

Research Paper

Harishankar Parsai (22Aug. 1922-10 Aug. 1995): The Critic of Post-Independent India

Sanjna

Dr. Gautam Chakravarty M.Phil Course
12 September 2021

Abstract

This research examines how far the prose works of Harishankar Parsai are a scathing attack on aspects of Post-Independent India. This research draws upon mostly primary sources, including satires of Parsai and a few other satirists who targeted politics. To do this, it will be necessary first to examine the political conditions in democratic India and what made Parsai target politics with his satires. I will also examine Parsai's thoughts on satire which he penned in his essay, *Vyangya Kyon? Kaise? Kis Liye?*

Secondly, to scrutinize more about the political conditions, I will chiefly look at some of his works like *A Shivering Republic (Thithurta Hua Gantantra)*, *Inspector Matadeen on the Moon (Inspector Matadeen Chaand Par)*, *Sheep and wolves (Bhede Aur Bhediye)*, *Handicapped Politics (Viklaang Rajneeti)*, *Ek Gaubhakt se bhaint, Sudama's Rice (Sudamakechawal)*, *Contesting an election in Bihar (Hum Bihar mein chunaav ladd rahe hain)*, and *Bholaram's Spirit (Bholaram ka Jeev)*. "The literature of Harishankar Parsai is the social and political reality of post-independent India.

¹Parsai had a major role to play in making satire a serious work of writing, and from the wider world of composition, by which he elaborated a distinctive and unique language style within the prevailing genres, just as a great writer did his own special work in genres." (Shrotriya) As per my knowledge, till now, the research work done on the literature of Harishankar Parsai and critical books that have been published include are Dr. Vishwanath Tripathi's 'Creativity in this Era of the Country and Harishankar Parsai Monograph', Malam Singh's 'Parsai's Creativity'. An eBook *Parsai ke Rajnaitik Vyangya*, was also published in the year 2016. Research work is done by Kapil Kumar, under the supervision of Pradeep Kumar Saxena under the title *Harishankar Parsai satirical literature: social, political context*. The work particularly focuses on the stories, essays, and novels of Harishankar Parsai and the primary theme of politics and public education. This topic of mine is new. It will be

¹Shrotriya, Prabhakar. "ParsaibanaamParsai." *Hindi Vyangyaki Dharmik Pustak*, edited by Prem Janmejaya, Kitabghar Prakashan, 2021. "In fact, of the declared leftist writers of our time, there were only two who were out of thought even though they were in thought, Muktibodh and Parsai, because both considered logic and their ignorance to be their own and the truth of the creation and for it all risk of expression- were ready to take up the mental, physical, and ideological."

helpful in various aspects because it deals with broader themes like politicians, corruption, Indian democracy, religion, bureaucracy and white-collar crimes. This research will primarily focus on the satires of Parsai that depict numerous ubiquitous themes. "Harishankar Parsai not only looked closely at his contemporary society but also did a deep survey of this, he made the distortions prevalent in the society the target of his satire." (K. Kumar)

I have done this research under the supervision of Prof. Gautam Chakravarty, English Department, Delhi University. I am grateful for his continuous guidance.

Keywords - Indian political system, democracy, corruption, bureaucracy, white collar crimes.

Received 14 Apr., 2023; Revised 28 Apr., 2023; Accepted 30 Apr., 2023 © The author(s) 2023.

Published with open access at www.questjournals.org

I. INTRODUCTION

Harishankar Parsai, a renowned satirist and recipient of the Sahitya Akademi Award, was born in the Jamani hamlet near Itarsi in the Hoshangabad district of Madhya Pradesh in 1924. He was a well-known satirist and comedian in contemporary Hindi writing, with a simple approach. R.T.M. Nagpur University awarded him an M.A. in Hindi. During World War II, he also served as a pilot. He left his work and pursued writing as a full-time profession after pursuing it alongside his duty for a while. He moved to Jabalpur, Madhya Pradesh, and established Vasudha, a literary journal. Despite its great acclaim, he was forced to cease publishing the journal due to financial difficulties. On August 10, 1995, in Jabalpur, the renowned humorist passed away.² He received the Sahitya Akademi prize for his satirical poem *Viklaang Shraddha ka daur*. Parsai solidified satire as a legitimate and unique literary form that had nothing to do with light humor or thoughtless humor as it was previously defined. It says a lot about his brilliance that he is still unmatched two decades after his death. Because of his progressive perspective and in-depth knowledge of social, political, and historical processes, Parsai associated with the poor and oppressed. His literary skill allowed him to write devastatingly effective satirical works. His critical insights into social and political circumstances and the human psyche enabled him to bring out their underlying comedy. He exposed the country's social and political life for its hypocrisy, false standards, and corruption with surgical accuracy. His satire did not titillate; rather, it confronted the reader with truth, regardless of how unpleasant or nasty it was. He was a firm believer in reality, and he made it his mission to show his people the mirror. When Parsai lost his mother, he had not yet completed his matriculation exams. His father, too, was afflicted with an incurable illness. As a result, Parsai cared for his two brothers and two sisters without much financial assistance early in his life. It's no surprise that he chose to stay single.

