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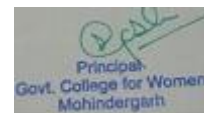
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3.3.1.1 – Research Papers

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Session 2018-19					
Sr. No.	Name	Title	Journal	ISSN	Published
1.	Karan Singh	Nets of Maya : Gorakhnath as a Trickster Saint in the Folktale of Raja Bharthari and Gopi Chand	Marvels and Tales	1521-4281	2018

Session 2019-20					
Sr. No.	Name	Title	Journal	ISSN	Published
1.	Karan Singh	Androgynous Parihas : Gender Transformation and Politics of Culture in The North Indian Folk Theater Svang	Asian Ethnology	1882-6865	Nov 2019
2.	Karan Singh	Sacrificing Sons and Decapitated Heads : A Gift of Severed Head in The Myth of Barbarika	Journal of Ethnography and Folklore	0034-8198	Jan-Feb 2020
3.	Karan Singh	Images, Fantasy and Violence : Woman in North Indian Performance Traditional Svang	South Asian Popular Culture	1474-6697	Jun 2020

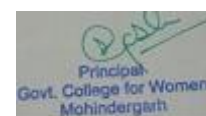
Session 2020-21

Sr. No.	Name	Title	Journal	ISSN	Published
1.	Jyoti Sharma	Growth and Development Position of PNB & SBI	Wesleyan Journal of Research	0975-1386	Oct 2020
2.	Jyoti Sharma	Modern Methods of Performance Appraisal System	Wesleyan Journal of Research	0975-1386	Oct 2020
3.	Avinash Kumar	Ethnic Identity and Parsi Culture : A Critical Study of Firdaus Kanga's "Trying to Grow" and Rohinton Mistry's "Family Matters"	Sambodhi	2249-6661	Oct-Dec 2020
4.	Avinash Kumar	Issues of Being and Becoming : A Critical Study of Firdaus Kanga's "Heaven on Wheels and Trying to Grow"	Wesleyan Journal of Research	0975-1386	Feb 2021
5.	Jyoti Yadav	Paradox in A Mirror : Contestation of Hegemony in Short Stories of Urmila Pawar and Ismat Chughtai	Sambodhi	2249-6661	Jan-Mar 2021

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Sr. No.	Name	Title	Journal	ISSN	Published
1.	Jyoti Sharma	Performance Measurement (A Comprehensive Study of Select Public Sector Banks in India)	Dogo Rangsamg Research Journal	2347-7180	Jan 2022
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Karan Singh

In this paper I explore Gorakhnath as a trickster hero in the North Indian folklore of Raja Bharthari and Gopi Chand. Gorakhnath—a popular yogi figure in many folklores—creates, through his traversal of rigid structural boundaries between social and religious delimitations, a new idiom of social and religious acceptance that results in an acceptance of a higher metaphysical positioning. He holds a unique space in folk imagination as a figure who combines an earthly existence with a saintly core, unveiling nets of illusion and revealing essential unity in dichotomous divisions between entities such as body/soul, sacred/profane and animate/inanimate.

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Margaret A. Mills

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2019-20

KARAN SINGH

Government College for Women, Haryana, India



Androgynous Pariahs

Gender Transformations and Politics of Culture in the North
Indian Folk Theater *Svāṅg*

Theater in general and so-called “folk” theater forms in particular transpose derivative behavioral patterns onto performers by arranging them spatially within a circumscribed area. This power of theater to transform a person from his familiar, normative life to an altered “persona,” temporally and spatially, lingers on with the performer, individually as well as collectively, even when outside of the performance arena. At the same time, however, even while on the stage, a performer is never really an individual in the sense of having a distinct consciousness, for he carries with him a considerable amount of baggage based on gender, caste, and other cultural determinants prominent within the Indian social sphere. While utilizing his dramatic capacity to transform his individual self into another being on stage, performance confers on the actor an opportunity to transcend social and gender boundaries. The present article seeks to understand the role played by ontological transformations and disguises as factors responsible for cultural condemnation of a well-known form of folk theater called *svāṅg*, due to the challenge it poses to the structural view of life undertaken by cultural purists as stable and fixed, particularly in the case of gender and social identities. At the same time it traces the genesis of opprobrium on folk theater as low-caste or low-class activity, resulting in its relegation to the margins of human society.

