī, but not so many concerning the semantic contrast between the use of different vector verbs with the same polar verb. This contrast is particularly interesting in the case of the use of different vector verbs with the same polar verb, when the latter is compounded with transitive vs. intransitive vector verbs. According to some scholars intransitive vector

verbs as jānā ‘to go' compounded with transitive polar verbs signal lack of volitionality of the subject. For example it seems that with polar verbs that denote the acquisition of knowledge, information etc., jānā points out that the subject acquired something without any great effort. But this is the only one semantic/pragmatic property of the construction involved in the choice among a transitive or intransitive vector verb or among different intransitive vector verbs? In this paper I try to answer these questions adopting a diachronic and synchronic perspective, starting from data taken from early 19th century texts and from modern Hindī texts as well as today Hindi's presence in the online world. The analysis enables us to suggest that the use of jānā ‘to go' as a vector verb of transitive polar verbs must be considered the formal encoding in Hindī of a reduced transitivity, but the reduced volitionality of the subject is only one of the different factors involved. As I will show these factors are strictly correlated with transitivity analysed as a scalar notion.

Dubyanskaya, Tatiana (Jagiellonian University, Krakow, Poland)

Indigenous Environmentalism in Hindi Prose

Abstract: India's unique natural resources, climate and biodiversity have remained in the center of environmental debates for a few decades now: since the late 1970s, the country has witnessed quite a number of energetic public campaigns, aimed to draw attention towards particular ecological issues. Recently, overall ecological awareness has increased in India at all levels, basic “ecological” terminology has become a part of every-day vocabulary. Yet, one does not fail to notice the inconsistency between the scale of today's ecological problems and the n way the environmental themes are presented in the public domain: the majority of texts, systematically problematising human attitude towards “the non-human aspects of the world”, stem in India from westernized urban backgrounds and are predominantly Anglophone: there is a strong feeling, that vernacular textual culture has been systematically and at all levels shadowed by the “enchanted circle” of English-- as it was famously stated by K.B.Vaid.

The present paper aims to revisit indigenous environmentalism expressed in modern Hindi prose, focusing on a few texts that represent various modes of current ecological thinking in the North of India. Vernacular textual culture contains impressive—if almost hidden—examples of spontaneous environmentalism, and these are shaped by local and/or regional (kṣetrīya) attitudes and somewhat autonomous of global ecological theorisation. Manohar Shyam Joshi, Ganga Prasad Vimal, S.K.Phull, S.R.Harnot and other writers and poets from the Himalayan states of Himachal Pradesh and Uttarakhand, as well as Vinod Kumar Shukla, a Chattisgarhi author writing in Hindi, and Uday Prakash, who grew up in a the tribal belt of Madhya Pradesh, provide examples of what one tends to see as subaltern voices in contemporary Indian literature; their mission is to speak to and on behalf of the people from their own neighborhood, and, if possible, to a wider range of Hindi readers.

Dwivedi, Pankaj & Kar, Somdev (Indian Institute of Technology Ropar, India; Indian Institute of Technology Ropar, India)

Kanauji of Kanpur: A brief sociolinguistic report

Abstract: Hindi, in its totality, refers to a dialect continuum spoken mainly across northern India. This continuum is usually divided into two forms: Eastern and Western Hindi. Eastern Hindi is mainly made up of Awadhi, Chhattisgarhi and Bagheli dialects, while Western Hindi consists of Hindostani, Banagru, Braj Bhaka, Bundeli and Kanauji dialects.

After Linguistic survey of India (1894-1928) by George A. Grierson – there has been little or no work which specifically focuses on Kanauji. Apart from referring it as a dialect of Western Hindi, in history or literary genre of Hindi language (see Manuel 1989), there are a few census related and other survey reports which have used the term ‘Kanauji' to refer to the Kanauji speaking population and not the dialect itself. Trivedi (1993, 2005) and Mishra and Bali (2010, 2011) report some secondary data from Kanauji in their works, their focus of inquiry is not Kanauji though. Lewis, Simons & Fennig (2013) refers Kanauji as a language with very low identity.

This paper attempts to study the current sociolinguistic situation of Kanauji spoken in the Kanpur district of Uttar Pradesh. Some other goals of the paper are following: 1) to feel the pulse of language attitude, with reference to standard Hindi, of the people in Kanpur 2) to record their voices for the promotion and preservation of their mother tongue and 3) to direct attention of the other linguists to Kanauji, which unfortunately has not been the case so far despite of it being mother tongue of millions.

This study is result of twenty days of a fieldtrip to Kanpur district and subsequent preparation of a small speech database of Kanauji.

Everaert, Christine (University of Utah, USA)

Muslims through the Hindi literature of Gulsher Khan Shani and Rahi Masum Raza

Abstract: In my presentation and article, I want to combine the topics of Hindi literature and linguistics. The article explores the Hindi literature of Muslim Hindi writers (Gulsher Khan) Shani (1933-1995) and Rahi Masum Raza (1925-1992) that deals with the relationships between Hindus and Muslims in pre- and post-partitioned India. The scant English sources available about Shani, who is most famous for his novel Kala jal (“Dark Waters”, 1985), generally describe him as “one of the first Muslim writers to take up Hindi instead of Urdu”. Raza made name with his novel, Adha gaov (“Divided Village”, 1966), which similarly deals with Hindu-Muslim relationships. However, while Raza's novel is set in rural UP, the setting for Shani's novel Kala jal is a tribal area.

Linguistically, Shani and Raza are interesting writers to research the controversial topic of Hindi-Urdu language politics. In this article, I look at the language usage in Hindi when Muslim characters are developed in literature dedicated to the topic of religious communities and communal tensions. Shani and Raza are both Muslims, writing about the Hindu-Muslim relations in 20th century India.
Raza's novel has been quoted in the media during the last decade whenever communal violence erupts in UP, and is often lauded for painting a timeless picture that is still accurate when describing the complicated relationship between Hindus and Muslims in this region. These writers have left a rich legacy of Hindi literature, written by Muslim Hindi writers, who aimed at showing the inherent possibility for a peaceful coexistence of both communities in India, and show what happens when politicians interfere in a challenge the established but delicate balance between Hindu and Muslim communities in Northern India.

Fatma, Shamim (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

Nature of Conjunct Verbs in Hindi

Abstract: Hindi is very rich in complex verbs which are formed by the combinations of noun/adjective and a verb. They are also called conjunct verb. These combinations are very much synchronised. This paper intends to analyse the processes leading to such synchronisation.
Conjunct verbs are of two types: transitive and intransitive. The transitive verbs are used by combining nouns/adjectives with verbs such as karna: 'to do' (sila:i: karna: 'to stitch), lena: 'to take' (qasam lena: 'to take oath), dena: 'to give' (hukm dena: 'to order'), ji:tna: 'to win' (bharosa: ji:tna: 'to win faith). Intransitive verbs are formed with the help of verbs such as hona: 'to be/become' (a:sa:n hona:'to be easy), lagna: 'to feel' (bhu:k lagna: 'to be hungry'), a:na: 'to come' (chakkar a:na: 'to feel dizzy'). This paper intends to go into the collocational restrictions on these combinations. For example:
1a. larki: imtiha:n mẽ achha: kar rahi: hai.
'The girl is doing well in exam.'
b. *larki: imtiha:n mẽ achha: le rahi: hai.
'*The girl is taking good in exam.'
2a. usne mujh par bharosa: kiya:
'He trusted me.'
b. *usne mera: bharosa: liya:
'*He took my trust.'
In (1a-1b) we may see that the adjectival element achha: 'good' is only attached to the verb karna: 'to do' only. It cannot generate conjunct verb by combining with the verb such as lena:. In (2a-2b) the nominal element bharosa: 'faith' is attached to the verb karna: 'to do' rather than lena: 'to take' to produce conjunct verb. Similarly the adjectival element bu:Rha: 'old' is attached to the intransitive verb hona: 'to become' rather than a:na: 'to come'.The paper will examine several such combinations to arrive at plausible conclusion about the productivity of conjunct verbs.

Fomchenko, Ksenia (The Russian State University for the Humanities, Russia)

The problems of translation of the participle construction and adverb clauses in Hindi

Abstract: This paper focuses on the translating of participle/verbal participle /absolute participial constructions from Hindi into Russian. It should be noted that there are various types of participle and verbal participle phrases, intensive verbs and parenthetic sentences using both in the written and colloquial Hindi and they are more common than using of tenses forms. The story "Child" by Ganga Prasad Vimal, the modern Indian writer, is full of many forms of these grammar forms. The author describes the accident occurring with the laundress child and shows the relationship between Indian society and the caste of untouchables. In this connection we set the following objectives: to analyze of various types of participle and verbal participle constructions in Hindi, the translation of formative verbs and statistical analysis of the using of these constructions in Hindi text. According to Michael Shapiro the participial constructions in Hindi are differentiated by their functions – adverbial and adjectival forms of using. Russian scholars Z.Dymshits and O.Ultsiferov differentiated participial constructions and their subtypes: simple participle I and II, simple verbal participle I and II, compound participle I and II, compound verbal participle I and II. The absolute participial construction - kar they defined as compound verbal participle III. Along with simultaneous action, the verbal participle III can also refer to the action that precedes the action of the verb-predicate: Havelī kī kisī mãjil se girkar baccā sīdhe dālān ke bīcõ-bīc ā girā thā – "Falling from a high-rise building, the child fell down directly on the ground". Michael Shapiro explains that "the primary use in Hindi of conjunctive constructions – kar is in the formation of sentences in which there are two activities sharing the same subject and in which one of the activities is treated as a temporal anteceded of the other".

Friedlander, Peter (Austalian National University, Australia)

Hindi in Australia: From distance education to online courses

Abstract: This paper looks at the development of Hindi teaching in Australia over the last two decades and questions how the shift from teaching Hindi via distance learning to teaching Hindi online impacts on the teaching and learning of Hindi in Australia. I start by examining how in 1996 La Trobe university in Melbourne set up a national Hindi distance

education program to be taught through Open Learning Australia, which later became Open Universities Australia. I then outline how this developed into a program which was accessed by hundreds of students around Australia and Australian students around the world. I will demonstrate that the kinds of students who took the courses and the circumstances in which they took them show that Hindi distance education fulfilled a valuable role for Australia during the period 1997 to 2011. I then look at current developments at the Australian National University in Canberra. This includes both an account of how ANU launched the first bi-lingual MOOC in Hindi and English 'Engaging India' which was taken by over ten thousand students in 2014. I also look at the current initiative to develop a new generation of online materials to support both on-campus and online learning of Hindi in Australia. In conclusion I look at the differences between teaching to student cohorts like the students of Open Universities Australia, the students of the Engaging India MOOC and future students of online Hindi in Australia. I argue that changing technologies and the changing role of Hindi in the world today are impacting in a major way upon the question of the relationship between programs, such as Australian Hindi programs, which are localised to specific needs and the concept of teaching Hindi in an era of globalisation.

Gavali, Kalpana (Maharaja Sayajirao University of Baroda, Vadodara, India)

हिंदी दलित कहानियों में सामाजिक सरोकार और दलित चेतना

Abstract: Social Concern and Dalit Consciousness in Hindi Dalit Stories: In Indian social system, working with bare hands and to earn bread with that hard work is considered as inferior work. A person who serve to maintain cleanliness at every moment at homes, offices, lavatories, roads, schools, collages etc. is considered as desecrated and impalpable (untouchable). Dalit society has shrouded in the darkness of ignorance from thousand years. They have been deprived from fundamental Human Rights. They could not even drink water from public wells and ponds. They have been discriminated from the whole social system and have been betrayed from the confinement of various restrictions. They were treated as animals and not as human beings. No literature, no religion, no gods-goddesses, no so called intellectuals were there in his favor. He was considered as non-other than dogs and cats. He cannot even walk in the streets of a village like a normal citizen.

The emergence of Dalit Consciousness had come from Dr. Ambedkar's arrival and the same had brought impact on literature. When 'Dalit' word used to link with literature, it comes, shows and express the fundaments of human concern. We can see the roots of modern Dalit literature in the diction of Kabir and Ravidaas. Hindi authors like, Omprakash Valmiki, Dr. N. Sinh Kanwal Bharati, Mohandas Naimishray, Dr. Jay Prakash Kardam, Dr. Sushila Takbhaure, Rajat Rani Minu, Anita Bharati, Sudesh Tanwar, Dr. Sumitra Mairol etc. have given the new direction to Dalit literature. They have innervated in stories but their autobiographies have make readers restless. In today's era when all subjects are being discussed then when it comes to Dalit Discourse, Why not?

... Dalit stories are documents of life conflicts and restlessness. I believe the human society can eliminate this discrimination line through literature and human values can be established.

Gazieva, Indira (Russian State University for the Humanities, Russia)

Translation of legal texts from Russian into Hindi

Abstract: The high demand for Hindi translators and interpreters in the field of Law aims to provide students with a systemic understanding of principles and practice of legal translation. The paper focuses on the analysis of translation of legal documents and criminal reports from Russian into Hindi. During the last decade the criminal cases and judicial decisions concerning Indian citizens have been often initiated in Russia. The infringements occur while crossing the border of Russian Federation, the violations of Russian immigration law, the infliction property damage in a large scale and criminal cases on the commission of an offense under article of the Criminal Code "The murder of two persons". So the legal translation and translation of legal documents into from Russian into Hindi becomes one of the most popular types of translation in the Russian Federation. The demand for the services of Hindi interpreters specializing in legal field is constantly growing. It becomes necessary to teach students to get skills of legal translation. Skill translation of legal texts can be useful for applying for a job in the structures of jurisdiction (prosecutors, customs and courts of general jurisdiction) and the students can have a job as a trial interpreter. Translating legal texts might raise some problems in translation and it can result in a certain amount of ambiguity with respect to the legal texts, as it belongs to people's beliefs and cultures. The study analyses different forms of court decisions translated from Russian into Hindi in order to identify the cultural and linguistic equivalence by using functional comparisons between the Russian and Indian legal systems.

Ghirardi, Veronica (University of Turin, Italy)

Hariyā Harkyūlīz kī hairānī: reading the novel through the lenses of the kumāūṁnī community

Abstract: This paper will examine the role of the kumāūṁnī community in Manohar Śyām Jośī's Hariyā Harkyūlīz kī hairānī. The novel, published for the first time in installments in India Today during 1994, narrates Hariyā's perplexity after his father's death and his journey towards the Himalayan site of Gūmāliṅg to atone his parent's sin. Jośī defined his own work "postmodern" in terms of contents and structure: it is in fact a sort of cubist painting where facts and characters can be interpreted in several ways and there is no chance of establishing a final truth. I will try to show how Jośī underlines the importance of belonging to a specific community, which is his own community: Jośī's background is

in fact a kumāūṁnī brahmin family from Almoṛā (Uttarākhaṇḍ) that moved to Rājasthān. Firstly we can notice how the formula hamārī birādrī (our community) is repeated almost obsessively in the text to show how every element is filtered through the lenses of kumāūṁnī community. Despite quoting many versions of Hariyā's adventures, the community does not accept any external point of view, as it is considered unreliable. The second part of the paper will address Jośī's linguistic choices: his Hindī is far from being a monolithic structure and includes many loanwords from both Western culture (English) and local tradition (Kumāūṁnī language). It is worth noting that for many Kumāūṁnī words the author adds explanatory footnotes. Finally I will identify which are the main areas of occurrence of these loanwords, to which characters are associated and I will propose an explanation of this usage.

Ghodke, Sunil (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

हिन्दी भाषा की प्रगतिशीलता में इंटरनेट का महत्त्व

Abstract: सूचना-प्रौद्योगिकी की दुनिया में हिंदी ने बहुत तरक्की की है। कम्प्यूटर, लैपटॉप, स्मार्टफोन तथा टैबलेट आदि उपकरण हमारे दैनिक जीवन का हिस्सा बन चुके हैं। पत्र-पत्रिकाएँ एवं समाचार पत्र लोकतंत्र का चौथा आधार स्तंभ माना गया है इसी कारण अब इंटरनेट पर हिंदी चिट्ठों तथा वेबसाइटों की भरमार है। इंदौर से प्रकाशित 'नई दुनिया' ने सन 2000 में 'ई दुनिया' में 'वेब दुनिया डॉट कॉम' नाम से समाचार पोर्टल लांच कर एक प्रकार से हिंदी पत्रकारिता में नए युग का सूत्रपात किया। संचार माध्यम एवं हिंदी के प्रगतिशीलता में इंटरनेट ने अपनी महत्वपूर्ण भूमिका निभाई है। इंटरनेट पर हिंदी के बढ़ते प्रचलन का एक महत्वपूर्ण कारण यह है कि प्रवासी भारतीय लोग विदेशों में बसे हुए हैं, जिनका जुड़ाव अपने देश से बना हुआ रहता है। अनिवासी भारतीय अपने वतन से जुड़े रहने के लिए इंटरनेट का प्रयोग करते समय हिंदी भाषा का प्रयोग जान बूझकर करते हैं। कोई भी राष्ट्र अपनी 'मातृ-भाषा' को पूर्णतः सार्वभौम बनाए बिना उन्नति नहीं कर सकता है। यदि तकनीक को आम नागरिक तक जन उपयोगी बनाना है, तो उसे आम जन की अपनी निज भाषा में ही विकसित करना आवश्यक होगा। देखा जा सकता है कि जिन राष्ट्रों में तकनीकी एवं संबंधित सॉफ्टवेयर विकास कार्य उनकी ही अपनी भाषा में हुआ है आज वही राष्ट्र हम से कहीं ज्यादा सफल और संपन्न हैं। जैसे – चीन एवं जापान आदि राष्ट्र। हिंदी भाषा के द्वारा वाणिज्यिक लाभ के जरिए देश के सकल घरेलू उत्पाद में योगदान भी किया जा सकता है। यदि हमने ऐसा नहीं किया तो यही काम बहुराष्ट्रीय कंपनियाँ करेंगी और बेहद मुनाफा कमाएँगी जैसा कि अभी तक कमाती भी आई हैं। अत: हिंदी की प्रगतिशीलता की सीमा को आज व्यक्ति से समाज, समाज से राष्ट्र और राष्ट्र से अंतरराष्ट्रीय स्तर तक विस्तृत करने में इंटरनेट की भूमिका अहम् है।

Goodary, Kumarduth Vinaye (Mahatma Gandhi Institute, Mauritius)

Teaching of Hindi at the Mahatma Gandhi Institute (tertiary institution), Mauritius The digital way and creation of online educational resources: A Critical Assessment

Abstract: The teaching of Hindi in a global world is facing considerable challenges in the modes of delivery. In Mauritius, Hindi has been taught through traditional pedagogies in the formal and non-formal way. The MGI (Mahatma Gandhi Institute) is incorporating innovative pedagogical teaching strategies in order to cater for learners globally. While both primary and secondary school educators are being trained in the creation of OERs (open educational resources) while adopting emerging techno-pedagogical strategies, the MGI is establishing online platforms like dedicated websites and CLMS (Content Learning Management Systems) such as Moodle to cater for the e-learning part of Hindi among other Oriental Languages. The teaching of languages digitally is in line with the Strategic Plan of the Ministry of Education so as to universalize education with the support of ICT (Information and Communication Technologies).

The object of the paper is to critically assess the implementation process of digitalization of teaching and learning of Hindi through the creation of OERs and to establish appropriate CLMS platforms in so doing though a case study methodology. It will further aim at assessing the current traditional mode of teaching by identifying the weaknesses and reinforce them through use of technology. The use of blogging and online/offline resources will also be evaluated.

The research methods will focus on training and empowerment of teaching staff to new technologies and to gather data of adaptability of these. Interviews, observations, peer reviews will add to vital sustainability of the paper. The learnability styles and their evaluations with a sample of learners will also be an integral part of the research methods to be used by the researcher. This paper will definitely be based on a qualitative and quantitative research methodology taking into account the usage of technology among learners and content creators and online facilitators as well.

Goswami, Krishan Kumar (Central Institute of Hindi, New Delhi, India)

आधुनिक भाषाविज्ञान और कंप्यूटरीकृत भाषाविज्ञान

Abstract: कंप्यूटरीकृत भाषाविज्ञान के अंतर्गत मशीनी अनुवाद, वाक् अभिज्ञान (speech recognition) और वाक् संश्लेषण (speech synthesis), स्वचालित सारांशीकरण, शब्द संसाधक, व्याकरण जांचक, ई-कोश, वर्तनी जांचक, पार्सिंग, टेगिंग, ओ सी आर, फान्ट-परिवर्तक, रूपपरक विश्लेषक (morphological analyser) आदि विभिन्न अनुप्रयोग-क्षेत्र हैं। मशीनी अनुवाद कंप्यूटरीकृत भाषाविज्ञान की महत्वपूर्ण उपलब्धि है। कंप्यूटर की भीतरी प्रणाली में दोनों भाषाओं के शब्द, मुहावरे, और व्याकरण-नियम फीड होते हैं। यह प्रणाली

मूल पाठ के डाटा को दूसरी भाषा में स्वचालित अनुवाद करती है और कुछ क्षणों में अनूदित पाठ निर्गम (input) के रूप में प्राप्त होता है। आंग्ल भारती, मंत्रा, मात्रा, अनुवादक आदि अंग्रेज़ी-हिन्दी मशीनी अनुवाद के साफ्ट-वेयर उपलब्ध हैं। इनके अतिरिक्त बंगला, उर्दू, पंजाबी, कन्नड, तेलुगू आदि भाषाओं में भी मशीनी अनुवादों का विकास हो गया है। वाक् अभिज्ञान में वाक् से पाठ अर्थात ध्वन्यात्मक तरंगों का शब्दों के रूप में उत्पादन होता है और वाक् संश्लेषण में पाठ से वाक् अर्थात पाठ के शब्दों का ध्वनि-तरंगों के रूप में उत्पादन होता है। हिन्दी में श्रुतलेख (dictation) और लिप्यंतरण (transliteration) के कई साफ्टवेयर विकसित हुए हैं। व्याकरण-जांचक में भाषा-शिक्षार्थियों, लेखकों, संपादकों आदि को भाषा-विशेष की अशुद्ध संरचनाओं का संकेत मिलता है। प्रकाशिक संप्रतीक अभिज्ञान (ओ सी आर) कंप्यूटर पाठ के प्रत्येक वर्ण को एक-एक कर पहचानता है और उन्हें वर्णों के रूप में सुरक्षित करता है फिर वह शब्दों को पहचान कर साथ में उनकी वर्तनी की भी जांच करता चलता है। भाषा शिक्षण के क्षेत्र में कई साफ्टवेयर विकसित हुए हैं जिनमें लीला (Learn Indian Languages through Artificial Intelligence) साफ़्यवेयर का विकास सी-डैक, पुणे द्वारा हुआ है। इस प्रकार कंप्यूटरीकृत भाषाविज्ञान उपभोक्ता-प्रधान विषय है जिससे सूचना प्रौद्योगिकी का क्षेत्र सुदृढ़ और सुगठित हुआ है।

Goswami, Krishan Kumar (Central Institute of Hindi, New Delhi, India)

अन्य भाषा शिक्षण और विदेशों में हिन्दी शिक्षण

Abstract: भाषावैज्ञानिक सिद्धांतों का अनुप्रयोग भाषाशिक्षण में सर्वाधिक होता है। भाषिक विश्लेषण करने और अधिगम प्रक्रिया को समझने के लिए भाषा शिक्षण में भाषाविज्ञान का अनुप्रयोग होता है। आज मातृभाषा शिक्षण और अन्य भाषा-शिक्षण के साथ-साथ शैक्षिक व्याकरण, शिक्षण सामग्री, तकनीक आदि सभी में भाषावैज्ञानिक सिद्धांतों के अनुप्रयोग की अनिवार्यता परिलक्षित होती है। इसी लिए कुछ विद्वान भाषाशिक्षण और अनुप्रयुक्त भाषाविज्ञान को सहधर्मी और पर्यायवाची बताते हैं।

अन्य भाषा शिक्षण में बोधन, पाठन, लेखन और भाषण चार कौशलों के शिक्षण की प्रक्रिया चलती है जबकि मातृभाषा शिक्षण अथवा प्रथम भाषा शिक्षण में पाठन और लेखन दो कौशलों का शिक्षण होता है। इस आधार पर भी मातृभाषा शिक्षण, द्वितीय भाषा शिक्षण और विदेशी भाषा शिक्षण में भिन्नता मिलती है। इसलिए भाषा शिक्षण कार्यक्रम के संदर्भ में भाषिक लक्ष्यों को और विशेष भाषा-वर्ग के लिए शिक्षण की आवश्यकताओं को ध्यान में रखना होगा।

Goulding, Gregory (University of California, Berkeley, USA)

Mixing Meters, Freeing Verse: A Consideration of the Poetics of Nirala and Gajanan Madhav Muktibodh

Abstract: My paper proposes, through examining the poetry of Suryakant Tripathi 'Nirala' (1896-1961), and Gajanan Madhav Muktibodh (1917-1964), to trace the emergence of free verse in modernist Hindi poetry, and through this process to illuminate the multilingual and diverse background of modern Hindi literature. Through the lens of form, my study will show how modernist poetry in Hindi was not produced through any simplistic borrowing from European modernist literature, but rather through a range of experiments by writers as well as through interactions with other South Asian languages and literary cultures. My study will begin by analyzing how the poet 'Nirala, ' crafted new metrical possibilities in Hindi in the 1920s through the use of non-quantitative, syllabic meters. In the process, I will consider the ways in which these meters were influenced by Bengali prosody, and the role of interlinguistic exchange in Hindi Chhayavad poetry, canonically considered a foundational moment in the development of modern Hindi poetry in the Khadi Boli register. I will then turn to a poet of post-Independence Hindi modernism, Gajanan Madhav Muktibodh, to examine how his innovations in free verse meters in Hindi developed through an engagement with both European modernist poetics as well as other Indian language literatures. I consider the formal innovations of these poets, therefore, by utilizing a methodology of formal analysis of meter. By considering the influence both of European modernist literatures along with Indian language literatures, while maintaining a sensitivity towards literary cultures within the Hindi speaking region such as Braj Bhasha poetry, folk literature in Khadi Boli Hindi, and the Sanskrit literary tradition, my paper opens new possibilities for understanding the genesis and nature of modern Hindi literature through attention to poetic form.