However, in 1957, he made the brave choice to leave his employment and pursue a career as an independent writer, surviving only on his works. He was a frequent contributor to several publications and periodicals.

Parsaiji is a humorist who has achieved a high level of success. They know how to write in sarcastic languages. His works include Bhashara's words, comparable terms, and a wide range of foreign

² Peoplepill, "Harishankar Parsai," available at <https://peoplepill.com/people/harishankar-parsai>

language words. They were able to communicate their sarcasm to the reader's psyche via compassion and exhilaration. *Yatra-Sitra* statues and sayings have been utilized in their language, and they have spread across the world. Sarcastic, descriptive, and story-style philosophy characterize Parsaiji's works.

Parsaiji is widely regarded as the greatest sculptor in post-World War II Hindi literature. His satirical wounds targeted personal and political flaws, anomalies, irregularities, vandalism, and deception. In contemporary times, Parsai will be regarded as a fierce foe of the disciplined method, which has propelled wealth and empowerment to new heights.³

Here is a list of his enlightening, lighthearted, and humorous satires that anybody interested in learning the art of satire writing or studying the genre of Hindi satire should read. His sense of style never fails to astound me. I'm curious how sensitive and grounded the writer must have been, given how his works strike a chord even in today's societal environment.

Viklaang Shraddha Ka Daur (The Age of Handicapped Adoration)

The traditional ethos and moral ideals of Indian culture are well-known. Kneeling to touch feet and ask blessings has long been the most visible way of demonstrating respect and appreciation. Age, caste, talents, and disabilities are all addressed by Parsai in this scene. This article eloquently expresses his first experience of being touched on the feet as a sign of respect; his inability to embrace the notion of being able to bless others; the connection of elderliness with infirmity; and the shifting subtleties of ancient customs.⁴

"Satire is a technique employed by writers to expose and criticize foolishness, and corruption of an individual or a society by using humor, irony, exaggeration or ridicule." (Singh) Harishankar Parsai, a renowned warrior of Hindi satire used the genre to attack the ills and evils prevalent in the society hollowing the nation as a termite. If we particularly talk about Hindi literature, "Hindi satire is viewed as a literary mode of expression through its technique of descriptive excess (exaggeration, deformation) imitates a pre-existing formalized literary or speech genre of representation." (Kumar) In his autobiography, *Nargis ke din*, he confesses about opting for writing as a career. He says that he must have adopted writing as a weapon to fight the world, and there are injustice victims and countless oppressed. He is one of them, but he has a pen in his hand, and he is full of consciousness. This is from where the satirical writer is born, and then he started studying history, society, politics, and culture and started writing very seriously. He was born independent India and started writing in independent India. His work is still relevant after decades of his demise. "Satire fuses the aesthetic and ethical: it seeks to simultaneously "amuse and abuse"; it is characterized by an element of an

³ Biography of Harishankar Parsai (2019),”Biography Harishankar Parsai,”available at <https://my-experiences.blogspot.com/2019/05/biography-of-harishankar-parsai.html>

⁴ St (2021),” Harishankar Parsai – The man of letters who stands relevant till date,”available at <https://thesocialtalks.com/blog/harishankar-parsai-the-man-of-letters-who-stands-relevant-till-date/>

attack or censure of vice and evil in the society.” (Pauwels)⁵ Literature has always proved to be one of the most vital instruments to provide a flashback of our history. Satire, in particular, has been used by writers to speak out the problems of society in a comical way to avoid political and social attacks. The public also hit Parsai for speaking openly, but he never stopped, and his courageousness made him one of the best satirists of Hindi literature.

“The political function in the 19th literary periodicals of Harishchandra can be taken as a starting point. Bhartendu Harishchandra is considered as the ‘father of modern Hindi.’” (Kumar) Earlier comedies were sometimes misunderstood as satires. But, later writers successfully contrasted between the two.

“India, widely regarded as one of the stable democracies among the newly independent nations, has moved toward ungovernability. The hopes and aspirations, envisioned during the freedom struggle and incorporated in the Constitution, have turned bitter, leading to a sense of despair and agony.” (Reddy)⁶ This agony lit up the spark in the writers to dare to speak openly about the corrupt democracy through their satires. Satirists like Parsai, Sharad Joshi, Shrilal Shukla, exposed the true picture of democracy. “With the dawn of Independence in August 1947 India embarked on the path of democracy to have a viable and vibrant political system which could fight against country’s backwardness, poverty, economic dependence and exploitation, lack of unity and poor level of consciousness among the masses.” (Nand)⁷ But was it effective as it was expected to be?