KEYWORDS: performance—folk theater—*svāṅg*—gender—caste relations—social transgression

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Karan Singh

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SOCIO-ECONOMIC DYNAMICS AND LIVELIHOOD PATTERNS IN THE SIDDI COMMUNITY

KARAN SINGH¹ AND SUSHIL DALA²

ABSTRACT

Siddis, the descendants of the Bantu community of Eastern Africa who were brought to India as indentured labour, are presently settled in Indian states of Karnataka, Maharashtra, Gujarat and Hyderabad. In the state of Gujarat, this ethnic community resides in and around Sasan Gir forest. Though there are controversies about their time of arrival in India, the oral tradition and historical accounts indicate that these people were brought to India somewhere between 15th and 17th century as slaves. It is also unknown who brought them to this country although the oral stories of the Siddi people in Gujarat mention that the Nawab of Junagarh brought them in his kingdom about four hundred years ago for labour work. They do work in agriculture and related activities for their livelihood. The present paper is an attempt to find out socio-economic conditions and livelihood patterns of Siddi people living in the state of Gujarat. The present empirical research is based on the data collected through primary survey from the field. The analysis indicates that these people are now-a-days engaged in manual and labour work for livelihood because of the paucity of agricultural land. They are unable to use forest resources of Sasan Gir for their survival due to enforcement of forest laws in India. The level of education among this community is very low which is reflected in the occupational and income patterns in the population. In nutshell, despite the hardly nature of Siddis,

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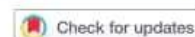
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Images, fantasy and violence: Woman in North Indian performance tradition *svang*

Karan Singh

Government College for Women, Mahendergarh, India

ABSTRACT

The performative space of *svang* is primarily located within a prison house of male values, perspectives and judgments. In these performances, females are often revealed through male guts, literally and metaphorically, in their androgynous transformations wherein less of a woman and more of a man, they become a specimen of collective male consciousness on the stage. One important pattern of these representations is idealization of females as mothers/sisters and their devaluation as wife/beloved, revealing a significant ideological drive towards a dualistic image construction. The play of violence in these dramatic representations becomes manifest through a representational ideology, demarcating the feminine from the masculine in a set of attributes which become instrumental in constructing an on-stage image of females as unreliable and primitive. These popular dramatic representations constitute a space which largely remains in contrast to the practical and physically active world of the rural women and imagine a fantasy land where the male imagination cuts and fits females into fixed parameters of a make-believe world. Controlled and created by male imagination, watched by a male audience and often represented by males themselves, these representational spaces produce a curious impression of a group-controlled male fantasy in which females become a victim of a concerted psychological violence. The present paper seeks to dwell on the imaginative violence which is produced by these representations on the popular performative space of North India by focusing on examples from dramatic performances of *svangs* on the rural stages of North Indian states of Haryana, Uttar Pradesh, Punjab and Rajasthan.

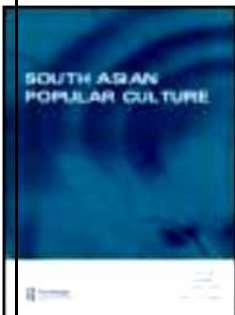
KEYWORDS

Folk theatre; performance; violence; popular culture; *svang*; gender

The popular performance traditions such as *svang* reveal a cultural understanding of female body in North Indian culture through intervening images saturated with fantasy and violence. These images control collective psyche of people on the level of popular culture while simultaneously being produced by it. Floating on the level of popular culture and flitting from male-dominated stage due to North Indian culture's encounter with hard climate, insistent flow of foreign invaders and conservative sects like Arya Samaj, the culture of violence and acquisition towards female has become naturalised in this society. The appearance of extant performance traditions in North India roughly matched with the arrival of colonialism in India and a simultaneous genesis of popular

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Images, fantasy and violence: Woman in North Indian performance tradition *svang*

Karan Singh

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Growth and Development Position of PNB and SBI

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Abstract: One of the objectives of banking sector reforms is to restore the financial health of the banking system by improving the efficiency and profitability. Hence, prudential norms were introduced so that the balance sheets of banks reflect the true picture of the real value of assets and also profitability of banks. During 2015-16 to 2018-19 Punjab National banks had accumulated non-performing assets (NPA's) for which provisions had to be made. The accumulated losses had also to be written off. Hence in the first four years of reforms many Punjab National banks sustained losses. However, due to their intrinsic resilience and management, PNB banks incurring losses is -9975.49. Since then, both banks losses in net profit. In continued to make losses SBI loses Rs -698.32 in the 2018-19.

