अनहद लोक

(प्रतिध्वनि कला संस्कृति की)

वर्ष-7, विशेषांक-1

(अर्धवार्षिक शोध पत्रिका)

सम्पादक

डॉ. मधु रानी शुक्ला

सम्पादक मण्डल

डॉ. राजश्री रामकृष्ण, डॉ. मनीष कुमार मिश्रा, डॉ. धनंजय चोपड़ा, डॉ. ज्योति सिन्हा

सहायक सम्पादक

सुश्री शाम्भवी शुक्ला

अतिथि सम्पादक

डॉ. पायल दत्ता चौधरी, डॉ. अभिसारिका प्रजापति

व्यंजना

अनहद लोक

(प्रतिध्वनि कला संस्कृति की)

संगीत नाटक अकादेमी

के

सहयोग से प्रकाशित

सम्पादकीय

'अनहद लोक' का यह विशेषांक आपके शुभ हाथों में सौंपते हुए अत्यन्त हर्ष का अनुभव हो रहा है, वैदिक काल से प्रतिष्ठित 'आख्यान' परंपरा वर्तमान में विविध रूपों में सर्वत्र प्राप्त होती है। अनुश्रुति, कथा या कहानी के अर्थ में प्रयुक्त आख्यान शब्द भारतीय संस्कृति की अमूल्य निधि है जिसकी अनुपम, अद्भुत शैली ने भारतीय साहित्य को विश्व पटल पर स्थापित किया है आख्यान परंपरा का लोकप्रिय रूप रामायण महाभारत में संस्कृति की अनुपम छठा द्रष्टव्य होती है साथ ही पात्रों का स्वाभाविक चित्रण हमें साधारणीकृत कर देता है हम अपने आस पास उन चरित्रों को तलाशते जोड़ते उनके सुख दुख के भागी बनते रहते हैं।

भारतीय संस्कृति आस्तिक्य विचारधारा धर्म व अध्यात्म से प्रभावित रही है हमारी कथाएँ शिव-पार्वती, काकभुशुण्डि-गरुड़ के माध्यम से कही गई। अत्यंत रोचक शैली में ''श्री सूत जी कह रहे हैं'' कहकर कहने वाले का साक्षी भाव आवश्यक अंग माना गया है साक्षी शब्द को शंका की दृष्टि से भी देखा गया है ब्यास और वाल्मीकि को कुछ ने रामायण, महाभारत का अंग माना क्योंकि कल्पना का वर्णन वैसा नहीं रहता जैसा इन्होंने वर्णित किया है तो कुछ ने इन कृतियों को मात्र काल्पनिक कहा क्योंकि कोई ठोस साक्ष्य उपलब्ध नहीं होते इस संदर्भ में यही कहा जा सकता है कि ये आस्था एवं विश्वास का विषय हैं तर्क का नहीं अस्तु।

संस्कृत में गद्य बद्ध रचना को कथा कहते हैं तारानाथ कृत वाचस्पत्यम-कोष के प्रथम भाग में इसे 'आख्यायते अनैनेति आख्यानं' कहा गया है साहित्य दर्पण में आचार्य विश्वनाथ ने 'आख्यान पूर्ववृत्तोक्ति' कहा है भामह ने काव्यालंकार सूत्रवृत्ति में रचित कहानी को आख्यायिका कहा जो उच्छ्वासों में निबद्ध होकर वृत्त और चेष्टा द्वारा कही जाती थी। आचार्य रुद्रट ने मात्र संस्कृत में निबद्ध कथाओं को गद्य में लिखना माना है परंतु अन्य भाषाओं प्राकृत और अपभ्रंश में पद्य में भी आख्यान माना गया है दण्डि ने भी काव्यादर्श में समस्त आख्यान अंतमुक्त कहा। आख्यान जातिवाचक शब्द है महाभारत अनेक आख्यान-उपाख्यानों से समृद्ध है इसलिए आख्यान काव्य कहा गया है। यह कथाएं वृत्तान्त परक एवं विशुद्ध होती थीं। इनमें कथा को विस्तार कवि देता है अतः कथोपकथन की संभावना कम ही होती है तथा शैली अधिकांशतः भूतकालिक होती है कभी-कभी तो वर्तमान कालिक क्रिया का प्रयोग भी पाया जाता है। इन कथाओं की शैलियाँ इन्हें व्यापक विस्तार देती है कथानक के लिए अभिप्रेत है तथ्य का स्पष्ट व सुरुचिपूर्ण होना कथाकार अपनी भावनाओं के अनुकूल पात्र सृजित करके प्रभावशाली रूप प्रदान करता है प्रेक्षक या पाठक तो कथाकार के मनोभावों का अनुकीर्तन मात्र करते हैं।

भारतीय साहित्य में आख्यान हमें सर्व प्रथम ऋग्वेद संहिता में उपलब्ध होता है, ऋग्वेद में अनेक आख्यान मिलते हैं जिसमें देवताओं के वीरता व पराक्रम की चर्चा है यह संख्या में तीस है यथा इन्द्र,

अश्विन, अगस्त, वसिष्ठ, सोम, अग्नि, अपाला, शान्तनु ,नचिकेता आदि के आख्यान। इनकी स्तुतियों में भी राजाओं के नाम लिखे गए हैं, साहित्य में भी आख्यानों का वर्णन है ऋग्वेदीय रूप आख्यान मानव समाज के सामूहिक कल्याण को व्यक्त करते हैं अपाला, आत्रोय का नारी चरित्र के उदात्तता, तेजस्विता का प्रतिपादक है, अनेक प्रेम आख्यान भी मिलते हैं जिसमें नैतिक चरित्र को ध्यान में रखते हुए वर्णन किया गया है वैदिक साहित्य से हिन्दी साहित्य तक के अधिकांशतः आख्यान ग्रंथ काल्पनिक ही माने गए है। हिन्दी कथा, वृत्तान्त रूप आख्यान कहा गया था वार्ता, चौपाई, दोहा आदि में सत्यवती कथा, ढोला मारू, माधव, नल दमयन्ती, बीसल मल जैसी कथाएं हैं। वस्तुतः ये आख्यान कल्पनाशीलता से सृजित होने के कारण वास्तविक तथ्यों के अभाव से इतिहास भी प्रभावित हुआ है फिर भी रोचक होने के कारण ये समाज में अपनाये गए। डॉ. शंभुनाथ सिंह ने आख्यानिक नृत्यों-गीतों से नृत्य संगीत तथा आख्यान तीनों का विकास माना उनके ही अनुसार आख्यानों का वस्तु तत्व पौराणिक, निजंधरी, सम सामायिक तथा कल्पित चार प्रकार के पात्रों घटनाओं और परिस्थितियों को लेकर गठित है पंडित हजारी प्रसाद द्विवेदी ने भी 'आख्यान' को आख्यायिका से पृथक लोक विधा माना है। कालान्तर में यह भी माना गया कि इन आख्यानों या कथाओं का उद्देश्य चरित्रों के विकास व स्थितियों का वर्णन के साथ सच्चाई को दिखाना है व्यक्ति विशेष या समाज की सामाजिक सत्य घटना का उद्घाटन भी होता है जो आज भी मीडिया जगत के लिए अपेक्षित तत्व है। आख्यान मनुष्य की लेखन कला का माध्यम है वैयक्तिक लेखन तथा आख्यान परक लेखन इसके रूप हैं सामान्यतः कथा कहानी के रूप में प्रयुक्त आख्यान शब्द को साहित्य दर्पण में पुनरावृत्त कथन कहा गया है यह इसकी विशेषता भी मानी गई है, आज मीडिया जगत भी इसे बारम्बार दिखा रहा। कथानक के मुख्य तथ्य कथा लेखन रूप जो कहानी कहता है निबंध, परी कथाएं, फिल्म, चुटकुले हो सकते हैं कहानी कहने के लिए लेखक, कथाकार शैली को कालानुक्रमिक क्रम में रखते हुए रणनीतियों का उपयोग करते हैं जो व्यक्तिगत निबंध, लघु, कथाएं, उपन्यास, पटकथाएं, नाटक, आत्मकथा, इतिहास, समाचार इन रूपों में व्यक्त होते हैं, कथा तत्वों, कथानक सेटिंग, चरित्र संघर्ष आदि मूलभूत तत्वों का समिश्रण होता है जो सूक्ष्म व स्थूल रूपों में प्राप्त होते हैं।

वर्तमान समय में आख्यानों ने अपने स्वरूप को बदला साहित्य और संस्कृति में नये नये रूपों में आख्यान प्राप्त हुए मानविकी, समाज शास्त्र या मीडिया यत्र तत्र सर्वत्र आख्यान परंपरा दिखाई देती है नए मीडिया में लोक प्रिय संस्कृति, साहित्य, कथाओं का निर्माण, दृश्य कथाएं, कथा, कला और सिनेमा डिजिटल, मानविकी की भूमिका को क्रॉस कल्चरल और भूमंडलीकरण साइबर संस्कृति सक्रियता और ऑनलाइन आंदोलन की मौखिक कथाएँ, पर्यटन, यात्रा कथाएं, राजनीतिक आख्यान, समाज, संस्कृति और सकारात्मक मनोविज्ञान, अवकाश और महामारी सभी पर आख्यान या कथा रूप ही है।

अनहद लोक के इस विशेषांक में आख्यान और संबंधित अंतर विषय क्षेत्र पर केंद्रित किया गया है विभिन्न विषयों में कथाओं का विश्लेषण किया जाता है, मीडिया, हिन्दी, संस्कृत, अंग्रेजी, साहित्य, फिल्म, मनोविज्ञान में आख्यान⁄कथा रूपों पर विश्लेषणात्मक शोध पत्रों का संकलन है, जो निश्चित रूप से शोधार्थियों, कला रसिकों, गम्भीर पाठकों के लिए उपयोगी सिद्ध होगा त्रुटियों हेतु क्षमाप्रार्थी हूँ। आपकी प्रतिक्रियाओं की अपेक्षा रहेगी।

– डॉ. मधु रानी शुक्ला

अनुक्रम

Dating Violence: Prevalence and its Association with Socio-demographic Factors among College going Students

Dr Anand Siddaiah

Assistant Professor
School of Arts, Humanities and Social Sciences,
REVA University, Bangalore, Karnataka

Chandrashekara Danpalnayak

Guest Lecturer, Dept. of Psychology
University of Mysore
Mysore, Karnataka

Suresh Kumar N

Research Scholar
Department of Psychology,
University of Mysore
Mysore, Karnataka

Abstract

Dating violence refers to abusive behavior that arises within the context of a dating relationship between two individuals. It has been regarded as a significant event in several parts of the world including India due to its severe impact on many aspects of life among the student community. So, the present study describes the prevalence of dating violence (psychological and physical) and its determinantsconcerning sociodemographic factors among a sample of college-going adolescent students. A total of 111 college-going students (M_{age}= 20.9years, range: 18 to 25 years) enrolled in under-graduation or post-graduationcourseswere recruited using a convenient sampling method. Each participant filled in the psychological abuse and physical violence victimization scale and also socio-demographic sheet. Data gathered was analyzed using descriptive statistics, frequencies, and chi-square. Results revealed the prevalence of83% of psychological abuse and 13.5% physical abuse experience. Age, parenting, birth order, and prior dating experience were found to be associated (p=<0.005) among college-going students. Finding suggests the necessity of psycho-education programs and involvement of mental health professionals in the colleges or universities campus for timely screening, diagnosis, and treatment.

Keywords

Dating Violence, Psychological Abuse, Physical Violence, Socio-demographic

Introduction

Dating violence is a worldwide phenomenon that incurs risk for numerous mental and physical health consequences for those involved. Dating violence refers to abusive behavior that arises within the context of a dating relationship between two parties, who are not married, engaged, or in a similar committed relationship. Also, known as intimate partner violence (IPV). This may encompass in the form of physical, psychological or emotional, or verbal, sexual, and digital abuse by a current or past dating partner (Murray & Kardatzke, 2007;Shorey, Cornelius & Bell, 2008).

The very first study on dating violence was published in 1981 by J. M. Makepeace. Since then, studies conducted by many researchers especially on the student community reported physical violence of 20% to 45% (Amar & Geenaro, 2005; Kaura & Lohman, 2007), psychological abuse between 70% to 90% (DeKeseredy & Kelly, 1993; Katz, Arias & Beach, 2000) and 3% to 20% of sexual abuse (Shorey et al., 2008a). Among these, psychological abuse is reported to be more frequent than physical or sexual abuse in many studies. For example, a study by Riggs and O'Leary (1996) among dating partners in the United States reported 93-98% of psychological abuse.

Further, population-based studies have reportedthat dating violence results in the number of health-related problems like depression and anxiety (Harned, 2001), emotional distress and post-traumatic stress disorder (Callahan, Tolman, & Saunders, 2003), drug addiction (Coker, et al., 2000) and somatic complaints (Kaura& Lohman, 2007. It is also regarded as a negative factor for marital complications in later life (Meneghel& Portella, 2017) and has shown a link with suicidality. Taquette and Monteiro (2019) reported poorer educational outcomes as another consequence of dating violence.

Further, studies carried out in developed countries have indicated several demographicslike age, educational background, gender, work experience, and religion as contributing factors for dating violence among the student community (Jakupcak, Lisak& Roemer, 2002; Awopetu, 2014). Social factors reported are peer influence, family background, and residential location (Schwartz, O'Leary, and Kendziora, 1997; O'Keefe and Treister, 1998; Foshee, 2004).

Hence, dating violence is regarded as a significant event in several parts of the world including India. Dating violence in India has been under-researched. Considering the fact concerning its impact on several aspects of life among the student community. The present study intended to describe the prevalence of dating violence (psychological and physical) and its association with sociodemographic factors among a sample of college-going students in Bangalore. Further, this may also indicate the need for psycho-education and involvement of mental health professionals in the college or universities campus.

Methodology

Objective

To explore the prevalence of dating violence (psychological and physical) and its association with socio-demographic factors among college-going students.

Study Design and Sample Size

A cross-sectional study using a survey method was carried out among college-going students in Bangalore city, Karnataka, South India. A total of 111 college-going students attending an undergraduate and post-graduate course in different colleges in Bangalore city were invited to take part in the study. After learning the objectives of the study, students who expressed interest in taking part, those who have dating partners or had dating partners and gave consent were finally recruited using a convenient sampling method.

Materials and Procedure

All the participants filled in Socio-demographic Sheet, Physical Violence Victimization Scale (Foshee et al., 1998), and Psychological Abuse Victimization Scale (Foshee et al., 1998).

A socio-demographic Sheet was used to elicit participants' details like age, gender, course enrolled, type of scholar; family characteristics like parenting, family type, birth order, and presence of the siblings. Dating information like from long in a dating relationship and whether had dating partner before or not was also gathered.

Physical Violence Victimization Scale consists of 16 items and it measures physical victimization in dating relationships among male and female students. It is a Likert Scale, where response range from 0 to 3; 0 indicates the absence of physical victimization, 1 indicates victimization occurred 1 to 3 times, 2 suggests physical victimization occurred 4 to 9 times, and at last 3 is indicative of physical victimization more than 10 times. The internal consistency of this scale has been reported to be .92. The higher score is indicative of greater abuse.

Psychological Abuse Victimization consists of 14 items that assess psychological victimization in a dating relationship among male and female students. The internal consistency of this scale has been reported to be .91. Scoring is estimated by summing the responses across all 14 items and interpreted as follows; 0 suggestsabsence of victimization, 1-5 suggests mild psychological abuse, 6-9 suggests psychological abuse at a moderate level, and a scoreof 10 and above suggests severe psychological abuse.

Statistical Analysis

Data collected was first entered in Microsoft Excel. Later transferred and analyzed using Statistical Package for Social Sciences(SPSS) software Version 20. Descriptive analysis was first conducted to calculate frequencies and proportions for all categorical variables. The statuses of the prevalence of psychological and physical violence were calculated referring to the norm provided by the authors. Bivariate analysis was carried to explore the association between socio-demographic variables and dating violence. The presence and absence of violence or abuse were taken into consideration as a dependent variable. Ages, parenting, past dating experience, and birth order were taken as independent variables.

Results

The present study was undertaken with the prevalence of dating violence and associate factors concerning the socio-demographic variables among college-going students. A total of 111 students were surveyed. The mean age of college students was 20.90 years (range: 18 to 25 years). The majority of the participants had enrolled in to graduate course (91%); of all 68% of them were day scholars and 80% lived in a nuclear family setup with their siblings (82%). 57.66% of the participants were first children to their parents and 89% of students had plural parenting. 54% of students reported being in a dating relationship for the past one year and 73% had dating partners before too.

The prevalence of dating violence among college students in the present study is available in Table 2. The result indicates that 40.5% of the participants reported mild, 27.9% moderate, and 15.2% severe psychological abuse. On the physical victimization scale, 13.5% of participants' responses indicated the presence of physical violence. The prevalence concerning gender, male (53%) respondents reported experiencing psychological abuse more compared to females (46%). On, physical violence, female (53%) respondents reported more compared to their counterparts (See Table 3)

Bivariate analysis results indicated that age x^2 =3.99, $p<.05$, parenting x^2=3.88, $p<.05$, and having a dating partner before x^2=5.38, $p<.05$ is a significant association between psychological abuse. On the other hand, results between socio-demographic variables and physical violence show birth order x^2 =12.14, $p<.00$, parenting x^2=3.88, $p<.00$, and having a dating partner before x^2=3.40, $p<.05$ is a significant association with physical violence. Other socio-demographic variables in this study did not show any significant association ($p>.005$) with psychological abuse and physical violence (Table 3 and 4).

Discussion

Dating among the student community, in general, has been considered to be an enjoyable part of the university experience (Christian, Iwemjiwe&Okojie, 2016). But unfortunately, this is turning violent in a few dating relationships. The prevalence of psychological abuse and physical violence among college-going students in this study was 83% and 13.5%. This is comparable to studies carried out in other developing countries such as Canada, New Zealand, Germany, Greece, Russia, the United Kingdom, and the United States. The majority of these studies have reported more prevalence of psychological abuse than physical violence. In contrast, few studies have been exceptional when compared to the present study.

Concerning the prevalence among gender roles, male respondents reported experiencing psychological abuse more compared to females. Other studies which examined gender roles in psychological abuse reported the same (Karakurt& Silver, 2013). This could be the result of renegotiation seeking equality and action against the patriarchal practice (Walker, 1999). Also, this is considered to be

indirect and socially acceptable for women than any other form of abuse (Archer, 2004).

Whereas, female (53%) respondents reported experiencing physical violence more from their dating partner compared to their counterparts. This supports the findings of other studies that female students went through dating violence concerning physical violence (Arnold et al., 2015; Beyene et al., 2019; Smith, 1999). The study carried out in Medawellabu University by Bekele et al., (2015) reported that female students who had regular boyfriends or partners were more likely to experience violence compared to those who had no dating partners.

Several studies have reported that dating at younger age results in violence in the relationship (Iwemjiwe&Okokie, 2016). The result of the present study also supports the early finding concerning age as a contributing factor to dating violence is associated with dating violence among college students. In contrast, one study among adolescent student samples reported that age was unrelated to risk for dating violence (Reuterman&Burcky, 1989; Wolitzky-Taylor, 2008). Research has also weighed family structure, specifically, singular-parent versus plural-parents as a risk factor (Foshee et al., 2008). Results of these studies have demonstrated the lowest level of dating violence who lived with both parents compared to single-parent homes (Foshee et al., 2004; Malik et al., 1997). In the present study, we found a significant association between parenting and dating violence with supports from earlier studies. But, students living in a plural-parenting have been reported to be a victim of dating violence compared to students living in the singular-parenting home. Apart from age and parenting, prior dating experience and birth order have shown an association with dating violence among students which needs further investigation for better understanding.

Conclusion

The present study throws light on the prevalence of dating violence. Age, parenting, birth order, and prior dating experience showed an association with dating violence in the population studied. High prevalence indicates the need for psycho-education and involvement of mental health professionals in the colleges or universities campus for timely screening and diagnosis. Further, a large population-based study is necessary for generalization.

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Table 1: Socio-demographic details of the study participants (N=111).

Demographic Variables	N	%
Age		
18 to 21 years	75	67.57
22 and above	36	32.43
Gender		
Male	58	52.25
Female	53	47.75
Education		
Under-Graduation	101	90.99
Post-Graduation	10	9.01
Type of Scholar		
Day Scholar	76	68.47
Hostelite	35	31.53
Family Type		
Joint	22	19.82
Nuclear	89	80.18
Sibling		
Yes	20	18.02
No	91	81.98
Birth Order		
First Child	64	57.66
Second Child	33	29.73
Third Child	14	12.61
Parenting		
Plural	89	80.18
Singular	22	19.82
Dating Since		
Past one year	60	54.05
Past two years	32	28.83
Past three years	19	17.12
Had dating partner before		
Yes	82	73.87
No	29	26.13

Table 2: Prevalence of psychological abuse and physical violence among college students (N=111).

	Psychological Abuse				Physical Violence	
	Absent	Mild	Moderate	Severe	Yes	No
N	18	45	31	17	15	96
%	16.2	40.5	27.9	15.3	13.5	86.5

Table 3: The association between socio-demographic characteristics and psychological abuse among college-going students (N=111).

Variables	Psychological Abuse						
	Total	Abuse Present (n=43)		Abuse Absent (n=68)			
	N	*n*	*%*	*n*	*%*	X^2	*p*
Age							
18 to 21 years	75	24	55.81	49	72.06	3.99	0.05
22 and above	36	19	44.19	17	25		
Gender							
Male	58	23	53.49	35	51.47	0.04	0.83
Female	53	20	46.51	33	48.53		
Education							
Under-Graduation	101	40	93.02	61	89.71	0.35	0.55
Post-Graduation	10	3	6.98	7	10.29		
Type of Scholar							
Day Scholar	76	30	69.77	46	67.65	0.05	0.81
Hostelite	35	13	30.23	22	32.35		
Family Type							
Joint	22	6	13.95	16	23.53	1.52	0.21
Nuclear	89	37	86.05	52	76.47		
Sibling							
Yes	20	8	18.6	12	17.65	0.16	0.89
No	91	35	81.4	56	82.35		
Birth Order							
First Child	64	24	55.81	40	58.82	0.86	0.64
Second Child	33	12	27.91	21	30.88		
Third Child	14	7	16.28	7	10.29		
Parenting							
Plural	89	31	72.09	58	85.29	3.88	.05
Singular	22	12	27.91	10	14.71		
Dating Since							
Past one year	60	20	46.51	40	58.82	1.67	0.43
Past two years	32	14	32.56	18	26.47		
Past three years	19	9	20.93	10	14.71		
Past dating experience							
Yes	82	37	86.05	45	66.18	5.38	0.02
No	29	6	13.95	23	33.82		

Note: All the *p*-value are reported from fisher's exact tests

Table 4: The association between socio-demographic characteristics and physical violation among college-going students (N=111).

Variables	Physical Violence						
	Total	Violence Present (n=15)		Violence Absent (n=96)			
	N	n	%	n	%	X²	p
Age							
18 to 21 years	75	9	60.00	66	68.75	.45.	.50
22 and above	36	6	40.00	30	31.25		
Gender							
Male	58	7	46.67	51	53.13	.21	.64
Female	53	8	53.33	45	46.88		
Education							
Under-Graduation	101	14	93.33	87	90.63	.35	.55
Post-Graduation	10	1	6.67	9	9.38		
Type of Scholar							
Day Scholar	76	10	66.67	66	68.75	.87	.26
Hostelite	35	5	33.33	30	31.25		
Family Type							
Joint	22	3	20.00	19	19.79	.15	..98
Nuclear	89	12	80.00	77	80.21		
Presence of Sibling							
Yes	20	1	6.67	19	19.79	1.51	.21
No	91	14	93.33	77	80.21		
Birth Order							
First Child	64	5	33.33	59	61.46	12.14	.00
Second Child	33	4	26.67	29	30.21		
Third Child	14	6	40.00	8	8.33		
Parenting							
Plural	89	8	53.33	81	84.38	3.88	,00
Singular	22	7	46.67	15	15.63		
Dating Since							
Past one year	60	8	53.33	52	54.17	1.39	.49
Past two years	32	3	20.00	29	30.21		
Past three years	19	4	26.67	15	15.63		
Past dating experience							
Yes	82	14	93.33	68	70.83	3.40	.05
No	29	1	6.67	28	29.17		

Note: All the *p*-value are reported from fisher's exact tests

Chiaroscuro of a Self : Sisir Basumatary's
The Real Mr. Borkotoki
and the Indian (Bio)Graphic Novel

Farddina Hussain

Associate Professor
Department of English, Gauhati University

Abstract

In the last two decades of the twentieth century an innovative mode of storytelling rose with the publication of several graphic novels which werealso auto/biographies or memoirs. This intersectionality of graphic novel and life writing challenges the traditional existing narrative model and demands a multidisciplinary approach for close readings. Debunking a single authorial centre, the graphic narratives club together the writer and the artist ina multi-layered visual-verbal text that explores lived experiences. The paper argues that besides Indian biographical graphic novels like Bhimayana and others, the publication of Sisir Basumatary's The Real Mr. Barkotoki inspired by Sacco's Palestinetakes the Indian Graphic novel to a new height as it reaches out to the very problems of writing selves keeping in mind the postmodern trajectory of self. The paratext and line-drawings along with hatching and cross hatching in the images keeps one intrigued at the representation of the elusive self as along unfinished quest.

Keywords

Indian Graphic Novel; Biography; Self; Munin Barkotoki.

The impetus of a graphic autobiography/memoir/biography is essentiallyits visual dimension specific to the medium placing its ways of telling a storyuniquely different from novels or art forms. Atext where meaning is made out of the "handmadeness" (Gardner and Herman 7) of the line drawings by the author or another artist and the written word, challenges the traditional existing models of storytelling. Panels, balloons, gutters and diegetic space arranged in a linear pattern orassembled fragmentarily on the pagepresentthe visual-verbal trackofferinga discourse where each mode is necessary for the completion of a story.

The years of fighting its way through assumptions about its aesthetic value or critics debating formal definition and historical legacy of storytelling, graphic novels have come a long way by aligning with various other studies,for instance, studies onsexuality, life writings, trauma, postcolonial histories, race or caste as in Indian ones.

The intersection of graphic novels and life writings came up in the last two decades of thetwentieth century that resolved Marianne Hirsch query: "what kind of visual-verbal literacy can respond to the needs of the present moment?" (Pramod 148). While some of these books were oratorical autobiographies like Marjane's *Persepolis* or Sacco's *Palestine,* few of them presented dramatic accounts of lived experiences. In India biographies like *Bhimayana* by S. Anand and Srividya Natarajan's exposes the caste-based hierarchy and culture exemplified through the life of B. R. Ambedkar and this oratorical biography from the initial pages projects a strategic positioning of the narrative. Tabachnick in his "Autobiography as Discovery in *Epileptic*" mentions William Howarth's classification of autobiographies into three categories, i.e., Oratorical, Dramatic and Poetic. This paper uses this categorization to understand biography where oratorical biography would be a text that has "an ideological point to make, and makes it from the start, rhetorically shaping the life of the subject to reinforce that point from beginning to end" (Chaney 101). Some (bio) graphy may evenblur the borders between oratorical and poetic life

writing as evident in the recently published graphic novel from Assam entitled *The Real Mr. Barkotoki* by Sisir Basumatary, the writer-artist-sculptor from the North Eastern state. The poetic kind "reveals a personality that never finds itself and constantly shifts itself in its understanding of self" (ibid.). With such a graphic setting and subject, Sisir Basumatary would interrogate and complicate the act of writing a self and making reading discomforting. The graphic drawings and verbal life writing imbibemore confusion than comprehension.

This effect on the reader begins with the paratextof *The Real Mr. Barkotoki* with a coloured cover page and Prologue focusing on a Freudian analytical pattern of a subject. The writer uses a major narratorial voicein deciphering a person, in this case Mr. Barkotoki, Munin Barkotoki who was "a man of wide-ranging curiosity and exceptionally varied interests. His passions included literature, journalism, theatre, film, music, painting, sports and-of course-politics" (Basumatary). Focalization in the cover page and in the dream sequences are embedded in hatching and cross hatchingof the visual text as the artist's hand play with light and shade.The narrator continuously has the same dream every night; the dream has a lighter shade than the rest of the images on the page and foregrounds its role in the narrative. The element of dream and the narrator's anxiety of seeing the same scene reveals how his unconscious functions in the plot and his action. It raises queries on his

discourse of self and also his Capt D. Basumatary by drawing a split personality in the narrator complicates the task of reading and representing the life and persona of Munin Barkotoki. He relies on multiple narratorial voices in telling thelife of his subject: themajor voice however is still the narratorthough the other sources/voices are of the wife, daughter, friends, peers and contemporary Assamese writers; this is used to create distance from the narrative, at the same time allows the author to develop a multi-layered narrative in tracing Mr. Barkotoki's multiple selves. He collates these sources and visually produce an in-text archive of testimonies on Munin Barkotoki.

On two levels Basumatary traces his subject graphically. The testimonies and multiple sources on one side and on the other he writes of the investigation of the narrator's self and psychological state. Both are pitted against each other: while the narrator's attempt at his assigned job of reading Mr. Barkotoki's journals and writing on the man is presented in the novel, his own mental state brings in doubt and definite closure to the discourse of selves. The plural perspectives in the narrative is drawn by juxtaposing public and private memory of Mr. Barkotoki on the same page. The author projects himself in the text as a major character, in the line of Sacco's treatment in *Palestine,* in portraying a real Mr. Barkotoki. It is a strategy taken up by the author Basumatary in the biography to play with the authorial position. Unlike classical, structuralist narratology the treatment of "transmedial narratology

disputes the notion that the fabula, or story level of a narrative, remains wholly invariant across shifts of medium" and Basumatary uses this to clarify his ways of writing of self under erasure:

Transmedial narratology is thus premised on the assumption that, although stories conveyed via different media share common features insofar as they are all instances of the narrative text type, storytelling practices are nonetheless inflected by the constraints and affordances associated with a given semiotic environment. (Herman 233)

The biography unfolds in episodic manner with references to radio interviews, speeches and conversations as sources of information in mapping multiple selves. Although the episodic narration, characters, settings stand on their own, they also form a consistent viewing or knowledge of diegetic history of the Mr. Barkotoki.

I

The narrator meets and discusses his case of a recurring dream of hisvisit to a particular house with the name Munin Barkotoki at the gate.This dream is treated as uncanny and as a Freudian slip needs a talking cure. The paratext apart from revealing the writer's intent of engaging in psychoanalysis and study of self, display how the narrator would go to a doctor for a "sitting" and address the issues related to this kind of analysis of the patient's self: "But it's not my thing to LET IN" (Sisir Prologue). Again he thinks "But if I am going to tell everything

to the Doctor… I'd better deal with this discomfort first—the discomfort of letting someone read your diaries, or that of an author writing her autobiography. They are the same…" Eventually the visual text addresses the problem of analyzing a patient from the information and biographical account provided in such sittings.

The prologue shows the doctor stitching a cap with a face, the face of the narrator implying the joining of the clues of his lived experiences to form meanings about the dream.It acts as a foreboding for the narrator who later finds out: "Two Things…One. Munin Barkotoki existed for Real. Two. He is dead." (Basumatary The Real Mr. Barkotoki). The dream shows the seeker and how the object too is seeking him. As he repeatedly sees the same dream for nearly a year, he becomes an insomniac.He visits "Dr. P. Das, M.D of Abnormal Psy" a psychiatrist who practices Freudian talking cure with the mandatory 'couch' and 'the waiting room'as in Freud's clinic where he would treat patients with hysteria and psychosis as discussed in his book *Interpretation of Dreams*. Thescene also has aframed Freudian quote hanging on the wall:
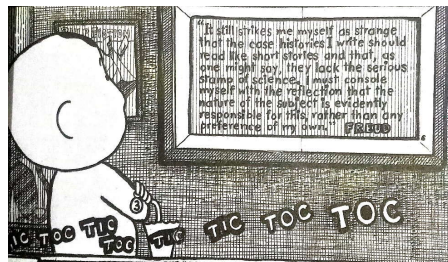
PHOTO 1

II

The first thing that strikes as one opens the book is a mixed feeling of curiousity and bewilderment at the sketches and its pattern. That is the effect of a bio-graphics that unfolds with the play of light and shade, a chiaroscuro of images that makes one more aware of the absence than the presence of the subject. One tends to ask how the writer would attempt a process of writing of a self who is elusive and retreating. The graphics and the words depict how the narrator embarks, hauntedand almost obsessed by his dream sequence, on a quest of knowing another human being. The only details that he can confirm about this man are—he is a God fearing man and is now dead like all other writers of his time.

So Basumatary adopts a documentary form by relying on speeches, radio interviews, testimonies, Barkotoki's diaries, articles by other scholars, books like*Barkotoki's Miscellany* and newspaper articles. He moves across these documents to chart the subject in both the public and private memory. The testimonials of Mr. Barkotoki's daughter and wife reveals the personal life and his passion of reading books, visits to the district library and personal accounts whereas the public memory reiterates his reading habits and his literary engagements. At the same time these are presented chaotically on the pages filled with images, words, panels of various shapes, balloons and lined drawings. They form a discourse which

is chaotic and fragmentary and does not have a chronological pace. Telling of this persona is jarred by the blocks of documents placed haphazardly on the page and can be read in various order: left to right, top to bottom or bottom to top. The meaning can be made through multiple ways of following the panels liberatingthe very act of reading a text. The multiple documentations on self-making are cued by the complex visual grammer; and both images and words depict an abstract mimesis.

III

The interplay of different modes, word-text and image-text, presents a noir like ambience as Basumatary plays with his black and white line-drawings using light strategically. The poetic narrative reveals a personalitythat never finds itself just like the bad handwriting of Mr. Barkotoki which remains illegible. His journalsdo not speak to the reader and his handwriting acts as a shield in knowing the real Mr. Barkotoki: "The Barkotoki diaries turned out to be impregnable fortress of his bad handwriting. What may have been a ready-to-serve autobiography […] What's there to magnify? Only lines, dots and dashes" (Basumatary). The chapter "Barkotoki Diaries" presents visuals of a big stake of journals from 1985 with the next page revealing the problems of reading them. Capt D. attempts at reading them with magnifying glasses and microscope. The image-word track explore the inevitable failure of knowing the real persona:
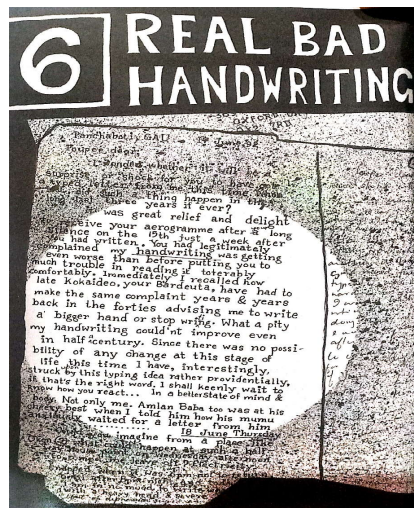
PHOTO 2

The narrative defies the title as the subject and the understanding of self constantly keeps shifting. The construction of self depends on the accounts of his peers and family who speak of his schooling, father, his shy nature, love for books and so on in chapters called "Dr. Baruah's Speech", "Ungodly Interview" and Krishna Baruah's references to Munin Barkotoki.

It establishes the fact that his dream actually relates to a living man who had a life of his own and who had kept records of his thoughts and impression in his journals. although they failed to offer any information (except that Mr. Barkotoki kept records of his thoughts and events).It takes sometime for one to recount how the writer writes of a self and simultaneous depict the impossibility of mapping a unified self.

The writer associates his book as influenced by Joe Sacco's *Palestine*.He writes of Mr. Borkotoki who lives on

through his works in the public domain and in public memory. His personal responses seem lost in his bad handwriting. The quest for the real Mr. Barkakoti defies closure and fixity; he is presented as a self under erasureas the narratorhimself experiences plural personality. Dr. P Das's report on the principal narrator follows at the end of the narrative that brings the issues of authenticity reliability and negation of a fixed real Mr. Barkotoki. In that case, the mode of graphic novel complements the purpose of mapping selves through visual-verbal narratology thatoffers more problems than statements.The subject evades the writer while the narrator's state questions the very foundations of life writing and its related problems.

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लक्ष्मीकांत वर्मा के प्रमुख उपान्यासों में नारी

डॉ श्रीनिवास मूर्ति के

सह प्राधापक हिंदी, कला, मानवीकी एवं सामाजिक विज्ञान विभाग
रेवा विश्वविद्यालय, बेंगलूरु

सार

वेद नारी को अत्यंत महत्वपूर्ण, गरिमामय एवं उचित स्थान प्रदान करते हैं। वेदों में स्त्रीयों की सिक्षा-दीक्षा, शील, गुण, कार्य-अधिकार और सामाजिक भूमिका का जो सुंदर वर्णन पाया जाता है, वैसा संसार के अन्य किसी भी धर्मग्रन्थ में नहीं है। वेद उन्हें घर की रानी, देश की शासक, पृथ्वी की साम्राज्ञी तक बनने का अधिकार देते हैं। वेदों में स्त्री यज्ञीय है—अर्थात् यज्ञ समान पूजनीय। वेदों में नारी को ज्ञान देनेवाली सुख-संवृद्धि लानेवाली, विशेष तेजवाली, देवी, विदुषी, सरस्वती, इन्द्राणी, उषा (जो सबको जगाती है); इत्यादी अनेक आदर सूचक नाम दिए गए हैं। वेदों में स्त्रीयों पर किसी प्रकार का प्रतिबन्ध नहीं है। कन्या को अपना पति स्वयं चुनने का अधिकार देकर वेद पुरुष से एक कदम आगे ही रखते है। हिन्दी में भी प्रेमचंद, यशपाल, निराला, अज्ञेय तथा लक्ष्मीकांत वर्मा आदी के उपान्यासों में नारी को महत्वपूर्ण स्थान दिया गया है।

संकेत शब्द

नारी चरित्र, सामाजिक चेतना, निस्वार्थ सेवा भावना, यथार्थवादी दृष्टिकोण, जनवादी चेतना

लक्ष्मीकांत वर्मा–नारी चित्रण :

"अश्वस्य भूषणं वेगो मत्तं स्याद गजभूषणम्।
चातुर्य भूषणं नार्या उद्योगो नरभूषणम्।।"

(तेज चाल घोड़े का आभूषण है, मत्त चाल हाथी का आभूषण है, चातुर्य नारी का आभूषण है और उद्योग में लगे रहना नर का आभूषण है।)

लक्ष्मीकांत वर्मा के अनुसार, नारी के चरित्र का निर्माण समाज, सांस्कृतिक-मूल्यों, परंपरा, रीति-रिवाज, साहित्य एवं ज्ञान-परम्पराओं तथा धर्म के व्यवहारों के माध्यम से होता है। हमारे यहाँ 'नारी' को बचपन से ही क्षमा, भय, लज्जा, सहनशीलता, आज्ञाकारिता जैसे गुणों को अपना ने की सिक्षा दी जाती है। वर्मा के उपान्यासों में नारी के धार्मिक, राजनीतिक, आर्थिक, और सामाजिक अधिकारों की स्थापना का प्रयास किया गया है।

दीप्ति :

'दीप्ति' लक्ष्मीकांत वर्मा का उपन्यास 'एक कटी हुई जिन्दगी एक कटा हुआ कागज' का प्रमुख नारी पात्र है। दीप्ति के चरित्र में मानवीय सहानुभूति एवं स्नेह के साथ-साथ सेवा भावाना भी विद्यमान है। इसलिए अकेला जीवन व्यतीत करनेवाले अनाम को एकांत की आग में जलने नहीं देती है। कभी-कभी उसके पास आकर यत्किंचित सेवा करती है। वह

'अनाम' की सेवा अपना कर्तव्य मानकर करती है। अनाम की पत्नी 'निशि' के मृत्यु के बाद, दीप्ति अनाम के लिए सबकुछ बन जाती है। निस्वार्थ सेवा भावना उसके चरित्र की एक विशेषता है। हित चिंतन भावना दीप्ति के चरित्र मप गोचर होती है। इसलिए वह 'अनाम' के सुख दुख के संबंध में सोचती है और आवश्यक कार्य करती है। 'अनाम' के चरित्र में मद्यपान की आदत दिखाई देती है वह 'अनाम' से कहती है कि शराब पीना बंद करें। दीप्ति के अनुपस्थिति में अनाम शराब पी लेता है। जब शराब नीचे गिरता है तो दीप्ति उस जगह को साफ करती है। अनाम जब मदिरा से बेहोश हो जाता है तब वह देवी के रूप में अनाम की सेवा करती है। दीप्ति हमेशा अपनों की हितचिंतन की भावना रखती है। वह अनाम के पीने की बुरी आदत को उससे दूर करने की कोशिश करती है।

यद्यपि दीप्ति के हृदय में अनाम के प्रति कोई शारीरिक आकर्षण नहीं है तथापि वह अपने हृदय की सारी सहानुभूति उस पर उंडेल देती है। उसे ज्ञात नहीं कि अनाम के प्रति उसके हृदय में अव्याज प्रेम क्यों है? दीप्ति में शारीरिक सौन्दर्य की कमी है मगर मानसिक सौन्दर्य की नहीं। हम अच्छी तरह जानते हैं कि हम में कोई सम्पूर्ण नहीं है तथापि जीवन में हम सम्पूर्णत्व की दिशा में प्रवृत्त होते हैं। दीप्ति जानती है कि अनाम का व्यक्तित्व सम्पूर्ण नहीं है तथापि उसका आकर्षण कम नहीं होता। कभी-कभी वह सोचती है कि वह असम्पूर्ण व्यक्ति के प्रति क्यों आकर्षित है? आकर्षण का कोई कारण बताया नहीं जा सकता। यह मानवीय प्रेम है। मानवीय प्रेम तुला लेकर नहीं बैठता। यह प्रेम भावना हिमालय की गोद से निकल कर बहने वाली गंगा की तरह बढ़ती जाती है। यह प्रेमभावना संपूर्णत्व के अन्वेषण में चलती है, चाहे वह मिले या न मिले। दीप्ति में ऐसी ही प्रेमभावना उपन्यास के अंत तक   ग्गोचर होती है।

वीणा :

'वीणा' लक्ष्मीकांत वर्मा के चर्चित उपन्यास 'तीसरा प्रसंग' का मुख्य पात्र है। 'वीणा' के चरित्र में मानवीय सेवाभावना गोचर होती है। जब वीणा की माँ जयन्ती बीमार पड़ती है, तब वीणा सदा उसकी सेवा-सुश्रूषा में लगी रहती है। वह सोचती है कि माँ जब सोती है तो कमरा में कोई न कोई हो। माता के प्रति वीणा के हृदय में मानवीय सेवाभाव निहित है।

वीणा में सेवाभावना के साथ परोपकार भावाना भी दिखाई देती है। एक दिन रात को एक शराबी घर में प्रवेश करता है, तो वीणा घबरा जाती है। बाद में वह सोचती है किए यह शराबी सुबह ठीक और रात को बिगड़ते हैं। उस शराबी के प्रति सहानुभूति दिखाकर, आश्रय देती है। वह अपना परिचय दिए बिना, सुबह मेज पर 5000 रुपये माँ (जयन्ती) की इलाज के लिए रखकर चला जाता है। जब पिता की नौकरी चली जाती है, वीणा उनका आत्मबल बढ़ाती है और खुद नौकरी करके विषम आर्थिक संकटों से अपने परिवार को बचाती है। वीणा में सौन्दर्य-भावाना भी विद्यमान है। जब, दीपक (वीणा का मंगेतर) सौन्दर्य को एक उपलब्धि मानता है। सौंदर्य के संपर्क में मनुष्य को स्वाभाविक आनंद प्राप्त होने की बात वीणा से कहता है तब वीणा कहती है- ''आँखों से देखा जानेवाला सौन्दर्य अशाश्वत है और मन से देखे जानेवाले सौंदर्य ही शाश्वत है।''

जयंती :

जयंती श्री लक्ष्मीकांत वर्मा के द्वारा लिखित 'तीसरा प्रसंग' उपन्यास के प्रमुख पात्र है। जयंती आत्माभिमान रखने वाली है। जब शंकर (पूर्व प्रेमी) कहता है कि संकट के समय वह अवश्य उसकी सहायता करेगा। मगर आत्माभिमानिनी जयंती कहती है कि ऐसा समय कभी नहीं आएगा। उसके आत्माभिमान में जनवादी चेतना विद्यमान है। जयंती चाहती है कि कपूर और उसके संबंध को सामाजिक प्रमाणिकता मिले। कपूर यह कहकर ना करता है कि आजकल ऐसे संबंध चलते हैं। वह चाहता है कि संबंध टूटे पर मानव थके नहीं। वह आगे कहता है कि उसे प्रेम में विश्वास नहीं। शारीरिक संबंध के लिए ही स्त्री-पुरुष मिलते हैं। यदि उसे जयंती नहीं

मिलती तो दूसरी स्त्री के साथ वह संबंध जोड़ता है। ऐसी अनैतिकता जयंती पसंद नहीं करती।

जयंती के स्मरण में मानवीय चेतना गोचर होती है। शंकर द्वारा प्रेषित तार से उसे ज्ञात होता है कि अब 'केवल' इस संसार में नहीं है। विगत जीवन की कई बातें उसके स्मृति पटल पर अंकित होती है। विवाह के विलास का स्मरण उसकी स्मृति को सजीव रखता है। जयंती ने शंकर को बंदर की मूर्ति तोहफा के रूप में दिया था। यह सूचित करने के लिए कि अभी शंकर मानव नहीं बना है। ऐसे प्रसंग जनवादी चेतना के यथार्थवादी तत्व को निरूपित करता है। जयंती का मानना है कि हमें विगत विषय के संबंध में अधिक चिंतित नहीं होनी चाहिए। जनवाद के अनुसार मनुष्य को वर्तमान जीवन को सुखी बनाने का प्रयत्न करना चाहिए यह जयंती का भी यही विचार है। 4 साल के बाद 'केवल' जयंती से पूछता है कि शंकर कौन है? केवल के मन में स्थित शंका इस प्रसंग में व्यक्त होती है जो अत्यंत स्वाभाविक है। जयंती कहती है कि मेरी तरह शंकर भी लावारिस था। शंकर के संबंध में सभी बातें बता देती है। यह भी बताती है कि उसके शरीर पर जो दाग है उन्हें शंकर ने बनाया था। यह सुनकर केवल निश्चेष्ट हो जाता है इसमें जनवादी चेतना का कोई आदर्श नहीं है तथापि जनवादी तत्वों का यथार्थवादी बोध विद्यमान है।

दामोदर के विषय में जयंती सहिष्णुता का प्रदर्शन करती है। दामोदर जयंती के मामा का साला है। एक दिन स्नान करने के उपरांत जयंती अपने कमरे में वस्त्र बदल रही थी उस समय अचानक दामोदर कमरे में प्रवेश करता है। जयंती के मामा और मामी के पूछने पर झूठ बोलता है कि स्वयं जयंती ने उसे बुलाया था। यह असत्य है। जयंती तब दामोदर के झूठे व्यवहार को प्रकाश में ला सकती थी पर वह ऐसा नहीं करती। वह सब कुछ सह लेती है उसके मामा उसके इस गुण को पहचान लेता है और कहता है कि वह जयंती पर विश्वास करता है।

जयंती सत्य वचन का पालन करती है जनता में अच्छे और बुरे दोनों प्रकार के लोग होते हैं सत्य कहना जनवादी चेतना है यह चेतना जयंती में दिखाई देती है। दीपक से स्पष्टता कह देती है कि वीणा 'केवल' की पुत्री नहीं है। वह चाहती है कि विवाह के पहले यह सच्चे दीपक जान ले वासंती को भी जयंती सच बता देती है कि वीणा केवल की नहीं बल्कि दामोदर की पुत्री है। 'केवल' अपने वाणिज्य में मग्न रहकर केवल रात के समय उस से मिलता था अतः जयंती का मन प्रेम की तलाश में बंद होता है। वह अन्य व्यक्ति से संपर्क साबित करती है। जयंती को वर्मा जी एक स्पष्टवादिता रखने वाली नारी के रूप में चित्रित किया है। शंकर कहता है कि जयंती अंदर से टूट गई है। तब स्पष्टतः जयंती बताती है कि उसके टूटने का कारण शंकर ही है। शंकर ने उसे प्रेम किया शादी करनी चाहिए पर ऐसा नहीं किया। शंकर कहता है कि उसे शंका थी कि उसके आवारापन देखकर जयंती उसे विवाह नहीं करेगी। तब शंकर से से जयंती कहती है कि शादी करते तो जीवन ही कुछ और होता जनवादी चेतना से संपन्न स्पष्टवादिता जयंती के चरित्र की एक विशेषता है। जयंती यह भी बताती है कि शंकर कठोर नहीं था दामोदर के साथ उसने जो व्यवहार किया वह उचित था। कई बार उसने जो सहायता की उस में उसके जीवन का अन्य रूप झलकता था।

जयंती के चरित्र में जिजीविषा दिखाई देती है। शंकर उसे सुखी बनाने हेतु अंडमान ले जाना चाहता है पर अपने आप को यही सुखी बनाने की ललक उसमें निहित है। वह कहती है कि मैं जिजीविषा के साथ रहना चाहती हूँ। रेखा चाहती है कि जयंती उसके साथ ही रहे रेखा की इस इच्छा को जयंती नहीं मानती, वह स्वयं अलग जीना चाहती हैं। शंकर आदि को टूटी हुई नहीं मानती उसकी जिजीविषा अनुकरणीय है। दुखों के आसन पर बैठकर भी व आनंद का गीत गाने का साहस रखती है। जयंती चाहती है कि उसकी पुत्री वीणा का जीवन आनंदमय हो दीपक और वीणा के विवाह में जाकर बीच में ही विवाह मंडप से निकल कर बाहर आ जाती है। वह

सोचती है कि कहीं वहाँ उसकी मृत्यु हो जाने पर पुत्री का विवाह ना रुके। पुत्री को वह सदा सुखी देखना चाहती है। जनता का प्रत्येक सदस्य चाहता है कि उसकी संतान का जीवन आनंद का उद्यान बने उसकी यह आकांक्षा जनवादी चेतना से संबंधित है। इस तरह वर्मा जी जयंती को उच्च गुणों के साथ-साथ माननीय दुर्बलता के प्रतीक के रूप में चित्रित किया है।

रेखा :

रेखा लक्ष्मीकांत वर्मा के चर्चित उपन्यास 'तीसरा प्रसंग' का मुख्य पात्र है। रेखा दामोदर की पत्नी है उसका प्रेम सच्चा है। 25 बरस की होने पर भी 50 के दामोदर से शादी की है। वह संतान चाहती है। उसकी मान्यता है कि संतान के बिना स्त्री-पुरुष का जीवन व्यर्थ है। सामाजिक मान्यता और जीवन की समग्रता के लिए विवाह को अनिवार्य बताती है। रिश्ते के संबंध में रेखा बताती है कि रिश्ते रिश्ते हैं। जयंती इसलिए दुखी है कि रिश्ते को वह जीवन मूल्य मानती है। दामोदर और जयंती के संबंध को जानते हुए भी रेखा जयंती की सेवा करती है। एक दिन शंकर दामोदर के यहां आता है शंकर चाहता है कि जयंती अब रेखा के यहां रहे रेखा भी मान जाती है। सबको आश्चर्य होता है कि जयंती का वृतांत जानकर भी रेखा उसके प्रति क्रोधित नहीं होती। वस्तुतः रेखा चाहती है कि जयंती उसके घर पर ही रहे, पर जयंती नहीं मानती। जयंती जिजीविषा के साथ अलग जीना चाहती है। रेखा कहती है कि वीणा तथा दीपक को भी यहां बुला ले। सब मिलजुल कर रहे तो समस्याएं हल हो जाएंगी। दामोदर नहीं मानता तो सुरेखा समझाती है। दामोदर देखता है कि रेखा में बहुत परिवर्तन आ गया है। उसके सहृदयता देखकर शंकर एवं दामोदर दोनों चकित हो जाते हैं। जयंती कहती है कि वीणा आदि आ जाए तो उस अपार आनंद को सह नहीं पाएगी। जयंती सोचती है कि रेखा इतनी सहिष्णु कैसे बन गई है?