Goyanka, Kamal Kishor (Central Institute of Hindi, India)

प्रेमचन्द का अप्राप्य साहित्य – नवीन दिशाएँ

Abstract: हिन्दी में किसी एक लेखक पर शोध की कोई लंबी परंपरा नहीं है। तुलसीदास और प्रेमचन्द ऐसे लेखक हैं जिन पर सैकड़ों शोध-प्रबन्ध लिखे गये हैं, किन्तु अधिकांश आवृत्ति एवं पिष्टपेषण मात्र हैं। प्रेमचन्द पर मेरा शोध-प्रबन्ध 'प्रेमचन्द के उपन्यासों का शिल्प-विधान' था जो 1972 में दिल्ली विश्विद्यालय ने पीएच.डी. उपाधि के लिए स्वीकृत किया, लेकिन अन्य शोध-कर्मियों की तरह मैंने प्रेमचन्द पर शोध-कार्य बन्द नहीं किया। मैं उनके जीवन, साहित्य और विचार से संबंधित अप्राप्य एवं लुप्त सामग्री, दस्तावेज़ों, पत्रों आदि की खोज में लगा रहा। प्रेमचन्द के शताब्दी-वर्ष 1980- में 'प्रेमचन्द – विश्वकोश' के दो खंड प्रकाशित हुए जिनका लोकार्पण प्रेमचन्द के छोटे पुत्र अमृतराय ने किया। इस ग्रंथ ने कुछ ऐसे अज्ञात तथ्य उद्घाटित किये कि हिन्दी संसार में हल-चल हुई।

इन परिस्थितियों में भी मैंने अपना शोध-कार्य चालू रखा। प्रेमचन्द के जीवन से संबंधित अनेक मूल दस्तावेज़ मुझे मिले जिनसे उनके जीवन के अनेक अज्ञात तथ्यों की जानकारी मिली। इनमें से कई तथ्यों की अमृतराय ने प्रेमचन्द पर लिखी जीवनी में चर्चा नहीं की। इसी दौर में प्रेमचन्द पर लिखी जीवनी में चर्चा नहीं की। इसी दौर में प्रेमचन्द के अप्राप्य एवं अज्ञात साहित्य की खोज में लगभग 1200 पृष्ठों का ऐसा साहित्य मिला जिससे हिन्दी संसार अपरिचित था। यह खोजा गया साहित्य 'भारतीय ज्ञानपीठ', नई दिल्ली ने दो खंडों में 'प्रेमचन्द का अप्राप्य साहित्य' शार्षक से 1988 में प्रकाशित किया। संभवतः विश्व-साहित्य में यह पहली घटना थी जब सैकड़ों पृष्ठों का लुप्त साहित्य खोजा गया था। इसके बाद सौ पृष्ठों से अधिक ऐसा अज्ञात साहित्य और मिला है जो नये संस्करण में आ रहा है। विचार की दृष्टि से मैंने यह सिद्ध कर दिया है कि प्रेमचन्द मार्क्सवादी लेखक नहीं थे, वे वस्तुतः भारतीयता के कथाकार थे। प्रेमचन्द पर मेरा शोध-कार्य अभी चल रहा है। गो-दान का प्रथम संस्करण अभी प्रकाशित कराया है।

Gudkova, Ekaterina (Moscow State University, Russia)

Metaphorization of destruction verbs in Hindi

Abstract: This paper explores the metaphorization of destruction verbs in Hindi. The following verbs were selected for the study: kāTnā - kaTnā "to cut" - "to be cut", toRnā - TūTnā "to break" - "to be broken".
The paper aims to identify those components of basic lexical meaning which are lost as a result of metaphorization. In the analysis invariant distinctive features of the verbs wereexamined, such as nature of object and subject, type of instrument (blunt/sharp/quasi instrument), number of resulting parts and predictability.
Metaphors are grouped and subgrouped according to their meanings to make it easier to determine in what contexts the verbs being examined can replace each other.
Comparative analysis of the components of verbs kāTnā-kaTnā and toRnā - TūTnā suggests that the features that are distinctive in the basic lexical meanings are neutralized in metaphorization.
Verbs toRnā-TūTnā prototypically denote situations of separation of objects with an instrument, in which the number of resulting parts is unpredictable, whereas kāTnā-kaTnāmean either separation of some small part, or separation into two halves. Thus, a crucial role is played by just one parameter - the number of resulting parts.
Semantic structure also changes. In metaphors featuring these four verbs abstract nouns (such as "life", "time" etc.) appear that cannot be replaced by any physical object. In these contexts, an otherwise necessary component like "Instrument" disappears from the structure, but in the syntactic structure of the verb kaTnā in metaphors expressing pain the Cause of the situation may replace Instrument.

Gupta, Laksmi (Haryana, India)

भारत में हिंदी की स्थिति एवं भाषायी समरसता

Abstract: गुरूदेव रवींद्रनाथ टैगोर ने अपने युग में हिंदी की बढ़ती साहित्यिक शक्ति को लक्ष्य कर उसके भावी विकास की स्वर्णिम संभावनाएँ व्यक्त की थीं। किन्तु भारत में वह शासन स्तर पर राष्ट्रभाषा घोषित नहीं हुई है। इच्छाशक्ति के अभाव और राजनीतिक स्वार्थों की पूर्ति के कारण शासन स्तर पर राष्ट्रभाषा घोषित न होने पर भी वह प्रबुद्ध भारतीयों की दृष्टि में भारत की राष्ट्रभाषा ही है। हिंदी शताब्दियों से भारत की जन भाषा रही है। भारतवर्ष की राष्ट्रीय सीमाओं में हिंदी का विस्तार मुख्य रूप से हरियाणा, राजस्थान, उत्तर प्रदेश, मध्य प्रदेश, दिल्ली, हिमाचल प्रदेश तथा बिहार तक दिखाई देता है। दक्खिनी हिंदी के रूप में वह कर्नाटक तथा आंध्र में व्यवहृत हो रही है। देश के विभिन्न अंचलों में प्रचलित हिंदी की अठारह प्रमुख बोलियाँ हिंदी के भौगौलिक विस्तार को प्रमाणित करती है। यह दुर्भाग्यपूर्ण है कि देश के अंदर सक्रिय हिंदी-विरोधी तत्व हिंदी को निजी स्वार्थों की पूर्ति के लिए छिन्न-भिन्न करने में सक्रिय हैं। हिंदी की समस्त बोलियों का समुच्चय 'हिंदी' है। इनसे अलग हिंदी का कोई अस्तित्व नहीं है। जिस प्रकार भारत के अस्तित्व के लिए उसके सभी प्रांतों राज्यों का संगठित रहना अत्यावश्यक है, उसी प्रकार हिंदी के अस्तित्व रक्षा के निमित्त, उसकी शक्ति एवं चिरजीविता हेतु उसकी बोलियों का संयुक्त रहना अनिवार्य है। विरोधभास है कि एक ओर हिंदी समूचे राष्ट्र सहित विश्व-परिसर में पैर पसार रही है और दूसरी ओर हिंदी भाषी क्षेत्रों में ही उसके अंग-भंग का कुचक्र शासन स्तर पर संवैधानिक वीथियों में जारी है। भारतीय जनगणना रिपोर्ट में कहा गया है कि हिंदी के पास एक ऐसा शब्दकोश और अभिव्यक्ति की ऐसी सामर्थ्य है, जो अंग्रेजी से किसी भी प्रकार कम नहीं। राष्ट्र की उन्नति और प्रगति के लिए यह नितांत आवश्यक है कि संपूर्ण समाज में भाषा और भाव की एकता और सौहार्द स्थापित किया जाए। हिंदी की शब्द-संपदा लगभग सात लाख है। इसी से सहज अनुमान लगाया जा सकता है कि भाषायी उदारता और समरसता की जीवंत शक्ति जितनी हिंदी में है उतनी किसी अन्य भाषा में नहीं, इसीलिए संपूर्ण विश्व में भारतीयों में सबसे अधिक बोली जानेवाली भाषा हिंदी है। विदेश शिक्षा-नीति से उत्पन्न घुटन और छटपटाहट को इसी भाषा ने वाणी दी है। स्वावलंबन का संदेश, साहस, चेतना, करूणा, सांस्कृतिक परंपराओं पर अभिमान, रणभूमि में शत्रुओं को परास्त करने की कसमें सब कुछ इसी भाषा ने संपन्न किया।

Gupta, Manoj (University of Delhi, Delhi, India)

Contemporary children's literature in Hindi

Abstract: Children's literature is being written in various Indian languages ie; Bengali, Gujrati, Marathi, Urdu etc. Since very beginning the children literature has been excluded from the main stream but now a days some of the leading children magazine bearing the responsibility of bringing those in the main stream of Literary world by publishing children literature even the creativity made by children themselves. Matter related to the children has been acknowledged by noted writers like Guljar to bring them in notice and thus the gap has been filled by the initiatives taken by leading magazines of that time which played not only vital role to give a proper shape in the field of mainstream literature but also it has become an independent section. The famous magazine like Balbharti, Nandan and Parag is pioneer of the children literature, which provides space for the young writers and always try to encourage them to come out with their feelings. The status of children literature is not up to the mark yet can be appraised but it is getting better position gradually. Bhopal based magazine Chakamak played an vital role to establish children's literature by publishing the concerned material of the children respectively. Children literature became more accecible after intervene of an non governmental organisation Eklavya in the current sphere of literary

Gupta, Shilpa (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

Semantic analysis of Hindi Reduplicated Words (With reference to machine translation)

Abstract: Reduplication is a morphological word formation process in which some portion of a word is doubled. Types of reduplication word – Complete reduplication, Partial reduplication, Echo word etc. Complete reduplication refers to the phenomenon when a single word or clause is repeated once in the same sentence without any phonological or morphological variations. Partial reduplication refers to the paired construction in which the second word is not an exact repetition of the first but has some similarity or relationship to the first either on the semantic or phonetic level. Echo words refer to a situation where the second word in the paired construction does not have any meaning of its own. Sometimes two repeated words have an infix between them which change the phonological shape of the first morpheme. Example- chalte-chalte, agar magar, taal-mel, aam-vaam, kaam-vaam / saam, raatonraat etc. Its semantic meaning is its and but, adjustment, mangoes, work etc. When we translated the Hindi simple word then one word and two reduplicated words both word gives one meaning. The paper provides the description of reduplication words and its semantics sense and Analysis of Hindi reduplication words by doing English translation and what is the problem of reduplicated word for machine translation.

Hadke, Sumedh (Jawaharlal Nehru University, New Delhi, India)

सूचना प्रौद्योगिकी के युग में मशीनी अनुवाद तंत्रों की उपादेयता

Abstract: सूचना प्रौद्योगिकी के युग में भाषा की प्रगति में मशीनी अनुवाद का महत्वपूर्ण योगदान है। आज नवीनतम सूचना प्रौद्योगिकी के साथ मशीनी अनुवाद तंत्रों का प्रयोग विभिन्न उद्देश्यों और प्रयोजनों के लिए किया जा रहा है। जिसके फलस्वरूप विभिन्न भाषाओं के संपर्क सूत्र से सूचना क्रांति आ गयी है। वर्तमान समय में मशीनी अनुवाद तंत्र विभिन्न भाषाओं और विषयों (मनोंरजन् कृषि, राजनीति, विज्ञान और तकनीकी, पर्यटन, स्वास्थ, खेल-कूद, अर्थव्यवस्था और बैंकिग आदि) में अनुवाद कार्य कर भाषाओं को सूचना प्रौद्योगिकी और भाषा प्रौद्योगिकी के साथ जोड़ रहे है। सूचना प्रौद्योगिकी ने लोगों में ज्ञान की गति और गुणवत्ता के प्रति जागरूकता भी निर्माण की है। नए दौर में सूचना प्रौद्योगिकी के प्रभावपूर्ण प्रचार और प्रसार के लिए विभिन्न संचार माध्यम: इंटरनेट, ऑनलाएन मल्टिमिडिया, विडियोफोन प्रणाली, ऑडियो कान्फेसिंग, फैक्स, ई-मेल सेवा, आदि का प्रयोग बहुत किया जा रहा हैं। जिससे भावी समाज का निर्माण 'ज्ञान पोषित समाज' (knowledge based society) में होगा जहाँ शिक्षित, प्रशिक्षित लोगों को अधिक लाभ होगा। इसके बहुआयामी रूप को देखते हुए जनसामान्य को जागरूकता, सूचना-संग्रहीता, प्रयोगधर्मिता आदि बहुसूचना प्रदान के विविध स्रोत उपलब्ध हुए हैं। जिसके माध्यम से मानव को सहायता हो रही है। इस शोध आलेख में उन सभी मशीनी अनुवाद तंत्रो का परिचय दिया जा रहा है जो विश्व और भारत में विभिन्न भाषाओं तथा विषय-क्षेत्रों में अनुवाद के लिए योगदान दे रहे हैं।

Hook, Peter Edwin (University of Virginia, USA)

The Hindi-Urdu compound verb: Earthquakes, births, and the (un)prepared mind

Abstract: In their unmonitored linguistic behavior speakers of Hindi-Urdu strongly prefer the non-compound forms भूकंप आया and मैं पैदा हुआ when reporting on these and other unforeseen and unforeseeable natural events:

1. तोक्यो में आज चार दिनों में तीसरी बार भूकंप आया। [khabar.ndtv.com/topic]
2. मैं भाग्यशाली हूँ कि मैं भारत में पैदा हुआ ... [hindi.oneindia.com]

However, the corresponding compound forms भूकंप आ गया and मैं पैदा हो गया do occur when the speaker or writer is reporting situations in which an actual earthquake has not occurred (3) or the earthquake is metaphorical (4) or when speakers as if awake in a prenatal state have pre-knowledge of their birth (5):

3. उन्हें डर है कि कहीं दोबारा भूकंप न आ जाए। [navbharattimes.indiatimes.com]
4. जब मैंने टिप्पणी की तो ऐसा बवाल मचा मानो देश में भूकंप आ गया हो [www.prabhatkhabar.com/news]

5. सभी कहते हैं मेरी इच्छा थी इसलिए मैं पैदा हो गया। [p. 42 of Sunil Gangopadhyaya's saptama abhiyāna as translated into Hindi-Urdu by Surendra Tivari]
I use quantitative evidence from online sources to demonstrate this contrast in the use of compound versus non-compound verbs in referring to imagined versus real natural events and interpret that contrast as reflecting the conscious reception of information by the prepared mind as opposed to the sudden reception of new information by the unprepared mind. [See Elena Bashir's 1993 paper for these terms.] This contrast is robust in Hindi-Urdu, absent in Marathi, and subverted by a different contrast in the Western Punjab.
https://www.academia.edu/19633862/Causal_chains_and_compound_verbs.

Ilieva, Gabriela Nik. (Clinical Professor, New York University, USA)
Curricular opportunities in the digital age for professional purposes
Abstract: This presentation outlines several factors which have triggered certain shifts in curricular development in higher institutions in the US, such as the new status of the South Asian Languages and specifically the Hindi language in the U.S., as well as the multilingualism movement in the context of globalized economies, globalized news and entertainment, globalized communication, and real and virtual tourism. Designing real world applications, considering all subjects in a global context and meeting the specific personal and professional goals of the students, including differentiation between Foreign Language and Heritage Language Learners, have been some of the main curricular objectives supported by new technologies. The proposed presentation discusses key components of student-centered approaches to learning that lead to deeper learning outcomes and to engaging each student in acquiring the skills, knowledge, and expertise needed for success in college, career, and civic life. In particular, it focuses on and provides examples of Project-Based Learning (PBL) of Hindi for professional purposes at New York University and Kean University, a model based on real world contexts, contemporary learning environments and multi-pronged feedback. The scope of the discussion is on how student-centered approaches to Hindi learning are implemented, what the nature of teaching in student-centered learning environments is and how advances in technology are used to customize curriculum and diversify modes of learning to meet the needs of each student.

Ishtiaque, Ahmed & Narges, Jaberinasab (Jawaharlal Nehru University, New Delhi, India & Islamic Azad University-South Tehran Branch, Tehran, Iran)
Persian and Hindi Languages: A Study of Mutual Influences in Linguistic Perspective
Abstract: Since the earliest times human beings have shared different communicative relationships with each other and as a result of that their languages have evolved and changed constantly. Words and vocabularies have moved from one language to another in the discourse of communications. In this way, language and culture has become deeper and broader and to the extent that new languages have been created. During these years, with the blending, combination, intercourse, fusion, association and converse of Persian, Arabic, Turkish and Mongolian by the local languages of the subcontinent, Urdu emerged and became widespread with the passage of time. Urdu as a language has been closely associated with Hindavi/Hindustani in terms of its usages and application. It can be said that all languages have taken some kind of influence from one another. Many Persian words with their form and shape and original meaning entered into Hindi language and were used in the 'same form and shape and meaning', however on the other hand some Persian words with their original form and shape entered into Hindi language but are used in 'different meanings' in the Hindi language. Indian Linguistics are of the view that traces of Persian influence are rapidly disappearing from Hindi and thus a thorough evaluation is urgently required to maintain the literary relation Persian-Hindi have developed over the years. The history of Persian elements is over 800 years. It is important to trace those elements in the changing milieu of literary interaction and influences. Undoubtedly, Persian elements have found their way into Hindi language and literature in the strong literary environment in India. Mughal glory was, of course, the golden age of Hindi literature and some of the Muslim poets excelled many a Hindu poet in the variety and quality of their works. Urdu flourished at the decadent Darbars of Delhi and Lucknow, while Hindi marched ahead among the common people. Persian influence on Hindi was normal and unforced. It however, continued growing gradually. It is a commonplace fact of philology that the Iranian language was a sister of the Old Indo-Aryan. The linguistic affinities between the Rigveda and the Zendavesta have clearly indicated that the two languages came of a common stock. India and Persia have been neighbours and have had close cultural connections since times immemorial. Long-term cooperation between the two nations grew in the literary field where Indian culture and tradition had been instrumental all along Hindi language and literature. As a result of these long lasting relations, the influence of these two on each other developed Perso-Hindi elements in promoting a new set of literature with deep impact of Indian philosophy available in Hindi language in the great nation called India. Finally, Persian poetry in India appeared with new diversity and identity on Indian soil. During this period Hindi and Persian vocabularies made distinctive appearances and enriched one another forever. In this joint paper, efforts shall be made to evaluate how Persian and Hindi languages have mutually influenced one another in terms of usages, applications and meanings to the extent of creating a new set of literature with innovative perspective in India and Iran successfully. New researches based on historical evidence are necessary to consolidate mutual influence of Persian and Hindi languages with Iranian and Indian links throughout different historical periods.

Jadeja, Dipendrasinh (Maharaja Sayajirao University of Baroda, India)

आधुनिक हिंदी कविता और धर्म-भावना

Abstract: प्रस्तुत प्रपत्र के द्वारा यह स्पष्ट करना चाहता हूँ कि आधुनिक हिंदी साहित्य में धर्म को विभिन्न रूपों में व्यक्त किया गया है। इस विषय को मैंने 'आधुनिक हिंदी कविता और धर्म-भावना' शीर्षक से लिखने का प्रयास किया है। आधुनिक हिंदी कविता के प्रारम्भिक दौर में इस विषय को लेकर सक्रिय रूप से लिखने वाले कवियों में प्रमुख हैं– मैथिलीशरण गुप्त। जिन्होंने अपनी काव्य-रचनाओं में भारत में आचरण में लाये जाने वाले लगभग सभी धर्मों का समावेश किया हैं। उन धर्मों के महान विवेचकों के विषय में विस्तार से लिखा है। वैसे देखा जाए तो मैथिलीशरण गुप्त के अतिरिक्त आधुनिक हिंदी काव्य के कवियों में सूर्यकांत त्रिपाठी'निराला', रामधारीसिंह दिनकर, सच्चिदानंद हीरानन्द वात्स्यायन 'अज्ञेय', हरिवंशराय बच्चन, नरेश महेता, डॉ. जगदीश गुप्त आदि अनेक कवियों ने भी अपने काव्य में धर्म-भावना की विवेचना अपने-अपने ढंग से की है। उनके काव्यों में वर्णित धर्म-भावना का मूल्यांकन भी प्रस्तुत प्रपत्र में किया गया है। प्रपत्र में वर्णित मुख्य अंशों में गुप्तजी के वैष्णव परम्परा से सम्बंधित रामायण और महाभारत पर आधारित प्रबंध-काव्य तथा बौद्ध शाक्त, सिक्ख, जैन, मुस्लिम परंपरा से संबंधित काव्यों की धर्म-भावना को आधार बनाया गया है। इस शोध-पत्र का महत्वपूर्ण पक्ष यह है कि इसमें व्यक्ति के नैतिक तथा आध्यात्मिक उत्थान की दृष्टि से धर्म-भावना का विवेचन किया गया है। यही हमारा उद्देश्य इस प्रपत्र के माध्यम से रहा है।

Janjić, Marijana (University of Zagreb, Croatia)

Hindi in the LokSabha: English parts, Hindi products

Abstract: The presence of English in the subcontinent for more than a century has left its imprint on languages already present there. Hindi, as well as other languages, has felt that impact. A number of scholars have done research on this impact.The paper will present sample of a research on Hindi in parliamentary debates of LokSabha. The research covered several decades and tried to answer question of English impact on Hindi. The findings thus generally raise the question of language behavior: who speaks Hindi, why, how and when. The beginning overview of collected material showed very clearly that Hindi became more present in the parliamentary debates over the course of years and decades, and the research focused on both linguistic and socio-linguistic characteristics of Hindi spoken in the LokSabha, with the emphasis on English elements in the discourse.

The main topic of the paper will be an analysis of English elements in Hindi predicates. The research data shows that in Hindi predicates found in the LokSabha one can find English nouns, English adjectives and English verbs. The paper will analyze their characteristics in order to better understand the techniques used by Hindi speakers in code-mixed speech to insert non-Hindi elements. The socio-linguistic characteristics of speakers leave open space for the discussion on socio-linguistic reasons for English elements in Hindi speech and their implication for language policy.

Jha, Krishna Kumar (Mahatma Gandhi Institute, University of Mauritius, Moka, Mauritius)

मॉरिशस में हिन्दी साहित्य-शिक्षण की दशा एवं दिशाएँ

Abstract: भारतीय भाषाओं की शब्द – सरस्वती भारतीय संस्कृति की स्त्रोतस्विनी का मूल है। इस दृष्टि से हिंदी साहित्य अन्य भारतीय साहित्य से भिन्न नहीं है – सब की मूल सांस्कृतिक धारा एक है। इसलिए समस्त भारतीय भाषाओं का समवेत वीणा-निनाद हिंदी भाषा के संगीत द्वारा मॉरिशस में गूँज रहा है, क्योंकि यहाँ हिंदी की व्यापकता अन्य भाषाओं से अधिक है। मॉरिशस में बैठका संस्कृति से पल्लवित-पुष्पित हिंदी भाषा देश के प्राथमिक, माध्यमिक एवं विश्वविद्यालय स्तर तक पहुँच गयी है। सांस्कृतिक अस्मिता की दृष्टि से मॉरिशस में भारतीय अप्रवासियों के लिए हिंदी भाषा विशेष महत्व रखता है। भाषा और साहित्य के अध्ययन की दृष्टि से यहाँ सभी भाषाएँ द्वितीय भाषा के रूप में ही पढ़ाई जाती है लेकिन यहाँ हिंदी की महत्तर स्थिति फ्रेंच और अंग्रेजी के पश्चात् आती है। हाल ही में यहाँ के लोगों की मातृभाषा "क्रियोल" को भाषा-शिक्षण का विषय बनाया गया है। ऐसे में द्वितीय भाषा-शिक्षण के रूप में पढ़ाई जाने वाली हिंदी भाषा जहाँ शुरू से कई समस्याओं का सामना कर रही थी, अब उसे क्रियोल के रूप में मातृभाषा-शिक्षण की अन्य चुनौतियों के लिए भी तैयार होने की आवश्यकता है। ऐसे में हिंदी भाषा साहित्य-शिक्षण के लिए पाठ्यक्रम, साहित्य-शिक्षण का वास्तविक स्वरुप, साहित्य-शिक्षण को प्रभावित करने वाले तत्वों का ज्ञान, आधुनिक तकनीक के रूप में साहित्य-शिक्षण में नवीन प्रयोग की आवश्यकता एवं अन्य पाठ्यक्रमेत्तर क्रियाओं की विशेष उपलब्धता पर भी अनिवार्य रूप से ध्यान देने की आवश्यकता है।

मेरा प्रस्तुत विषय"मॉरिशस में हिंदी साहित्य–शिक्षण की दशा एवं दिशाएँ" मॉरिशस में साहित्य-शिक्षण संबंधी स्थिति-परिस्थितियों के विश्लेषण, उसके नित्य नवीनीकरण एवं उनके सुधारात्मक उपायों पर विचार प्रकट करने के साथ ही भविष्य की अनंत संभावनाओं को ध्यान में रखते हुए मॉरिशस में हिंदी-साहित्य का अध्ययन-अध्यापन किस रूप में किया जाये जिससे प्रमुखता के साथ प्रयोग होने वाली फ्रेंच और अंग्रेजी की तरह हिंदी भाषा की उपादेयता भी यहाँ सुदृढ़ता से स्थापित की जा सके।

Jha, Krishna Kumar (Mahatma Gandhi Institute, University of Mauritius, Moka, Mauritius)

मॉरिशस के स्वतंत्रता-आन्दोलन में हिंदी पत्र-पत्रिकाओं का योगदान

Abstract: The role of Hindi Journalism in the freedom movement of Mauritius

The origin and development of Hindi Journalism in Mauritius is linked with the heart rendering suffering of Indian immigrants. Some 181 years back when ancestors were brought here forcefully and lured by false promises, nobody, at that time, knew that one day these immigrants will shape the history of Mauritius. The struggle undertaken by the Indian immigrants for the freedom of Mauritius was along one. It was imperative for them, at the same time, to preserve their religion, culture, philosophy and way of life. Hence the Hindi language was the vehicle to attain this aim. Consequently, they started the publication of newspapers in the Hindi languages. Through journalism the Indian immigrants succeeded in preserving the Hindi language, the Indian culture and in restoring unity among themselves. These papers helped enormously in spreading the language and culture far and wide Freedom of expression is the primary condition for the struggle for the independence of a country and for the preservation of national unity. Whether it is for the French revolution or for the freedom fight for India, it is a fact that writers, thinkers, journalists and literary persons have played an important role. The role of journalism cannot be denied as far as awakening of patriotic feelings and infusing enthusiasm in the hearts of disappointed citizens is concerned. In spite of all odds and limited means, Mauritian journalists, through their dedications have been able to give a new and dynamic dimension to journalism. The history of journalism of that time is in fact the history of national freedom movement.

Being related to social life, journalism has got its foremost importance. A glimpse to the Mauritian history proves that Hindi journalism had got an important role in motivating the common Indian people and bearing this in mind, it becomes compulsory to preserve Hindi journalism from gradual disappearance. Due to time and circumstances there have been changes in the forms of journalism but yet, it plays an effective democratic means of expression. Mauritius as well has got golden history of Hindi journalism before independence, but today its situation is discouraging. The proposed topic will definitely provide a way to determine the importance of Hindi journalism in Mauritius.

Kakoti, Madri (Jawaharlal Nehru University, India)

A Study of Acoustic Space of Heritage, Non-Heritage Learners and Native Speakers of Hindi

Abstract: The present study examines the acoustic space of vowels as used by heritage learners of the Hindi Language, the non-heritage learners of Hindi compared to the native speaker. It is a descriptive study with aims to develop some kind of diagnostic/assessment table for pronunciation proficiency in Hindi language learners.

The study shows how relative positioning of vowels in vowel space is more important and useful a marker for an individual speaker or a language, and how this information can be potentially useful for pedagogical purposes.

Studies on Acoustic Space show how the formant frequencies help objectively define the vowel space in a language. Mapping of acoustic space is useful for the purpose of comparing languages and individual speakers. This is an empirical study based on the data collected from heritage, non-heritage learners of Hindi language and native speakers of Hindi. Examining the spectral characteristics the author also works on the hypothesis that aiming to achieve a particular formant frequency and thus a corresponding acoustic space during language learning may be a good learning strategy for Hindi as second language learners in accent and pronunciation training.

For this study, 5 heritage speakers each from the Elementary, Intermediate and Advanced levels of Hindi (according to proficiency tests), and 2 non-heritage soeakers in New York University were asked to pronounce words containing all the vowel phonemes of Hindi in the medial position. 750 words from the heritage speakers and 20 words from the non-heritage intermediate level were recorded. The acoustic spaces of the vowels were measured using PRAAT and compared to the averages of vowel space of a native speaker. For analysis, the readings of F1, F2 and F2-F1 were plotted to give a better idea of the acoustic space of vowels as pronounced by speakers of all the levels.