"By the time Harishankar Parsai died, he had revolutionized the art of satire writing in Hindi. He brought the reader face-to-face with reality without bothering how unsavory or ugly it was." (K. Kumar) "Harishankar Parsai is one of the most noted satirists and humourist in Hindi literature. From theatre circles to school textbooks, Parsai's depictions of peculiar human behavior and commentaries on the society have found an ardent niche readership." (Shalkie)

"The most important characteristic of Parsai's work is courageousness. He wrote about the ills of the society very fearlessly." (Shukla) .Parsai in his essay *Vyangya Kyon? Kaise? Kis Liye?* Shares his views on satire. He says that satire doesn't need to make you laugh. It makes you laugh but in a different sense. Satire writing is a serious task. He says that the question is- how deeply a writer observes the ills of society. True satire is a review of life. It is result in the movement of thoughts and enables people to fight the lies and frauds prevailing in society. He wrote satires, not for entertainment purposes but to highlight the social ills and ethics deterioration. "Parsai Ji has written for almost five

⁵M.H Abrams- “Satire is the literary art of diminishing a subject by making it ridiculous and evoking towards it attitudes of amusement; contempt or scorn. It uses laughter as a weapon, and against a butt (target) existing outside the work itself.

⁶Reddy, K. Madhusudhan.“INDIAN POLITY: FROM CONSENSUS TO FRAGMENTATION.” *The Indian Journal of Political Science*, vol. 54, no. 3/4, 1993, pp. 313–324. “India has moved from ‘functioning democracy’ to an ‘electoral democracy’, from stability to instability and has even acquired the reputation of a ‘functioning anarchy’.”

⁷Nand, Reena. “The Dynamics of Indian Political System.” *The Indian Journal of Political Science*, vol. 71, no. 2, 2010, pp. 413–424. “After getting independence in August 1947, India framed the constitution which came into existence on 26 January 1950. This constitution seeks to establish sovereign, socialist, secular and Democratic Republic.”

decades in the form of fearless satire on the events of India, situations, political disparities, disillusionment, irony, quirks, and distortions. They fill in our memory those blank gaps of culture that the facts of history have overlooked." (Palival)

"The literature of Harishankar Parsai is the social and political reality of post-independent India. Parsai had a major role to play in making satire a serious work of writing and from the wider world of composition, by which he elaborated a distinctive and unique language style within the prevailing genres, just as a great writer did his special work in genres."

"Parsai made the critical, rather adversarial, the function of satire apparent in the introduction to one of his works; satire has now been recognised as a Kshatriya and raised from the position of a Shudra. It's worth reflecting that it hasn't become a Brahmin since Brahmins do Keertan. Nobody cheered for Parsai, and he never performed bhajans in honour of any god." (K. Kumar)

A Shivering Republic-

This research succeeds in mocking Indian politicians' political aspirations creatively. It wouldn't surprise me to find similarities between this satire and India's present political debate. A thought-provoking book that is well-observed. Parsai deconstructs the absurdity of celebrating Republic Day when a sovereign (India) welcomes socialism on the one hand and brushes it to the side on the other. The author explains how politicians' hilarious blame game accomplishes nothing to assist India to achieve its socialist goals as a Republic.

This is a satire on the governance of India. It talks about the cold, shivering weather on Republic Day. During time Congress was in power. Parsai questioned a minister about why the sun is always hidden on Republic Day and there's so much cold. He replied, "Be patient. We're trying to make it come out, but it's not easy with such a big sun. It will take time. You should give us at least a hundred years in power." (NAIM, A SHIVERING REPUBLIC). Parsai satirizes the greedy and gluttonous ministers who are eager to stay in power. "It is a strange desire, to seek power, and to lose liberty; or to seek power over others, and to lose power over a man's self."⁸ (Ganapathy) This work also talks about tableaux or jhankiyaan which should present true picture of the states on Republic Day, but actually, they present the painted pictures deviating from reality. Never floods, and destructions, and poverty are shown. "The Republic Day procession has floated from every state. However, they aren't representative. Truth Always Wins is our slogan, yet the floats only spout falsehoods. They emphasize development programs, traditional culture, and history. However, each state should certainly only show on its float what made it renowned in the previous twelve months." (NAIM, A SHIVERING REPUBLIC) "The lust and greed for power of these maverick regional leaders has caused much

⁸Ganapathy, KB. "Strange Desire To Seek Power By Our Politicians May Lead To People Losing Liberty", *Abracadabra, Star of Mysore*, 25 Jan, 2019. "All the elected representatives are known as law-makers. Unfortunately, these law-makers; MLAs, MLCs, MPs and ministers are more concerned about helping their own cronies in business, industry or government jobs than looking into the best laws to govern the country or the State."

damage to the Indian parliamentary system and also to some extent retarded the most needed economic development and progress of the country." (Nand)