रेखा अब पूरा विश्व बंधुत्व भावनाओं को अपना लेती है। किसी से द्वेष नहीं करती। दामोदर इस बात पर चकित है कि जयंती का पूर्ण वृतांत जानते हुए भी रेखा उसके प्रति कभी क्रोधित नहीं होती। जयंती की सेवा- सुश्रुषा करने में आनंद का अनुभव करती है। पहले दामोदर से कपड़े, चाय आदि मांग लेती थी पर अब स्वयं वही सभी कार्य कर लेती है। दामोदर रेखा के चरित्र में संपूर्ण परिवर्तन पर चकित है। दामोदर कहता है कि पिता शब्द का स्मरण दिलाकर रेखा उसमें परिवर्तन लाना चाहती है। यह जानकर भी वीणा दामोदर की पुत्री है, रेखा न दुखी होती है और ना क्रोधित होती है। 'रेखा' को वर्मा जी ने जीवन मूल्यों पर विश्वास रखनेवाली तथा निस्वार्थ प्रेम-भावना का प्रतीक के रूप में चित्रित किया है।

सरला :

सरला श्री लक्ष्मीकांत वर्मा के द्वारा लिखित श्रेष्ठ उपन्यास 'तीसरा प्रसंग' का एक मुख्य पात्र है। सरला एक अत्यंत उत्तरदायित्व नारी है। उसके चरित्र में सक्षम पारिवारिक चेतना निहित है। अपनी बहन बसंती का विवाह अमेरिका में कार्यरत इंजीनियर गणपति चौधरी से निश्चित करती है। वह विधवा है पर अपने पुत्र दीपक के लिए सब कुछ करती है। किराए के पैसे से जीवन व्यतीत करती है। इसके अतिरिक्त उसके दिवंगत वकील पति से भी उसे काफी संपत्ति मिली थी। किरायेदारों को कभी भी किराए के लिए नहीं सताती है। वासंती, अपनी शादी से पहले दीपक वह वीना का विवाह करवाना चाहती है इस संबंध में सरला के पास वासंती स्वयं जाती है इस संबंध को यह कहकर ठुकरा देती है कि वीणा अपने पिता 'केवल' की नहीं बल्कि दामोदर की अपनी पुत्री है। दामोदर को लिखित जयंती के पत्र से उसे विषय ज्ञात हुआ था। सरला का हृदय बदल जाता है। उसकी मानवीय प्रवृत्ति जागृत होती है। वह सोचती है कि माता की गलती के कारण पुत्री को सजा क्यों देंघ् दीपक और वीणा के विवाह के लिए सरला मान जाती है। उसके हृदय की यह विशेषता एक उज्जवल प्रवृत्ति है।

मनोरमा :

मनोरमा श्री लक्ष्मी कांत वर्मा के द्वारा लिखित एक वृहद राजनीतिक एवं ऐतिहासिक उपन्यास मुंशी रायजादा का मुख्य पात्र है। मनोरमा की चरित्र में जनवादी चेतना का प्रांजल प्रस्फुटन हुआ है। वह चाहती है कि रायजादा वंश में अनादिकाल से चली आती जनवादी रीति-नीति का पालन पोषण हो। पर अंग्रेजों के युग में इसके लिए मौका नहीं है। अपने वचन के अनुसार आयुक्त अभयाचरण उनका आतिथ्य स्वीकार करने नहीं आते। जनता के चित्त-रुचि के अनुसार बंधु बंधुओं को आना आचार है, पर ऐसा नहीं होता मनोरमा अपने पड़ोसियों से पहले ही कह देती है कि उनके यहां आयुक्त अभयाचरण आएगा। जब ऐसा नहीं होता वह उनके कोमल मन को ठेस पहुंचाती है। साहस के साथ बर्दाश्त करती है एक बार थापन देवन की पूजा में वह जा नहीं सकती क्योंकि वह अचेतन अवस्था में है फिर भी वह चाहती है जनता के नियम के अनुसार तापन देव की पूजा हो जिसे अंग्रेजी सरकार लावारिस बनकर अपने आधीन में ना ले ले। इस प्रकार हम देख सकते हैं कि माननीय मात्र के मन की इच्छा, आकांक्षा, देश प्रेम तथा कर्तव्य परायणता आदि उत्तम गुणों से उनका चरित्र भरा हुआ है।

दिव्या :

'दिव्या' (दिव्या देवी) वर्मा जी के प्रमुख उपन्यास 'एक खाली कुर्सी की आत्मा' का श्रेष्ट पात्र है। दिव्या एक श्रेष्ट गायिका है। संगीत उसके जीवन का अभिन्न हिस्सा है। उसका पति जीवन को अधिक महत्व नहीं देता। शरीर को वह मांसपेशियों की राशि मात्र मानता है; जबकि दिव्या जीवन को पारिजात पुष्प मानती है। उसकी जीवन-दृष्टि अत्यंत महत्वपूर्ण है। जीवन को वह स्थूल नहीं बल्कि सूक्ष्म समझती है। जीवन संबंधी विचारों में मतभेद होने पर भी दोनों का प्रेम कम नहीं होता।

दिव्या की चरित्र में श्रमशीलता दिखाई देती है। वह संगीत की उपासना में सदा लीन रहती है। संगीतज्ञों की भी वह सेवा करती है। कालांतर में संपत्ति का दान करके मिट्टी की मूर्तियाँ बनाती है। उसके अनुसार जीवन धन नहीं है, जीने के लिए धन की आवश्यकता है। दिव्या सेवा की प्रतिमूर्ति है। उसका मानना है कि वास्तविक संतोष सेवा से ही प्राप्त होता है। दिव्या में अधिकार की कामना नहीं है। दिव्या समझती है कि अधिकार की कमाना व्यर्थ है। अधिकार मनुष्य को दुखी बनाता है।

निष्कर्ष :

निष्कर्षतः कह सकते हैं कि नारी के चरित्र का निर्माण प्रत्येक समाज की संस्कृति, वहाँ की आर्थिक-सामजिक वास्तविकताओं, जनमानस की चेतना, जागरूकता एवं सूझ-बूझ पर निर्भर करता है। लक्ष्मीकांत वर्मा के उपान्यासों में दीप्ति, वीणा, दिव्या, जयंती, रेखा, सरला और मनोरमा का चरित्र उपर्युक्त बात की पुष्टि देती है। 'जो पुरुष, अपनी पत्नी को प्रसन्न नहीं रखता, उसका पूरा परिवार ही अप्रसन्न और शोकग्रस्त रहता है। यदि स्त्री प्रसन्न है तो सारा परिवार कुशल रहता है।' मनुस्मृति 3.62

सन्दर्भ ग्रन्थ :

1. नारी जीवन : आदर्श एवं उत्कर्ष - डॉ प्रमोद पाण्डेय
2. आधुनक हिंदी उपन्यासों में नारी के विविध रूपों का चित्रण - डॉ मुहम्मद अजहर ढेरीवाला
3. हिंदी उपन्यासों में नारी - बिबडू अगरवाल
4. एक कटी हुई जिन्दगी एक कटा हुआ कागज - लक्ष्मीकांत वर्मा
5. तीसरा प्रसंग - लक्ष्मीकांत वर्मा
6. एक खाली कुर्सी की आत्मा - लक्ष्मीकांत वर्मा
7. मुंशी रायजादा - लक्ष्मीकांत वर्मा

Social Media Intervention for Natural Disaster Management

Dr.Divya Kumari KP

Assistant Professor,
Department of Journalism and Mass Communication,
REVA University, Bengaluru

Abstract

Social media are used as an effective delivery platform for dissemination of information on various subjects, trends and developments in times of peace and crisis. Social media are used for variety of purposes ranging from education to career development in modern times. Social media facilitate connectivity among the like minded persons and enable them to share their perceptions and experiences. Social media contribute immensely for the development of virtual networks and communities since they are Internet based and quick electronic communication oriented channels. Social media have the power to connect the stakeholders of natural disaster management in modern times. The social media have become the new forum for collective intelligence, social convergence, and community participation. Social media are known for several advantages in the context of natural disaster management. The need and importance of social media in the context of natural disaster management is discussed in this paper primarily

Keywords

Communication, social media, Natural Disaster Management, Intervention

Concept of Social Media

Social media are indeed prominent tools of social network development in modern society. A social network is built in all walks of life by involving the people who share certain values and aspirations. Social networks' members are also disseminators and users of information. Social media offer several opportunities for participatory communication, management and development involving various stakeholders (Bortree and Seltzer, 2009:05). Social media application has become a universal phenomenon since it known as interactive channels of communication for better human relationship development in modern times (Stein et al., 2015:19). **Social media**

platforms basically involve interactive web and engage the participants in the process of communication involving social networks. They provide access to other individuals and institutions spread across the world.

Natural Disaster Management

Disaster management is based on multi-disciplinary approaches in order to effectively deliver the goods and services. It basically involves scientific fact finding, administrative decisions, resources mobilization and operations management. It has become a new branch of management which is meant for reduction of the vulnerability of people to various natural disasters caused by climatic conditions and non-implementation of ecologically sound developmental activities (Roy and Pandey, 2016:12).

Natural disaster management is undertaken on the basis of comprehensive planning by the government organizations, non-government organizations and other service providers. It is a planned, deliberate and systematic programme of action which is necessary to provide timely, relevant and adequate rescue and relief facilities to the vulnerable sections of society in the affected areas (Sinha and Srivastava, 2017:16). Natural disaster management is based on mobilization of authentic data, development of human resources, application of technologies and delivery of services before and after the disasters. The success of natural disaster management is primarily dependent on effective delivery system and coordination among the key players.

Natural Disaster Management Communication

Communications media are the fourth estate of a democracy and voice of the civil society. They are utilized by the stakeholders of natural disasters management to provide disaster specific information and rehabilitation-oriented guidance to the authorities and people. Communication has become an important component of natural disaster management in modern times. Communications media are responsible for educating the masses about the causes and effects of natural disasters.

Natural disaster management demands proper development of information service for reduction of the disaster's consequences and delivery of services during the rehabilitation stage in the society. Communication is an important component of natural disaster management. The stakeholders are responsible for developing a robust communication system for effective management of natural disasters as gate keepers and angel guardians of public interest.

Disaster management communication is required to sensitize the authorities, volunteers, affected persons and other service providers. It is also necessary to facilitate meaningful rehabilitation-oriented activities by providing, accurate and unbiased coverage of all aspects of natural disasters. The disaster management agencies and communities are the major beneficiaries of disaster management communication. The government agencies are required to utilize the services of media institutions

and non-government organizations in times of natural disaster management.

The role of communication in the process of natural disaster management has gained the attention of researchers and other stakeholders in modern times. It is necessary to integrate the stakeholders of natural disaster management who are responsible for mobilizing resources and actions for effective management of disasters. The grassroots media and social media are necessary to facilitate active social mobilization for effective natural disaster management (Guru et. al, 2016:08).

Disaster management communication plays a unique role in disaster management (Sonet, 2018:18). It is necessary to ensure meaningful crisis preparedness and response management. Public relations and communication are essential to manage the natural disasters in a fruitful way. Persuasive communication is necessary to initiate, maintain and strengthen ties with the stakeholders in times of natural disasters.

Disaster management demands active media intervention to bring about enlightened selfishness among the service providers. It is based on development of appropriate data standards among different information systems and stakeholders to achieve optimum success in natural disaster management (Sakurai and Murayama, 2019:14). Latest communication tools and technologies have facilitated effective management of disasters by educating people about causes, consequences and remedial measures (Sivanandan, 2020:17). The ultimate goal of disaster management communication is to create an enabling environment based on humanitarian, constructive and responsible approaches.

Social Media Intervention for Natural Disaster Management

The extensive reach of social networks has motivated the authorities to utilize social media for effective management of natural resources. The social networking services and social media facilitate better connectivity between the service providers and affected persons during natural disasters. The social media have emerged as the parallel media of communication at the grassroots level. They have effectively bridged the communication gap between the service providers and users in the affected areas in times of natural disasters. The managers of natural disasters can access social networking sites through websites and mobile friendly sites to facilitate participatory communication. The social networks can be used to convey emergency related information to the affected persons.

Social media are used for the purpose of engaging the audiences in conversations and network development activities in times of peace and disaster. They provide better connectivity among the authorities, survivors, responders, volunteers and the general public during natural disasters. Governments also use social media for the enhancement of citizen participation in policy deliberation and implementation of rehabilitation programmes.

The social media enable the authorities to establish rapport with the individuals, institutions and communities in times of natural disasters. They educate

the responders about the availability of relief measures. Social media tools have begun to support serious endeavors, including crisis response efforts. They are more prevalent in facilitating disaster relief operations. They enable the stakeholders to coordinate the activities of all stakeholders and protect the interest of the survivors and other persons. Social media provide critical information, reconnect the families, identify the volunteers and facilitate mobilization of resources during natural disasters.

Social networks are promising data source in time-critical situations. They also facilitate crowd sourcing of geospatial information for disaster management including data generation and dissemination of relief measures centric information. They facilitate active mobilization of necessary volunteers, resources and activities in times of natural disasters.

Social media have facilitated higher levels of interactivity among service providers (Kodrich and Laituri, 2011:09). Social media enable the service providers and beneficiaries to establish and maintain a two-way channel of communication. They also facilitate collaboration from local to global levels during natural disasters.

Social media facilitate establishment of rapport, localize disaster management, utilize mapping efforts and provide disaster relief measures. Social media facilitate better understanding of the process of natural disaster management and impact of disaster management activities. The salient features of social media such as text messaging, the internet and social networking have enhanced the

extent of social media application for natural disaster management over a period of time.

Social media facilitate better connectivity with family, friends, service providers and other stakeholders of disaster management. They are strategically used to bolster current systems for effective disaster management on the strength of meaningful metrics (Veley and Zlateva2012:20). The social media enabled the people to post pictures or search for better implementation of rehabilitation programmes.

The social media revolution has opened new vistas for effective management of natural disasters in modern times (Rajashree, 2013:10). Social media have created confidence among the stakeholders of natural disaster management as highly accessible instruments, sources and resources.

Facebook, Youtube, MySpace and Twitter have emerged as most effective social networking sites in times of natural disaster management. Social media play a significant role in prevention, preparedness, response and recovery faces of disaster management. They immensely benefit the government officials and other service providers during disaster situation (Abedin et. al, 2014:01).

Social media provide channels for communication with family and friends, facilitate situation updates involving neighbors and communities and create situational awareness. The social media have facilitated active social mobilization in times of natural disaster management (Guru et. al, 2016:08).

Social media reach out to various individuals and organizations during

disaster response in modern society. The stakeholders are also aware of the real-time applicability of social media for better delivery of services. Social media application needs perfect strategies on the basis of the impact of disasters, duration of response and other professional considerations.

The social media are widely used for natural disasters management due to in -built characteristics and advantages. There is a need for a coherent way of ethically and pragmatically handling the legal and practical issues concerning social media application for disaster management (De Stefani, 2017:07).

The social media tools can be used by organizations, humanitarian agencies, government agencies and media organizations in times of natural disasters (Almansoori and Habtoor, 2018:02). The social media facilitate better connectivity between the service providers and affected persons. They disseminate multi-faceted information to the beneficiaries about the rescue efforts.

Social media disseminate early warning and risk related information to the people. They have generated greater understanding of the management of natural disasters through new crowd sourced mapping feature and other latest technologies. They are accessible to both service institutions and beneficiaries of public service in times of emergency. They have filled the human and technological capacity gaps and provided additional information on all aspects of disaster management (Bee and Budimir, 2019:03).

Social media platforms are known for providing useful information and real-time analysis in the context of natural disasters. These platforms have widened the horizon of natural disaster management. They enhance situational awareness for better disaster response among the personnel and affected persons (Christian et. al, 2019:06). Social media messages reach out to the direct rescue missions during emergencies and facilitate effective delivery of services.

Natural disasters affect the society, environment, economy and administration severely. They are extensively used to prepare grounds for effective management of relief measures in times of natural disasters. They cater to the needs of various stakeholders better than other media of communication in times of natural disaster management (Saroj and Pal, 2020:15).

Social media have digital nudging features which facilitate effective emergency and disaster communication. These digital nudges are used primarily to influence social media users, share relevant information, match the requirements of information, convey the decisions of authorities and obtain participation of people in the management of disasters.

Social media cater to the information needs of government and non-government organizations at various stages of natural disaster management (Rodriguez et. al, 2020:11). They have strengthened the hands of the various stakeholders by facilitating the benefits of participatory communication and management in the context of natural disasters.

Social media are useful for posting disaster-related information which the government organizations, relief agencies

and others since they provide real-time data for effective disaster management. The social media tweets contain need-based information about targeted relief supplies and delivery of services. They enable the decision-makers to take appropriate decisions on the basis of the comparison of machine learning models and build public opinion during different natural disasters. Social media application has become the foremost exercise in the process of natural disaster management.

Disaster mitigation measures are required to reduce the risks and impacts of hazards in modern times. The Twitter has become the major tool of disaster management communication since it enables the government to possess a thorough understanding of the disasters and Twitter's functional framework (Safitri and Wibowo, 2021:13). The Twitter provides quick update, shows sympathy, increases disaster awareness, facilitates mobilization of financial resources, combats fake news and provides practically relevant support for natural disaster management.

Social media are extensively utilized for the purpose of natural disaster management. There are certain technological devices which facilitate data augmentation, early stopping and dropout layers in times of disasters. The advanced devices are known for better performance of various deep learning algorithms on social media disaster images **(Bhavana and Ramasubramanian,** 2021:04). Social media application has become highly inevitable and practically relevant exercise in the context of natural disaster management in modern society.

Conclusion

Social media have emerged as the powerful tools of coordinating disaster management activities. They are extremely useful in effective coordination of relief measures and other supportive services in the affected areas. The disaster responders are enabled to develop appropriate networks, manage operations and facilitate better governance in times of disasters. The stakeholders of natural disaster management are responsible for utilizing the social networks on the basis of scientific assessment and ground realities. They require proper training and orientation for judicious social media application for systematic disaster management endeavors. The social media have more advantages than limitations from natural disaster management point of view according to the available empirical evidence.

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'Parsing Literature in the Context of Trauma Narratives'

Dr. Amit. Y. Kapoor

Head, Department of English,
Shree Jayendrapuri Arts & Science College,
Bharuch, Gujarat

Abstract

*The word **trauma** has its roots in the Greek root **tere** which means **to rub, turn** with derivatives referring to twisting, piercing etc. The term was originally used to refer to a physical wound and more specifically to **a violent disruption of the body's integrity**. Intensive scientific research was undertaken in the last decade of the twentieth-century. The traditional concept of **trauma** was replaced by a more pluralistic approach to the concept. Theorists finally propounded that a **traumatic experience** challenges the limits of linguistic expression, shatters the psyche and disrupts meaning altogether. The idea of a trauma directly impacts identity and memory and results into the splitting of the ego. It could manifest itself in two distinct ways – repression and amnesia. The distinctive causes of Individual trauma are brutality, sexual abuse, domestic violence, employment discrimination, bullying, and predominantly childhood experiences. It has been observed that childhood trauma leads to violent behavior. The causes of universal trauma are catastrophic events, war, treachery, betray and sexual abused. Literature is a phenomenon of reflecting the world in simple artistic medium. It has the power to fictionalize and symbolize and hence can create an appropriate space for the expression of such an inexplicable experience as trauma. Literary texts incorporate characters who are traumatized and are thus they are able to engage the reader's power of emotional and sympathy on the one hand and critical reflections on the other. In the present research paper, the researcher has selected seven novels that exemplify the representation of trauma. The novels explore the various nuances of trauma at the formal as well as the thematic levels.*

Key Words

Trauma, Repression, Silence, Identity, Memory, Solidarity

Introduction to the concept of *trauma*

The word *trauma* has its roots in the Greek root *tere* which means *to rub, turn* with derivatives referring to twisting, piercing etc. The term was originally used to refer to a physical wound and more specifically to *a violent disruption of the body's integrity.* (Hirsch: 8). The first of its kind study of the concept of *trauma* was carried out by the French neurologist Jean Martin Charcot in the nineteenth century. He linked the term less to physical injury but more to mental illness. Intensive scientific research was undertaken in the last decade of the twentieth-century. The traditional concept of *trauma* was replaced by a more pluralistic approach to the concept. Theorists finally propounded that a *traumatic experience* challenges the limits of linguistic expression, shatters the psyche and disrupts meaning altogether. The idea of a trauma directly impacts identity and memory and results into the splitting of the ego. It could manifest itself in two distinct ways – repression and amnesia. The distinctive causes of Individual trauma are brutality, sexual abuse, domestic violence, employment discrimination, bullying, and predominantly childhood experiences. It has been observed that childhood trauma leads to violent behavior. The causes of universal trauma are catastrophic events, war, treachery, betray and sexual abused.

Freud's theories on traumatic experience and memory define the psychological concepts that blazed the path for other psychologists. In his work *Beyond the Pleasure Principle* (1920), he focuses on the problem of trauma. He says:

The conflicts caused by trauma create traumatic neurosis, which is a consequence of an extensive breach being made in the protective shield against stimuli. (Freud: 35)

Freud divides the mind into two layers – the outer layer and the inner layer. The outer layer of the mind contains a protective shield which guards the inner layer from harmful stimuli.Trauma can thus be considered as the external stimuli that jolts the unprepared internal system – the psyche.

While critiquing Freud in her essay *Unclaimed Experience: Trauma, Narrative, History* (1996), Cathy Caruth opines:

Trauma, like history is, never one's own. It is rather interwoven into other's traumas, emphasizing a universalist view of trauma that damages the psyche and evokes a shared response across time. A cultural group's traumatic experience in the historical past can be part of the psychic landscape of the contemporary individual who belongs to the same cultural group. (Caruth: 24)

Implications of trauma in literature

Trauma has been an inseparable part of human existence right since the start of history. Literature is a phenomenon of reflecting the world in simple artistic medium. It has the power to fictionalize and symbolize and hence can create an appropriate space for the expression of such an inexplicable experience as trauma. Literary texts incorporate characters who are traumatized and are thus they are able to engage the reader's

power of emotional and sympathy on the one hand and critical reflections on the other. As Vickroy puts it:

The contribution of trauma writers is not only to make terrifying alien experiences, but also to provide a means of witnessing or testifying for the history and experience of the historically marginalized people. (Vickroy: 221)

At the very core of the literary trauma theory lies the claim that trauma creates a speechless fright in the character that either divides or destroys identity. This concept can be linked to the greater and more important argument that identity gets shaped by the intergenerational transmission of trauma. A literary text, say, a novel can represent trauma in a myriad way. It manifests trauma through an interplay between experience, thoughts, memory, place and linguistic expression. The place where the character has experienced the trauma and the memory related to the experience connect the character to a larger cultural and societal context that reconfigures his/her identity. A trauma novel in particular effectively represents the commotion between the character and the environment. It is the environment that provides the opportunity to examine the interrelatedness between personal and cultural histories which in turn help defining the character and giving a meaning to the traumatic experience. A novel that conveys profound loss or intense fear either on an individual or larger group is called *trauma novel*. In such novels the character is so deeply affected by a terrifying experience that it leads to a complete transformation of the self.

The researcher has selected seven novels that exemplify the representation of trauma. The novels explore the various nuances of trauma at the formal as well as the thematic levels. In each of the novels, the protagonist is depicted as suffering from the effects of trauma. The protagonist tries to escape the trauma by creating a falsifying version of his/her experiences which in turn offers a means of interpreting the trauma and coming to terms with reality.

William Styron's *Sophie's Choice*

In 1979, the American author William Styron published his sixth National Award-winning novel *Sophie's Choice*. This dark and philosophical work centers around three people in a Brooklyn boarding house and their tangled relationship with each other. Stingo is a Southern aspiring novelist who becomes obsessed with his fellow boarders: Nathan Landau, a genius Jewish-American scientist, and his lover Sophie Zawistowska, a Polish Catholic survivor of the Auschwitz Nazi death camp.Sophie and Nathan, seem to be involved in a turbulent relationship. The brilliant Nathan suffers from paranoid schizophrenia in secret, causing him to occasionally lash out in violent and delusional ways. Sophie's tragedy during the Holocaust is centered around the fact thatshe was forced to choose which of her children would be immediately put to death upon arrival at Auschwitz, a haunting decision that has dragged her into depression and alcoholism. As Stingo has recently been let go from his low-level job at a publishing house, he hopes only to get work in on his first novel—

until he begins to fall in love with mysterious and tragic Sophie, who upends his world as he falls into her and Nathan's twisted orbit. In this way, the reader learns to understand the reasons for Sophie's present-day behavior, which is characterized by physical as well as mental degradation. The novel comes to its tragic end when Sophie, unable to overcome her feeling of guilt, commits suicide together with her Jewish lover Nathan.

Toni Morrison's *Beloved*

Beloved (1987) is the Pulitzer Prize winner novel written by Toni Morrison. The novel turns out to be a masterpiece depicting how the barbarity of slavery gets etched on the mind of the protagonist. The novelist tackles the darkest elements of life through the gripping story of an escaped slave, Sethe. Essentially, *Beloved* narrates the story of a single, largely female family. As a slave, Sethe meets her husband and falls in love; however, this does not protect her from sexual assault or psychological trauma. Sethe, the mother of the novel's primary family, escapes slavery only to be hunted down by her former owner. Though she escapes slavery with three children, she gives birth to her fourth on the way to freedom. When her former owner, known as the school teacher, finds Sethe's new home, she is led to slit her daughter's throat to protect her. Sethe's family is haunted by a ghost and later in the novel, a mysterious young woman arrives at their doorstep calling herself, Beloved. Beloved, at first present as a poltergeist in the home, soon appears as an adult woman, driving a wedge between Sethe and an old lover

and building a relationship with her sister, Denver. The twisted mother-daughter relationships of *Beloved* showcase the fracturing effect of slavery upon the human mind.

Scott Heim's *Mysterious Skin*

Mysterious Skin (1995) tells the story of two pre-adolescent boys who both experienced a strange event as children, and how it affects their lives in different ways into their young adulthood. Brian and Neil, two young boys are sexually abused by their little league coach: one can't remember the episode, and the other can't forget it. Brian finds himself bleeding in the crawl space of his house late at night and, unable to account for his previous whereabouts, believes he was victim to an alien encounter. Neil falls for the affection and attention of the coach and confuses it with love. As the two boys move on from high school, Neil becomes a hustler and Brian continues to be obsessed with aliens, his dreams, and his missing memory. This novel, which was made into a film by Gregg Araki, delves into the complexities of desire and youth, complicity and guilt, how we cling to what happened or the fantasy that it didn't.This story is a journey of self-discovery in the most traumatic of ways. No two humans are the same, we all deal and come to terms with things in different ways and that's exactly what this novel show us.'

Arundhati Roy's *The God of Small Things*

The God of Small Things (1997), the Booker-Prize winning debut novel by Arundhati Roy. The novel is set in a town

named Ayemenem, somewhere in Kerala (India) during the 1960s and 1970s. The village may be a part of Modern India but it is marred by the problem of caste discrimination and the problem of poverty. Many of the untouchables in Ayemenem convert to Christianity in order to escape the curse of untouchability. Soon after conversion, they realize that they had only jumped from the frying pan into the fire. In order to escape from their sorrows, the Syrian Christians, who form a large section of the population in Ayemenem; try to seek refuge in the English language and the English culture. They start sending their children to the English medium schools. The postcolonial effect has left them in the lurch of choosing between the two cultures – the culture of the colonizer and the native culture. The novel has at its core characters who are representative of subaltern groups – the oppressed and the marginalized. On the one hand we have Ammu a confined and constricted woman possessed by her own private aches and pains which she suffers on account of the patriarchal framework of the society. On the other hand, is the character of Velutha a low-class carpenter, representative of the Dalit section that is constantly tormented by the upper sections of the society. Pappachi, the famous scientist, always has a gloomy mood and beats his wife and daughter. Therefore, his daughter Ammu goes for an inter-communal love marriage to come out of violence at home. Bad luck to her, her husband turns out to be an alcoholic man. He tortures her. Ammu divorces him and goes to her parental home for shelter with her children Rahel and Estha. There,

they are treated like unwanted guest. Further, Ammu's relationship with Velutha leads her to social ostracism. A sense of self emerges from the experiences of exploitation, marginalization and denial.

Emma Donaghue's *Room*

The novel *Room* (2010)deals with the traumatic story of Ma, whose real name is never revealed in the novel. She had been kidnapped and locked up for seven long years in an unknown place. After two years of captivity, Ma gave birth to Jack. The perpetrator provided the much-needed proteins and vitamins to both the mother and the son. For the initial two years Ma has to face the trauma of acclimatizing to the dingy room where she is held captive. The only person she talks to is Old Nick, her kidnapper. The room serves as the whole world to Jack. It is the place where he has to sleep, eat, play and read. At the fifth birthday of her son, Ma devises an escape plan for Jack with a view to show him the real world. Once he and Ma are out of their captive situation, Ma must somehow readjust to her old life again (an insurmountable task), and Jack needs to learn how to acclimate to a world he's only learned about from television.

After their successful escape, they are faced with a new situation – the societal acceptance of Jack. Ma develops suicidal tendencies because of many pressures. Eventually, she reconciles and continues to live with her son.

Mirza Waheed's *The Collaborator*

In Mirza Waheed's debut novel, *The Collaborator* (2011), the protagonist narrator is a young 19-year-old Kashmiri

Gujjar (pastoralist) man from a border village on the Indian side who is forced to work for the Indian army counting bodies of militants and collecting their identification cards. The time period of the novel is the last decade of the twentieth-century when the confrontation between the Indian State and the Kashmiris' *jihad* for freedom turned particularly violent. The unnamed young man is unable to escape this life of collaboration with the occupiers and join his friends on the other side of the border as a freedom fighter. Walking through the dead bodies can have a debilitating effect on an individual. Every time he goes through the heaps of dead bodies, he is dreaded by the fact that he might come upon the bodies of four of his childhood friends – Hussain, Gul, Ashfaq and Mohammad. This very thought leaves him suspended in an incomprehensible and isolated space.

The Collaborator vehemently rejects the Indian and Pakistani nationalist discourses on Kashmir as it brings out the diffuseness of trauma for those whose lives are destroyed by these nationalist narratives. As the protagonist silently screams at the end of the novel, *to hell with the Indians…to hell with the Pakistanis, to hell with the Line of Control…to hell with jihad, and to hell with, to burning, smoldering hell with everything!*

Madeline Thein's *Do Not Say We Have Nothing*

In her novel *Do Not Say We Have Nothing*(2016)*,* the Canadian novelist Madeleine Thien takes us inside the fragile layers of a fractured family in China, showing us the lives of two successive generations—those who lived through Mao's Cultural Revolution and their children, who became the students protesting in Tiananmen Square. At the center of this epic story are two young women, Marie (Li-Ling) and Ai-Ming, who arrives at the former's door after escaping the 1989 Tiananmen Square. The notebooks that Ai Ming carries reveals the secret past of Marie. Her quest will unveil how Kai, her enigmatic father, a talented pianist, and Ai-Ming's father, the shy and brilliant composer, Sparrow, along with the violin prodigy Zhuli were forced to reimagine their artistic and private selves during Maoist campaigns in China and how their fates reverberate through the years with lasting consequences.*The novel, thus,* flutters from China during the Cultural Revolution to the Tiananmen Square massacre to Western Canada like a restless bird, swaying to its own mysterious music.

Conclusion

The renditions of trauma in novels throw ample light on human responses to stress. Such novels deftly allegorize and reconstruct the traumatic experience through the medium of the protagonists' or the narrators' words and his/her stimulus by way of defense coping mechanism. This kind of literature validates the fact that trauma is often the evidence of forms of domination and the misuses of human power and it also underscores that people would generally try evading the psychological consequences of the objectifying individuals.

The seven works cited by the researcher exhibit how the novelists use their strategies to sensitize the readers to the ethical and the therapeutic hermeneutics which corresponds to the contemporary concerns about trauma and its effective representation in novels

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Re-reading Kamala Dasgupta's RakhterAkshare as a Political Narrative

Nibedita Paul

Assistant Professor of English
School of Arts, Humanities & Social Sciences
REVA University, Bangalore

Abstract

*The paper aims to analyse Kamala Dasgupta's autobiography, RakhterAkshare (1930) in the light of a political narrative. A revolutionary activist and editor of the periodical, **Mandira-** dedicated towards the cause of the women. Dasgupta is remembered for her association with Bina Das, where she was charged with supplying the revolver to Das for-shooting Stanley Jackson, the then Governor of Bengal. Audacious and bold Dasgupta pens her political journey in her autobiography and gives a clear picture of the dark world of incarceration. Das's incarceral experience have been elaborately stated which highlights how inside the prison she noticed the myriad segregations ranging from the separation of criminal and political women prisoners and its subdivision of A, B and C categories. Whereas the political prisoners consisted of mainly educated women of upper- and middle-class Hindu families with their affiliation to Gandhian non-violence, extremism, communism, Forward Bloc or socialism the penurious women were criminal offenders, who abstained from the political participation to fight for their daily bread in the process falling prey to commit crimes. Keeping the methodology analytical this paper would re-read the autobiography as a political narrative and as a marker of one's identity as women revolutionaries like Dasgupta had not abided by any societal norm to create a new history and identity for themselves as well as for their sisters from every strata of the society.*

Keywords:

political narrative, nationalism, Bengali women, extremist violence and space.

Women till the advent of renaissance in the nineteenth century were confined to their dark and dingy quarters at the back of the house where sunlight and education were forbidden. A life of drudgery and monotony with the daily routine of following traditional customs and rituals hadmade the female sex the most dependent and unintelligent in nature. With the establishment of Macaulay's Minute came to vogue the new profession of clerical assistance which gave the natives an opportunity to serve their English masters. Women were being refashioned during this time to suit their English-speaking native husbands who were loyal servants of the British East India Company. The 'new women' or *bhadramahila* were educated and modelled on their western sisters but the native patriarchy warned women from becoming '*memsahib*' like (Sinha 11). The women of the nineteenth century learnt to move out in the public space for education and could pass their leisure time in reading and writing. With a whole gamut of periodicals gathering momentum women found a platform to write in public. This development was furthered in the twentieth century when the daughters of the 'new women' answered to the call of their motherland. They not only took up arms to fight against the British but also courted arrest and faced imprisonment. Periodical letters, essays and autobiographies were the few genres women writers started to explore and the first autobiography by a Bengali woman was published in 1876 by Rassundari Devi (Sinha 7). She became the epitome of cognitive enlightenment and competence for the women of the next generations where *ecriture feminine* - writing about the self-gathers momentum.

Kamala Dasgupta's political autobiography published in 1930 becomes the most promising testimony as it documents the growing up of a young girl in the tumultuous time of independence struggle, the influence of a gamut of ideologies on young minds and the perils of incarceration.Born in 1907 at Dhaka, present day Bangladesh, Dasgupta was a student of Bethune School in Calcutta, one of the earliest schools established by John Drinkwater Bethune in 1849 to propagate *Streesiksha*. While pursuing her Masters from the University of Calcutta Dasgupta became interested in the working of nationalism. During this time the male youth of Bengal took upon themselves to educate and motivate their female counterparts so that the nationalistic zeal could garner more impetus. Kamala Dasgupta was also the editor of the woman's magazine, *Mandira* around the mid of the twentieth century where other young revolutionaries like Bina Das, Ashalata Sen, Shantisudha Ghosh were among the regular contributors to the periodicals (Dasgupta 10).

Dasgupta had also penned down the book, *Swadhinata Sangrame Banglar Nari* (Bengali Women in the Freedom Struggle published in 1963) which gives a detailed outline about the Bengali women involved in the armed revolutionary. After joining the Chhatri Sangha which worked among school and college students she came in contact with the Jugantar Group. However,she was initially confounded by the peace movements of Gandhi and the extremist working of the groups and also among

the myriad revolutionary associations which were working in Bengal under the Jugantar and Anushilan banners. Dasgupta had expressed to Gandhi how she desired to serve the country by joining his ashram at Sabarmati to which the later had given his support but due to family pressure Dasgupta had to stay in Calcutta and continue her education. She kept her pursuit on and became friendly with the Jugantar Party which was an extremist segment founded by Sri Aurobindoa and his brother Barin Ghosh in 1906. Dasgupta's ideology moved away from Gandhi's non-violence and ahimsa and inclined towards armed revolutionary. Under the instruction of the Jugantar Party shetook the job of the manager in a lady's hostel in Calcutta. Her prime responsibility was to secretly preserve the explosives and related raw materials which were supplied under the cover of fruit baskets. Later, she had played a poignant role in the assassination of the Governor of Bengal, Mr. Stanley Jackson that Bina Das had carried out by providing her the pistol.

The new family setup of Calcutta prepared the parents to unquestioningly support their daughters in their quest and be an invisible part of the struggle. That fathers and uncles were no longer feared but had rather become good companions comes out easily also from Kamala Dasgupta's writings where she recalled how repeatedly she had ignored her father's query about her future plans in order to remain a secret and active member of an extremist group. With a heavy heart she had to refute her parents demand to take her back home when she was bedridden and living alone (Dasgupta 50). When Dasgupta realised that the quest for her motherland's freedom was her own fight she began to behave coldly with her parents and remained detached from them so that later on she did not have any reservations in mind. She knew all along that her parents were not only emotionally incapacitated by her attitude but also deeply concerned about her, but the change in her nature was an essential part of the radical members so that the family of the concerned members never expected anything from them. She took upthe job of a manager in a girl's hostel in Calcutta without informing her parents and through the fruit baskets which were meant for the inmates came cartridges and bombs for safe keeping in the hostel cold storage (Dasgupta 38).

Satinath Bahduri in his masterpiece, Jagari (The Awakening) had tried to portray how political aggrandisement can create turbulences within the family and absolutely consume it, he was certainly against the idea of members of a single family following different political ideologies as family and the relations were seen as a single unit and a sanctified code which one could not ignore. This idea was contradictory to what the armed organisations were preaching to their young recruits, Dasgupta in her autobiography had said, the elder members of the association had made it clear that in choosing to serve the country they must be ready to see their family in deep agony but at no cost must that remorse distract them from their ultimate goal.Family played a vital role in the whole process of imprisonment. Where on one side the families tried to overcome their own personal grief and had to put

on a show from exposing their initial shock and actual mental state. Similarly, on the other side they complemented their daughters for daring to show such bravado. Kamala Dasgupta was accused of extremism and kept in the prison but when the Intelligence Branch Officer brought her father to persuade Kamala in giving her word on staying away from any kind of nationalistic project, her father advised her on doing what she felt was right (Dasgupta 53). Parents of young women revolutionaries like Kamala Dasgupta, Bina Das and Kalyani Daswere found to be almost on their death bed due to the concern they had for their daughters who were either charged as detenues or given life imprisonment, but the girls had to pretend that they were detached of such earthly issues even though deep inside their remorse and consciousness were wreaking havoc (Bjorkert 80).

Dasgupta has stated how Nature helped them to survive. The Hijli jail in Bengal was known for its natural abundance as Kamala had said that what helped her survive the imprisonment at Hijli was the blue sky and books from the Imperial Library. Kamala Dasgupta wrote –

"The monsoon in Hijli brought back my memories of the childhood. During the rainy season we used to enjoy standing in the knee-deep water and could feel the gentle current of the high tide over our own feet. It gave us an inexplicable, overwhelming happiness that resonated like a tune in our body and mind. Those tiny streams of water seemed to have life of their own. I could as if talk to them, could hear their call for joining this endless journey to infinity. Just as the young mind had followed the turbulent tide in those days, my captive heart now dreams to flow like a vibrant, indomitable stream to the eternal infiniteuniverse." (Dasgupta 78-79)

Kamala Dasgupta had elucidated in her autobiography the perils she had to go through while working as a member of a militant nationalist group. Dasgupta had helped Bina Das in procuring the revolver with which she had attempted to kill the Bengal Governor also, Dasgupta had hid the bomb in her hostel which was used by Shanti Ghosh and Sunitito assassinate Charles Tegart who was the Calcutta Commissioner of Police in Dalhousie Square (Dasgupta 88). Dasgupta's narrative along with other discourses have focused on how the radical women worked among their known caste and gender circles to adhere to the patriarchal nature of the movements but the life writings validate that the struggle for the country was beyond any such man made division and through the active participation of women the bourgeoisie norms were reinstated. The radical minded women began to write their narratives to break out from the voiceless zone of patriarchal domination and make the taking up of arms in a state of dismal state part of their duty.

In the milestone essay by Spivak, 'Can the Subaltern Speak?' she has stated that it was an impossible task to lend the third world female subject a voice in the context of which, she had narrated the story of BhubaneshwariBhaduri who had committed suicide in 1926. Bhaduri, member of a revolutionary organisation was a resident of North Calcutta and had been assigned with the task of a political murder which she could not accomplish.

Spivak says that it was a case of sati-suicide where the victim willingly chooses death for herself than living a life of shame. Sati was a common practise in the seventeenth and eighteenth centuries Hindu culture where the widow had to immolate herself in the burning pyre of her husband while, suicide is seen as the last recourse to depression and abjection. When Bhaduri committed the act she was menstruating so it could not be an act due to unlawful pregnancy also her suicide note validates that the act was not part of her melancholia with her dusky skin and spinsterhood (Spivak 14-16). That suicide is seen as a political protest was executed by Bhaduri and referred to by Dasgupta in quest of validating the revolutionary's zest to kill the English officials. Spivak through her deconstruction theory reads the suicidal act as a protest to live further after having failed in her patriotic mission which contradicts the societal norm of a woman taking her own life when she fails as a mother or a wife – the two roles that society had assigned to her. Ghosh while commenting on this case finds Bhaduri to be a typically dedicated female extremist who did as was required to be done much like PritilataWaddedar's swallowing potassium cyanide to escape police brutality. Spivak's analysis opens up another context in the discourse, that of the female revolutionaries being a separate group of subalterns as they intersected the periphery of the society and were not the well-behaved women. Dasgupta had written in the same tone that while serving her nation through

extremist policies what people meant by the definition of a good girl was an old and conventional meaning which had to be changed as women for the sake of being good could not sit inside their house and pretend to be weak.

Revolutionary terrorism and public demonstrations by the Congress have often led to imprisonment of women making the jail experience an integral part of their life but, the abysmal confined life also gave its inmates the opportunity to enhance their mind. The prison was the best place to nurture one's mind and understand one's quest in life. It gave ample time for reading, writing, meditating and teaching - leading one to look deeper within oneself. As the outside world was devoid of any motivation so, prisoners were forced to look within to discover the elixir of life. Dasgupta in her narrative hasthrown light at the self-discovery, re-formation and transformation process of the incarcerated political women amalgamating it with her personal experience.

Theprison experience of women would be incomplete if their suffering is overlooked as the carceral experience of women was fraught with pain. Elaine Scarry in this regard has extensively looked at the aspects of interrogation and confession as related to pain and the dichotomous situation that power holds with pain (Scarry 41). This concept has been referred to in Dasgupta's writing where the interrogation procedures highlight how in varied ways the prisoners can be tortured. Fear becomes the foremost weapon of state against the prisoners and in establishing it the first step was painting the prison walls with black tar.

The physical pain which when originated in the body of the prisoners absolutely annihilated the psychological experience be it agonising or joyful. Scarry had made an interesting remark in examining the physical and psychological space the prisoner and the torturer shares that even though they are at a closer proximity in physical space each of their psychological spaces are a stupendousdistance apart. This is because the prisoner is tormented in profuse pain while the torturer though witnessing the pain in another body is free of experiencing such trauma himself. As the distance between the two is cosmic and yet invisible so the torturer cannot feel the pain he initiates in the body of the prisoner and so can continuously go on mortifying the prisoner physically. Also the weapon that the torturer uses in his interrogation seizes to be the tool they stand for and transforms into objects that inflicts pain similarly, as Dasgupta had documented in her writing that the prisoners do not own their name in prisons as they are referred to by the number each is designated with and quite rightly she says that prisons metamorphoses living beings into numbers (Scarry 32 & Dasgupta 90). The painting of the prison's cells with black tar, bordering the prison walls with pungent smelling bleaching powder and housing prisoners and leprosy patients in the same cells transformed the meaning of a room during incarcerations. In the simplest context a room is supposed to give every comfort to one just like the body which protects the self from the world outside but the prison cell is a stark contrast to the civilisation each human upholds and as Dasgupta had pondered the reason to darken the walls and make the cells so inhabitable was to incite fear in the minds of the dwellers.