Kameswari, Chunduri (Bhavan's Vivekananda College, Secunderabad, India)

Hindi – a true link to literature and society

Abstract: The Indian literature, epitome of the Indian culture is note worthy. The Vedas, Vedangas, Upanishads, Brahmana granthas, Bhagavadgita, Ramayana, Mahabharata are our eternal wealth. The Indian literature exists in its very form from the time immemorial. The Indian civilization is ancient and since then the very culture exists. The Indian culture and civilization are unique in nature. They are interrelated. To live a happy life and to know how to live is an art. This art can be pursued from the great books and epics available in Indian literature.

Man is a social animal. To fulfill his duties, day to day requirements he depends on the society. He maintains a good relationship with his neighbors. Learning is a continuous process. A child after gaining consciousness keeps observing his family members and tries to imitate them. From cradle to grave he tries balancing while performing his deeds. The different characters in our Indian epics teach us the lessons of management, time management, planning, selecting an individual in executing the task, discipline, respect towards elders, affection towards the peer group and love towards the younger generation.

Hindi is the official language of India and second largest language spoken world wide. This language exists with aesthetic beauty. Easy grammar and sentence structure makes people crave for it. Literature in Hindi language is found in abundance. Many texts are translated into Hindi to facilitate people who enjoy reading. To build a healthy society we need to take the help of the lessons taught by our fore fathers, great teachers, saints and scholars with modern technical

techniques. The fun filled, enthusiastic, interactive, attractive and comic way of presentation will create interest to the modern generation.

Kaul, Vijay & Zahoor, Asiya (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya Wardha, India)

An Alternative Approach for Teaching Hindi Structures to Foreign Learner Groups

Abstract: We suggest the importance of an awareness of grammar issues for a teacher, who teaches Hindi as a foreign language. This awareness should not be transfer to learners as issues but while teaching Hindi structures. However, we don't support teaching of terminology and label bound Hindi grammar.

Learning centered grammar teaching would be interesting and meaningful and requires active participation of the learners. Normally a learner during conversation doesn't notice the grammar of the sentence but instead catches whole sentence as a chunk of these languages are also on the fringes of grammar. these chunks are used as a whole for some time, but is also always available to b broken down and parts of structure chunks re used re combining of previously leaned chunks of language is a process of grammar construction and appear to b quite useful and parte of foreign language structure learning

Introducing the structure chunks can begin with a vocabulary item like Hindi बड़ा / baDaa 'big/large'; गरम / garam 'hot/warm'; छोटा /chhoTaa 'small (in size/age)'; दूर /duur 'far awy/off, at a distance' etc. which can take a degree prefix like बहुत/ bahut 'very/much/more' (थोडा /thoDaa, छोटा /chhoTaa) etc this might give rise the structure awareness where the meaning has specific role to play. This way the socio cultural context of Hindi or for that matter any foreign language can be included in the chunks of structures. It will as a consequence strongly influence what actually happens in class room.

This paper advocates an alternative approach towards the grammar teaching with (focusing on form) it also suggests that grammar learning evolves through learning of chunks of language. Grammar should be taught without technical labels like adjective adverbs etc.

Khokhlova, Liudmila (Institute of Asian and African Studies, Moscow State University, Russia)

Syntax of Hindi poetry

Abstract: It will be shown in my talk that the main syntactic rules of word order and of NP's controlling properties described for prosaic texts are usually violated in poetry.

I. The word order of grammatical functions like subjects and objects is mostly free in Hindi (Mohanan 1994), (Butt 1995). Scrambling possibilities used for topic-focus change have been described by C. Masica (2007), Annie Montaut (2004) etc. According to T. Mohanan (Mohanan 1990: 202) scrambling possibilities in Hindi are restricted to direct daughters of S. However, many restrictions on scrambling described by T. Mohanan and M. Butt (1995) do not exist in Hindi poetry:

1) Scrambling of parts of a noun phrase is not allowed in prose: the only possibility to separate a genitive modifier of a noun phrase from its head is to put this modifier clause initially (in case of topicalization). In poetry the separation of parts of NP does not obligatorily imply the initial position.

2) In prose, but not in poetry the constituents of a compound verbal predicate cannot be scrambled among one another.

3) Prose, but not poetry, prohibits separating the negation from the verb.

II. Controlling properties of NPs in poetical texts are yet to be investigated. Here it will be shown that in poetry, but not in prose, conjunctive participle may be controlled by NP modifying the subject expressed by inanimate noun.

There are some crucial question to be answered at the next stage of investigation:

1) Are there universal syntactic rules valid both for prose and poetry?

2) Do there exist syntactic restrictions in poetical text composition and if so what are those restrictions?

3) What features of poetical language make listeners evaluate violations in codified prose syntax as 'normal' and even 'good'?

Kidwai, Ayesha (Jawaharlal Nehru University, New Delhi; India)

On the Core Hindi/Urdu Case markers

Abstract: In this talk, I examine the grammatical status of the Hindi/Urdu Case-markers – the ergative (-ne), the dative/accusative –ko and the sociative/instrumental/ablative –se. Commonly analysed as involving the assignment of a configurational Case that is either structural or inherent in nature. It also commonly assumed that each of these Case-markers form a constituent with their associated noun phrases at the base. In other words, it is assumed that these Case-markers are essentially inflectional in nature.

From both Hindi/Urdu traditional grammar (Guru 19modern descriptive linguistics (Kelkar 1988) it has been pointed out that these Case-markers do not have the status of inflectional particles and have a more adpositional character, as a number of topic and focus particles may intervene in between the noun phrase and these Case-markers. Properly characterised as phrasal clitics and not properties of the nominal head of the noun phrase (as Case traditionally is), it is then questionable as to whether these Case-markers should be treated as as the equivalents of lexical Case. When this dubious analytical move is seen in the light of the observation (by Miriam Butt and her colleagues in a series of presentations) that many of these Case-markers also have spatial and temporal uses (e.g., raam bhar-se guzraa 'Ram

passed through/via the house; mEN raat-ko aayaa 'I came home at night'), it becomes increasingly difficult to argue these Case-markers to be anything but adpositional in nature.
In this talk, I visit the arguments as well as the impediments to building an adpositional account of these Case-markers, but only after making a fundamental classification of them into two types: the ergative marker versus the others. I shall argue that Case-markers are not merged with their noun phrases but rather that their constituency with the noun phrase is built in the syntax, by the means of the attraction of the noun phrase into the domain of the adposition.
Guru, Kamta Prasad 1920. Hindi vya :karan. Kashi: Lakshmi. Narayan Press.
Kelkar, Ashok R. 1968 Studies in Hindi-Urdu: Introduction and word phonology. Poona: Deccan College

Kohli, Narendar (Hindi writer, New Delhi) ←

सृजन संसार ←

Abstract: संस्कृ त का काव्य)शास्त्र□ मानता है कि सृजन का हेतुप्रतिभा' है। यह प्रतिभा 'ईश्व,र प्रदत्त' चंचल ऊर्जा है, जो सृजन किए बिना संतुष्ट नहीं रह सकती। यह लेखक में जन्मयजात होती है। किंतु सामान्य -जन ही क्याa हमारे बड़े-बड़े समाचारपत्रों और टी. वी. के चैनलों के प्रतिनिधि पत्रकार, लेखक से पूछते हैं कि आपको लिखने की प्रेरणा किस व्यमक्ति अथवा किस घटना से मिली? वह यही मानता है कि लेखक किसी व्यिक्ति या घटना से प्रभावित होकर ही लिखता है। प्रश्नेकर्ता साहित्यकार नहीं बन पाया क्योंकि उसके जीवन में ऐसी कोई घटना नहीं घटी अथवा उनको वैसा कोई व्येक्ति नहीं मिला, जिसके आशीर्वाद से वे साहित्य कार बन सकता। उसका यह दृष्टिकोण सृजन के रहस्यघमय संसार से अनभिज्ञ होने के कारण है।

मैं अपनी स्मृमति और अन्य लेखकों की जीवनियों में झाँक कर देखता हूं तो मुझे ऐसा कुछ नहीं लगता। जिस प्रकार एक बच्चाण घर, गोंली में अथवा मैदान में बिना किसी कारण अथवा बिना किसी उपलब्धि की आशा के सहज भाव से खेलता रहता है, वैसे ही साहित्यपकार लिखता है। उसके भीतर की ऊर्जा उसे उद्वेलित करती है, और सृजन होता है। उस समय तक वह साहित्य अथवा तत्संरबंधी समस्याओं और जटिलताओं को नहीं जानता किंतु उसके मन में एक अनाम इच्छाध होती है कि वह लिखना है।

लेखन के क्षेत्र में उसका अगला पग अपनी विधा चुनने का होता है। यहीं से उसका मानसिक संसार महत्व पूर्ण होने लगता है। जिसे कई बार लेखक स्वकयं भी नहीं पहचानता। प्रतिभा तो सारे कलाकारों और साहित्यसकारों में होती है किंतु विशिष्टसके लिए उसे अपने व्य क्तित्वग को खंगालना पड़ता है। वह गद्यकार है या पद्यकार। वह कथाकार है अथवा निबंधकार। एक गलत विधा चुन कर वह अपने साहित्यिक जीवन को नष्ट कर सकता है। उसका स्वयभाव यदि कवि का नहीं है तो वह कविता नहीं लिख पाएगा,चाहे मंचों से कितने भी पुरस्कावर क्योंत न बटोर ले। यदि वह कथाकार नहीं है तो कितने भी कागज़ काले कर ले, उपन्यावसकार नहीं बन पाएगा।

कई बार पाठक और पत्रकार प्रश्नै पूछते हैं कि आप उपन्या सों के साथ और वह भी विशेष कर पौराणिक उपन्या सों के साथ व्यंाग्य् कैसे लिखते हैं? उन्हेंश समझाना पड़ता है कि प्रतिभा बहुमुखी भी हो सकती है। रवीन्द्रषनाथ ठाकुर और जयशंकर प्रसाद ने अनेक विधाओं में सफलतापूर्वक लिखा है। पाठक रुष्टत भी हो जाता है "आप अपने आप को रवीन्द्रनाथ ठाकुर समझते हैं या जयशंकर प्रसाद?" उनसे मेरी तुलना नहीं है। यह उदाहरण मात्र है। मैं उन दोनों के सम्मुख नतमस्तेक हूं; किंतु साथ ही उस प्रभु के सम्मुंख भी नतमस्तसक हूंजिसने लेखकों के लिए ऐसा कोई नियम नहीं बनाया है कि वे एक ही विधा में लिखेंगे।

विधाओं और पात्रों के चुनाव के विषय में कई बार प्रश्न होते हैं तो मुझे ऐसा प्रतीत होता है कि आवश्यसक नहीं कि लेखक अपने पात्रों को चुने, कभी-कभी पात्र भी लेखक को चुन लेते हैं। वस्तुनत: जिस प्रकार पाठक लेखक के मन को नहीं जानता,लेखक भी अपने मानसिक संसार को नहीं जानता। वह उसके अपने सामने भी धीरे-धीरे खुलता है। अनेक मित्रों ने अपनी सद्भावना में कई बार परामर्श दिया है कि मैं अधिक से अधिक विदेश भ्रमण करूं। कारण? उससे लेखन की सामग्री मिलती है। वे गलत नहीं कहते; किंतु यदि मैं यह अनुभव करूं कि बाहर की वह सामग्री मेरे मन को प्रतिबिंबित नहीं करती, मेरा मन उस सामग्री पर नहीं रीझता और वह उसे लिखने के लिए व्या कुल नहीं होता। बाज़ार में सहस्रों वस्तुपएं हैं किंतु मैं उन्हें नहीं खरीदता। स्परष्ट है कि मेरे अपने मन में लिखने की जो सामग्री है,मुझे उसकी रक्षा करनी है। बाहरी यात्राएं, बाहरी घटनाएं, अनेक प्रकार की बाहरी चर्चाएं और प्रवित्तियां मेरे मन की उस सामग्री पर आघात कर उसे नष्ट करती हैं। मुझे उस सामग्री को बाहरी आक्रमणों से बचाना है। उसकी रक्षा करनी है।

मेरा मन मानता है कि कर्म का फल मिलता है। मेरे अनेक मित्र मानते हैं कि यह एक धार्मिक अंधविश्वा स है। वैसे तो स्पउष्ट ही है कि यात्रा न की होती तो हम पेरिस न आए होते। लिखने का श्रम न किया होता तो यह निबंध तैयार न हुआ होता। यह कर्म का फल ही तो है। किंतु लोग अपनी आंखों के सामने घटित इन घटनाओं के लिए वैज्ञानिक प्रमाण मांगते हैं। तो न्यू टन को बीच में लाना पड़ता है। प्रत्येघक क्रिया की विपरीत और समकक्ष प्रतिक्रिया होती है। मेरा एक छात्र दिनेश कपूर कहता है कि कर्म के फल को वह वैज्ञानिक सिद्धांत तब माने, जब वह किसी की सहायता करता है तो वह व्यीक्ति भी उसकी सहायता करे, किंतु संसार में ऐसा होता नहीं है। वह सत्य ही कहता है। लोग उधार लेकर लौटाना भूल जाते हैं। भलाई का उत्तर बुराई से देते हैं। मैं उसे स्म रण कराता हूं कि यदि गेंद में पूरी हवा भरी हो और दीवार ठोस हो तो दीवार पर गेंद मारने पर वह लौट कर आती है। यह वैज्ञानिक सिद्धांत है। किंतु उसी गेंद को रेत के ढेर में मारा जाए तो गेंद लौटती नहीं है। और यदि उसी गेंद को कीचड़ में मारा जाए तो गेंद तो लौटती ही नहीं है, कीचड़ के छींटे हम पर पड़ते हैं और हमें मलिन कर देते

हैं। भगवान ने मनुष्यग एक ऐसा प्राणी बनाया हैजिस में ठोस दीवार भी है, रेत का ढेर भी है और कीचड़ का समूह भी है। तो एक ही क्रिया की अनेक प्रतिक्रियाएं होती हैं। यह गीता का कर्म सिद्धांत है और इस विचार ने मुझ से 'अभिज्ञान' नामक उपन्यामस लिखवा दिया था।

कई मित्र पूछते हैं कि मैंने अपनी उपन्यायस शृंखलाओं के लिए पुराण पुरुषों को ही क्योंी चुना। क्या ,कोरा मन ठोस दीवार को ही चुनता है। वे सारे पात्र अपने स्वा र्थ के लिए नहीं मानवता के लिए जीवित रहते हैं। आकाशवाणी की एक महिला प्रड्यूसर ने पूछा, " कोहली साहब, आप दिल्लीव में रहते हैं।"जी।"

"दिल्लीत में इतनी राजनीति है और आप कहां पुराणों में घुसे बैठे हैं।

मैंने तत्काीलीन प्रधान मंत्री का नाम लेकर पूछा कि उनके दरबार और धृतराष्ट्र□ के दरबार में उन्हें कोई अंतर दिखाई देता? दोनों ही मोह में अंधे हैं।" धृतराष्ट्री ने अपने राजनीतिक परामर्शदाता कुणीक से पूछा था कि उसकी नीति क्या हो? कुणीक ने कहा, " जिस व्यीक्ति से तुम्हें□ तनिक सी भी आशंका हो कि वह तुम्हारा राज्ये छीन लेगा, उसका वध कर दो।" परिणामत: धृतराष्ट ने पांडवों को वारणावत भेज कर लाक्षागृह में जला डाला। आज की राजनीति में भी राजनीतिक हत्याीएं प्राय: देखी जाती हैं। नेताजी सुभाषचंद्र बोस,लालबहादुर शास्त्री□, श्यामप्रसाद मुखर्जी तथा ऐसे ही अनेक नाम हैंजिन की हत्या: हमारी आंखों के सामने हुई है और हत्याहरों का कभी नाम भी नहीं लिया गया। कदाचित रक्तपपात के बिना राजनीति संभव ही नहीं है।

आज ही समाचारपत्र में पढ़ा कि एक बलोच नेता ने कहा है कि पाकिस्तालन में बलोच बुद्धिजीवियों को योजनाबद्ध रूप से मारा जा रहा है। मुझे स्मारण हो आया कि1971 में ऐसे ही समाचार बांगलादेश से आए थे। उनको मारने का प्रयोजन एक ही था कि वे अपने पिछड़े हुए समाज को बौद्धिक नेतृत्वआ न दे सकें। तब पहली बार मेरी समझ में आया था कि रावण के अनुयायी राक्षस,ऋषियों को क्योंह मारते थे। ऋषि भी तो उस समय के बुद्धिजीवी ही थे। वे पिछड़े समाज को बौद्धिक नेतृत्वय दे रहे थे। वे ऐसा न कर सकेंइसलिए उनकी हत्याय की जा रही थी। तभी शरभंग के आश्रम में ऋषियों की अस्थियों का ढेर देख कर राम ने "निसिचरहीन करौं महि" का प्रण लिया था।

रावण लंका में था, उसकी सेना का एक बड़ा भाग गोदावरी के तट पर जनस्थाान में था। पूर्व में सीरध्वहज जनक की मिथिला में ताड़का अपनी सेना को ले कर डेरा डाले हुए थी। वे लोग योजनाबद्ध रूप से पूरे भारत में नीचे से ऊपर की ओर बढ़ रहे थे। राम ने उनके उन तीनों स्कंधावारों पर आक्रमण किया थाऔर अंतत: लंका ध्वऊस्त की थी। तो फिर आज का बुद्धिजीवीआज का साहित्यनकार यह कैसे न देखे कि हमारी सीमाओं पर पाकिस्तारन और चीन की सेनाएं सन्नेद्ध खड़ी हैं। कश्मीवरउत्तरपूर्व, बिहार, झारखंड, छत्तीसगढ़, बंगाल, उड़ीसा, महाराष्ट्रत और आंध्रप्रदेश के विभिन्ने क्षेत्रों में ताड़कावन बने हुए हैं और देशी-विदेशी शत्रु भारत को नष्ट करने के लिए प्रयत्नतशील हैं। व्यहक्तिगत रूप से मेरा संबंध उन क्षेत्रों से हो या न हो,किंतु देश की समग्रता मुझ से मांग करती है कि अपने पाठकों को जागरूक किया जाए। बाहर के इस संसार और मेरे मानसिक संसार में यदि बिंब-प्रतिबिंब भाव स्थांपित हो जाता है तो काल का भेद मिट जाता है। वह विषय मुझे चुन लेता है। उन पात्रों के साथ मेरा तादात्म्बस□ होता है। मेरे उपन्याहसों में वह काल उतर आता है।

लेखक स्वेयं भी नहीं जानता कि उसका मानसिक संसार कैसा है। वह तो लिखने के पश्चाेत् ही उसे खोज पाता है, जब उसका मन अपने आप को खोल कर उसके सामने रख देता है। यहीं हमें विभिन्नर लेखकों के मन का अंतर दिखाई पड़ता है। अनेक लेखकों को पौराणिक सामग्री स्वी कार्य नहीं है। वे उसका विरोध करते हैं। उनका मानना है कि वे चरित्र जादुई या चामत्काोरिक हैंवापभाविक नहीं हैं। प्रश्न है कि वे स्वावभाविक नहीं हैं या उन्हेंम स्वारभाविक नहीं लगते। मेरी समझ यह कहती है कि लेखक का अपना मन यदि सात्विकता की उस ऊंचाई तक नहीं पहुंचता तो वह उन चरित्रों को, जो मानवीय दुर्बलताओं को जय कर चुके हैं, स्वानभाविक नहीं मानता। ठीक वैसे ही यदि लेखक का मन पतन की उस सीमा को नहीं छूता तो उसके लिए यह मानना कठिन होता है कि कोई व्य क्ति दो रुपयों के लिए किसी की हत्या कर सकता है। किसी बेसहारा अपंग मंद बुद्धि लड़की के साथ बलात्काेर कर सकता है।

लेखक का अपना मानसिक संसार, बाहर के संसार में प्रतिबिंबित होते हुए चरित्रों और घटनाओं को, ग्रहण अथवा अग्रहण करता है। किसी हत्याकरे को क्षमा करता है अथवा किसी निर्दोष की हत्याे कर देता है। जब हमारा अपना मन किन्हीं कारणों से अपने स,मेश और संस्कृाति के लिए अपरिचित हो जाता है उसके चिंतन के विरोध में ढल जाता है, वह किसी और ही सांचे के अनुरूप हो जाता है, तो वह अपने देश के चिंतन, परंपराओं तथा संस्कृति का विरोधी हो जाता है। ऐसे में उसका साहित्य न तो देश का नेतृत्वत करता,है उसे सही रास्तेे पर चला सकता है। ऐसे में वह ऋषि नहीं रह जाता। वह अपने देश और समाज को बहकाने का काम करता है। ऐसी स्थिति में मुझे कंब की एक उक्ति स्मलरण हो आती है। शरभंग के आश्रम में राम के पहुंचने पर वहां के मुनि उनसे अपनी रक्षा का अनुरोध करते हैं। वहीं इंद्र भी उपस्थित है। स्वमभाविक रूप से प्रश्नर उठता है कि वे मुनि इंद्र से अपनी रक्षा के लिए क्यों् नहीं कहते?तो वे मुनि कहते हैं कि इंद्र भी रावण के अनुकूल हो गया है। जब देश का साहित्यनकार और चिंतक देश हित के प्रतिकूल हो जाए तो समझ लें कि इंद्र भी रावण के अनुकूल हो गया है और देश के पास कोई मार्ग-दर्शक नहीं है।

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Main verb form in structures of ability/possibility in Hindi

Abstract: The paper deals with the verbal form preceding modal verbs saknā and pānā. Although Hindi modals have been in the focus of many papers, main verb's morphological status and possible alternants of the so called verbal stem deserve more attention, as this analysis may help Hindi students avoid grammar errors. The most 'canonical' form put before the modals is usually described as the verbal stem; however, it may also be referred to as root, base, base infinitive, or absolutive. Since the same-looking affixless verbs appear before other light verbs, serve as adverbial participles and impolite/proximate imperatives, it seems necessary to find proper terms and draw distinction between them. Having analyzed the historical roots of the forms, their function and parallel structures in some other Indo-Aryan languages, we conclude that absolutive is the most appropriate term for the verb before saknā/pānā. The second question requiring our attention is whether any other verbal form can be used before saknā/pānā. In early Hindi grammars one will find the oblique infinitive, not the stem prescribed to be applied before pānā. In modern Hindi both 'absolutive' (kar pāyā) and 'infinitival' (karne pāyā) structures can be found, and although they may seem interchangeable in some contexts, the more intense scrutiny reveals that they serve different purposes, the former describing one's ability/inability to do something, and the latter expressing permissive modality.
Finally, possibility of putting the infinitive or a participial form before saknā shall be discussed. Unlike pānā, saknā appears to be unable to be preceded by anything but the absolutive in grammatically correct language. However, non-canonical forms are widely used as linguistic markers of a speaker's background or may appear as the result of omission process.

Kumar, Aakash (Jawaharlal Nehru University, New Delhi, India)

Dalit Feminist Literature in Hindi

Abstract: यह शोध-पत्र हिंदी साहित्य में एक नए विमर्श के तौर पर उभरे दलित स्त्रीवाद और इसके तहत लिखे जाने वाले साहित्य पर केन्द्रित है। दलित स्त्री की अलग पहचान को लेकर पिछले दो दशकों में जो आन्दोलन और समाजशास्त्रीय अध्ययन हुए उनमें इस बात को स्वीकारा गया कि भारतीय समाज में दलित स्त्री तिहरे स्तर का शोषण (जातीय, लैंगिक, वर्गीय) झेलती है और दलित स्त्री की समस्याओं को स्त्रीवादी और दलित दोनों ही आन्दोलनों ने नहीं समझा. इस तरह कुछ हद तक यह समझ विकसित हुई कि दलित महिलाओं को लेकर अलग से बात करने की जरूरत है। हिंदी क्षेत्र में इस तरह की स्थिति नहीं बन पाई थी कि दलित स्त्रियाँ अपने अनुभवों को साहित्य में प्रकट कर सकें। दलित साहित्य में भी आमतौर पर पुरुषों का ही वर्चस्व रहा। लेकिन पिछले कुछ वर्षों से हिंदी में दलित स्त्रीवादी साहित्य की जो शुरुआत हुई उसने कई तरह की बहसों को जन्म दिया। बहुत से दलित पुरुष लेखकों को दलित स्त्री का मुखर होना दलित साहित्य के लिए खतरनाक लगा क्योंकि उसमें दलित समाज में मौजूद पितृसत्ता को चुनौती दी गयी। दलित स्त्रियों को दलित साहित्य के दायरे में रहकर अपनी बात कहने को कहा गया। ऐसे ही कई स्त्रीवादी लेखिकाओं को दलित स्त्रियों द्वारा स्त्री-विमर्श की आलोचना करना रास नहीं आया। लेकिन दलित स्त्रियों ने अपना लेखन और उक्त दोनों विमर्शों से अपनी बातचीत जारी रखी और अस्मितावाद के संकीर्ण दायरे से परे हटकर दलित स्त्री की मुश्किलों पर बात करने का स्पेस हर किसी के लिए खुला रखा।
यह शोधपत्र हिंदी में दलित स्त्रीवादी साहित्य की उपरोक्त विभिन्न बहसों को दर्ज करते हुए दलित स्त्रीवाद के विभिन्न आयामों मसलन जाति और जेंडर के आपसी संबंधों, पूंजीवादी और अस्मितावाद की आलोचना आदि के सन्दर्भ में मौजूदा दलित स्त्री लेखिकाओं के साहित्य का मूल्यांकन करता है।

Kumar, Abhay (Jawaharlal Nehru University, New Delhi, India)

दलित साहित्य का सौंदर्यशास्त्र

Abstract: सौदर्यबोध मानवीय संस्कृति की विकास यात्रा से जुड़ी भावबोध की अभिव्यक्ति है। इसे हम वैश्विक स्तर पर सांस्कृतिक कला-साहित्य में देख सकते हैं। इसकी पृष्ठभूमि भारतीय, यूनानी एवं अफ्रीकी-अमेरिकी अश्वेत साहित्य में मिलते हैं। देशों-प्रदेशों की भौगोलिक संरचना, जाति-प्रजाति की सामाजिक एवं भाषायी स्थिति, धार्मिक, आर्थिक एवं राजनीतिक आधार सौंदर्यबोध के पैमाने को तय करने में महत्वपूर्ण भूमिका निभाती रही है। भारतीय संदर्भ में इसे संस्कृत काव्य शास्त्रों से आरम्भ मान सकते हैं वहीं यूनानी साहित्य में यूनानी दर्शन से जुड़े विषय रहे हैं। यही स्थिति अश्वेत साहित्य की वहां को भौगोगलिक एवं आर्थिक परिवेश पर निर्भर रहा है।
भारतीय आधुनिक संदर्भ में दलित साहित्य एक नई साहित्यिक संस्कृति को लेकर उपस्थित हुई। दलित साहित्य में साहित्यिक अभिव्यक्ति का आधार सामाजिक-सांस्कृतिक स्तर पर दलित जाति की स्थिति एवं उससे जुड़ी अभिव्यक्ति के प्रश्न महत्वपूर्ण रहे हैं। दलित साहित्य का सौंदर्यशास्त्र अभी तक के स्थापित एवं पारम्परिक सौंदर्यबोध से अलग रंग लिए हुए है। जिस तरह अश्वेत साहित्य का आधार रंगभेद रहा है उसी तरह भारतीय संदर्भ में सामाजिक संस्तरण के स्तर पर जाति प्रबंधन (व्यवस्था) के सिद्धांत के तहत दलितों की स्थिति अछूत एवं निम्न दर्जे की रही। यह सांस्कृतिक सोच के तहत निर्मित हुई, जो सदियों से सताए एवं सामाजिक सरोकारों से दूर किए गए दलित जातियों की आत्मानुभूति का स्वर दलित साहित्य में प्रस्फुटित हुआ है। अपनी अभिव्यक्ति में दलित साहित्य ने जहां साहित्यिक स्तर पर अपना भाव-बोध विकसित किया, वहीं अलग सौंदर्यबोध भी निर्मित किया। यद्यपि भारतीय पारम्परिक सौंदर्यबोध में कलात्मकता जहां हावी रही जो

'कला कला के लिए' विचारों से जुड़कर विकसित हुई, वहीं दलित साहित्य का सौंदर्यबोध दलितों के जीवन के दुःख-पीड़ा, यातना, छुआछूत के भाव से भरे जीवन की गाथा को लेकर आगे बढ़ा। इसलिए दलित साहित्य का सौंदर्यबोध दलितों ने अपने जीवन में जो'सफर' (पीड़ा) किया उसकी अनुभूति की अभिव्यक्ति के रूप में प्रकट हुआ है। अब चाँद किसी स्त्री के स्वर्णमुख के रूप में नहीं देखा जाता, बल्कि वह रोटी के टुकड़े के रूप में नजर आने लगा।

मेरे शोध विमर्श में दलित साहित्य के सौंदर्यबोधीय स्वरूप की व्याख्या दलित साहित्य के सैद्धांतिक और जीवन में भोगे यथार्थ को यूनानी साहित्य (होमर-इलिएड, ओडिसी, एस्कीलस-प्रोमीथियस), अश्वेत साहित्य (अंकल टॉम्स केविन) एवं भारतीय पारम्परिक साहित्य (रामायण, महाभारत) से जोड़कर उसका तुलनात्मक अध्ययन, विवेचन एवं विश्लेषण करना।

Kumar, Rajesh (National Institute of Open Schooling, Gujrat, India)

Need for standardization of Hindi

Abstract: Language is a creative process, and every time we use language in our day-to-day behavior, we unknowingly make our creations. A language develops various registers when it is used in various locations, and in various subject areas.