Sheep and Wolves

This satire presents sheep as the innocent people the ferocious and dominating ministers fool and some jackals are the foot lickers of these cunning ministers. In the story, the sheep-like general public always trust their leaders and are cheated in the end. On the other hand, there are leaders in the form of saints who deceive the public by pretending and deceit. Colored jackals live around leaders in poets, journalists, politicians, and religious leaders who support and promote corrupt leaders. Politicians use them as their PRs to brainwash the public and grab the votes. The satire brings out the importance of media in the elections. "Many politicians own television stations and use them to promote themselves, and television ownership is rife with corruption. Television continues to determine the political agenda in India. On local level, too politicians promote themselves via newspapers and television, while news media have become dependent on this advertising for revenue."⁹ (Schroeder) The story is told in the form of fantasy or fable. In independent India, the rule and process of exploiting the ruling class and making anti-people laws are presented sarcastically. It brings to the fore this form of Indian democracy, which is to say that it is a system of the people, by the people, and for the people' whose base is elections, but in reality, it is just a system constructed to fool the public.

How the politicians use monks and saints to grab the votes is the theme of our next satire i.e. **Ek Gau Bhakt Se Bhaint**. The work satirizes how religion is used as a vote-fetching device. "Communalism is another serious problem facing the Indian society today. There is religious fanaticism everywhere, and thousands of people have been killed and property worth crores of Rupees destroyed." (Khatkhate) This is a satire on politics and democracy. Due to droughts, plague, violence, inflation, black marketing, and corruption, the public is killed. It talks about the racism between cow and buffalo because there's a point that we drink buffalo's milk but worships cow. The cow is considered sacred, but not buffalo. "The cow was never used for spiritual elevation. In the 20th century everybody used the cow as a political weapon. It has been used for communal politics." (Jha) It is about lynchings, which erupt because of religious issues. "Now and then, the dogmas of some religious beliefs seem to be harmful for others. The fanatics of a particular religion may take undue advantage out of it. We must know that the politicians and political parties are playing political games

⁹"Media Systems, Digital Media and Politics . Social Theory after the Internet: Media, Technology, and Globalization,

by Ralph Schroeder, UCL Press, London, 2018, pp. 28–59. Before broadcast or mass media, India public arena was tightly controlled by its colonial rulers, but there is also a nascent sphere of media contestation. The era after independence brought the mobilization of media on behalf of nation-building, following a Nehruvian model of modernization by means of technological infrastructure development.”

for their benefit.¹⁰ They have used religious sentiments from time to time for the sake of their interest.”¹¹ (Chishti)It satirizes how Goddesses are worshipped but still women and girls are raped and abused, this is a harsh reality of our nation. “Religion is increasingly becoming an electoral issue.” (Reddy)

Parsai’s **Contesting Election in Bihar** also focuses on secularism, religion, fanaticism and cow protection as a political agenda. Parsai, in work, is planning to contest elections, where he gets to know the reality of the elections. “Bhagwan, you have come to lead the cow-protection movement? “Elections are close, so the cows must be protected. I guess you’ll easily get into politics through the Protect the cow agitation.” (Naim) . They said, Look, sir, being God won’t do any good around here. None will vote for you. How do you expect to win if you won’t maintain your caste?” (Naim)If we look back at the history of casteism, Britishers used it as a panacea for dividing Indians. But it continues till now, and now caste is used as a weapon by politicians. “Politics in Bihar is, in a sense governed by caste calculations.” (Mathur)

Viklaang Rajneeti

It is a hilarious satire where Parsai is wounded, and members from both Congress and BJP are trying to convince Parsai for support and promotion. In the story, there is a satire on the distorted and corrupted politics who remember the public only at the time of elections. It portrays handicapped, imperfect, and faulty politics. This was written between 1975 and 1979 when Indira Gandhi declared an Emergency. It is a satire on Indira Gandhi’s dictatorship during Congress rule. The government had snatched the freedom of speech and civil rights, and thousands of innocent people were imprisoned. Everything becomes important during elections. In this satire, Parsai’s broken leg has become a political weapon for the parties. Both the Congressmen and the Janata Party want to incite the public for their benefits by taking the help of the author’s broken leg to create an atmosphere against the opposite party. But when Parsai refuses to support none of them, they start insulting Parsai when he turned useless to them. Parsai, by mocking at himself, wants to unveil the true face of hypocritical politicians who appeal to the local public to get the votes, and when their work is done, they ignore the gullibles. “In a democracy, corruption undermines the quality of representation when elected politicians make decisions motivated by the desire for personal enrichment rather than by the preferences of the voters.” (Shapiro)

Inspector Matadeen on the Moon

¹⁰Chishti, S.M.A.W. SECULARISM IN INDIA: AN OVERVIEW. *The Indian Journal of Political Science*, vol. 65, no. 2, 2004, pp. 183–198. According to Article 8 of the Indian Constitution, right to vote is given to every adult who is a citizen of the country. Citizenship does not depend upon the religion of the individual.”