Key Words: Performance, Strategic, Appraisal, Feedback, Employees, Management.

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INTRODUCTION

Indian banking system is predominantly branch-banking system. After nationalization of major banks, for nearly have decades there had been massive branch expansion, primarily with the objective of covering the unbanked centers in rural and semi-urban centers, coupled with intensive branch network in metro urban centers to sustain profitability and performance. However, the important function of a banker is the provision of convenient machinery by which people can make payments to each other without having to walk round each other's house with bags of coins. Banks also exercise influence on the level of economic activities through the creation of manufacturing of money. Through their lending policies, they divert the economic activity to the needs of the country. In view of this, the role of commercial banks in underdeveloped countries and planned economies like India becomes particularly important.



Modern Methods of Performance Appraisal System

Jyoti Sharma*

Extension Lecturer, Department of commerce, Government College for Women, Mahender Garh, India.

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Abstract: Performance is a quality of achieving something which takes nearer to one's goal. Performance at management is when management is capable of achieving a greater output be it tangible or intangible over a shorter period of time without a fall in the quality of what has been achieved. Broadly speaking, performance is used to denote amount of ability to do a work. If one can do a specified work, it can be said that he has the performance to do that work or he is 100 percent efficient to do that work. If one can do that work not wholly, only partially in given conditions, it can be said that he has 70 percent performance or he is not quite efficient to do that work. Performance means the ability to produce. International Labour Organization (ILO) has defined performance as a ratio between output of wealth produced and input of resources used up in the process of production. Optimum performance is reached when there is a balance between all factors of production - that yield maximum output for the least efforts. Performance is a difficult concept, but it is central. Without performance objectives, a business does not have direction, without performance measurements, it does not have control. Performance management is a strategic and integrated approach to delivering sustained success to the organization by improving the performance of people who work in them and by developing the capabilities of teams and individuals contributors.

Key Words: Performance, Strategic, Appraisal, Feedback, Employees, Management.

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Corresponding author: Jyoti Sharma, Email id: jyotisharma231982@gmail.com

INTRODUCTION

Performance appraisal is the process of identifying, measuring and developing human performance in organizations. Performance appraisal tries to:

1. Give feedback to employees to improve subsequent performance.

**ETHNIC IDENTITY AND PARSI CULTURE: A CRITICAL STUDY OF FIRDAUS KANGA'S
TRYING TO GROW AND ROHINTON MISTRY'S FAMILY MATTERS**

Avinash Kumar

Research Scholar, Department of English & Foreign Languages, M.D.U. Rohtak Haryana 124001

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Abstract

From times immemorial, culture represents the accurate picture of society. Each community and nation practices the custom, rituals, and beliefs that symbolically help the group members understand their social and cultural background. It helps the members of an ethnic group create and sustain its ethnic identity, which connects society's members. Culture can be understood as a sequence of rituals and ceremonies, which gives recognition to an individual. All the social customs and traditions are an integral part of the culture that separates an ethnic group from its neighbouring ethnic communities. The Parsis in India is a fading ethnic community that is decreasing fast. They have retained their distinct culture and ethnicity through religious practices, customs and rituals irrespective of the advancement and changes. This research paper investigates the Parsi culture depicted in Firdaus Kanga and Rohinton Mistry's works and how it plays an essential role in preserving their ethnic identity.

Keywords: Ethnicity, Culture, Tradition, Rituals, Parsis, Ethnicity, Firdaus Kanga, Rohinton Mistry

Introduction

'Ethnicity' in its movement towards internal coherence denotes specific fixed characteristics of a group with other groups distinguished from it due to their difference in possessing such attributes. Cashmore defines ethnicity in Encyclopedia of Race and Ethnic Studies as the "salient feature of a group that regards itself as in some sense (usually, in many senses) distinct. [...] Once the consciousness of being part of an ethnic group is created, it takes on a self-perpetuating quality and is passed from one generation to the next" (Cashmore 142). The three steps journey of this concept moves from ethnicity, ethnic identity leading to the ethnic community. Ethnicity is the sense of belonging to a group having its traits and culture that brings out anthropological and social abstractions. The ethnic groups do not constitute a demonstrative average of the total population, whose culture and traditions are apart from the large society. Ethnicity can also be understood as belonging to a community that shares the same country of origin, rituals, customs, religion and lineages. It has three basic approaches which segregate it as ethnicity fixed during birth, ethnicity-based on historical and cultural memory, ethnicity that people construct based on their interest. For its survival, the members of the ethnic group must modulate themselves according to the changing scenarios and conditions, but at the same time, they will have to secure their own culture by not allowing the interference of other ethnic communities.