Whereas it is one of the basic characteristics of a language, it also poses a great challenge to a linguist and the user as well. When the language travel in so many diversified places and fields, it meets several of its users. Among these, there may be such users who may not be knowing the established rules of language use, and would make mistakes in the process. A different use of a language component with the full knowledge of the rules would be a higher level creativity and may become an asset to the language. However, when this use is made without the knowledge of the rules, it will leave with several unnecessary variations for the same item that in turn will hamper the basic purpose of the language, which is communication.

This paper examines the tools available for standardization of Hindi, and tries to establish that there is a need for deliberate and sustainable efforts of helping the users of Hindi language to know the rules of various uses. The challenges posed to the user of Hindi languages could be:

•Variations available in the language. These variations, available from spelling to the level of discourse, need to be explained.

•There are such occasions when the user of the languages makes mistakes and variations of an item are made in the process. The users of the language need authentic help in this case.

The author of this paper presents the scope of work in this area, and proposes a plan of action.

Kumar, Vinay (Jawaharlal Nehru University, New Delhi, India)

Hindi Literature and the western Literature

Abstract: Translation in its historical context is not a very recent phenomena, texts and documents have been translated into various languages in past as well. In the present context the translation work is been carried out on a wider scale and in vivid languages, with the aim to reach to the masses. So the translation has made us to break the barriers of languages to read and understand a certain text from a different language, culture and society.

Translation not only makes us able to reach globally to literature, but also enables us to compare the cross border cultures. Comparing the different literatures from different cultures helps people to explore what other literature has for them, how a certain literature differentiates itself from the other and what can we learn from the same. Translation of a work into another languages leaves the translator with the choices how he is translating the text. Therefore it becomes the responsibility of the translator so that he/she translates it in an apt way without losing the original meaning of the text. Sometimes due to unavailability of exact words in other language makes it difficult to portray the exact meaning of certain words.

Translation and comparative studies have crossed the borders and cultures to make literature available to masses and classes in their own languages. My paper will be based on the translation of problems and challenges of the biographies written in Hindi and translated in English and vice versa.

Kumar, Vishal (University of Hyderabad, India)

जाति-मुक्ति का सवाल और दलित आलोचना

Abstract: यह शोध-पत्र हिंदी आलोचना में एक नए साहित्यिक आन्दोलन के रूप में उभरे दलित आलोचना और'जाति-मुक्ति' के सवाल के सन्दर्भ में उसकी ऐतिहासिक भूमिका पर केन्द्रित है. बीसवीं सदी के अंतिम दशक की शुरुआतभारतीय इतिहास का एक ऐसा दौर था जब विश्व बाज़ार की नीतियों (उदारीकरण, भूमंडलीकरण, निजीकरण) के आगमन के साथ-साथ 'अम्बेडकरवाद' से प्रेरणा लेते हुए हिंदी में एक नई अस्मितावादी धारा के रूप में दलित साहित्य चिंतन के साथ-साथ दलित आलोचना का विकास शुरू हुआ.जो'समता,

स्वतंत्रता और बंधुत्व' के नारे के साथ केवल दलितों की मुक्ति का ही नहीं, बल्कि पूरी मानवता की मुक्ति के लिए प्रतिबद्ध है.इसलिए उसके 20-25 साल के ऐतिहासिक विकासक्रम को देखते हुए अगर इस आन्दोलन के प्रति उसकी भूमिका का मूल्यांकन या उसके सरोकारों पर विचार किया जाए तो समय के साथ-साथ देश में सामाजिक, आर्थिक, सांस्कृतिक, राजनीतिक परिस्थितियों में तेजी से हो रहे बदलाव के कारण पिछले कुछ वर्षों से उसके सरोकारों में हो रहे बदलाव को रेखांकित करना जरुरी है.जिन्हें कई दलित आलोचकों के चिंतन में स्पष्ट रूप से देखा जा सकता है. लेकिन यहाँ असल सवाल यह है कि दलित आलोचना के सरोकारों में हो रहे ये बदलाव दलित मुक्ति के साथ-साथ सम्पूर्ण मानवमुक्ति में कितने सहायक हैं? कहने का तात्पर्य यह कि इसके बदलाव की दिशा क्या है? अर्थात उसकी दृष्टि में किस तरह के बदलाव आ रहे हैं? हाल के वर्षों में दलित आन्दोलन की यह बहुत बड़ी विडम्बना रही है कि दलित साहित्यान्दोलन और दलित स्त्री-आन्दोलन, दोनों अम्बेडकरवाद से प्रेरणा लेते हुए भी दो स्वतंत्र आन्दोलन के रूप में विकसित होने की प्रक्रिया में हैं. इस तरह यह शोध-पत्र इन्हीं सवालों और चिंताओं के परिप्रेक्ष्य में आज दलित आलोचना के सरोकारों को फिर से पुनर्मूल्यांकित और पुनर्विश्लेषित करता है जो उसकी स्थापना के समय से ही बहसतलब रही हैं.

Kumari, Ramesh (Jawaharlal Nehru University, New Delhi, India)

हिन्दी व्याकरण में स्त्रीलिंगबोधिय शब्दों के प्रति पूर्वाग्रह

Abstract: मानव सृष्टि के आरंभ से ही स्त्री और पुरूष विद्यमान रहे हैं। मनुष्य ने सामाजिक-सांस्कृतिक विकास के साथ-साथ संप्रेषण के लिए भाषा का विकास किया। यह आरंभिक अवस्था में सांकेतिक रही लेकिन सामाजिक विकास में भाषा ने महत्वपूर्ण भूमिका निभाई। इसी क्रम में भाषा को एक संगठित रूप में संप्रेषित करने के लिए व्याकरण से जोड़ा और स्त्री और पुरूष को लिंग के आधार पर विभाजित किया। यह कह पाना मुश्किल है कि सामाजिक विकास क्रम में लिंगबोधिय स्वरूप क्या रहे। लेकिन भाषा की व्याकरणिक कोटियों में स्त्री को स्त्रीलिंग एवं पुरूष को पुल्लिंग की श्रेणी में रखा गया जो वर्तमान में भी लागू है। संस्कृत व्याकरण में एक तीसरा लिंग भी पाया जाता हैं- उभयलिंग। उभयलिंग से तात्पर्य शाब्दिक अर्थानुभूति से है। यद्यपि उभयलिंग लिंग के आधार पर पुल्लिंग अथवा स्त्रीलिंग कुछ भी हो सकता है यथा-शिशु, मेमना आदि उभयलिंगी हैं। शिशु से तात्पर्य लड़का अथवा लड़की कुछ भी हो सकता है। इससे पता चलता है कि लिंग निर्णय या निर्धारण बड़ों का किया जाता है।

प्रस्तुत शोध पत्र में सामाजिक स्तर पर भाषा संप्रेषण से जुड़े प्रश्न हैं वहीं सामाजिक-सांस्कृतिक सोच के तहत इसे स्त्री-विमर्श से जोड़ कर एक नए आयाम को भी स्थापित करने का प्रयास है। यद्यपि आम बोल-चाल की भाषा एवं साहित्य लेखन में स्त्रीलिंग के प्रति पूर्वाग्रह से युक्त शब्दों का धड़ल्ले से प्रयोग होता रहा है। प्रस्तुत शोध पत्र में इसके पीछे छिपे मनोविज्ञान को भाषा और व्याकरण के माध्यम से सामने लाना है।

शोध पत्र हिन्दी व्याकरण में स्त्रीलिंग शब्दों के प्रति पूर्वाग्रह शीर्षक से तात्पर्य हिन्दी व्याकरण के लिंग निर्धारण में स्त्रीलिंगबोधिय स्वरूप पर सामाजिक-सांस्कृतिक दृष्टि से प्रश्नचिन्ह है। यह विषय इसलिए भी महत्वपूर्ण है कि आधुनिक स्त्री-विमर्श जहां सामाजिक, सांस्कृतिक, आर्थिक एवं राजनीतिक विषयों के दायरों में सिमट कर व्याख्यायित किया जा रहा है वहीं इससे इतर भाषाई संप्रेषण में अथवा बात-चीत में स्त्रीलिंगबोधिय शब्दों के प्रति जो नकारात्मक दृष्टिकोण अपनाया गया है उस पर व्याकरणिक साक्ष्यों के साथ विवरण प्रस्तुत किया जाएगा।

Kunde, Purushottam

वर्तमान प्ररिप्रेक्ष्य में सौंदर्यशास्त्र के आधार

Abstract: कला और सौंदर्य का अनन्य संबंध है। दोनों संकल्पनाओं के बारे में में भारतीय एवं पाश्चात्य चिंतकों ने पर्याप्त विचार किया है। सौंदर्यशास्त्र मूलतः पाश्चात्य दर्शन से विकसित अवधारणा है। सौंदर्यशास्त्र में सौंदर्य से जुड़ा चिंतन केंद्रीय रहा है। वर्तमान संदर्भ में साहित्य के अंतर्गत अनेक विचारधाराओं का प्रचलन हो रहा है। इसी से सौंदर्यबोध में भी परिवर्तन स्वाभाविक है। यही कारण है कि सौंदर्यशास्त्र के विभिन्न आयाम उभरकर सामने आ रहे हैं। यथा- दलित सौंदर्यशास्त्र, स्त्रीवादी साहित्य का सौंदर्यशास्त्र, आदिवासी साहित्य का सौंदर्यशास्त्र, ग्रामीण एवं आंचलिक साहित्य का सौंदर्यशास्त्र, लोक साहित्य का सौंदर्यशास्त्र, मुस्लिम साहित्य सौंदर्यशास्त्र, आदि। अब सवाल उठता है कि इस तरह के सौंदर्यशास्त्र की क्या आवश्यकता है? इस संबंध में यह तथ्य भी समझना होगा कि साहित्य के केंद्र में अब मनुष्य की संवेदना है और यह एक ऐसे मनुष्य की चेतना या संवेदना है, जो सदियों से हाशिए पर रहा है। तो प्रतीक, बिंब, मिथक, कल्पना हर स्तर पर सौंदर्यबोध बदल रहा है। दूसरे शब्दों में कहे तो सौंदर्य की कसौटियाँ बदल रही है। परिणामतः सौंदर्यशास्त्र के आधारों पर भी नए ढंग से सोचने की आवश्यकता है। किसी कलाकृति का अगर सौंदर्यशास्त्रीय अध्ययन करना है तो कलाकार, रचना-प्रक्रिया, कलाकृति, कलावस्तु, सुंदरिक, कलानुभूति आदि आधारों पर विचार करके ही सौंदर्यशास्त्रीय प्रतिमानों को स्थापित किया जा सकता है। प्रस्तुत शोधपत्र में इसी बात पर विचार किया जाएगा।

Mahajan, Anoop (University of California-Los Angeles, USA)

Restrictions on Hindi Prenominal Relative Clauses

Abstract: 1. Introduction: This paper formulates a unified account of restrictions on what grammatical functions can be relativized in three types of prenominal relative clauses in Hindi illustrated below:

Perfective Prenominal Relatives

(1) Kabiir-kii likhii (hui)] kitaab
Kabir-Gen write-perf-fem be-part-fem book(fem)
=a book written by Kabir

Imperfective Prenominal Relatives

(2) kitaab parhtii (hui)] larkii
book read-imperf-fem (be-perf-fem) girl
=the girl (who is) reading a book

Inf-vaalaa Prenominal Relatives

(3) kitaab parh-ne vaale] log
book read-inf.obl VAALAA.pl people
=people who read a book

2. Some Restrictions on Prenominal relatives: These three relative clause formation "strategies" differ in their ability to relativize noun phrases of various grammatical function types (for some recent discussion, see Subbarao, 2012; Mahajan, 2011; Hook, 2014, among others). For example, Imperfective Prenominal Relatives cannot relativize a direct object.

(4) *larke-kii parhtii (hui) kitaab
boy-gen read-imperf-fem be-perf-fem book(fem)
=book (which is) being read by the boy

Furthermore, Perfective Prenominal Relatives cannot relativize a subject if the relative clause contains an unmarked direct object as shown in (5) even though subjects can otherwise be relativized as in (6):

(5) * kitaab parhaa (hua) larkaa
book(fem) write-perf-masc (be-part-fem) boy
= boy who has read the book

(6) dilli se aayii (hui) larkii
Delhi from come-perf-fem (be-part-fem) girl
=girl who has come from Delhi

None of these three strategies can relativize grammatical functions other than the subject and the direct object. The talk elaborates on some of the known exceptions.

3. Proposal: I sketch out an account of the observed restrictions within a Case-driven head movement theory of Hindi prenominal relative clauses. I argue that the verbal projections in the perfective, imperfective and inf-vaalaa relative clauses have different case assignment properties and these (independently motivated) properties can account for the observed restrictions.

Mahajan, Gyanam (University of California, Los Angeles, USA)

Morphosyntactic and Phonological Interference in Heritage Hindi Learners

Abstract: This paper discusses three specific issues with respect to morphosyntactic and phonological interference in the acquisition of Hindi by heritage learners who were exposed to the language at home and exhibit incomplete or frayed acquisition as adults.

•Quirky Dative subjects are lexical in nature and given the early exposure to Hindi-Urdu, heritage speakers show developed usage in different contexts. Ergative case subjects in Hindi-Urdu are found only in constrained grammatical contexts and hence usage by heritage speakers is interrupted or incomplete or it is frayed due to attrition.

•Case assignment and agreement on the verb is inconsistent and gender agreement is especially affected in heritage language acquisition. There seems to be a strong preference for subject – verb agreement even with postpositional subjects.

•While heritage learners exhibit phonetic knowledge of Hindi, they tend to reanalyze aspirated consonants as a sequence rather than a segment and this leads to floating aspiration in heritage language learners.

Heritage speakers of Hindi exhibit a full range of Dative subjects in various verb contexts bearing the lexically marked features. However, the agreement pattern is not consistent in heritage speakers and is linked to the length and depth of their early exposure to Hindi.

Further, Heritage speakers of Hindi exhibit classic signs of gaps or incompleteness in their use of ergative marked subjects. This is probably due to the fact that ergativity is linked to non-lexical features of transitivity and affectedness reflected in the grammar through case assignment and agreement. Gender agreement is random and unpredictable.

This paper also discusses the phenomenon of floating aspiration in heritage Hindi learners where aspirated segments are reanalyzed as sequences of a consonant and h. This can then float and randomly attach to other consonants or show up on its own followed by a vowel.

Mahajan, Nidhi (Université Paul Valéry, Montpellier, France)

Learning Hindi through songs

Abstract: There is no doubt that the Indian music and dance have made a special place in the hearts of millions of people all over the world today. In spite of being in a foreign language, the songs in Hindi (especially from Bollywood cinema) have never ceased to entertain them. While working as the Teaching Assistant of Hindi at the University of Aix-en-Provence in France, I was pleasantly surprised by the students' enthusiasm and keen interest in learning the popular Hindi songs. The famous quote 'music knows no boundaries' came alive to me.

Despite the extensive research works confirming the positive effects of music on the process of language learning and acquisition (Delbende et Heuzé (1992) ; Aubin (1997); Dodane (2003); Gourvennec (2008), Cornaz et al. (2010), ... to name a few) and specifically in the field of French as a foreign language, the contribution of J.L.Calvet (1980), P. Dumont (1998), plethora of articles published in the French magazine Français dans le monde since more than fourty years and in the review Langues Modernes (under the theme Parole et Musique), the greater efforts are still needed to use song as an effective pedagogical tool for learning in its entirety (linguistic as well as musical aspect) in Hindi as a foreign language (HFL) class. According to Calvet, the prevailing view on the song as a piece of text ignores most often the importance of music, the instrumentation, the voice or the body language1. The song as a subject is thus treated quite casually. My presentation would aim at answering the three basic questions:

1. Why song as the medium?
2. Which song to teach?
3. How to teach a song?

These answers propose to highlight the linguistic, socio-cultural and aesthetic aspects of a song :what happens when a text is put to music?, does the length of the vowels play any role in deciding the music of a Hindi song?, what importance does the voice, the instrumentation, the visualisation (in case of a film song), etc. apart from lyrics have in defining a song?, does the sound of church bells in a western song have the similar semantic implication in a Hindi song and can the sound ofshehnai2 be interpreted in similar fashion in a western song as in the Indian music?, how few listening and singing techniques can prove effective in making the learning of HFL a creative and pleasurable experience?

Manetta, Emily (University of Vermont, USA)

The structure of complex predicates in Hindi-Urdu: evidence from verb-phrase ellipsis

Abstract: While complex predicates in Hindi-Urdu have received significant attention (Hook 1974; Mohanan 1994; Butt 1995, 2003, 2010; Butt and Ramchand 2005; Mahajan 2012), not yet addressed in the literature are the ways in which these constructions interact with verb phrase ellipsis (VPE). This is a significant lacuna, as VPE has famously revealed much about the features of the verbal domain (as early as Ross 1969). New evidence and careful testing (following Goldberg 2005; Simpson, Chowdhury and Menon 2013; and Gribanova 2013a, b) demonstrates that Hindi-Urdu does indeed exhibit true verb-stranding verb phrase ellipsis (VVPE) and thus regular verb movement outside the vP-layer (in (1b)). This is an important discovery, since relatively little empirical evidence has been brought to bear on the question of verb movement in this head-final language. In a potentially surprising result, I show that unlike Persian (Toosarvandani 2009) Hindi-Urdu complex predicates resist VPE stranding the light verb (vVPE), indicating that the inflected light verb may not move out of the verb phrase independently of the main verb (in (1c)).

(1) a. Nadiya-ne xat pehele baar likh liiy-aa
Nadiya-erg letter first time write take-prf.m
'Nadiya wrote a letter for the first time.'

b. Samir-ne bhi __ likh liiy-aa.
Samir-erg also write take-prf.m
'Samir also wrote (a letter for the first time).'

c. ?*Samir-ne bhi ___ liiy-aa.

I build on the approach to complex predicates featuring decomposed verbal structure found in Butt and Ramchand (2005) to develop an account of the verbal domain in Hindi-Urdu that captures the strong syntactic connectedness between the components of the complex predicate we find in VVPE, while also predicting a range of other properties of complex predicates.

Mantri, Surekha (Smt. Nanakivai Vadhvani Kala Mahavidyalaya, Yavatmal, India)

हिंदी साहित्य की अधुनातन प्रवृत्तियों की विवेचना

Abstract: आधुनिक काल में लेखन का क्षेत्र भी जीवन के अन्य क्षेत्रों की तरह विस्तीर्ण होकर नित्य नये परिपार्श्वो को छूने लगा है। सत्य तो यह है कि आज का साहित्य देश और काल तक ही सीमित नही है वरन वह देश और काल का भी अतिक्रमण कर रहा है। यदि भारतीय हिंदी साहित्य को पलटकर देखें तो समय-समय पर देशी भारतीय लेखक भी आधुनिक यूरोपीय समाज के अंतर्विरोधों और परिवेश पर निगाह डालते और लिखते रहे हैं परंतु आधुनिक हिंदी लेखकों ने जो लिखा है वह अपेक्षा से अधिक प्रामाणिक और विश्वसनीय है। साथ ही अपनी मूल भारतीय दृष्टि और पाश्चात्य समाज के लंबे संबंध के फलस्वरूप वास्तविकताओं को ज्यादा गहराई से पकड़ा है। यदि हम साहित्य की जनतांत्रिक प्रक्रिया पर भरोसा करते है तो दलित प्रश्नों और आपत्तियों को खारिज करने की अपेक्षा हमे ध्यान से सुनना चाहिए

इस विमर्श ने स्वीकृत हो चुकी धारणाओं को नये सिरे से चुनौती दी है। जो लोग दलित-विमर्श और दलित नजरिये के प्रति उदार नहीं होते उन्हें यह बताना काफी होगा कि इस विमर्श की पद्धति ने हिंदी साहित्य को रीतिवाद से मुक्त किया और छायावादी प्रवृत्ति से भी बाहर निकाला।

Menilkova, Nora (Charles University, Prague)

Teaching Hindi as a Foreign Language in Europe

Abstract: In my paper, I would like to show the necessity of reconsidering the way Hindi is being taught as a foreign language, and suggest possible solutions to the problem.

In Europe, Hindi as a foreign language is being taugth predominantly in the academia with its relatively very small number of learners. In many departments it is still being taught mainly through the grammar-translation method with elements of other approaches, such as the audio-oral method. It seems as if there has not been sufficient awareness or interest in the shift in the international field of teaching second language towards the communicative approach, which happened in the seventies.

The communicative approach concentrates primarily on the development of the communicative competence and pays equal attention to all four language skills – reading, writing, speaking and listening. It is input-oriented and one of its main aims is to base language learning on learner's own discovery rather than on frontal lecturing. The lessons are centered around one topic which is always related to language usage and real life situations. This common topic reflects also in the exercises, which deal with a particular aspect of grammar, but at the same time are semantically consistent.

If teaching Hindi as a foreign language should become a self-confident discipline and truly spread beyond the narrow circles of academia, it is necessary that the approach to its teaching changes substantially. The problem is that for example the idea to develop a new textbook based on the communicative approach within the limits of academia is certainly not very appealing, considering the years of work and energy needed to fulfill the goal, the small number of potential users and the inadequate appreciation of this kind of enterprises in the research and publication oriented academic environment.

The Indian government has recently proclaimed its goal to establish Hindi as one of the world languages. If Hindi is supposed to cross the boundaries of academia and become available for the broader public, the neglect of the development of the field of teaching Hindi as a foreign language has to be addressed. After the festive celebrations of the World Hindi Diwas all over the world, establishing an initiative which would support creating textbooks based on the most efficient approaches to teaching second language and comparable to modern textbooks of other world languages and setting up standardized courses and tests etc. would be the next practical step in the right direction.

Miążek, Teresa (University of Wroclaw, Poland)

Transformations of traditional Indian aesthetics towards demands of modern public as depicted in selected short-stories by Ajñeya

Abstract: The paper depicts changes within traditional Indian attitude towards art experience as depicted in modern Hindi literature of Ajñeya. It focuses on his selected short-stories, which reveal author's ideas towards contemporary public. The writer claims that mass reader is no longer sahṛdaya or “connoisseur”, because Indian literature has lost its elite character. Modern audience expects from literature and art, that it reveals not only old truths and conventions but traces the individuality of each experience. The paper attempts to prove how Ajñeya fulfills the expectations of this new audience. His selected works do not provoke the experience of idealized taste of love or heroism, but rather the “bitter taste” of life with all its disappointments and uncertainty. Ajñeya, S. H. Vātsyāyan (1911-1987), inspired generations of Hindi writers and formed new schools. He was familiar with limitations of his own language and literary environment. The literary output he left reflects the broad range of approaches towards the contemporary readers. The short-story Tāj kī chāyā mẽ (In the shadow of Taj) serves as a picture of the transformation which occurred within Indian audience. Main protagonist of this story seeks to experience the beauty of Taj Mahal, but describes himself as “poor man”, “without means to live”, and “means of art expression”, but still he is willing to experience the beauty of the art. In this short-story Ajñeya is using the term sundarya kī anubhūtī, “experiencing beauty”, which he also explores in his essay Triśaṅku (“Triśanku”). This term refers to the idea of rasa known from an old-Indian aesthetics expounded in Nāṭyaśāstra, a Sanskrit treaty on Indian theater. Together, Ajñeya's attempts to bridge traditional and modern experience of art prove that he is ”the most communication-conscious poet” of Hindi literature as postulated by Lothar Lutze.

Mishra, Dibya Shankar (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

हिंदी वाक्यों में कर्ता अभिज्ञानक (Subject Recognizer in Hindi Sentences)

Abstract: प्रस्तुत शोध-पत्र के कार्य का उद्देश्य हाइब्रिड तकनीक को अपनाते हुए हिंदी वाक्यों में कर्ता अभिज्ञानक का विकास करना है जिससे सरल वाक्यों में आए हुए कर्ता की पहचान की जा सके। भाषा के साथ तकनीक को जोड़ने के लिए यह जरूरी है कि वाक्यों के प्रकार को समझा जाए। वाक्य के विभिन्न संदर्भों की चर्चा करते हुए यह देखा गया है कि किस तरह से सरल वाक्य होते हैं और इनमे किन तत्वों के समावेश होने की संभावना बनती है। साथ ही सरल वाक्यों में किन तत्वों की स्थितियां क्या होंगी इसकी भी पड़ताल की गयी है। इससे यह स्पष्ट होने की संभावना बनती है कि वाक्य में संरचना के विकास को भी समझा जा सकता है। कर्ता की पहचान के लिए कारक

और परसर्ग का अध्ययन किया गया जो नियमों के निर्माण के लिए आवश्यक है। परीक्षण के दौरान यह पाया गया की अपनायी गई तकनीकी सफल है और परिणाम अच्छे हैं।

Mkhitaryan, Satenik (Équipe de Recherche en Textes, Informatique, Multilinguisme, INALCO, France)
Automatic identification of Hindi complex predicates for computer-aided reading tool
Abstract: This study demonstrates how Natural Language Processing resources can be deployed in Computer Assisted Language Learning for Hindi as foreign language learners. Many researchers have shown the importance of bringing attention and awareness on language categories and forms in second language learning. We introduce a web based implementation that provides visual enhancement of texts in order to make language learning targets more salient for the learner. Learners get to choose a text they want to read and the system displays an enhanced version of the text. It supports visual enhancement for some simple categories (nouns, adjectives, verbs etc.) and provides the lemma if asked, using a hindi part of speech tagger. It also detects the complex predicates (CP).
Hence, in this study we will focus on automatic identification of hindi CPs which are known to be problematic for hindi learners. We assume that highlighting the CPs will help the reader to grasp them as a single unit of verb and not each element of the CP separately, thus contributing to its comprehension and facilitating its acquisition.
We will first review the existing methods for detecting hindi complex predicates which are often qualified as « pain in the neck for NLP ». We will then present a short resume of the tools and resources for processing hindi. Finally, we will describe our method for detecting CPs in the context of the abovementioned reading tool and we will discuss the results.