The public space was an unexplored destination for the youths who were newly recruited by the associations and this was starkly experienced when the women from educated families were incarcerated. In jail the political and the criminal offenders assimilated and so did their economic and social worlds. Guarded by known faces at home the political prisoners understood the perils of the lower-class women, who in return were awakened to nationalistic rage and many of them after being released answered to Gandhi's call. Dasgupta herself went back to the prison after independence to make sure her companions both political and non-political were released.Such rich legacy of women's potential in colonial Bengal is proof enough of mobilisation of women's strength for a greater achievement at a future date unknown to the cognition and perceptions of the past.

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Covid 19: A boon or bane for Indian Women Entrepreneurs

Pratichi Samal

Assistant Professor, School Arts, Humanities and Social Science
Reva University, Bangalore

Abstract

Women entrepreneurs engaged in small and medium-sized businesses contribute significantly to the Indian economy. This section of women business leaders have faced a tough time due to the lockdown caused by Covid-19 pandemic. This has immensely impacted their businesses, financial conditions and has also affected their mental health to a great extent. Indian women entrepreneurs function in a tough environment where they face discrimination based on gender, structure, cultural restrictions, and patriarchy system. The abrupt changes in operations due to the NOVELCORONA virus pandemic added new challenges to their existing environment. Disruptions in the supply chain, muted demands, increased domestic responsibilities, shortage of capital, lack of investment, and demand for adopting new business models are the new challenges that are the result of Covid-19 driven lockdown. On the positive side, the pandemic has created numerous opportunities which took a while for these women entrepreneurs to be noticed. Remote working model using digital devices, digital payment method, and online skill enhancement sessions with flexible time frame, improved investment support, and above all support from family members are some of the positive boosters with the help which many women entrepreneurs turn around the situation into their favour. Their dedication, patience, and quick adaptability have not only helped them to run the business successfully but also improved their profit margins. Niti Aayog has a view that by getting proper guidance and support from the government and other international non-governmental organizations, these women entrepreneurs will play a crucial role in reviving the country's economy. The Government of India has to realize the under-tapped potentiality of these women entrepreneurs. Various steps must be taken to motivate and organize them through various programmes such as subsidized loan assistance through nationalized banks, skill improvement training programmes, talk shows delivered by successful women business leaders are examples of the government initiatives.

Key Words

Introduction

Most women entrepreneurs engaged in small and medium-sized businesses contribute significantly to the economy of the country. The 6th Economic Census of India says that women entrepreneurs own over 8million enterprises which represent 13.6% of all businesses. The graph of women entrepreneurship has increased in recent years with targeted interventions by the government including the private sectors. A joint report authored by Google and Bain & Company India has revealed that 13.5 to 15.7 million women-owned enterprises which are slightly less than 20% of all enterprises. These women entrepreneurs provide direct employment to 22 to 27 million people and they can generate 150 to 170 million jobs by 2030.

When everything was gaining momentum and progressing smoothly, the emergency that occurred due to the deadly infectious CORONA virus has made this process slow. It has adversely affected women entrepreneurs, especially the micro, small and medium-sized entrepreneurs (MSMEs). Many non-professionals and personal service owners such as beauty parlour owners, tailors, petty shop keepers, and domestic-helpers have faced high volatility compared to other sectors. Due to lockdown, unavailability of transportation, and social distancing norms, most women business owners have to shut their businesses. According to various research reports by International Labour Organization and UN Women, women are more vulnerable to economic problems as compared to men.

The kind of uncertainty and fear created by COVID –19 impacted the mental health as well as physical wellbeing of women. Women are overburdened with their home responsibilities due to school closures; the lack of domestic helpers has doubled their burdens and increased their challenges. However, many women entrepreneurs with their vigorous efforts, intelligence, and dedication towards their work have adapted to the new digital business model and turned the adverse situation into a favourable condition for their business.

Aim of the Study

✓ To understand the challenges faced by the Indian women business entrepreneurs during covid-19
✓ To study the opportunities created by covid-19 and how women handled this crisis by adopting a new business model
✓ To analyse the government interventions aiming to involve the women entrepreneurs in reviving the country's economy

Review of Literature

Megha Chawla and PraptiSahni (2020) have discussed that there is low participation of female labourers in the paid labour force. Around 432 million women of working age are India's largest under-tapped economic resource. Women face three times more unemployment than men which limits the country's economic advancement. Single-owned businesses by women provide direct employment to an estimated 22 to 27 million people. Further, they added the women-owned enterprises can generate 150 -170 million jobs by

2030 which will accelerate economic progress. This requires proper funding and investments, formal and informal mentorship, government interventions through a public-private partnership.

Ana Revenga and Meagan Dooley (2020) have studied that how covid-19 had affected women's health and economy which is not the same as compared to men. Women share more employment in healthcare, food service, hospitality, and retail which faced adverse situations due to pandemics. According to a report by McKinsey, women are more likely to lose their job during the pandemic than men – women account for 39% of global employment but about 54% of women have already lost their job. A large number of women have resigned or opted for a part-time job to take care of their children or to supervise them in their online classes. This report also found that women entrepreneurs may be disproportionately impacted by the pandemic. Specifically in developing nation's women-owned small- enterprises which have less than 10 employees have been subject to closure. Training, financial assistance, or a combination of both can help the micro entrepreneurs of developing nations to revive their business. Apart from these technical assistance and mentorship can help these business leaders to bounce back in this period of crisis.

Saipriya Salla (2020) has come up with a view that how women entrepreneurs are affected in various areas of their business. Pandemic has brought prolonged lockdown which restricted the travel and transportation. This has stopped the supply of raw materials or required machinery to the business owners. Small and growing businesses are the worst hit segments in this pandemic which is mostly dominated by women entrepreneurs.

Researchers of **Krea University (2020)** have surveyed 2,083 non-agricultural enterprises in Bihar, Chhattisgarh, Madhya Pradesh, and Odisha to know the impact of Covid-19 on women-led MSMEs. The lockdown imposed by the Indian government in the wake of the coronavirus pandemic has left approximately 17 million to 19.3 million women unemployed. Women who are employed in small-scale enterprises such as beauty parlours, tailors, petty shopkeepers, part-time workers, and domestic help have faced high job losses compared to other sectors of business. We can notice the disparity between male and female employment. Male employment fell by 30% whereas female employment fell by 43%. The impact of the Covid-19 is not gender-neutral, as it impacts men and women differently. All over the world, women are more vulnerable to the economic crisis as compared to men.

McKinsey's report says "What is good for gender equality is good for the economy and society as well. The COVID-19 pandemic puts that truth into stark relief and raises critically important choices".

Challenges for Women Entrepreneurs

Muted demands: Lockdown has changed the demand patterns for contact service businesses like beauty salons, spas, dining, and gymnasiums. There is a total wholesale drop in revenue.

Manufacturing businesses like garments, craft face a steep drop rate in the demand. There is no demand at all. According to the study of Bain & Company, around 45% of entrepreneurs have told that the lack of customer orders is the biggest challenge for them.

Increase of domestic responsibilities : Many women entrepreneurs found it hard to cope with the increased domestic responsibilities. Many factors like the absence of domestic helpers, closure of day care centres and schools, and confinement of the entire family inside the home have tremendously increased the workload. So, they are unable to dedicate the required time towards their business. According to an article published by Bain & Company around 30% of women have told that personal challenges, including increased home care responsibilities, are a major challenge for them to run their business. Around 40% of women in metro cities who live in a nuclear family have a view that their productivity has decreased due to the increased responsibilities at home.

Disruptions in the supply chain: The logistics channels of businesses have been drastically impacted due to the restrictions on movement. The essential business segment like agri-processing products, grocery, and even the manufacturing of personal protective equipment are affected due to the unavailability of transportation.

Crunch in investment or financing: One among the major challenges faced by Indian women entrepreneurs is the lack of financial resources or investment sources. Most of the small to medium-sized businesses owned by women are self-financed. They were unable to arrange finance or capital for their businesses due to delayed payment and a crunch in immediate cash flow. Along with these challenges, expenditures in safety measures of the workforce have increased the financial burden of these business owners.

Opportunities created by COVID-19

Adaptation of new business model: The women entrepreneurs of India have quickly adapted to the new business model to face the short-term impact of COVID-19. Most of the women-owned businesses in India are service-oriented, smaller, and less capital-intensive; this has acted as a positive factor to adapt to the new and changing business environment. The apparel manufacturers have transferred their business into manufacturing safety equipment like masks, gloves, and PPE kits. Personal service providers like the gym and yoga instructors have started virtual training classes for their clients. These virtual training classes have increased their client base as well as their income. Home-based tutors started online tuitions at their homes with less investment which have offered them flexibility in their work time and improved their earning. Similarly, the Indian government's initiative 'vocal for local' has helped many local food-beverages owners to acquire more customers by adopting the digital mode of contact. The online training and skill development courses have helped many women entrepreneurs to upgrade and improve their skills through various short-term courses.

Improvement in recognition and acknowledgment of women's contribution to family income: Women's engagement in formal or informal sectors and their contribution to family income have never been recognized in Indian families. The negative impact on the jobs as a consequence of pandemic and prolonged lockdown has altered this belief and mind-set. Many male members in most of the families have lost their jobs or faced deductions in salary. In such scenarios, many women who are engaged in micro or small businesses helped the family financially by conducting business from home. There are instances where many young girls turn their passion into a well-established business and supported their families in this period of crisis.

Increase in productivity in the adoption of virtual interaction across the ecosystem: According to a study conducted by Bain &Company around 30% of women have the view that working from home has increased their productivity and their ability to prioritize their work. Covid-19 has transformed the total ecosystem into a digital model and all transactions have shifted to online which has boosted the B2B commerce. The suppliers, customers, employees have adopted an online mode of interaction which has made entrepreneurship accessible to women. This virtual shift will be conducive for the women who have a problem in mobility even after COVID-19.

Initiatives to motivate women entrepreneurs

The Indian economy has been pushed back to 30 years back by the CORONAvirus pandemic. The economy can come back on track if the government can introduce some gender-inclusive policies to support and encourage women entrepreneurs. Because there is a huge under-tapped potential of women entrepreneurship which needs to be actively encouraged.

Women entrepreneurs can significantly contribute to the economic progress of the country with proper intervention and encouragement. According to a report by the Centre of Entrepreneurship published by Forbes, women can be better business leaders due to some unique characters in them like; calculative risk-taking nature, more ambition, better at foreseeing, and resilience nature.

The CEO of Niti Aayog has said "High growth rates of 9-10% year after is not possible for India till women don't become key entrepreneurs".

The government has initiated few policies and skill enhancement programmes that will encourage the upcoming business entrepreneurs.

Initiatives by Government: Indian government has introduced many entrepreneurship promotion initiatives like Stand-Up India, National Skill Development Policy, and AIM (Atal Innovation Mission). Women Entrepreneurship Platform (WEP), initiated by Niti Aayog acting as a knowledge base and mentorship source for women entrepreneurs. Government should focus on the advertisement of these schemes. So that more women can become aware of these programmes and enjoy the benefits.

There are special measures announced in the COVID-19 stimulus package for the MSMEs sector in May 2020 by the government of India. The government has introduced a credit-guarantee scheme, equity-support through mother-daughter funds, subordinated debts for promoters and banned the foreign tenders for government procurement to promote and support Indian local businesses. The 2021 budget has doubled the allocation of budget towards the MSMEs sector and expanded better support to this sector.

Programmes on Mentorship: Women in India need more mentorship than do men because they lack entrepreneurial networks and funding opportunities. A group of veteran women business leaders such as Vandana Luthra, Ritu Kumar, Shahnaz Husain, Chanda Kochhar, and Sudha Murthy should be created who can inspire and guide the next generation with their valuable insights and experiences.

Growth in female enrolment in the Higher Education sector: Adoption of virtual education due to Covid-19 during 2020 resulted in a considerable increase in enrolment of female students at the IIMs. Similarly, the enrolment of women in higher education, in general, has been increased over the past decade. These are the positive signs of enabling women to secure financial stability by increasing their employable opportunities. These organizations provide the base for aspiring women business entrepreneurs.

Collaboration of public-private organizations: The government organizations alone can't motivate and promote women entrepreneurs. It needs contributions from all the sections of the society including the private sectors. Private organizations must come forward to build a partnership with public organizations to train, motivate and empower women business leaders.

Organization of unorganized sector: Many women in India are involved in small businesses like selling homemade food items, tailoring, and running beauty parlours. All these business activities they perform from their homes are not considered as the formal sector of business and remain unrecognized by the government. The saddest part is even they don't consider themselves as business owners. Nearly 94% of women in India are employed in such kinds of unorganized sectors. It is the responsibility of the government to organize these unorganized sectors during this crucial period of economic crisis.

Conclusion

Women entrepreneurs of developing countries are in danger due to the unprecedented situation created by COVID-19. The pandemic has shaken their financial condition as well as their mental health. But one thing women entrepreneurs need to realize is that great problems create more opportunities. Women entrepreneurs need to transform their old business models into digital business models. They must keep themselves updated with the new policies and programmes introduced by the government from which they can be benefited. Women entrepreneurs must upgrade their skills by attending online skill enhancement programmes.

Government has a crucial role to play by recognizing, identifying, and encouraging women entrepreneurship with the planned and organized intervention. Non-governmental organizations with the help of government officials initiate support measures not only to the formal sector employees but also to the part-time and seasonal workers. Women in various parts of the country, across the segments and sectors, are responding to this extraordinary situation with great optimism, agility, and enterprise. So, it's the turn for the government, banks, established entrepreneurs, and voluntary organizations to come forward to support these women and by doing so they can help to revive our country's economy.

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रतिनाथ की चाची – आंचलिक उपन्यास में नारी के विविध रूप

डॉ. माया सगरे 'लक्का'

सहायक प्राध्यापिका, हिन्दी, कला, मानवीकी एवं सामाजिक विज्ञान विभाग,
रेवा विश्वविद्यालय, बेंगलूरु

सारांश

परिवार समाज की महत्वपूर्ण इकाई है। मनुष्य जन्म से लेकर मृत्यु तक समाज से किसी न किसी रूप से जुड़ा रहता है। नागार्जुन ने अपने उपन्यास में संयुक्त परिवार प्रणाली को अभिव्यक्त किया है। परिवार में नारी एक साथ कई भूमिकाएँ निभाती है। इन पारिवारिक सम्बंधों का निर्वाह नारी बड़ी कुशलता से करती है नारी के इन अनेक रूपों में माता, पत्नी और कन्या ये रूप शाश्वत माने जाते है। नागार्जुन के सभी पात्र मिथिला के व्यक्तित्व का विकास करते है। मिथिला के ग्रामीण जीवन से इनका इतना घनिष्ठ परिचय है कि हम उनके प्रत्येक उपन्यास में ऐसा मानवीय भाव पाते है, जो बहुत कम कथाकारों को सुलभ हो पाता है। रतिनाथ की चाची उपन्यास में मिथिला के जन-जीवन में व्याप्त सामाजिक विषमता और नारी शोषण का प्रभावशाली ढंग से उद्घाटन हुआ है। उपन्यास में मुख्यतः ब्राह्मण समाज के जीवन की समस्याओं का चित्रण है। उच्च कुल में लड़की ब्याहना इस बात के आगे अन्य बातों की ओर ध्यान नहीं दिया जाता है। इसीलिए ब्राह्मणों में बहुविवाह पद्धति है। एक व्यक्ति बाईस तक विवाह कर लेता है। तब उस वर की न उम्र देखी जाती है न आर्थिक स्थिति। अशिक्षा, प्रतारना, उत्पीड़न, दुर्व्यवहार, सामाजिक दबाव को भाग्य, नियति इसी को स्वीकारती हुई विधवा स्त्री को बाबा 'नागार्जुन' जी ने रतिनाथ की चाची के माध्यम से अनुभूत किया है।

संकेत शब्द

मिथिला का अंचल, मूलस्वर, भाषाशैली, परिवेश, नारी के रूप

उपन्यासकार नागार्जुन हिंदी आंचलिक उपन्यासों के जनक माने जाते हैं। रतिनाथ की चाची, बलचनमा, नई पौध, बाबा बटेसरनाथ, वरुण के बेटे इनके आंचलिक उपन्यास माने जाते हैं। मिथिला के अंचल को केंद्र में रखकर इन उपन्यासों में वहाँ के जीवन को, वहाँ की विभिन्न समस्याओं का चित्रण नागार्जुन की उपन्यासों में मिलता है। इन उपन्यासों मैं अंचल विशेष से संबंधित पात्रों और घटनाओं को लिया गया है परन्तु अंचल की समग्रता का चित्रण इनका उद्देश्य नहीं है। क्षेत्र विशेष अथवा पिछड़े वर्ग के किसी पात्र को लेकर कथा को आगे बढ़ाते हैं। 'मूलतः नागार्जुन के उपन्यास की समग्रता, जटिलता, विविधता उसमें नहीं हैं, वे प्रेमचंद के परंपरा के उपन्यासकार हैं।'[1]

नागार्जुन जी का मूलस्वर साम्यवादी है। किन्तु उनके उपन्यासों की कथा अंचल से ली जाती है इसीलिए आंचलिक कहा गया है। 'नागार्जुन के उपन्यासों की कथा अंचल की नहीं होती, अंचल से

ली गयी होती है। वे अंचल में संश्लिष्ट जीवन की कथा कहने के स्थान पर अंचल से लिए गए किसी पात्र की कथा कहते है।'[2]

आंचलिक उपन्यास उसे ही कहते है, जिसमें किसी स्थान विशेष का सम्पूर्ण जन जीवन अपनी सम्पूर्ण विशेषताओं के साथ प्रतिबिंबित हो उठता हो। नागार्जुन के सभी पात्र मिथिला के व्यक्तित्व का विकास करते है। मिथिला के ग्रामीण जीवन से इनका इतना घनिष्ठ परिचय है कि हम उनके प्रत्येक उपन्यास में ऐसा मानवीय भाव पाते है, जो बहुत कम कथाकारों को सुलभ हो पाता है।

नागार्जुन के उपन्यास भाषाशैली और परिवेश चित्रण की दृष्टि से आंचलिक कहे जा सकते है। अन्यथा उनका स्वरुप समाजवादी उपन्यासों का ही है।

'रतिनाथ की चाची' नागार्जुन का पहला उपन्यास है, जो दरभंगा जनपद के एक अंचल से सम्बंधित है। जो 1948 में प्रकाशित हुआ है।

रतिनाथ की चाची मिथिला अंचल के दरभंगा जिले के गांव तरकुलवा और शुम्भकरपुर को कथा का आधार बनाया है। तरकुलवा से पांच कोस उत्तर नेपाल है पूरब में लोकहा थाना है तो पश्चिम में कमला मैया बहती है। वहाँ की जमीन बहुत उपजाऊ है। दो-दो मन कट्ठा धान उपजता है। इसके साथ ही जमीन के उपजाऊपन का परिचय भी मिलता है। तरकुलवा मैं कई छोटे-बड़े पोखर और तालाब है। ये सरोवर वहाँ के निवासियों की जीविका के साधन और मनोरंजन की सामग्री है। 'दरभंगा जिले की उत्तरी सीमा वहाँ से चार कोस पर है। आगे नेपाल है। यह हिमालय नेपाल ही में पड़ता है। शुभंकरपुर में गौरी का ससुराल है।'[3]

इस उपन्यास में मिथिला के जीवन में व्याप्त सामाजिक समस्याओं का प्रभावशाली ढंग से उद्घाटन है। इसमें मुख्यतः ब्राह्मण समाज के कुलीनता, जो जितना कुलीन होता है, उसकी दरिद्रता उतनी ही बड़ी हुआ करती है। उच्च कुल में लड़की ब्याहने के आग्रह के सामने अन्य बातों की ओर बिलकुल ध्यान नहीं दिया जाता है। इसका अभिशाप रतिनाथ

की चाची जीवन - भर भोगती है। वैद्यनाथ झा कुलीनता की दृष्टि से ही जरा बड़े थे अन्यथा महादरिद्र, दम के रोगी और प्रकृति के सुस्त। ससुराल आते तो बीस - बीस दिन, पच्चीस - पच्चीस दिन तक पड़े रहते।... कमाकर शायद ही दो पैसे कभी झा जी ने अपनी स्त्री के हाथ पर रखे हो। जाते - जाते एक क्वारी लड़की की ओर एक अबोध शिशु बेचारी के मत्थे ठोंक गए।'[4]

उपन्यास के केंद्र में गौरी का निजी व्यक्तित्व है। मैथिल कुलीन सामंती, एवं रूढ़िवादी ब्राह्मण वृत्ति पर जीविकोपार्जन करनेवाला जयनाथ जब अपनी विधवा भाभी गौरी को कामुकता का शिकार बना लेता है, तो वह गर्भधारण कर लेती है। सम्पूर्ण शुभंकरपुर का समाज, जिसका प्रतिनिनिधित्व दम्भो फूफी करती है, गौरी के जीवन को दूभर बना देती है। वह तरकुलवा अपने माँ के पास जाकर गर्भ गिरा देती है। किन्तु वह जब वापस शुभंकपुर आती है तो समाज उसके प्रति क्रूर व्यवहार करता है। दुष्ट जयनाथ गौरी से अमृत पिने का मजाक करता है जिसपर गौरी समाज पर व्यंग्य करते हुआ कहती है कि ''किसी भी युग में स्त्री को अमृत पिने का सुयोग अवसर नहीं मिला। पुरुष को अमृत पिलाकर वह स्वयं विषपान करती आई है।''[5] गौरी का यह कथन भारतीय पुरुष-प्रधान सामाज व्यवस्था में नारी की दयनीय और असहाय स्थिति का परिचायक है।

स्त्री के प्रति स्त्री ही जब संवेदनशील न रहे तो स्थिति कितनी त्रासद हो सकती है, इसका अनुमान गौरी के प्रति दमयंती द्वारा किया गया व्यवहार है। 'उमानाथ की माँ व्यभिचारिणी है, पतिता है, भ्रष्ट है, कुलटा है, छिनाल है, उससे हैं किसी प्रकार का सम्बन्ध नहीं रखना चाहिए। बोल-चाल बंद। बात - विचार बंद।'[6] इस प्रकार दमयंती ने गौरी के प्रति सामाजिक बहिष्कार का ऐलान कर गौरी की यातना को बढाया ही है। पुत्र द्वारा प्रताड़ित और समाज द्वारा बहिष्कृत गौरी का ये कथन... 'हे भगवन! अगले जन्म में भले ही चुहिया होऊँ, भले ही नेवला मगर चेतनामय मानव समाज में फिर कभी न पैदा

होऊँ।'[7] समाज में नारी के पीड़ित एवं शोषित होने का परिचायक है।

उपन्यास की कथा का अधार शुम्भकरपुर ग्राम, जो अशिक्षा और जमींदारी शोषण से ग्रस्त है। जमींदारों के शोषण की चक्की में छोटे किसान और मजदूरों का पीसा जाना गांवों में आम बात है। समाज में नई जागृति तरचरण के मद्धम से आ रही थी। नए खून का उदय हो रहा था। वह जनजागृति का प्रयत्न करता है। गांव में उसने श्रमदान का भी प्रचार किया और किसानों को संगठित किया। उसका काम प्रशासनीय था। उपन्यासकार ने गौरी के विधवा जीवन के यथार्थ - चित्रण के साथ ही शुभंकपुर गांव में पनपती हुई समाजवादी चेतना को भी तरचरण के माध्यम से उपस्थित किया है। तरचरण अपने नेतृत्व द्वारा कृषक वर्ग में नई जाग्रति पैदा कर शोषक वर्ग से संघर्ष के लिए प्रेरित करता है।

रतिनाथ की चाची में नारी के विविध रूप

परिवार समाज की महत्वपूर्ण इकाई है। मनुष्य जन्म से लेकर मृत्यु तक समाज से किसी न किसी रूप से जुडा रहता है। नागार्जुन ने अपने उपन्यास में संयुक्त परिवार प्रणाली को अभिव्यक्त किया है। परिवार में नारी एक साथ कई भूमिकाएँ निभाती है। इन पारिवारिक सम्बंधों का निर्वाह नारी बड़ी कुशलता से करती है नारी के इन अनेक रूपों में माता, पत्नी और कन्या ये रूप शाश्वत माने जाते है।

माता -

भारतीय परंपरा में नारी के मातृरूप को महान एवं गौरवशील माना गया है। नारी के नारीत्व की पूर्ति मातृत्व मानी जाती है। वह अपना सर्वस्व संतान के लिए निछावर कर देती है। नारी का यह गौरवशाली रूप नागार्जुन के इस उपन्यास में माँ के महिमामय रूप के कहीं विस्तार से तो कहीं संकेत रूप में दर्शन होते है। रतिनाथ की चाची में चाची और उसकी माँ का चरित्र इस रूप में दृष्टव्य है।

गौरी मातृत्व की सजीव मूर्ति है। पति के मृत्यु के पश्चात अनेक मुसीबते झेलकर उसने अपने पुत्र

उमानाथ का पालन - पोषण किया था। जयनाथ की कामवासना का शिकार बन गर्भ धारण कर लेती है जिससे समाज उसे अपमानित करता है, उस पर बहिष्कार डालता है। दुर्गापूजा की छुट्टी में उमानाथ जब अपने पिता के श्राद्ध के लिए आता है तब दमयंती द्वारा उसे अपने माँ के कुकर्म की कहानी का पता चलता है तो क्षोभ और ग्लानी के वशीभूत होकर अपनी माँ के साथ दुर्व्यवहार करता है... ''उसने माँ का झोंटा पकड़ लिया। वह बेचारी इस आकस्मित आक्रमण से चकित थी कि इसी बिच लड़के ने उसकी पीठ पर आठ-दस लात गदा-गद जमा दिए। चाची ऐंच कर रह गयी। उसे समझते देर न लगी कि दमयंती ने उमानाथ के कान भरे हैं। अपने आसूं, अपनी आह चाची सब पी गयी।''[8]

पुत्र द्वारा किये गए इस अपमान से गौरी आहात होती है, फिर भी उसके मन में पुत्र की भलाई की कमाना है। दिन में आठ-दस घंटे सूत कातकर मासिक बीस-पच्चीस रुपये कमाकर अपने पुत्र के विवाह के लिए पैसे इकठ्ठा करती है। किन्तु इसपर भी उमानाथ का तिरस्कार ही उसे मिलता है। उसके मन में आत्महत्या की कल्पना भी आती है किन्तु फिर उसके मन में पुत्र प्रेम जागृत होता है और उसके प्रति आत्मीयता का भाव प्रकट होता है।

गौरी में वात्सल्यमयी माँ के दर्शन होते है। मातृहीन रतिनाथ के प्रति उसका वास्यत्य पण उमानाथ से भी बढ़कर है। रतिनाथ को वह माँ की कमी महसूस नहीं होने देती। तभी तो रतिनाथ गौरी से कहता है। 'चाची पता नहीं, माँ कैसी होती है! मगर मेरे लिए तो तुम्ही माँ हो।'[9] इतना ही नहीं वह अपना अंतिम संस्कार भी रतिनाथ से ही करवाना चाहती है क्योंकि उसे वह अपना मानस-पुत्र मानती है।

जिस देवर के कारण उसे सामाजिक अपमान, तिरस्कार, मानसिक घुटन आदि सहन करना पड़े उसके प्रति भी वह अपने मन में घृणा नहीं रखती है। जयनाथ और रतिनाथ के प्रति गौरी का व्यवहार उसके विशाल मटरू हृदय का ही परिचायक है।

गौरी की विधवा माँ ने गौरी और उसके पुत्र

जयकिशोर का पालन-पोषण बड़ी मुसिबतों का सामना करते हुए किया था। जयकिशोर की सामाजिक प्रतिष्ठा में माँ का ही योगदान था। जयकिशोर के मन में माँ के प्रति अपार श्रद्धा है। गौरी के मुसीबत के समय में उसकी माँ ही उसकी सहायता करती है। गौरी और उसकी माँ में आत्मीयता और दृढविश्वास दिखाई देता है।

रतिनाथ की चाची में गौरी और उसकी माँ ये दोनों माता के रूप में चरित्र आते है। इन दोनों ने इस दोनों नारियों के वस्त्ल्यमयी मातृत्व का सहज, स्वाभाविक और मर्मस्पर्शी वर्णन किया है।

पत्नी

नारी जीवन के विभिन्न सम्बन्धो में नारी का पत्नी रूप अत्यंत महत्वपूर्ण है। पारिवारिक सम्बन्धों में पति-पत्नी का रिश्ता सबसे आकर्षक है, परिवार की सुखद या दुखद स्थिति पति-पत्नी के संबंधों पर ही निर्भर करती है।

नागार्जुन ने अपने उपन्यासों में पति-पत्नी संबंधों का चित्रण विभिन्न सन्दर्भ में किया है। पति-पत्नी सम्बन्ध परिवार का प्रमुख आधार होने के साथ-साथ मानव जीवन का सबसे रोचक और प्रिय सम्बन्ध है। उपन्यासकार ने जिन पत्नियों का चित्रण किया है उनमें से अधिकांश पत्नियाँ अनमेल विवाह की शिकार है। अनमेल विवाह मिथिलांचल की प्रमुख समस्या है। इस उपन्यास में चित्रित पत्नियाँ - गौरी, जयनाथ की पत्नी, जयकिशोर की पत्नी आदि प्रमुख है।

मिथिला में कुलीन वर के लिए अनेक कन्याएँ मिल जाती है। फिर वह वर कैसा भी हो। जैसे गौरी का पति वैद्यनाथ झा - जो कुलीनता में श्रेष्ठ किन्तु बाकि सब बातों में हीन था।

जयनाथ और उसकी पत्नी का चित्रण बहुत संक्षिप्त है। वह कामुक, चंचल एवं मध्ययुगीन संस्कारोंवाला पति है। वह अपनी पत्नी के साथ निर्दयी रूप से व्यवहार करता है। इसी निर्दयी, क्रूर व्यवहार से उसकी पत्नी की मृत्यु हो जाती है।

जयकिशोर और उसकी पत्नी का दांपत्य जीवन सहज स्नेह और घनिष्ट आत्मीयता का है। अन्य दम्पतियों की तरह इनके संबंधों में कुंठा, घुटन व टूटन नहीं है। इनमें हार्दिक स्नेह है इसी कारण उनका जीवन सुखमय हो सका है।

अन्य नारी पात्रों में दमयंती, सुमित्रा, सुशीला, आदि अनमेल विवाह की शिकार है, इसीलिए विधवा जीवन जीने के लिए विवश है।

कुल मिलकर मिथिला के रुढ़िग्रस्त समाज में नारी की स्थिति असहाय और दयनीय है।

कन्या -

उपन्यास में जिन कन्याओं का चित्रण आया है वे सभी अनमेल विवाह, कुलीनता का आग्रह बहुविवाह पद्धति आदि का शिकार है। गौरी का विवाह कुलीनता के कारन हुआ और यातनापूर्ण बन गया। सुमित्रा, दमयंती, सुशीला इनके भी दुःखद जीवन का यही कारन है। इन सभी नारियों के दुखद जीवन का चित्रण करते हुआ उपन्यासकार यही बताना चाहते है की योग्य वर के साथ विवाह करने से ही इन समस्याओं से मुक्ति मिल सकती है।

बहन -

पारिवारिक संबंधों में माता की तरह बहन का स्थान पवित्र और श्रेष्ठ होता है। उपन्यास में गौरी और उसके भाई जयकिशोर के बीच सहज स्नेह है। गौरी के प्रति जयकिशोर के मन में अंत तक आत्मीयता है।

भाभी -

पारिवारिक सम्बन्ध में बड़े भाई की पत्नी श्भाभीश् है। भाभी के अनेक रूप होते है - माँ की तरह वात्सल्य की मूर्ति भाभी, ननद और देवर के साथ कठोर आचरण करनेवाली भाभी।

रतिनाथ की चाची में जयनाथ की पत्नी के देहांत के बाद गौरी अपने देवर के कामवासना का शिकार बन जाती है। किन्तु वह अपने देवर से कभी घृणा नहीं करती है। उसका हृदय देवर के प्रति क्षमाशील ही रहता है।

गौरी और उसकी भाभी का सम्बन्ध अत्यंत स्नेहपूर्ण रहा है। गौरी विधवा होते हुआ भी गर्भ धारण कर लेती है, समाज से अपमानित होती है परन्तु उसकी भाभी उससे घृणा नहीं करती। ननद और भाभी दो नारियों के रिश्ते में तनाव के दर्शन नहीं होते।

सास - बहु -

पारिवारिक रिश्ते में सास - बहु का रिश्ता अधिक महत्वपूर्ण होता है। संयुक्त परिवार की सुख - शांति इसी पर निर्भर होती है। आत्मीयता और कटुता दोनों प्रकार के सम्बन्ध इसमें होते हैं।

जयकिशोर की पत्नी रूपरानी तथा जयकिशोर की माँ के सम्बन्ध में आत्मीयता और मधुरता है।

जीवनभर दुःख का सामना करनेवाली गौरी का अपनी बहु कमलमुखी के साथ करता दिखाई देती है।

निष्कर्ष -

कुलमिलाकर रतिनाथ की चाची उपन्यास में गौरी ही कथानक का केंद्रबिंदु है। बाकि सारी कथाएँ उसके इर्द-गिर्द मंडराती रहती है। गौरी तथा अन्य महिलाओं की समस्याएं एक जैसी है। गौरी के माध्यम से उपन्यासकार ने मिथिलांचल के नारी जीवन की समस्याओं का यथार्थ अंकन किया है। इन समस्याओं का चित्रण करते हुए उपन्यासकार ने संकेत दिया है कि सारी समस्याओं की जड़ है इस अंचल में व्याप्त मध्ययुगीन रूढी परम्पराग्रस्त दकियानूसी मानसिकता। जब तक इस मानसिकता में परिवर्तन नहीं होगा तब तक नारी जीवन की समस्याओं का अंत होना असंभव है।

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Ecocritical Study of Film Sherni: Film as Medium for Environmental Communication

Sudeshna Das

Asst Prof, School of Arts, Humanities and Social Sciences
REVA University, Bangalore, Karnataka

Abstract

*Film are a popular media with remarkable audio-visual elements appealing to audiences from all walks of life. This study tries to look into the medium of film as a story-telling method to create awareness on environmental concerns. The film **Sherni** is taken for analysis on parameters of Ecocristicism, Ecofeminism and film narrative techniques to highlight the various components that can be used to depict films on various environmental issues like deforestation, human encroachment, wildlife conservation and so on. In terms of Indian Bollywood cinema, environment films are often considered for the class and not the mass as there remains a question mark on their box-office performances. But the rise of direct-to OTT platforms like Amazon Prime, Netflix, etc has opened up avenues to explore niche topics and also make them commercially viable. The study was conducted to check how ecocritical, ecofeminist can be represented through film narrative elements in films on environment themes.*

Keywords

ecocriticism, films, environment, ecofeminism

Introduction

Ecocriticism as a movement originated in the 1990's as a school of literary criticism that tries to explain the relationship between literature and environment. Ecocriticism in the present times has become an all-encompassing word that refers to environmentally inclined outlook on works of literature and art. It can be taken as a new critical method to critiques environmental representation in various kinds of texts ranging from literature to visual arts and medium. Ecocriticism deals with different aspects of environment and impact of human on the non-humans. In this context various environmental man-made problems like climate change, deforestation, pollution, extinction of endangered species and other ecological

imbalances can be analysed within the purview of Ecocriticism. It is an attempt of disciplines of literature, art and environment from multidisciplinary aspect to reflect and apprehend sustainable and futuristic solutions for the remedy for contemporary man vs environment problems.

Films play a significant role in reflecting the society of that times. Films represent a slice of life. Films narrates incidents and events that reflects reality with story-telling techniques of film making. Many social issues get depicted in films and serves as a medium to generate awareness about these social concerns among the masses. Film is a powerful visual medium that is highly impactful because it combines the affect of captivating visuals, sound , dialogue, lighting, background score and special effects that can evoke profound feelings and make audiences thoughtful about their lives and habits.

In keeping with this view, films portraying environmental concerns can be looked upon through the lens of Ecocriticism. Films depicting environmental issues through easy to relate narrative style and already established visual grammar of shot compositions, film sequence, montage editing techniques, lighting, costumes can leave their mark to shape popular public perceptions on environmental concerns.

Methodology

In *The Diversity of Life,* Edward O. Wilson, Harvard entomologist, Edward O. Wilson mentions that around 27,000 varieties of living organisms approximately are lost every year. At this rate, he estimates that 20 precent of the existing species will go extinct in the next 30 years. He also established the fact that human beings act as important agents in this process of destruction. Cheryll Glotfelty, American professor of Literature and Environment in *The Ecocriticism Reader* laments that

> We have reached the age of environmental limits, a time when the consequences of human actions are damaging the planets basic life support systems. We are there. Either we change our ways or we face global catastrophe, destroying much beauty and exterminating countless fellow species in our headlong race to apocalypse.

This concern with preservation of nature and improvement of the relationship of the humans with the non-humans are increasingly being depicted in cinema. As an extension of Ecocriticism is the term Ecofeminist, coined by the French writer Françoise d'Eaubonne in her book *Le Féminisme ou la Mort* (1974), delves on the concept of gender to analyze the relationships between humans and the natural world. Ecofeminist analysis delves into the connections between women and nature in culture, economy, religion, politics, literature and iconography, and addresses the parallels between the oppression of nature and the oppression of women. At the same time, the analysis goes beyond seeing women and nature as property, seeing men as the curators of culture and women as the curators of nature, and how men dominate women and humans dominate nature. Ecofeminism

emphasizes that both women and nature must be respected.

Narration or aspects of story-telling in films are highly significant on leaving a powerful impact on the minds and conscience of the audience. Narrative analysis in literature is analyzing narratives, both fictional narratives (poetry, folklore, fairy tales, films, etc.) or facts such as news. Narrative analysis means placing the text as a story (narration) wherein text is seen as a series of events or parts of events selected and discarded.

In the present study, the researcher is analyzing the film *Sherni* (transl.Tigress) Indian Hindi-language commercial film directed by Amit V. Masurkar and released on direct-to-OTT platform Amazon Prime Video on 18 June 2021. The film showcases Vidya Balan in the leading role of the protagonist who depicts an honest and hard-working Indian Deputy Forest Officer. The study therefore undertake a qualitative narrative analysis based on formalist theory of films and examines the concepts of Ecocriticism and Ecofeminism in the visual text of the film through parameters of film narrative analysis such as shot compositions, film sequence, montage editing techniques, lighting, and costumes. The film *Sherni* was selected for the study as explores the conflict between human and non-human, raises awareness about the conservation of wildlife and critically acclaimed as a well-researched docudrama depicting environmental concerns with a linear story-line of saving a tigress ensnared in the political, social and bureaucratic snaggle of the society inhabiting the Indian forests.

Results and Discussion

1) Shot Compositions

Scene1.1

Scene1.2

Scene1.3

Scene1.4

The Establishing shot or opening sequence of the film displays majestic view of the forest whose depth is unfathomable and mysteries remain

unknown. This is quickly followed by a strange sight of a forest officer depicting a tiger in order to ascertain the accurate placement of cameras and sensors to collect information on the wildlife in that area. This shot sequence quickly establishes the theme of the film which centers around the intentional havoc caused by the tiger T12 owing to increasing encroachment of humans in the forests for animal fodder, agriculture and human settlements, mining industry, road infrastructure. The tiger T12 originating from the depth of the cavernous forest comes to the notice of the humans draws parallel with shots of the forest officers as shown in scenes 1.2, 1.3 & 1.4 and sets the tone for the narrative of the film. This display of man's relationship with his natural environment stands true to the unusual combination environment and a humanistic discipline of film studies as is the wont of Ecocriticism analysis

Scene1.5

Scene1.6

Scene1.7

Scene1.8

The Scenes 1.5, 1.6, 1.7, 1.8 displays the political narrative that underlining the story. Here Scene 2.8 is where Vidya is seen addressing the villagers at the end of the Tiger play for generating awareness. The actor mimicking the Tiger is seen in the background of Scene1.5. Following this in Scene1.6 & 1.7, the political leader of the village PK with his entourage of forest department officials make an entrance. He promises the villagers as their savior, he will ensure their security by killing the tigers and thereby undermining the purpose of the entire endeavor. Both Vidya and Tiger are seen displaced in Scene1.8 and the camera is placed at High angle to capture the shot looking down upon the group showcasing their helplessness and powerlessness. This film sequence can be

analysed with Ecocristicsm as we see the propagation of humans at the expense of the non-humans thereby leading to encroachment of forest areas and endangering species of wild life. It is interesting and captivating for audience's visual literacy.

Scene1.9

Scene1.10

Scene1.11

Scene1.12

Scene1.13

Throughout the film, Exta-long shots are used to depict the majestic nature in the forest. Man is often depicted as only a minuscule in the imposing fabric of Nature. Scene 1.9, 1.10, 1.11, 1.12, 1.13 showcases the grand spectacle of nature where human look like ants in its vastness deriving a contrast of men dominating nature vs nature dominating men.

2) Transitions and Montages

Scene 2.1

Scene2.2

In film transition which is a technique used in the post-production process of film editing and video editing by which scenes or shots are combined. Most commonly this is through a normal cut to the next shot but Vsevolod Pudovkin Montage of Parallelism is used in the transition of Scene2.1 to 2.2 where the sequence of Vidya Balan character Vidya Vincent for the first time gets acquainted with the stray cat Mini introduced by her caretaker. Scene2.1 transitions to Scene2.2 where a play based on the tiger is being shown to the villages generating awareness on the co-existence of man and animal. This Parallelism Montage signifies the budding relationship of Vidya Vincent with both cats of smaller and bigger variety. Her character evinces hesitancy as well as a welcoming curiosity towards both these animals and reflects shades of Ecofeminism as Vidya slowly becomes protective of the animals as the story progresses.

Scene2.3

Scene2.4

Scene2.3 here is part of the story-line which shows the first mishap by the Tigress T12 when she kills the cattle of the villagers and consequently a Warning board is put by the Forest Department to keep people away from that area. This immediately cuts to the sequence of the office of Bansal, Forest Officer in-charge of the department and Scene2.4 is the first shot of the sequence showing the image of taxidermied birds kept inside the office. This transition from Scene2.3 to Scene2.4 is an example of Pudovkin Montage of Symbolism evoking an ominous feeling in the minds of the audiences as if the Warning Signboard is not meant for people but the tigress who meets a premeditated end by the nefarious mechanisms of the Forest Department.

Scene 2.5

Scene2.6

Scene2.7

Scene2.5, 2.6 & 2.7 are the transitions

shot which tells us about the first sightings of the cubs of T12. Here the visuals of the cubs is placed between shots of Vidya, as the woman nurturer of nature, and the hunter Pintu who depicts men dominating nature. This transition suggests gendered connotation of ecofeminism. Here, Vidya's is presented as a modern woman resisting against stereotypes by the nature of her work as a female forest officer which is largely shown as male dominated domain and her personal life wherein she put duties in her career above the duties of a marriage and motherhood. In-spite of the same, her maternal instincts are aroused when she discovers the existence of the tiger cubs pitting her against the macho hunter Pinto which signifies the patriarchal nature of the forest society that beliefs in the oppression and domination of nature and puts no importance to the injustices against nature and environment.

3) Mise-en-scène

Moths remind me of a poem.

Scene2.8

Scene2.9

Scene2.10
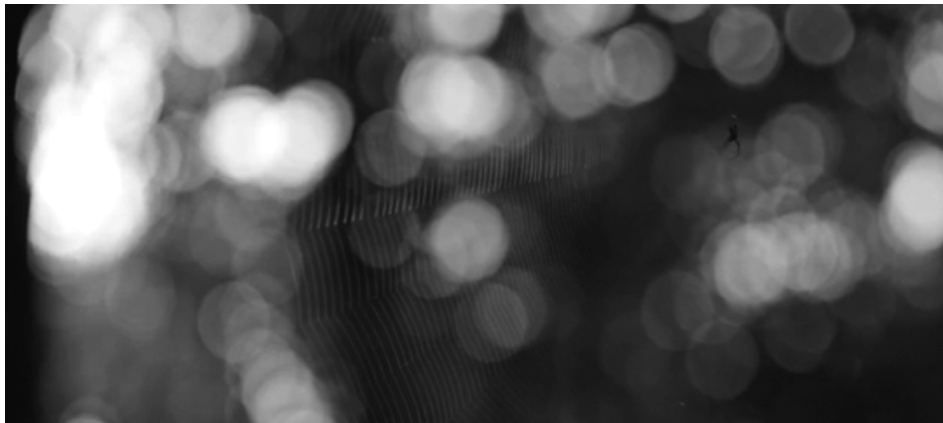
Scene2.11

Scene2.12

Scene2.13

Mise-en-scene is the french for placing on stage and is narrative technique in films often referring to single scenes that are representative of a film. Mise-en-scene refers to everything that appears before the camera and its arrangement—composition, sets, props, actors, costumes, and lighting. The above mentioned scenes consist elements of Mise-en-scene.

In Scene2.8, the office of Bansal is depicted where his chair is placed in front of the larger than life portrait of a tiger. This picture depicts the ironical situation where the fearless tiger needs protection from of official in charge who is ordered around and is petrified of everyone around ranging from the political elite to the bureaucracy.

In SceneScene2.9, the idealist character of Noorani, the zoology teacher in the local college and an ardent environment conservationist is shown in the shadow of imminent personalities of Mahatma Gandhi, APJ Abdul Kalam and Sardar Vallabhbhai Patel, representing the teachings of non-violence, scientific

temperament and sustainable development.

In Scene 2.10, the highly venerated and veteran forest department officer Nagai has the backdrop of powerpoint presentation during a conference of the forest department. This scene aptly represents his character as the bureaucratic elite who despite being aware of the wrong doings of the forest department remain hand in gloves with the political and business class setting their agendas of wealth and power at the expense of the forest which they are meant to protect and nurture.

Scenes 2.11 & 2.12 are nature imagery where symbolizing Tigress T12 is caught in the spider-web of political, social and economic tangle from which it has to escape. The pest infested leaves of the forest depict the overt inference of humans with the non-humans in the forest.

Scene2.13 is the Mise-en-scene and also the final scene of the film where Vidya is shown amidst the fossils and taxidermied wildlife of yesteryears starting from the taxidermy of the first tiger shot by the Britishers is representations of nature in Postcolonial cultures and the environmental devastation consequent upon the colonization involving social and cultural transformations. This scene also brings the story to an end with a bleak outlook on wildlife and environment conservation. With this haunting and stark imagery of the protagonist Vidya in the museum in the final scenes away from the vibrant forests showcases the film director's appeal of rousing the conscience of mankind who with their prolonged destruction of nature might one day become relegated lifeless in the annals of history.

Scene 2.14

Scene 2.15

Scene2.16
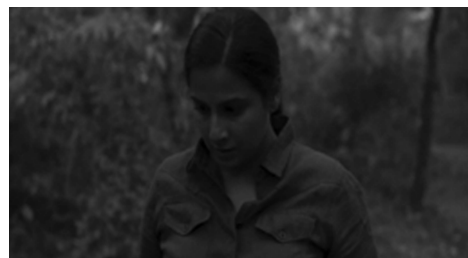
Scene2.17

Costumes are also considered part of the Mise-en-scene and contributes to the narrative. Here the protaganist Vidya is mostly seen (Scenes 2.14, 2.15, 2.16, 2.17) in clothes of earthy shades or colors found in nature- such as brown soil, green leaf, cloudy sky, as well as the red sun. These palettes adds to the nature-friendly dimension of her character and becomes a part of the mise-en-scene.

Conclusion

The environmental issues that wereraisedin the beginning ofthis studyhave been discussednamely theen vironmental is sue, there lationship between human and nature, and destruction ofenvironment by man, woman as the curator of nature, parallels drawn between woman and nature. Analyzing the filmusing thee cocriticslens and the story-telling using the film-making techniques helps raise the human consciousnessabout nature. The film exudes various aspects of Ecocriticism. In ecocritical terms, humans have no right to reduce richness, well-being and diversity of nature except to satisfy vital needs. Present human interference with the non-human world is proving to be excessive, and the situation is rapidly worsening. Policies must therefore be changed. These policies affect basic economic, technological and ideological structures. The resulting state of affairs would be deeply different from the present which will incorporate awareness about e n v i r o n m e n t a n d t h e n t a k e a c t i o n toprotectandpreserve the harmony between humanandnature. Nature and women both represent the marginalized therefore women relate to nature as natal sisters are seen to be more proactive in matters of nature conservation. Film as a popular medium has numerous narrative techniques to highlight and emphasize meaningfully the aspects Ecocriticism and Ecofeminism.

