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## **Understanding Changes in Rural life of Post-1990s: A Sociological Study of Hindi Cinema (Welcome to Sajjanpur: 2008)**

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### **Abstract**

This article deals with the understanding of social changes of rural India of post 1990s through Hindi cinema welcome to Sajjanpur (2008). This film shows a socio-economic political change in rural life by showing village politics, the rise of third gender in the democracy but critique of development and communication is also very important aspect of this film. The narrative and audio-video analysis has been used as tools to analyse this film.

**Keywords:** Village, Migration, Gender, I.C.T, Politics, Women empowerment, Caste

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### **Introduction**

This film revolves around a central character named *Mahadev Kushwaha*, a graduate unemployed who used to read and write letters for villagers because he is the only educated person in the village. *Mahadev Kushwaha* writes four kind of letter, these are: 1. Love letter. 2. Political letter. 3. Family letter. 4. SMS (Short messaging service) on mobile.

This film shows a socio-economic political change in rural life by showing village politics, the rise of third gender in the democracy but critique of development and communication is also very important aspect of this film.

### **Analysis**

There are some central themes of this film which can be categorised as:

1. Changing Village Social life
2. Changing Migration Pattern and Coping with Male Migration
3. Changing Village Politics and Rise of Second and Third Gender

#### **1. Changing Village Social Life**

Social changes in rural life appear through this film as farming is not shown as the dominant mode of livelihood, peasant is almost absent. Although *Mahadev* has land for farming, but he is a letter writer and his mother run a vegetable shop, his friend *Ram Kumar* is compounder in the village's health centre. Nobody in this film is shown as a farmer or peasant. As it is already discussed that with the advent of L.P.G, farming is no more considered as the dominant form of village livelihood and many other non-agricultural forms of occupations have entered into village life. In recent times, a villager rarely wants to become a farmer if he is given any other opportunity elsewhere. Dipankar Gupta rightly says:

“While these gross statistics do suggest a whittling down of the importance of agriculture as the mainstay of Indian society, there is in addition a general undermining of values and practices that

have their origins in the villages and are imbued with the so-called 'rural ethos'.<sup>i</sup>

The above statement shows disenchantment from the rural life, it is not only because of the boredom of the rural life but also with the opening up of the horizons of the urban life in rural areas and to some extent the village economy lost its sustaining power.

Dipankar Gupta says that such kind of disenchantment is on variety of fronts because Indian agriculture suffered from crisis, if monsoon is good there are floods and if they are bad there is drought. The artisanal nature of agriculture has always kept farmers on tenterhooks, not knowing quite how to manage their economy.<sup>ii</sup> Further he adds

In terms of the many diacritics of village life a lot seems to be changing in rural culture. Old taboos against holding certain kinds of jobs are disappearing. The caste system does not operate though; there is a strong assertion of caste pride and caste identity. Untouchability is not practiced widely, though there are pockets of upper caste intransigence. On the economic front, even prosperous landowners seek a future outside the village or in non-farm enterprises. We did not find too many instances of satisfied farmers. Most of them have grievances against the government for not providing them better amenities.

Predictably, wealthy landed people often have considerable political leverage in villages and form a vested interest group. While many of them draw their wealth and esteem from the village, they either live in cities, or hope to recreate an affluent urban ambience in their rural setting. In stark contrast to the poorer villagers with urban aspirations, when the rural rich engage with the outside world they do so from a position of relative strength. Yet, they too see their future outside the village, or in interacting with the town in enterprises that require rural and urban inputs.”<sup>iii</sup>

Such kinds of aspiration not only promote the urban life styles in village but also increases rural to urban migration, in search of wealthier life style and job opportunities. Like *Mahadev* use to watch filmy songs and *Bansi Ram* migrated to city. Filmy songs

watched by *Mahadev* on TV, mobile using by villagers and even communicating by texting messages shows revolution in I.C.T (Information Communication Technology) which further promotes wrapping of culture into commodity form. Therefore, rural culture is no more static and doesn't exist in its original form. Two modes of communication used by *Mahadev* (one is letter writing and another is messaging by mobile) itself shows changes in village life, which further impacted social institutions and modes of interactions. The electronic media of communication such as radio, television, computer networks via satellites, paging services, telephony, electronic mail and Internet etc., are modes of communication which are revolutionizing the banking, trade and management practices, uses of culture and leisure, and most other modes of inter-cultural and inter-group communicative actions. It is possible to have individual to individual, group to individual and group to group communication contacts globally (Singh, 2000). In the film a customer comes to *Mahadev* with his mobile phone so that *Mahadev* can send a SMS to bank agent inquiring about loan on tractor. Reply comes from bank and it is felt that buying a car is cheaper than buying a tractor but for farmers buying a car has no relevance. It is a critique of LPG led development where farmers are loser and gainers are middle class. Anand Kumar writes:

"It is true that India has been successful in avoiding the recurrence of financial crisis. It is widely recognised as a country that has all the basics correct and strong, as well as an increasing flow of foreign investment and a consequent rise in the number of gainers. But the 'rolling back of the state', commercialisation of education and health, rising prices of the basic necessities and lack of growth in employment have created a much larger number of 'losers'. Thus, there is an 'anti-poor' image of globalisation in India, which has made it an issue of nationwide debate between 40 million gainers and 400 million losers." (Kumar 2011:125-126)



Fig 2: Revolution in ICT and access to village life

Another kind of change is observed in the village life whereby modern medical and health facilities are coming up in villages and villagers are participating into it by regular health check-up, although some traditional way of healthy formula is still in fashion. Film shows that on the one hand, *Sobha Rani* is taken to a primary health centre by her father in law; on the other hand, a snake charmer prescribes some traditional recipe to *Mahadev* to keep him healthy. Changes in the government rural health plans also appear, like previously Family planning and Polio eradication was the only awareness programmes in the village areas but now inclusion of AIDS awareness programmes gives a new extension.



Fig 1: AIDS awareness program an addition to Polio eradication and family planning plans

Other changes like *Vindhya* use to wear *Salwar-Kameez* instead of *Saris*; she uses to drive *Scooty*, wanted her independent life and even wanted to have husband of her own choice. Villagers can talk in English like *Subedar* used to talk to the doctor in English language. Caste/Community related hereditary occupation no longer exist, Snake charmer is using rubber snake instead of real snake. In fact, *Mahadev* says that now days *Madari* (juggler/monkey player) cannot keep monkeys, Circus cannot keep lions and Snake charmer cannot keep snakes. Such kind of changes compel to a community to quit their community's occupation and look for other alternatives.

Critique of development is too shown in this movie by a street play "*Aaya Tuffan*" where it says that farmer's fertile field is taken by multinational companies to build shopping malls and in lieu of their field they provide jobs to farmers. Which clearly shows a "Development deficit": it is a 'trust deficit' in the context of people's resistance to government-approved projects of industrialisation, which probably relates to the on-going 'development deficit' (India Chronic Poverty Report, 2011): of the past two decades. Growth has not been inclusive. Such kind of development must be discouraged in the democratic society where self-sufficient village is compelled to be dependent on urban centre which leads to proletarianisation of rural life by which rural people are becoming dysfunctional in rural areas which comes into different forms like farmers have quit framings or accepting worker's job in multinational companies or migrating to urban centres.

Love affairs of *Ram Kumar* with *Sobha Rani* and *Mahadev* with *Kamla* also show a change in traditional village society. Western life style/values have been adopted by youths. Now dating, affairs and romance are common in rural areas, even the movie shows affair of married women to unmarried man who were childhood friends (*Kamala* and *Mahadev*) and affair of child widow to unmarried man (*Sobha Rani* to *Ram Kumar*) which shows qualitatively a big change in rural society. Fashion products like beauty products are too accessible in village. There is a general store where shopkeeper suggests *Mahadev* to start using ball pens instead of ink pen. Singh rightly observes:

"No doubt, a sub-culture youth has grown in these cities which celebrate western style of life. It covers their preference for western food, dress, recreation, art, music, sexual relations and the style of living. Yet, this sub-culture is confined mainly to the youth coming from the educated urban middle classes. Its extent is limited but its significance lies not in its magnitude but its appeal to youth over in the villages and to the classes lower in the social stratification." (Singh 2000:118)

Youth life style has been changed, now youths are disenchanted from rural life style and seeking an opportunity outside the villages. Earlier they were compelled to go to cities in search of job. New exposure to city life made them to quit their village and if they are well off due to green revolution (such situation exists like in Punjab, Haryana) then they go to cities exploring new avenues. The perception of their life world has been changed totally.