Mody, Sujata (North Carolina State University, USA)
Landscape and Affect in Guleri's Usne kaha tha?
Abstract: The short story “Usne kaha tha” (She had said), first published in the prominent Hindi journal Sarasvati in 1915 by Chandradhar Sharma Guleri (1884 -1922), is considered a classic of modern Hindi literature and one of the earliest specimens of the modern genre in Hindi. It is one of first explorations in modern Hindi of the emotional landscape of the human mind in a traumatic, near-death situation. A love story that spans a quarter century, it features a soldier's memories of Panjab's rural and urban landscapes as triggered by battle in France during WWI, where the Indian soldier is figuring as cannon fodder in the vanguard of the British army. My paper will explore the complex relationship between the battlefield with its extreme masculine military culture and notions of heroism and the emotive landscape of the homeland (vatan) embodied in the turmoil of a sensitive young man recalling a promise made to a childhood sweetheart.

Mohammad, Rashid (Istanbul University (Turkey)
Indian society in 19th century's Urdu-Hindi novels
Abstract: So much articles and books have been written on the causes and consequences of the War of Independence 1857, this is one of the most significant events of the history of Subcontinent. Both historians and fiction writers have drawn conclusions from diverse perspectives of the War. But still many of its facets seem in the dark. The role of fiction writers during the War and after the war is one of those dimensions which still need further exploration and analysis by the researchers.
After the war Indians could not be able to understand how we come out from these situations. The British government tried to create so many problems for India and Indian society and Indian peoples were waiting for a magic. The conditions of the Indian were going to be worse day by day.
In this situation, some of the Hindi-Urdu fiction writers came out and took responsibility to give a hope for Indian peoples. Firstly they understand about the current situation and need then they began to work. They were very intellectual and knew how to pull out Indian peoples from this terrible situation. For fulfilling their aims they started to work with literature because they knew this is a very easy way to enter their mind and make them understand without any difficulties. Here is the name of some Urdu-Hindi fiction writers and intellectuals those who is did great job for India and Indian peoples Sir Syed Ahmad Khan, Shahwaliullah, Nazeer Ahamad, Ratannath Sharesar, Abdul Halim Sharar, Raja Mohan Ray, Shiridha Ram Fulauri, Radha Krishn, Balkirish Bath etc.
My research paper will be based on an analytical and comparative study. From this paper, I will try to show the 19th century Indian society in light of Hindi-Urdu novels.

Mohiuddin, Saleem (Shivaji College, Parbhani, Maharashtra, India)
Urdu-Hindi Gazal ke Samajik Sarokar
Abstract: Gazal as a genre came from Persian literature into Urdu. It remained the most popular form in poetic genres since beginning till today. Popularly known as the form for romntic expression, Gazal through ages transformed itself. Today it touches and expresses every aspect of life. Apart from love, the topics of present day Gazal are having a wide range. These topics are all taken from human life like loneliness, fear, quest for identity, social disorders, political traumas, illusions, dreams, scattering of dreams, future of mankind and many more. It is believed that the present day Gazal has not left any dimension any aspect of life untouched.

Now a days Gazal is being written in so many Indian and foreign languages. Even today it is considered as the most popular poetic genre in Urdu and Hindi as well. This paper will try to bring forward a critical analysis of contemporary Urdu and Hindi Gazal and it's social relevance. The socio-cultural impressions that marks and create a whole new universe of human consciousness.

This paper analyzes through research the social contexts expressed and depicted through poets of Urdu-Hindi Gazal. There may be a comparative study of selected social impressions from Urdu-Hindi poets.

Montaut, Annie (INALCO, Structure et Dynamique des Langues, France)

Hindi and its dialects in their history: from etymology to typology

Abstract: Modern Indo-Aryan is considered to have evolved from a flexional system to a highly analytical system (Chatterji 1926, Bubenik 2006), whether in the same process shifting from non-configurational to configurational syntax as suggested by Bubenik or retaining certain non configurational properties as suggested by Butt, Dayal, Mohanan). This change has involved the grammaticalization of lexical words (less often of grammatical words) as new case markers, resulting in the new category of adpositions in the nominal group, and in the verbal domain, resulting in the renewal of inherited categories such as present, past or future tenses, passive voice, ability and deontic modalities, as well as in new (mainly Aktionsart) categories such as progressive, continuative, frequentative, terminative, inchoative, perfective, evidential, not all of these categories being grammaticalized in all IA languages nor even in all the dialects of Hindi, and not all of them being grammaticalized to the same degree in a given language.

One of the most interesting problems in this regard is the articulation of alignment change, renewal o f case markers and evolution of tense aspect mood categories (with the development of perfect and modal future). It is interesting not only because of the importance of the typological shift, but also because of the theoretical debates regarding grammaticalization, contact, re-analysis, construction or use patterns, categories. It also illuminates the theoretical debate started by Benveniste and Kurylowicz during the fifties and sixties. Both of them were major comparatists, well versed in historical linguistics, with a remarkable command on philology. One of the aims of the paper will also deal with the fate of these very disciplines in India itself, including what Pollock calls “future philology”, a problem which can also be linked to some of the more challenging issues in dialectology like the so-called “Bangani controversy” since Zoller's discovery.

Mujawar, Sardar (Maharashtra, India)

Modern Hindi Poetry & Social References

Abstract: Modern hindi poetry has been deeply rooted with social references. National poet of the modern time “Ramdhari Singh” “Dinkar” has, in his one of the poems illustrated miserable & pitiable condition of a hungry boy as well as helplessness of a young woman. Another revolutionary poet of the romanticism- Suryakant Tripathi-“NIRALA” has also shared a deep concern towards a stone- cutter young woman. He has also shown a deep sympathy towards widow-Life. Bagger's lifehas also been duly considered. One more poet Nagarjun has express social traits through his poetry. In his “Pretka Bayan”, he has expressed his sympathy to a teacher. Bhavani Prasad Mishra from modern times has given stress upon the social justice through his all literature expressing equality. The epoch maker of modern hindi gazal, the famous gazal writer “Dushantkumar” has intentionally presented social references through all his gazal writings. In his “SAYEIN MEIN DHUP” we see the common man's touching picture of his sufferings & calamities. Among sentimental Gazal writers, ‘JANAB RASOOL AHMAD' “SAGAR” has very respectfully express. Sagarji has been fundamental Gazal writer who has shown deep concern to the national level aspirations. Ashok “ANJUM” has greatly contributed with religious harmony through writing Gazals. He has rendered appreciable sharing on Hindu-Muslim unity & well-being through his Gazals. Shri.Vinod Tiwari has expressed his feelings of patriotic sentiments & love towards HINDUSTAN, being his true aspects of Gazal writings, Janab Ibrahim “Ashaq”, hindi movie lyricist has given importance to the Gazals full of love, brotherhood & integrity everywhere. Keeping the point of centre on the down-trodden, the contemporary poets have constructed their poems. Contemporary poems have shown a strict resistance against harassments, Squeezing& injustice on the down-trodden. This could be called the delegation of down-trodden & its reflection in the poetry.

Narayan, Priyadarshini (English and Foreign languages University, Hyderabad, India)

आंचलिकता का सौंदर्य और मैला आँचल - फूल भी शूल भी

Abstract: “Maila Anchal” was published in 1954 written by Phanishwar Nath Renu. “Renu” is a wonderful writer. “Renu” himself declares about “Maila Anchal” that it is a regional novel in its preface. This novel gave a new view to Regional issues like Regional beauty, Indian Culture, Folk Festivals, Folk tales, customs, traditions, superstitions, poverty, illiteracy, racial discrimination, witchcraft, black magic, exploitation, and women molestations. Also, it beautifully knits the matter of equalities and inequalities. While this novel criticizes on external mortality but at the same time it is trying to grab its attention towards internal mortality.

Although “Maila Anchal” is covered under the shackles of superstitions, illiteracy, poverty, dependency, witchcraft but at the same time a voice of freedom, struggle, economic independence also echoes within this. With the rise of consciousness, the dream to raise humanity is slowly growing here. In this novel, the voices of various aspects are resonating out of which humanity change and affinity towards its own motherland are the sharpest ones with small and

great feelings, with different colours of life, with various sound of folk songs. This novel combines soulful feelings of all. “Maila Anchal” cannot be understood by segregating the traditional and modernity. Few writings are reflections of their contemporary period. Out of which “ Maila Anchal” is most supreme, unmatched and unique representation of regional aspects and aesthetics.There are many characters in novel like “Baldev”, “Bawandas”, “Laxmi Kotharin”, “Dr. Prashant”, “Kalicharan” etc. are natural and full of life but they fail to become pivotal characters in the novel. In one way, the platform of the story “Meriganj” village itself becomes the central character of the novel. It is an amalgamation Human supremacy and weird living of villagers. This rare combination makes “ Maila Anchal” a memorable novel.

Nijhawan, Shobna (University of York, Canada)

The Hindi-Urdu Heritage Language Stream Amidst Institutional Challenges and Innovative Pedagogy

Abstract: Considering the importance of language education in a day and age that highlights the ever-increasing importance of bilinguality and that registers record numbers of heritage learners in post-secondary educational institutions, this essay lays out how the Hindi-Urdu program at York University in Toronto (Canada) has tackled University policies revolving around the internationalization of the curriculum, administrative and academic resources as well as administrative and pedagogical challenges. This paper draws from experiences of teaching Hindi-Urdu to primarily, but not exclusively, heritage language learners at three levels. After one decade of teaching heritage language learners and second-language learners in the mixed classroom, Hindi-Urdu is now entering the implementation phase of the newly launched Hindi-Urdu heritage stream. The transition into this stream will be reflected upon in this essay. Special attention will be given to the creation of teaching materials that are not only catered towards the specific requirements of heritage language learners, but that incorporate heritage language speakers into the preparation of such teaching materials.

Nijhawan, Shobna (University of York, Canada)

Conflicting Narratives: On Reading Text and Image in a Hindi Literary Periodical of the mid-Twentieth Century

Abstract: The Hindi literary periodical Sudha was first published in 1927 in Lucknow, a north Indian city more known for its Islamic literary culture than for Hindi publishing. It ran through the formative years of the consolidation of nationalist thought in a late-colonial setting. In this paper, I wish to present my reading of the periodical's thematic columns. What crystallizes out of these columns is what many a scholar has described as the nationalization of tradition. Through the medium of print, we can see processes of standardization, indigenization, canonization and scientification not only of the Hindi language, but also of Hindu culture. Women feature central in these processes:

Much of the information in the columns of this literary journal targeted the female reader although hardly any of it was authored by her. The visual introductions of the columns, however, suggest that women's roles expanded from the domestic private sphere into a professional public sphere. The reader is in fact confronted with two parallel scripts of text and image that often carry conflicting narratives. While the text is predominately authored by men who write for other men as well as for women, the images that accompany a number of columns in the journal suggest that a woman is no longer an agentless body, an icon or the guardian of culture and tradition. She is also no longer merely a consumer, but arises as the maker of knowledge and maker of the periodical. It seems that in the early 1930s, Sudha went through a push of becoming a women's journal, or at least a journal targeting the female reader. It is this moment in the history of the journal that I wish to share.

Oranskaia, Tatiana (University of Hamburg, Germany)

Making 'Pure Language' of a Vernacular: Grammatical Adjustment of Bundeli to Standard Hindi

Abstract: This paper will explore some ambivalent tendencies, in terms of language endangerment, in linguistic relations between Standard Hindi and Bundeli, which is usually defined as a Western Hindi dialect. These tendencies concern the standardisation of the vernacular under conditions of the Bundeli-Standard Hindi (SH) bidialectism. As the basic feature of this process one could claim, with a high degree of certainty, an adjustment of Bundeli grammatical patterns to their SH counterparts. This process reduces the grammatical variance typical of a vernacular, and thus operates as an endangering factor; At the same time, however, the conserving effect of a written norm is favourable for the language preservation. I will argue that the grammatical variance in Bundeli is diminishing under the influence of extra-linguistic factors, one of which is standardisation.

The sociolinguistic part of my presentation will be followed by the grammatical analysis. In it, I propose to look into the interplay between Bundeli phonology and morphosyntax from the point of view of standardisation strategies. I attempt to demonstrate that these strategies are primarily directed at establishing the calculable correlations between SH and Bundeli at different levels of grammar. This dynamics mirrors same type of relations that exist between Sanskrit and literary Prakrits.

Bundeli, as is typical of a vernacular, exhibits a number of grammatical categories inconsistently, i.e. by more than one form. The standardisation envisages a purposeful selection of grammatical units and, in most cases, also their phonological adaptation. My investigation will focus on two types of correlations: 1. correlations between Bundeli phonotactics, phonetic and phonological forms on the one hand and morphosyntax on the other hand; 2. correlations between the Bundeli and SH features. I expect the analysis to reveal two morphosyntactic inventories with the same grammatical functions but predictable formal oppositions between the units of SH and Bundeli

Orsini, Francesca (SOAS, University of London, UK)

Multilingualism, space, and Hindi literary history

Abstract: Over the last few years I have been engaged in re-thinking Hindi literary history as part of the multilingual literary history of north India. Multilingualism, I have argued, needs to be taken seriously as a "conditioning condition" of literary production and circulation – in north India just as in other parts of South Asia (and indeed of the world). We need a comparative perspective that includes both cosmopolitan and vernacular languages, both written archives and oral performances, and texts and genres that circulated in the same place and at the same time though transmitted in separate traditions. Even when we focus on texts in a single language, we need to consider them against the multilingual backdrop of other traditions and archives. In this effort, have found Doreen Massey's conceptualisation of space as "the multiplicity of stories for far" (For Space, 2005) extremely useful in order to present an alternative and spatialised narrative of literary history. A multilingual, spatialised perspective allows us not only to move away from the anachronistic identification of script-language-community-nation (Nagari-Hindi-Hindu-Hindustan) that was to become so influential and successful from the nineteenth-century onwards, with its noxious historical notion of Indian Muslims as eternal aliens, but also to consider the unmistakable multilinguality of early modern north India as a set of historical, material and social practices.

Pandey, Pravin & Dhanji Prasad (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

Hindi Participle Recognizer

Abstract: Language Technology is a developing interdisciplinary field that encompasses linguistics, natural language processing, artificial intelligence, psychology, philosophy, mathematics and statics. Its goal is to design mathematical models of language structures enabling the automation of language processing by a computer. From a linguist's viewpoint, we can consider language technology as the formalization of linguistic theories and models or their implementation in a machine. Some of important applications of language technology are: Machine Translation, speech technology, text processing, IE/IR, NER, Word Sense Disambiguation, optical character recognizer etc.

Hindi is an official language of India. It is also the main language in many states of India such as Haryana, Rajasthan, Uttar Pradesh, Uttaranchal/ Uttarakhand, Bihar, Madhya Pradesh, Chhatisgarh and Himachal Pradesh. It is spoken by more than 437 million people in the world.

Hindi has its own special language structure. Verbs are central part of Hindi syntax. Sometimes verb can be use in place of noun, adjectives and adverb in that situation it is called participle. It may be defined as it is a form of verb which can be function as an adjectives, noun and adverb. Eg.

•Ladka chalne ko kahataa hai. ('chalne ko' used as noun participle)

•ladaka chalate hue aaya. ('chalate hue' used as adjective participle)

•ladaka chAlakar aaya.('chAlakar' used as adverb participle)

From the basis of above sentences we can say that noun participle, adjective participle and adverb participle found in Hindi. During my research work I have established around 58 different rules through these rules machine will able to recognize Hindi participle.

This paper makes an attempt to investigate participle in Hindi, its different classification, problems of participle recognizer in Hindi. Finally we will show a demo program of Hindi participle recognizer. It will be very useful for machine translation, text processing and Hindi language teaching.

Pathak, Supriya (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

Gender Discourse and Contemporary Hindi Literature

Abstract: It is generally held that any process of change within the realm of literature is necessarily slow and gradual. Nevertheless, in the contemporary times of development in various technologies and the so-called "communication revolution", pace of change has been highly accelerated. As a sphere dynamically linked to material processes and accompanying socio-cultural expressions, literatures everywhere have seen emergence of newer and changing themes. In the particular context of Hindi literature in India, this story remains the same. Moreover, changing patterns here have been so fast and varied and have been so heavily marked by individual writings that any broad and stable categorization is impossible. The so-called "economic liberalization", globalization, explosion of media networks and other related phenomena, all appearing in the last decades of the twentieth century, have been motor of these patterns.

Dalit and women-centered narratives have become two of the most prominent signposts of changing contours of contemporary Hindi literature. Together, both these assertive and dynamic streams have afforded unexplored experiences and newer expressions to the 'master' corpus, i.e., Hindi literature.

Speaking about women narratives, Hindi literature have seen emergence and acceptance of gender discourse from within through poems, stories, novels and autobiographies. Some recent writings have been particularly significant for their forceful and highly creative expression of women's perspective like, for instance, Doob-Dhaan by Anamika and Saat Bhaaiyon Ke Beech Champa by Katyaayani.

Nevertheless, at wider philosophical levels there are still some notable differences between feminist discourses and gender discourse within Hindi literature. To identify, study and discuss these differences will be the precise focus of this paper.

Pauwels, Heidi (University of Washington, Seattle, USA)

Premchand's Shatranj ke Khilari ("The Chess Players") Revisited

Abstract: This paper focuses on Munshi Premchand's (alias of Dhanpat Rai Shrivastav's) short story "Shatranj ke Khilari, " which was first published in 1924. This story was made famous by the movie "The Chess Players" (1977), directed by Satyajit Ray, which was one of his few Hindi-language films.New evidence about the early publication history of the short story will be presented. This causes a rethinking of our current understanding of the author's stylistics and the audiences he understood himself to write for. It also illuminates the choices made to depict the story in the movie version. Methodologically, the paper advocates for more scholarly attention to a careful reconstruction of the textual and publication history of Hindi short stories.

Priya, Madhu & Devi, Salam Amitra (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

Syntactic Ambiguity in Hindi

Abstract: Today's world is a generation of technology. In this new generation of technology each and every subjects become interrelated and connecting with technology. Language is also a very important area where technology relates with. Subjects like Language Technology, Computational Linguistics and Language Engineering are developed as an interdisciplinary area of linguistics, statistics, mathematics, language, artificial intelligence, psychology and philosophy etc. Applications of language technology are: Machine Translation, speech technology, text processing, IE/IR, NER, Word Sense Disambiguation, optical character recognizer etc.

Ambiguity is a fact of linguistic life. It is the use of words that allows alternative interpretations. A word, phrase, or a sentence is ambiguous if it has more than one meaning. Syntactic ambiguity occurs when a phrase or a sentence has more than one underlying structure. Syntactic ambiguity found in almost all languages. Syntactic ambiguity also found in Hindi. Syntactic ambiguity is a well-known problem in language technology. For example:

Pattern1: Noun + Conjunction + Noun

e.g. gītā aur sudhā ki səheliyã ā rahī hain.

English- Geeta and Sudha's friends are coming.

gītā aur sudhā ki səheliyã is a noun phrase and there are two meanings of this sentence:

•Geeta and Sudhaa's friend are coming.

•Geeta is coming and friends of Sudha are coming.

Pattern 2 : Adjective + Adjective + Noun

Eg. halkī nīlī pushtak

There are two possible meaning of this phrase:

•The book which is light blue. (light in color)

•The blue color book which is light. (light in weight)

In this way there are many different patterns of syntactic ambiguity found in Hindi. During my research work I found around 20 different patterns of syntactic ambiguity. This paper is intended to study the definition and classification of syntactic ambiguity and describe different possible patterns and approaches of syntactic disambiguation.

Priya, Madhu & Devi, Salam Amitra & Pandey, Pravin. (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

Online Hindi Learner Dictionary: Some Aspects

Abstract: Dictionaries play a vital role in language learning and teaching, not least because they promote learner autonomy. Since asking the (human) teacher is not always an option, a well-chosen dictionary may well be the next best thing when it comes to tackling lexical problems encountered in the process of language learning. Electronic dictionaries, unlike traditional paper, have a potential to serve multimedia, and this opens up interesting questions with regard to the role of electronic dictionaries in vocabulary acquisition.

Hindi Online Learner's dictionaries develop new ways of defining words and provide information. Students learning Hindi as a foreign language often have difficulties finding the right meaning for unfamiliar words or phrases in their dictionaries. So a good Hindi Online learner dictionary should have these characteristics- to make it easier for learners to identify and recognize the words' meanings; the language described is the usual, everyday variety preference is given to the quality of the treatment of words rather than to the quantity of words particular care is taken in the treatment of the more frequent words; the provision of information on the Grammar of words; the learner's dictionary should supply information about the contexts and environments in which words tend to appear most regularly. They give an account of what is typical, rather than describing what is simply possible; pronunciation is indicated by means of the IPA (International Phonetic Alphabet); Pictorial representation of words; Culture and domain-specific words, inflected forms and discourse markers; requires knowledge of the conventional contexts and collocations surrounding a word.

This paper makes an attempt to investigate problems of Online Hindi Learner's dictionaries, trying to describe about the present scenario. It will also give an idea about developing an ideal model of online Hindi Learner's dictionary.

Purohit, Nalini (Maharaja Sayajirao University of Baroda, Vadodara, India)

भारत में हिंदी की स्थिति

Abstract: You will often hear people say that the condition of HINDI is pathetic in INDIA.I, however feel differently on this issue. A language that has survived the onslaught of different languages, cultural, socio-political environment for over 500 years or so, has fought very hard not only not to lose its identity but also remain relevant and even thrive. This is simply commendable.

It is only natural that it has evolved and at times even at the cost of encompassing other languages like Persian, Arabic, French, Portuguese, British English etc... etc … One can only salute the inherent strength of the language which has not only kept the country united during its testing times but has spent as much time in evolving itself which the county was in turmoil with its own freedom struggle.Such language is none other than our own HINDI which has risen from infancy and gained motherhood over centuries of foreign occupation of HINDUSTAN. It has now grown into a great banyan tree under which subjects may take shelter and find peace and solace. Now, it is the duty of each of us to ensure that through our respectful usage and contribution to growth of it, HINDI transformsinto such large tree under shelter of which the entire world is encompassed with knowledge, compassion, tolerance, mutual respect and brotherhood.

Purty, Ajay (Jawaharlal Nehru University, New Delhi, India)

विदेशी भाषा के रूप में हिंदी शिक्षण में भाषिक तथा व्याकरणिक संरचनाओं के सम्प्रेषण की चुनौतियाँ

Abstract: किसी भी भाषा के शिक्षण में भाषिक या व्याकरणिक संरचनाएँ सबसे अधिक चुनौती उत्पन्न करती हैं क्योंकि दो भाषाओं की संरचनाएँ कई स्तरों पर असमान होती हैं। विदेशी भाषा के रूप में हिंदी के शिक्षण में अंग्रेजी को माध्यम बनाने पर यह समस्या एक चुनौती के रूप में खड़ी हो जाती है। इन दोनों भाषाओं की असमानता को मुख्यतः ध्वनि-संरचना, शब्द-संरचना, रूप-संरचना और वाक्य-संरचना के स्तर पर विश्लेषित किया जा सकता है। विदेशियों को हिंदी-शिक्षण के संदर्भ में सबसे अधिक समस्या ध्वनि-संरचना को लेकर है क्योंकि हिंदी और अंग्रेजी की ध्वनि-संरचना एक-दूसरे से भिन्न है। हिंदी की ऐसी कुछ विशेषताएँ हैं जो अंग्रेजी भाषा में नहीं है जैसे हिंदी के व्यंजनों में अल्पप्राण-महाप्राण का भेद, कुछ स्वरों तथा व्यंजनों की अंग्रेजी में अनुपस्थिति और ह्रस्व-दीर्घ स्वरों में असमानता आदि। शब्द-संरचना मुख्यतः उपसर्गों, प्रत्ययों तथा समास पर टिकी होती है। अन्य भाषाओं की तुलना में हिंदी की शब्द-संरचना अंग्रेजी के काफी करीब है क्योंकि दोनों ही भाषाओं का शब्द-भण्डार भी इन्हीं पर आधारित है। हिंदी की रूप-संरचना का सबसे जटिल और चुनौतीपूर्ण पक्ष यह है कि उनके शब्द-भेद – संज्ञा, सर्वनाम, विशेषण, क्रिया आदि का रूपांतर उनकी लिंग, वचन या कारक की व्यवस्था के आधार पर होता है जो विदेशियों के लिए बहुत जटिल है क्योंकि अंग्रेजी में शब्द-भेदों का रूपांतर उस प्रकार नहीं होता जिस प्रकार हिंदी में। वाक्य के संदर्भ में भी देखा जाए तो दोनों भाषाओं का पदक्रम, पदबंध एवं अन्विति भी अलग-अलग है।

Rana, Aarti (Choudhary Charan Singh University, Meerut, India)

गाँव की बोली से विश्वभाषा तकः कौरवी बोली (हिंदी)

Abstract: कौरवी मात्र एक बोली न होकर इस क्षेत्र के ऐतिहासिक महत्व, सांस्कृतिक विविधता और सामाजिक सम्बन्धों की प्रगाढ़ता की प्रतिनिधि है। कौरवी मूल है, भाषा वैज्ञानिक दृष्टि से किसी भी भाषा के अस्तित्व पर तब तक संकट नहीं है जब तक उसकी वाक्य संरचना सुरक्षित है इसलिए जब तक हिन्दी की वाक्य संरचना सुरक्षित है। आवश्यकता है समयानुकूल परिवर्तन की क्षमता को बनाए रखने की, जो हिन्दी में तो है जिसके विस्तृत अध्ययन के लिए आवश्यक है कि केवल हिन्दी वाक्य संरचना के अध्ययन तक ही सीमित न होकर उसकी मूल वाक्य संरचना कौरवी वाक्य संरचना को इस अध्ययन का केन्द्र बनाया जाए। कौरवी हिन्दी की मूल बोली है जिसमें हिन्दी की सभी ध्वनियों का उच्चारण किया जाता है। ध्वनिगत उच्चारण और वाक्य संरचना के आधार पर ही यह प्रमाणित होता है कि कौरवी में हिन्दी का मूल है। कौरवी और हिन्दी में अन्तर है तो केवल 'पद संरचना के स्तर पर' वहाँ भी वह अन्तर केवल मुख सुख और प्रयत्न लाघव के फलस्वरूप कुछ सिकुड़ गया है।

इस शोध पत्र में हिन्दी में हिन्दी की विभिन्न बोलियों के शब्दों का अध्ययन किया गया है। साथ ही किन शब्दों से हिन्दी शब्दकोश समृद्ध हो सकता है इस पर भी अध्ययन किया गया है। जिन नियमों से ये शब्द आते और जाते हैं इस पर अध्ययन किया जायेगा। भाषा सामाजिक सांस्कृतिक संप्रेषण का आधार है जिसका मूल लोक बोली है। इसलिए हिन्दी के विकास क्रम में हिन्दी की मूल बोली कौरवी का हिन्दी पर ध्वनि, शब्द, पद, वाक्य, अर्थ के स्तर पर और हिन्दी की बोलियों के प्रभाव को कौरवी के संदर्भ में समझने का प्रयास भी किया जायेगा।

Rani, Rekha (English and Foreign languages University, Hyderabad, India)

दलित साहित्य - सामाजिक न्याय का खुला दस्तावेज

Abstract: In today's era social justice and human right are a matter of debate and concern. Indian History, literature and culture has become a question mark from the past few years. Feminism, Dalit criticism, and Tribal criticism has shaken the basic roots of the Indian History, as a result of which Hindi Literature and its rewritings are in demand.