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Pedagogical Comparative Analysis on Collaborative and Individual Based EnglishLanguage Learning

Shanthi Joseph

Research Scholar
School of Arts,
Humanities and Social Sciences
REVA University Bangalore

Dr. C. Chamundeshwari

Associate Professor
School of Arts,
Humanities and Social Sciences
REVA University Bangalore

Abstract

People learn every day as learning is a continuous process in the life. This is given importance because we trust that a more educated individual can achieve greater success in life. As a result, schooling consumes a major role in one's childhood and even later years. It is now the duty of a teacher to demonstrate which method of teaching is the most efficient. The pedagogy of teaching differs depending on the subjects and concepts being taught. A smart instructor chooses the most effective approach for teaching a pupil. As a result, this study was conducted to teach reading and interpretation skills to II PUC (Pre –University) students. The participation of students in various activities to understand a concept is known as activity-based teaching pedagogy. Learners are active participants in this activity and acquire skills other than acquiring principal information from the instructor. This paper uses a comparative analysis of individual and collaborative learners to determine the competence of language learning using an activity-based approach.

Keywords

Collaborative Learning, Individual Learning, Activity Based Learning.

1.1 Introduction

The behaviour of an individual is changed through direct or indirect experiences, this change in behaviour brought by experience is commonly known as learning (Mangal 1). Learning is expected to bring changes in learners thinking, presentations and perspective of life. The term activity, in and of itself, motivates students to engage in the learning process rather than simply listening to lectures. It encourages students to participate in a variety of learning strategies. As a result, we require

a learning pedagogy that encourages students' cognitive and social interaction. Collaborative learning is a method where students are divided into group, and they will learn."Construction is the dominant learning approach in online courses" as Weller opines (p. 65). And individual learning is a process where he will be independent and isolated in the learning process. So, in learning process activities are extremely beneficial for a student to use both cognitive and social skills to learn.Constructivism is the reason which seems to take advantage of positive characteristics where internet offers. Using Knowledge, learners construct they speak with other learners without the interference of the educators (Reynolds, et al. p22-23).This paper aims to determine which method of learning in English language classes aid in the development of reading and analytical skill.

1.2 Literature Review

Teaching is an art where the learners acquire knowledge and retains in their memory to use in life when it is necessary for them. Learning is a process of habit forming as well as activation through communicative tasks. The task for the instructor, textbook author, and curriculum creator is to demonstrate how the rule-governed frameworks allow the language user to communicate effectively (Nunan and Lamb 16).

1.2.1 Approaches in Teaching

Paul Ramsden claims that the aim of higher education teaching is to promote student learning. To teach is to make assumptions about what and how students learn; thus, learning about students' learning is needed to teach effectively. Higher education is built on the interdependence of research and teaching. When it comes to student learning outcomes, there is a disconnect between what professors say they want from students and what students achieve (Ramsden 19).

1.2.2 Activities in Language Learning

The writer claims that competitive and cooperative group situations have the strongest learning effect as one of the factors that affect learning. The approach in which senses are used most in the teaching learning process and the one who tries to learn by doing has a greater advantage in the learning process (Mangal 24).

The narrow path of solely structural and lexical training has narrowed, and activities for learning a foreign language have extended into the fields of values, education, and personality development. The effect of learning a foreign language on the growth of a learner's personality is increasingly being recognised. As a result, foreign language learning, like many other subjects, plays an important role in promoting collaboration and empathy in students (Klieppel 6).

Cooperative learning strategies often activate students' productive skills by involving them in conversations, meaning negotiations, and opinion sharing when working with the content. Students fixate a more sophisticated vocabulary and language written or oral forms by using the given main words and language structures (Sieglova).

1.2.3 Collaborative Learning

Collaborative learning allows students to collaborate in small groups to help each other develop their own and others' learning.

There are two key elements of collaborative learning:

a. Positive Interdependence: we sink or swim together.

This requires each pupil in a small group to contribute for making the group to learn. Pupil are required to work in a way so that each group' members need the other to complete the task.

b. Individual Accountability: This means that each member of the group is accountable for completing his or her part of the work, it is important that no one can hitchhike on the work of others.

Furthermore, the components needed for interpersonal and small group skills in cooperative are as follows.Following instructions, keeping on track, preparing and evaluating development, managing time, and elaborating on ideas are examples of academic skills. The second component is interpersonal skills such as listening, encouraging, reaching a consensus, resolving conflicts, and valuing others (Wendy 3).

Target needs and learning needs are distinguished by Hutchinson and Waters. The target need is what the learner must do in the target situation, while the learning need is what the learner must do to understand. They divide the goal need into subcategories.

(1) Necessities: what the learner needs to know to perform efficiently in the target situation.

(2) Deficits: the difference between what is expected and what the learner already knows

(3) Desires: what the learner really wishes to learn or believes they want. The wants of the students may or may not fit those of the instructors or course designers (Hutchinson and Waters 55).

1.3 Research Methodology

1.3.1 Teaching Method

Karnataka, a state in India offers high-quality education to its people. English is taught to students starting in primary school. They are entitled to use language for educational purposes after they have completed tertiary education. In secondary school, English is taught as a subject alongside other subjects, and students must pass a hundred -point exam to validate their success from the previous year.

The marks are valued, and they serve as a criterion of eligibility and proof for learning the English language, as shown by their marks card. Articulation and Reflection are two books used in Karnataka's higher secondary schools, which are administered by the Karnataka state board. Teachers typically teach these topics to their students using the lecture form, with the primary goal of completing the syllabus and ensuring that the students receive good grades in their exams. Despite this, the aim of language instruction is to provide students with the English language skills they will need in the future. The methodology and teaching aids are at the teachers' disposal. They usually use the lecture form, which helps teachers to finish classes on time and

prepare students for successful exam results.

1.3.2 English Language Text

Articulation and Reflection are two books that both serve a particular purpose in the classroom. Articulation is a topic that focuses on students' language and grammar development. The concepts in the book articulation are divided into language usage, with chapters concentrating on articles, prepositions, verbs, subject verb agreement, and so on.

Next is Reading skills where different paragraphs with question and answers are given for the students to practice. In reference skill the chapters include dictionary use, source of information, interpretation of advertisements and schedules. Writing skills include letter and email writing and speaking skills include different language functions as giving information, making requests etc. Further they give information on punctuation marks, phonetic symbols, filling in forms.

Reflection is a collection of writings on English literature from different parts of the world. They have translated poems and stories from our native dialects translated into English. The aim of these stories, plays, and poems is to develop language and inspire students towards being social living. This subject's evaluation is based on questions and answers. The questions are objective in nature, requiring them to consider their comprehension and reading abilities. They must also write descriptive responses, which necessitates the use of writing skills, as well as their vocabulary and grammar.

These two books are taught and the mark in the exam evaluates their English language skill of students.

1.4 Research Design

Higher secondary students were the focus of the research. The students are between the ages of 16 and 18 and are from Bangalore North. They were from Sahakanagar's Base PU College and were of average intellect. They were able to speak and comprehend English. The research consisted of two classes of I Pre-University students, each with forty students. The students were given a reading and analysing skill exercise. Both collective and individual learning approaches were used by the study group. After completing the assignments, they were given an individual assessment to see whether collaborative learning students performed better than the control group.

1.4 Objective of the Research

The research concentrated to check the difference among the controlled group and experimental group of Base higher secondary students. The research aimed to study.

a. To understand whether collaborative method of learning is better than the individual learning in activity based English language learning.

b. To determine which approach is most effective for teaching reading and interpretation skills.

1.5 Hypothesis

Hypothesis 1: There is no difference between the experimental and Control group in the reading and

analytical skill. Thus, there will not be much difference in collaborative learning and individual learning.

Hypothesis 2: There is significant difference between the experimental and controlled group.

1.6 Method

In class, students had to analyse an advertisement and comprehend a chapter in a literary book. The instructor offered advice on how to view the results and how to find the solution. They were inspired to improve their reading skills and understand the chapter's details. Students were given an hour to think about the subject in each activity, and then assessments were given to see how well they understood the content. As a result, the researcher collected information from their response scripts and analysed how their output affected them.

1.6.1 Interpretation of Advertisements

Students were taught the activities of their textbook titled Interpretation of Advertisements and Schedules. There were three different details as

1. Features and cost of mobile phones
2. Travel packages and
3. Events planned for the annual convention.

Thus, the students were given these three tasks, which the control group completed independently with their own textbooks and without the assistance of the teachers. In contrast to their normal practise of the instructor dictating the answers to the questions, the students completed their assignment. The instructor normally dictated the responses,

as is the case in our state's conventional teacher-centred approach to education. The instructor initially dictated the method of instruction and made the students understand what interpretation was before allowing them to complete the tasks on their own.

The students in the experimental group were then briefed on the value of interpretation skills and told that the next activity would be a group activity, so the class was split into different groups of maximum four members each. The students in both groups were given a set amount of time to complete the assignments, and the teacher monitored them. Following three tasks, the teacher administered a test to compare the scores of the two classes. A comparison of the scores will reveal which activity is better for teaching a task in a language class for the interpretation of advertisements to senior secondary students with a class size of more than forty students from nearly identical backgrounds in terms of age, education, and place.

1.6.2 Reading activity

Developing reading skills through group and individual exercises was one of the research activities. After reading their chapter for fifteen to twenty minutes, the students were given questions to answer. Controlled group of students explored what they read in collaborative learning and then moved on to the next chapter. The tasks of experimental students were completed individually. They had to focus solely on their jobs and refrain from talking to someone else.

1.6.2 Test

After each activity, students were given a test in which they had to answer ten-point questions for both activities. For each set of question papers, the test was given ten minutes. For the writing exam, both the experimental and control groups were given the same amount of time. Questions based on average and intellectual types of questions were included in the evaluation.

1.6.3 Results

T- test

The p value for the test for reading ability is 0.0049, which is less than the significant value of 0.05, and thus we find a significant difference in the scores of students who had reading skill through activity and students who had reading skill through conventional methods.

The p value for analytical ability is 0.0023, which is less than the significant value of 0.05, indicating that there is a significant difference in analytical skill scores between the regulated and experimental groups.

Thus,in the two tailed t-test the first hypothesis is rejected which states that there is no difference between the controlled group and experimental group and thus the effect of collaborative and individual learning is same in activity-based learning for English language. We found a significant difference between students who were taught English language in a collaborative method of learning and students who were taught English language in an individual method of learning for reading ability operation and interpretation skill, and we may

conclude that there was a significant difference between students who were taught English language in a collaborative method of learning and students who were taught English language in an individual method of learning.
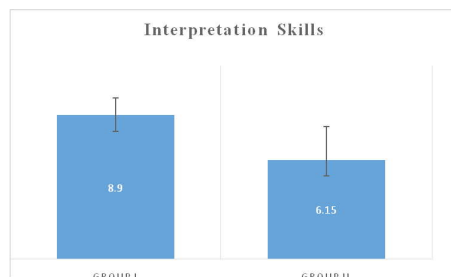
Figure I Interpretation Skills

Figure II Reading skills

The disparity between two classes is clearly depicted in figure 1 interpretation skills. Group I have a mean of 8.9 and a standard deviation of 1.09087. Group II has a mean value of 6.15 standard deviation is 2.045006. Since group I used a collective research method rather than group II's individual method of learning and group I scored higher than group II.

The collaborative research method was more fruitful than the individual study method, as shown in Figure 2 of reading ability. Group I have a mean value of 7.05, which is higher than group II's 5.2. Group I have a standard deviation of 1.098, while group II has a standard

deviation of 2.45. As a result, the two diagrams support the idea that students who studied collaboratively performed better in class.

1.7 Findings and Limitations

The first hypothesis is rejected, demonstrating that there is no distinction between collective and individual learning. The aim of the study was to determine the differences between the two groups that used two different learning methods. The controlled and experimental groups were given the two skills of interpretation and reading ability improvement tasks. Individual learning was obviously less effective than collaborative learning, as shown by the results. When learning takes place in a group setting, it has a greater effect.

When students use a collaborative learning process, they will be debating and focusing their attention in the class. When they were given the activity, they were very enthusiastic about it. There were no thoughts to distract them, and the encouragement from their peers encouraged them to develop their learning abilities. They will most likely be sitting alone in individual activities and will lose interest in learning. Doubts or a tough part will keep them stuck in the same place, preventing them from progressing and, as a result, losing interest. When we conduct a collaborative study rather than an individual study, the activities are more engaging and successful. The result of our experiment is proof of this. Researchers who want to teach their students how to perform well in exams or learn quickly can find the research useful.

Rather than concentrating on individual growth, collective learning focuses on the development of the whole team. The students have formed a teamwork spirit, and their communication skills have improved as well. Different aspects will be focused on and how critical thinking and analysis can be done will be examined. They will improve their problem-solving skills and learn time management strategies from the other members of the group. The concepts will be simplified by the group members. The students will assume the role of leaders.

The study's limitation is that it was only conducted on twelfth-grade students in Bangalore, Karnataka's urban district. This study is focused on two groups of people from the same region. Since this study concentrated solely about English at a single PU college and not on any other subject, it cannot be generalised to all students. When the subject is not taught by activity-based learning, it can differ. Classroom management is a challenge in interactive learning, much as it is in traditional learning, where students' discussions disrupt adjacent classes.

1.8 Conclusion

According to this report, collaborative learning is more successful than individual learning when activity-based instruction is used in English language classes. According to the findings, collective learning students outperform individual learning students in English learning activities. Students' success is used as a learning indicator, and so the learning would be perfect if it is done collaboratively.

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Prevalence Of Leadership Styles and Its Association with Socio-Demographic Factors Among College Students

Raghavendra Prasad Shetty
REVA University, Bengaluru

Bhavyashree Rai
YENEPOYA University, Mangaluru

Dr. Nagesh

Abstract

The purpose of this study was to explore the prevalence of leadership styles and also its association with demographic variables among college students who are enrolled in under-graduate and post-graduate courses in Bengaluru city, Karnataka, South India. Data gathered was subjected to statistical analysis using Statistical Package for Social Sciences (SPSS) software. Descriptive analysis was first conducted to calculate frequencies and proportions for all categorical variables. Prevalence of leadership styles were calculated based on the norm provided by the author of the leadership style questionnaire. Chi-square analysis was carried out to explore association between socio-demographic variables and different leadership styles. The study established the prevalence of different leadership styles given within the framework of Kurt Lewin's theory of leadership. In addition to this, the research has revealed the existence of high level of democratic leadership style among college students. However, the current study did not reveal anything about the association between most of the demographic variables chosen for the study.

Keywords

leadership styles, demographic factors, descriptive statistics, chisquare, association, democratic leadership style

Introduction

Cognitive Revolution began about seventy thousand years ago which earmarked the formation of even more elaborate structures called cultures, religions, nations, traditions, customs, and conventions. This is our world today. In this context, world is referred to as whatever is created by the human animals both organically and inorganically.

Everything that is a by-product of human endeavour has been created consciously. So, this is a conscious world and conscious effort is an inevitable pre-requisite to align ourselves in this world meaningfully. Human gathering in a premise called society has always needed catalysts or managers to oversee this aligning process for the common good of all.This trait is called as Leadership which is revered by every society.Leadership is a social influence process in which the leader seeks the voluntary participation of subordinates in an effort to reach organization goals (**Villarial, 2018**). In short**,** leaders stimulate shared vision, motivate and inspire others, and provide a stable locus of control during times of change.

In the context, discussion about leadership styles provide a broader perspective about the personalities of leaders. Lewin's framework of leadership defines three styles of leadership, viz., autocratic, democratic, and laissez-faire (**"Lewin's Leadership Theory Explained," 2019**). Autocratic leadership involves a leader who makes the decision without involving his/her team members. Thus, a decision will be imposed from the top over the team in this leadership style. While democratic leadership involves a process wherein every team member is involved in the decision-making process. The leader seeks for consensus among all stakeholders to drive team towards desired goals. Finally, laissez-faire leadership style is a phenomenon in which leader completely delegates the responsibility of decision

making to the team members. In short, all three of them are inherent with characteristic features and they have their own limitations too. In real world, a leadership has to be a combination of all these traits.

These traits are the results of a phenomenon what psychologists theoretically call it as dynamic interactionism (**Reynolds et al., 2010**). It argues that behaviour is an outcome of the continuous and reciprocal interaction between the person and the situations they encounter (**Endler& Parker, 1992**). Continuing on this premise, on the one hand - trait theories of personality imply personality factors such as leadership is biologically based, whereas state theories such as Bandura's social learning theory emphasize the role of nurture and environmental influence (**Hammond, 1966**). As such**,** interactionist approachexplicitly provides a theoretical background for considering biological, social and economic factors as determinants of leadership styles. In this article these factors are altogether called as demographic factors such as gender, education, living arrangements and family types to be specific.

The research work in this area of leadership style's association with demographic factors is considerably less, especially in India. Gender roles are moderately important influences on behavior in such contexts and tend to produce gender-stereotypic behavior (**Eagly & Johnson, n.d.**). Leadership-style isa behaviour that is induced by several factors and gender is one major factor to be accounted for.These relational demography variables investigated

previously, age, education, and gender were found toexert interaction effects on participative leadership **(Somech, 2003).** Nonetheless, there is a wide scope for further research specifically with respect to leadership styles and their association with demographic factors. The current study's objective is to explore possible association between demographic factors like- age, gender, education, living arrangement and family type among college students.

This research work intends to study the status of leadership styles among college going students andalso examines the association between socio-demographic factors and leadership styles. Therefore, this research also contributes in the better understanding of the elaborated structures that are evolved due to Cognitive Revolution.

Methodology

Study Design and Study Participants

This cross-sectional study was carried out using survey method among students enrolled to under-graduate and post-graduate courses in Bengaluru city, Karnataka, South India. A total of 100 participants were invited to take part in the study using convenient sampling method. Each participant in the study were explained with the objectives of the study before obtaining the consent. They were assured that a total confidentiality of every personal data collected shall be maintained. Similarly, out of 100 students, only 83 of them were able to complete the survey.

Demographic details of all agreed participants were gathered and then administered a pre-test standardized questionnaire to assess leadership styles. Information about age, gender, courses enrolled, stream of education, leaving arrangements, and family types was collected using demographic sheet.

Leadership style was assessed using Leadership Style Questionnaire developed by Peter G Northouse (1999). This questionnaire consists of 18 items and measures three common styles of leadership: authoritarian, democratic and laissez-fare. Each of these domains consists of 6 items and score ranges from 6 to 30. Total score on each domain is considered to interpret the leadership styles. Norms to interpret leadership style are as follows; 6-10 very low range, 11-15 low range, 16-20 moderate range, 21-25 high range and 26-30 very high range.

Statistical Analysis

Data gathered was subjected to statistical analysis using Statistical Package for Social Sciences (SPSS) software. Descriptive analysis was first conducted to calculate frequencies and proportions for all categorical variables. Prevalence of leadership styles were calculated based on the norm provided by the author of the leadership style questionnaire. Chi-square analysis was carried out to explore association between socio-demographic variables and different leadership styles. Fisher's exact test was considered if more than 20% of the cells had an expected count of less than 5.

Materials and Procedure

Results

Table 1: Proportion of participants exhibiting association with different leadership styles

	Very Low		Low		Moderate		High		Very High	
	N	%	N	%	N	%	N	%	N	%
Authoritarian			1	1.2	27	32.5	42	50.6	13	15.7
Democratic			1	1.2	6	7.2	45	54.2	31	37.3
Laissez-fare			4	4.8	42	50.6	32	38.6	5	6.0

Table 1 clearly exhibits that democratic leadership tendency among college students is **higher** than authoritarian and laissez-fare leadership styles**.** While **37.3%** and **54.2%** of participants respectively exhibit **very high** and **high level** of democratic leadership styles. On the other hand, only **15.7%** and **6.0%** participants exhibit **very high** authoritarian leadership style and laisses-fare leadership style respectively.

The results indicate that there is no significant association between authoritarian leadership style and demographic factors such as age, education level and education stream, gender, living arrangements and family types. It is evident by the values X^2 **(2, N=83)** =**0.72**, *p<0.05*, X^2 **(2, N=83)** =**0.91**, *p<0.57*, X^2**(2, N=83)=0.92**, *p<0.05*, X^2 **(2, N=83)** =**0.78**,*p<0.05*, X^2 **(2, N=83)** =**0.89**, *p<0.05* respectively from the **Table 2**.

Table 2: Authoritarian Leadership Style

	Low	High			
Variables	**N**	**N**	**df**	**X2**	**p**
Age					
18 to 20	7	34	1	.12	.72
21 and above	6	36			
Education					
Post-graduation	1	12	1	.07	.91
Under-graduation	6	64			
Gender					
Male	5	26	1	.08	.92
Female	8	44			
Education Stream					
Art	6	28	3	1.97	.57
Commerce	2	22			
Science	2	5			
Engineering	3	15			
Living Arrangements					
House	11	57	1	.07	.78
Hostel	2	13			
Family Type					
Joint	3	15	1	.01	.89
Nuclear	10	55			

Table 3: Democratic Leadership Style

	Low	High			
Variables	**N**	**N**	**Df**	**X2**	**p**
Age					
18 to 20	2	39	1	1.32	.24
21 and above	5	37			
Education					
Post-graduation	2	5	1	4.0	.04
Under-graduation	5	71			
Gender					
Male	4	27	1	1.28	.25
Female	3	49			
Education Stream					
Art	2	32	3	1.30	.72
Commerce	3	21			
Science	1	6			
Engineering	1	17			
Living Arrangements					
House	5	63	1	.56	.45
Hostel	2	13			
Family Type					
Joint	1	17	1	.24	.62
Nuclear	6	59			

In **Table 3,** the results reveal that there is no significant association between democratic leadership style and demographic factors such as age, education stream, gender, living arrangements and family types as indicated by the values X^2 **(2, N=83) =0.24,** $p<0.05$, X^2 **(2, N=83) = 0.25,** $p<0.05$, X^2 **(2, N=83)=0.72,** $p<0.05$, X^2 **(2, N=83) =0.45,** $p<0.05$, X^2 **(2, N=83) =0.62,** $p<0.05$ respectively except **education level**, because X^2 **(2, N=83) =0.04,** $p<0.05$ shows a significant association with democratic leadership style.

Table 4: Laissez-fare Leadership Style

	Low	High			
Variables	**N**	**N**	**df**	**X2**	**p**
Age					
18 to 20	2	39	1	.66	.41
21 and above	4	38			
Education					
Post-graduation	1	6	1	.56	.45
Under-graduation	5	71			
Gender					
Male	2	29	1	.04	.83
Female	4	48			
Education Stream					
Art	1	33	3	2.87	.41
Commerce	3	21			
Science	0	7			
Engineering	2	16			
Living Arrangements					
House	5	63	1	.09	.92
Hostel	1	14			
Family Type					
Joint	2	16	1	.51	.47
Nuclear	4	61			

Similarly, **Table 4** indicates that there is no significant association between laisses-fare leadership style and demographic factors such as age, education level and education stream, gender, living arrangements and family types. It is evident from the values X^2(2, N=83) =0.41, $p<0.05$, X^2(2,N=83)=0.45, $p<0.05$, X^2(2,N=83)=0.83, $p<0.05$, X^2 (2, N=83)=0.41, $p<0.05$, X^2 (2, N=83)= 0.92, $p<0.05$, X^2 (2, N=83) =0.47, $p<0.05$ respectivelyobserved in the table.

Discussion

The results in general have established the fact that, there are prevalent leadership styles among college students. It substantiates the earlier research that have emphatically confirmed the prevalent leadership styles in the society.It is a relevant research topic because differing leadership styles will be differentially impacted by the cultural context in which they seek to operate **(Mittal, 2015)**.

Similarly, there are several research that have established the association between demographic factors like gender **(Eagly et al., 2003)** and **age (Oshagbemi, 2004).** However, the current study does not reveal any association between leadership style andmost demographic factors specifically taken in this particular study.

Interestingly, the result explicitly reveals that the prevalence of democratic leadership style is higher among educated youth, indicating the preference of democratic leadership style among educated youth over other leadership styles. But there seems to be not much research work done on this area.

Conclusion

Leadership styles fundamentally talk about an individual's personality. Different personality theories provide different perspectives such as Freudian, Neo-Freudian, humanistic, trait approaches and so on. These theories may vary to an extent they consider biological and environmental factors over one another for being a significant factor, nonetheless, discusses the interaction effect called as interaction approach. Environment certainly involves most of the demographic factors including biological factors, viz., age, sex, gender, family income, religion, education, parenting etc.

Above results discuss about an effort made to understand the prevalence of leadership styles and its very association with selective demographic factors among college students. In this limited study, it is not explicit whether all the demographic factors considered specifically in this research work, have any considerable association with leadership styles. But it isinteresting to notice that the democratic leadership styleprevails over other leadership styles among college students. Further the study can be extended to a greater number of participants as well as be subjected to other statistical analysis to understand interaction effect between very demographic variables. In short, the study suggests that there is a wide scope for researchers to dwell into exploring the leadership styles prevailing and also possible causes for the same in different groups in a society.

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Exploring Gamification –

Reincarnation in Teaching and Learning

Dr. Vijayalakshmi R

Aminath Shabeen & Gadamsetty Surya

Assistant Professor

PG Scholars

School of Arts

School of Arts

Humanities and Social Sciences

Humanities and Social Sciences

REVA University, Bengaluru, Karnataka

REVA University, Bengaluru, Karnataka

Abstract

Accompanied with pandemic and chaos, in the last two years anEnglish language teacher is on multitasking on a virtual platform, from online classes, assignments, online presentations and online examinations and assessments, everything became digitalized and virtualized. Inclusion of digital game-based learning, such as video games are now becoming much popular as they are found to have a prolific impact on the acquisition of language. A review of currentstudies and literature andin language learning is introduced, depicting works on the ethics,culture and values of the internet. This research paper will highlight the positive and negative implication of video games on language learning. It will also look into the benefits of digital game-based learning and its implication on language learning on second part of this research. The study includes qualitativequantitative research method and indicates that the implication that digital technologies constitute a new literacy and essential component of language learning and communication.

Key Words

Language Learning, Digital, Technology, Internet, Video games

Introduction

With the advancement of the new world people started looking for new things and advance versions in an easy way. When it comes to teaching, learning and engaging students with the content, required many new ways.In addition, along with covid pandemic crisis, teaching had merely converted to anonline practice from regular chalk and talk method. This being said, the video games involve visual cues, dialogues, tasks and interaction with other speakers, leading to language acquisition. It is undebatable that the Generation Z has a natural attraction for digital games and thus

researchers and experts have collaborated together which gave birth to the new trends in English language teaching known as Digital Game Based Learning.

Background of the study

Digital Game Based Learning is a type of learning where students learn content with the help educational game play. Digital Game Based Learning plays a key role in balancing the content and game. This very game indulges leaners as the pioneers and this made the leaners to actively participate in the game and with the development of the technology the importance of the platform grew vastly.

a) Interactivity and facilitation of communication with the help of video games- allows a player to enter into zone past their comfort level and hence, facilitates speaking skills and use of terms and phrases in English language. For example: Different level of 'FIFA- football game' allows prominent communication to take place.

b) Multiple players with the help several players, gamers are compelled to communicated and to be focused to have on the spot conversation and make tactical plans. This requires great reflexes and excellent coordination and verbal skills among the players without which the game cannot proceed. For Instance; 'Rocket league' is a car race game that requires lot of coordination and tactical skills. This also needs verbal communication and collaboration of team work.

c) The willingness to communicate with all level of Gamers and verbally communicate and express body language and act out Role play virtually whilst coordinating with other multiplayers in different low anxiety environment and hence providing optimum room for English language production. For instance; 'Fortnight' requires a lot of communication among players as there are shooters approaching from all sides and the storm is closing in and the gamers have to reach to safety while collecting most treasures.

Research Objectives

1. To critically evaluate the technological changes in language learning.
2. To study technological impact on the form and context of language use, learning, and teaching.
3. To recommend methodology that can be employed to enhance language learning byforeign language learners and second language.

Review of Literature

The review of literature in this chapter informs about various research articles on the topic impact of digital based learning. Each of the researcher used different methods and areas to know the impact of Digital game-based learning and few of them also focused on learning instruction vs entertainment instruction. Digital game-based learning is a newly emerged method of teaching which did not spread in all schools as it time taking.

Even many teachers are also new to DGBL. Apart from teachers, parents' point of view on digital game-based learning is also one of the reasons that is stopping the method to inculcate in learning method as it involves digital game with learning. So, that students will actively participate in the teaching and learning process.

Ricardo Casañ-Pitarch in their research paper "An approach to digital game-based learning: Video-games principles and applications in foreign language learning" focuses on foreign language learning, an educational field which investigates that student not only gain theoretical knowledge on vocabulary and grammar. But students also need to develop all kind of communicative competences; and this meansexperiencing and rehearsing the use of the goal language. The motive of this paper is to outlinea fewfundamentalideasassociated withdigital game-based learning, such as serious games and gamification, and to introduce few theoretical standards on foreign language acquisition and foreign languageby the use of video-games based.

Hsiu-Ting Hung, Jo-Ling Chang, Hui-Chin Yeh in their research paper "A review of trends in digital game-based language learning research" found out how far the digital games are currently implemented and the findings suggest that 4% of the articles are recognized as associated with DGBLL withinside the reviewed corpus, maximum DGBLL researchers employedcombined methods, higher education learners are mostly examined group of participants in DGBLL researches, English become the goal language studied throughthe bulk of DGBLL researchers, and Off-the-shelf digitalgames, especially the sort of Massively Multiplayer Online Role-Playing Games (MMORPG)

Yihui Chiu, Chianwen Kao, Barry Lee Reynolds in their research article "The relative effectiveness of digital gamebased learning types in English as a foreign language setting: A metaanalysis" talks about the synthesize applicableresearchto analysethe general outcomes and too bserve the differential outcomes of DGBL kinds in English as a Foreign Language setting. Two statistical models are used to provideaverageimpact sizes throughoutresearch: the fixed-effectmodel and the random-effectsmodel Therefore, the effects from the 2models are pronounced to expose a completepicture of thoseresearch.

Methodology

The methodology used by the researches to study the impact of Digital game-based learning and the implication of using video games on language involves a systematic study and analyzation of the text from different e-sites and books. The procedures that investigate in the research paper takes teachers point of view. The methods used in the study, includes the population and sample of the study, qualitative and quantitative method, interview sessions, discussions and interactions, were used for the analysis of data.

Population and sample size:

The population of 51 teachers werechosen for the research paper. The target audience teachin different level of students U.G, P.G and Ph.D. and few

other from Rehendhi School, Majeedhiya School, Aminiya School, and Some teachers among the islands, of Maldives. Some lecturers from the Maldives National University and Maldives Business College also participated in this study. Here it is important to note that all the participants are non-native speakers of English and Teachers of the Maldives teach the curriculum IGCSE and local syllabus affiliated with Cambridge university. Their medium of instruction is English.

Qualitative and Quantitative Method:

Theresearcher used both quantitate and qualitative method in their research paper. In quantitative method researchers used data collection for questionnaire and statistical analysis. In qualitative method researchers used interaction with teachers to know their point of view, ideas and perceptions on the implementation and the impact of Digital game-based learning.

Statistical Techniques:

The researchers used statistics to bring the accurate percentage from the data collected in the form of questionnaire. Pie chart analysis is used in specifying the exact percentage of accurate data collected from the response of the teachers from the given options.

Data Analysis and Interpretation:

The researchers analysed and interpreted the collected data in a detail manner that is conducted in the form of interview sessions and questionnaire. The questionnaire was distributed to teachers who teach preschool, primary, secondary,

higher school, tertiary level of students. The teachers answered the questionnaire with their prior experience and keeping their students in mind. The rubrics chosen for the questionnaire was consisted of four different options which was changed according to each questionnaire. The researchers had analysed the collected data and presented in the form of charts. Researches had analysed different perspectives of the teachers at each question in the questionnaire. The analysis made in the research paper is based on teachers' point of view. The results are provided on the interpretations and analysis of the questionnaire.

Survey and Interviews:

The researchers conducted questionnaires and interview with teachers about the impact and implementation of Digital game-based learning and the use of video as a means to inculcate language learning.

Keeping the teacher's responses while interacting to them in the interview and analysing the questionnaire it was found out even though 43.48% of teachers use power point and Digital game-based learningin their teaching 44.68% found it challenging. As students of every level,like playing digital games. So, implementing Digital game-based learning can make learning easy and at the same time fun but adapting to this learning method requires lots of training and right games should be implemented.

Findings

Before an analysis is made, all samples collected were entered into a table and formed in to bar graphs and pie

charts. The questions will then be presented chronologicallyanalyzing each finding with interpretation.

1. To which level of students do you teach?
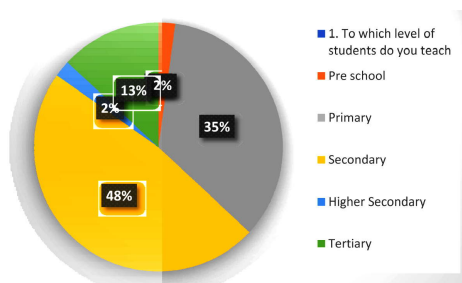
Figure 1

The first question found out that 13% from tertiary level took part in this survey and 2.17 % from the higher secondary where a maximum of 47.83 percent partook while 34.78 took part in completing the questionnaire. It was a mere 2.17 percent of response from Preschool teachers for this survey as well.

2. Was it challenging to teach on a digitalizes platform in comparison to the traditional teaching method in classrooms in the new normal?
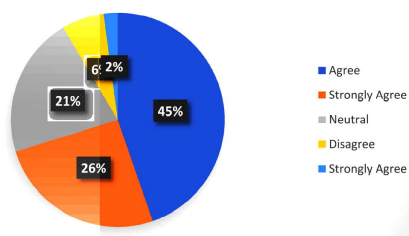
Figure 2

According to the question 2, 44.7% of the teachers agree that it was challenging to teach on a digitalized platform in comparison to the traditional chalk and talk method in the classroom. Though, 21.28 % of the participant did not find the virtual platform to be a challenging task during the new normal. The revolving and evolving technology and teachers adapting its use in every day classroom could be a contributing factor for this result.

3. As a teacher, do you feel digital platform helps improve English language acquisition in learners?
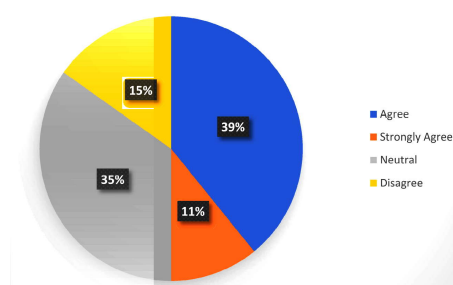
Figure 3

These figures indicate that 39.19 % agree that digital platform increases English language acquisition while 10.87% Strongly Agree. IF we combine the two percentage, we get a positive agreement of total 50 % that Digital platform helps inEnglish language acquisition. Though, it is vital to note out of the teachers who participated in the study, 34% did not agree or disagree. But a minor 15.22% believes it hinders language performance.

4. How often that they incorporate Multimedia and PowerPoint and other Digital game-based learning techniques in their subject teaching?
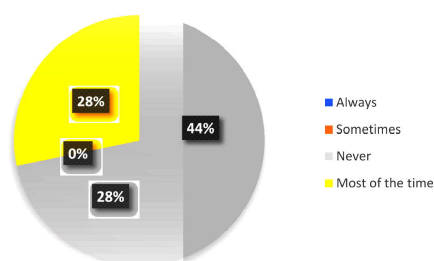
Figure 4

A significant 43.48% were found to incorporate Digital Game base learning techniques in their subject teaching. Whereas 28.26% were identified to use some form of DGBL while the same percentage used it most of the time. Therefore, a significant percent has been using digital game based in subject teaching hence language using was influenced due to this methodology.

5. If you have been incorporating (DGBL_ Digital Game Based Learning), Do you feel it helps in language performance?
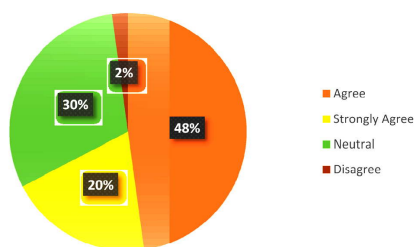
Figure 5

According to the finding, 119.57 Strongly agree that DGBL facilitates in language performance and 47.83 agrees in the same manner. A very small percent of 2.1 percent disagrees whereas, we have identified a significant 30.43% have taken a neutral stand in the argument. This could probably be the result that these teachers, do not incorporate DGBL method in their digital platform teaching method. An interesting fact identified is that a vast collective percentage of 67.4% believes in the improvement in language with the use of DGBL in digital platforms while teaching.

6. Do you believe Digital platform hinders language learning?
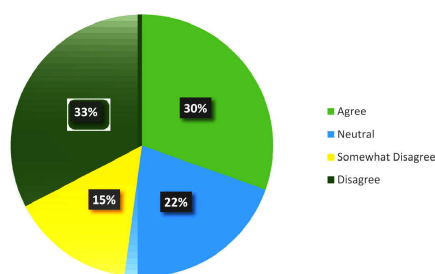
Figure 6

In result to this question, it was found that a great 30.43 % of the participants admit that teaching on digital platform hinders learner's language performance. This could be that it reduces physical interaction among teacher student and thus, student motivation to participate in class is decreased and student might not get the feel of real classroom via screen. Though interestingly, 32.61disagrees and believes that digital platform does not have a role in language hinderance of the learner.

7. Do you inculcate videogames as part of classroom teaching?
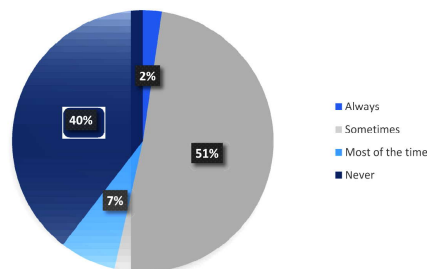
Figure 7

As per the result of the finding, more than half of the participant, a great 51.16% of participant agrees that they sometimes use videos as part of teaching while 2.33 % says they use it always. And a small 6.77% admits they incorporate it in their everyday lessons. However, a significant 39.53% also claims they avoid using videos while delivering lessons to the learners. This indicates that most teachers use videos to a greater to some extent in their teaching as they believe it is important part of language acquisition and helps the learner comprehend the concept of the content taught.

8. Do you think video games plays a role in boosting English Language learning?
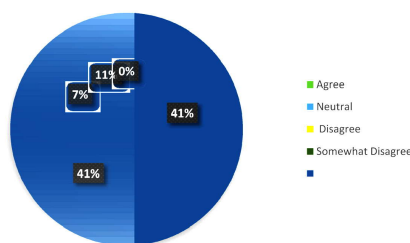
Figure 8

The finding suggests that, 40.91 percent believed video games helped boost English language acquisition whereas, 40 % neither agreed or disagreed. A minor 11.36 % disagreed that video games do not boost English language development. This could be for many reasons as the teachers contributed are from many subject back grounds, though the subject content is delivered in English.

Conclusion

From the finding of the result, we can identify that most of the participant agree that Digital game base learning helps improve student's language learning. With the circumstances that the whole world is currently going through, education system is experiencing a digital revolution and thus more and more teachers are incorporating digital game-based materials in their lessons every day. Most teachers in Maldives incorporates this very recent method of teaching as it is beneficial for the development of language learning. Thus, with the research conducted it has become vital to understand that DGBL is an important technique to be incorporated in classrooms with proper planning to achieve communicative competence.

With this said, the research finding, further indicated that teachers have started identifying the importance of incorporating video games in the teaching and delivering of subject content to ensure maximum language acquisition on digital platform.

Implication

There are other contributing factors that influence the result of this sample

such as some of the teachers who contributed to the sample, could be teachers not directly related to language teaching thus, might not asses the learner's language competency. Moreover, learner's exposure to the language outside classroom environment and away from games and learners own intellectual capability plays a vital role in language acquisition. Moreover, teachers teaching technique and student teacher relationship has an influence on the learner's progress on the language. Hence, these are the areas which should be considered in the future when such a research should be considered further.

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A Critical Study of 'Freedom' and 'Confinement' in Erin Morgenstern's *The Night Circus*

Dr. Anupama B.N.

Assistant Professor (English)
School of Arts, Humanities & Social Sciences
REVA University, Bengaluru

Ajith Peter

Student (MA English)
School of Arts, Humanities & Social Sciences
REVA University, Bengaluru

Trenam Miki Pyrbot

Student (MA English)
School of Arts, Humanities & Social Sciences
REVA University, Bengaluru

Abstract

It has become difficult for man to find satisfaction, due to the restrictions and limitations in the social system. Mankind has always yearned for freedom. The freedom to live and enjoy life, to choose one's own path in life, to act according to one's reason, and so on. Freedom is a central theme in Erin Morgenstern's fantasy novel, 'The Night Circus', where the narrative revolves around an enchanted circus and its extraordinary performers. While its viewers enter the wonderful and magical world of the circus to escape from their mundane day to day life, the performers' lives are bound to the circus and confined by it. Thus, the circus acts as a prison for its performers, while it offers a sense of freedom to the visitors. This paper analyses the tension between freedom and confinement in the novel to throw light on the complex notions of freedom and the sacrifices one has to make to obtain it.

Keywords

Freedom, sacrifice, confinement, restriction, liberty, limitation.

Erin Morgenstern is an American fantasy author and has written two novels: *The Night Circus* (2011) and *The Starless Sea* (2019). Her debut novel, *The Night Circus*, won an Alex Award from the American Library Association in 2012. Its story is centred around a mysterious and enchanting circus, called the Circus of Dreams, which comprises of a wide variety of tents. Some of the tents contain conventional circus attractions like acrobats and fortune-tellers, others host otherworldly exhibits such as an ice garden which seems like an actual garden

except everything is made of ice, to the tiniest detail; a tower-shaped maze with cloud-like platforms, called the 'cloud maze', is navigated by climbing up to the top of the tower. The ice garden looks and feels unbelievably real and one can climb the cloud maze without any fear of falling as in this tent, jumping from any height does not hurt. The entire circus is magical and what viewers assume to be tricks and sleight of hand, are in fact real: the fortune-teller truly takes a glance at the uncertain future, and the illusionist truly transfigures her coat into a raven. The circus is open only from dusk to dawn, and travels from city to city, seemingly without any schedule. It appears all of a sudden, and later on, vanishes even more mystically. Despite the amazing nature of the circus, it is not set up for entertainment or profit. In fact, it is just an extremely extravagant stage set up by an unfathomably powerful magician called Mr. A.H-to conduct an elaborate magical competition between his protégé, Marco Alisdair, and Celia Bowen, the daughter of his rival: Hector Bowen, who calls himself Prospero the Enchanter. The novel narrates how the young magicians, Marco and Celia, compete against each other through their magical exhibitions in the circus and in the process of the duel, fall in love. The rest of the story is about their efforts to break free from the shackles of the dangerous competition initiated by their mentors.

Even though the novel's plot is predictable and much criticized, *The Night Circus* has been well appreciated for its visually rich narrative. American journalist Rachel Syme feels that "the world of *The Night Circus* is elaborately designed, fantastically imagined and instantly intoxicating" (Para 4), and according to Laura Miller, American journalist and critic, Morgenstern "employs her supple prose to conjure up a series of wonders" (Para 5). The author's wonderful depictions of the magical circus enthral the readers and makes them care about the artists involved in the circus, especially its key contributors – Marco and Celia. Morgenstern plays with the tension between freedom and imprisonment in the novel through its characters, majorly Marco and Celia, and their circumstances. Hence its vital to understand these characters and their circumstances, deeply. Both Marco and Celia were trained in magic by their mentors explicitly for the competition. Many would find the training they underwent more interesting than the circus itself. The American author and literary critic, Stacey D'Erasmo feels that the "most engaging element in the novel is not the circus but the relationships between the children and their guardians, who resemble nothing so much as the kind of over-attentive, hyper-achievement-oriented, controlling parents much decried in modern media" (Para 4). She even compares it with the hyper-achievement-oriented parents of modern times. Celia was forced to endure gruelling, and often diabolically cruel, magical training sessions by her father, Prospero, as a small child.

> Prospero the Enchanter uses a pocket knife to slit his daughter's fingertips open, one by one, watching wordlessly as she cries until calm enough to heal them, drips

of blood slowly creeping backward. The skin melds together, swirls of fingerprint ridges finding one another again,closingsolidly once more. (*Night Circus*, 41)

This excerpt shows the immense brutality that Celia had to suffer under her father's training. Her entire childhood was focused on training and honing her innate skills, and she had no chance to be like other girls of her age. She grew up under the pressure of her father's high expectations, isolated from everything else other than Prospero's dark ambition to beat his rival.

The novel also describes Marco's childhood, how he was picked up by Mr. A.H- from an orphanage when he was just 8 years old. The orphanage was very dilapidated and his living conditions were very poor. This can be clearly seen in the following excerpt:

> The building is as grey as the pavement below and the sky above, appearing as impermanent as theclouds, as though it could vanish into the air without notice. Nondescript grey stone renders itindistinguishable from the surrounding buildings save for a tarnished sign hanging by the door. Even theheadmistress inside is clad in a deep charcoal.(*Night Circus*, 30)

Mr. A.H- approached the boy Marco in his orphanage and asked him to come with him, promising better living conditions. Faced with such an opportunity, the orphan did not need to think twice, as he knew he had very little choice. Even then, the boy asks the magician:

> 'Do I have a choice?' 'Do you wish to remain here?' The boy considers this for a moment. 'No,' he says. 'Very well.' (*Night Circus*, 32)

The conversation shows how much Marco valued freedom even as a child. Once adopted by Mr. A.H-, Marco is confined to his studies and magical training. He too spent his childhood isolated from other children, getting groomed to take part in and win a magical duel that he knew little about.

In the novel, the readers can see that Mr. A.H- and Prospero have been deliberately vague to Marco and Celia regarding the specific rules and consequences of the competition. Thus, Marco and Celia enter into the magical competition, after their training, with very little idea on how to go about it and become the winner. But, both of them are delighted to see the end of their intense trainings and its restrictions on them. Both of the young magicians are carried away by the new-found freedom to work their magical abilities and compete against each other. The way they savoured this freedom can be seen in the joy they take in creating new and elaborate magical exhibits in the circus. And it is this sense of freedom and their common desire for it, that opened their minds and hearts to each other, leading Marco and Celia to fall madly in love with each other. They kept exploring their magic and found new and innovative ways to combine their magic, caring less and less about a competition that they did not even understand properly. At one point, Marco even expresses to his mentor that he wants to quit the competition:

> 'I am done with playing your game,' Marco says. 'I quit.' 'You cannot

quit,' his instructor replies. 'You are bound to this. To her. The challenge will continue. One of you will lose. You have no choice in the matter.' (*Night Circus*, 375)

It's at this point that Marco and Celia begin to realise the true seriousness of the competition. And it's only much later that they are informed that the competition can only come to an end when one of them dies. Thus the circus, which had granted them a freedom, that they had hitherto never known, became an impenetrable prison, out of which Marco and Celia could not see any way out.