Culture results from endless practices in religious ceremonies, rituals, cuisines, faith, ethics and customs. It does not emerge as a disorganized pool of artefacts happenings; instead, it is the observation of shared behaviour of a particular social group. The aim is to construct a life with no obscurity and conflicts. Culture enriches the mutual trust among the ethnic group. Consequently, they assimilate based on social and religious practices and build up solid cultural bonds. Religious rituals and traditions play a vital role in all over development of a person along with society. Culture, as a term, carries several distinct and broad connotations. We cannot highlight all of its significances in a single definition. According to The Concise Oxford Dictionary of Current English, "The arts and other manifestations of human intellectual achievement regarded collectively" (252). In another way, culture is a sum of all accomplished behaviour of a community transmitted

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Authored By

Avinash Kumar

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Issues of Being and Becoming: A Critical Study of Firdaus Kanga's *Heaven on Wheels* and *Trying to Grow*

Avinash Kumar¹ and Dr. Randeep Rana²

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Abstract: The Parsi are an impeccable case of the transformation due to external factors, through historicization and transformations. Although they rose to prominence during the colonial period in India, they lost the privileges after independence. Since then, they are trying to understand their new role and position in post-independence India. Identities are consistently in alteration and modification; thus, it can be considered a procedure of 'becoming' rather than 'being', despite it involving a regular communication with a shared past that fixes its members together. However, the dominant minorities like the Parsi community consider it is challenging to accept a new identity, which gives them a lesser role to play in society. Further, disability persists to be perceived as a curse, and subsequently, the scarce space assigned to them in literary representations originates from this attitude. The current study investigates the representation of incapacity or disablement, sexual consciousness and the "modern" individuality of impairment in Firdaus Kanga's *Trying to Grow* and *Heaven on Wheels*. The novels suggest the possibility for the community to arise from oppressive social structures unharmed. The study highlights that the conditions that shaped the present identity have unexpectedly disappeared, and society's shock has descended to a controllable amount.

Keywords: Firdaus Kanga, *Heaven on Wheels*, *Trying to Grow*, Identity, Psychological Journey.

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Introduction

Identity is a multifaceted and complicated notion that challenges definitions. On the one hand, the broad approach to identity underlines the built and liquefied nature of identity, and on the other hand, the cultural identity appealed based on the common lineage that asserts sturdiness

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Abstract

In his essay 'The Language of Paradox', Cleanth Brooks aptly mentions a game of lawn bowls in which, due to distortion in the ball, a player has to make use of a curved line of throw so that the ball may travel in a straight line. The critic uses this point to bring home his argument that all literary languages carry a tilting of the planes, overlappings, discrepancies, and contradictions. A gifted writer knows how to find directions out of these indirections and biases in language to use it for his/her purposes. This understanding of quaint relation between the word and the world goes against the language's normative knowledge as a transparent means of communication that faithfully mirrors outside reality. In the hands of a skillful writer, it becomes a potent vehicle to reflect human relations' deviance through its power to mould and mar the empirical reality.

A connection between women's position in a patriarchal society and language has been debated for a long time. At the same time, critics like Annie Leclere pose the possibility of a separate language for women to contest male-centric nature of human languages. Certain other feminist writers such as Elaine Showalter favour strategic use of language by women and their extension and exploration. Ismat Chughtai and Urmila Pawar, two celebrated writers as well as spokesmen (spokeswomen) of Muslim and Dalit communities, in their short stories explore the specific use of language and its denial by their subaltern female protagonists to express their existential angst in a society that remains largely indifferent to their feelings and needs. In my paper, I propose to discuss some selected short stories of these writers to explore the relationship between the hegemonic world and its contestation through the dialectic of spoken/unspoken words of female consciousness.