Gautam Budda was the first to conference revolution against the caste system which was carried over by Jyothiba pule and Dr. Amebedkar. Amebedkar was the architect of Indian constitution, the main source of inspiration behind the writings of Dalit literature. When literature gets connected to Dalits it becomes more wide and revolutionary.
The writing of modern dalit poems like 'sadiyon ka samtap' by Omprakesh Valmiki, ' aag aur aaundolan' by Mohandas Naimishrai, etc. have shown a naked picture of agony of dalits. In Hindi fiction, ' chapper' by jaiprakesh kerdam, 'salaam' of omprakesh valmiki, 'sileeya' by Susheela takbore etc. are considered to be the best in Hindi Dalit Literature. Autobiography writing of Dalit literature has elevated its level to world class. 'Jootan' by omprakesh valmiki, 'shikanje ka dard' by susheela takbhore etc. are examples of world class writing. Their writings are open doucuments of horrible lives of Dalits.
After independence the generations of Dalits have chosen various tools to express the struggle of their lives, writing being one of them. Critics do not find the life experience of Dalits, their scary habitat and their perspective towards life very true and natural. Dalit writers have started their own way of writing in language, idioms, style of aesthetics to express the descriptions against the royal beautiful writings of upper caste writers.

Ranjan, Rajiv (The Michigan State University, East Lansing, USA)

Challenges in Writing and Dynamic Corrective Feedback for Hindi Learners

Abstract: Computer, internet, and web-based materials play a significant role in language teaching to the learners of second/foreign languages. However, when learning a second language that is written in a non-roman script, such as Hindi, the availability of useful technology is limited. Informed by the three stages of language acquisition suggested by the Skill Acquisition Theory, this study intends to seek answers to the following questions: What are the challenges Hindi learners encounter while writing in their second (L2 Hindi) language? What are the effects of dynamic written corrective feedback on the writing samples of L2 Hindi learners? What are the effects of dynamic written corrective feedback on subsequent and delayed writing samples? The data for this study was collected from fifteen L1 English speakers, second semester L2 Hindi learners. The methodology used is dynamic written corrective feedback, which is meaningful, consistent, timely, and manageable. Learners were asked to write every third day for 20 minutes. They were given underlined and coded feedback on their writing samples and were trained in how to interpret the codes. The researcher/instructor used the underlined and coded pattern on each draft to provide feedback on the learners' errors. Learners wrote a total of five drafts, with the fifth draft written after a two week interval. The complexity, accuracy, and fluency (CAF) analysis of each of the five drafts was done. The results show improvement in the learners' script and spelling, and that writing repeatedly on the same topic helped learners focus more on form than meaning, and consequently improved their fluency and accuracy. Based on these findings, effective feedback strategies for the teaching of writing and the potential use of mobile phone apps in language teaching will be discussed.

Ranjan, Rakesh (Columbia University, New York, USA)

Multimedia Reflective Writing in the Heritage Hindi Course: A Case Study

Abstract: In recent years, Columbia University has been actively engaged in reimagining its language curricula in order to reflect its evolving global strategy, and to incorporate emerging best practices in the teaching of languages with new technologies. The Columbia Hindi-Urdu program has developed a heritage track in order to offer language classes that target the needs of the growing number of students of South Asian cultural background. It is also to incorporate emerging best practices in the teaching of languages with new technologies. The Hindi for Heritage speakers class represents the linguistic diversity that India represents. As one of the curricular activities, students use an online writing space to explore the Desi identity within the South Asian communities of New York City and other cities of the USA. Students curate and analyze multimedia artifacts from their local communities to discuss and reflect on diasporic Indian-American identities through the cultural frames of family custom, religious practice, food, dress, and the performing arts. This presentation will provide an overview of project based learning by explicating its pedagogical, linguistic and cultural goals and the technological scaffolding for the semester-long writing project to explore the Desi identity. I will also examine some writing samples for qualitative evidence of the project's benefits for the students.

Rathi, Nellam (University of Delhi)

भारतीय रंग मंच की मौजूदा स्थिति और स्त्री नाटककार

Abstract: आज का भारतीय नाटक और रंगमंच नित नयी पद्धतियाँ और नाट्य लेखन में भी नयी शैलियाँ निर्मित कर रहा है। छोटे बड़े शहरों की अनेक सक्रिय एवं समर्पित रंग-संस्थाओं के उल्लेखनीय रंग-प्रयोगों के परिणाम स्वरूप हिन्दी रंगमंच आज समकालीन जीवन की नाटकीय एवं जीवंत अभिव्यक्ति का एक सार्थक और महत्वपूर्ण माध्यम बन गया है। जिसके पीछे नाटककारों और रंग कर्मियों की एक विशाल परंपरा है।भरत के नाट्यशास्त्र से प्रारम्भ होकर आज तक नाटक ने अनेक उतार-चढ़ाव देखे। नाटक केवल पाठ्य ही नहीं है उसकी सार्थकता रंगमंच पर अभिनीत होकर ही होती है। प्रसिद्ध नाटककार और रंगकर्मी भारतेन्दु की तत्कालीन सामाजिक, राजनीतिक जागरूकता के कारण विस्मृत रंगमंच पुन: पल्लवित पुष्पित हुआ। भारतेन्दु की रंगमंडली ने नाटक को पाठ्य से उठाकर पुन: रंगमंचीयता प्रदान की। तत्पश्चात प्रसाद के गुरुगंभीर व्यक्तित्व के समक्ष रंगमंच बौना भी हुआ लेकिन एतिहासिक पुनरुत्थान ने उस समय बाजी मारी। सन 60 के आस- पास तमाम भारतीय भाषाओं के रंगमंच पर एक नयी रंगचेतना आई। जिसने नाटक को जीवन के गंभीर और अपेक्षाकृत

बुनियादी सवालों से जोड़ दिया। जीवन की जटिल समस्याओं के सरलीकृत समाधान की अपेक्षा व्यक्ति सम्बन्धों के तनाव् परिवेश के संघर्ष और व्यवस्था के द्वंद् को पूरी ईमानदारी और सच्चाई के साथ प्रस्तुत किया जाने लगा। श्यामानन्द जालान् इब्राहिम अलकाजी, सत्यदेव दुबे, हबीब तनवीर,बब कारत,राजिन्दर नाथ, मोहन महर्षि, देवेन्द्र राज अंकुर, सुरेन्द्र शर्मा, अरविंद गौड़, अभिलाष पिल्लई, दिनेश खन्ना, संजय उपाध्याय, राम जी बाली जैसे कल्पनाशील निर्देशक,जगदीश चन्द्र माथुर,मोहन राकेश,धर्मवीर भारती,लक्ष्मी नारायण लाल,विजय तेंदुलकर,गिरीश कर्नार्ड,बादल सरकार,सुरेन्द्र वर्मा, शंकर शेष,भीष्म साहनी, मुद्रा राक्षस,मणि मधुकर, सर्वेश्वर दयाल सक्सेना, असगर वजहत, आदि जैसे जीवंत नाटककारों ने मंच और प्रेक्षागृह, अभिनेता और दर्शक की दूरी को कम करने के लिए रंगमंच पर अनेक प्रयोग किए। नाटक और रंगमंच अपने विकास क्रम में नित नयी संभावनाओं की तलाश कर रहा है। किन्तु इधर नाट्य क्षेत्र में यदि महिलाओं की चर्चा करें तो बमुश्किल हम एक दर्जन नाम ही गिन पाते हैं-जैसे मीराकान्त,अनामिका हकसर,कुसुम कुमार,गिरीश रस्तोगी,अनुराधा कपूर,सईं परांजपे, रेखा जैन, हेमा सिंह,त्रिपुरारी शर्मा,उषा गांगुली,आदि। इस शोध पत्र में इन महिला नाटककारों की नाट्य प्रतिभा, उनके योगदान,एवंनाट्य परंपरा में उनके स्थान पर तो विचार किया ही है साथ ही उन कारण और परिस्थितियों पर भी लिखा है जिनके कारण नाट्य क्षेत्र आज भी महिला नाटककारों की कमी से जूझ रहा है।

Reeck, Matthew (University of California Los Angeles, USA)

Exiles at Home: The Politics of the Displaced in Uday Prakash's "Kavitā aur desh se darbadar"

Abstract: Contemporary literary discourse—both literary texts and criticism that aims to engage those texts in conversation—is at its most effective when aesthetics and politics are seen as indissolubly connected discourses. Certainly, literature has its own politics, as Jacques Rancière points out in The Politics of Literature (2006). In Dalit writing, we recognize how politics and aesthetics are inseparable. Uday Prakash's essay "Kavitā aur desh se darbadar" is an important statement about the internal politics of Dalit figuration: it addresses the who of who gets to assume the label of "Dalit" and, by inference, it confers a type of Dalit status on a great many contemporary Indian—and potentially world—citizens. The essay speaks first of his award-winning poem "Tibbat, " and it also recounts scenes from the author's childhood in richly detailed anecdotes. More importantly, it details his affective affiliations with Buddhists and with the ādivāsī tribals with whom his rural existence brought him into contact. The restorative practices of both Buddhist and tribal cultures assume the position of a counter-discourse to the imperative of progress that dominates contemporary state rhetoric, and the essay offers a starling metacritique of the idea of exile, proposing that many Indians find themselves living a life of exile without ever having left their country. While the Buddhist "lamas" who have captured the young Prakash's attention are literally refugees, Prakash asks us how in the New, Shining India not only ādivāsī people have become internally displaced persons but that contemporary capitalist practices risk making everyone but the upper echelon of society the same. My essay will articulate how Prakash constructs an image of the emergence of the contemporary in India that exceeds strictly monitored community divisions to articulate a larger community of suffering that encompasses all those displaced by the rush of progress.

Ságí, Péter (Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, India)

A thorough vocabulary analysis of Mamta Kalia's prose literature

Abstract: As a part of my doctoral research on the portrayal of women and various social issues in Mamta Kalia's novels and short stories, I have been focusing on the language of the author too. Mamta Kalia is often praised for her poignant style, therefore I was keen to discover what makes it so successful and how it coordinates with the topics she discusses.

I noted all the peculiar vocabulary, phrases and expressions of different etymological sources (viz. Sanskrit, Tadbhav, Urdu, English, etc.) in the author's prose works so that I can summarise with some help of statistics the material in numerical form. This diachronic, multi-genre stylistic analysis by meticulous close-reading of the text pertains to the domains of both literature and sociolinguistics, and gives us an impression about the language architecture of a contemporary Hindi litterateur not only socially conscious and sensitive but also remaining highly readable throughout the last five decades.

On the broader scale this inquiry lets us contemplate on what "good, advisable" Hindi usage is like or should be, an evergreen question of much dispute among literary thinkers in an age of growing global influence of the English language.

Sahadeva, Varsharani (Shri Vijaysingh Yadava Mahavidyalaya, Kolhapur, India)

हिन्दी को विश्वभाषा बनाने में इंटरनेट का प्रदेय

Abstract: वर्तमान समय में हिन्दी को वैश्विक संदर्भ प्रदान करने में उसके बोलने वालो की संख्या् हिदी फिल्में, पत्र पत्रिकाए, विभिन्न हिन्दी चैनल, विज्ञापन एजेंसिया, उसका विश्वस्तरीय साहित्य तथा साहित्यकार इनका विषेष प्रदेय है। इसके अतिरिक्त हिन्दी को विश्वभाषा बनाने में इंटरनेट की भूमिका भी अत्यंत महत्त्वपूर्ण है। हिन्दी अपने आप में संपूर्ण है - विन्यास की दृष्टि से ग्राहयता की दृष्टि से, प्रयोजन की दृष्टि से तथा प्रयोग की दृष्टि से भी हिन्दी हर रूप में सक्षम है। इस सुबोध सरल, सशक्त, भाषा को आवश्यकता है व्यापक संदर्भो में

विकसित करने की। नई आवश्यकताओं के अनुरूप इसके प्रयोग कों बढावा देने की। आज हिन्दी भाषा का प्रयोग भारत में ही नहीं बल्कि विश्व के अनेक देशों में हो रहा है। विदेशों में भी हिन्दी अध्ययन-अध्यापन का कार्य जोर पकड़ रहा है।

Sahai, Chaturbhuj (Central Hindi Institute, Agra, India)

Cleft Sentence Constructions in Hindi

Abstract: A sentence as a text can be analyzed in three dimensions, (i) Subject- Predicate, or Topic and comment (ii) given and new, and (iii) highlighted and non highlighted. 'ladka hosiar hai' in this sentence 'ladka' is the subject and 'hosiar hai' is the predicate. 'ladka is given and 'hosiar hai' is new. But it is not necessary that the subject always coincides with the 'given'. Sometimes the new part of the sentence becomes 'subject' and old one predicate. 'kya gira?' to answer this question one can say 'kaun gira'. Now in this sentence 'kaun' is new as well as the subject in the sentence. These two dimensions, i.e. subj- predi and given-new are hearer-oriented in the sense that both depend primarily on the hearer's previous knowledge. The third dimension of sentence analysis is the highlighted and non highlighted items of the sentence. This dimension is speaker-oriented. The speaker decides which part of the sentence is to be highlighted and which not to be highlighted.

Shanti, Kolachina (Gayatri Vidya Parishad, Visakhapatnam, India)

हिन्दी की भाषिक चेतना – जनसंचार माध्यम के परिप्रेक्ष्य

Abstract: प्रस्तुत लेख में हिन्दी के प्रयोजनमूलक रूपों में विषय और प्रयोग के अनुकूल भाषा की प्रयुक्तियों (रजिस्टर) का विवरण किया गया है। प्रशासन, समाजीकरण, विज्ञान तकनीकी, व्यावहारिक, वाणिज्यिक विधि आदि क्षेत्रों की भाषा की प्रयुक्तियों तथा उनकी तद्विषयक भूमिकाओं की भी चर्चा की जाएगी। व्यावसायिक क्षेत्र में जनसंख्या की विभिन्न भाषाओं में मुद्रित माध्यम या इलैक्ट्राकनिक माध्यम में नई-नई भाषा प्रयुक्तियाँ विकसित हो रही है। नई प्रयुक्तियाँ जन्म लेने के प्रमुखतया दो आधार हैं– समाज का विकास और आधुनिक विज्ञान तथा औद्योगीकरण का विकास।

Shapiro, Michael (University of Washington, USA)

The Compartmentalization of Hindi Studies: Some Historical Perspectives

Abstract: In many of departments of Asian Studies, at least in North America, faculty members are commonly identified as being specialists in the domains of literature, linguistics, or language pedagogy, seldom of all three. Although this is most common with regard to East Asian studies, it is true to a considerable degree with regard to South Asian languages, including Hindi. In this presentation I'll examine some historical reasons for this compartmentalization, showing how the division of Hindi studies into discrete "shastras" is the result of the interaction of several factors that shaped the development of Hindi studies, particularly in North America, in the decades during and after World War II. It is my contention that the ways in which Hindi studies have been conceptualized at different periods of history is not unrelated to the purposes (academic, political, military, etc.) for which the study of Indian languages has been promoted. I will contrast the position of Hindi studies in North America within the broad enterprise of academia as a whole with the ways that the study of Indian languages and literature has been constituted in other parts of the world, including India, at different periods of history.

Sharma, Ghanshyam (INALCO, MII, LABEX, Paris, France)

A pragmatic account of directive strategies in Hindi

Abstract: The paper presents a modal account of different directive strategies a speaker adopts when issuing commands in Hindi. It takes a pragmatic approach to analyze not only the canonical form of the Hindi imperative but also other sentence types which are employed to express directive illocutions. Furthermore, in analyzing the data to establish links between a linguistic unit and the illocution thereby conveyed, the paper takes a 'form-to-illocution' viewpoint rather than adopting the opposite entrenched 'illocution-to-form' approach. It does this by investigating various Hindi sentence types which are employed in diverse directive strategies to convey deontic modal meaning. The paper presents a modal account of various directive strategies in Hindi.

Sharma, Ghanshyam (INALCO, MII, LABEX, Paris, France)

क्या प्रेमचंद उर्दू लेखक थे?

Abstract: प्रेमचंद की भाषा में फारसी मूल के शब्दों के प्रचुर प्रयोग को देखकर कतिपय उर्दू आलोचकों और उर्दू समर्थक हिंदी आलोचकों में यह आम धारणा बनी हुई है कि वे मूलतः उर्दू लेखक थे। अपनी इस स्थापना के समर्थन में उक्त आलोचकों का वर्ग एक और तर्क देता रहा है कि प्रेमचन्द ने अपने साहित्य की रचना मूलतः नस्तलिक में और फिर देवनागरी में की। हालाँकि स्वयं प्रेमचंद एक लेख में हिन्दी और उर्दू विषय पर विचार व्यक्त करते हुए अपने हिंदी लेखक होने के पक्ष में अपना मत दे चुके हैं फिर भी उर्दू समर्थक आलोचक अपनी धारणा में कोई परिवर्तन नहीं लाना चाहते। प्रेमचंद से जुड़े भाषा संबंधी इस विवाद से दूर इस लेख का मूल विषय है प्रेमचंद की शब्दावली का सांख्यिकीय विश्लेषण करना। कंप्यूटर के युग में इस धारणा की पड़ताल करना संभव हो गया है। यह अध्ययन महात्मा गाँधी

अंतर्राष्ट्रीय विश्वविद्यालय द्वारा स्थापित वेबसाइट "हिंदी समय" पर उपलब्ध प्रेमचन्द साहित्य की रचनाओं से चुने हुए अंशों के आधार पर किया जाएगा। प्रेमचन्द के साहित्य में फारसी मूल के शब्दों का विश्लेषण करने से पहले हमें इन शब्दों के दो वर्ग बनाने पड़ेंगे। पहले वर्ग में फारसी से आए वे शब्द होंगे जो हिंदी में सदियों पहले घुलमिल गए हैं तथा दूसरे वर्ग में फारसी से आए ऐसे शब्द होंगे जो तत्सम रूप में बने हुए हैं। इस अध्ययन से हमें प्रेमचंद के भाषा रुझान को समझने में नवीन दिशा मिलेगी।

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हिंदी भाषा शिक्षण :नई तकनीकें और प्रविधियां

Abstract: वर्तमान युग- सूचना क्रांति, समय के अभाव और तकनीकी विकास का है।ब्रिटिश कौंसिल की रिपोर्ट २०१२'Languages for future' के आधार पर हिंदी विश्व की चौथी सबसे अधिक बोली जाने वाली भाषा है। जो विश्व भर में भविष्य की एक उन्नत और समृद्ध भाषा बनने का गुण रखती है।

आज सूचना प्रोद्योगिकी के युग मे विश्व भाषा बनने की दहलीज़ पर खड़ी हिंदी हमसे नई तकनीकों के साथ नए शिक्षण शास्त्र के निर्माण की मांग कर रही है। भाषा शिक्षण के क्षेत्र में व्यवहार और सिद्धांत की भाषा के प्रश्न प्रमुख हैं। आज व्यवहार की भाषा ने सिद्धांत की भाषा को पीछे छोड़ तकनीक के क्षेत्र में अपनी पकड़ बनाई है।

रचनात्मक लेखन, ब्लॉग, फेसबुक, एस. एम. एस., टी.वी., रेडिओ और रंगमंच में मुख्यतः यही व्यवहारिक या कहें पॉपुलर हिंदी नज़र आती है। इस पॉपुलर हिंदी ने तकनीकी विस्तार के साथ तालमेल कर हिंदी भाषा को नया विस्तार दिया है। भाषा हमारी अनुभूतियों का आधार है। आज हमारी अनुभूतियों के पैरामीटर्स बदल रहे हैं। तो हमें अपनी अभिव्यक्ति की भाषा के मापदंडों को भी बदलने की ज़रुरत है। शुद्धतावाद को छोड़ सहजता की तरफ बढ़ना होगा। साथ ही भाषा शिक्षण प्रविधियों में नई तकनीकों को स्थान देना होगा।

भाषा शिक्षण की नई तकनीक और प्रविधियों पर बात करते हुए मुख्यतः तीन शिक्षण प्रविधि बिन्दुओं पर चर्चा करना चाहूँगी -

- Approach, method and techniques.
- Functional methodology - the oral approach and situational language teaching base of CLT (communicative language teaching methodology)
- Interactive methodology.

भाषा विसर्जन प्रविधि, मूक प्रविधि, शारीरिक क्रिया अभ्यास विधि, सहज प्रविधि, व्याकरण - अनुवाद और रचनात्मक लेखन प्रविधि की तुलनाओं के सन्दर्भ में वर्तमान के लिए एक बेहतर और उपयोगी हिंदी शिक्षण पद्धति को समझने की प्रस्तावना रहेगी। जो अपने युग और समाज के साथ कदम से कदम मिलाकर चल सके।

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Made in Jaipur: The use and perception of Hindi-English code-switching by study-abroad students in Jaipur

Abstract: English speaking students of Hindi as a foreign language not only need to learn Hindi but also learn about Hindi-English (H-E) code-switching, especially its situational, societal meanings, because H-E code-switching has long been acknowledged as a commonly practised language use in India (see for example, Verma 1976) and in Indian media (see Si 2010). Switching between the two languages in such a way that will yield the effect desired by the speaker also requires what Kramsch and Whiteside (2008) termed "symbolic competence". That is, speakers should know the symbolic value of each of the languages, and potential effect that switching to the other language has on the identities that the speakers present and interpersonal relationships at hand.

Learners of Hindi do not always just enact the normative H-E code-switching; instead, bringing in their own cultural and linguistic resources, they can also creatively and playfully use Hindi and English as has been seen in the case of learners of other foreign languages (see for example, Belz 2002). Thus, in this presentation, we examine the H-E code-switching written and performed by a British learner of Hindi and his fellow students in a film entitled "Made in Jaipur" and reveal the Hindi learners' creative, playful use of language that reflects their learning of Indian languages, cultures, and society whilst on a study-abroad programme in Jaipur. We analyse the learners' scripts and performance, and via an interview with the student who played the primary role in creating the film, we ascertain his views about the languages and code-switching. He stated, for example, that they mapped their experiences of code-switching from Hindi to English (including what he refers to as "Hinglish") whilst studying in Jaipur onto their own dialogue, and used Hinglish in some instances purely for comic effect.

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वेश्या जीवन पर केन्द्रित स्वातंत्र्योत्तर हिन्दी उपन्यासों में अभिव्यक्त वेश्या जीवन का यथार्थ

Abstract: उपन्यास गद्य की एक ऐसी विधा है जिसमें सामाजिक यथार्थ का चित्रण विशद रूप में होता है। वेश्यावृत्ति समाज में व्याप्त एक सामाजिक समस्या है। मानव सभ्यता के विकास के साथ ही देह व्यापार और वेश्यावृत्ति का विकास हुआ। निश्चित रूप से यह कहना कि वेश्यावृत्ति का विकास कब हुआ, अत्यन्त कठिन है। विद्वानों के अनुसार सिन्धु सभ्यता में जब तक विवाह संस्था एवं रीति-रिवाजों का पूर्ण

रूप से विकास नहीं हुआ उस समय भी वेश्यावृत्ति विद्यमान थी क्योंकि पुरूषों के अनेक स्त्रियों के साथ संबंधों का वर्णन इतिहास एवं भित्तिचित्रों से प्राप्त होता है। सभ्यता के विकास एवं विवाह संस्था के कठोर होने के साथ वेश्यावृत्ति का स्वरूप भी बदलने लगा और इसी क्रम में गणिका, वारांगना, रूपजीवा, चेतिका एवं नगरवधू आदि नामों से वेश्याओं को संबोधित किया गया। वर्तमान समय में प्राचीन काल की प्रतिष्ठित गणिकाएँ एवं कलावंतियां अब राजा-महराजाओं तक सीमित न होकर सड़कों पर उतर आई हैं। अब कोई भी व्यक्ति जो पैसे खर्च करने में सक्षम है वेश्याओं के साथ संबंध रखने का अधिकारी है। इस कारण प्राचीन काल में जहाँ गणिकाओं को सम्मान की दृष्टि से देखा जाता था वहीं आज वे केवल सस्ते दामों पर मिनटों के हिसाब से शरीर बेचने के लिए मजबूर हैं। यहाँ तक कि वे स्वयं को सेक्स वर्कर्स घोषित किए जाने की मांग कर रही हैं।

स्वातंत्र्योत्तर हिन्दी उपन्यास जो वेश्या जीवन पर केन्द्रित हैं उनमें 'वैशाली की नगरवधू', 'सुहाग के नुपूर', 'बड़ी चम्पा छोटी चम्पा', 'सलाम आखिरी', 'मुरदाघर', 'दो बूँद जल', 'आज बाजार बंद है' एवं 'दशार्क' आदि विशेष रूप से उल्लेखनीय हैं। इन के माध्यम से वेश्या जीवन के उस यथार्थ को देखने का प्रयास किया जाएगा जो अंधेरी गलियों में कहीं खोए हुए हैं।

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आधुनिकता बनाम उत्तर आधुनिकता का प्रश्न और साहित्य के पुनर्पाठ की प्रासंगिकता

Abstract: उन्नीसवीं शताब्दी के पूर्वार्द्ध में विकसित आधुनिकता मध्यकालीन विचार एवं सिद्धांतों से इतर समाज एवं संस्कृति को नए ढंग से परिभाषित करती है। यह अवधारणा मनुष्य में अभिव्यक्ति की स्वतंत्रता, समानता, बौद्धिकता, तार्किकता एवं वैज्ञानिक दृष्टिकोण की समझ पैदा करती है। बीसवीं शताब्दी के मध्य में आकर यह अवधारणा कई अन्तर्विरोधों एवं विसंगतियों के जन्म का कारण बनती है जिसके परिणामस्वरूप साहित्य, कला, धर्म, दर्शन, ज्ञान, समाज एवं संस्कृति के परम्परागत स्वरूप को पुनर्व्याख्यायित करते हुए जो अवधारणा विकसित हुई उसे उत्तर आधुनिकता कहा गया। यह अतार्किक चिंतन की लोकप्रियता तथा मानवतावाद के पतन के इतिहास से विकसित हुई। इस अवधारणा ने प्रत्येक विचार, इतिहास एवं सिद्धांत पर प्रश्नचिन्ह लगाकर उसकी समाप्ति की घोषणा करते हुए उन सभी सिद्धांतों, वैचारिक मतों, ऐतिहासिक तथ्यों, सामाजिक सरोकारों एवं सांस्कृतिक विमर्शों की पुनर्व्याख्या प्रस्तुत की। समाज में तेजी से आए परिवर्तनों जैसे उपभोक्तावाद, धर्म एवं संस्कृति का बाजारीकरण, मूल्यों का विघटन, अपराधबोध और मृत्युबोध से जूझता मानव जीवन, क्षेत्रीय संस्कृति का उभार, विचारधाराओं पर मंडराता संकट, सूचना प्रौद्योगिकी से उभरता नया अर्थ विमर्श उत्तर आधुनिक समाज का खाका तैयार करता है। उत्तर आधुनिक समाज के विविध पक्षों के प्रभावों का अध्ययन साहित्यकार करते रहे हैं। आल्विन टाफलर, एडवर्ड सईद, एजाज अहमद, टेरी ईगल्टन, लुई आलथूसे, जेमेसन, फूको, पाल डीमान, ल्योतार, बौद्रीआ, जाक देरिदा, हेबरमास, होरखेमर, एडोर्नो, चाल्स जेन्क्स, राबर्ट वैन्चुरी, टॉयनबी, रोलाबर्थ, श्रीकान्त वर्मा, सुधीश पचैरी, ओम प्रकाश ग्रेवाल, देवेन्द्र इस्सर, कृष्णदत्त पालीवाल, गोपीचन्द नारंग, जगदीश्वर चतुर्वेदी, रमेश उपाध्याय, अजय तिवारी, गंगा प्रसाद विमल, कृष्णबलदेव बैद, मदुला गर्ग विनोद कुमार शुक्ल, अशोक वाजपेयी के साहित्य एव वैचारिकी उत्तर आधुनिक सन्दर्भ को विवेचित-विश्लेषित करती है। जैनेन्द, अज्ञेय के साहित्य तथा विविध कविता-कहानी आन्दोलनों में परम्परा बनाम आधुनिकता बनाम उत्तर आधुनिकता की टकराहट का प्रश्न और फिर पुर्ननिर्माण की प्रक्रिया परिलक्षित होती है।