Nevertheless, character and morality also play an important role in rural life, *Mahadev* is not married because of his childhood incidence, in school days he kissed *Kamala* and this incidence degraded his status as a good bridegroom and that keeps him unmarried.

Although there are other aspects of rural life which shows no change in their belief systems like following orthodox rituals such as *Vindhya* is *Manglik* and she is supposed to get married to a dog before she marries a man. She is also *Athamassi* (born prematurely in eight month) and anything related to eight digits gives trouble in her life. Writing post cards in the name of goddess *Santoshi Mata* and sending it to all villagers expecting a wish to be fulfilled, shows heights of orthodoxy.



Fig 3: Image of God and Goddess “Laxmi-Ganesh” symbolises business class

Film starts with the introduction of *Mahadev Kushwaha* seated in his vegetable shop with a framed picture of “Laxmi- Ganesh” (God and Goddess) in the background shows that a professional business class irrespective of caste and creed worships god and goddess “Laxmi- Ganesh”. Therefore, it can be said that those people who start a business/shops worship “Laxmi-Ganesh”, irrespective of their social status. I found the same observation in the movie *Naya Daur* (1957) where *Thakur* (landlord class, *Rajput* caste) does not belong to *Baniya* caste but still worship “Laxmi-Ganesh” because he runs a business. Therefore, the worship of god and goddess “Laxmi-Ganesh” symbolises a class worship which is not restricted to any particular caste.

There is a scene in the film which shows changes in religious behaviour of other castes other than higher castes. *Karwa Chauth*<sup>iv</sup> is also celebrated by *Kumhar* caste (potter). Although study of P. C. Aggarwal ‘Changing Religious Practices’ in Jodhka (2012) shows a remarkable change of religious behaviour of Chamars<sup>v</sup>. He writes:

The Chamars now celebrate Hindu religious festivals with great enthusiasm. They have begun to perform the life cycle rites of the twice-born Hindus. Recently, the local brahmin priest has begun to serve the Chamars, with the result that, together with the quantity, the quality of the ritual life of the Chamars has changed a great deal. Furthermore, the Chamars now regularly participate, on more or less equal terms, in the important rituals of the other Hindus (twice-born castes as well as clean shudras) in the village.

On several religious occasions I observed the Chamars participating in the puja ceremonies of high-caste Hindus. They were allowed to join other Hindus in the performance of life cycle rites of the latter. For example, when the village carpenter's mother died, the Chamars contributed some firewood for the cremation, and later took part in the ceremonies for the deceased over which the local brahmin presided. I noticed that the Chamars have developed a great sense of belonging to the Hindu society in and outside of the village. (2012: 124)

Therefore, it can be said that now with changing time; stigma attached to lower castes and untouchable is becoming blurred and high caste people are too allowing them to participate in religious ceremonies that ultimately unite the Hindu society.



Fig 4: Kumhar's family invited Brahmin (Priest) to worship Karwa Chauth

## 2. Changing Migration Pattern and Coping with Male Migration

*Bansi Ram* who migrated to Mumbai for work but question can be raised that why did *Bansi Ram* migrate to Mumbai, when he owns land on which he can do farming for his livelihood. Why have the villagers quit their farming/agricultural works and accepted non-agricultural works for their livelihood? Can it be attributed to aspiration for urban life or disenchantment from the village life?

I observe there is a changing migration pattern, two kind of migration pattern appear. First before green revolution: pre1970s migration as shown in “*Do Bigha Zamin*” (1953) which was due to lack of resources, in search of employment, to free himself from all debts, so it was something done out of compulsion. Second kind of migration starts after green revolution: post 1970s as shown in “*Welcome to Sajjanpur*” (2008) due to increased agricultural production which happened after green revolution in certain parts of India such as Punjab, Haryana which made the farmers economically sound and consequently they aspired for urban ways of livelihood, disenchantment from village life and increased employment opportunities in urban areas. Further *Yogendra Singh* rightly observes:

“Institutionalized forms of culture to which leisure in the past was orientated, is now increasingly exposed to forces of what is known as 'mass culture' or 'popular culture'. This is happening both at the rural and urban settings of our society. In rural society, this process is reinforced by disenchantment from village life. The green revolution has not only altered the social coordinates of leisure, but it has also sharpened the consciousness of social inequality and raised the level of aspiration. The emerging changes being non-egalitarian and ideologically conservative, large sections of rural working classes, artisans and youth are feeling alienated from village economy and its cultural and social institutions. This has led to massive migration of rural folk from

villages to cities and metropolises across the country. Depending on regional characteristics, this migration is also to foreign lands, such as the Gulf countries, Europe and North America. Increasing intensity of migration has introduced heterogeneity in lifestyle and patterns of leisure.

The relationship between migration and leisure has to be analyzed at several levels of social stratification. There is massive migration from rural to urban centres mainly of the working classes or rural poor. The migration to foreign lands has socially a more differentiated character, being of the artisan and lower middle classes to the Gulf nations and of middle and upper classes to Europe and North America. There is also a degree of ethnic selectivity in this process. A new form of internal migration within the rural region itself is also taking place in some parts of the country, mainly of the agricultural labourers who go from place to place in search of contract labour in agriculture.” (Singh 2000:232-233)

Above statement clearly shows a changing migration pattern and level of aspiration for better life style has been increased. They want to create their own life world and they would prefer to work in cities as labourers, rickshaw-pullers, coolies rather than to work under traditional landlords and in farming activities. Further Dipanker Gupta writes:

“There was a time, not too long ago, when a Jat farmer in Uttar Pradesh or Punjab would proudly proclaim that farming was the noblest of all occupations. Today this swagger is missing amongst them. They want an urban foothold, and would even condescend to take up occupations in towns and cities that they would deign to perform in their own villages (Jodhka (ed.) 2012: 197).

“Yet, the dominant trend everywhere is to seek jobs that are non-agrarian even as they live in what are still called 'villages'. In several instances, both adi-dharmis and mazhabis would not work in a landowner's field if they are able to get a job elsewhere even if the wages are slightly lower. They would rather work as coolies and rickshaw-pullers for, as a mazhabi Sikh said: At the end of the day I know how much I am taking home as a mazdoor. If I work in the fields of Jat landowners I am not sure how much I will be paid and when. This way as a construction labourer or as a rickshaw-puller I am more secure.” (Jodhka (ed.) 2012: 200)

Hence by and large the story is same for every part of India; there is a famous saying in Urdu. Ghagh, an Urdu poet visualise rural life when he wrote: '*Uttam kheti, madhyam baan; nishidh chakri, bhikh nidam.*' Which means that agriculture is the best, followed by business, salaried jobs and beggary. Today, the villagers are following different lines: '*Uttam chakri, madhyam baan; nikrisht krishi, bhik mahan.*' In this case a politician who begs for vote is on top, followed by a salaried job, and at the bottom of the heap is the agriculturist (Jodhka (ed.) 2012, 203). Now villagers want to engage themselves into non-agrarian activities and also want to settle into the cities no matter how much they suffer in terms of accommodation and basic amenities. They are forced to live in slums with minimal provisions of sanitation, drinking water.

Now I would like to discuss how a family copes up with male migration. In this film *Kamala* faces many problems when her husband migrates to Mumbai. Problems may be of different kinds like socio-economic and personal. When she says that her husband has not come since four *Dewali* has passed, it shows that *Kamala* is not only facing monetary problems but also personal

and social problems. A newly married wife spending one day with her husband and then stays with her mother in law. This burdens her with domestic and non-domestic works. In addition to that she becomes a gossip material in the village when she becomes friendly with her childhood friend *Mahadev*. Therefore, married woman is doubly disadvantaged.

Leela Gulati “Coping with Male Migration” in Jodhka edited book *Village Society* (2012) says that migration of men improved the understanding between husbands and wives and women seem to make a much greater impact on husband's thinking and decision making, I would like to add my observation here that migration of husband without wife too increases the chances of extra marital affairs of wife (closeness between *Mahadev* and *Kamala*) it might be true for husband's side too. There might be some possible explanation that personal communication between husbands and wives make them more appreciative towards each other.