Any discussion on language veers around its connection with human consciousness and how both of them are interrelated and reflect each other. Language can be seen as a Promethean fire that burns to make self visible and a consciousness that sees outside from the inside. While one of its roles represents our actions, our communication vehicle makes explicit our feelings, emotions, and sense-based impressions; it is also a primary consciousness, a judgmental faculty based in our being which makes this 'understanding' possible. Human exploration, like language and its existence as consciousness itself without any separation between the world and the word, has led us to use various symbols to present this connection. The parable of two birds as one found in *Mundaka Upanishad*, in one sense, may refer to this inviolate connection between language and vocal faculty and consciousness as a silent, unobtrusive existence:

Two birds, twain images
in plumage,
friends, ever inseparable
cling to a tree

One eats the fruit,
eats of the sweet and eats
of the bitter,
while the other watches

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Dr. Jyoti Yadav

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PERFORMANCE MEASUREMENT (A COMPREHENSIVE STUDY OF SELECT PUBLIC SECTOR BANKS IN INDIA)

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Abstract

The banking sector plays a magnificent role in the economic life of country. The success of economic development essentially depends on the degree of use of available resources, investments and the trend in operating efficiency. Banks play a positive role in a country's economic development, as they not only accept and employ large funds, but also manage the funds in such a way as to allow for the creation of credit.

The role of the bank has become the main driver of economic change, particularly in developing countries. It is necessarily more complex in view of the dynamic contribution that is expected from time to time in the demanding task of optimal economic growth. There had been massive rise in the deposits of the commercial banks. On the one hand, massive deposit mobilization and on the other hand rapid expansion of money supply caused phenomenal growth in credit supply. After nationalization, there was a remarkable change in the credit policy of the banks. Policy makers have placed greater emphasis on credit for priority sectors, in particular agriculture, small industry, businesses and small transport operators.

This research paper analyses the individual performance of public sector banks undertaken for the study.

Key words: Performance Measurement, Banking Sector, Public Bank and Private Bank

Introduction

The banking system forms the core of an economy's financial sector. The role of public sector banks is particularly important in underdeveloped countries. Through the mobilization of resources and their better allocation, public banks play an important role in the development process of underdeveloped countries. The public bank accepts deposits, which are of various types, such as current, savings, guarantee and term deposits.

The financial sector plays an important role in mobilizing and allocating financial savings from net savers to borrowers. Banks are the most important segment of the financial sector.

At the time of achieving its independence, the Indian economy was ruined and devastated. The economy was suffering from the lack of requisite financial help to grow and survive. Means of production were concentrated to a few heads and the banks were in the private sector those days. The private sector banks did not show their guts to provide finance for developing the Indian economy. As a move to change the scenario, the government of India with the noble mission took a dramatic measure to nationalize the banks to bring them under the direct control of the government and also to make necessary changes in the banking industry to save the country. Due to government regulation of nationalization, most of the major commercial banks in 1969, the huge expansion of private and foreign banks were gradually increased.

Objective of the Study

- 1 To assess and appraise the efficiency and working performance of the selected public sector banks under study.
- 2 To examine in detail, the resources available with banks under study.

Hypothesis

H1: There will be significant difference of services provided by both public sector Banks

झालरापाटन शहर में भूमि उपयोग प्रतिरूप एवं परिवर्तन : एक भौगोलिक विश्लेषण (1991–2021)

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सार :