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भारत में बोलियों की लड़ाई और हिंदी का भविष्य

Abstract: वर्तमान में भारत में हिंदी भाषा के संदर्भ में बोलियों की लड़ाई और हिन्दी के भविष्य पर गंभीर विमर्श चल रहा है। हिंदी की जिन बोलियों के बलबूते हिंदी को पूरे विश्व में द्वितीय स्थान प्राप्त हुआ, अब वे ही अपना स्वतंत्र अस्तित्व तलाशने में लगी हैं। भोजपुरी, राजस्थानी, कुंमाउनी, गढ़वाली, छत्तीसगढ़ी, अवधी आदि बोलियां इस दिशा में गंभीरता से प्रयास कर रही हैं। क्षेत्रीय स्तर से लेकर अंतरराष्ट्रीय स्तर की जोर आजमाइश हो रही है। आज हिंदी की सबसे बड़ी ताकत बोलियों की वजह से उसका व्यापक संख्याबल है। हिंदी बोलने वालों की दृष्टि से द्वितीय स्थान पर कायम रही है, किंतु विकीपीडिया के एक सर्वे के अनुसार दुनिया की 100 लोकप्रिय भाषाओं में हिंदी को चौथा स्थान प्रदान किया गया है। देखने पर इसका कारण स्पष्ट समझ में आता है कि इसमें हिंदी की लोकप्रिय बोलियों भोजपुरी, अवधी, मारवाड़ी, मगही, हरियाणवी, छत्तीसगढ़ी, धुन्धरी को अलग भाषा के रूप में रखा गया है। यदि इन सब बोलियों के बोलनेवालों की संख्या को हिंदी की संख्या में मिला दिया जाए तो हिंदी पूर्ववत द्वितीय स्थान पर आ जाएगी। अंतरराष्ट्रीय स्तर पर हिंदी को खंडित करके देखना किसी भी दृष्टि से उचित नहीं है।

यदि भाषाई आंदोलनों के दबाव में आकर किसी बोली को संविधान की 8वीं अनुसूची में स्थान दे दिया जाता है तो यह सीधे हिंदी की ताकत अर्थात् उसके संख्या बल पर चोट करेगा और इस स्थिति में हिंदी कमजोर ही होगी साम्राज्यवादी ताकतों को सिर उठाने का मौका मिल जाएगा।

वोट बैंक की राजनीति के लिए बोली को भाषा बनाए जाने का खेल चलता रहा तो इससे न हिंदी का भला होने वाला है और न ही उस बोली का। बोलियां अलग होने से हिंदी की शक्ति तो कम होगी ही बोलियां भी अलग-थलग पड़कर कमजोर हो जाएंगी।

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साहित्यिक वैचारिक विमर्शों में हाशिए के समाज का प्रश्न एवं चुनौतियाँ

Abstract: हिन्दी साहित्यकारों ने अपने समय एवं समाज की नब्ज पर गहरी पकड़ रखी है। भाषिक एवं शिल्पगत स्तर पर किए गए प्रयोग साहित्य को समाज से जोड़ते हैं। इस रूप में समकालीन साहित्यकार अपने समय एवं समाज के प्रति जवाबदेह होता है। समकालीन दौर में विभिन्न समस्याओं एवं विदुरपताओं के बढ़ते ग्राफ, बेरोजगारी से टूटता युवा वर्ग, महंगाई की मार झेलता निम्न एवं मध्य वर्ग, धर्मान्ध एवं जातीयता की गहरी होती खाई, राजनीतिक दावपेंचों से ग्रस्त आमजन, जल संकट, आत्महत्या करते किसान, पर्यावरण असंतुलन, बाजारवाद एवं पूंजीवाद से उभरती उपभोक्तावादी संस्कृति परम्परा एवं आधुनिक के बीच से निकलता उत्तर आधुनिकवाद आदि प्रवृत्तिनों से समकालीन अपने साहित्य में स्पेस देता है। साहित्य में समसामयिक मुद्दे अपनी जगह बनाते हैं जिनके वर्णन, विश्लेषण द्वारा उन प्रश्नों, समस्याओं, विचारों की पड़ताल द्वारा अतीत का विश्लेषण और वर्तमान की प्रासंगिकता और भविष्य की तस्वीर सुस्पष्ट करने का प्रयत्न किया जाता है।
दलित विमर्श, स्त्री विमर्श, जनजातियों में विमर्शो में साहित्य जगत को अपनी तरह से सोचने को मजबूर किया है, इन विमर्शो ने अभी तक के दबे, कुचले और हाशिए के व्यक्तियों और विषयों को साहित्य का हिस्सा बनाया है। दलित विमर्श में जहां अछूत जातियों के व्यक्तियों में दर्द और अपमान को बयान किया वहीं स्त्री विमर्श ने स्त्री अधिकारों का पैरोकार किया। स्त्रीवादी लेखकों ने स्त्री के प्रति भोगवादी दृष्टि का प्रतिमाप कर उसके मानवाधिकारों की पुरजोर सिफारिश की। हालांकि इस साहित्य में अपने अन्तर्विरोध और समस्याऐं हैं और आलोचकों की कभी तीष्ण तो कभी प्रभावपूर्ण दृष्टि से यह साहित्य सुधर रहा है लेकिन इस साहित्य ने हाशिए के विषयों को चर्चाओं के केन्द्र में लाने का प्रयत्न किया।

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मुंशी प्रेमचन्द एवं ओनोरे द बाल्ज़ाक के उपन्यासों में ग्रामीण जीवन : एक तुलनात्मक अध्ययन

Abstract: यह प्रस्तुति बाल्ज़ाक और प्रेमचंद के उपन्यासों में ग्रामीण जीवन के विश्लेषण और विवरण का प्रतिनिधित्व करता है। ग्रामीण परिवेश को समझने हेतु और उस समय के सापेक्ष हुए परिवर्तन से समाज में उपजी समस्याए, जो कि प्रेमचंद और बाल्ज़ाक के उपन्यासों में देखने को मिलती है। जैसे कि, क्या उस समय के दौरान हुए परिवर्तन से ग्रामीण जीवन खुशहाल था? पूंजीवाद, सूदखोरी, महाजनी, विवाह सम्बंधित विसंगतिया, भूमिहीनसम्बन्धी, ऋणसम्बन्धी जैसी मिलती जुलती परिस्थितियां क्या आज भी विद्यमान है? इसके अलावा और भी कई संदर्भ में अथवा इसकी समकालीनता एवं प्रासंगिकता के निर्धारण हेतु मैंने बाल्ज़ाक के 'किसान' के साथ प्रेमचंद के 'गोदान' को चुना है। गोदान का एक अनिवार्य हिस्सा पुरुष पात्र 'होरी' का चरित्र 'गोदान' के पात्रों की सामाजिक स्थिति में छुपी हुई बातों को समझने के लिए काफी हैं। एक तरफ उन्नीसवीं सदी के दौरान सामाजिक स्थिति, औद्योगिकीकरण, कृषि एवं ग्रामीणकिसान के विघटन जैसे बिंदुओं पर बाल्ज़ाक ने अपने उपन्यासों में चर्चा की है, तो दूसरी ओर बीसवीं सदी के पूर्वाद्ध में प्रेमचंद ने सामाजिक परिस्थितियों के परिणामस्वरूप स्वतंत्रा के लिए संघर्ष, किसानों और परिवार के विघटन की सामाजिक स्थिति पर चर्चा की है। मेरा मुख्य ध्येय प्रेमचंद और बाल्ज़ाक के उपन्यासों में सामाजिक मशीनरी और समाज के लोगों मे आपसी अंतर्द्वंद के संघर्ष पर केन्द्रित है। जिस प्रकार बाल्ज़ाक अपने उपन्यास में गाँवों में व्याप्त पिछड़ेपन, अज्ञानता, विपन्नता और अमानवीकरण की चर्चा करते हैं, उसी प्रकार प्रेमचंद 'गोदान' में किसान के कंगालीकरण से मजदूर बनने तक की त्रासद महागाथा का यथार्थ चित्रित करते है। इस शोध में मैं निरपेक्ष और यथार्थवादी तत्वों का परीक्षण करने का प्रयास करूँगा, क्योंकि दोनों लेखकों ने सामाजिक ढाँचे का एक यथार्थवादी चित्र बनाया है।

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21वीं शताब्दी के पहले दशक के महिला उपन्यासकारों के उपन्यासों में स्त्री विमर्श

Abstract : हमारा समाज पितृसत्तामक है। यह व्यवस्था कब और कैसे बनी इसका आकलन करना मुश्किल है। संभवतः मानवीय या प्राकृतिक संतुलन बिगड़ने के कारण पुरुष आगे और महिला को पृष्ठभूमि में जाना पड़ा होगा। अपने शारीरिक बल के कारण पुरुष बाहरी मोर्चों पर और स्त्रियाँ घर की चैखट के भीतर सिमटती गयी। यही विभाजन आगे जाकर स्त्री के जीवन की कड़वी सच्चाई बन गयी। स्त्रियाँ घर की चैखट से बाहर निकलकर विद्रोह की आग न फूँक सके इसके लिए समय-समय पर धर्म दर्शन में तरह-तरह के मिथक सामने आने लगे। यही मिथक स्त्री के पाँव की बेड़ियाँ बन गयी। इन बेड़ियों में सबसे घातक बेड़ी थी स्त्री को शिक्षा के अधिकार से वंचित रखना। शिक्षित न होने के कारण स्त्री अपने खिलाफ़ होने वाले इन षड़यंत्रों को न समझ सकी। अशिक्षित होने के कारण ही स्त्री ने इन बेड़ियों को अपनी नियति समझ भाग्य से समझौता करना सीख लिया। वह जितनी सहनशील बनी उस पर शोषण भी उतना ही बढ़ता गया। पुरुष समाज के लिए वह निर्जीव वस्तु बन गयी। मध्यकाल की अपेक्षा आधुनिक काल का हिंदी साहित्य स्त्री विमर्श में ज़्यादा महत्त्व रखता है।

इस समय तक स्त्रियाँ केवल अपने बारे में ही नहीं लिखती बल्कि वे क्या चाहती है यह भी अपने लेखन में बता रही हैं। शिक्षा ने ही लिखित साहित्य में महिला के लिए द्वार खोले। 'ढोल गवार शुद्र पशु नारी ' जैसे शब्द उसी समाज के द्वारा बनाए गए है जिसने हमेशा शोषण किया है। सामंतवादियों द्वारा बनायी यह व्यवस्था केवल शिक्षा के द्वारा ही टूट सकती है। स्त्री की इस दशा का कारण केवल पुरुष समाज ही नहीं है अपितु स्वयं स्त्रियाँ भी है। पुरुषों द्वारा बनाई गयी व्यवस्था का पालन स्वयं स्त्री ही नहीं करती अपितु वह अपनी भावी पीढ़ी को भी उसी मार्ग पर चलने की प्रेरणा देती है। लोक गीतों में जरूर यह विरोध नजर आता है जैसे कईनी कवन हम कसूर हो दजेह भरपूर लिहला समधी. लेकिन आंदोलन के रूप में वह कभी स्थान नहीं प्राप्त कर सका। मेरा यह शोध पत्र 21वीं शताब्दी के पहले दशक के महिला उपन्यासकारों के उपन्यासों में स्त्री विमर्श के संदर्भ में है। जिसमें मैंने इक्कीसवीं सदी के मुख्य रूप से हिन्दी के चार प्रमुख उपन्यासों को शमिल किया है जिनके नाम है - विज़न, शेष कादंबरी, तिरोहित, सेज पर संस्कृत।

Singh, Shipra (University of Lucknow, Lucknow, U.P. India)

हिंदी विवाह गीतों में नारी का चित्रण: परम्परा एवं वर्तमान स्थिति

Abstract: प्रस्तुत शोध पत्र के द्वारा यह स्पष्ट करना चाहती हूँ कि आधुनिक काल में भी लोकगीतों के विभिन्न स्वरूपों को महत्वपूर्ण स्थान प्राप्त है। स्त्री, दलित, मजदूर, किसान, इन सबके द्वारा विभिन्न समयों और संस्कारो में गाये जाने वाले गीत आज भी परम्परा से हमारे गावों में जीवित है। इस शोध-पत्र का महत्वपूर्ण पक्ष यह है कि इसमें हिंदी विवाह गीतों के दौरान नारी का और उसकी सम और विषम परिस्थितियों की संवेदनाओं का नैतिक तथा सामाजिक उत्थान की दृष्टि से विवेचन किया गया है। नारी का चित्रण एक नए विमर्श के तौर पर उभरे लोक गीतों के भौगोलिक परिप्रेक्ष्य के तहत लिखे जाने वाले साहित्य पर केन्द्रित है। मानवीय संस्कृति की विकास यात्रा से जुड़ी संगीतमय भावबोध की अभिव्यक्ति को दर्शाने हेतु लोकगीतों का प्रचलन ग्रामीण परम्परा से शहरी परम्परा तक सांस्कृतिक कला-साहित्य में देख सकते हैं। देशों-प्रदेशों की भौगोलिक संरचना, जाति-प्रजाति की सामाजिक एवं भाषायी स्थिति, धार्मिक रीति-रिवाजों के सौंदर्यबोध को दर्शाने के लिए लोकगीतों की महत्वपूर्ण भूमिका रही है। हमारी लोक परम्पराएँ, मान्यताएँ, विचार विश्वास, धर्म-दर्शन, आचार-व्यवहार, पर्व, व्रत, और लोक साहित्य आदि में संस्कृति के रंग मौजूद होते हैं। लोकगीतों में क्षेत्र के अनुसार लोक विश्वासों, परम्पराओं, प्रथाओं, रीति-रिवाजों, खान-पान, रहन-सहन आदि का स्वाभाविक अंकन हुआ है। यह सांस्कृतिक सोच के तहत निर्मित हुई जो सदियों से नारी की भावनाओं को सामाजिक पटल पर व्यक्त करने का एक माध्यम रहा जो वर्तमान में भी निरंतर प्रचलन में है। जैसेकि विवाह के गीत, नुक्कड़ नाटक में होने वाले लोकगीतों से लेकर आधुनिक सिनेमा में भी देखने को मिलता है। समाज में प्रचलित दारुण दहेज-प्रथा के कारण पुत्री के जन्म पर अप्रसन्नता और पुत्र के जन्म पर हर्ष-उल्लास का चित्र लोकगीतों में भी देखने को मिलता है। अतः मेरा ये प्रयास लोकगीतों के संदर्भ में हिंदी विवाह गीतों में नारी की प्रासंगिकता को आधुनिकतावाद में स्थापित करके उसकी महत्ता को दर्शाना है।

Singh, Shiv Kumar (University of Lisbon, Portugal)

Language Universals between Portuguese and Hindi

Abstract: Hindi and Portuguese both are Indo-European Languages. The maritime rout to India was discovered by Vasco da Gama, a great Portuguese Sailor of 15th century. It's very well known, that vocabulary of Hindi was enriched by Portuguese lexicons and some of the words of Indian origin are also found in Portuguese language, some of such examples we will see in the main article. Portuguese language is one of those languages which has its presence in all five continents and currently it is spoken by around 200 million people as a mother tongue.

The study of Language universals and parametric variation, has been becoming day by day more important to understand the Natural languages, in last 20-30 years (Subbarao 2010). The primary objective of the comparative study of Hindi and Portuguese is to present the structural linguistic features of both the languages in a contrastive mode. Language typology attempts to study linguistic patterns and language variation, and arrive at generalizations from cross-linguistic comparison (Croft 1990). The development and structuring of this article would be based on the inductive (empiricist) approach of language universals (Comrie 1981, Subbarao and Saxena 1987 and Subbarao 1997). This can be useful for linguists who are interested in the typology and systematic study of both the languages. This article is supposed to be helpful in the learning and teaching of Hindi and Portuguese as Foreign languages in respective geographical contexts.

This contrastive study would focus on the similarities and differences between the two languages to find the common Language Universals and distinct properties and characteristics of both the Indo-European languages using the data concerning temporal-aspectual information in both the languages in question.

Singh, Umesh Kumar (Central University of Kerala, India)

दलित आत्मकथाओं में अभिव्यक्त समाज : विश्लेषणात्मक अध्ययन

Abstract: Dalit autobiography is of immense significance in the literary historiography of India. This body of life writing has given a new dimension to the literary discourse. Dalit life writings not only portray the sufferings, anger, hunger and angst experienced by the entire dalits but also reflect the historical memory from time immemorial". They

are also the real chroniclers of history as they record the other side of the story which dominant history ignored. Whereas dominant discourse project them as inferior and uncivilised, dalit writers take pride in highlighting the positive aspects of their culture and history. Despite the dominant discourse's projection of development discourse, dalit in the villages remain poorest of the poor, the most discriminated and are forfeited of basic human rights even today. Dalit autobiographies reflect the exploitations and discriminations.and express their longing for an egalitarian society based on justice and equality. All dalit autobiographies naturally expose the pernicious caste system which dehumanises and discriminates them for ages.

My paper attempts to discuss six autobiographies originally written in Hindi and Marathi and most of them are now available in English translation.: *Achoot* by DayaPawar, *Yadom Ke Panchi* by Son Kamble, *Jhootan* by OmprakashValmiki, *Apne Apne Pinjare* by Mohandas Nemisharay, *Murdhahiya* by Dr.Tulsi Ram, *Akkarmashi* by Sharna Kumar Limbale. My focus would be on fourthings Food, Water, habitatand respect. The situation portrayed in all the select autobiographies portray dalits suffering for want of food, clean drinking water and decent habitat and self-respect.

Sirasao, Pranjali (Department of South & Southeast Asian Studies, UC Berkeley, USA)

Indian Folk Art in Hindi Language Teaching

Abstract: In this paper, the author would like to discuss her experience of using Mithila paintings, also known as Madhubani Art, as an innovative way of teaching Hindi language and literature to beginner, intermediate, and advanced level students at Universities in the United States.

Historically, women from the Mithila region of Bihar in India painted murals on the walls of their houses as a part of their rituals and customs. In the late 1960s, in response to a drought in the region, Indian cultural activist and writer Pupul Jayakar encouraged the artists to replicate their mural paintings on paper as a way to create a source of income. The subject matter of the paintings, which initially covered gods, goddesses, and icons of fertility, has now expanded to include ancient epics, famous narratives, local folk tales, and current events.

In this paper, the author would like to show examples of the use of Mithila paintings as a part of her language instruction. The paintings used in the curriculum include paintings of Devanagari alphabets by the renowned French artist Martine Le Coz, as well as local artists Rani Jha and Dulari Devi.

Second language teaching standards proposed by the American Council on the Teaching of Foreign Language (ACTFL) require second language instruction to include the 5Cs: communication, cultures, connections, comparisons, and communities as a core part of the curriculum. In the author's experience, the abstract nature of the paintings enables her to not only teach Hindi script and grammar, but to effectively include references to Indian history, epics, mythology, and current events in her curriculum resulting in a compliance to the second language teaching requirement of including the 5 Cs. The author is working on making the paintings and the associated teaching material available in digital form to the broader Hindi teaching community.

Solieva, Mehrinisso (University of Dusanbe, Tajikistan)

Semantic differentiation of Tajik words in Hindi

Abstract: Unoriginal words of Tajik vocabulary in Hindi is a most notable phenomenon from the point of view of mutual language contacts of ancient relative peoples. With entrance of huge number of Tajik words into Hindi vocabulary at the same time happens movements of special traditions, cultural and spiritual values. They became like a bridge for assimilation of two different cultures. In the result of constant incursions, invasions and spiritual and cultural exchange happened mutual influence not only in literature, philosophy and culture but also particularly in language of peoples of Iran, Afghanistan, Middle East and Indian subcontinent. One of the forms of such influence's realization is unoriginal words vocabulary together with unoriginal word subject, phenomenon, understanding, action, etc. One of the main function of unoriginal words vocabulary is the name of new subjects, quality, labor processes, unfamiliar meaning, phenomenon.

Therefore, ancient Arabian, Tajik, Persian, Turkish and other unoriginal words first were the name of exchange of subjects, later on entered trading subjects, utensils, etc. Hindi give rich material for differentiation on research of this problem. Tajik words entered into vocabulary of these languages and changed phonetically, semantically, and a little bit graphically. Unfortunately, in India change of Tajik words have been not researched deeply. There is a big number of Tajik and Persian words, which saved their meaning completely in Hindi. Most of these words compose nouns as compound verbs: tar dena – to twist, guftugu – talk, guftugu karna – to talk. The other Tajik word, which changed its meaning in Hindi completely, is shaadi – joy, enjoyment. This word in Hindi vocabulary has another meaning – marriage.

For research of changes of semantic words of Tajik vocabulary in Hindi, its necessary to study properly Tajik words in different historical and literary materials.

Sonkar, Priyanka (Jawaharlal Nehru University, New Delhi, India)

हिन्दी साहित्य में अस्मितामूलक विमर्श

Abstract: 'साहित्य समाज का दर्पण है' जब इस परिभाषा को पढ़ते हैं तो वास्तव में समाज और साहित्य का एक अटूट संबंध दिखायी देता है किन्तु हिन्दी साहित्य के इतिहास की पड़ताल करने पर यह स्पष्ट हो जाता है कि आदिकाल से लेकर आधुनिक काल तक हमें समाज के सिर्फ एक तबके का चेहरा दिखायी देता है वो भी मुख्यधारा का ही। समाज की आधारशिला या उसकी नींव जिस पर टिकी है वह हाशिये का समाज है। इस हाशिये के समाज के अन्तर्गत 'दलित, आदिवासी, स्त्री, मजदूर, ट्रान्सजेण्डर इत्यादि वर्ग भी आते हैं किन्तु साहित्य के इतिहास में इनकी खोज खबर बहुत कम ली गयी। मुख्यधारा के साहित्य ने इन तबके की पूरी तरह से उपेक्षा की।

हिन्दी साहित्य में अस्मितामूलक विमर्श के आगमन से समाज के हाशिये पर जीवन बिताने वाले दलित , आदिवासी, स्त्री, मजदूर और ट्रान्सजेण्डर इत्यादि ने अपनी अस्मिता और अस्तित्व को लेकर पहल की है। वे अपना साहित्य भी लिखने लगे हैं और समाज में अपने अस्तित्व के लिए संघर्षरत भी हैं। हिन्दी की विभिन्न विधाओं में अपने साहित्य के जरिये चाहे वह कविता हो , कहानी, आत्मकथा, नाटक, उपन्यास इत्यादि में अपनी जोरदार अभिव्यक्ति दे रहे हैं।

मैं अपने शोध-पत्र में हिन्दी साहित्य और समाज के अन्तर्गत अस्मितामूलक विमर्श पर प्रकाश डालने की कोशिश करूंगी। यह शोध पत्र कुछ प्रश्नों पर केन्द्रित रहेगा-

साहित्य और समाज में हाशिये के लोग क्यों उपेक्षित रहे?

उनका अभी तक कोई साहित्य क्यों नहीं था?

इस के पीछे क्या कोई जातिवादी नजरिया था?

समाज में दलित और स्त्रियों का अब तक कोई इतिहास क्यों नहीं लिखा गया?

समाज में स्त्री और पुरूष सिर्फ दो जेण्डर को जो सुविधायें और अधिकार प्राप्त हैं वो ट्रान्सजेण्डर को क्यों नहीं , क्या वे सामाजिक प्राणी नहीं हैं?

Stasik, Danuta (University of Warsaw, Poland)

The Imaginary of Home(land): Identity and Belonging in Hindi Short Story of the Indian Diaspora

Abstract: In the late 1950s and early 1960s, the theme of migration to and, generally speaking, of contact with the West (exemplified by Great Britain and North America) began to emerge in Hindi literature. With years, parallel to the growth of Indian diaspora in the West, it has become more and more pronounced, not only taking the shape of what is now commonly referred to as pravāsī sāhitya but also testifying to its continuing importance in the socio-cultural realities of India and of the Indian diaspora. However, published and discussed, to date its literary topos has not received much scholarly attention unlike literature of the Indian diaspora written in English (which is due to the reasons deserving a separate study).

In order to fill in this lacuna, I have been working on a long-term project devoted to diasporic literature in Hindi. This paper, being a small sample of my project, is based on selected short stories published in representative collections of diasporic Hindi literature and supplemented by other sources. It seeks to provide a multi-layered, contextualised analysis and interpretation of these works with special regard to the diasporic imaginary (cf. Mishra 1996 and 2012; Axel 2002) used by Hindi authors in search for their own identity and belonging. Referring to theoretical findings of scholars specialising in diaspora criticism (e.g. Mishra 2006), I revolve my argument around the triadic home-host-diaspora configuration, laying the emphasis on the narratives of home(land) – ghar, (sva)deś. It is hoped that such an approach will allow for better understanding of the phenomenon of 'the veneration of the homeland as a sacred space', rather than of demythologizing or desentimentalizing it, which is closely related to 'the imaginary we carry and sustain within the diaspora' (Fernandez 2009, Maleh 2009). It is also hoped that at a more general level the achieved results of this analysis will give us a deeper insight into the hyphenated diasporic identities.

Strelkova, Guzel (Institute of Asian and African Countries, Moscow State University, Russia)

Self-realization of a Heroin in novels by Hindi women writers

Abstract: The paper deals with a problem of self-realization of a heroin of contemporary Hindi novels. One of possible options is a transformation of a reading heroin into a writer. Though even heroines of one of the earliest novels by Premchand ("Vardan", 1912) became poetesses, who devoted lives to their Mother-land, some heroines of many Hindi writers of the XX-th century (Jainendra Kumar, Ilachandra Joshi, Upendranath Ashk) were presented as devoted readers. A scope of their reading will be considered, because it shows sources of spiritual and mental maturing, life goals of a heroin, gives a characteristic of other characters.

Novels by prominent Hindi writer Mridula Garg ("Uske hisse kii dhup", "Chittacobra", "Main aur main") show that one of the author's main ideas is the way of reaching self-realization by becoming either a poetess or a writer. These three novels have a similar basic plot, arrangement of main characters and a common idea of a woman's self-expression during a process of creating literature. It might be explained by the biography of Mridula Garg herself, who was born in a very intelligent family, four children of which became prominent writers. Three first novels of M. Garg compose a kind of a trilogy, whose main heroin (Manisha/ Manu/ Madhavi) is in a search of her own identity, destination, a purpose of life. We can see some typological connections of these heroines with either Madam Bovary or heroines of Jainendra Kumar (Sunita, Kalyani) or some Hindi women-writers. In the novels by M.Garg, based on a kind of love-triangle, not only a heroine, but her both partners are important, because they can help or prevent a heroin from self-

realization. This idea is developed in some novels of other women-writers. It confirms that writing is a most important form of existence for an intelligent modern heroine.

Streltcova, Liliia (Saint-Petersburg state university, Russia)

Brahmarakshasa in Hindi literature

Abstract: Many minor demons appear in Indian mythology. They are depicted in sacred, epic and fictional texts. The most common type of the demon is Rakshasa. The Rig-Veda describes it as a shape-shifter which pollutes sacred places. The etymology appears to be uncertain and no classification is provided in this text.