Nevertheless, the closeness between *Kamala* and *Bansi Ram* as institutionalised married couple, generated by letter communication (indirect communication) exceeds the closeness between *Kamala* and *Mahadev* as non-institutionalised unmarried couple generated by face to face communications (direct communication). Therefore, I must say the power of marriage institution is more powerful than any non-institutional friendship relations between male and female. As still in Indian village society the relations between male and female before marriage or extra marital affairs considered to be as a blot in the society.

Migration of newly married wives /young age wives with no children has no larger gain to make up for the separation they have to undergo, but for old married wives it's a larger gain. Leela Gulati writes:

“According to the views expressed by Alakad Muslim women from migrant households, when their men were on the scene they rarely got to see and talk to them. They left the house for the mosque early in the morning and went to work from there itself, taking their breakfast on the way. If they had time in the evening for recreation, it would be spent in the bazaar in the company of other men. Seldom would they return home to spend an hour or two in leisure with the wives and/or children. Women seem now to be able to make a much greater impact on the husband's thinking and decision-making than before.

Given the 'temporariness' of the migration and taking into account the other factors, women, except possibly those young in age and/or with no children, seem to consider the migration of their husbands as a major gain. However, younger and newly married wives would consider no gain large enough to make up for the separation they have to undergo” (Jodhka (ed.), 2012: 166).

It is not only the wives who suffer from male (husband) migration but even the parents are not at ease. *Bansi Ram* has only mother as a parent. Her mother too copes up with her son's migration especially when she stays alone in her old age; old age has its own complications and needs extra care.

The movie shows the harsh reality of city life where a migrant worker unable to get work is forced to sell his kidney to make money so that he could rent a house and bring his family to the city.

### 3. Changing village politics and rise of second and third gender

A famous quote “command politics” to “demand politics” by Lloyd and Susanne Rudolph, shows a shifting pattern in politics. ‘Command politics refers to a situation where state is powerful and ‘Demand politics’ means the power shifts from state to public. Now in democratic society it is public, which becomes centre of pursuance for political parties to come into power. I would like to add that this film shows a shifting pattern from command politics to developmental demand politics. Traditional authorities are breaking and new authorities are coming into power. Women and hijras are contesting elections and it is no more caste/class politics but about the developmental politics. A landlord whose wife is a candidate for the village *Sarpanch*, and who wants all her political rivals to be eliminated from the race uses muscle and money power but finally his wife loses the election and the crown of success goes to a hijra. Such kind of incidence shows a changing pattern of village politics as well as rise of second and third gender into politics through institutional innovations. Yogendra Singh rightly observes:

“At the national scene, the electoral rights based on adult suffrage was introduced. It meant a great qualitative change in the social psychology of people and their social, cultural and political self-awareness. Social scientists have rightly called the elections in India as a measure of ‘silent revolution’. It activated new social solidarities, structuration of people’s aspirations. It also gave a new shape to people’s social and political consciousness. It forms the single most powerful measure of regulating consensus and reconciliation in the system through operation of political processes and political mobilisation. It also subordinates the administrative and professional authority to the authority of people’s representatives making the system more responsive to needs.

Institutions based on electoral participation were introduced all along the social system. In villages, the traditional panchayats based on caste, landlordism and administrative” nominations were abolished. These were replaced by village panchayats based on elections open to all adult citizens in the village” (Singh 1993: 25-26).

Hence in democratic society traditional authority is abolished through institutional innovations and power is transferred from traditional authority to rational legal authority. But the question comes here is that how a third gender wins the election? What kind of support hijra gets from public despite the knowledge that she does not have a respectable place in the society? What kinds of political equation work for third gender? Who supports them male/female (gender wise) or *Patel/Kurmi/Rajputs* (caste wise), rich/poor (class wise)? To find the answer of these questions we have to look into the history and social status of the third gender.