¹¹Chishti, S.M.A.W. SECULARISM IN INDIA: AN OVERVIEW. *The Indian Journal of Political Science*, vol. 65, no. 2, 2004, pp. 183–198. The religious orthodoxy of fanaticism still has a firm grip over the minds of the poor and backward masses. It provides substance to the communalism forces to grow shrewd leaders politically who do not mind the opportunity of exploiting the factor of religion, caste or community for the sake of their personal and narrow ends. Thus in most of the cases communal rights are politically motivated.”

The work unveils the corruption in investigation and police authorities, where Matadeen reduces the salaries of the police officer so that they perform their duties for a better livelihood. Parsai highlights the corrupt police in India who work to fetch extra money from the public.¹² Inspector Matadeen announced to drop the salaries of the constables so that they can do their work honestly. “Inspector Madan explained, ‘if you pay an employe little money he won’t be able to live on it. No constable can support a family on just one hundred rupees a month, now can an Inspector live with dignity on two hundred. Each will have to make some extra money. And that he can do only if start catching criminals. Rightway, he becomes concerned about crime, and turns into an alert and dutiful policeman.” (NAIM)The corruption is the result of poor pay to public servants who are not paid enough to make both ends meet.¹³ Kautilya says cynically that “just as it is impossible not to taste a bit of the honey that happens to be on the tip of one’s tongue, similarly, it is not possible for public servants not to taste the bit of the money which passes through their hands.” (MUHAR)The work highlights the reality of society that no man goes near a dying man for fear that he will be implicated in the person’s case. Even the son does not serve the sick father because he is afraid that he should not be accused of his murder if the father dies. Houses keep burning. No one comes to extinguish it because the people are afraid that the crime of setting fire to it might be instituted. Children keep drowning in the river, and no one saves them for fear that they may be accused of drowning the child. All human relations are coming to an end.

The story **Bholaram's Spirit** depicts the harsh reality of corrupt employers and officers in government departments. The retired officers have to wait for years to get their pension. This is the reason because of which Parsai is a strong pillar of satire as he depicted the real ills and problems of society. It is a story of Bholaram who "waited for his pension but nothing happened. Every 10–15 days, he applied. But either there was no reply, or they wrote to say, "Your pension case is being examined". (Chakravarty, Bholaram's Spirit) According to the clerk in the department, "Bholaram made an error." He told Narad that, "Brother, this is also a temple. Here too, people need to donate." (Chakravarty, Bholaram's Spirit) Parsai satirizes the employees of the departments who work only if they are offered enough for the work.¹⁴ "In India, for obtaining the right paperwork to run the business means negotiating a maze of backdoor dealings for permits, payoffs to politicians and judges to

¹²“Sun, Yan, and Michael Johnston. Does Democracy Check Corruption? Insights from China and India. *Comparative Politics*, vol. 42, no. 1, 2009, pp. 1–19. Years ago Mydrad wrote of the low real wages of officials, especially those at the lower and middle level as encouraging pervasive corruption.”

¹³“Sun, Yan, and Michael Johnston. Does Democracy Check Corruption? Insights from China and India. *Comparative Politics*, vol. 42, no. 1, 2009, pp. 1–19. The Indian government Third Pay Commission (1970-1973) concluded that while higher salaries would not guarantee integrity, it can be confidently stated that the payment of a salary which does not satisfy the minimum reasonable needs of a government servant is a direct invitation to corruption.”

¹⁴A similar work *Haintohzaroor, par hokarbhina hone kebarabarhain* for satirizing the “sarkari work culture” is written by Sharad Joshi. “It is there, but not there. There are men but no humanity..They have hearts but no unity. People lodged a complaint that there is a tap, but no water. They are not what they are meant for. There are departments but they don’t work.”

ensure fast-tracked applications, and pleasing dozens of other bureaucratic vultures along the way.” (Carney, *Corruption, Justice and Violence in Democratic India*)

Parsai left no stone unturned to point out the issues of the society. He is still relevant after decades of his demise. He opens up about foot-lickers in the satire **Sudama's Rice**, “Ever since I got the throne many come here claiming they were my kinsmen. By now I have 2000 paternal uncles, 1500 maternal uncles, 2500 nephews, 1000 maternal aunts and 8000 paternal aunts. Now tell me, how can I favour them all?” (Chakravarty, *Sudama's Rice*) .The rabble-rouser politicians show their warmth to grab the votes. They form emotional relations and use public only as their vote bank.¹⁵ The satire also talks about the oppression by the ministers and misusing their powers over the local public who bring them in power. Krishna is represented as a minister and Sudama is the representative of local public. The way, local public is denied permit, to meet the officers and ministers and shooed away from one window to other. Sudama comes to visit Krishna and pleads an employee to let him meet Krishna, “‘Brother I want to meet the king’. He studied me thoughtfully. Then, as if to put me off, he said, ‘Go that office on the left. You’ll get permission to enter the palace only after they’ve interviewed you’. He thought a little and asked, ‘Why did you call me “brother”? ‘Humans call other humans brother, don’t they?’ The fellow explained: ‘You’re a fool. Don’t ever call a royal officer your brother. They think it is beneath them to be human. They should be addressed as gods’.” (Chakravarty, *Sudama's Rice*)¹⁶