There is one passage in Mahabharata describing origin of demons. It leads to two contradictive assumptions. Either Brahma created men and demons which later degraded as a result of their foul deeds. Or it may be assumed that Brahma created only Brahmins, amongst whom were Brahmin-Rakshasas which would later lose their Brahmin status. Thus, the modern state of the Raksasas is the result of their downfall.

The myth also leads to the introduction of a special class of demons – Brahmaraksasa. These are mentioned in other epic passages as well. The most detailed account describes them as foul creatures drinking the blood of Sarasvati. But their origin is still unclear - either they are some type of super- Rakshasas, or sinful Brahmins reborn into this state.

In Hindi literature Brahmarakshasa reemerge in two works of G.M. Muktibodh – poem "Brahmarakshasa (1958)" and short story "The disciple of a Brahmarakshasa (1957)". Muktibodh reinterprets the image of this demon. An educated man who does not share his knowledge with the others becomes a Brahmarakshasa in his afterlife. In the story this character gains salvation after educating his student. In the poem this character dies, unable to resolve his inner conflict. The narrator makes it known that he himself could be his disciple.

This new interpretation of Brahmarakshas offered by Muktibodh nowadays prevails in Hindi literature. In children's play written by Rajesh Joshi this character is also an educated man who failed to get the concept of modesty and was re-born as a Brahmarakshasa.

Szivák, Julia (University of Budapest, Hungary)

Linguistic and cultural analysis of Hindi film song lyrics

Abstract: Because of their enormous amount of popularity and influence Hindi film songs and Hindi film song lyrics constitute a culturally highly relevant body of texts within the context of South Asian and diasporic audiences. Nevertheless, the linguistic universe of Hindi film song lyrics has not been the subject of in-depth academic scrutiny. Many adhere to the popular belief that the Hindi film industry is paradoxically the last refuge of Urdu language in India. But is this a valid belief? Should Hindi film song lyrics rather be considered Urdu lyrics? What is the relationship of film song lyrics to the two culturally dominant languages of Hindi and English? In my presentation I would like to provide a glimpse into my findings based on the works of Javed Akhtar, one of the most acclaimed contemporary lyricists through a sociolinguistic approach.

Theban Laurentiu & Poparlan, Sabina (University of Bucharest, Romania)

Description and Theoretical Utilization of Hindi Grammar in Romanian Linguistic Indology

Abstract: Hindi studies in Romania, a Neolatin language speaking nation in Eastern Europe, have been, since their inception (1965 - 1970), declaredly linguistics-oriented and influenced by French linguistic theories. The first ever article concerning Hindi published in Romanian language, „Schiţă a structurilor gramaticale fundamentale ale limbii hindi", *Festschrift Rosetti*, Bucharest, 1965, republished in Hindi translation in *Gaveṣṇā*, Agra, 1972, as हिन्दी भाषा का मूलभूत वाक्य-विन्यास, was the first attempt to apply to Hindi the theories of the French linguist Bernard Pottier.

In 1970, the Hindi Department was founded at the University of Bucharest on initiative of three linguists.

Hindi linguistics in Romania has come forward with the twin models of Universal Semantax (Actantial Grammar) and of Typological Relational Syntax.

Semantax is an enlarged, finite and exhaustive model which organizes together seven actantial roles: Causer (A_i), Agent (A_m), Instrument/ Force (A_f), Patient (P), Source (L_i), Path/ Trajectory (L_m) and Beneficiary (L_f). Nominal constituents of the sentence structure can cumulate two actantial roles (A and P, C and S, etc.).

फल (FP) पेड़ से (S) गिरता है; लड़का (A) पेड़ से (S) फल (P) गिराता है; मां ने (C) लड़के से (A) फल (P) गिरवाया; पिता जी ने (CS) बच्चों को (AP) बाज़ार (B) भेजा; गुरु जी (CS) लड़कियों को (AB) संस्कृत (P) पढ़ाते हैं.

Relational Syntax promotes the true grammatical relations holding together the sentence constituents (unlike English language tradition, "relations" do not refer to "functions" like Subject, Direct Object, Indirect Object, etc.). Five syntactic relations were identified in Typological Syntax: order, voice, case, agreement and R5 or inverted agreement (cf. the postpositional marker ne interpreted as a sign of agreement of the noun with the verb in a typical verbal category, the aspect).

In „Limbă şi Dialect în India" (*Fonetică şi Dialectologie*, 1969) attention was given to the presumed dialects Konkani, Maithili and Dogri, years before Konkani and Maithili were given recognition (as major languages) by Sahitya Akademi and the Constitution of India.

At the commemorative function of 40 years of our Hindi Section, in 2014, one of the papers read was "The Contribution of Hindi to universalizing « Universal » grammar".

One of our former students defended in 2009 her Ph.D. thesis «L'Anaphore verbale. Domaine typologique: français, hindi, roumain» (published by the Bucharest University Press). The same author has published several papers in the *Annals of the University of Bucharest* and *Traditions in Dialogue* on particular central verbs in Hindi (as *karnā*, *lagnā*, *paṛnā*, *ānā* and *jānā*).

Tripathi, Kanhaiya (Dr. Harisingh Gour Vishwavidyalaya, India)

गाँधी एवं हिंदी साहित्य का सौन्दर्यबोध

Abstract: हिंदी का सांस्कृतिक स्वरुप हिंदी जगत के एकीकृत , सार्वभौमिक एवं मानवीय संवेदना का आधार है। भूमंडलीकरण के दौर में हिंदी का हस्तक्षेप कितना सारगर्भित एवं सांस्कृतिक हो सका है यह विमर्श का विषय हो सकता है लेकिन हिंदी विश्व में अपनी एक अस्मिता एवं पहचान बनाने में सफल हुई है। भारत और दुनिया में हिंदी बोलने वाले लोगों की संख्या से केवल हिंदी विक्सित नहीं हो सकी है बल्कि सच्चे मायने में देखा जाय तो हिंदी साहित्य लेखन के मूल्यबोध एवं समझ ने हिंदी के आकाश को विस्तृत किया है.
सूचना प्रोद्योगिकी के दौर में हिंदी के सांस्कृतिक सन्दर्भ और समझ में ज्यादा बढ़ोतरी दर्ज़ किया जाना इस बात का द्योतक है कि लोग सिर्फ बाज़ार के दबाव में हिंदी को नहीं जानना चाहते अपितु हिंदी में मौलिक , सौम्य और विवेकशील साहित्य के सृजन ने हिंदी के जिस सौन्दर्यबोध को गढ़ा है, रचा-बुना है उसके कारण हिंदी से लोगों का तादात्म्य बढ़ रहा है.
निःसंदेह गाँधी और गाँधीवादी साहित्य का इस सौन्दर्यबोध की अभिवृद्धि में अहम् भूमिका है। इस सार-पत्र में इस सन्दर्भ की पड़ताल की गयी है कि कैसे गाँधी ने हिंदी साहित्य को प्रभावित किया? गाँधी अपने लेखन में स्वयं और अपने दर्शन से प्रभावित साहित्य में किस प्रकार सांस्कृतिक चेतना के साथ उपस्थित हैं। हिंदी का अहिंसक चेहरा भी कुछ हो सकता है क्या ? साथ ही, गाँधी, गाँधीवादी साहित्य किस प्रकार के सौन्दर्यबोध गढ़ते हैं और इसका आधुनिक हिंदी साहित्य लेखन में भविष्य क्या हैं, इसको प्रकट किया गया है।

Vaishnava, Premlata (University of Michigan, MI, USA)

Story telling: Teaching language through culture & literature

Abstract: Story telling has always been an attractive and fun part of the learning experience. Cultural stories in language classes provide an extra layer of understanding. This paper examines how culture and literature components enhance the learning experience for language students. It asks: What challenges do we face in re-telling cultural stories and how can these complex stories be used in language classes aimed at specific to student learning levels?

Van Olphen, Herman (University of Texas at Austin, USA)

New Directions in the Teaching of Hindi in the Digital Age

Abstract: The 21st century has so far seen extensive changes in foreign language teaching in general and in the teaching of Hindi in particular. The following developments have been most important:
•The Devanagari script has now become fully usable as the written form of Hindi. Even a decade ago, there continued to be problems in reading Devanagari sites on some platforms and there were difficulties in typing Devanagari in documents and e-mails especially for students of Hindi. Now automatic conversion of Roman Hindi to Devanagari with spell checkers and universal use of Unicode, which is readable in all platforms, have removed all these difficulties.
•Even among the less-commonly taught (LCT) languages, Hindi studies remained marginal in most of the world. Now, especially in the United States, Hindi has ceased to be marginal. It is now a "Flagship" language along with other more widely studied LCT's such as Chinese and Arabic and the large number of heritage learners of South Asian origin has increased enrollment in Hindi and enhanced its prominence
•Again in the United States Hindi has for the first time become an important factor in secondary education with programs, such as Startalk, Hindi USA and actual Hindi programs in secondary schools.
•The prominence of Hindi in the media and cinema as well as other forms of oral communication has made the availability of the internet of relatively greater importance in the teaching of Hindi than other LCT languages.
Clearly the above developments have had a great effect on teaching strategy and teaching materials and this paper will discuss the implications of these developments for Hindi pedagogy.

Verbeke, Saartje & Aaricia Ponnet (Ghent University & Research Foundation Flanders, FWO, Belgium)

L2 acquisition of the object marker in Hindi

Abstract: Recently, the acquisition of the Hindi case system has attracted some attention in the field of Second Language Acquisition. Baten & Verbeke (forthc.) found, for example, that Dutch-speaking foreign language learners of Hindi acquire the ergative marker ne through a process of overgeneralisation. Our study focuses on the acquisition of the object marker ko by Dutch speaking foreign language learners of Hindi and a group of students with different mother tongues studying Hindi for a period in India. ko in Hindi is used to mark 1/ the recipient argument and 2/ the patient argument. However, marking of the latter is dependent on conditions related to the semantic features of animacy and definiteness. We investigate how these conditions influence the acquisition process.
A large study was conducted, in which spontaneous oral production data were collected from three different institutes, two in India and one in Belgium: Fifteen second language learners were interviewed in India, and sixteen foreign language learners in Belgium (all but one having Dutch as a mother tongue). A total of 2360 sentences was analyzed.

The results show that the object marker ko is undergeneralized and is only fully acquired by experienced learners. Furthermore, definiteness seems to be as important as animacy in the acquisition process, since the marking of animate/definite and inanimate/indefinite arguments is first acquired, whereas learners undergeneralized the marking of inanimate/definite and animate/indefinite arguments. Ultimately, the learners spending a period of time in India showed a better result in their use of the object marker.

Baten, Kristof and Saartje Verbeke (accepted for publication). The acquisition of the ergative case in Hindi as a foreign language. In K. Baten et al. Theoretical and methodological developments in PT research. Amsterdam: John Benjamins

Vijay, Tarun (Panchjanya, India)

हिंदी पत्रकारिता पर वैचारिक पूर्वाग्रहों का प्रभाव

Abstract: हिंदी पत्रकारिता का स्वातंत्र्योत्तर इतिहास उस दौर से बिलकुल भिन्न है जो भारतेंदु हरिश्चन्द्र ,गणेश शंकर विद्यार्थी , आचार्य राम चंद्र शुक्ल प्रभृति मूर्धन्य संपादकों से जाना चाहता था। आज़ादी के बाद परिस्थिति बदलती गयी। प्रारम्भ में जरूर राष्ट्रीयता एवं वाम पंथी झुकाव के संपादकों का जोर चला - पंडित दीन दयाल उपाध्याय , अटल बिहारी वाजपेयी जैसे हिंदी लेखकों ने राष्ट्रधर्म , पाञ्चजन्य, स्वदेश जैसे अख़बारों का संपादन और प्रकाशन किया , दिल्ली से वीर अर्जुन के मूर्धन्य संपादक के नरेंद्र , नई दुनिया से राहुल बारपुते एवं राजेंद्र माथुर, साप्ताहिक हिंदुस्तान में शीला झुनझुनवाला , दिनमान में बनवारी एवं अनन्तर कन्हैया लाल नंदन , कादम्बिनी में राजेंद्र अवस्थी थे तो धर्मयुग को धर्मवीर भारती ने एक संस्थान का ही रूप दे दिया। दैनिक जागरण में नरेंद्र मोहन , अमर उजाला के डोरी लाल अग्रवाल, जनसत्ता में प्रभाष जोशी और अनन्तर ओम थानवी , पंजाब केसरी के लाल जगत नारायण , पांचजन्य में भानु प्रताप शुक्ल ने हिंदी पत्रकारिता की धरा को आगे बढ़ाया। पर बहुत जल्दी वैष्वीकरण के बाद संपादक की संस्था ही समाप्त होने लगी और समाचार पत्रों में एक नया परिवर्तन आया जिसमें महत्वपूर्ण संपादक नहीं बल्कि वाणिज्य प्रमुख और जन संपर्क अधिकारी हो गया। आज कितने ऐसे हिंदी समाचार पत्र होंगे जो अपने संपादक के नाम से जाने जाते हैं ? उँगलियों पर गिनाने लायक भी नहीं। इसने जहाँ पत्रकारों की एक ऐसी नयी पौध विकसित की है जो हिंदी तो नहीं जानती लेकिन जन संपर्क में निपुण और आक्रामक शैली के ग्लेमर की उपासक है। यह दौर समाचार पत्रों की विश्वसनीयता पर ही प्रश्न लगाने लगा है और अब महत्वपूर्ण संपादकीय नहीं बल्कि समाचारपत्र के सनसनीखेज , भाषा-भ्रष्ट समाचार हो गए हैं। वैचारिक पूर्वाग्रहों और मालिकों के दबाव में संपादक की समाप्ति के कारण समाचार पत्रों की विश्वसनीयता 'पेड़ न्यूज़" के भंवर में खोने लगी है।

Warsi, Mohammad (Washington University in St. Louis, USA)

How Towards a More Effective Pedagogy: Film as a Tool for Teaching Hindi

Abstract: One of the richest linguistic regions in the world, South Asia presents the linguist with a bewildering variety of languages, regional and social dialects, formal and informal registers, literary standards, and writing systems. Since diversity is the cornerstone of any country, the importance of understanding different cultures and their languages cannot be overlooked. The use of films adds yet another dimension to learn language, as it allows students to experience different cultural and traditional features that are not accessible through printed text alone. Film gives them the opportunity to understand accurately oral conversation in real situations, as well as non-verbal behavior such as tone.

This paper attempts to present some of the relevant aspects of the role of songs in the teaching–learning process of Hindi-Urdu as a second language from the point of view of a communicative approach to language teaching and learning. The paper also focuses on some of the expressions that need to be correlated to social context. This kind of correlation is not only relevant but necessary, as expressions and features introduced in lessons and exercises not only help the learner to develop and enrich language learning, but also communicative ease.

Warsi, Mohammad (Washington University in St. Louis, USA)

How complex is the art of translation? My experiment with Premchand's "kafan"

Abstract: Translation plays an important role in developing one's competence to have a better understanding of cultural diversity through the meaning and expressions of literary text in any given language. This paper argues that translation has a bigger role in Hindi studies. The bigger question is; to what extent a translator justifies in translating the regional variants, local registers, feeling and emotions from one language to another language?

As a translator, we do not seek invisibility nor are we without a stage; the space of translation is where we perform. Of course, that does not mean that what we have translated looks and operates like any typical translation. Indeed, the present translation of Premchand's "Burial Shroud" is not riddled with unbearable grammatical errors and the awkward syntax that many may expect when reading a translated text. While we cannot claim that this particular short story has not been successfully translated into English before, we can say that our stamp is prominent on this translation and that we would not have translated it at all if we felt that ultimately we must remain veiled behind the original text.

This paper will look into some of the expressions used in well-known piece of writing "kafan" by Premchand and its translation from cultural perspective. Also, we will try to see how these translations facilitate teaching literature effectively.

Woolford, Ian (La Trobe University, Australia)

Phanishwarnath Renu as a Contemporary Folk Hero: The Case of Bidapat Nach in Northeast Bihar

Abstract: At the beginning of the twenty-first century, there was a single bidapat nach theatre group remaining in Bihar. It was based in Aurahi-Hingana village in the northeast corner of the state—the birth home of the Hindi author Phanishwarnath Renu (1921-77). Renu left not only a written legacy that includes the genre-defining 1956 novel Maila anchal, but also a performance legacy in his village, where he was a member of the performance community. Some village residents today are more familiar with Renu's identity as a performer than they are of his life as one of Hindi literature's most celebrated authors. Stigma was a defining characteristic of 1940s bidapat nach, and disdain from the educated and literate is woven into the genre's fabric. But Renu straddled the world of Hindi literature and folk performance, and his unprecedented respect for the tradition tugged at that fabric. This paper draws on over a year of fieldwork in Renu's village, and on literary analysis of performances in Renu's writing, to explore how this tension manifests in 21st-century performances. Recent efforts from educated community members to preserve bidapat nach conflict with an older impulse, also from the educated, to reject the tradition. Tensions regarding village performance shed light on the relationship between regional Hindi literature and the mainstream Hindi literary canon.

Yadav, Sweety (Jawaharlal Nehru University, New Delhi, India)

हिंदी साहित्य में आत्मकथा की संस्कृति और महिला आत्मकथा लेखन का समकालीन परिदृश्य

Abstract: आत्मकथा लेखन व्यक्ति अथवा जाति की अस्मिता से सीधे-सीधे जुड़ता है। व्यक्ति जब स्वयं की अस्मिता को लेकर आश्वस्त अथवा सचेत होता है तो वह समाज अथवा राष्ट्र के सम्मुख स्वयं को व्यक्त करने का साहस जुटाता है या उसकी अनिवार्यता को महसूस करता है। आत्मकथा सही मायने में उस व्यक्ति का इतिहास होती है। अगर उस व्यक्ति को संदेह हो कि उसके इतिहास को विकृत भी किया जा सकता है तो वह अपना इतिहास स्वयं ही लिखने को प्रवृत होता है। जिस तरह इतिहास लेखन की कई विधियाँ , दिशाएँ और अवधारणाएँ हैं ठीक उसी तरह आत्मकथा की भी। यही कारण है कि इतिहास लेखन की ही भाँति आत्मकथाओं पर भी कई तरह के आरोप लगते रहे हैं। कभी उस पर किसी की छवि धूमिल करने के आरोप लगते हैं तो कभी आत्मप्रशस्ति के या अन्य तरह के। कहने का आशय यह है कि इतिहास लेखक की भाँति आत्मकथा लेखक भी कभी निर्विवाद नहीं रहा। उसकी तटस्थ आलोचना की गुंजाइश हमेशा बनी रही है। कहानी, उपन्यास या कविता जैसे रचनात्मक साहित्य में जो पात्र , घटनाएँ या परिस्थितियाँ काल्पनिक रूप में व्यक्त होती हैं वही आत्मकथा में अनिवार्य रूप से वास्तविक रूप में व्यक्त होती हैं। वास्तविक रूप में व्यक्त होने और समझे जाने की वजह से ही आत्मकथा लेखन के साथ साहस का अनिवार्य संबंध है।

अस्मिता से जुड़ाव के कारण ही अस्तित्ववादी दर्शन के प्रभाव में एक समय में काफी आत्मकथाएँ लिखीं गई। इसका प्रभाव केवल यूरोप में ही नहीं, भारत में भी रहा। उस समय लिखे जा रहे नाटक, उपन्यास, कहानी और कविता सभी के कथ्य और शिल्प दोनों पर इसका प्रभाव देखा जा सकता है। उदाहरण के लिए 'बाणभट्ट की आत्मकथा' या 'शेखर : एक जीवनी' को देखा जा सकता है। यहाँ तक कि हिंदी भाषा जब अपनी अस्मिता के संकट से गुजर रही थी तो कवियों ने 'मैं' शैली को अपनाकर पूरी हिंदी कविता को आत्मकथात्मक बना दिया। आज जबकि अस्मितावादी विमर्श साहित्य की मुख्यधारा में है, आत्मकथा लेखन विपुल मात्रा में हो रहा है। चूँकि आत्मकथा आज की एक प्रमुख विधा बन गई है इसलिए उसका मूल्यांकन समकालीन साहित्य को समझने के लिए उपयोगी ही नहीं बल्कि अनिवार्य भी है।

समाज और परिवार की झूठी मर्यादाओं के दबाव में जीती स्त्री के लिए आत्मकथा लेखन उसे यथार्थ से टकराने का मौका देता है। उसे इस लेखन से बदलते हुए परिवेश में अपने 'स्व' को साबित करने की हिम्मत भी मिलती है। इस दृष्टि से स्त्रियों का आत्मकथा लेखन समय और समाज की बदलती परिस्थितियों में अपनी पूर्ण प्रासंगिकता रखता है। ये आत्मकथाएँ स्त्री के उस अनकहे इतिहास को कहती हैं , जिसे अब तक खारिज किया जाता रहा। भविष्य के इतिहास से वे वंचित न हों , ये आत्मकथाएँ इसी के लिए प्रयासरत हैं। इन आत्मकथाओं में एक स्त्री के सच के साथ समाज का सच भी छिपा होता है।

Yarlgadda, Laxmiprasad (Dakshin Bharat Hindi Pracar Sabha, Hyderabad, India)

हिन्दी प्रचार और साहित्य के विकास में आंध्र-प्रदेश और तेलंगाना का योगदान

Abstract: प्रस्तुत शोध-पत्र में दक्षिण भारत के दो प्रांतों द्वारा हिन्दी भाषा के विकास और विस्तार में दिए गए योगदान का मूल्यांकन किया गया है। ये दो प्रांत हैं आंध्रप्रदेश और तेलंगाना। इन दोनों ही प्रांतों में बहुत पुराने समय से हिंदी भाषा के अध्ययन-अध्यापन की व्यवस्था है, लेकिन इससे ज्यादा हिंदी के विकास के लिए जिम्मेदार है दक्खिनी हिन्दी या दक्खिनी उर्दू का इन दोनों प्रांतों में बोलचाल के स्तर पर प्रचलन। दक्खिनी का प्रचलन बहुत पुराने समय से चला आ रहा है। इसके अलावा गाँधी जी द्वारा स्थापित हिंदी भाषा प्रचार समिति के योगदान से भी हिंदी भाषा का बहुत विकास हुआ।

Yasmeen, Juhi (Aligarh Muslim University, India)

Hindi and Bilingualism: Impact of Code-Mixing in Hindi Advertisements

Abstract: Knowing more languages other than one's own native language has always been advantageous in many ways, it has assumed enormous importance in today's globalized world which has brought people much closer than ever before. A bilingual person is one who can speak two languages and hence, 'bilingualism' denotes the ability to converse in another language besides one's native language. Besides this, in modern day society, mixing of multiple codes especially in media and advertisements emerges as a common phenomenon.

To be sure, Indian television and print advertisements fully utilize this aspect of code- mixing especially by using English as one of the languages. Often English and the local regional language are intelligently used for targeting vast bilingual, mostly urban educated masses. In Hindi T.V channels and print advertisements, we observe that English with its global status and 'prestige' easily finds its way into the heart of advertisements. It is not unusual therefore to come across new coinages, hybrids, morphological and syntactic innovations etc. where the use of English is fully utilized. For instance slogans like DIP KARO DAB KARO (Surf Excel). TWIST KARO LEAK KARO(Oreo), SOFT TWACHA(Vivel), HEALTHY KHANA(Real Juice), BABYSOFT TAWACHA(Johnson & Johnson), AMAZINGLY! CLASS-LEADING CABIN SPACE KE SAATH(Honda) are found a plenty.

Code-mixing in mass media advertisements have been studied for quite some time in the context of different bilingual communities (for instance, Ecuador (Alm 2003), France and Germany (Hilgendorf and Martin 2001, Martin 2002a, 2002b), Japan Takashi 1990a. 1990b, 1992) and Hindi Bhatia (1987, 1992, 2001), Gupta (2007). The present paper aims to linguistically explore some cases of code- mixing on Hindi advertisements and to assess its impact on the role and status of Hindi in this age of globalization.

Code words: Bilingualism, Code-mixing, Coinage

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Constraints on attributive functioning of Hindi perfect participles manifesting the resultant state

Abstract: The attributive functions of Hindi resultative p.p. in contexts 'NP1 – p.p. - NP2' are to be analyzed. Generated from either transitive or intransitive stems, p.p. may be followed by optional element hu-ā/e/ī. In constructions to be analyzed any p.p. is syntactically a relativizer modifying NP2 which serves as head. Thus, Hindi p.p. are similar to their Dravidian counterparts, but, contrary to those latter, they generally demonstrate agreement with NP2: an intransitive p.p. agrees with NP2 in Gender/Number/Case: ā^{n}kh-e^{n} (F/Pl/Nom) mu^{n}d-e (M/Obl/Sg~Pl) cehr-e (M /Sg/Obl) par (Postpos.)'on the face with closed eyes'.A transitive p.p. may imply agreement of the same type or has the 'fixed' form in –e, or combines form in –e of the participle itself with hu-ā/e/ī agreeing with NP2: ainak (F/Sg/Nom~Obl) lagā-y-e hu-a: (M/Sg/Nom) ādmī (M/Sg /Nom) 'the man who has put on goggles'.

NP2 as head may be associated with the syntactic category of Subject: e.g., inām pā-y-ā hu-ā rājdūt 'the ambassador who has received the award', - or with that one of Indirect Object. In the latter case differences of semantic roles implied are necessarily to be taken into consideration– compare, e.g., anāj bo-ī hu-ī zamīn 'land in which crops have been sewn' and pā^{n}v dho-y-ā pānī 'water with which legs have been washed'. Only through exposure of the semantic data it becomes possible to explain the grammaticality of, e.g., śarāb pi-y-ā sipāhī 'the soldier who drank wine' and ungrammaticality of *dudh pi-y-ā sipāhī 'the soldier who drank milk' The semantic constrains on participles, on NPs that form the constructions and on verbal stems generating the p.p.'s are, thus, to be taken into account, and correspondingly they will be explicitly formulated in my talk at the Conference.

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Modifying Hindi: Prime Minister's Bhasha and its Semantics

Abstract: The change of the government one year ago did not merely bring new politics to Race Course Road, but also entailed an almost total change of language discourse in which these new politics are know being communicated. This alternation is vivid, first and foremost, in the dramatic shift from the what used to be the English-dominated realm of diplomatic negotiations and public speeches to an almost exclusively Hindi-based communication patterns. The change was Narendra Modi's conscious step, epitomised by his first Prime Ministerial address and further manifested in his overwhelming use of Hindi in public communication (speeches and social media) as well as talks with foreign leaders, starting from Modi's meetings with Sri-Lankan President Mahindra Rajapaksa and Russia's Vladimir Putin, with such type of events during the Congress rule always having been interpreted into English.

My paper, while analysing the reasons behind this rapid switch and the consequences this radical language shift caused (paying attention to the nearly similar move by the Atal Bihari Vajpayee government in 1999), will focus on the type of official Hindi discourse that Naredra Modi uses in various environments such as a) discussions with foreign heads, b) meetings with Indian audiences (both at home as well as in his recent international tour) and c) social media communications.

The essay will also draw comparisons between the language discourse used by Narendra Modi and his Cabinet officials as opposed to the one employed by the former Congress leaders, such as Manmohan Singh, Sonia and Rahul Gandhi. Whereas the former is derived mainly from incumbent Prime Minister's public speeches, statements and negotiations' transcripts, the later, in addition to these materials, will also incorporate my own first-hand experience as an interpreter and translator in charge of presidential and other high-level visits' protocol at the Russian Embassy in New Delhi.