Marco and Celia are not the only characters in the novel that Morgenstern uses to delineate the tension between freedom and confinement. Bailey Clarke and the Murray twins, Widget and Poppet, are ideal examples. Bailey is a young boy who runs away from his home and family to join the Circus of Dreams. He ran away from home because his father wanted him to take over the family farm, while his grandmother believed he was best suited for Harvard University, but Bailey did not care for both possibilities. From the age of five, he was attracted to the circus and he made sure to visit and stay the entire night in it whenever it was nearby. The circus represented freedom and adventure for him. But Bailey could only dream of joining the circus, he never considered joining the circus as a viable career option. He had even mentally prepared himself somewhat to take up the family farm like his father wanted as he thought he had a 'responsibility' to the family. It is his grandmother who gives him the advice that ultimately changed his perspective:

'I have listened to you read books aloud to my cats. When you were five years oldyouturned a laundry tub into a pirate ship and launched an attack against the hydrangeas in my garden. Do not try to convince me that you would choose thatfarm.'
'I have a responsibility,'Bailey says, repeating the word he has begun to hate. His grandmother makes a noise that may be a laugh or a cough or a combination of the two.
'Follow your dreams, Bailey,' she says. 'Be they Harvard or something else entirely. No matter what that father of yours says, or how loudly he might say it. He forgets that he was someone's dream once, himself.'
(Night Circus, 141)

Bailey later recalls that "when he was very small his mother once said she wished happiness and adventure for him" (*Night Circus*, 463) and concludes that the circus was the best adventure for him. Thus, he decides to leave his home and join the Circus of Dreams. Bailey felt his life was being restricted and limited in his house. He experienced freedom only when he was in the circus. But even after he joins the circus and binds himself to it, it is not that he is not restricted or limited. In fact, his confinement is even more than before because now his life is restricted to the circus. He could not even leave the circus for extended periods of time. But within the confines of the circus, Bailey found his happiness, adventure and freedom. The same can be said about the twins Widget and Poppet, who were born within the magical circus and inherited magical powers as a consequence. The twins would not feel at home outside the

circus as no one would accept them as 'normal' because of their magical abilities. But, in the circus, they are loved and admired for it. Thus the confines of the circus offer a sense of freedom and a home to many. But this freedom comes with its own restrictions and limitations.

According to the Holy Bible, knowing the truth is central to finding and experiencing freedom. In the Gospel of John, it says: "And you shall know the truth, and the truth shall make you free" (*Douay-Rheims Bible*, John 8.32). Understanding the truth about one's circumstances, desires, and above all, what one needs in life, is essential to reveal the path to freedom. And that is what the characters who find freedom in *The Night Circus* emphasize. Bailey finally realized that, what he needed in life would only be obtained in the circus and not in the family farm or Harvard University. Widget and Poppet knew that the acceptance and love they needed would only be found in the circus. Everyone who experienced freedom in the circus were able to do so because they found what they needed there. Freedom does not mean the total elimination of restrictions and limitations. They may still be there, but one whose needs are met experiences freedom. This can be seen in the case of Marco and Celia too.

When Marco and Celia become aware of the true nature of the deadly competition, they work on the possible ways in which to nullify the magical binding that was chaining them to the competition, without destroying the circus or endangering their own lives. Towards the end of the novel, they are forced to rip themselves from reality and become spirit bodies bound to the circus. As a result, the competition is considered as a stalemate with no winner and declared complete. Marco and Celia finally obtain the freedom they desired but at the cost of their physical existence. They needed each other and desired to be together, and finally, in the circus, they truly found each other, beyond physical reality. They have freed themselves from the dangerous competition but their struggle for freedom does not end there as they have a very restricted existence in the circus. As with new freedom, comes new needs that cry to be satisfied, and the quest for freedom continues. American political activist and author, Angela Davis, when asked whether the struggle for freedom is endless, says: "I would say that as our struggles mature, they produce new ideas, newissues, and new terrains on which we engage in the quest for freedom. LikeNelson Mandela, we must be willing to embrace the long walk towardfreedom" (*Constant Struggle*, 11).The struggle for freedom is indeed long as the desired freedom comes at a price, which is often a brand-new set of restricting chains that obstruct the satisfaction of one's needs.

To conclude, the novel, *The Night Circus*, shows that the struggle for true freedom is long and almost endless. Freedom comes at a cost and the freedom obtained can be enjoyed only if one accepts the restrictions that come along with it. Erin Morgenstern's characters and their circumstances highlight the tension between freedom and restriction. Her magical circus becomes a fertile ground that sprouts thoughts of freedom in its visitors as well as the novel's readers. The visitors who came to see the circus

were so mesmerized by its marvellous exhibits that it allowed them to forget their mundane day to day lives and its problems. For each visitor, the circus "was like nothing he had ever seen. The lights, the costumes, it was all so different. As though he hadescaped his everyday life and wandered into another world" (*Night Circus*, 77).The circus offers them a sense of freedom from their problems. Thus the people came back every night to relax and enjoy the temporal freedom extended by the Circus of Dreams. In a way, this represents daily life: how mankind needs to sleep every night and escape to the colourful world of dreams to break free from the restrictions and problems of daily life, to unwind and truly relax. Morgenstern implies to her readers that in life, there will always be restrictions and limitations, and needs that remain unfulfilled. True freedom is an elusive concept. It is only in his dreams that man experiences true freedom.

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Untranslatability of Dialectal Variations: Confrontations of a Translator

Deepthi Janardhan

Associate Professor
Amrita School of Engineering,
Bengaluru Campus
Amrita Vishwa Vidyapeetham

Dr. Rekha Bhat

Assistant Professor
Amrita School of Arts & Sciences,
Mysuru Campus
Amrita Vishwa Vidyapeetham

Abstract

Language, which plays a vital role in communicating experiences and enhancing the understanding of the societal realities by serving as a medium of framing and articulating our thoughts and feelings is undoubtedly the predominant tool for translation. Translation is a creative activity which gives expression in another language by the act of meaningful transformation from the source text to the target language text. Therefore, language has to be exploited most judiciously in this herculean task of de-coding and re-coding issues that underpin the act of translation. The process of an efficient translation demands not just the fluency in target language but also a thorough understanding of the nuances of both the languages, and an ability to use the most precise vocabulary. This paper attempts to examine the probable challenges of a work in the context of translation from Indian vernacular to English language. 'Orphaned' the English translation of S. L. Bhyrappa's novel in Kannada, 'TabbaliyuNeenadeMagane' is chosen for this study because of its inherent challenges with translation owing to the dialectal variations blended with deep philosophical thought and frequent undertone of human relationships. This is also an attempt to emphasize on the greatest challenge that the translator must have encountered in retaining the rural rustic flavor as appropriate to the setting of the novel.

Key words

Translation, Linguistic challenges, dialectal variations, literal translation, source language, target language

Language has proven to be the best tool to express various human emotions, and also to share culture and knowledge. However, this tool encounters a problem since not all share the same language and culture. The need of translation surfaces here and it has to be acknowledged that there is no specific frame work on how translation has to be done. The act of translation is impossible in isolation; it

embeds itself in a variety of languages which belongs to different culture. Thus, language and culture are closely related and both are predominant elements for the process of translation.

Many theorists believe that translation is embedded in the communicative situations in their respective cultures, and language as a system of sounds has a deep connection to cultural values. So, language can be understood only when there is intermingling of linguistic entity with cultural context.

While analysing the translated work, the inevitable questions that are asked are about the original flavour that is maintained in the translated work - How faithful has the translator been in finding right equivalents for the words in the target language? Has the translator taken liberties and tried a free translation? - such questions would lead to further analysis on the challenges faced by the translators in translating, as translation is highly challenging and manipulative exercise, especially if the relationship between the target language and source language is asymmetrical.

J. C. Catford (1978) distinguishes two types of untranslatability, linguistic and cultural. When there is no direct substitute for syntactic andlexical components in the target languageuntranslatability occurs at the linguistic level. Whereas, cultural untranslatability occurs due to theabsence of relevant situational features in both target language and source language culture.

Anton Popovic, atranslation theoristbelieves, given a context, the linguistic elements of the original cannot be replaced efficiently in structural, linear, functional or semantic terms. This happens as a result of lack of denotation and connotation in the target language. And the second type is where the relationship between creative work and its linguistic expression in the original does not find adequate linguistic expression in the translation. (1992, Susan Basnett)

In any case,linguistic challenges and untranslatability of culture are the two types of challenges faced by the translators involved in translation of Indian literature into English. The focus of this paper is to study the probable linguistic challenges and examine how they are tackled by the translator of *'Orphaned'*, Sandeep Balakrishna while translating the novel '*Tabbaliyu Neenade Magane*' written by S. L. Bhyrappa in Kannada, a South Indian language.

The source language (SL) author Dr. S.L. Bhyrappa is a prolific Kannada novelist, philosopher and thinker. He being a connoisseur of Hindustani music, with rich philosophical background his novels are profoundly thought provoking whileaesthetically alluring as music itself. Many of his novels are culture specific where he discusses dharma which is the core of Indian culture. Subtleties of human relationships, interpretations of the different layers of emotional complexities, the constant strife between two world values; one that is deep rooted in the culture and the other which attempts to break the conventional, make his novels a colossal task to read, interpret and more so to translate.

Verses from the sacred texts of Hinduism lends credence to the worship of cow, and the importance given to this

animal considering it sacredhas been ingrained in the Hindu culture fromtime immemorial. *'Orphaned'*deals with the issues and cultural conflicts between those who regard cow with high reverence and those who regard cow only as meat that can be relished on their plate. The context of this novel is set in the backdrop of the celebrated Kannada folk song 'GovinaHaadu' or 'Song of the cow'. The song is aboutPunyakoti, the cow, who abides by the lasting values of truth, returns to the tiger's cave to offer herself as food. The tiger, overcome with remorse by the fidelity of the cow consumes himself to death. The plot of the novel is set in the early post-Independence period when India was just emerging out of colonialism and several modern ways of farming and agriculture were taking shape.The story revolves around the three generations of 'Golla'family.Older Kalinga, a village chieftain, who owns a huge land as his property shows a great reverence to the worship of the cow and was devoted to the domesticating of the 'Punyakoti' breed of cows all his life. His faith in cow worship was so ardent and faithful that losing his own son to save the cow was thought about as 'Punya 'or great deed which would be rewarded in heaven likening the whole act as martyrdom. On the other hand, the reader gets an elaboration of the 'modernised' grandson Jr. Kalinga (putta Kalinga) who returns to India from America along with his American wife Hilda and son James. His thought process is constantly torn between the values, emotions, ethics on one hand and modernity on the other. Although born and raised in the same village, Venkataramana and Kalinga believed in contrasting ideologies. Educated in the US and married to a foreigner, Kalinga adopts himself to a so-called rationalist perspective, with animmense aspiration to reach out to newer heights and see beyond the world of the village. Unlike him Ventakaramana takes pride in the legacies handed down to him by the generation. The narrative of the novel mainly centres around the foreign bride of Kalinga, who, eventually, in a fit of anger commits the sacrilege of slaughteringa cow. The plot ends on a gripping note of Kalinga losing in the midst of the horde of cows unable to identify his cattle.

Linguistic equivalents

One of the predominant linguistic problems of translation is to find the most appropriate equivalents. Eugene Nida says, "Translation from S.L into T.L has to have the same effect on the T.L readers as it does on the S.L readers'' (as cited in Munday, 2001. P.42).

Most often the words, phrases, idioms used in the source language mightnot find readymade expressions in the target language (TL). The translator of *'Tabbaliyu Neenade Magane'*, has italicized the region-specific items like Jaati (caste), food items, seasons of the year, flora and fauna of the place. It is also noticeable that he has even translated the regional words into English after italicising the vernacular word. For Example

1. By his Jati, Kalinga Gowda is a *Golla*- a cowherd (Orphaned pg.6)
2. Whether they wore the Tilak or applied *Vibuti*—the sacred ash—was there ever a Golla who did not offer

puja to the cow? (Orphaned page 6)

3. A Brahmin *Jois*—an astrologer—lives in an Agrahara (Orphaned pg.7)

4. The dome of the temple made from the *Panchaloha* alloy—zinc, copper, bass, lead and iron (Orphaned, pg. 79)

5. The body structure was that of a woman, but clad in a *chaddi*—shorts up to the knees…(Orphaned, page 147)

Although the translator has found the equivalents in English, he must have retained the culture specific words as it is to maintain the regional fragrance, and also to display and assert the independence and power of the source text.Most often this tactic of the translator also facilitates access to comprehend the linguistic approximations betterforthe millennials who might only be familiar with the spoken language aspect of the vernacular.

Proper nouns

Finding equivalents for certain proper nouns can be another humungous task of the translator. The translator whilere ferring to the caste and sub-castes in the novel like Gangadikara, Dasagowda, Nonaba, Banajiga, Haaruva, has not elaborated much on equivalents unlike how he has explicated terms in a few other cases. The references made to the scenic beauty of Arunadri hills, and the elaborations to the seasons made starting from the rainy months of Aashada, the cold month of Magashirsha to the summer season of Greeshma, and Sharada, the autumn, all of these nouns would only remain as proper nouns for an English reader, unlikethe Kannada audience who would suddenly visualise the beauty of the hills or the hardships that some seasons offer, and also make a connection to the source language description.

Curses and Swear Words

Translating curses and swear wordsfrom the regional dialect to English is also a very challenging task as the connotations that a native reader would infer from such words might be greatly different from what a target language reader would comprehend.

1. It won't matter if the *whore's son* doesn't come. We perform the last rites to reduce our karma… (Orphaned 93)
'*Aa sulemaga* baradidrebeda. Thitimadodunammakarma kalkollake, Avanubanduy-enagabeku' (Tabbaliyu Neenade Magane, (Kannada) pg. 95)

2. 'You *motherfucker*! Yelled Krishna… (Orphaned pg. 16)
'*Yelaninnavana*, yendugarjisikondu Krishna…(Tabbaliyu Neenade Magane pg. 23)

In the source text the word of abuse has different variants. At times the same word may be used as a word of love and care, sometimes to yell at someone who is inferior in social status, and many a time it would be used in the normal course of conversation in rural India. In the first example above, if we have to refer to the description, the grandfather Kalinga can never call his own grandson as a 'son of a whore'. Kalinga Gowda has a great reverence to his daughter-in-law Tayavva, and it is an impossibility that he would use the word of abuse so casually if he

means what he says. But when translating such words, these terms mightremain just as swear words without any thought in comprehending the situational connotation of the same.

Kinship terms

Another aspect of regional novels is the use ofkinshipterms used to draw connections to the relationships that the characters share. This again is another grey area which poses a challenge for the translators. The reader of *Orphaned* comes across a variety of kinship terms used such as 'Ajji', 'Ajja', 'Avva', 'Thangi', 'Amma', 'Ammaji', 'Ayya'. Each one of these terms used in the novel is either used because by blood the characters share that relationship with each other or because of the respect the characters show to another in terms of social status. The translator of 'Orphaned' has used 'grandpa' as an equivalent for 'Ajja' everywhere in the novel. If we further analyse this for the English reader 'grandpa' can only be used for the grandparents from the paternal or maternal lineage, and this word can't be used in general conversation to show respect to an elder as is used in the novel.

Similarly, in an instance where older Kalinga was referring to his sister, he uses the word 'Avva' which largely means 'amma' (mother), and in some dialects of Kannada italso is meant to refer to 'grandmother', and in some other dialect it is a word of respect and reverence. Kalinga here uses this word as a word of endearment to refer to his sister. Since, the translator is well aware of the context, in his translation he uses the word 'sister'. The different variants of kinship term used

in the regionalare often not limited to refer to one relationship alone. This is where the dynamism of the translator comes into play. In translating the novel in question, the translator has largely taken note of such possibilities and has deployed the most appropriate word.

Literal Translation and Dialectal Variations:

Literary translation is when there is a precise correspondence between the structure and meaning of words in two languages. Newmark Peter (1988) another theorist makes a distinction between 'word to word' translation and 'sense to sense' translation. According to him word to word is effective with neutral short sentences; whereas, sense to sense might find corresponding source language word with target language word but the primary meaning of these two languages might be different.

Another Roman theorist Cicero says, "If I render word for word the result will sound uncouth, and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator". (Bassnett, 1992)

In the course of the analysis of the novel taken for study, it is found that there seem to beseveralinstances of literal translationas well.The translator's carefulframing of the expressions is evident in the coinages such as, 'the Lord of the East'(Orphaned, pg.8) for 'Moodanada swamy' (Tabbaliyu Neenada Magane pg. 15.); 'the hour the crow cawed' (Orphaned pg.38) for 'kaagekugohottu' (Tabbaliyu Neenda Magane pg. 43); 'thieving sons of bitches'

(Orphaned pg. 47) for 'Kalsoolemaklu' (Tabbaliyu Neenda Magane pg.51) and the like. One wouldeasily think of the commonly available terms such as 'the Sun God', 'the hour of dawn', and 'backhanders' respectively for the above expressions. However, there are a couple of instancesof oversight such as the use of 'round necklace' Orphaned pg. 108) for 'gundu sara' (Tabbaliyu Neenda Magane pg.107). Probably 'a golden bead necklace' would have been a better translation.

Strategies to adapt to the sub-cultures in the culture of the target language may lend the translation to ensure saving of the text in the target language being blandly dressed in literal idioms. The rustic dialect used by the novelist poses a challenge for the translator, as characters in the novel are distinct with respect to pronunciation, vocabulary and syntax. The translator here has not chosen some 'non-standard' dialect of English as he may not be proficient in the use of different variants of Englishwhich otherwise would have been useful in matching the variants in the source language.The following examplegives the reader of this paper a flavour of the dialect used in the novel

From the source text,

'Le   putta, nimmavanamoogianthiyalla, nan avlakuttemathadakulvenla'
'Neenadthiya, avlujavabkodthalla?
'Nan   kuta   kottekodthale. Nimajjigintaavligebuddivaina'
(Thabbaliyu Neenade Magane, page 62)

translated as:

'Hey putta, you say your mother is a mute, but don't I speak to her?'
'You talk to her, but does she reply?'
'She definitely replies to me. Her brain is sharper than your grandmother's' (Orphaned page58)

With dialects, the translators generally are confronted with linguistic value of the specific terms. In any case the flavour of the rural dialect may sound rhythmic or even rustic to the ears of the source language reader. But it has to be also acknowledged that dialectal variations are impossible to be translated into the targetlanguage unless the translator is well acquainted with the use of the other dialects in the target language. An Indian translator of English has the constraint of the knowledge of a single variant of the English language. The translator of any vernacular / regional language into a universal language like English, encounters a major challenge in retaining the rustic flavours of the source language. But the translator in question here has to a large extent managed to tackle this limitation by adopting various devices such as literal translation, use of explicating terms and finding appropriate linguistic equivalents. In the story both Venkataramana and Yengta share the similar ethos with respect to reverence to the cow; however, Venkataramana, the learned *Jois*, employs the chaste Kannadain contrastto Yengta's rural tongue. Tayavva's unspoken love for cow is as ardent as Kalingajja'sdeification of the Punyakoti breed. When the source language author has deployed dialectal variation with a purpose such as to convey

the suggestive meaning, the translator is at a loss to fetch the original flavour in the absence of such dialectal variation.

Conclusion

Untranslatability of certain parts of the text often pose not just a huge challenge but an impossible feat owing to the inherent nature of the source text. The success of effective translation lies inachieving the impact of the target text as close to that of the source text as possible. The tactics used by the translator withthe use of explicating terms, incorporating word meanings and context in the course of the novel has helped him avoid long foot notes rendering the translated version less cumbersome for the reader. It is no doubt admirableto witness the commendable success of the translator in catering to the wider readership beyond linguistic boundary. However, the void that is created in finding appropriate equivalents, and untranslatability of dialectal variations leave the readerswith the question of the unavoidable quandaries faced by the translator in his effort to reflect and represent the original flavours with utmost care.

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Understanding the Better Platform for Teaching: an Impact Study of Teaching-Learning Pedagogy on Students During Covid-19 Pandemic

Dr. Moulya B.

Assistant Professor
Dept. of Visual Communication
School of Arts and Sciences
Amritha Vishwa Vidyapeetham
Mysuru Campus

Shrigouri S. Joshi

Assistant Professor
Dept. of Media Studies
School of Arts, Humanities and Social Sciences
REVA University
Bengaluru

Abstract

The globe is in the facet of the COVID19 outbreak and each industry either suffered or survived with countless challenges. Engineers lost jobs, medical communication criticised, the business industry sunk, labour group migrated, and education sector faced unlimited challenges. Work from home has given work and stress too. Teachers who are working with full-fledged institutions succeeded in doing online classes, whereas government schools, aided institutions, and small private schools and colleges faced the real challenge of giving equal competence in the utilisation of teaching-learning tools. Though few education institutions dexterously grappled with modern tools there are challenges to be faced. Network issues, lack of technological skill, difficulty in creating creative online content, choosing the proper teaching tool became the real hindrance for many. This current study deals with the challenges, reach, and comfortability of students in online classes. The questionnaire methodology is used to collect data and it has been analysed. Qualitative content analysis and observation methodology have been chosen for the study. Random samples from different age group students from different types of institutions in the study area have been chosen to do the study.

Keywords

Online class, teaching tool, students, Covid-19, challenges

Introduction

The whole world witnessed the outbreak of the coronavirus which has shaken the whole civilisation. To avoid major consequences and to stop the spread of this pandemic, governments in the world decided to shut down all the activities in their countries temporarily. Even the Indian government took an initiative to lock down the country till the pandemic come under control. This lockdown situation significantly disturbed different sections in India including business, education, transportation, manufacturing, agriculture, production, entertainment, automobiles and many others. The impact may be major or small, but it affected most of the important sectors in India. As there were several medical guidelines and restrictions on health and social life country had to follow that and social distancing needs to be maintained. So, it was very hard for any sector to work regularly.

The education sector is not apart from the situation. Education institutions had to shutdown as a part of 'India lockdown' to control the transmission of corona pandemic. Due to this shutting down, students ranging from pre-primary to postgraduate are affected. UNESCO gives estimation that the corona outbreak has an unfavourable impact on over 290 million students of 22 countries. In India, 32 crore students are affected including schools and colleges. UNESCO is helping nations in their efforts to lessen the hit on schools especially for more weaker and disadvantaged communities. It tries to upkeep the flow of education for all through remote learning models. Even the Indian government has come up with online learning program. "Many ed-tech firms tried offering online courses and have been met with overwhelming response by students. Such kind of start-ups witnessed as high as 25per centuptik in e-learning." (Impact of COVID 19 on education system in India- Kasrekar Deepali, Wadhavane Gayathri)

Education through digital platforms was the only and proper way to fill the gap of traditional classroom learning during country shut down time decreasing the possibilities of the spread in students. Most of the educational institutions and universities have chosen various virtual platforms to reach their students. The fact is that education institutions set up in city areas can facilitate e-learning in structured manner, whereas rural areas again set back in reaching students on digital means. Method of teaching-learning, following pedagogy, student-teacher relationship, conveniences in learning everything came on the discussion. Even after the popularity and benefits, online education made everyone rethink education methods. Differences between online learning and classroom learning originated dialogue on possibilities and applicability of education methods.

Traditional Learning/ Classroom Learning

It is "typical face-to-face learning interactions that occur in a physical location such as on a college campus" (Designing innovative faculty development initiatives through the lens of the adult learner) "In the traditional classroom a teacher moderates and regulates the flow of information and knowledge. Students are expected to continue developing their knowledge of

a subject outside of school through home homework exercises. Here students' main resource is their instructor who only teaches them face-to-face". (Top Hat-Glossary) This kind of learning is more suitable for students who are yet to join the workforce. This is structures with regular attendance, face-to-face interaction, disciplined learning process, and has activities that improve physical fitness and mental alertness.

In the traditional model of learning students have an open stage to express their opinions/ thoughts without any redundancy and fear. It also allows teachers to evaluate the strengths and weaknesses of students and properly guide them. Such kind of activities makes students more social and proactive. All these activities will be done under the supervision of teachers and a controlled environment exists there. Due to these reasons, students can have real learning time in traditional learning. Real learning time makes application based learning more possible and the extent of teaching and learning is much effective in real world.Extracurricular activities are blended with academics in the curriculum. This facilitates students in getting better exposure. But to get these benefits the physical presence of the students is very important. And as it is highly limited to classrooms, students outside the campus cannot have accessibility with it.

These limitations of classroom learning became a threat during the COVID-19 crisis and education institutes had to look at online learning practices.

Online Learning

"E-learning also referred to as online learning or electronic learning is the acquisition of knowledge that takes place through electronic technologies and media. In simple language, e-learning can be defined as learning that is enabled electronically. Typically, e-learning is conducted on the internet, where students can access their learning materials online at any place and time. E-learning most often takes place in the form of online courses, degrees, and programs" (Abernathy(2019) What is e-learning?)

Universities and educational institutions usually use online platforms such as Moodle, Blackboard, Google Classroom, Microsoft Teams, Zoom, and others. The whole teaching methodology is now dependent on these online platforms. Both educators and learners have convenience, greater flexibility, and accessibility for teaching and learning here. The learning process can be completed around the schedule staying back at the same place in a cost-effective manner. Here students get the same benefits as that offline classroom teaching.

Many studies have proved that students who have adapted online learning methods performed better than students who were under the under the classroom education. An important benefit of the internet is that a user can access it anywhere and anytime. A student can refer to similar content that might be a video lecture or text notes multiple times. Along with lectures, he can refer tothe number of other sources of learning on online platforms.

The possibility of staying back at the virtual environment encouraged government and education sectors to start up with online education during COVID 19 outbreak. As there is an advantage of

reaching students in the remote area helped them during a nationwide lockdown.

Indian e-Learning Market

A recent report evaluates that e-learning market size in India was USD 247 million, involving 16 lakh users in 2016. It is anticipated testimony on 8X progress to USD 1.96 billion. India's e-learning market is second largest after US.

Growth on the internet and smart phone usage played major role in the growth of e-learning concept in India. To expand digital literacy in the country, the government has launched digital friendly policies and programs under Digital India and Skill India schemes. We have,

- MOOCs
- Nand Ghars
- e-Education
- SWAYAM
- eBasta
- India Skills Online
- Also to build proper digital infrastructure in the country; the government has launched National Optical Fibre Network. Main intention of this program is to expand broadband connectivity and faster network.

Challenges:

Despite all the conveniences and feasibility of online learning there exist some drawbacks as well as challenges in implementing it. Even after having digital-friendly policies, we lack a proper digital framework. Insufficient access to technology contrasting thought process of society is the main drawback in virtual learning. Research suggests, "Social and instructional supports needed for all students to successfully learn with technology. Students without reliable, fast internet, suitable devices for schoolwork or people around them to help are spotlighted in the shift to virtual education".

In virtual teaching, faculties must work on their skills and technical abilities to meet students' expectations. As most of the teachers are adjusted to classroom teaching, it is challenging for them to imbibe skills that are needed for online teaching. As this mode of teaching-learning process is completely virtual, so it might be hard for them to recreate the classroom environment which was more interactive and personal.

There might be chances of a misunderstanding of email discussions, posts, chats or sometimes they may fail in passing clear intentions of a sender. Virtual platforms contain multiple readings that vary from board posts, lectures, discussions, and textbooks. As there is an overflow of information there might be chances of missing the most prominent ones. Along with all these points live interactions matters in learning. In online learning, the whole learning process takes place in virtual mode. So, possibilities of undisturbed, convenient, face-to-face interaction are a bit tough here and cannot expect the same or better learning from students.

Understanding the better approach of teaching-learning

Bothe the learning methods i.e. online and traditional classroom learning processes have their own advantages and disadvantages. Corona lockdown made e-

learning as the only alternative to traditional learning methods.But it needs to be analysed which mode of learning is more important and can convince students. The current research study sheds light on the major differences between online and traditional learning based on students' responses.

Review of Literature

1. De (2018) in his article titled "Traditional learning vs. online learning" published in 'eLearning Industry', finds out the difference between classroom learning and online learning. It conveys that online classes have maximum popularity as they have convenient aspects. But still "Despite the popularity of online education, a vast group of people consciously stay away from such methods, mostly due to misconception". As there existlacunae in digital and social infrastructure in India, it has a maximum impact on online education.

2. Preston (2011) in her article titled "online vs. classroom: which is right for you?" published in 'fastweb' opines that,both online and traditional learning methods have their advantages as well as drawbacks. The article speaks about two sides of these learning methods. It also focuses on the increased popularity of online education. Advanced technology, easy access to the internet, and electronic gadgets made online education much convenient than the traditional model of classroom learning.

3. Pawar (2020) in his article "Online education: Bored students and exhausted teachers" published in 'India Today', analyses the adoption of "emergency remote teaching model" during corona outbreak and its influence on the Indian education system.

4. "Virtual learning vs. classroom learning: which is better and more impactful?" (2019) an analytical article published in 'India Today', discusses different parameters to understand better learning models i.e., virtual learning and online learning. It concludes "virtual learning may be well suited for adult students who can take care of their expenses along with schooling. But for young pupils, there can be no alternative to classroom learning".

5. "Online learning vs. traditional learning" a research article published in 'University of the Potomac' provides a statistical comparison of various elements of online learning and traditional learning. 77per cent of educators and 70per cent of students believe that online learning and instructions are better than traditional learning.

Objectives:

1. To understand the differences between the impact of on-line learning and classroom learning
2. To find out the challenges faced by students during the Covid-19 outbreak in accessing the classes
3. To perceive a more convenient method of learning and to understand the drawbacks in the current learning method
4. To evaluate the student-teacher relationship and interactivity level in different modes of learning
5. To understand the effective tool of teaching-learning

Methodology:

The principal purpose of this research is to differentiate online learning and classroom learning methods during the corona pandemic breakout. Researchers have adapted questionnaire methodology. 365 random samples from different age group students from different types of education institutions have taken as the respondents to this questionnaire. Data collected from both closed-ended and open-ended questions and the responses have been analysed. Qualitative content analysis and observation methodology have been chosen for this research paper. Based on analysis and observation conclusion has been drafted.

Results and Discussion

This study is focused on different age group learners from a different level of study. The target group sample was collected from high school students to Graduation students. 345 respondents have responded to the mixed type of questions i.e., both closed and open-ended questions. Open-ended questions are designed to understand the real-time challenges faced by the learners. As researchers have the possibility of getting limited data on the defined problem statement, open-ended questions have been asked to understand the other aspects of the stated problem.

Figure 1 is reflecting the level of education. Out of 345 respondents, 22.4per cent of students responded from High School, 6per cent of students responded from 11 and 12th grade, 46.7per cent of students from graduation and 25.8per cent of students responded from the Post-Graduation level.
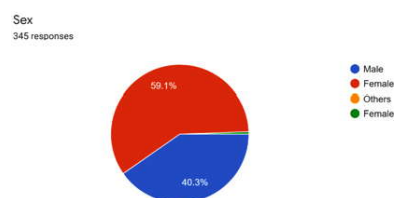
Figure 2: Gender

Figure 2 shows the percentage of students based on gender. 60per cent of the respondents are girls and 40per cent of the respondents are boys from a different level of education.
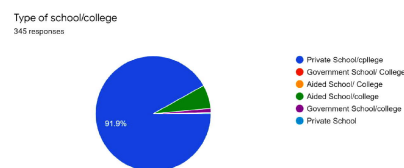
Figure 3: type of School/college

Figure 3 deals with the type of educational institution. 91.9per cent of students responded from private institutions, 95 students from government schools, and 1 per cent of students from aided schools.

Figure 1: Level of study
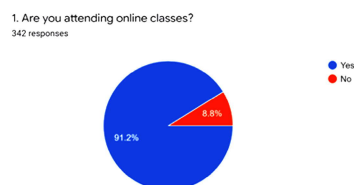
Figure 4: online class attendance

Figure 4 deals with the status of students taking online classes. Out of 345 respondents, 92per cent of students are attending online classes.8per cent of the respondents have no access to online classes for various reasons. According to the questionnaire response observation, the students who do not have access to online classes are Government school children.

2. Which online mode your school/ college is using for teaching and learning?
323 responses
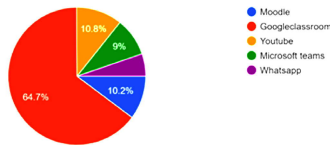
Figure 5: Learning tools

Figure 5 explains the tools of learning which are used for online classes. Out of 323 respondents responded to this question and most of them are using Google classroom for their online classes. 10.8per cent of students YouTube, 9per cent of students use MS Teams, 10.2per cent of students are learning through Moodle and the remaining students are learning from WhatsApp.

3. Which kind of learning you prefer the most?
344 responses
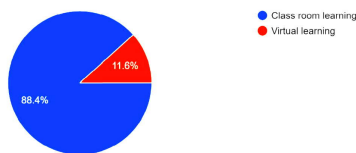
Figure 6: Learning preference

Diagram Figure 6 deals with the preferred class. It is a hypothesis which has proved to be null that the assumption of researchers proved true. 88.4per cent of the students are given the response that they prefer classroom teaching rather than online. It is a general perception that the current generation is tech-savvy. But during this COVID Outbreak, through this research, it is proved that the students are not happy with technology-based education in a long run.

4. Which one has more options and supportive aspects for learning?
343 responses
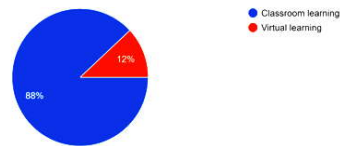
Figure 7: Supportive aspect

Figure 7 reflects that, which learning platform is more supportive. 88per cent of respondents said that classroom learning has more supportive aspects and more learning options than online or virtual learning.

5. Which mode of learning is more convenient for you?
345 responses
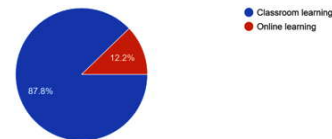
Figure 8: Convenience

The study found that 87.8per cent of the students responded that classroom learning is more convenient than online learning. Only 12.2per cent of students responded that online classes are more convenient.

6. Subjects can be thoroughly taught in
344 responses
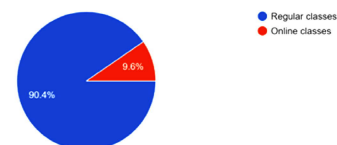
Figure 9: Subject coverage

Figure 9 deals with the question, how thoroughly subjects are taught in a classroom or online teaching. Out of 344 respondents, 90.4per cent of students responded that it is only done in classroom teaching and 9.6per cent of respondents said it is possible on online tools.

7. Level of understanding of practical subjects is very high at
335 responses
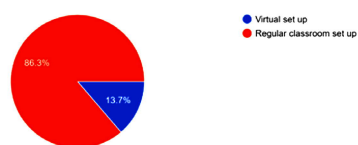
Figure 10 Understanding subject

Figure 10 deals with the question about the understanding level of the subject. Out of 335 respondents, 86.3per cent of students responded that the understanding of the practical subject is only possible in Classroom teaching and learning. 13.7per cent of respondents said it possible in online learning.

8. Student- teacher in-person relationship is very good at
342 responses
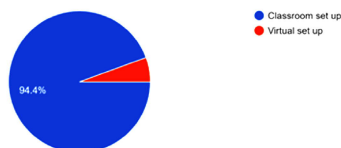
Figure 11 in-person relationship

Figure 11 deals with the in-person relationship level in online and classroom learning. Out of 342 respondents, 94.4per cent of respondents said that classroom learning allows studying in an intimate environment. There will be one-to-one interaction is possible. And 5.6per cent of respondents responded that it is

possible in online learning platforms.

9. Understanding of strength and weakness of teacher is good at
341 responses
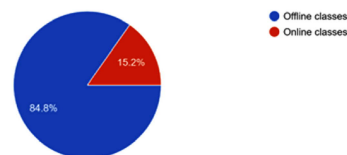
Figure 12 teacher quality

Figure 12 reflects the quality of teacher evaluation. Teacher evaluation can be done effectively in classroom teaching said 84.4per cent of the respondents. The other 15.2per cent of the respondents said that online teaching gives a good opportunity for the quality of teacher evaluation. It is observed during the study that through the news in media that many teachers suffered in online teaching because of a lack of technical knowledge.

10. What kind of curricular activities you enjoy the most?
343 responses
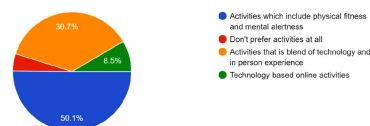
Figure 13 curricular activities

Figure 13 deals with the curricular activities which students think that they enjoy. This question has been asked to see the possibility of applying those activities in an online platform is possible or not. Out of 343 respondents, 50.1per cent of respondents told they like curricular activities which should include physical fitness and mental alertness. 36.7per cent of respondents said that activities that are blended with technology and in-person experience are best. And other 8.5per cent of respondents

expressed that this should happen in technology-based and online activities.

11. Interactions and discussions can be done at it's best in
342 responses

● Physical classes
● Virtual classes

9.4%
90.6%
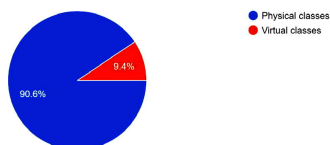
Figure 14 Interactive classes

Figure 14 deals with the aspect of interactive classes. 90.6per cent of students responded that interactive sessions and discussions are effective in classroom learning and only9.4per cent of students said that it is possible in online classes. The observation during the study according to the personal experiences of the researchers, it evident that students' participation in interaction is very difficult in case of a big strength. Students most of the time mute the camera and audio in virtual classes and participation is a real challenge. Sometimes teachers will not receive any responses if the question is asked randomly. They will be doing other activities and just switch on the classes for attendance sake in virtual classes. And in just online classes, especially, school children take the help of parents in maximum cases. Then the personal input or participation would be unknown and not possible too.

12. Feedback can be properly implemented in
343 responses

● offline class set ups
● Virtual class set ups

21.3%
78.7%
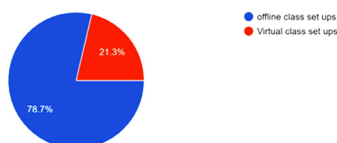
Figure 15 feedback

The research paper has covered every aspect of teaching-learning and feedback is the most important aspect of any teaching-learning process.78.7per cent respondents said that effective feedback is only possible in classroom teaching and 21.3per cent of respondents said feedback giving is possible and effective in Online classes too.

13. Students can have an overall development through
340 responses

● Offline learning
● Online learning

8.8%
91.2%
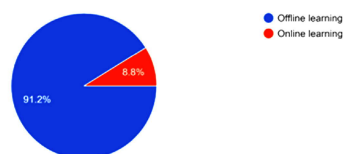
Figure 16 overall development

The overall development of the students such as curricular, extracurricular, skill development, etc. is possible in teaching. 91.2per cent of respondents said that it is possible through classroom learning and 8.8per cent of respondents said that the overall development of a student is possible in Online learning platforms.

14. Considering the part of motivation, what kind of learning set up you prefer the most?
342 responses

● Regualr classroom set up
● Online learning set up

9.4%
90.6%
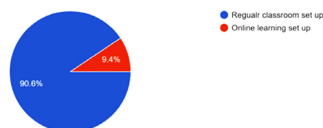
Figure 17 Motivation

Out of 342 respondents, 90.6per cent have said the classroom is the best place to get motivated.

15. According to you what kind of learning set ups has more drawbacks?
336 responses

- Classroom learning
- Virtual learning

64%

36%
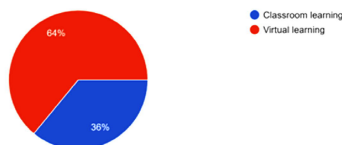
Figure 18 teaching platform drawbacks

64per cent of respondents said that drawbacks in online or virtual classrooms. And 36per cent out of 336 respondents argued that drawbacks are there in classroom teaching.

16. Considering the part of certification what kind of learning set up is more trustworthy according to you?
345 responses

- Classroom learning set up
- Virtual learning set up

86.4%

13.6%
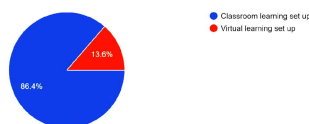
Figure 19 trustworthy

86.4per cent of respondents said that classroom learning set-up is more trustworthy than the online platforms and 13.6per cent of respondents out 345 told that online platforms are trustworthy.

20. As a student what are the challenges you are facing in learning during the COVID situation?

345 responses

This is an open-ended question and 345 respondents responded to this question. The common responses say that:

1. Lack of study material
2. Lack of interaction with friends and Teachers
3. Lack of physical activities
4. Teachers are lacking skills

5. No practical exposures
6. Teachers are not responding
7. Doubts will not be cleared
8. Networks issue.

The network issue has been observed as a very common problem in this response and lack of interactions.

21. What kind of learning system is more convenient for you and why you think so?

345 responses

Most of the respondents replied that classroom learning is best because of the interactivity and human relation. Classroom learning, they preferred for the reason of interactivity and connecting.

Few respondents who have said online education is convenient, they said the online class is better because they are not comfortable in mingling with people. Sitting alone in their study room and listening to their classes gives more concentration.

The overall responsibility for the open-ended questions is:

1. Few of them they got adjusted to the classes
2. Few have network issues. It has been a very common problem for 10th grade and below grade students. Not for 12th and higher- grade students.
3. Usage of mobile is restricted to lower grade students and they are not able to study whenever they want. They must adjust to the timings of elders.
4. Creativity in learning is a big

challenge as they sit at home alone and no idea flashes. There is no scope for discussion with teachers and friends.

5. College student respondents said that they have more mental and physical health because they stay with their parents and doing their classes.

6. College respondents also said that doing extra certificate courses also possible now. College hours were too lengthy, and they were wasting their time in college.

7. Few respondents criticised the ability of teachers that, they are not creative in delivering content so that online classes are having poor content. Therefore, they are not interested to attend the online classes.

Conclusion:

Despite the popularity of digital technology and use, in the education field, vast groups of people are more comfortable and convenient with classroom learning as well as teaching. At the same time, good old traditional learning methods are trying to adapt unique learning methods to retain learners' interest. Some people prefer traditional classroom learning, where as others think online education is more appropriate.

People think that, live interaction with trainer allows two way communications. As there exists exchange of thoughts, ideas, opinions and views it is the best way to learn. People who prefer such kind of learning can have a learning model which is the blend of both online learning and traditional learning. Beyond the advantages and disadvantages of the classroom and online learning, students are much concerned about interactivity. This research succeeded in understanding that; however, the Gen Z are tech savvies they prefer to be together, in a social system and they want to mingle with people, and they would like to be in face-to-face interaction.