White collar crimes spread in almost all fields and departments are prevalent since ages. “With the advent of technology and growth of education, white collar crimes are on the rise, being protected by professionals finding loop-holes in the judiciary and support from the government indirectly.”¹⁷ (Nagarajan)

The satire highlights the piled-up files laid in the offices, and the work is done only after some weight (money) is put on them. "At times, they would get up from their seats only to go and sit in the canteen. I understood that this was why the government paid them salaries." (Chakravarty, *Sudama's Rice*) Parsai very wisely compares departments to the temples. "O wise man? What we mean is that this is also a temple. You must have brought some gifts or a donation. Do you want to meet the king empty-handed? We must have our share too.”¹⁸ (Chakravarty, *Sudama's Rice*) The satire shows the

¹⁵Sharad Joshi in his work *Jiske Hum Mama Hain* also highlights how these cunning politicians persuade emotional public to grab the votes.

¹⁶Pandit Bechan Sharma Ugra's *Leader's Position* is a political satire, which is about the prejudices related to a minister and how a minister is positioned next to God in our country. “If you stick to your path, your place, your promise, then you are blessed, to be worshipped, a god.”

¹⁷Nagarajan, G. White Collar Crimes in India. *International Journal of Social Science & Interdisciplinary Research*, vol.1 Issue 9, September 2012. This has created a nexus where people from almost all walks of life have started forming group to do white collar crimes and being protected by professionals in law.”

¹⁸“Sun, Yan, and Michael Johnston. “Does Democracy Check Corruption? Insights from China and India. *Comparative Politics*, vol. 42, no. 1, 2009, pp. 1–19. Economic development might affect the corruption and democracy

relationship in several ways. One is a make ends meet argument, as Palmier observes in a study of South Asia: Poor pay is a powerful pressure towards corrupt gains, if only to make ends meet...Public servants not paid

harsh reality of government officials and bureaucrats. "Inefficient Administration and corruption go hand in hand. The corrupt officer himself may be very efficient, but his fishes in the inefficient and slow processes of the government around him." (MUHAR)

Politicians make the policies, and bureaucrats implement them. So, it is quite obvious that there is a dependency factor between politicians and bureaucrats. "Because of their insecure position, bureaucrats are especially vulnerable to what has been called the "other face of power"- the "mobilization of bias"- which defines some governmental functions as problematic and negotiable and others as not." (D. J. Encarnation) Here, we come to the end of the paper and conclude that Parsai's works reflect societal reality. I end my research with a quote, "When Parsai strikes at a political dispute, it creates an incendiary smirk, and truth also emerges."(K. Kumar)

enough to fulfill their usual obligations are only two likely to take advantage of whatever opportunities may arise for unauthorised gains."

Working Bibliography Primary sources-

- [1]. Parsai, Harishankar. Bholaramkajeev. Translated by GautamChakravarty. Typescript.
- [2]. Parsai, Harishankar. Sudamakechawal. Translated by GautamChakravarty. Typescript.
- [3]. Parsai, Harishankar. "Inspector Matadeen Chand Par." Inspector Matadeen on the Moon
- [4]. Translated by CM Naim, East-West Press, 1994 .
- [5]. Parsai, Harishankar. "Vyangya Kyon? Kaise? KisLiye?" Hindi Kahani, <http://www.hindikahani.hindi-kavita.com/Vyangya-Kyon-Kaise-Kis-Liye-Harishankar-Parsai.php>
- [6]. Parsai, Harishankar. Thithurta Hua Gantantra. Translated by CM Naim, East-West Press, 1994.
- [7]. Parsai, Harishankar. "Hum Bihar mein chunaav ladd rahe hain." Inspector Matadeen on the Moon. Translated by CM Naim, East-West Press, 1994.
- [8]. "Viklaang Raajneeti." YouTube, uploaded by The Mansarovar Project, 24 Apr. 2019, <https://www.youtube.com/watch?v=mzLFodaytnI>
- [9]. Yadav, Manish. "Gardishkedin." Satyagraha, 10 Aug. 2016, <https://satyagrah.scroll.in/article/101655/harishankar-parsai-autobiography>