“One must remember in studying the hijras that they self-identify themselves differently than Western society may identify them. Therefore, it is theoretically incorrect to call hijras transvestites, eunuchs, hermaphrodites, intersexed, or homosexuals, although those may be proper biological definitions of their physical condition. Hijras self-define as “neither men nor women or as “like women,” and thus form their own gender category, of “hijra.”<sup>vi</sup> Such kind of evidence can be looked into Ramayana, William Dalrymple (1993) writes:

In one part of this epic, the hero, Prince Rama, tells the people who accompanied him into exile “men and women go home.” According to the hijras’ version of the story, fourteen years later,

when Rama returned, he found only the hijras waiting for him, because as neither men nor women they did not feel obligated to heed his command. Lord Rama then blessed the hijras with the power to bless and curse, and it is in part from this legend that sacred powers are attributed to them.”<sup>vii</sup>

As I have used the word “rise of third gender” it connotes a new phenomenon. Here Alexandra Shiva needs to be mentioned to substantiate my point. Alexandra Shiva writes:

“There were an estimated 1.3 million hijras in India in 2001, although this is only a rough estimate hijras cannot be officially counted in government polls, which list no gender categories besides man and woman.”<sup>viii</sup>

Therefore, voting rights to third gender granted after the year 2001 is a shame for Indian democracy. There is scene in the film *When Munni* comes to *Mahadev* requesting him to write a song for her election campaign, and then *Mahadev* asks *Munni*.

### **Narrative: 1**

*Mahadev: You are contesting in election? Who will support you, I mean which caste will cast vote for you either Brahmin or Patel or Dalit or Muslim?*

*Munni: yes, I am contesting and everyone will support me.*

The above conversation shows politicisation of caste in Indian democracy and the low status accorded to hijras in the society. This film tries to show that now Indian politics works beyond caste and class but I think it is exceptional. As Andre Beteille in article “Caste in Contemporary India” writes:

“As Srinivas showed, caste came to be used in the electoral process from the first general election, and indeed it had entered the political arena even before. But the question is not simply of the extent of the use of caste in electoral politics, but also of its meaning and legitimacy for the different sections of Indian society. Clearly, those who yielded to the appeal of caste loyalty and voted for candidates of their own caste, could not have all thought that it was a bad thing to vote according to caste. By and large, the intelligentsia showed an ambivalent attitude. They were troubled by ‘casteism’ in politics even though they might support someone from their own caste. They were inclined to treat this kind of caste preference more as an aspect of realpolitik than of political morality.” (Modi, Nagla, Agrawal (ed.), 2009:379) <sup>[2]</sup>.

But here situation is different as *Munni* is a hijara and it is well known that hijras do not belong to a caste category as Erica Belkin (2008) <sup>[1]</sup> writes:

The hijras’ place in the caste system was unusual. Their initiates were not limited by caste, but rather by sexuality.... They could not be considered a proper caste, though, because they had to recruit members, and did so from all strata of society, including Muslims. Hijras in fact were said to renounce caste, just as ascetics did, and transcend the caste system network by leaving their families and forming their own community-groups. The hijras can most properly be called an association instead of a caste.”<sup>ix</sup> In addition to the above statement I would like to mention the song sung by *Munni* for election campaigning.

### **Narrative: 2**

*Male and female both have ruled enough now it’s Munni’s time to rule....*

*Temple, mosque and church have ruled enough now its Munni’s time to rule....*

Though the Indian constitution provides them equal rights, they are looked down upon and ridiculed by the public at large. According to eminent constitutional expert Kashyap, it is most significant that the Preamble places justice higher than the other principles of liberty, equality and fraternity (Kashyap, 1994). Indian constitution guarantees fundamental rights to its citizens, the right to equality including equality before law and the equal protection of laws (article 1), prohibition of discrimination on grounds of religion, race, caste, sex, or place of birth (article 15), equality of opportunity in matters of public employment (article 6); and abolition of untouchability and the system of titles (articles 17 and 18); the right to freedom including the right to protection of life and personal liberty (article 21).