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पत्रकारिता का इतिहास : एक प्रश्न

डॉ नंदिनी चौबे

सहायक प्राध्यापिका, हिंदी विभाग
रेवा विश्वविद्यालय, बेंगलूरू

सारांश

हिन्दी पत्रकारिता के इतिहास की बातों के सिलसिलेवार प्रस्तुत करने के साथ ही पत्रकारिता की भाषा के सवाल पर प्रकाश डाला गया है। इसके साथ ही लेखक डॉ कृष्णबिहारी मिश्र ने कई विचारोत्तेजक प्रश्न भी उठाए हैं। डॉ मिश्र ने पत्रकार की भूमिका एवं पत्रकारिता के दायित्व पर गहरी चिन्ता व्यक्त की है। उनकी चिन्ता है कि पूँजी के प्रताप ने पत्रकारिता की मूल्य.मर्यादा को बुरी तरह क्षत-विक्षत कर दिया है। व्यवसायवाद ही लोगों का एक मात्र आदर्श बन गया है। यह हमारे गहरे सांस्कृतिक सामाजिक संकट का रूप है। डॉ मिश्र स्वतंत्र राष्ट्र की पत्रकारिता के दिग्भ्रमित होने पर चिन्ता व्यक्त करते हैं। इनका मूल ध्यान है कि सामाजिक सांस्कृतिक रूपांतरण के दौर में पत्रकारिता अपनी सकारात्मक भूमिका का निर्वाह किस प्रकार करे। उसके अनुसार आजाद देश में पत्रकारिता की चौथी आवाज अपनी निर्णायक भूमिका का निर्वाह कर सकती है। वे अपने अतीत की पीढ़ी के अवदान की चर्चा करते हुए वर्तमान में प्रलोभनों और चुनौतियों से घिरी साम्प्रतिक पत्रकारिता से जुड़े कतिपय प्रश्नों को हमारे सामने रखते हैं। अंत में यह बताया गया है कि स्वातंत्र्योत्तर काल में पत्रकार अपने महत्त दायित्व के प्रति सचेत नहीं रहे हैं। परिणामतः भोग-स्पृहा से हलकान राजनीतिक कुचक्र और अदूरदर्शिता ने, पश्चिमी चाकचिक्य के सरकारी अंधानुकरण ने देश की जनता को गुमराह, अपराध जीवी और भीरु बना दिया है। भीरुता के साथ ही उसमें वाचालता की भी वृद्धि हुई और उसकी कर्म रुचि मर गई है।

संकेत शब्द

पत्रकारिता, इतिहास, प्रश्न, आजादी, हिंदी पत्रकारिता, समाचार

पत्रकारिता के बारे में विभिन्न विद्वानों ने अनेक उदाहरण देकर इसके विविध पक्षों पर अपना विचार प्रकट किया है। पत्रकारिता यदि एक ओर सूचनाओं और समाचारों का संकलन, सम्पादन, प्रकाशन और प्रेषण है तो दूसरी ओर वह वर्तमान समय की धड़कनों को महसूस करने का माध्यम भी है। पत्रकारिता लोगों की सेवा करती है, अन्याय और दमन का प्रतिरोध करती है तथा रचनात्मक प्रवृत्तियों को प्रोत्साहित करती है। व्यापक अर्थों में वह समाज में उच्च मूल्यों और आदर्शों की प्रतिष्ठा में सहयोगी बनती है। डॉ रामचंद्र तिवारी पत्रकारिता को व्यवसाय तथा राष्ट्रीय चेतना का सशक्त माध्यममानते हैं ''समग्ररूपेण पत्रकारिता व्यवसाय है, कला है, और राष्ट्रीय चेतना को उद्दीप्त करने का सशक्त माध्यम है।'' सही अर्थों में कहा जाए तो पत्रकारिता इंग्लैंड से आई विधा है जिसके तीन घोषित उद्देश्य रहे हैं।

1. सूचना देना
2. शिक्षित करना
3. मनोरंजन करना

कलकत्ता में पहला पत्र जेम्स अगस्टस हिकी का 'बंगाल गजट' 29 जनवरी, 1780 ई. को प्रकाशित हुआ था परन्तु वह और उसके बाद प्रकाशित होनेवाले अन्य समाचार-पत्र थोड़े.थोड़े दिनों तक ही जीवित रह सके और जब लॉर्ड वेलेजली ने पत्रों पर प्रतिबंध लगा दिया तो भारत से पत्रकारिता का एक प्रकार से लोप हो गया। सन् 1814 में कलकत्ता से केवल एक पत्र निकलता था। वह भी सरकारी पत्र था—'कलकत्ता गवर्नमेंट गजट'। लेकिन जब लार्ड हेस्टिंग्ज भारत के गवर्नर जनरल हुए तो उन्होंने सन् 1818 में पत्रों पर लगा प्रतिबंध हटा दिया। उसके बाद अगले छह वर्षों में कलकत्ता से अंग्रेजी के तीन पत्र निकले—'बंगाल हरकार', 'इंडिया गजट' और 'कलकत्ता जर्नल'।

बँगला भाषा के पत्र भी पत्रों की इस बंधन. मुक्ति के बाद ही प्रकाशित हुए। इसी वर्ष (सन् 1818 से) श्रीरामपुर (सीरामपुर) से बैपटिस्ट पादरी जोशुआ मार्श्मैन के संपादकत्व में अंग्रेजी और बँगला का मिश्रित पत्र निकला 'दिग्दर्शन'। 'दिग्दर्शन' वस्तुतः विद्यार्थियों की ज्ञानवृद्धि के लिए निकाला गया था। कुछ लोग ऐसा भी मानते हैं कि उसका एक हिन्दी संस्करण भी निकला। परन्तु इस प्रकार के किसी पत्र की कोई प्रति भारत में कहीं उपलब्ध नहीं हुई है। लंदन की ब्रिटीश लाइब्रेरी में भी हमें अँग्रेजी और बँगला संस्करण के ही दर्शन हुए। 'दिग्दर्शन' के बाद श्रीरामपुर से ही उन्हीं जोशुआ मार्श्मैन के संपादन में 23 मई, 1818 से 'समाचार दर्पण' नाम का बँगला पत्र निकला। बंगला पत्रों की परंपरा में 'समाचार दर्पण' काफी समय तक सक्रिय रहा। कुछ लोग श्री गंगाधर भट्टाचार्य द्वारा प्रकाशित 'बंगाल गजट' को 'दिग्दर्शन' से भी पुराना बँगला पत्र मानते हैं; लेकिन 'प्रवासी' के सहायक संपादक श्री सजनीकांत दास का कथन है कि 'समाचार दर्पण' का प्रकाशन 'बंगाल गजट' से कुछ सप्ताह पहले प्रारंभ हुआ था। श्री दास यह भी कहते हैं, ''किसी ने 'बंगाल गजट' का कोई अंक कभी कहीं देखा हो, इसका कोई प्रमाण उपलब्ध नहीं है।''

'समाचार दर्पण' बैपटिस्ट पादरियों ने श्रीरामपुर से निकाला था, जो उस समय ब्रिटिश भारत का अंग नहीं था और डेनमार्क की सरकार के अधीन था। लेकिन 'समाचार दर्पण' को ईस्ट इंडिया कंपनी ने पूरी सुविधाएँ दीं। 'जामे जहाँनुमा' का प्रकाशन सन् 1822 में प्रारंभ हुआ। इसके प्रकाशक थे श्री हरिहर दत्त और संपादक थे श्री सदासुख, यह पत्र फारसी लिपि में छपता था और संभवतः इसकी भाषा उर्दू थी, जो बाद में फारसी हो गई। श्री तासी और श्री बालमुकुंद गुप्त ने इसे 'उर्दू का पहला पत्र' माना है। इसी वर्ष 'शम्स उल अखबार' नामक पत्र भी निकला।[1]

अब तक की खोज से जाना गया है कि पहला हिन्दी समाचार पत्र 'उदन्त मार्तण्ड' है। यह पत्र प्रति मंगलवार को कलकत्ते से प्रकाशित होता था। 'उदन्त मार्तण्ड' 30 मई 1826 को निकला था और 11 दिसम्बर 1827 को बन्द हो गया। इस प्रकार यह केवल डेढ़ साल चला। कलकत्ता अंगरेजी सरकार की राजधानी थी। पर इसके अस्तित्व में आने के पहले बंगाल में व्यापार व अन्य कार्यों के प्रसंगों में भारत के अनेक भागों से लोग वहाँ जाया करते थे और कुछ तो बस भी गए थे। 'उदंत मार्तण्ड' के जन्मदाता युगुलकिशोर शुक्ल थे। 'समाचार चन्द्रिका' नामकी बंगला पत्रिका ने 11 मार्च 1826 के अंक में 'नागरिर नूतन समाचार पत्र' शीर्षक से जो सूचना प्रकाशित की थी, उसी से युगुलकिशोर जी के मूलस्थान का पता मिला था। युगुलकिशोर जी ही 'उदंत मार्तण्ड' के सम्पादक थे। उनके मार्तण्ड प्रेस से यह पत्र प्रकाशित होता था। किसी पुस्तक में लिखा गया है कि मन्ना ठाकुर इसके सम्पादक थे। पर यह ठीक नहीं है।[2]

आजादी के पहले हिन्दी पत्रकारिता मिशन थी। आजादी के बाद वह प्रोफेशन बन गई और बीसवीं शताब्दी के आखिर में वह बाजारवाद के जबर्दस्त प्रभाव में आ गई थी। हिन्दी पत्रकारिता कैसे अपने घोषित उद्देश्यों से भटक गई, इस पर कृष्णबिहारी मिश्र ने अत्यंत गंभीर और प्रामाणिक शोध किए हैं। हिन्दी पत्रकारिता की उन्नीसवीं और बीसवीं शताब्दी की समूची यात्रा पर उन्होंने गंभीर विवेचन किए हैं।

वे पत्रकारिता के इतिहास के विशेषज्ञ हैं। हिन्दी पत्रकारिता संबंधी डॉ मिश्र के विवेचन के बारे में आचार्य हजारी प्रसाद द्विवेदी ने लिखा है, ''कृष्णबिहारी मिश्र ने कलकत्ता की हिन्दी पत्रकारिता के बहाने उस राष्ट्रीय चेतना का भी विकास स्पष्ट किया है जो हिन्दी पत्रकारिता का विशिष्ट रूप रहा है। उन्होंने उस चेतना को विशाल पृष्ठभूमि पर रखकर हिन्दी गद्य के पुष्ट विकास का संकेत दिया है। हिन्दी गद्य किसी छोटे उद्देश्य से नहीं, बल्कि विशाल राष्ट्रीय चेतना और मानवीय संवेदना के प्रचार का साधन बनकर निखरा है।''

'उदंत मार्त्तण्ड' के ठीक बाद 10 मई 1829 को 'बंगदूत' प्रकाशित हुआ। यह एक साप्ताहिक पत्र था। इस साप्ताहिक पत्र के प्रथम वर्ष के सम्पादक नीलरतन हालदार थे और यह प्रति रविवार को बाँसतला गली के 'हिन्दू हेरल्ड' प्रेस से प्रकाशित होता था। 30 जुलाई से राजा राममोहन राय इससे अलग हो गए और अन्य हिन्दुओं ने भी नाता तोड़ लिया। इसलिए बंगदूत की यात्रा तो 30 जुलाईको ही समाप्त हो गई होगी। बंगदूत की 11.12 संख्याएँ ही निकलीं।

हिन्दी प्रदेश से प्रकाशित होने वाले पत्रों में 'बनारस अखबार' पहला साप्ताहिक पत्र है। परन्तु यह अखबार हिन्दी पत्र होने पर भी वास्तव में उर्दू का अखबार है जो नागरी व हिन्दी अक्षरों में सन् 1845 में निकलता था। मुंशी शीतलसिंह ने जो कथा लिखकर सम्पादक की हँसी उड़ाई है और भाषा के लिए उसे दोषी ठहराया है, वह उनका अन्याय है। यद्यपि सम्पादक गोविन्द रघुनाथ थत्ते, मराठी भाषा-भाषी थे और वे हिन्दी वैसी ही जानते थे, जैसा बनारस में रहने वाले अन्य भाषा-भाषी जानते हैं, तथापि भाषा की गड़ बड़ी उत्तरदायित्व बनारसी अखबार के मालिक शिवप्रसाद सितारे हिन्द पर था।[3]

इसके बाद इसी वर्ष सन् 1845 में 'ज्ञानदीप' का प्रकाशन हुआ। इसके सम्पादक भी एक मुसलमान सज्जन अली बताये जाते हैं। प्रेस के काम में मुसलमान आज भी कलकत्ते में अधिक संख्या में हैं।

हिन्दी का प्रथम दैनिक पत्र, 'समाचार सुधावर्षण' 1854 के जून में कलकत्ता से ही श्यामसुन्दर सेन नामक बंगाली सज्जन के सम्पादकत्व में निकला था। इस पत्र की एक फाइल 'राष्ट्रीय पुस्तकालय' कलकत्ता में उपलब्ध हैय और एक अंक बंगीय साहित्य परिषद् में है जिससे इसके 1868 तक निकलने का प्रमाण मिलता है। 'समाचार सुधावर्षण' की प्रतियाँ शोध के लिए बहुत कम उपलब्ध रहीं, इसलिए न तो इसके सारे अंकों का कोई परीक्षण हो सका और न उचित मूल्यांकन ही। श्री रामरतन भटनागर ने हिन्दी पत्रकारिता पर अपने शोध-प्रबंध में ईंपीरियल लाइब्रेरी में इसकी एक फाइल होने का जिक्र किया है। पं. अंबिका प्रसाद वाजपेयी को यह फाइल उपलब्ध नहीं हो सकी थीय लेकिन डॉ कृष्णबिहारी मिश्र जब 'कलकत्ता की हिन्दी पत्रकारिता' संबंधी अपना शोध-प्रबंध (सन् 1968 में प्रकाशित) तैयार कर रहे थे तो उन्हें इसकी कुछ प्रतियाँ उपलब्ध हो गई थीं। उन्होंने इस पत्र के कुछ अवतरण प्रकाशित किए और यह लिखा कि सन् 1868 तक 'समाचार सुधावर्षण' के प्रकाशन का प्रमाण मिलता है। परन्तु दो भाषाओं का पत्र होने के कारण सम्भवतः दोनों में से किसी भाषा की पत्रकारिता के आरंभिक इतिहासों में इसका उल्लेख उतने गौरवपूर्ण शब्दों में नहीं किया गया जितना चौबीस वर्षों तक चलनेवाले और सरकार का कोप सहन करने की शक्ति रखनेवाले इस पत्र का होना चाहिए था।[4]

सन् 1868 में विविध विषयों पर 'वृत्तान्त दर्पण' पं. सदासुखलाल नियाज के सम्पादन में प्रकाशित हुई। इसी समय सन् 1875 में भारतेन्दु जी ने 'कवि वचन सुधा' (मासिक से पाक्षिक कालान्तर में) 'हरिश्चन्द्र मैगजीन', 'हरिश्चन्द्र चन्द्रिका' एवं 'बालबोधनी' आदि का सम्पादन एवं प्रकाशन किया। इन पत्रिकाओं में नई चाल की हिन्दी का प्रयोग किया गया। पद्य के स्थान पर गद्य में पत्र प्रकाशित होने लगे। इनमें राजनैतिक, सामाजिक लेखों का प्रकाशन किया जाता था। राजभक्ति और देशभक्ति का स्वर मुखर था। 'हरिश्चन्द्र चान्द्रिका' में उपन्यास, कहानी, व्यंग्य, लेख, पुरातत्त्व, कविता, आलोचना

जैसी साहित्यिक विधाओं के लेख प्रकाशित होते थे। भारतेन्दु ने साहित्य, राष्ट्रीय-चेतना एवं सामाजिक सुधारों के लिए 'भारतेन्दु मण्डल' की स्थापना की। इस मण्डल के वरिष्ठ सदस्य पं. बालकृष्ण भट्ट ने 1876 में 'अल्मोड़ा अखबार' प्रारम्भ किया। सन् 1874 में बिहार से 'बिहार बन्धु' पहला अखबार शुरु हुआ। इसी समय प्रयाग से 'नाटक प्रकाश', मेरठ से 'नागरी प्रकाश', अलीगढ़ से 'भारत बन्धु', 1875 में प्रयाग से 'धर्म प्रकाश' का आरम्भ हुआ। जबलपुर से 1823 में 'जबलपुर समाचार', पंजाब से 'जगत', दिल्ली से 'सदादर्श', मिर्जापुर (उत्तर प्रदेश) से पं. बदलीनारायण चौधरी ष्प्रेमघनष् के सम्पादन में 'नागरी', भारतेन्दु मण्डल के ज्येष्ठ सदस्य पं. बालमुकुन्द गुप्त ने 'हिन्दी प्रदीप' (1877) में प्रकाशित किया। पं. प्रतापनारायण मिश्र ने कानपुर से 'ब्राह्मण' का प्रकाशन शुरु किया। कलकत्ता से तीन प्रमुख पत्र– 'भारत मित्र', 'सार सुधा निधि' तथा 'उचित वक्ता' पं. दुर्गाप्रसाद मिश्र के सम्पादन में प्रकाशित हुए। सन् 1885 में राजा रामपाल सिंह ने 'दैनिक हिन्दोस्तान' का प्रकाशन प्रारम्भ किया। सन् 1886 से ब्रिटिश सरकार ने पत्रों को सरकारी समाचार देना प्रारम्भ कर दिया। समाज सुधारवादी संगठन- ब्रह्मसमाज, आर्यसमाज, रामकृष्ण मिशन तथा थियोसोफिकल सोसायटी आदि संस्थाएँ शिक्षितों के बीच कार्य कर रही थीं। हिन्दी पत्रकारिता को नया मोड़ देने में इन शिक्षितों का सराहनीय योगदान था।[5]

सन् 1868 में भारतेन्दु के संपादन में 'कवि वचन सुधा' के प्रकाशन के साथ ही एक सिलसिला प्रारम्भ हुआ जो राष्ट्रीयता, सामाजिक चेतना और सर्जना के संकल्पों के साथ पल्लवित होती रही। आचार्य महावीर प्रसाद द्विवेदी ने 'सरस्वती' को हिन्दी की साहित्यिक पत्रकारिता का प्रतिमान बना दिया। कलकत्ता से निकलने वाला साप्ताहिक 'मतवाला' ने साहित्यिक पत्रकारिता को एक नया आयाम दिया। लखनऊ से 'सुधा' और 'माधुरी' इलाहाबाद से 'चाँद' और 'हंस', गया से 'लक्ष्मी', खंडवा से 'प्रभा' और बिलासपुर से 'छत्तीसगढ़ मित्र'

जैसी मासिक पत्रिकाएँ राष्ट्रीय आंदोलन, सामाजिक बदलाव और साहित्यिक परिष्कार की साक्षी बनकर निकलीं।[6]

भारतेन्दु हरिश्चंद्र ने हिन्दी में स्त्रियों की पहली पत्रिका 'बालबोधिनी' निकाली थी, परन्तु हिन्दी की पहली महिला सम्पादक होने का श्रेय श्रीमती हेमंतकुमारी देवी को है, जो उस समय हेमंत कुमारी चौधरानी कही जाती थीं।

सन् 1871 में अलमोड़ा में हिन्दी के ष्अल्मोड़ा अखबारष् का जन्म जिन परिस्थितियों में हुआ, वे उत्तर-पश्चिमी प्रदेश की सामान्य परिस्थितियों से सर्वथा भिन्न थीं। अल्मोड़ा उस प्रदेश में सम्मिलित होनेवाले अंतिम जिलों में था। उसकी यह भी विशेषता थी कि वहाँ पर शिक्षा की भाषा उर्दू नहीं बल्कि हिन्दी ही रखी गई थी, जो उस समय भी इस जिले की भाषा थी, जब यह नेपाल का अंग था।

आर्य समाज की भूमिका

जिस प्रकार राजा राममोहन राय और श्री केशवचंद्र सेन ने ब्रह्मसमाज के माध्यम से बंगाल में तथा देश के अन्य पढ़े-लिखे क्षेत्रों में बँगला पत्रकारिता को समाज-सुधार के माध्यम के रूप में प्रयोग किया और उनके जवाब में ऐसी पत्र-पत्रिकाओं का भी जन्म हुआ, जो राजा राममोहन राय, महर्षि देवेन्द्रनाथ ठाकुर, श्री ईश्वरचंद्र विद्यासागर और श्री केशवचंद्र सेन के विचारों से सहमत नहीं थीं और उनके विरोध में पत्र-पत्रिकाएँ चलाने लगे। उसी प्रकार उत्तर भारत में स्वामी दयानंद सरस्वती के आगमन ने और उनकी आक्रामक प्रचार शैली ने हिन्दी-उर्दू पत्रकारिता के विकास में बड़ा योगदान दिया। उनके विचार, उनके भाषण तथा उनके संगठनों के समाचारों का उल्लेख हिन्दी पत्रों में हुआ; उनकी आलोचनाएँ भी छापी गईं और प्रशंसा भी।

स्वामी दयानंद का जन्म सौराष्ट्र के टंकारा नामक स्थान में सन् 1824 में हुआ था। लेकिन छोटी उम्र में ही उन्हें मूर्तिपूजा पर शंका होगई और वे घर-बार छोड़कर सन्यासी होकर ज्ञान-प्राप्ति के लिए निकल पड़े। एक दशानामी साधु ने उन्हें दीक्षा

देकर उनका नामकरण दयानंद सरस्वती रख दिया। आर्य समाज की स्थापना मुम्बई में सन् 1875 में हुई। लाहौर में आर्यसमाज की स्थापना सन् 1877 में हुई। इससे पूर्व सन् 1877 में ही स्वामी दयानंद भारत के वायसराय के दरबार के सिलसिले में दिल्ली आए थे। उस अवसर पर उन्होंने दिल्ली में एक सर्वधर्म सम्मेलन भी बुलाया था, जिसमें ब्राह्मसमाजी, ईसाई, मुसलमान और सनातनी हिन्दुओं के जाने. माने नेता शामिल हुए थे। श्री केशवचंद्र सेन भी उसमें शामिल हुए थे। इसके बाद स्वामी दयानंद ने आर्यसमाज के सिद्धांतों का धुआँधार प्रचार आन्दोलन के रूप में किया। उन्होंने यह भी समझ लिया कि प्रचार के लिए उनके व्याख्यान मात्र काफी नहीं हैं, पत्र.पत्रिकाएँ भी चाहिए। उन्होंने काशी में 'वैदिक यंत्रालय' के नाम से एक प्रेस स्थापित किया और शाहजहाँपुर के श्री बख्तावर सिंह को उसका प्रबंधक नियुक्त किया।

भारतीय पत्रकारिता और राष्ट्रीय आन्दोलन

भारतीय पत्रकारिता की कहानी भारतीय राष्ट्रीयता के विकास की कहानी है। दोनों की विकास-भूमियाँ एक-दूसरे की सहायक रही हैं। यदि पत्रकारिता को राष्ट्रीयता ने प्रबर्द्धन दिया तो पत्रकारिता ने भी राष्ट्रीयता के विकास की अनुकूल भूमि तैयार की।

प्रथम स्वतन्त्रता-संग्राम (1857 ई.) की असफलता के कारण हमारा जातीय उत्साह कुछ समय के लिए ठण्डा पड़ गया था और हम एक विशेष प्रकार के अवसाद और उदासी से दब गए थे। कहना न होगा कि हमारा दुर्बल संगठन ही हमारी असफलता का प्रधान कारण था। सिक्ख और गुरखों ने सरकार का साथ दिया था। देशी रजवाड़ो ने या तो अंग्रेजों का साथ दिया था या फिर तटस्थ थे। इस प्रकार इस आन्दोलन का दमन भारतीयों के सहयोग से ही ब्रिटिश सरकार ने बड़ी निर्ममतापूर्वक किया।

सुरेन्द्र बाबू का पत्र 'बंगाली' द्वारा उन्होंने बड़ी तेजस्वी भाषा में सरकारी साम्राज्यवादी नीतियों का विरोध करते थे। स्मरणीय है कि इसी तेजस्विता के

परिणामस्वरूप उन्हें 1883 में सरकार ने दो महीने के लिए जेल में बन्द कर दिया था। इस दण्ड को सुरेन्द्रनाथ ने बड़े गौरव के साथ स्वीकार किया था और सुरेन्द्रनाथ की इस सजा की देश में बड़ी गहरी प्रतिक्रिया हुई थी जो राजनीतिक जागरण का प्रमाण था।

दादाभाई नौरोजी के उद्योग से इंग्लैण्ड में 'ईस्ट इण्डिया ऐसोसियेशन' और 'लन्दन इण्डिया सोसायटी' नाम की संस्था 1861 में स्थापित हुई थी जिसके माध्यम से भारत के प्रति इंग्लैण्ड के राजनीतिक पुरुषों की सहानुभूति उत्पन्न करने का प्रयत्न किया जाता था।

तिलक का राजनीतिक जीवन भी आरम्भ हो गया था। 'केसरी' और 'मराठा' की तेजस्विता राजनीति के नये मोड़ का पूर्वाभास दे रही थी और पूरे देश में एक नयी चेतना उत्पन्न कर रही थी। केसरी का पहला अंक 4 जनवरी 1881 को प्रकाशित हुआ था और 'मराठा' उसके दो दिन पहले निकला था।[7]

बीसवीं शताब्दी आते.आते समाचार पत्रों ने राष्ट्रीय चेतना को इतना जाग्रत् कर दिया कि ऐसा समझा जाने लगा कि उसके परिणामस्वरूप राजनीतिक जीवन अधिक उग्र हो गया। इसका श्रेय यदि किसी एक व्यक्ति को देना हो तो वे थे। लोकमान्य बाल गंगाधर तिलक, जिनके साथ बाद में देश के तीन जुझारु नेता बंगाल में श्री बिपिन चंद्र पाल और श्री अरविन्द घोष तथा लाहौर के लाला लाजपत राय भी जुड़ गए।

इसके बाद 'केसरी' और उसके सहयोगी अँग्रेजी साप्ताहिक 'मराठा' राष्ट्रीय पत्रकारिता के आदर्श बन गए। बंगाल में ही 7 अगस्त, 1905 को कलकत्ता में जो विराट सभा हुई, उसमें 'वन्दे मातरम' को राष्ट्रीय आह्वान के रूप में स्वीकार किया गया और श्री विपिनचंद्र पाल ने ब्रिटिश माल बहिष्कार का प्रस्ताव रखा, जो पारित हो गया। इसके बाद ब्रिटिश शक्ति के विरुद्ध 'वंदे मातरम' के नारे से बंगाल गूँज उठा।

सन् 1907 में नागपुर से श्री माधवराय सप्रे के सम्पादन में 'हिन्दी केसरी' का प्रकाशन शुरु हो

चुका था। लोकमान्य के लेख छपने के आरोप में सप्रे जी भी जेल में बंद कर दिए गए। बंगाल और महाराष्ट्र के पत्रकारिता जगत् में इस प्रकार की घटनाएँ हो रही थीं और पत्रकार साहसपूर्वक ऐसे लेख लिख रहे थे, जिससे जनता में जागृति हो, भले ही उन्हें जेल जाना पड़े।

बीसवीं शताब्दी अर्थात्सन् 1900 में मासिक पत्रिका 'सरस्वती' का जन्म हुआ था जो हिन्दी पत्रकारिता का नवोदय माना जाता है। इसके प्रकाशक इंडियन प्रेस (इलाहाबाद) के स्वामी श्री चिंतामणि घोष थे। समझा यह जाता है कि यह पत्रिका उन्होंने प्रमुख पत्रकार श्री रामानंद चटर्जी की सलाह पर निकाली थी। श्री रामानंद चटर्जी उन दिनों प्रयाग में कायस्थ पाठशाला कॉलेज के प्रिंसिपल थेय परंतु पत्रकारिता में भी अपनी रुचि बनाए हुए थे।

सन् 1900 में मध्यप्रदेश से एक ऐसा मासिक पत्र निकला, जिसने मध्य प्रदेश में राष्ट्रीय पत्रकारिता की एक गौरवपूर्ण परंपरा स्थापित की। इस पत्र का नाम था 'छत्तीसगढ़ मित्र'। श्री माधवराव सप्रे ने बिलासपुर जिले में पेंड़रा रोड नामक स्थान से इस पत्र का प्रकाशन प्रारंभ किया था। प्रकाशक के रूप में इस पर ननाम गया रायपुर के श्री वामनराव लाखे का और यह छपा भी रायपुर के कयूमी प्रेस में था। श्री रामराव चिंचोलकर इसके संयुक्त प्रकाशक थे। बाद में यह रायपुर के ही 'देश-सेवक प्रेस' में छपता रहा। यह मासिक बत्तीस पृष्ठों के टिमाई आकार में छपता था और इसका मूल्य डेढ़ रुपया था। इसमें हिन्दी के अनेक प्रसिद्ध लेखकों की प्रांरभिक रचनाएँ छपीं, जिनमें श्री महावीर प्रसाद द्विवेदी, पं. श्रीधर पाठक, श्री कामता प्रसाद गुरु आदि लोग भी थे।

बीसवीं शताब्दी के प्रारंभ में पूरे देश में जो राष्ट्रीयता उभर रही थी, उसका सबसे पहला राजनीतिक स्वरूप हिन्दी पत्रों में हमें 'भारतमित्र' में बड़ी प्रखरता के साथ दिखाई देता है। श्री बालमुकुंद गुप्त 'बंगवासी' छोड़कर 'भारतमित्र' के संपादक सन् 1899 में ही हो गए थे। उनके आते ही 'भारत मित्र' का स्वर बदल गया। यद्यपि गुप्त जी को भारत के तत्कालीन वायसराय लॉर्ड कर्जन ने दिल्ली दरबार में आमंत्रित किया था, परंतु कुछ दिनों बाद ही उन्होंने 'भारतमित्र' में 'शिव शंभू का चिट्ठा' नाम से एक व्यंग्य लेखमाला 11 अप्रैल, 1903 को प्रारंभ की और जब तक गुप्त जी जीवित रहे तब तक चलती रही।

'हिन्दी बंगवासी' से अलग होकर अम्बिकाप्रसाद वाजपेयी ने एक अमेरिकी सेंडल कम्पनी में नौकरी कर ली और कुछ धन एकत्र कर सन् 1907 में अपना स्वतंत्र पत्र 'नृसिंह' प्रकाशित किया था। 'नृसिंह' मासिक पत्र था, जिसके संपादक संचालक वाजपेयी जी ही थे।

'नृसिंह' एक विशिष्ट अर्थवाची शब्द है। नृसिंहावतार का एक बड़ा प्रयोजन था। असत्य, अन्याय और अनौचित्य के निरसन तथा सत्य की प्रतिष्ठा के महत् उद्देश्य से नृसिंहावतार संभव हुआ था। 'नृसिंह' का प्रकाशन एक वर्ष तक ही हुआ। कहना न होगा कि इसकी अल्पायु का एकमात्र कारण था हिन्दी पत्रकारिता के सभी प्रतिकूल और अशुभ ग्रहों का इस पर एक साथ प्रकोप।

हिन्दी पत्रकारिता एक प्रश्न

इस आलेख में डॉ कृष्णबिहारी मिश्र द्वारा कई विचारोत्तेजक प्रश्न उठाए गए हैं। डॉ मिश्र पत्रकार की भूमिका एवं पत्रकारिता के दायित्व पर गहरी चिन्ता व्यक्त करते हैं। इनकी चिन्ता है, पूँजी के प्रताप ने पत्रकारिता की मूल्य-मर्यादा को बुरी तरह क्षत-विक्षत कर दिया है। व्यवसायवाद ही लोगों का एक मात्र आदर्श बन गया है। यह हमारे गहरे सांस्कृतिक सामाजिक संकट का रूप है। डॉ मिश्र स्वतंत्र राष्ट्र की पत्रकारिता के दिग्भ्रमित होने पर चिन्ता व्यक्त करते हैं। इनका मूल ध्यान है कि सामाजिक सांस्कृतिक रूपांतरण के दौर में पत्रकारिता अपनी सकारात्मक भूमिका का निर्वाह किस प्रकार करे। उनके अनुसार आजाद देश में पत्रकारिता की चौथी आवाज अपनी निर्णायक भूमिका का निर्वाह कर सकती है। पत्रकारिता के पिछले इतिहास की सजग सामाजिक चेतना पर विशेष बल देते हुए डॉ मिश्र उसे सही प्रेरणा के रूप में देखते हैं। वे पत्रकारिता

की वर्तमान व्यावसायिक स्थिति से असंतुष्ट हैं और वे चाहते हैं कि वह अपने पूर्वजों से प्रेरणा लेने का प्रयत्न करें। वे पत्रकार की भूमिका को लोकनायक की भूमिका में रखकर देखते हैं, जिससे समाज को नयी दिशा मिल सके।

"डॉ मिश्र को अपनी पूर्ववर्ती पीढ़ी का उसके राष्ट्रीय और सांस्कृतिक अवदान का स्मरण हो आता है। उन्हें याद आती है नाना प्रकार की प्रतिकूलता, प्रतिरोध और कड़े प्रहार से न टूटने वाली पूर्व पीढ़ी के पत्रकारों की आस्था, संकटों को पराजित करने वाला उनका संकल्प, भौतिक प्रलोभनों से स्खलित न होने वाला उनका आदर्श, अन्याय-अनौचित्य के प्रति उनकी उग्र विरोधी मुद्रा, उनकी चारित्रिक ऊष्मा। वे अपने अतीत की पीढ़ी के अवदान की चर्चा करते हुए वर्तमान में प्रलोभनों और चुनौतियों से घिरी साम्प्रदिक पत्रकारिता से जुड़े कतिपय प्रश्नों को हमारे सामने रखते हैं।"[8]

अपनी बात को स्पष्ट करने के लिए डॉ मिश्र, राजाराम मोहन राय, श्री अरविन्द, पं. दुर्गाप्रसाद मिश्र, पं. सदानन्द मिश्र, बाल गंगाधर तिलक, गणेश शंकर विद्यार्थी, पं. बाबूराव विष्णु पराड़कर, पं. अंबिकाप्रसाद वाजपेयी आदि के दृष्टांतों को हमारे सामने रखते हैं।

हिन्दी के प्रथम पत्र 'उदन्त मार्तण्ड' का प्रकाशन हिन्दुस्तानियों के हित की प्रेरणा से हुआ था। पुराने पत्रकारों की यह दृढ़ धारणा थी कि समाचार-पत्र प्रजा का प्रतिनिधि.स्वरूप होता है।

कलकत्ते के महान हिन्दी पत्रकार 'उचित वक्ता' के सम्पादक पं. दुर्गाप्रसाद मिश्र ने 12 मई, 1883 ई. के 'उचित वक्ता' में देशी पत्रकारों को दायित्व-सजग करते हुए लिखा था, "देशी सम्पादकों सावधान! कहीं जेल का नाम सुनकर कर्त्तव्य विमूढ़ मत हो जाना, धर्म की रक्षा करते हुए यदि गवर्नमेण्ट सत्परामर्श देते हुए जेल जाना पड़े तो क्या चिन्ता है, इससे मानहानि नहीं होती है। हाकिमों के जिन अन्याय आचरणों से गवर्नमेण्ट पर सर्वसाधारण की अश्रद्धा हो सकती है उनका यथार्थ प्रतिवाद करने में जेल तो क्या द्वीपान्तरित भी होना पड़े तो क्या बड़ी बात है।"

पूर्वी पीढ़ी के पत्रकारों को देश का दुर्भाग्य दूर करने के लिए कई मोर्चों पर संघर्ष करना पड़ा था। एक ओर विदेशी सरकार की अनुदारता और दमननीति थी, दूसरी ओर हिन्दी भाषी समाज की विद्या-विच्छिन्न दीन-दशा और उदासीनता थी।

हमारे पूर्व पीढ़ी की साधना सफल हुई। दीर्घकालीन पराधीनता से देश को मुक्ति मिली। राजनीतिक स्वाधीनता मिली और देश के पत्रकारों, साहित्यकारों और राजनेताओं पर नया दायित्व आया राष्ट्र को आधुनिक चेतना और भौतिक वैज्ञानिक उपलब्धियों से, स्वदेशी पद्धति से समृद्ध करने का, नव.निर्माण का।

स्वातन्त्रोत्तर काल में भारतीय पत्रकारिता और विशेष रूप से हिन्दी पत्रकारिता में व्यक्तित्व का ह्रास हुआ है। अनियंत्रित भोग-भूख चरित्र-स्खलन का कारण बनती है और जिसकी चारित्रिक धुरी कमजोर हो जाती है वह लोकमान् की भूमिका में कच्चा सिद्ध होता है।

भारत के समाचार-पत्र सरकारी प्रवक्ता नहीं बल्कि जनता की आवाज है। यहाँ के पत्रकार गणतंत्रात्मक राज्य की नैतिकता के संरक्षक हैं। समाचार पत्रों की स्वतंत्रता से ही विभिन्न प्रकार से विचारों की समुचित अभिव्यक्ति हो सकती है और राज्य की असीमित शक्तियों के मुकाबले व्यक्ति की रक्षा हो सकती है।

स्वातन्त्र्योत्तर काल में नयी पीढ़ी के कुछ कृती साहित्यकारों के व्यक्तिगत प्रयत्न से साहित्यिक पत्रकारिता के क्षेत्र में स्तरीय कार्य हुआ है। श्री अज्ञेय, डॉ धर्मवीर भारती, डॉ रघुवंश, श्री रघुवीर सहाय, प्रेमचंद जी के आत्मज श्रीपतराय और श्री अमृत राय, श्री हरिशंकर परसाई, श्री जगदीश गुप्त, श्री नरेश मेहता और श्री श्रीकान्त वर्मा के प्रयोग उल्लेख योग्य हैं। हैदराबाद से निकलने वाली 'कल्पना' स्वातन्त्र्योत्तर काल की एकमात्र स्तरीय साहित्यिक मासिक पत्रिका रही है।

डॉ मिश्र की धारणा है कि स्वातंत्र्योत्तर काल में पत्रकार अपने महत्त दायित्व के प्रति सचेत नहीं रहे हैं। परिणामतः भोग-स्पृहा से हलकान राजनीतिक

कुचक्र और अदूरदर्शिता ने, पश्चिमी चाक चिक्य के सरकारी अंधानुकरण ने देश की जनता को गुमराह, अपराध जीवी और भीरू बना दिया है।

हिन्दी गद्य के निर्माण में कलकत्ते के पत्रकारों की बड़ी भूमिका रही है। अपने पत्रों के माध्यम से उन्होंने भाषा सम्बंधी नये-नये प्रश्न उठाकर भाषा को नयी व्यवस्था, समृद्धि और परिनिष्ठित रूप दिया है। इनमें प्रमुख हैं— पं. छोटू लाल मिश्र, पं. सदानंद मिश्र, पं. दुर्गाप्रसाद मिश्र, पं. रुद्रदत्त शर्मा, पं. गोविन्द नारायण मिश्र।

बाबू बालमुकुन्द गुप्त, पं. बाबूराव विष्णु पराड़कर, सम्पादकाचार्य पं. अम्बिकाप्रसाद वाजपेयी, आचार्य शिवपूजन सहाय, पं. सूर्यकान्त त्रिपाठी 'निराला', पाण्डेय बेचन शर्मा 'उग्र', श्री इलाचंद जोशी, श्री भगवतीचरण वर्मा, श्री सच्चिदानंद हीरानंद वात्स्यायन 'अज्ञेय'—आधुनिक हिन्दी साहित्य के ऐसे विशिष्ट नाम हैं जो किसी समय कलकत्ते में हिन्दी के पत्रकार थे। अस्तु भारतीय पत्रकारिता की जन्मभूमि बंगाल हिन्दी पत्रकारिता की नींव-निर्माण और स्तर उन्नयन में बड़ी भूमिका रही है। किन्तु यह कितनी दीन दशा है कि साधन-सुविधा से सम्पन्न होकर भी हिन्दी पत्रकारिता की जन्मभूमि कलकत्ते में एक भी पत्र नहीं है जो बाँगला पत्रों की तुलना में खड़ा किया जा सके। आज हिन्दी में एक भी ऐसी साहित्यिक पत्रिका नहीं है जिसमें हिन्दी मनीषा का सही और समग्र प्रतिनिधित्व हो।

इस प्रकार देखा जा सकता है कि इस आलेख में हिन्दी पत्रकारिता के इतिहास की बातों को सिलसिलेवार प्रस्तुत करने के साथ ही पत्रकारिता की भाषा के सवाल पर प्रकाश डाला गया हैतथा कई विचारोत्तेजक प्रश्न भी उठाए हैं। वे समाज को नई दिशा प्रदान करने के बारे में सोचते हैं क्योंकि उनके अनुसार पत्रकारिता की वर्तमान व्यावसायिक स्थिति कुछ खास नहीं है। उन्हें अपनी पूर्ववर्ती पीढ़ी का उसके राष्ट्रीय और सांस्कृतिक अवदान का स्मरण हो आता है। उन्हें नाना प्रकार की प्रतिकूलता, प्रतिरोध और कड़े प्रहार से न टूटने वाली पूर्व पीढ़ी के पत्रकारों की आस्था, संकटों को पराजित करने

वाला उनका संकल्प, भौतिक प्रलोभनों से स्खलित न होने वाला उनका आदर्श, अन्याय-अनौचित्य के प्रति उनकी उग्र विरोधी मुद्राए उनकी चारित्रिक ऊष्मा इत्यादि याद आती है। वे अपने अतीत की पीढ़ी के अवदान की चर्चा करते हुए वर्तमान में प्रलोभनों और चुनौतियों से घिरी साम्प्रतिक पत्रकारिता से जुड़े कतिपय प्रश्नों को हमारे सामने रखते हैं तथा बतलाते हैं कि स्वातंत्र्योत्तर काल में पत्रकार अपने महत्त दायित्व के प्रति सचेत नहीं रहे हैं। इसीलिए राजनीतिक कुचक्र और अदूरदर्शिता ने, पश्चिमी चाकचिक्य के सरकारी अंधानुकरण ने देश की जनता को गुमराह, अपराध जीवी और भीरू बना दिया है।

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An Analysis of Visual Representation of Discrimination Against Dalits in the Commrrcial Filmarticle 15

Odeal D'Souza

Assistant Professor
School of Arts, Humanities and Social Sciences
REVA University, Bangalore

Abstract

There are many outstanding Indian movies such as Achhut Kannya (1936), whichhave portrayed immensely about how discriminationcauses a deep quake in society.Many legendary film script writers have explored the issue of caste system in India and have discussed in detail about how it has affected the socio-economic progress of the country. Though the situation has undergone metamorphosis with progressive thinking in the metropolitan cities; this social evil is still a practice in many parts of rural India. Dalits are considered to be the lowest section among the several castes prevalent in the Hindu religion. Many of the atrocities faced by the dalits escape the eye of the fourth estate (media). Infact many a times the atrocities are not given objectiveviewpoints in media coverage due to socio- political pressure or certain biasness. The difficulties of dalits are hardly highlighted by the modern day print or electronic media. People living in urban India are ignorant to the crimes that take place in the name of caste and religionespecially in the rural areas. The visual communication medium — films have explored the concept of discrimination in India.The renowned films that explored story telling on the concept of discrimination are: Bimol Roy's Sujata (1959), Shyam Benegal's Ankur (1973) and Manthan (1976), Prakash Jha'sDamul (1985) and Aarakshan (2011). There are alsomany other acclaimed movies that reflect on the issues of the socio-economic status of the dalits.This research paper particularly makesan effort to critically analyse the visual portrayal of dalits in the film directed by the versatile filmmaker Anubhav Sinha. The study primarily focuses on the case study of much acclaimed film Article 15.

Keywords

Dalit, discrimination, caste, rebel, equality

1. Introduction

India has witnessed 73 years of Independence Day celebrations.Even with advancements in science and technology the nation is still waging wars with social evils such as honour killing, discrimination along with several others. Though we have attained significant achievements in space technology, we have not progressed from yesteryear mishaps related to the social evils. In the actual context, we cannot say that we have attained complete freedom from social evils. For instance, discrimination afflicted on others because of skin colour is still prevalent in many regions of the country. There are many places in Indiawhere people face atrocities due to discrimination based on caste. Massive importance is given to the caste one belongs to and not to a individual. Indian Constitution has instituted articles such as 14 and 15 to stop discrimination in any way. Article 15 ofthe Constitution of India 1949 emphasizes about the prohibition of discrimination on grounds of religion, race, caste, sex or place of birth. The above mentioned article further reiterates that there cannot be discrimination concerning the access to shops, public restaurants, hotels and places of public entertainment. Also there cannot be discrimination in the use of wells, tanks, bathing ghats, roads and places of public resort. Article 15 emphasizes that every citizen of India should be equal before law and hence should be treated equally by the law.

One of the main mediums of visual media—Indian Cinema is the highest celebrated entities of visual communication and entertainment. This visual art mediahas time and again portrayed several kinds of discrimination prevalent in our society. As already reiterated, many acclaimed directors have portrayed the socially castrated lives of untouchables, Harijans or the dalits. Some of the movies that stirred peoples thought process are: Nitin Bose's Chandidas (1934) and V. Shantaram'sDharmatma (1935), Bimol Roy's Sujata (1959), ShyamBenegal's Ankur (1973) and Manthan (1976), PrakashJha'sDamul (1985) and Aarakshan (2011).

Recentlya veteran director Anubhav Sinha's commercial movie Article 15 created a stir not just in India but also in the overseasmovie markets. The OTT platform Netflix was able to deliver the cinema to the audiences across United States, Europe, Asian countries such as South Korea, China, Indonesia, Japan. This movie not just highlighted about the dalits situation in the country but was able to bring out the importance of strictly following Article 15 in India.The focus of this research paper is to study the visual representationof discrimination projected against the dalits in the film 'Article 15'. The research paper also intends to look at narration, characterization and the how the idea of Article 15 is infused in the film. It is expected that the analysis will give a clear insight into the plight of the dalits particularly in rural India.

2. Objective of research

Anubhav Sinha is a Indian veteran director known for his significant contribution to the Indian film industry, making socially relevant films. Director Anubhav Sinha's films *Mulk* and *Article 15*focused about extreme discrimination

backed by political forces towards the marginalized dalits and minority religions.

The current paper focuses on Anubhav Sinha's visual depiction of the social, economic conditions of dalits in his much acclaimed film Article 15. The objectives of the study has been delineated as follows.

1. To critically analyse the visual depiction of discrimination against the dalits in the film.
2. To understand the execution of the key elements of the film such as visual representation of dalits and upper caste, camera shots, characters and narration as integral part of story of the film.

3. Methodology

The 'Case Study Method' is adopted to critically analyse the film Article 15 from the perspectives of thevisual representation of discrimination, shots, narration, and characterisation. It is expected that the analysis of the film will help to understand the socio-economic status and atrocities faced by dalits as widely visible in rural India**.**

4. Dalits – The socially alienated and fiercely discriminated in India

The word dalit has its origins from the Sanskrit language which basically means "oppressed" and "downtrodden." The community dalit also refers to that section of people who are looked down upon. According to the Indian population census dalits constitute 17 percent of India's population which is 210 million people as per the 2011 census. Dalits are considered untouchable mainly by the upper caste Hindu population. Since time immemorial these harijans have been considered impure. Their ancestral occupations from time immemorialthat the dalits engage in are the: leather work, sanitary work, and midwifery.Apart from dalits there are several other lower caste communities that exist in different regions of the country. They are mainly referred to as untouchables and suffer great discrimination. These outcast communities even today are forbidden to join in the religious and social life of the community. Further they are confined to occupations such as animal slaughter and leatherworking.

Dalits and other lower castes are socially suppressed by the upper classes and as a consequence they suffer from social alienation, prejudices, and atrocities. Inter-caste marriages in India have lead to large-scale attacks on lower-caste communities. In India there is the manual scavenging work which is mostly done by the dalits without being provided with safety gears. In fact there have been many deaths because of manual scavenging done without the safety gears. Many of thesanitation jobs that - includehandling of human waste, street cleaning and animal carcasses-are jobsperformed by dalits.

5. Plot of the commercial movie Article 15

The movie Article 15is a strong awakening to almost every Indian who practically refuses to not discriminate anyone on the basis of anything ranging from colour to caste. The movie is inspired from real life events,which are based on 2014 Badaun gang rape allegations and 2016 Una flogging

incident.The story begins in a rural village called Laalgaon in India where practicing caste system is a rampant issue. The opening scene, shows dalit minor girls trapped in a school bus. The films protagonist is Ayaan Ranjan, an Indian Police Service officer,played bythe famous actor Ayushmann Khurrana. The police higher authorities send the protagonist to Laalgaon as the Additional Superintendent of Police. The movie progresses with two dalit girls found hanging from a tree. It is also revealed that a third girl, escaped and is missing.

The corpses of the girls are sent for post mortem where reports confirm that they were gang raped for many days and several times. A senior police officialtries to suppress the post mortem report. The post mortem report is concocted and is made up as the honour killing case falsely alleging that the girls were lesbians. It is later revealed in the story that the girls had asked for a raise of three rupees in their salary which resulted in the crime.The crime was committed on the two girls to send a message across to the community that they cannot rebel or exercise the freedom of speech against the upper caste. The protagonist then leads the investigation and in the process the missing girl Pooja is traced in the swamps. The police force rescues her. Later in the movie upper caste culprits are arrested while one upper caste police official commits suicide due to guilt of committing the crime.

6. Results and Analysis

Visual representation in terms of scene constructionand exclusive shots indicating discrimination against dalits

- Article 15 movie has many visual representations that clearly and significantly bring out the discrimination against dalits.
- Bare feet, folded hands are the main gestures used to show the humility of dalits while indulging in a dialogue with upper caste people
- Natural surroundings and villages are shown to bring in the element of neo-realism, which adds to the element of story narration. The places shown depict the reality of people living in rural India.
- The film highlighted manyfacial expressions with close up shots to indicate remorse, sadness, anger and other emotions of dalits.
- Wide angle shots are used in the film to project the gravity ofheinous crimes and situations.
- The visual depiction of discrimination is supported with thought provoking dialogues to set up a thought process amongst the audience
- The movie begins with a dalit woman singing and leading a group of fellow dalits. They are seen singing a popular folk song about poverty and inequality. The visual of everyone enjoying the song along with the song lyrics is an excellent visual representation of agony faced by them.
- Colour blur is another strong visual depiction used in the movie in many scenes to indicate how the world is ignorant to the many evils that happen in many parts of rural India.
- Colour blur also indicates how rural India is not exposed to the media

glare.

- Mid angle colour blur shotsalso depict how the dalits are accustomed to witness atrocities often and are not surprised by the events that take place.

Below are a few images of the scenes in Article 15 movie that clearly show discrimination

Image:1

High angle shot

The above scene clearly characterizes these humble men seated as dalits or as Parsi men who are supposed to be the "Untouchables". The above scene is a succeeding oneto the scene where the police officials are having a dialogue with the protagonist informing him that even the parsi community's shadow cannot fall on them. The above scene is built in a neo-realistic fashion, where it is taken care to see the body language and facial expressions indicate the conflict or dilemma in the eyes of dalits. The high angle shot focuses on the gaze of the three men indicating what is running in their mind. The director has managed to show in one scene how the three men are not wearing foot wear and are comfortable to be seated without furniture indicating their simplicity and mannerism. They are looking at the police officer in awe because they are not used to upper caste

people visiting their shops to buy anything. The expression on their faces is a clear indication of awe because of the discrimination endured by them for many centuries. The camera person takes the clever shot where the camera is not focused on the face of the police official but it is more so focused on the three people who are seated down, however the water bottle is not missed.

Image 2 & 3

Close up shot

The above scene indicates the sorry plight of the dalit's where they have to plead with the higher ups for justice. In the above scenes the missing girl's sister and other dailt men come to visit the police official Brahmadutt to seek his assistance in the search for the missing girl. The close up camera's shot on the sister's face revealing her anxious eyes only indicates helplessness and a clear cry for help from officials who probably are from upper caste. Throughout the movie the dalits are visually represented to be folding hands in humility while seeking for help. The close up shot also

shows that dalits still have hope in the rule of law and the will to seek justice.

Image 4 & 5

· **Long shot and rule of third to highlight the tree as main focus**
· **Colour Blur**

The above scene is a clear analogy where tree looks huge and people are looking at the girls hanging from a tree. The tree is compared to the size of the atrocities the dalits face, when they try to disobey or rebel the laws made by the upper caste people in rural India. Though almost everyone knows that it could be a case of rape and murder the police officials who are aligning with the upper caste people call this a case of honour killing.The wide angle shot taken from a far distance magnifies the tree indicating how dalits have to face massive atrocities in real life.

The long shots do not concentrate on showing the audience who are the people standing in the crowd. The shot emphasizes on the gravity of the situation rather that concentrating on who are the people who are standing in the crowd. The audience will be able to feel the pulse of the situation because of the long shot where the tree looks huge and probably is an analogy for the massive atrocity faced by the dalits. The shot also indicates the helplessness of the police officials in not acting on time on the missing compliant of the girls.

The colour blurriness indicates that there is no much representation of this event in the world. There is no media to cover the event. There are only few people who are participating in the event and find the event as a common occurrence.

Image 6 & 7

Broad close up shot

Manual Scavenging

Image six clearly indicates how a dalit enters inside a hole without any kind of safety gears. Sanitation works are hugely carried out by the dalits in India without safety gears or precautionary measures. The image six is a close up shot of the dalit covered in sewage entering the hole. The 7th image is a close up shot of the dailt wiping his face and

trying to get some fresh air. This scene is a symbolism of how important oxygen is for survival, likewise respect to live without discrimination. The camera close up shots do the work of displaying discrimination of dalits who are forced into life threatening work only because of their caste.Image 7 clearly indicates that the scavenger wants to get rid of this profession by the imagery of wiping his face however, he cannot do so because he is born in the lower caste.

Image 8 &9

Mid shot

The visual representation in the images 8 & 9 clearly indicate discrimination exercised by the uppercastes. These visuals basically reinforce in our minds how dalits were treated throughout the ages until today. These scenes have been constructed purposely as part of the narration of the film. These visuals go along with the story narration and don't stand out as inserted visuals beside the main story. Image 8 is a follow up scene in the police station after the dalit's are beaten up for entering a temple. This scene is crafted very cleverly where the backs of the dalits are facing the camera. The mid angle shot shows the marks inflicted on dalits because they visit temple.Image 9 is a close angle shot showing howa dalit drinks water. Discrimination speaks in volumes in the above two scenes. This scene also poses a question to the director whether the scene intends to cause sympathy in the minds of the audience or is it trying to scare the dalits warning them of future repercussions if not adhered to the rules and regulations of upper caste.