पिछले कुछ दशकों में झालरापाटन शहर ने भूमि उपयोग और भूमि आवरण (Land use and Land cover) में व्यापक बदलाव का अनुभव किया है। इस अध्ययन का मुख्य उद्देश्य झालरापाटन शहरी क्षेत्र के भूमि उपयोग/भूमि आवरण (LULC) में परिवर्तन का विश्लेषण करना है। इस हेतु विभिन्न कालिक लैंडसैट इमेजरी (थीमेटिक मेपर) को प्रयोग में लाया गया है। इस अध्ययन ने 1991 और 2021 से लैंडसैट-5 TM और लैंडसैट-7 ETM छवियों का उपयोग करते हुए तीस साल की अध्ययन अवधि के दौरान शहर में होने वाले भूमि उपयोग प्रतिरूप परिवर्तनों का पता लगाने और उन्हें मापने के लिए सुदूर संवेदन (रिमोट सेंसिंग) का उपयोग किया है। भूमि उपयोग प्रतिरूप प्रकारों को वर्गीकृत और मानचित्रण करने के लिए अधिकतम संभाव्यता प्रणाली (Maximum likelihood) के द्वारा एक पर्यवेक्षित वर्गीकरण (Supervised Classification) पद्धति का उपयोग किया गया है। अनुसंधान की शुद्धता आंकलन के लिए काप्पा गुणांक (Kappa coefficient) और समग्र सटीकता प्रतिशत (Overall accuracy) का मापन किया गया है। झालरापाटन शहरी क्षेत्र में तेजी से शहरीकरण के परिणामस्वरूप भूमि का उपयोग बदल रहा है। अध्ययन से पता चलता है कि 1991 से 2021 तक पिछले 30 वर्षों में मानवीकृत भू-भाग (इमारतें एवं निर्माण संरचनाएँ) लगभग 8 गुणा तक बढ़ गयी हैं, जो झालरापाटन शहरी क्षेत्र के शहरीकरण, औद्योगिककरण और शहरी आबादी में तेज वृद्धि को दर्शाता है। भूमि प्रबंधन शहर के विकास में सबसे महत्वपूर्ण तत्वों में से एक है। वर्तमान परिदृश्य के अनुसार झालरापाटन के नगरीय विस्तार के बहाने बहुमूल्य कृषि एवं वनमय भूमि को गैर-कृषि उपयोग वाली भूमि में परिवर्तित किया जा रहा है। इस अध्ययन के निष्कर्ष भूमि उपयोग प्रतिरूप में बदलाव के बारे में जानकारी प्रदान करते हैं, जिनका उपयोग झालरापाटन शहर के अधिकारी सतत विकास योजनाओं को विकसित करने के लिए कर सकते हैं।

सूचक शब्द: झालरापाटन, भूमि उपयोग प्रतिरूप, सुदूर संवेदन, भूमि उपयोग/भूमि आवरण (LULC), शहरीकरण।

प्रस्तावना

भूमि आवरण प्रतिरूप पृथ्वी की सतह की भौतिक विशेषताओं को संदर्भित करता है, जैसे कि वनस्पति, पानी, मिट्टी एवं अन्य तथा भूमि उपयोग से तात्पर्य मनुष्यों और उनके आवासों द्वारा भूमि के उपयोग से है, जैसे कृषि, बस्तियाँ, उद्योग आदि। यद्यपि भूमि उपयोग का आम तौर पर उसके आवरण अर्थात् फैलाव के आधार पर अनुमान लगाया जाता है, फिर भी भूमि उपयोग और भूमि आवरण दोनों ही निकट से संबंधित होने के कारण परस्पर उपयोग किए जा सकते हैं। उदाहरण के लिए, आवास एक भूमि आवरण है लेकिन यदि हम इमारतों की बात करें कि क्या इसका उपयोग निवास के लिए किया जा रहा है या अन्य किसी औद्योगिक गतिविधि के लिए, तो यह भूमि उपयोग घटक को दर्शाता है। (चौधरी, 2008)

शहरी फैलाव एवं नगरीय भूमि उपयोग परिवर्तनों की निगरानी के लिए वर्तमान रणनीतियों में भूमि उपयोग और भूमि आवरण परिवर्तन अनुसंधान (Land use and land cover change detection) एक केंद्रीय घटक बन गया है। समय के साथ प्राकृतिक धरातल पर मनुष्य की गतिविधियों को समझने के लिए अंतरिक्ष से पृथ्वी को सुदूर-संवेदन के माध्यम से देखना अब महत्वपूर्ण है। भूमि उपयोग में तेजी से और अक्सर अप्रतिबंधित परिवर्तन की स्थितियों में, सुदूर संवेदन से प्राप्त आकड़े मानव के द्वारा धरातल पर किए गए परिवर्तनों की वस्तुनिष्ठ जानकारी प्रदान करते हैं। पिछले दशकों में, सुदूर संवेदन उपग्रहों के आकड़े पृथ्वी की विशेषताओं और बुनियादी ढांचे के मानचित्रण, प्राकृतिक संसाधनों के प्रबंधन और पर्यावरण परिवर्तन का अध्ययन करने में महत्वपूर्ण हो गए हैं (जुबैर, 2006)। शहरीकरण, जनसंख्या वृद्धि, निर्मित क्षेत्र में वृद्धि,