Secondary Sources-

- [10]. Bhardwaj, Aditi. "HarishankarParsai: Samajki rag rag se vakifvyangyakar." The Wire, 22 Aug. 2020, <https://thewirehindi.com/136103/hindi-literature-harishankar-parsai-satire/>
- [11]. Chishti, S.M.A.W. "Secularism In India: An Overview." The Indian Journal of Political Science, vol. 65, no. 2, 2004, pp. 183–198. JSTOR, www.jstor.org/stable/41855808.
- [12]. Chopra, Pran. "Political Re-Alignment in India." Pacific Affairs, vol. 44, no. 4, 1971, pp. 511–
- [13]. 526. JSTOR, www.jstor.org/stable/2756609.
- [14]. Encarnation, Dennis J. "The Indian Bureaucracy: Responsive to Whom?" Asian Survey, vol. 19, no. 11, 1979, pp. 1126–1145. JSTOR, www.jstor.org/stable/2643958.
- [15]. Ganapathy, KB. "Strange Desire To Seek Power By Our Politicians May Lead To People Losing Liberty", Abracadabra, Star of Mysore, 25 Jan, 2019, <https://starofmysore.com/strange-desire-to-seek-power-by-our-politicians-may-lead-to-people-losing-liberty/>
- [16]. Gupta, v. P. "Indian Polity Today." The Indian Journal of Political Science, vol. 53, no. 2, 1992, pp. 168–182. JSTOR, www.jstor.org/stable/4185606.
- [17]. Green, Stuart P. "The Concept of White Collar Crime in Law and Legal Theory." Buffalo Criminal Law Review, vol. 8, no. 1, 2004, pp. 1–34. JSTOR, www.jstor.org/stable/10.1525/nclr.2004.8.1.1.
- [18]. "Harishankar Parsai: The Satirist Who Gave Us A New Understanding Of The Nation."
- [19]. The Wire, 22 Aug. 2019, <https://thewire.in/books/harishankar-parsai-satirist>
- [20]. "HarishankarParsai k vohvyangyajinhonesamajkoainadikhaya" News 18, 22 Aug. 2019, <https://hindi.news18.com/news/lifestyle/harishankar-parsai-birth-anniversary-parsai-vitrial-which-reflected-the-true-face-of-society-2348731.html>
- [21]. Horstman, Monika and Heidi Rika Maria Pauwels, editors. Indian Satire in the Period of First Modernity. 2012,
- [22]. [https://beckassets.blob.core.windows.net/product/toc/11745270/9783447065375_toc_001](https://beckassets.blob.core.windows.net/product/toc/11745270/9783447065375_toc_001.pdf)
- [23]. .pdf
- [24]. Jha, Ramesh Kumar. "Deshmein election kahin bhi ho, Harishankar Parsai ko padhna zaroori hai", India. Com News Desk, 26 Feb. 2018, <https://www.india.com/hindi-news/india-hindi/satire-of-harishankar-parsai-on-election-2914982/>
- [25]. Jha, DN. "The cow is just a political animal." Frontline India's National Magazine, 2 Sep. 2016, <https://frontline.thehindu.com/cover-story/the-cow-is-just-a-political-animal/article8994397.ece>
- [26]. Joshi, Sharad. "Jiske hum mama hain." Hindi Samay,
- [27]. <https://www.hindisamay.com/content>
- [28]. Joshi, Sharad. "Hain toh zaroor, par hokar bhina hone ke barabar hain." The Navbharat Times, 29 Oct. 2019, <https://blogs.navbharattimes.indiatimes.com/nbteditpage/sharad-joshi-satire-on-working-culture-of-government-organization/>
- [29]. Khatkate, Deena R. "Intellectuals and the Indian Polity." Asian Survey, vol. 17, no. 3, 1977, pp. 251–263. JSTOR, www.jstor.org/stable/2643499.