Image 10

Close up shot
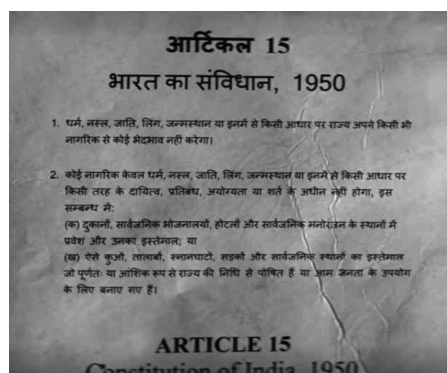
The image 10 is the scene where in the protagonist places the article 15 notice on the bulletin board of the police station. The close up shot of article 15 shows the script is written in Indian national language Hindi and is an important part of the story narration. This scene basically educates the audiences about the rule of law and the fact that state does not promote any kind of discrimination. However the point to be introspected is though the notice is put up on the bulletin

board not many villagers are literate and are unable to read and write. Further so, even the upper castes are ignorant of the repercussions of violation of article 15.

7. Representation of Dalits in Article 15 through narration and dialogues

Director Anubhav Sinha's narrative style is quite intriguing with an attribute of neo realism. The narration is quite subtle with strong messages infused via imagery, visual representation and dialogues. Dialogues are written in such a manner that the entire concept of Article 15 becomes thought provoking. The movie is basically slow paced but it does not compromise on the element of surprise. It brings out the suspense and tense atmosphere from the very beginning and manages to keep the same pace until the end. However the main element of narration in this movie is the dialogues which are used to magnify the representation of dalits as well as the upper caste people.

The dalits are looking at the police officer dressed stylishly in amazement. The protagonist says *ye log muje aise dekrahe hein jaise main British hoon*. This dialogue is a great infusion in the script to project discrimination against well-educated or upper caste.

The dialogue, *Agar sab barabar ho jaayenge tho raja kaun banega?* projects the thought process of the people who will not forgo discrimination and believe that one human has to rule another. Another dialogue *Woh iss kitaab ki nahi chalne dete, jiski yeh shapath lete hain* is a slap on the police officials who also escort the upper caste people due to dilemma and fear. The film clearly also emphasizes that though rule of law exists, the dalits are not safe in the hands of police officials.

8. Other kinds of discrimination projected in Article '15

Article 15 portrays several other kinds of discrimination too. The other kinds of discrimination are projected as a right or dilemma or a pursuit of conflict

- There is discrimination shown towards people who think progressively. The protagonist often is shown to be questioning the primitive thought process for which he is discriminated by the other police officials who like to uphold the societal norms.
- There is discrimination shown towards the civil servants trying to do justice.
- There is also discrimination shown towards the female gender who are

considered weak and sexual violence as a form of punishment inflicted on them.

9. Conclusion

The movie article 15 clearly emphasizes the importance of equality in the country with so many different castes and religions. The movie has many visual scenes indicating the discrimination in the society, against dalits especially in rural areas, which are still in existence.

A critical analysis of visual representation, that movie clearly points to the discriminatory practices exercised by the upper caste people against the dalits. Itis evident that the perception of the dalits in India has not changed much in the rural areas especially in North India. Irrespective of Article 15 instituted by the Constitution of India. Though article 15 is in force there is ignorance among the upper caste people about the same. Inflicting discrimination on dalits is considered to be the birth right among the upper caste communities. The caste system is considered to be even above the law in many parts of rural India. The world remains ignorant to the atrocities faced by the dalit men and women.The social status and the standard of living of the dalitshasbeen changinggradually only in the cities and towns. The commercial movie Article 15 is a successful attempt to translate visually the discrimination against harijans exercised in India and the atrocities that escape the medias glare.

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Astrology as a Vehicle of Criminology in 'The Cosmic Clues' by Manjiri Prabhu

Ms.Neha Nair

Research Scholar
School of Arts,
Humanities and Social Sciences
REVA University, Bengaluru

Dr.Premalatha S

Asst Professor
School of Arts,
Humanities and Social Sciences
REVA University, Bengaluru

Abstract

Astrology is defined as the belief that astronomical phenomena, like planetary positions or stars when an individual is born, have the power to influence a personality. Astrology may be perceived as a countenance of a mathematically deterministic view of the human condition or in the present times, where reading horoscopes may be perceived as just a fun activity where people wait to read the foretelling of their day-to-day activities.

The present paper explicates how astrology can be used as a crime solving tool, combined with investigations and how astrology and law enforcement can make an indomitable combination in discovering information related to crime cases. Manjiri Prabhu presents the one-of-a-kind detective agency where the lead investigator uses horoscope as a map that helps her navigate in the desired direction. She unveils the roots of Hindu astrologyby accentuating it as the outcome of thousands of years of statistical study of magnetic cosmic forces and their ramifications on an individual's life.The writer paints a world in which astrology is used as a mysterious door through which an investigator can understand even the most reticent person. The emphasis is on using event horoscopes to extract vital clues in an investigation and computing the energetic patterns of zodiac signs, stars, planets, and other astrological configurations to find clues in an investigation.

Keywords

Astrology, crime, intuition, criminology, horoscope, forensic astrology

Introduction

Astrologers of ancient India were perceived as sages who were self-effacing, benevolent and extricate as their prime motive was to usher individuals to the path of spirituality. In ancient times, even rulers used to hire astrologers to gain insight and receive constructive suggestions as to how they can run their kingdoms effectively. Comprehended as the" science of fate", astrology is widely used to understand all the aspects of an individual's life.

Vedas clearly describe that everyone and everything is under the control of time. According to modern science, time and space are firmly interconnected and creates a kind of fabric in which we human beings exist, known as space-time. Large objects, like planets, affect this fabric and eventually influence everything around them. In "*The Astrology of the Seers*", David Frawley says "What we call the planets are basically the points of light and their energy fields are existent on Earth, playing a vital role in the formation of humans' minds and bodies." Astrology suggests that there is an unswerving expression behind each moment, which can be prospected using the birth chart and solar art chart. Furthermore, the astrologer can also comprehend the concurrence of every planet movement with an individual's time profoundly.

In the prevailing times, one may feel that science has made such tremendous progress, so how astrology can contribute in the field of criminology remains a puzzle. Paul Thagard, a philosopher, and a critic of astrology argues "It would be most unfair to evaluate astrology by reference to the daily horoscopes found in newspapers and popular magazines."(The Cosmic Blues 4)

Horoscopic astrology is the practice of examining horoscopes to gain insight into the entity-for example an individual, an organization- that came onto existence at a particular date, time and place established by the horoscope. The prime focus of horoscopic astrology is the Sun-sign astrology, where the horoscope analyzes the 'ascendancy' of moon and the planets, while emphasizing on zodiacal degrees.

The Cosmic Clues by Manjiri Prabhu, delves deep into the world of Vedic astrology and focuses on how horoscope is undoubtedly the X-Ray of an individual and therefore can be used effectively to nab suspects. However, she conveys this subtly that this cannot be the only tool, rather can be used in a potent manner if combined with detailed investigations and crime scene facts. "The point is not to substitute facts with the 'cosmic powers', but to use the planetary positions to guide the facts". (The Cosmic Clues 10)

Sonia Samarth, the protagonist, is India's first Astro-Detective, who firmly believes in the scientific study of horoscope and follows the policy of astrology going hand in hand with the facts. Having a master's in criminal psychology, she perceives Vedic Astrology as a pure science. She starts reading horoscopes for fun, reading it for friends to predict their love affairs, then gradually referring it to find missing articles and eventually when she successfully tracks down the case of the missing son of a close friend, it triggered her that the study is quite impactful. "This

was an apocalyptic and pivotal discovery. Her in-depth study of Vedic astrology would prove invaluable in her lifelong ambition to become a detective." (The Cosmic Clues 2)

Unpropitious remarks, criticism, susceptible estimations were indisputably a part of her profession as it was true that people found it arduous to comprehend how the timid looking square called a horoscope, could colonize twelve houses, the twelve zodiac signs with the positions of the planets and impact our entire life ! The twelve different zodiacal signs show twelve different paths of life, each with an advantageous and disadvantageous side.

The Correlation between Astrology and Criminology

For the explication of crime and a criminal personality, there is a need of knowledge from different fields of science, especially the types of science less involved in the study of science like astronomy, astrology, virology etc. If the principles of entire cosmic space are analysed constructively, then, universal knowledge can be applied to understand the emergence of crime and crime personalities.

"Vedic Astrology is a science like any other. And no science can be censured and held responsible for man's incapacities, his inability to research, his deceptions and his natural inclination to greed and scheming. What one perceives as an illusion is the result of this interaction of science with man". (The Cosmic Clues 10)

Behind any crime, there is a human who was motivated enough to commit that crime. A human character can describe the perils of his/her actions whereas astrology can let us know how far someone may go to transpire his/her dreams. In Vedic astrology, Sun plays a vital role as it has been described as the 'Soul' of all beings and just as the planets revolve around the sun, we glean our life purpose from the sun in our natal charts. It is the sun that defines self-ego and self-ego leads to desires and actions. For criminal proclivity to exist, there is always some bemusement with the birth sun. Sun is perceived to have an unfavourable influence, so, a sense of delirium, a peculiar confidence that one can get away with crime requires the Sun to be vigorous in his malicious role.

"A crime is investigated on three 'Ms'. Motive-why the crime was committed; Modus Operandi- how the crime was committed and Material-what weapon was used to implement the crime". (The Cosmic Clues 23)

Osmosis of Psychology and Astrology

Various astrologers who contributed towards the upliftment of astrology, firmly believed that astrology is effective, not only in predicting the future events, but can be used as an efficient tool in the evolution of consciousness. An individual who has studied astrology or a professional astrologer can unfold deeper layers of an individual, based on a natal chart and other significant factors. Both, astrology, and psychology aim at using certain tools to comprehend the structure or nature of 'psychic energy' within an individual. The Swiss psychologist and former Freud disciple, Carl Jung, states in his book *Psychological Types:* The

individual disposition is already a constituent in his childhood; it is innate and cannot be acquired during life. The entire theory of astrology is based on this principle and therefore, it can help to uncover the essence of this innate seed. The horoscope, being a 'map of the psyche' can bring out the traits of a personality which have not become conscious yet. In a way, both astrology and psychology can help an individual gain a better understanding about one's self and being.

Dane Rudhyar, a pioneer in the arena of the psychological and spiritual astrology, said that as we inspect a horoscope, we are bound to be illuminated by it, as, following the planetary movements around the birth chart is like moving around one's inner self. An astrological birth chart that is made with the current planetary influence can depict the present condition of a person's mind.On the other hand, studying the position of Moon in a suspect's chart can reveal a lot about the environment of his early life, role of the parents in shaping the mind and other key information pertaining to the customs and culture. If Moon is in a bad place, it gives the hint of a damaged mind and a queer sense of emotional expectations.

Stellar Investigations

In Prabhu's *The Cosmic Clues,* she depicts how the protagonist's investigative agency is perceived as a bold commitment, where she blends intellect and facts with the cosmic powers. Being an amateur detective with a novel and slightly 'disbelieving' approach to the investigations, Sonia experiences a hard time getting her first case. The very first case of the son of a famous Industrialist, Ajay Patkar, knocks her door, and she gets the long presumptive case. Murder case of Ajay's childhood friend; she approaches the case, devoid of inhibitions regarding her firm belief in astrology, asks for the horoscopes of his family members from the client. Prabhu highlights the cynical attitude of Sonia's first client towards her style of investigations, when asked for the horoscopes."But what do you plan to do with them?" he asked curiously."Right now, it may suffice for you to know that I need them to deliver my gods!" She smiled. (The Cosmic Clues 23)

Heedless of this dubiousness, Sonia emphatically went ahead with her style of investigations and focused on garnering information from all the sources and interrogating the family members.Prabhu emphasizes on the fact that this kind of method received immense criticism and mocking, but Sonia firmly progresses with her learnings of astrology and professional experience in criminology. After giving sufficient scope to her process of fact-finding investigation, she resorts to reading the horoscopes and formulates a detailed report. Sonia also used to insist on music, reverberating in the background to stimulate her thought process."Nothing like music and dance to *inspire insight* into *intuition* and *instigate investigation*!"

(The Cosmic Clues 37) Intense analysis of all the horoscopes were subject to deep analysis, along with almanac being referred sporadically.

"I checked out all the horoscopes to find whose horoscope matched that of a

criminal's. And I found one which showed me all the traits of a murderer!" (The Cosmic Clues 39).

In the very first case of her career, Sonia was able to narrow down on the murderer, based on deciphering the clues from the past. "Exactly! I asked myself the same question and the answer again came to me from her horoscope! I won't go into details, but Jupiter in her fifth house is in conjunction with Rahu. Saturn, with Ketu, does not aspect the fifth house favorably and to make matters worse, the swami or the lord of the fifth house – a house which governs children – is with Saturn. To make this technical jargon simple, such a woman will never conceive and will never have a child of her own. And even if she did, on the odd chance, it will not be a son!" (The Cosmic Clues 40)

The horoscope revealed vital and hidden secrets, which otherwise did not seem palpable enough, leading towards the explicit details of the crime. "The world knows that Ajay is her son, but her horoscope denied the fact. Which made me think – was he really her son?" (The Cosmic Clues 41)

Sonia's another client was a Bride-to-be, receiving threatening letters anonymously, and the girl was scared for her engagement and was bewildered as she was devoid of any clue as to who could that be. Prabhu portrays how Sonia uses her modus operandi consistently with exhaustive knowledge regarding cosmic powers.She figures out the suspect, a father-son duo, joining forces to commit a heinous crime, based on ungovernable jealousy. In cases like these, understanding the emotions of people involved plays a compelling role as it can lead to muster crucial information. Astrology can navigate the investigator towards a direction that seems insubstantial.

"Sonia smiled and help up Sushil's horoscope. "Moon-the controlling planet of the mind and Mercury-the planet related to brains and memory-are both in excellent and auspicious conjunction with Jupiter. You wouldn't find a clearer, more logical person with total control over his mind and body!"(The Cosmic Clues 67)

Prabhu enunciates the methodology of investigation throughout the text and reiterates on the scientific aspects of combining astrology and criminology. It is the deep study of Vedic astrology and its relevance in the contemporary times, that helps Sonia expound the analysis with extreme conviction. Vedas is a holistic science, which is in full conformity with the cosmic study.In another case of crime episode, Sonia gets a simple case of bigamy, based on prima facie. Later, during the process of investigation and probing the horoscopes of the people associated with the crime, she discovers the unexposed angles allied with the crime.

"Then I had the opportunity of going through the three horoscopes and I got a clear insight into the natures of each person. It was when I saw Mr. Kapoor's horoscope that I noticed the inherent crookedness of character and something stirred in my mind. I decided to check up on his record at the bank, where true to my suspicions, we discovered that he was involved in a fraud of 2 crores!" (The Cosmic Clues 96)

Sonia untangles another mysterious case of murder, using her seriatim mode of investigation. "There were unique combinations in Kusum's horoscope. The lord of the first house, Mars was place in the ninth house with Cancer- an unfriendly star or a debilitated star – afflicted by Saturn, which also aspected the third house – the house of siblings – very unfortunately. In short, Kusum would benefit from a very talented but ill sister. Besides, Moon and Neptune facing each other; Uranus in the house f death; sun in the twelfth house in conjunction with Mercury, with another debilitating Zodiac sign Libra – all indicated that Kusum would be responsible for her own destruction." (The Cosmic Clues 195)

Prabhu realistically conveys that an inter-disciplinary framework like this can help the crime sector in using varied tools I order to aggrandize the crime solving techniques. Sonia, as an investigator, is not someone who blind-folded follows the astrological interpretations, but religiously believes in studying the zodiacal patterns of a person to figure out the untouched aspects of a case. "If I reach a deadlock or a fork in the road, I use my map-which shows me the precise route or alternate options. I have no intentions of vaulting over facts". (The Cosmic Clues 77)

Focusing on the attributes of a persona, she decodes the nuances of the crime related details and derive interpretations, based on her findings. Sonia proclaims that astrology solely cannot produce accurate and exact results, rather it works in confederation with criminology. Stellar Investigations gave consistent results, not deviating from its core, leading to its widespread acceptance as a detective agency with a unique approach towards investigation. The discernible selling point was of analyzing the inner-psyche of an individual, which is hard to focus during the conventional style of investigations, as in the typical format, the dominant concern is on collecting the concrete and physical evidences from the crime scene."At the same time, I hit upon Chirag's horoscope. Venus, Mars, Uranus, and Moon in the ascendant Scorpio indicated a talented man, with dramatic highs and lows in his love life. But Mercury was trapped between the Sub, Saturn, Mars, and Rahu which clearly showed that he could be propelled toward some dangerous mistakes, even committing murder." (The Cosmic Clues 202)

It is irrefutable to say that facts and solid evidence is vital, but working with professional astrologers, contributing towards the comprehension of suspects and victim's character analysis, can give magical results.

Conclusion

In the present times, when the world is asserting on the need of collaboration of diverse disciplines in order to come up with innovative and unprecedented ideas, the aforementioned concept discerns a novel approach that can be adopted in order to reap desired results in the fraternity of criminology.There is a certain kind of propensity that exists in the minds of readers when they associate astrology with criminology. The present paper tries to bring forth an unexplored technique of solving crime cases using two diverse disciplines.The topic remains

debatable as the 'truth' of astrology prevails as a questionable model. Manjiri Prabhuexemplifies how horoscope of an individual can indeed be used as a crime solving tool, combined with pertinent investigative strategies. The protagonist gets congruent results, thus, making the readers believe in the concept of interweaving astrology and crime studies. If used methodically and with exquisite knowledge of astrological science, an investigator can do wonders in the purview of crime studies.The field remains open to scrutinization and further analysis can be done based on similar pattern of investigation and exploring different scientific arenas that can be purposeful in solving crime cases.

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Womanhood, Criminal Identity, and the Socio-Cultural trap: A Comparative study of *Mafia Queens of Mumbai* and *Queens of Crime*

Sompurba Basu

Ph.D Research Scholar
School of Arts, Humanities & Social sciences
REVA University, Bangalore, Karnataka

Dr. Payel Dutta Chowdhury

Professor & Director
School of Arts, Humanities & Social Sciences
REVA University, Bangalore, Karnataka

Abstract

Crime and the pernicious race of criminals have been perceived to be associated with the masculine gender since time immemorial. It wasbelieved that the horrendous activities were mostly committed bymen, as if they were the sole partakers of savagery. The female delinquents were looked upon as 'powerless' criminals who resorted to milder forms of crime. The causation for this belief was perhaps the comparatively lesser quantity of female offenders and their typified inferior criminal activities. The world of crime and criminology is believed to push the women criminals to the periphery, while centering the male delinquents as objects of their study, thereby laying a patriarchal foundation to the same. However, with the advent of the feminist criminology, this prejudice has been focused upon for rectification and the women criminals are studied within their socio-cultural existence. In a third world country like India, true crime reports mostly concentrate on the male criminals and adhere to the stereotypical notions about gender in crime. In this context, S.Hussain Zaidi's book, Mafia Queens of Mumbai and Queens of Crime, a collaborative effort by Sushant Singh and Kulpreet Yadav accounting the lives of the most heinous female criminals, carve out a niche. This paper is an attempt to explore the socio-cultural trigger that frame the lives of these lethal women and the trap of 'labelling' from which there is no escape. It will be based on the theoretical framework of Pat Carlen's views on women, crime and poverty and labelling theory by Howard Becker.

Key Words

Crime, Feminist Criminology, Poverty, Labelling, Delinquents, Stereotype.

Introduction

"I have given suck, and know
How tender 'tis to love the babe
that milks me
I would, while it was smiling in my
face
Have plucked my nipple from his
boneless gums
And dashed the brains out.."
Macbeth (I.vii.54-59)

Criminal mind and the female gender had suffered from an oxymoronic dilemma until the arrival of feminist criminology in the late 1960s. The criminal world was exclusively coterminous with the masculine gender and even if there was any kind of deviance from this norm, the female offender was examined through the veil of gender performativity or stereotypes. Thus, Lady Macbeth's character is often interpreted as fiendish, devilish, venomous, and therefore, masculine. The classical criminologist Cesare Lombroso observed women offenders as fiends and monsters, who failed to adhere to the stereotypical roles of woman being a mother and domestic 'performer'. He remarks:

"As a double exception, the criminal woman is consequently a monster. Her normal sister is kept in the paths of virtue by many causes, such as maternity, piety, weakness and when these counter influences fail and a woman commits crime, we may conclude that her wickedness must have been enormous before it could triumph over so many obstacles." (The Female Offender,152).

The psychoanalytical interpretation of their minds by Sigmund Freud also centered around their biological and socially inferior status and emphasized on 'Penis Envy' as a potential influence of the sexual perverse behavior of prostitutes and criminal temperament of the stigmatized female.

Similarly, even the early female criminologists like Freda Adler in her seminal work, Sisters in Crime attributed the cause of this delinquency to the gender struggle for equality and posited economic liberation of the new woman as the contributing factor towards the same.This is refuted in the works of the later feminist criminologists like Pat Carlen and Carol Smart, who unearth the possibilities of economic dearth, within the social restrains, to be the influence of these criminal activities. Women, often when they fail to make both ends meet and feed the mouths of their children, resort to crime, being incapacitated through lack of education. Carol Smart reviews Pat Carlen's Women, Crime and Poverty:

"She does not put forward a crude thesis that poverty or unemployment lead to crime, but she does show how poverty is woven into the fabric of these women's lives, reducing their options, crippling their morale and rendering them outsiders."

Smart also points out the other edges to the concerned issue like the class contract and the gender contract, dealt with, by Carlen. Although the work was based on a study of thirty-nine women deviants in the West, belonging from the working class, this association cannot be invalidated even in Indian context.

India has experienced the wrath of criminals through various forms of crime, since the time of independence, the most vehement form of crime being associated

with the D Company, the crime syndicate with Dawood Ibrahim as the central figure. However, it is a folly to harbor a preconceived notion about the Indian, or perhaps the Mumbai Mafia being dominated by men. There is a strong presence of the gutsier and lethal women who prominently worked under the nose of civic authorities, giving them hard time to trace their whereabouts. The veteran crime writer, S. Hussain Zaidi, Indian actor, Sushant Singh, and a best-selling author, Kulpreet Yadav document the stories of this precarious race in their works in cinematically structured narratives. Mention must be made about their intense research on the detailed background of these women, which triggered their antagonistic behavior. In this paper, I wish to highlight the criminal instincts of these women against the backdrop of their socio-economic standard of living and the inability to escape the labelling by the society.

Perilous Economic Pursuits of the hunger-stricken, uneducated women

Mumbai, the commercial capital of India has gone through several rough patches over the years. Along with being the heart of business, it has provided refuge to the dons and created the most harrowing tales of horror through crime. The post-independence era was difficult for the amateur Indians. The society was ripped apart with religious, as well as caste prejudices. Hunger, poverty was prevalent during that time and the politics too suffered from inability to handle the dichotomy of rich and poor. Mumbai was synonymous with wealth and abundance, the quest for which created a conflict-prone society. On one hand, there was the bourgeoisie, who were the favored ones, socio-politically and the rule makers. On the other hand, there was the marginalized section, the unprivileged, uneducated class with high ambition and who resorted to crime as means of earning livelihood. Many of these individuals were immigrants, from other parts of the country. Most of the true crime reports gave account of male criminals until veteran crime writer, S.Hussain Zaidi documented the lives of the female delinquents in his book, *Mafia Queens of Mumbai*.

To begin with, mention must be made of Zainab, aka Jenabai, who was born in the early 1920s at Dongri, in Mumbai. In chapter three of "The Wily Old Woman of Dongri" (*Mafia Queens of Mumbai*), he gives us the details of her journey from being an ardent supporter of Gandhian movement for independence to a smuggling agent. She was married to Mohammad Shah Darwesh at the age of fourteen, who was into a small timber business. Their marriage was not a bliss as her husband was repulsive of her support for independence and often abused her physically. However, after the independence, when partition took place, her husband shifted to Pakistan, abandoning his wife and five children. With no money and scarcity of food, she resorted to smuggling of grains. As government introduced the rationing system and provided limited grains to the consumers, due to lack of production, Jenabai acted as the 'intermediary to the wholesalers and dealers of lentils, pulses, sugar and basmati rice.' The nomenclature also came from her being looked upon as

'sister' with the titular 'Chahavalwali', since she dealt in grains. However, with the implementation of Prohibition Act in 1949, bootlegging became prevalent in Mumbai. Jenabai, having married for the second time, felt the financial dearth, and approached Vardharajan Mudaliar, the Tamilian don for help. He was the one to introduce her to bootlegging or smuggling of alcohol and with all her contacts and oratorial skills, she flourished in the same gradually. She also turned a police informer to evade police raids. Working under the nose of Mumbai police with least suspicion, she was also respected by Haji Mastan, Dawood Ibrahim and the horrific Pathan gang. Zaidi's intense research and potential details about the life and course of trajectory of her career, brings out the relation between her financial condition and choice of career. It should not be misinterpreted as a justification to her illegal pursuits, but lack of education and societal support are certainly the contributing factors of the same.

Similarly, Zaidi accounts the life of Mahalaxmi Papamani, the 'drug baroness' of Mumbai, who, again was born in a family of hand-to mouth existence. In a family of three siblings, Papamani felt the hunger from her very childhood and relocated from Tamil Nadu to Bangalore as a plan of Varadharajan Mudaliar. She was involved in the bootlegging business with Mudaliar for quite some time, after which, she resorted to drug peddling with Mani Chinapayya Devendra. Her situation too, influenced her to take on the world of crime. Zaidi writes:

"With five children to raise and a disabled, unemployed husband at home,

Papamani was forced to hunt for a new source of income."

In *Queens of Crime*, written by the duo, Sushant Singh and Kulpreet Yadav, we come across several women from the lower strata of the society who involved themselves with the criminal world, seeking for financial refuge.

In the first chapter of the book, the writers give a detailed description of the drug queen of Mumbai, Shantidevi Patkar, an abandoned wife with children, who had to embrace the world of crime due to economic scarcity. She was introduced to this drug peddling business by a drug peddler. She did have the initial bouts of confusion regarding entry into another world, but once she was convinced about financial security, there was no looking back. The writer duo remark:

"She knew that what the man was suggesting was something bad, something that didn't have the sanction of God, something that was immoral...But she soon realized that whatever name people might give to that kind of work, it would bring money."

Similarly, in chapter three, "The Lady Don of Delhi", we come across Resham, wife of an uneducated goat tender, Malkeet Singh. The couple was met with a lot of financial problems, staying in Delhi, which persuaded Resham to get into bootlegging and later turning to the mafia queen of her locality. She was also involved in the gruesome murder of a young man. In no way, her murderous actions can be justified and excused, but it is to be understood that her poverty and lack of education snapped all her opportunities of a healthy income leaving behind illegal activities, to fetch well, for

her family. However, the criminal world is so luring that even if one has an alternative, he /she is not able to come out of the same. Over the years, Resham's temperament became vicious, devoid of any emotion. She ruthlessly involved herself in murders of many people. She is also not acceptable to the society due to her defiance of feminine roles.

There is another story of a prostitute, Meeta who also entered this profession due to financial insecurity initially. After her father's death, the mother and daughter wereheavily indebted, which made Meeta get into the skin trade. She started her job in a salon, where she came across a colleague, who was herself an escort, and introduced her to this easy money-making business. After she involved herself in the trade, she expanded the entire business by become the sole matriarch. She was also involved in drug abuse and exploitation of several young girls by forcing them into this profession. When we see the course of her transformation,we realize that one of the aspects of her change was certainly poverty.

According to Pat Carlen, poverty is not the only constraint for these individuals, but also class contract and gender contract, which cripples them and persuade to follow the criminal instincts. Here also we perceive the class contract which creates this differential treatment for the lower section of the society.

'Labelling' and 'Othering' of deviants

Labelling theory as developed by Howard Becker in 1963 propounded the concept of societal confirmation and repulsion to law abiders and law makers, which create different categories of individuals. He divided the members of the society into four categories i.e 'confirming citizens', 'deviants without breaking the law' and 'pure deviants' and 'secret deviants.' He argued that the society attaches a certain label to the criminals, othering them from the rules bound society. The criminals' primary initiation into the criminal activities may be intentional or unintentional, but the secondary deviance is certainly the reason of their labelling by the society, from which there is no escape. They are not accepted by the society for the second time, which makes them feel like a deviant and blocks almost all opportunities of alternatives. The delinquent, therefore, continues to be in the same profession, joins organized crime and gains knowledge about the various other unexplored vistas of crime to fulfil their ambition.

In Mafia Queens of Mumbai, we find one such character in Gangubai Kathewali. She was born as Gangubai Harjeevandas Kathiawali at Kathiawad, in Gujrat and belonged to the reputed family of lawyers and educationists. It was her childhood dream to get into films as she was a movie buff but her strictly disciplined family prevented her from harboring such dreams. However, with the arrival of Ramnik, the accountant, who swayed her with his charms and association with Mumbai, she started spreading the wings of her dreams and secretly eloped with him to Mumbai, after getting married. After arriving in Mumbai, her dreams were shattered when she discovered the fact that her husband sold her to the red-light area of Kamathipura.

She was tortured and forced to believe in the stains of her character. Even though she wanted to leave that place and return to her native place, she abstained from doing so. The knowledge of her society and family's repulsion or labelling prevented her from retreating into the world of her relations. Instead, she embraced her newly formed identity and became the celebrated matriarch of Kamathipura.

"Ganga did not know whether to accept her fate or go home. She had already dishonored her parents by eloping with Ramnik. Her father, who must have already become a subject of ridicule, would never accept her back. Further, she had other sisters in line for marriage; her family wouldn't risk their futures for Ganga."

Conclusion

The criminals and their criminal identities, formed, has a lot to do with the socio-economic background and in most of the cases it is observed that the delinquents come from the lower strata of the society which is refrained from equal opportunities. In this case, it is advisable that the state takes up the responsibility to empower the marginalized and provide them with the basic education. The knowledge of education and various opportunities associated with it, can stabilize the situation to some extent, though it is not everything. A criminal mind is indifferent towards any such optimistic approach, but as a society the basic amenities can be provided for an empirical approach to the solution of crime. It is also advisable to keep the stereotypical expectations from a woman at an arm's length and perceive womanhood in a broader sense. A female criminal is not fiendish, if she defies the typical womanly behavior. In fact, she can be an example of a family- oriented stereotypical woman, trying to help her family in their dire needs, through criminal activities. In this context, they should be treated accordingly, with proper exposure and psychological treatment in the prison. The study of these female adversaries provides us with an insight about one of the fundamental issues with the delinquents, which calls for reflection.

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Impact of Television Reality Shows on College Students

S Logaswary

Student, B.A_JEP, School of Arts,
Humanities and Social Sciences,
REVA University

Dr. Prathibha M V

Assistant Professor
Department of Psychology, School of Arts,
Humanities and Social Sciences, REVA University

Abstract

Reality shows are the latest buzzword and it serves as a key factor for Television producers to amplify TRP as commonly audience nowadays are bored of watching the same melodrama. With frequent watching, the impact of these shows can be either positive or negative or both. The purpose of reality shows is to entertain its audience. Along with the purpose, arises the impacts of these shows created in the minds of youth. The objective ofthe study is to understand the impact of Television Reality shows on College students'. Purposive sampling technique was adopted to select 30 studentswho were frequent viewers of reality shows on television.Semi-structured telephonic interview was conducted. The interview was recorded, transcribed and analyzed using MS Excel and Atlasti-9 trial version.The study found that reality shows has positive impact on the Self-esteem of the majority of the participants and there are many positive things they have adopted from the reality shows. Reality shows also has a negative impact on behaviors, family time and creates distress among some of the college students.

Keywords

Television, Reality shows, Entertainment, Content, Self-esteem, Behavior, Impact, Influence, Youth, Students

Television Reality shows are a genre of television program which telecasts the unscripted reallife situations of non-professionals. Reality shows attracted the audience as it transformed regular people into celebrities (Reiss & Wiltz, 2004). Research has found that Indian Adolescents behaviour is affected to a greater extent by the reality shows as they are attracted by such shows(Malik, Chauhan& Khurana, 2019).Television reality shows has become a staple entertainment for young people and adults (Malur, Lakshmikantha, Prashanth, 2014).

Reality shows are meant to be entertaining to the viewers rather than informative. Sometimes, it gives emphasis on drama and personal conflicts. Entertainment along with the twist in plot in reality shows in recent times is gaining the attention of youth (Agarwal, 2020). Research has found that excessive consumption of reality shows brings changes in a youth's lifestyle, these includes behavioural changes (Agarwal, 2020).

Reality shows have become a mixed genre of television programs. The reality programs differ from cinema and other forms of content due to the aura of realism and spontaneity they invoke (Calvert, 2004, p.56). A study strongly recommended that while conceptualizing reality show, programs concepts should be based on information, science, sports and spiritual along with the entertainment and celebrity factor, which do not alter the moral values and sentiments of the viewers but rather gives the knowledge and inculcate their cultural and customary practices (Tiwari, 2016).

Review of Literature

A study conducted by **Kaur (2021)** on "Influence of Indian TV Reality Shows on The Individual Behavior of Audience: A Case Study of Bigg Boss (Hindi)" showed the influence of Indian TV Reality shows on the individual behavior of the audience. The Study found that the Bigg Boss show has its own set of distinct audience who are addicted to it. It also influences the viewer's personal behavior.

Study conducted by **Ferguson, Salmond, and Modi (2013)** has found that Reality Television has complex influence on Adolescents' behaviour and it has an impact on their anticipated uses and satisfaction by watching such shows. The study has found that watching Reality shows has its positive effect on Self-esteem of Adolescent girls and encouraged them to expect respect in their dating relationships and also had its negative impact by making the adolescent girls more conscious about their appearance and willingness to compromise other values for fame. The study has also found that reality shows did not predict relational aggression.

A Study conducted by **Majumdar and Jaggi (2010)** on Reality Television and cultural shift: The Indian story has found that Reality Television has been instrumental in bringing about change in theaspirations and cultural codes of audience. TheStudy revealed that people consume reality shows for a variety of reasons like, drama, emotion and competition portrayed in them and entertainment being the important reason to watch the shows. The reality shows were perceived as stretching the boundaries of culture vis. sexual depiction.

Method

Aim:

To study the impact of Television Reality shows on Behaviors and Self-esteemof college students.

Objective:

1) To explore the reality shows watched by the college students.

2) To understand the influence of Reality shows on college student's behavior.

Research Design:

Qualitative research method was adopted and data was collected using Semi-structured interview.

Sample: Purposive sampling technique was used to select the sample.Sample included 30 college students (2 males and 28 females) .The sample belongs to the age range of 18 to 25 years. Basic selection criteria was frequent viewers of Television Reality shows.

Procedure: Telephonic Semi-structured interview was conducted keeping the safety concerns of COVID-19 in mind. The interviews were recorded with the consent of the sample. Each interview was transcribed and analyzed using MS Excel and Atlasti-9 trial version.

Results and Discussion

Figure 1: Depicts the word cloud of the responses

The interview data transcribed was loaded to Atlasti 9 and the Word Cloud was obtained. The below picture indicates the words frequently reflected in the responses are found to be located towards the center with the bigger font size and less frequently used words are towards the exterior with small font size. The more frequently used words by the subjects is found to be watch, Bigg Boss, negative, positive, contestants, like.

The section below highlights the responses of the sample for every theme question asked Most watched reality shows

Chart 1: depicts the reality shows watched and its frequency

From the analysis done 14 participants stated that they watch reality shows on a regular basis, whereas 15 of them sometimes watch the shows. In that 1 participant used to watch the shows but currently had stopped watching it. Out of all the shows, 18 of the participants have mentioned they watch 'Bigg Boss' show on a regular basis. Which is the highest viewed reality show.The least viewed shows were Youth with You 2, Sa Re Ga Ma Pa, Super Dance, Love School, D for Dance, Star Singer, Keeping Up with the Kardashian, Drag Race, Korean reality shows, American Idol, Cooku with Comali, Project Runway, Man Vs Wild, Super Singers, X-Factor, Shark Tank, Asia's Next Top Model, Ninja Fashion

Superstar and Britain's Got Talent.

Preferred mode of watching the shows

Chart 2: depicts most preferred mode of watching the shows

The above chart depicts the preferences in with whom college students like to watch the shows. 14 of thempreferred watching reality shows alone as they found it's easier to stream through their personal devices and watch genres which interests them with comparison to the traditional way of watching shows in television with family. When watching alone, they feel it gives them more privacy watching adult themed genre shows.

Frequency of the participants watching the shows

Chart 3: depicts frequency of the participants watching the shows
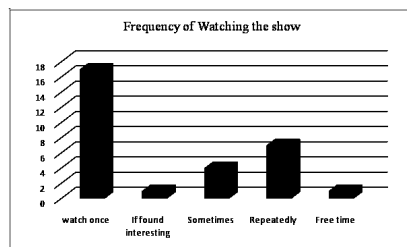
56. 8 percent of the participants mentioned they do not watch the shows repeatedly, which is the majority. 13.3 told they would sometimes watch the shows repeatedly and 23.3 percent agreed that they watch the shows repeatedly. 3.3 percent told they would watch it repeatedly if they found the show interesting and another 3.3 percent told if they have got free time, they would watch it repeatedly.

Why the participants watch the shows

Most of the participants watched the reality shows out of curiosity, for entertainment reason and their personal liking towards the genre of the show. Other positive reasons stated were; that it helped them with inter-personal relationships, helped them enhance competence, serves as an inspiration, gaining knowledge, helps to cope time-management skills which is showcased in the show by the participants, it serves as a great diversion from real life problems and induces relaxation, they watch it for the hosts of the show.

The reasons on how the shows influenced the participants

When asked how did the reality shows influenced them, 17 of them mentioned it influenced them positively. Stating reasons like it made them to do self-reflection, self-analysis, helped improve quality family time, it created awareness on social issues, helped them gain knowledge about different cultures, spiked cooking interests in them, it helped them to do something positive in life, created an awareness on how to handle different situations in life, encouraged them to be physically fit, gave them mind-relaxation and helped them uplift their mood. 5 of the participants, stated it created both positive and negative

influence on them, such as watching it uplifted their mood but affected the family time, instill self-evaluation but at the same time it created paranoia. 4 of them stated it influenced them negatively, as it made them behave aggressively to the people around them, started judging people, it impacted their confidence and self-esteem, being less productive, found the shows addictive, specifically mentioned 'Bigg Boss' being a negative influence, impacted the family time. 4 of them mentioned it has not influenced them in any way.

Favorite personalities in the shows

When asked which personality they liked in the shows, out of 30 participants; 13 participants mentioned female personality, 16 participants mentioned male personality. 1 participant mentioned no such favorite personality. When checked for interpersonal attraction between the opposite genders, out of 30 participants; 2 were male and 28 were female participants. In that, one male subject mentioned a female personality and other with no favorite personality. Out of 28 female participants; 9 mentioned male personalities, 7 mentioned female personalities, 4 mentioned both male and female participants and 8 mentioned they did not have any favorites. It can be said that biologicalsex plays a role in opposite gender attraction than orientation.

The most preferred people the participants chose to discuss about the shows

When asked whether they discuss the shows with anyone, 26 participants mentioned they discuss it with their friends, mother, brother, siblings, cousins, sister and family members. And four of them mentioned they do not discuss it with anyone. In those 26 participants; 17 of them stay on the same page during discussion and the other nine participants opinions differed from the others.

The styles and habits adapted by the participants from the shows.

When asked if they find themselves copying any language skills, fashion styles, accents and mannerisms; 13 participants said yes, 15 participants said no and other 2 participants said sometimes they find themselves copying. Out of 13 participants who responded yes; the most adapted skills were speech patterns, dialogues and the accent. Next was the fashion style.

The after-effect of adapting those styles and habits

When asked if those habit, style or mannerism affected their day-to-day life, majority of the participants stated that it had not impacted them. Some participants stated it had affected them. To be specific, two participants stated that it affected them positively and four participants were affected negatively.

The show's impact on the participant's self-esteem and their reasonings to why they feel that way

Chart 4: depicts how the shows have impacted the participants' self-esteem
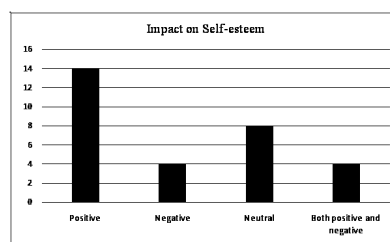
The above chart depicts the impact of shows on Self-esteem of viewers. Participants who mentioned it has impacted their self-esteem in a positive way, they reasoned out that they feel motivated when they see under-privileged people achieving in such platforms, it enhances their contextual intelligence, when they try something new it helps them to be productive in turn boosts their self-esteem, it enhances empathy, interpersonal relationship skills and helps to boost confidence. Moreover, the shows serve to be informative to them. The participants who mentioned their self-esteem was negatively impacted, reasoned out that when they watch such shows makes them feel lazy and not doing enough, it made them self-doubt their own capabilities, made them feel unworthy, weak sense of self-efficacy, the shows were blown out of proportion, high beauty standards impacted the self-esteem and frequent comparison is done of themselves with the personalities in the shows.

Participant's role models

Chart 5: depicts the participants' preferred role models in real life

Role models in real life
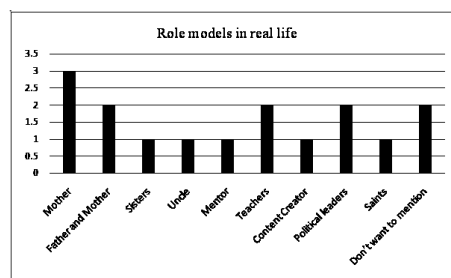
The above Chart depicts the role models of participants in their real life.

Chart 6: depicts the participants' preferred role models from the reality shows

Role models from reality shows
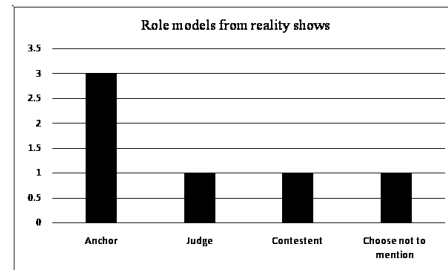
Unethical contents from the shows

When asked whether if they have come across any unethical contents in the shows, some key points mentioned were; unreasonable beauty standards, people in the show were subjugated to scrutiny and bullying, sometimes quarrels in Bigg Boss ends up physical and it establishes the aggressive nature, violence factor, abusive language, not being reasonable in selecting participants for the shows, shows are being dramatic and blown out of proportion, the contestants are manipulated and made to do things which are against the moral values for TRP purpose, alcohol consumption, smoking, lack in gender equality, objectifying women, toxic behaviors being promoted, it distress the viewers.

Impact of reality shows from the participants view

Half of the participants mentioned that these shows has both positive and negative impact on viewers' and majority others responded that reality shows has more negative impact than positive impact on its viewers'. Few of the participants'

opined that it has positive effect or its too individualistic and depends on the person who is watching it.

The positive impacts mentioned were the shows helped to motivate oneself to explore their interests and try new things, it helped them to come out of their comfort zone, talents are being highlighted and nurtured in the shows, youth feel motivated to come forward to participate in shows, the platforms are open for all the people regardless of caste and status, it gives a great deal of entertainment, some shows throw light to taboo topic which creates awareness about it and helps certain values being reinforced again, any message or acts can be spread like a wildfire and reality shows are the best way to spread positive message, serves as a relaxation and creates good family time, helps to be updated with fashion, gadgets, trends and news and the advancements of the present world.

The negative impacts were fighting, aggression, quarrelling such violent nature is being promoted in reality shows, abusive and foul language, body image ideals and body-shaming are promoted as well, due to unreasonable beauty standards the viewer would end up spending more money to enhance their beauty, inappropriate body language, drinking, smoking, binge-watching, audience are lured to watch the shows, easily become emotionally attached to the shows and consumes a lot of time which lessens the productivity, youth who do not believe in their morals tend to adapt to the negatives in a quicker manner, the shows are scripted and staged. These shows have the capability to psychologically influence one's mind which results to mental distressregardless if they are strong willed or not, lack of gender equality, potentially creates attitude problems in kids as well as teenagers. The shows tend to select and focus only on good looking female and male contestants and pushes people to be judgmental in life.

The neutral impact would be depending upon the viewer and how they interpret the ideas and concepts shown in the shows and how they want to be influenced. It is subjective.

Conclusions

1. 'Bigg Boss' is the most frequently viewed reality show of the participants.
2. Most of the participants prefer watching reality shows alone as they find it easier to stream through their personal devices and watch the genres that interests them without any family invasion. Moreover, they feel there is more privacy when it comes to watching adult-themed genre shows.
3. Reality shows influenced the majority of the participants positively.
4. Biological sex plays a role in opposite gender attraction.
5. Reality shows have positive impact on self-esteem for majority of the viewers and negative impact on some of the participants.
6. Most of the participants had role models in their real life when compared to reality shows.
7. Some of the unethical contents of the reality shows listed were

unreasonable beauty standards, bullying, aggressive behavior, violence, abusive language, alcohol consumption, smoking, lack in gender equality, objectifying women, toxic behaviors being promoted, it creates distress among the viewers and in turn affects the mindset of the people and makes audience behave in an irrational way.

8. Majority of the participants believed that watching reality shows had both positive and negative impact on them.

Implications:

The content and aspects of shows which tend to influence the college students can be handled to make sure it provides entertainment and causes on harm on mental well-being of the college students'.

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Gender, Identity and Narratives: Negotiating Indira Goswami and Suniti Namjoshi

Rajaneesh Kumar HV

Ph.D Research Scholar
REVA University Bangalore
Karnataka

Dr. Beena G

Professor & COE,
REVA University Bangalore
Karnataka

Abstract

Narratives can indeed be found in many facets of life, with not just drama, poetry, and film, but also in how we structure concepts of history, class, politics, faith, identity, faith, and time. Narrative styles form an interesting part of the negotiations by writers to articulate gender issues through a representation of experiences, desires, aspirations, andfailures, in their writings. To understand the space of gender in these narratives, it is necessary to understand patriarchal system and attitudes that regard women as a subordinate class to men.The study undertakes to explore the gender and space in the different narrative styles of Suniti Namjoshi and Indira Goswami representing the urban landscapes and the rural regions of Assam respectively.The article also examines how fable and novel as different narrative styles question women's marginalization in a patriarchal society and encourage women to fight for self-identity and independence.

Keywords

Narrative, Gender and space, Fable, Novel

Suniti Namjoshi and Indira Goswami are Indian feminist writers who have articulated their emotions and experiences through different narrative patterns: the former through fables and the latter used novels. Both rebellious in nature and born in the same decade i.e., 1940s of the pre-independence India articulated their feminine experience and a new personal vision by creating their own literature. Both have written on the themes of gender discrimination, victimization, suppression, and oppression, subjugation of women, feminist consciousness, radical feminism, the quest for identity and the plea for equality in the male-dominated patriarchy. Although the background and region they belong to of both the authors are poles apart, yet there are many similarities between the two creative writers. Indira

Goswami born in the rural North-east and Namjoshi in the urban down South of India have tried to give voice for the voiceless and bring in the awareness of equality in their works. Born in India, Namjoshi currently stays in UK, where she has adopted a very western way of life. Even though, she is profoundly an Indian, as evidenced by allusions to Indian mythology and the Indian way of life in her works. Goswami, a famous name in the world of literature in Assam as well as other parts of the country, lived her life in the northern India. Many incidents from her real life in north-eastIndia find place in her novels.