*Ram Singh* threatens *Munni* and warns her not to contest election else she would face the consequences. On *Munni's* complain the action taken by the district collector shows that *Munni* too have the same rights as others, although murder of one hijara on the direction of *Ram Singh* shows "traditional feudal style patronage and exploitation relationships of the past is increasingly being replaced by relationships of conflict and competition. The crisis is that villages have not been able to evolve a new institutional framework through which the changing relationships could be integrated. The villages in India have ceased to be social communities that they once were they have been transformed into political community, but without an institutional set-up whose legitimacy all groups could recognise." (Singh 1993: 70)



Fig 5: Rise of Second Gender in Politics

All these rights which helped in the rise of second and third gender in politics is simultaneously shown in that movie where on the one side ex-sarpanch's wife (*Jamuna Bai*) is contesting election and on opposite side *Munni* (hijara) is contesting election. *Jamuna Bai* is totally dependent on her husband, similar to the case of *Rabari Devi and Lalu Yadav* in Bihar. The success of *Munni* is quite remarkable and also shows that people have

voted *Munni* because of her good image and as *Munni* was concerned for development of the village. Although politicisation of caste is continuing in politics but educated and aware public is starting a new phase from caste politics to development politics. There is another side of Indian politics which is known as *Jugaad* politics: it sometimes means a unique technique of getting your way by manipulation. At most times, it describes getting the job done by whatever means possible and it is quite true in Indian politics. *Mahadev* advises *Ram Singh* (Ex-Sarpanch) to be educated so that in future, if he rules or sits in opposition party it will work. *Ram Singh* replies what you have done to be educated and further he continues.

### Narrative: 3

*Ram Singh: What remarkable have you done by being educated. Reading writing it's a donkey work and I can count ten names who are not even 4<sup>th</sup> standard passed and have position of chief minister and M.P. like Budhiman Singh he is M.L.A.*

*Mahadev: But he is B.A passed.*

*Ram Singh: He is having a fake certificate and my relative provided him in Rs 300 from Chaube College.*

The above conversation shows how Indian politics works with *Jugaad* technology where an illiterate person runs this country using nexus of muscle, money, and '*Jugaad*'. Along with these there are many deficits in our country. "Legitimacy deficit" (India Chronic Poverty Report, 2011): The political situation, though, is becoming a matter of great concern, with increasing lawlessness in several parts of the country, growing incidence of political corruption, lack of coherence in the functioning of government, even at cabinet level, and public delivery of health, literacy, sanitation and rural infrastructure in an abysmal state. It is difficult to visualise a poverty-free and prosperous India without an effective system of governance.

Murder of a hijara and other crime committed by *Ram Singh* or his wife, the hanging of *Ram Kumar* and his wife *Sobha Rani* by the villagers, clearly indicates the failure of law and order in the village. After 50 years of independence, the basic amenities are not fulfilled by Indian government and in democratic society the trust between public and government has not been generated which finally lead to deficit in society like "governance deficit" (ibid, 2011): where the declining capacity of the state and its institutions is a major indicator of a "governance deficit" in India compounded by a growth in corruption among state functionaries.

<sup>i</sup> Jodhka (ed.), Village Society, Orient Blackswan Private Limited, New Delhi, 2012, p.197

<sup>ii</sup> Ibid p.198

<sup>iii</sup> Ibid pp.207-208

<sup>iv</sup> Karva Chauth is an annual one-day festival celebrated by Hindu and some Sikh women in North India, the Indian state of Gujarat and parts of Pakistan in which married women fast from sunrise to moonrise for the safety and longevity of their husbands. [http://en.wikipedia.org/wiki/Karva\\_Chauth](http://en.wikipedia.org/wiki/Karva_Chauth)

<sup>v</sup> Chamar is a Dalit sub-caste mainly found in the northern states, such as Punjab, Haryana, Himachal Pradesh, Uttar Pradesh, Bihar, and Delhi. The traditional occupation of this caste was processing, manufacturing and trading in leather and leather goods, but agriculture is another important occupation in which they engage, either as owners or as tenants. <http://en.wikipedia.org/wiki/Chamar>

<sup>vi</sup> Serena Nanda, "Neither Man nor Woman: the Hijras of India", Belmont, CA: Wadsworth Publishing 1990, p. xxiii.

<sup>vii</sup> William Dalrymple, "City of the Djinns: A Year in Delhi", London: Harper Collins Publisher, 1993, p.171

<sup>viii</sup> Alexandra Shiva, Sean MacDonald, and Michelle Gucovsky, "Bombay Eunuch," Gidalya Pictures, 2001)

<sup>ix</sup> Erica Belkin, "Creating Groups Outside the Caste System: The Devadasis and Hijras of India", A thesis submitted to the faculty of Wesleyan University, Middletown, Connecticut, April, 2008, p. 34-35.

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