- [30]. Kumar, Kuldeep. "Nobody's Cheerleader." *The Hindu*, 29 March. 2016, <https://www.thehindu.com/features/metroplus/nobodys-cheerleader/article7566281.ece>
- [31]. Kumar, Prabhat. *Satire, Modernity, Transculturality in late Nineteenth and early Twentieth Century North India*. 2015. PhD dissertation. http://archiv.ub.uni-heidelberg.de/volltextserver/25328/1/Prabhat%20Kumar_PHD%20dissertation_SAI_Uni_HD.pdf
- [32]. Kumar, Kapil. *Harishankar Parsai's satirical literature: Socio-Political Context*. 2012. PhD dissertation, <https://core.ac.uk/download/pdf/144524659.pdf>
- [33]. Levi, Michael. "The Media Construction Of Financial White-Collar Crimes." *The British Journal of Criminology*, vol. 46, no. 6, 2006, pp. 1037–1057. JSTOR, www.jstor.org/stable/23639476.
- [34]. Mathur, P.C. "Levels And Limits Of Casteism In Indian Politics." *The Indian Journal of Political Science*, vol. 32, no. 2, 1971, pp. 195–212. JSTOR, www.jstor.org/stable/41854437.
- [35]. "Media Systems, Digital Media and Politics." *Social Theory after the Internet: Media, Technology, and Globalization*, by Ralph Schroeder, UCL Press, London, 2018, pp. 28–
- [36]. 59. JSTOR, www.jstor.org/stable/j.ctt20krxdr.5.
- [37]. Miklian, Jason, and Scott Carney. "Corruption, Justice and Violence in Democratic India." *The SAIS Review of International Affairs*, vol. 33, no. 1, 2013, pp. 37–49. JSTOR, www.jstor.org/stable/27000918.
- [38]. Muhar, p. S. "Corruption In The Public Services In India." *The Indian Journal of Political Science*, vol. 26, no. 1, 1965, pp. 1–18. JSTOR, www.jstor.org/stable/41854054.
- [39]. Nagarajan, G. "White Collar Crimes in India." *International Journal of Social Science & Interdisciplinary Research*, vol.1 Issue 9, September 2012, file:///C:/Users/hp/Desktop/white%20collar%20crimes%20in%20india%20by%20gish.pdf
- [40]. Nand, Reena. "The Dynamics Of Indian Political System." *The Indian Journal of Political Science*, vol. 71, no. 2, 2010, pp. 413–424. JSTOR, www.jstor.org/stable/42753705.
- [41]. Palival, Krishna Dutt. "Parsai k vyangyakasach." *Hindi Vyangyaki Dharmik Pustak*, edited by Prem Janmejy, Kitabghar Prakashan, 2021.
- [42]. Parsai, Harishankar. "Dusredshmeingaayeedoodh k liyehotihai, humareyahandangakraane k liye", *The Wire*, 24 July 2018, <http://thewirehindi.com/5129/a-satire-on-cow-politics-by-harishankar-parsai/>
- [43]. Parsaika Rajneetik Vyangya, eBook, *Bhartiya Sahitya Sangraha*, 2016.
- [44]. Reddy, K. Madhusudhan. "Indian Polity: From Consensus To Fragmentation." *The Indian Journal of Political Science*, vol. 54, no. 3/4, 1993, pp. 313–324. JSTOR, www.jstor.org/stable/41855660.
- [45]. Samaddar, Saheli. "Role of caste in Indian Politics." *Times of India*, 5 July 2021, <https://timesofindia.indiatimes.com/readersblog/role-of-caste-in-indian-politics/role-of-caste-in-indian-politics-34730/>
- [46]. Shalkie. "In Pursuit of Parsai" *The Asian Age*, 29 June 2019, <https://www.asianage.com/life/more-features/290619/in-pursuit-of-parsai.html>
- [47]. Sharma, Shalendra D. "Politics and Governance in Contemporary India: The Paradox of Democratic Deepening." *Journal of International and Area Studies*, vol. 9, no. 1, 2002, pp. 77–101.
- [48]. Shrotriya, Prabhakar. "Parsaibanaam Parsai." *Hindi Vyangyaki Dharmik Pustak*, edited by Prem Janmejy, Kitabghar Prakashan, 2021.
- [49]. Shukla, Anoop. "Aaj Parsai hotetohbatate hum kitne bodamhochukechain" *The Navbharat Times*, 12 Aug. 2020, <https://blogs.navbharattimes.indiatimes.com/nbteditpage/the-satire-of-harishankar-parsai/>
- [50]. Singh, Raj Kishore. "Humour, Irony and Satire in Literature", *Trans Stellar Journal Publications*, vol.3, no.4, 2012, pp. 65-72, <http://www.tjprc.org/publishpapers/2-40-1378908144-8.%20Humour,irony.full.pdf>
- [51]. Sood, Akhil. "No Country For Political Satire: How Much Can Indian Comedy Really Push the Boundaries?" *Deadant*, 21 May 2020, <https://deadant.co/no-country-for-political-satire/>
- [52]. Sun, Yan, and Michael Johnston. "Does Democracy Check Corruption? Insights from China and India." *Comparative Politics*, vol. 42, no. 1, 2009, pp. 1–19. JSTOR, www.jstor.org/stable/27822289.
- [53]. Tiwana, S.S. "Crisis In Indian Parliamentary Democracy." *The Indian Journal of Political Science*, vol. 55, no. 1, 1994, pp. 55–62. JSTOR, www.jstor.org/stable/41855680.
- [54]. Ugra, Bechan Sharma. "Netaka Sthan." *Hindi Samay*, <https://www.hindisamay.com/content>
- [55]. Winters, Matthew S, and Rebecca Weitz-Shapiro. "Lacking Information or Condoning Corruption: When Do Voters Support Corrupt Politicians?" *Comparative Politics*, vol. 45, no. 4, 2013, pp. 418–436. JSTOR, www.jstor.org/stable/43664074.
- [56]. *The Hindu* (2016), "Nobody's cheerleader," available at <https://www.thehindu.com/features/metroplus/nobodys-cheerleader/article7566281.ece>
- [57]. Peoplepill, "Harishankar Parsai," available at <https://peoplepill.com/people/harishankar-parsai>