The word "narrative" is derived from Latin words "narrare," which means "to relate," "gnarus," which means "knowing," and the root gna from Sanskrit, which means "to know." Therefore, the term "narrative" means "to relate in order to know". A narrative is a series of events that inform us about human behavior, family, culture, society, and history., the individual and the universe, intentions and options, personality and behavior, confusions and power struggles, hardship and pure joy, right and wrong, sex and love, rules and potentials, lifetime and generations, time and death, memory and hope, the celestial mysteries, and human destiny.Both novel and fable are narratives; the novel is a literary genre that explores human experience through a continuous chain of events involving a group of individuals in a specific place in a unique way. Like novel, a fable is also a narrative that is no longer than a story and is organized in such a way that it ends with a moral.Narrative, on the other hand, may

be found in many aspects of living, not only in various kinds of art (drama, poetry, film), but also in the ways we create conceptions of history, politics, ethnicity, faith, personality, and time.According to Roland Barthes, in the article of Paul Wake, "narrative is international, trans-historical, trans-cultural: it is simply there, like life itself" (78)

The gendering of space is crucial in distinguishing between public and private domains, with the public domain being regarded as male space and the private domain as female space (Spain; Story).It is critical to know the construction of gender and gender roles in order to comprehend the nature of gendered spaces in India.Gender is a social construct, according to feminist philosophy. In Butler's theory of gender, as expressed in her book *Gender Trouble*, the biological or apparently natural sex assigned at birth is only the first step in a long process of social and cultural gender construction.Butler's gender theory basically denies the idea of a biological sex because binary categories given at birth ultimately lead to the formation of gender through narratives regarding femininity/masculinity in a child's upbringing in society. As a result, spaces are also created and shaped by performative actions. So, "heteronormativity has spatial consequences. Constant repetition of relationships between humans constructs spatial contexts of exactly these specific social relations" (Wastl-Walter 76). It is now universally acknowledged, "that the social and the spatial are inseparable and that the spatial form of the social has casual effectivity" (Massey, *Space, Place,*

and Gender 255) and "Social relations and material social practices" (254) create space.As a result, feminists, particularly feminist geographers, have raised another aspect of space and its construction, emphasizing the link between space and the socially constructed gender. According to Massey, "Geography matters to the construction of gender, and the fact of geographical variation in gender relations, for instance, is a significant element in the production and reproduction of both imaginative geographies and uneven development" (*Space, Place, and Gender* 2).

The narrative pattern chosen by Suniti Namjoshi to negotiate the space of gender is the fable-narrative. Though she has written a few novels, she confesses about her status, "I am not a novelist. I am a fabulist" (Kanaganayakam 50). Fable is derived from the Latin fabula, which means "discourse" or "tale." According to J. de la Fontaine, it is "a small story that enshrouds a moral beneath the veil of fiction." [11] According to P. Larousse, a fable is a "mythological fiction, an imaginary event associated with the history of a particular religion." [14]The fable is the most metaphorical of all narrative genres. The Indian fable, known as a wonderful integration of the aesthetic and the discursive.is realistic and other-worldly as well. It is the dominant form in texts like the Pancatantra, the Jatakas, and the Hitopadesa as itimitates the habits, chores, beliefs of the Indian culture. It is found at different places in the long narratives of the Mahabharata and the Yogavasistha, and is disseminated in the form of the various folktales of India. In her narratives, Namjoshi uses fable to posit the animal world against the human world.For this reason, she uses different cultural myths, fairy tales and narratives of an "alien" culture. One finds, as Jasbir Jain has pointed out "the multi-dimensional explorations" (Jain 10) in her fictional world.

The novel chosen by Indira Goswsmai is different from the fable. The characters are human beings not animals or people representing certain ideas or qualities. They are like us, though they belong to a fictional world. Their thoughts, feelings, aspirations, emotions _are not different from ours;verisimilitude is an important feature of the novel. "Novel is originated from the Italian word "novella" denoting stories of news bits, and currently it includes works whose only similarity is the broad region of narrative prose," according to the dictionary of literature and criticism (Cudden, 2001: 272).A novel is a long prose fiction whose adventures are based on human life events, and there are frequently many characters and incidents. (Anvari, 2002:176). Furthermore, a novel is a narrative with an endless scope. It could be similar to "War and Peace" or as short as "Carmen" (Somerset Maugham, 2003: 13) During the seventeenth century, the novel evolved steadily, and by the early eighteenth century, it had established a distinct identity. The developments that occurred throughout this time period proved to be important components of Europe's cultural, social, and economic progress. The novel is a byproduct of bourgeois culture. "Novel is a complicated long prose narrative based on reality and mixed with artistic creation in which different

characters are developed in organized and continuous happenings. In general, it makes an independent book" (Mahmoudian, 2003: 37). According to William Hazzlit, an English critic, "Novel is a story written based on a close to real imitation of humans and human characteristics and, in some ways, reflects the foundation of society" (Mirsadeghi, 1987: 401). The novel incorporates events, ethnic, cultural, political, and economic fluctuations that encouraged the writer select his minor and major characters; He stands in front of us with a mirror in which the state of society is mirrored, and he shows us real-life imaginations through these descriptions. He enthralled the audiences with the painful and sweet realities of society and its inhabitants.

To negotiate the space of gender through her narratives, Goswami addresses multiple themes and brings out her concern for the oppression of women, particularly widows in orthodox Brahminical society. Her characters - male and female in their individual struggles, detail the physical, mental and psychological oppressions they encounter in their struggle for survival in a cruel unjust world. In her early works, she addresses the fears, pain and sorrow of widows, brings out the exploitation and suffering of lower class workers, protests the cruelty of ritual animal sacrifice in the name of religion and draws out the mindless killings of innocent people during riots. Following her husband to work sites for the construction of aqueducts and bridges provided her the material for her early novels *Chenabar Sot* (1972), (The Stream of Chenab) set

against the construction site for a bridge on the river Chenab in Jammu and Kashmir involving workers, both men and women of a construction company. *NilkanthiBraja* (1976), (The Blue-Necked God) set in Vrindaban from her experiences as a widow and researcher, revolves around the exploitation and the miserable plight of Brahmin widows who spend their widowhood in the holy city hoping to attain 'mukti' and salvation. *Ahiron* (1980) and *MamareDharaTarowal* (1980) (The Rusted Sword) deals with the hard lives of migrant low-caste labourers in private construction companies, underscoring her empathy for the marginalized, the underclass. *Dantal Haatir Une Khowa Howda* (1980) (The Moth-Eaten Howdah of the Tusker) addresses multiple themes and brings out her concern for the oppression of women, particularly widows in orthodox Brahminical society. *Chinnamastar Manuhtu* (2001) (The Man from Chinnamasta) raises questions over animal cruelty and animal sacrifice at the Kamakhya Temple, Guwahati. Her last novel *The Bronze Sword of Thengphakhri Tehsildar* (2006) is based on the true story of the Boro freedom-warrior who worked as a tehsildar (revenue collector) for the British during the late nineteenth century. Malashri Lal states:

> "The common thread in Indira Goswami's immensely diverse and rich oeuvre is the concern for women. In her person and in her work, this is echoed multifariously. Despite the complex interstices, I see no contradictions – only a holistic expression of India's many challenges to women's

empowerment and a gifted writer moulding them into creative forms" (78)

Unlike Goswami, Suniti Namjoshi uses Fables as narratives to rewrite of ancient myths, legends & fairy tales and transforms them into a vehicle for new vision through the exploration of the female situation. The fables question women's marginalization in a patriarchal system and motivate women to fight for identity and individuality. Namjoshi writes in the brief Introduction to a section of her recently published *The Fabulous Feminist: A Suniti Namjoshi Reader*:

"It's true the fable is a didactic form, but I don't sit down and say, "I am now going to write a fable making this point or pointing to that moral." More often than not – for me anyway – a fable starts with an image. The creature looking out is so eloquent that the fable begins to write itself. And once the creature starts to speak, the fable develops its own logic. The conventions of the traditional storytelling form and its powerful rhythm generate a momentum".

Goswami's narratives in her novels provide a meticulously crafted timeline of social progress and during her literary career spanning over four decades, MamaniRaisomGoswami has, in different interviews and writings, acknowledged how different factors have shaped her literary career. Firstly, so overpowering is her urge to tell a story that life and literature have become one and the same for her. In an interview with HomenBorgohain, a noted critic and intellectual, Goswami has clearly acknowledged that contribution of literature to her life is much more than anything else. She cannot imagine her life without literature. She frankly admits that literature has been the pushing factor for her against all odd sand; only literature has kept her alive. Her writings have stabilized her unstable mind. Endowed with compassion and empathy for the weak, the marginalised, her narratives tell of the stories of the unfortunate, the powerless, the women oppressed by social custom, caste, religion, superstition, prejudice and discrimination.

Namjoshi in her *Sycorax: New Fables and Poems* makes use of Sycorax which is a character mentioned but not seen in Shakespeare's play *The Tempest*. She is the mother of Caliban. Prospero refers to her as an evilwitch banished from Algiers and left by sailors on the island where, whenshe was pregnant with Caliban, she enslaved the spirits to work for her. Among them was Ariel, whom she imprisoned inside a tree as a punishment for his disobedience.Like Feminist Fables, *Sycorax* explores a similar concept of self-identification with the animal world.: "On this island though, I may dream again. On this island, where the earth is waiting to eat me up, I know very well—whether or not the birds and beasts acknowledge it—that I am one of them" (p. 3). Related characters, such as witches and giantesses, dominate alternative collections of fables and poems with lesbian themes. Furthermore, the 'highly egoistic' self of Caliban can be found in the characters of Sycorax and Ariel. Sycorax's view of Ariel is that of a gay man, endlessly preoccupied with himself and free of any human connection or subjugation. The postcolonial world is one of rigid female and sexual liberations. Sycorax believes:

"I've decided that Ariel is a type of gay man, eternally preoccupied, and endlessly young. He could go away if he liked and look for company, but who would he find as beautiful as he? And who would I find as interesting as me? In consequence, we do not speak to each other" (p. 6). Creating an egocentric emotion in Sycorax serves a purpose in shaping the free and independent world. Namjoshi's politics are both political and personal. She writes in "Letter to the Reader," a forward to Sycorax, that, with exception of *Because of India*, she is very much interested in finding appropriate texture for the formation of a good poem than the politics behind this kind of discipline. The motivation for creating Sycorax is more concerned with her personal life than with politics. It is more about the ageing of the lesbian self, and as a result, the political becomes deeply cultural.

Namjoshi in "The Blue Donkey reproaches the society for its patriarchal bias and indifference to women as a class. Suniti makes fun of the trivialities and pretensions of human world through a comic and sarcastic mood by making animals and birds in the absurd drama of life and putting them in equally absurd and incongruous situations, Namjoshi reveals the fact that the inequality between sexes is not a biological but a cultural construct. The women who do not challenge patriarchal constructs and sexuality are always dehumanized and silenced forever. Namjoshi'sfables advocate freedom from victimization, oppression, suppression and the subordination of women from the cultural taboos and norms, and from the restrictions of patriarchy. She argues that women have been permanently exploited by male hegemony and there is no any radical change in the socio-political or cultural status of women. The status of women as the domesticated human animals has not been changed. Man is at the centre and the woman is at the margin in patriarchy. Namjoshi attacks the double standard of patriarchy because in patriarchy the woman's status gets marginalized as a slave or a servant. Therefore, Suniti Namjoshi makes an earnest appeal to women to come out of the yoke of patriarchy and be self-reliant. Women should aspire for higher social status or at least equality with men. Namjoshi's message to all women is that they should not remain in the chains of slavery of male-domination.

To conclude, though both the Goswami and Namjoshi use different narrative patterns to negotiate the space of gender, the purpose is to concentrate on women's gender discrimination, victimization, marginalization, oppression and suppression, liberation and emancipation, lesbian identity, feminist consciousness, and the quest for identity in the modern society. These Postcolonial narratives of Indira Goswami and Suniti Namjoshi do not support the way power has structured spaces; rather, they debunk and question the heterosexist setup of space. These narratives deviate from Eurocentric queer accounts, making them essentially postcolonial.Namjoshi's narratives criticise the concept of "compulsory heterosexuality," which, according to Vijayasree, "is a repressive social structure that systematically subordinates women." whereas Goswami's narratives throw light on

gender discrimination, unfulfilled dreams of women, widowhood, darker side of holy places, orthodox Hindu society and the quest of the subaltern for a space of their own.

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An Impactful Narrative of Courage against Violence:Meena Kandasamy's *When I Hit You*

Dr Shalini Yadav

Professor, Compucom Institute of Technology and Management, Jaipur, India

Abstract

The emerged 'new woman' in the 'toxic patriarchal society' stands against oppression and fights back with resistance, which is well portrayed through relentless and unshakable spirit of evolving women writers such as Meena Kandasamy. This paperhighlights the way Kandasamy makes her unnamed narrator use language as a weapon against oppression and violence of deadly masculinity and patriarchy.Further it explores the stratagems applied in an abusive marriage with a misogynist husband who imposes clampdowns and inhumaneness upon the woman of the housethat too on a feminist writer who finally backfires with her flaming voice writing the narrative of dictatorship of the patriarch cum psychic husband and freedom of her feminine psyche from the shackles.

Keywords

Patriarchy; narrative; identity; feminine; oppression; identity.

Indian women have been progressive a lot with resilient strides from early Vedic period to postmodern era, passing through Mughal Period to Colonial and post-independence period with influence of feminist movements. In the period when Britishers colonized the country, many writers like Torulata Dutt, Rajlakshmi Debi, Krupabai Sathianandhan, Pandita Ramabai Saraswati, Swarna Kumari Ghosal, and Cornelia Sorabjiscripted with an altering perspective and a convincing societal drive.

The next generation of Indian women writers including Nayantara Sehgal, Kiran Desai, Amrita Pritam, Arundhati Roy, Shashi Deshpande, Chitra Banerjee Divakaruni, Anita Desai, Shobha De, Githa Hariharan, Jhumpa Lahiri, Ismat Chughtai, Jotirmoyee Devi, Begum Rokeya Sakhawat Hussain, Bama Faustina, Baby Halder, Rajam Krishnan, Sujata Bhatt, Meena Kandasamy, Manjul Bajaj and Samhita Arni are such female psyche who got recognition for their creativity, straightforwardness and

contribution to Indian Feminist Writings with their much-appreciated works. Their female characters portrayed vivid experiences of life as a woman and how the psyche emerged and a 'new woman' came into existence gradually. These writers have made their women characters insistently voice to reject the imposed burden of patriarchal supremacy of men hence due to the predominant gender perception, they have always been thought-out frail, incompetent and therefore subdued. Even Indian epics such as *Ramayana* and *Mahabharata* are retold and re-interpreted from Sita and Draupadi's feminist perspective.

A ferocious woman writer Meena Kandasamy voiced various issues of caste, poverty and violence in Southern India in*The Gypsy Goddess* her debut novel. Her second novel *When I Hit You: Or, a Portrait of the Artist as a Young Wife* is written infirst-person with usage of an unnamed narrator who is a newly-wed writer undergoinghastysocietalseclusion, inaccessibility to social platforms and life-threatening violence under her husband's authoritative behaviour. It's a fictional work but with autobiographical reflex hence Kandasamy's own marriage also went worse in the same way.This narrative seems not just of one Indian woman but behind this story, the stories lie of thousands and lakhs of Indian women who suffer in their marriages. The National Family Health Surveylast year found that

> "over 30 percent of women have been physically, sexually or emotionally abused by their partners at some point. This book is Kandasamy's rebuke to those who

think privilege, financial or educational, protects against harm. Her characters are never named, their anonymity allowing the reader to slip easily into their skins." (Maher)

Consequently in this terrifying, eye-opening and heartbreaking writing, Kandasamy has put up a ceaseless resistance to agony and travail through her strong lexis.She says "I am the woman who has tried to shield herself from the pain of the first person singular. I am the woman who tum-my-rubs every received taunt so that it can be cajoled into sentences." (Kandasamy 248) She further expresses that she is the woman

> "who stands in the place of the woman who loathes to enter this story in any of its narrations- police or procedural, personal or fictional-because that woman has struggled so hard and so long to wriggle out of it- and now, when asked to speak, she would much rather send a substitute. Sharing stories might be catharsis, but to her it is the second, more sophisticated punishment. I am the woman deputed on her behalf." (Kandasamy 248)

The narrative moves ahead with a nerve-wracking pace like an extended poem in the form a prose appearing as a feminist anthem, crafted onward like a manifesto realizing oneself. Kandasamy's narrative can't be delimited hence it has a pounding heart, with comprehensively acknowledged pursuit for independence and sense on the earth where women are still distressingly belittled.She expresses being the representative of new emerged woman who could be "removed from the

brutality of the everyday- from its dying grasshoppers and fading flowers and starving children and drowning refugees" (248) and "sheltered within words, the one distanced into a movie running in her mind, the one asked to bear the beatings, the one who endures everything until something snaps so that fate can escape her." (248-249)

Kandasamy portrays the image of new woman via the emancipated feelings of her narrator who says, "I am the woman with wings, the woman who can fly and fuck at will." (247) She has "smuggled this woman out of the oppressive landscape of small-town India." (247) She adds that she needs to "smuggle her out of her history, out of the do's and don'ts for good Indian girls" hence she has been limited in the confinement of set patriarchal codes of conduct from centuries. (247-248)

The story starts with lines by the narrator howher mother never stops talking about what had happened past five years, though with each year, the story had "mutated and transformed, most of the particulars forgotten" (3) such as events' sequence, day, date, month and time of the year etc. but she keeps on giving absurd details about the physical and mental condition she was in when her daughterescaped from the brutal situation at her husband's place she was stuck into, by saying, "were they even feet? Were they the feet of my daughter? No! Her heels were cracked and her soles were twenty-five shades darker than the rest of her, and with one look at the state of her slippers you could tell that she did nothing but housework all the time. They were the feet of a slave." (4) She further

continues that when their daughter came back to them after a bad marriage with a criminal husband, she came "with her feet looking like a prisoner's, all blackened and cracked and scarred and dirt an inch thick around every toenail" (4) and her father washed her feet with his own hands, scrubbing and scrubbing and scrubbing them with hot water and salt and soap and an old toothbrush and applying cream and baby oil to clean and soften them". (4-5) The condition of the protagonist is also described with such phrases that she was "brittle and empty like a shell"(6) and it took months to get her back to normal moreover, "her hair was swarming" with lice that drained all the energy of the girl.(7)

The protagonist being the writer finally decides to write her own story after listening various plagiarized versions with added anecdotes created by her mother to tell people. Kandasamy calls "authorship" is a "trait" which one needs to take very seriously being "ruthless". (9)

The journey of the narrator towards being an assertive and strong voice is not so easy. It initiates with a depriving of the narrator's independence after her marriage to a University lecturer, Marxist and one-time revolutionary person in South India. Her husband is a communist with hisbeliefs coveringhis own sadism and tries to control her. The narrator expresses that she feels "blank" like "a house after a robbery" and like "a mannequin stripped of its little black dress and dragged away from the store window, covered in a bedsheet and locked off in the godown". (16) She talks about his sadist attitude and "the plainness that

makes him pleased". (16) She further releases her feelings, "This plainness that has peeled away all my essence, a that can be controlled and moulded to his will" though she took that "plainness" she wears as a protection "mask" further not only to hide her face but to "prevent arguments" with him. (16) Her husband wanted to play the role of a perfect wife, therefore, to escape punishments, she says

> "I begin to wearing my hair the way he wants it: gathered and tamed into a ponytail, oiled, sleek, with no sign of disobedience. I skip the kohl around my eyes because he believes that it is worn only by screen-sirens and seductresses. I wear a dull T-shirt and pajama-bottoms because he approves of dowdiness." (15)

Further she proceeds saying that it gave her a feel of being a woman who has given up in the life "to play the part of the good housewife. Nothing loud, nothing eye-catching, nothing beautiful." (16) Her husband wanted her to look like "a woman whom no one want to look at or more accurately no one even sees." (16) Her life became depedent on him while playing a role of a dutiful wife who had to pretend that her husband is the hero of everyday. She compares and expresses her freedom what she relished before marriage saying that "a once-nomad" is "to be confined" now to "the four walls of a house". (20) Though she is confined to home. She tries to seek solace in reading and writing, but "the house appears to shrink the minute her husband is home, how there is nowhere to run, nowhere to hide, nowhere to evade his presence." (21)

Through her firm and fierce usage of language, she exposes the double standards and dialectics of patriarchal and in specific of Communism putting forth "she must learn that a Communist woman is treated equally and respectfully by comrades in public but can be slapped and called a whore behind closed doors." (34)

After moving to another city where she couldn't now anything and that became torturous for her "an assault on her tongue, mind and body". The linguistic barrier restricted her speech tofulfill duties as a wife like bringing vegetables or any grocery item. Moreover at that stay, her husband with a "self-inflicted ordeal" (50) blackmails and forces her to deactivate her Facebook account, which was her "lifeline to the world outside" (52) in Mangalore with all her professional links as a freelance writer to promote her work, give her news, and to keep her in the loop of the literary scene. Very consciously knowing that it is her space as a writer he wanted her to cut herself off from Facebook though she calls it as "an act of career suicide" (52). The control freak further makes her submit all her email accounts to him to operate on her behalf in additionkeeps an eye on her phone too. He does like her writing articles in English calling it being a poet prostitute or whore moreover absurdly connects it to colonization period where whore used to be a link between the colonizer and the colonized. More he hates the feminism inside her treating it as a problem between to remain good couple. The narrator gradually cloistered to her silence to make sense of the world. For her "To stay silent

is to censor all conversation. To stay silent is to erase individuality. To stay silent is an act of self-flagellation…" (161

Her silence strategy irritated the man further. Therefore she was frequently raped and beaten down even with routine household stuff such as the hose of the washing machine and the power cord for her laptop. She was kicked in her stomach, her hair gathered in bunch, blood rushing to her head, moreover dragged "from the table and into the bedroom". (163) Even her parents kept on saying to tolerate this all brutality and beastly violence to save her marriage and didn't understand what she really went through. About the narration of being beaten down, Preti Taneja in the review of the novel *When I Hit You* expresses,

> "through Kandasamy's use of stylistic devices such as repetition, are we – the narrator reflects that every moment has narrative potential. The risk of desensitization is averted: the novel becomes a meditation on the art of writing about desire, abuse and trauma." (Taneja)

Kandasamy expresses with audacity the gut-wrenching experience how the protagonist feels to be raped within a marriage. She feels like dead person whose ceremonial feeding goes on. She describes it metaphorically "motionless, devoid of touch, taste sight smell sound, the corpse feels nothing. It lies there, playing the role of the obedient half of an obligatory ritual, as close relatives drop white rice through its parted lips. It is a feeling of unfeeling." (168) She feels humiliated and calls that her body learns "to play dead" and "extends it own

threshold of pain and shame and brutality". (169)

Kandasamy talks about petite bourgeois mindset of those people in the society for whom shame is "not the beatings, not the rape. The shaming is in being asked to stand to judgment." (219) She applies her own strategies to get rid of this marriage by not conceiving a child and further not reverting back to any of his torture by speaking to him. Silence becomes another weapon after her writings hence she understood that "there are no screams that are loud enough to make a husband stop". (167)

Using language as a weapon, she includes epigraphs at the start of chapters from Pilar Quintana, Wislawa Szymborska, Anne Sexton, Kamala Das, Margaret Atwood, and Malathi Maithriand many more correlating herself to these feminist writers "beyond caste, race or culture, even beyond language difference". (Taneja)Added to her style, Sudipta Dutta says about the title selection in her review that

> "The title, unwillingly or not, reminds us of an illustrious predecessor, James Joyce, and his first novel, *A Portrait of the Artist as a Young Man*, in which Stephen Dedalus or the writer's literary alter ego, finds words to create his identity and his art, to describe Dublin and her many moods, to defy convention on nationality, language, religion". (Dutta)

Kandasamy dissects the "Indian form of toxic masculinity" by giving illustrations of Indian male leaders never wanted to be seen at public platforms with a woman by their side hence it meant for

them that they were not masculine enough, not the man enough to lead the people, if they go for conjugal relationships therefore they continued" to remain bachelor politicians". (124)

When I HIt You is a powerful gender narrative and an expression of protest against suppression and inhumane conditions of existence a woman was fallen into, how she survived and came out the traumatic situation. Therefore such gender narratives including gender issues and women emancipation become the new catchphrase across the globe with very fast pace transforming social structures and prevailed inequalities settling the minds of people.

Kandasamy's feminist narrative is a scorching chronicle of one woman's encounter with marital rape and abuse, how shecastoffs theovertlyidolizedimage of the good Indian girl opening up in a very affirm voicewhich exhibits desire, feels pain and has unyielding courage. It screams from its modestcase, denying to be silenced in its search for love and identity; leaving the gut-wrenching impression how the epitome of submissive Indian femininity is in ruins at last and a new woman has emerged out of the cocoon.

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Emotional and Psychological wounds of Childhood Manifesting as Mental Health Issues in Adults; Exploring the Lasting Impressions

Javairia Nousheen
Research Scholar (PhD)

Dr. Abhisarika Prajapati
Research Guide & Assistant Professor
School of Arts, Humanities & Social Sciences
REVA University

Abstract

Childhood is the period of life wherein one encounters many experiences both positive and negative. However as kids, we don't have the ability to completely comprehend or understand it all. As we grow up we start understanding things in a much clearer light. The type of adults we becomethe emotional range that we are capable of, the ability for empathy or lack of it, all of it is rooted in our early experiences. The various mental health issues that are quite commonly noticed in adults today such as anxiety disorders, depression, drug abuse, addiction, aggressive behaviour and so on; to name a few are conceivably rooted in the early childhood experiences that one has gone through in their own lives. This paper is based on a 2020 Korean drama series titled 'It's Okay to Not Be Okay'; the show is based on and is an attempt to explore the premise that the emotional and psychological wounds of childhood leave a lasting impression on us and the adults we become. The show consist of a total of 16 episodes, includes a lot of fairy tales and children's stories that have been incorporated into the script as they act as metaphors and motifsthat showcase these stories aren't just simple tales meant for the kids entertainment but are narratives which talk about serious issues and themes which adults may relate to as well. The objective of this paper is scrutinize and explore the line of enquiry how the supressed emotions and memories from one's childhood are manifested as serious mental health issues in adults.

Keywords

Children's Literature, Fairy tales, Morals, Stereotypes, Mental Health, Emotions

Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways. – Sigmund Freud.

'It's Okay to Not Be Okay' is a South Korean Netflix original series released in 2020. The plot line of the show revolves around a children's storybook author named Ko Moon Young, who suffers from an antisocial personality disorder. This is reflected in the books that she writes for kids as they are different from the usual fairy tales and happy endings that people are used to. The male protagonist of the show is Moon Gang Tae a young man who works as a caregiver in various hospitals throughout his life, and takes care of his autistic older brother Moon Sang Tae at home. The leads are brought together as the autistic brother who is a fan of Moon Young's books and wishes to become an illustrator of children's books written by her. Each episode of the show is built around a particular children's story which is been written from the author's perspective and it also showcases how the same issues we read about as children are actually problematic situations we have to deal with as adults.

The show has been made whilst highlighting the gothic fairy tale aesthetic in terms of cinematography. It received positive critical feedback, primarily for its distinctive premise, visual storytelling telling, and acting by the cast members and importance given to issue of mental health. Through this paper I wish to delve into how the show has used children's stories to highlight the various issues and problems faced by adults both emotionally and psychologically. The show consists of a total of 16 episodes, each based around a particular children's story that the author Ko Moon Young has written, of these few are based on well-known fairy tales and have been given a twist whilst few are written originally for the show. I shall analyse each episode with regards to how the tale used in the episode and what type of emotional or psychological effect it can have on children, which later in adulthood would leave a lasting impression.

The first episode is titled *'The Boy who Fed on Nightmares'*. The story used as a metaphor here is of a little boy who kept on having nightmares and was miserable as he couldn't even sleep in peace. So he seeks out and makes a deal with a witch, asking her to get rid of his nightmares, she agrees on the cost of his soul in return after he turns into an adult, the boy agrees and the witch grants his wish. Years later when the witch returns to collect his soul the boy expresses his resentment towards her as he states that even without the bad dreams he wasn't any happier. To which she responds by saying- "Hurtful, painful memories. Memories of deep regrets, memories of hurting others and being hurt. Memories of being abandoned. Only those with such memories buried in their hearts can become stronger, more passionate and emotionally flexible". The boy now grown realises that only those who truly face their demons can overcome them to experience joy.

Researcher Sarah Baracz claims that most people, who end up going to therapy in the later part of their lives, realize that they were in denial or had blocked a lot of their childhood which ended up becoming one of the root causes of their

current state of unhappiness or the source of them actively seeking out help. These experiences are often buried deep within the subconscious mind, but because they are painful memories they can resurface with the simplest of triggers and lead to mental breakdown.

The second episode titled *'The Lady in Red Shoes'* is based on Hans Christian Anderson's 'The Red Shoes'. It deals with the notion of obsession due to vanity and the lack of control due to said obsession. In the original tale the protagonist Karen is so enamoured by a pair of red shoes that eventually become a primary aspect of everything she does, until she loses the control over the shoes and they start controlling her.

In certain form this episode represents the obsession that parents have in terms of vanity about their children. In order to make an image of the perfect kid, one who studies hard, is obedient, skilled in various areas such as arts or sports etc., parents turn their children into a source of obsession to such an extent wherein the kids end up losing control over self and turn into objects meant to be displayed similar to a trophy. Even when these kids grow up they have by now become used to a mind-set that a requires a constant need to keep showing off; as that is associated with the idea of being perfect or living happily to them.

'Sleeping Witch' is the third episode based on the age old tale of 'The Sleeping Beauty'. The storyline remains same to the original tale wherein the king tries to get rid of everything in his kingdom to avoid the curse placed on his daughter by the witch. However in the end she is pricked by a thorn on a rose or a needle on a spinning wheel and falls into a deep slumber. The idea pitched through this episode is that one can never truly escape their destiny and that the harder we try to avoid something the more evident its presence becomes. Parents consciously often try very hard to avoid the same mistakes they made to be a part of their children's life, be in term of education or a career choice. But they don't realise that at the end of the day kids often end up picking on their life paths based on what they've seen and experienced through their parents.

The fourth chapter is particularly interesting as it deals with the current parenting techniques. Titled as the *'Zombie Kid'* this episode talks about a baby boy who was born with unusually pale skin and large eyes and absolutely no sense of feeling. The mother soon realises that she's given birth to a zombie kid, so she locks him up in the basement in hopes the villager don't see him and hurt him. In order to satiate his constant urge to eat, the mother often stole livestock from her neighbours at night. When an epidemic broke in the village and all animals died the mother in order to appease her sons hunger began to cut off her limbs one by one to feed him. In the end when only her torso remained she embraces him for the last time and he holds onto her tightly and speaks for the first time in his life – "Mom, you're so warm"

An interesting question is raised by the author in the show wherein she says – What did the boy really want? Satiating his hunger? Or feeling his mother's warmth? This specific episode actually questions through the story of the zombie

kid that - to what extent does a parent play a role in raising their child. What happens if you start to indulge in their each and every need? In the world of today, children often are quite indulged by their parents in each and every need and demand they make. It could be with regards to needs ranging from physical to materialistic should one as a parent first understand the difference between being an enabler and a provider?

The fifth episode titled *'Rapunzel and the Cursed Castle'* is based on the tale of Rapunzel the princess who was abducted and imprisoned in a tall tower for many years of her life. The witch who claimed to be Rapunzel's mother reasoned with her that she was too special to live amongst others. The girl although tried to understand the intention of said mother often still felt as if she was being held hostage. Just like the mother in this story there are a lot of parents who set limits and restrictions in their kid's life based on the notion that they are doing this in order to protect their child. These constraints could end up impinging the freedom of childhood, and such restrains often lead to psychological and mental barriers as well. For instance there are parents who tend to be over protective and set various forms of boundaries in their child's daily life, these kids end up growing to be more introverted and socially awkward because they aren't used to dealing with others freely.

'Bluebeard's Secret' is an episode through which the author, clearly sets in the idea of disobedience into picture. A count with a blue beard lives by in a huge castle and is feared by all in the village due to his appearance. A poor woman approaches him and tells him she wishes to be his bride. The count bestows her with all of his treasure and jewels, and tells her she can have everything he owns, as he is beyond grateful that she chose to be his wife. The only thing he asks her in turn is to never enter a room in the basement. However curiosity gets the best of her and she enters the forbidden room, only to be shocked that it was filled with corpses of women displayed on the walls. They were all the previous wives of the Bluebeard who had ignored his warning. The same tactic is used by parents on their children to instil the idea of fear at the notion of disobedience. Just like Bluebeard is the provider in the story he gets the right to set boundaries and defiance against them is punished. Similarly parents too set various form of rules and regulations and the children are expected to follow through as they are the one's taking care of the child and ensuring all their requirements are fulfilled, lack of compliance leads to punishment of the child or the parents exhibiting rage or verbal abuse.

The seventh story is *'The Cheerful Dog'* which is about a dog who was very good at hiding his emotions and thus everyone called him the cheerful dog, yet in truth it was all just a façade. This tale makes us question are we truly the person we seem to be in front of others or is that all just a pretence? Why is it so important for us all to fit into this idea of normal? Is being likeable more important than being happy? The dog in the story always pretends to be happy because he is aware no one will play with a sad or moaning dog. Similarly lot of people end up supressing truly what they feel or think

from early childhood itself as individuals who are different are often left by themselves. The need to be accepted ends up costing one's individuality.

In the ninth episode *'Beauty and the Beast'* based on the well-known story of the same name, the author in the series talks about how this story is based on the notion of Stockholm syndrome, wherein the character of Belle ends up forgetting the many hurtful actions, in turn of one kind gesture on part of the Beast. The main point to be noticed or highlighted here is – why is there a constant need for one to expect people around them to change. Why do we believe that we need to fix people around us into version of them that we are comfortable with? Isn't love supposed to be about acceptance of the real self? Why does Belle try to tame/change the beast rather than simply accepting for himself? The same way children are often moulded into version of themselves which parents deem to be suitable and appropriate in the name of love.

The ninth episode *'King Donkey Ears'* highlights the need to have someone to speak to openly. The premise of this tale is that if you keep a secret to yourself, you end up getting frustrated and you need someone to talk in in order to relieve stress. Most parents and children have an invisible boundary between them which doesn't allow for transparency of thoughts and emotions. But the suppression of true feelings about each other isn't a healthy choice; as it often builds up into distrust and misunderstandings. Therefore, the need to have an open and honest conversation is essential. Whereas the tenth episode takes the age old story of

'The Boy who cried Wolf' and for a change doesn't highlight the fact that it was the boys lies which lead to his death, but rather questions Why did the boy lie? The story has always been used to explain why lying is bad and how no one believed the kid when the wolves actually came. But the author in the series asks us to question the reason behind the boy's behaviour and understand the person. Was he lying for the sake of messing around with the villagers or was he a lonely child seeking some attention? The author states that had even one person believed him, the boy wouldn't have dies. In a way the author is trying to make it known that children need to be given attention as well as multiple chances to learn. They need someone to rely on, to be a source of dependence and security and that all these act of rebellion are nothing but an attempt at finding that person.

The episode titled *'The Ugly Duckling'* is again based on Hans Anderson's story and is similar to that of the cheerful dog as it questions the importance or the need to fit in. as we are well aware the duckling was out casted by all even family because of its looks but primarily because it was different from the rest. The story subtly questions why individuality is considered to be a weakness and not strength. It also mentions how differentiation in children based on looks is a negative concept – is beauty an important factor especially based in gender of the child. In the story if the mother loved the ducks and the swan equally the ugly duckling wouldn't have left. Parents often compare siblings with each other based on variety of criterion such as looks, grades, obedience,

behaviour and so on, this actually ends up building hostile feelings within the children as comparison often means one is better than the other. Another episode titled *'A Tale of Two Brothers'* also uses the same mentality of comparison between siblings, it questions that is there always a need for one to make sacrifices for the sake of others. It highlights the fact that dependence on each other in a family could actually be rather burdensome. Is it possible for parents to love and care for all their children equally and if not what is it that decides which child needs the parents more in their lives?

'Romeo and Juliet' is used here not to talk about the aspect of tragic love but rather to highlight the fact that disobedience and defiance from the thoughts of your parents could lead to cause pain and suffering. It paints the picture that parents are know-alls who plan out a path of least discomfort for the child, and they are bound to suffer if they stray from said path. Like the parents in the story knew that Romeo and Juliet were ill fated mortal enemies who should've never crossed paths, similarly parents know which trail in terms of life will lead to happiness and what may bring sorrow, yet it must be left to one to choose their own way of life. It brings about the question if you knew how things would end, would you still choose the same fate.

The episode titled *'The Father of Janghwa and Hongryeon'* takes on a much more serious topic than the rest wherein it focuses on physical abuse towards children. A lot of stories including popular one's such as that of Snow White and Cinderella have also shown how the stepmother treats the character with such cruelty however in those stories that father figure were absent from the story. This particular shows how two sisters were abused by their stepmother to an extent that they were on the verge of the death, and their own father though existent turns a blind eye to it all. Here although the father doesn't do anything to harm them he is more at fault; as he is the one who neglected and turned a blind eye to the abuse the is practically worse than the abuser. Physical abuse at the hand of parents and family member is cited as a principal cause of mental trauma in adults by psychologist Andrea Roberts. These kinds of memories often last throughout the lifetime and will end up influencing the child's various relationships in the future.

'The Hand and the Monkfish' deals with the story of a mother who mollycoddled her child to such an extent that the kid eventually wasn't able to do anything on its own. It asks one to note that a parent's job is to enable a child to learn how to live and survive on their own. By making the child's life their only priority, not only do parent lose their own life but also snatch away the child' chance to build one for itself. Children who are too cossetted in childhood often end up growing into incompetent adults. It also throws light upon the fact that parents support their children with the mind-set that this support will later be returned when they require it in their own old age. It questions the facts that are kids required to be useful or do they have to pay back to their parents, is that a primary purpose of their life.

The final episode is titled *'Finding*

the Real Face'. This story plays a pivotal part in the show. This is where all character finally comes to an understanding of self and at the same time. It also acts as a mirror to the children's story written by the author Ko Moon Young with all the experiences they've had throughout the series, and is illustrated by the character of Sang Tae. In this story three kids paralleling the three leads have their real faces stolen by the Shadow Witch and together they go through adventures in order to retrieve their real faces. It highlights the importance of self-acceptance and states that one cannot truly be happy till you are yourself. The last episode brings together the lessons they've learnt from all the other stories too and leaves the audience with the thought that learning from the mistakes of the childhood and accepting them is the only way to deal with them and lead better lives as adults. The show though keeps twisting well known stories from our childhood into lessons to be learnt ironically ends with a happy ending as is expected of any good children's story.

Bruno Bettelheim states "When realistic stories are combined with ample psychologically correct exposure to fairy tales, then the person receives information which speaks to both parts of his personality – the rational and the emotional". The notion of subconsciously projecting self into fairy tale characters will lead to resolution of real issues, without the feeling of guilt or shame.

There are a certain set of Adverse Childhood Experiences (ACE's) that have been agreed upon by children's psychologist that act as triggers for most adults who deal with mental health issues later on in life. They are physical abuse, sexual abuse, and emotional abuse, and physical neglect, emotional neglect, witnessing domestic violence, substance abuse, mental illness, parental separation and incarceration of household members. Risk factor is higher for those who have experienced three or more.

A person's involvement with ACE's then leads to adult depression, anxiety disorders, trauma, OCD, chronic disease risk, psychiatric disorders, obesity, PTSD and so on. It also has direct reactions such as behavioural changes which are seen in practices like drinking, smoking, drugs, overeating. Adults with these experiences may also start forming mental barriers such as false or represses memories; avoidance and denial also become a part of their defence mechanism.

The subconscious is built layer by layer and the foundational layers are built in childhood through the exposure we have of life. As a researcher using the reality principle I have tried to draw a line between overt exaggeration and realistic interpretation based on the stories used alongside the context provided. These stories are a form of man's childish projections, which in adulthood are dissolved as rational explanations are formed. Exposure to traumatic experiences in childhood can lead to negative impacts on the psyche.

In psychological therapy sessions conducted for those who are suffering from mental health issues due to childhood trauma, often stories are used as a medium of healing and opening up conversations as it is possible that if your

subconscious comes to the forefront it will overwhelm them personally. It is easier to deal with emotions, if they are looked upon from a third person or detached perspective

"By abuse we often mean things that are a lot milder than things that people typically think of as abuse. It might include being hit with a hard object like a whip, a belt or a paddle" – Andrea Roberts. Traumatic events can encompass anything from neglect to sexual or childhood abuse. Child abuse is particularly likely to affect your adult life because it occurs at a formative stage of your growth when the brain is vulnerable. "While a child's life may not have actually been in danger the child may have seen it as life threatening" – Kerry Ressler.

Stories meant for children such as fairy tales and other lore's can help adults through the concept of externalization, wherein either the behaviour of the person is projected onto characters or characters are associated with being similar to self-due to the reader's current mind-set. The show uses the storylines with respect to fairy tales in two modes, firstly being suggestive which allows us permission to draw our own conclusion and secondly being definite which is based in adult reasoning and viewpoints.

'All emotions, even those that are supressed and unexpressed, have physical effects. Unexpressed emotions tend to stay in the body like small ticking time bombs – they are illnesses in incubation' says Marilyn Van Derbur, and that is indeed true with reference to this particular series as mentioned in the paper, all the various episodes indicate through various characters and their issues that the main cause behind their such aggressive or unstable behaviour was rooted in the experience they had as children and how these emotional and psychological wounds from their childhood ended up manifesting as mental health conditions in their adulthood.

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Story-telling as a means of Education: A Study of the Khasi Oral Tradition and its Relevance in the Cultural Landscape of Meghalaya

Ehboklang Pyngrope

Ph.D. Research Scholar
School of Arts, Humanities & Social Sciences
REVA University, Bangalore, Karnataka

Dr. Payel Dutta Chowdhury

Professor & Director
School of Arts, Humanities & Social Sciences
REVA University, Bangalore, Karnataka

Abstract

The Khasis of Meghalaya are known to have a rich culture of oral tradition. In the absence of a written script for a very long period of time, the Khasis used the art of story-telling to keep their rich legacy of cultural tradition alive. It is a known fact that the Khasi, "...alphabet is of very recent history, no older than when Thomas Jones, the Welsh Presbyterian missionary, introduced the Roman script in 1842, to form the essentials of the Khasi written word." (Nongkynrih vii) In the absence of a written script, the Khasis used the technique of story-telling primarily to educate the tribesmen and to instruct the community members on their approved ways of indigenous life.

Story-telling in families and larger communities played an important role in educating the young men and women of the unique Khasi culture and tradition. This paper is an attempt to explore the mode of story-telling as the primary means of education among the Khasis in the pre-colonial and colonial times and its impact on their lives, culture and tradition.

Keywords

story-telling, Khasi, Meghalaya, oral tradition, moral teachings

Story-telling has always been regarded as one of the most effective pedagogy. It enables the use of the oral tradition for the purpose of instruction. The oral tradition of any culture plays a major role in the formation of society and identity. Through oral narratives, tradition is passed on from one generation to another.

Every society around the world establishes itself through oral narratives and Olamide rightly points out that "(o)ral tradition comes first as the oldest and most widely distributed"(3) of all cultural manifestations. Oral tradition includes myths, legends, folktales, folksongs, dances and moral teachings. Each oral narrative is not only for mere entertainment but more importantly, for education.

The Khasis did not have a script of their own till the arrival of the missionaries, who after studying the dialect, provided the letters as late as 1842. Till then, the medium of passing down of information was through oral tradition. The Khasis have various oral stories that educate them on the various phenomenon of nature, the conduct of man, religion, practices and the guide to living a good Khasi life. In this context, Dr. Sonowal comments that "The fundamental ideas about life of the people in Meghalaya are originated from the myth and the legend stories which are considered to be integral to the culture and tradition of its region" (Sonowal 351). These stories are rich in narration and because of the use of stories as the medium of instructing, the listeners can easily comprehend and remember.

The oral tradition of every culture plays a vital role in interpreting the essence of its existence. The creation of religious faith or practice or culture comes about through it. The relevance of oral tradition and its impact on the lives of people, particularly on one that does not have a written text, is crucial to understand. Vansina states that

The expression "oral tradition"

applies both to a process and to its products. The products are oral messages based on previous oral messages, at least a generation old. The process is the transmission of such messages by word of mouth over time until the disappearance of the message. Hence any given oral tradition is but a rendering at one moment, an element in a process of oral development that began with the original communication. (Vansina 3)

The Khasi story-telling technique as a means of education began since time immemorial. The various tales explain various phenomenon that happens around man. The notion is that man observes nature and tries to explain the reasons for it, including the lightning, the solar and lunar eclipse, the phase of the moon, etc. The stories also comprise in them the relationship between man and animals and the reasons why domestic animals like cats and dogs came to stay with man. Another nature of these stories are origin stories of man, oral storytelling, sin and many other phenomena that man could not comprehend and find a scientific answer to. For the Khasis, there are explanatory tales and animals' tales that discuss their relationship with nature but due to the advent of urbanization, this derivation was affected. Lanong who worked on riddles comments -

Traditionally Khasi riddles derived from close observation of nature and things around them. This we may assume is due to the fact that the Khasis in the past lived in the midst of nature. They adored and treated nature with respect and reverence and were so intimate with nature and

it was always a source of inspiration for them. But with the advent of modern science and technology, there has been rapid growth of industrialization and urbanization all over Khasi and Jaintia hills which greatly affect the use of riddling as a verbal art. Due to urbanization many people have lost touch with nature and this in turn led to the dwindling of the practice of riddling and creation of riddles that are related to nature. (Lanong 4)

The Khasis, like every indigenous community, have a very close attachment to nature and the natural world. For a Khasi, one singular and inviolable entity form God, man, and nature. Margaret Lyngdoh rightly comments that "Khasi society and religion is clan and community oriented" (Lyngdoh 170). God resides in nature, in the hills and mountains, in the rivers, in the lakes and forests, etc. On the other hand, man is seen as a unit of nature that is fundamental. His connection with the rest of the universe is so primitive that he is interpreted as a being who interacts with the rest of creation. It can be stated from this factor of perspective that the Khasis have an "eco-theandric" (Mawrie)world view.

The Khasis did not possess their own script until the arrival of Reverend Thomas Jones, a Welsh Missionary, who gave them the Roman script in 1842, and therefore, "there is no evidence that can describe the literature of the indigenous people of Meghalaya" (Sonowal 351). The lack of written literary texts, nevertheless, has not essentially marginalized the culture of Khasi. The Khasis resorted primarily to the art of story-telling to pass on their culture and tradition and to educate the community members. In reality, the Khasis do have a very rich cultural heritage that is being maintained to this day. The elders of the community never teach values to their children through written books from ancient times for the present time, but orally, through legends and parables. They have many relevant and fundamental folktales and moral tales in their tradition that are being passed on. These stories have been transmitted by oral tradition, and are preserved religiously in black and white today. Ong states that "Narrative is everywhere a major genre of verbal art, occurring all the way from primary oral cultures into high literacy and electronic information processing." (137) He further states that "Although it is found in all cultures, narrative is in certain ways more widely functional in primary oral cultures than in others. (138) The narratives of the Khasis are also used widely in novels, documentaries and short films and are used to direct, inform and entertain.

The origin of mankind has many theories attached to it. Many believed in Darwin's theory of evolution and others are connected deeply according to their religious belief or the theory of creativity. This belief and faith are important for as in the words of Mathew Arnold, 'Life is meaningless without faith and belief'. To understand a society, it is important to trace its origin, which then leads to the structure of society adhered to rules and religion. The Khasi tribe of Meghalayahas survived for centuries without a written script, that had passed on through the word of mouth. It is believed that "the

fundamental ideas about life of the people in Meghalaya are originated from the myth and the legend stories which are considered to be integral to the culture and tradition of its region" (Sonowal 347). Piyashi Dutta too believes that "the Khasi community traces its origin from a legend, which implies that, many such folklore defines the culture, beliefs and lifestyle of the Khasi tribe". It is remarkable that children of today are taught of the Khasi's origin which is only introduced in writing after 1841, even though there are writings by William Carey between 1813 and 1838. Roy states that

> 'Ki Hynniewtrep Hynniewskum' were the first ancestors of the Khasis. The Khasis believed that in the beginning God, who created all the different races of men created sixteen of themselves. He kept nine of them with him in Heaven. They are known to this day as 'Ki Khyndai Trep Khyndai Skum' (nine families) above. He put down seven families on earth in these very hills which have been their homeland ever since. These seven families are known as 'Ki Hynniew Trep Hynniew Skum below'. (Roy 37)

The indigenous tribe of Meghalaya, the Khasi, believes that the Earth was created by God, and there was 'Mei Ramew' which in some text is believed to be mother earth and in some, it is believed to be the guardian spirit of earth and her husband, 'Basa' the patron God of villages. After a few years, the two became lonely wandering the earth alone. They pleaded to God to provide them with children. The ever-benevolent God provided them with five children, the sun,

the moon, the water, the air, and the fire. These children, changed the environment on earth, and using their divine powers, they made the earth a beautiful haven. Mei Ramew was pleased with it, but soon realize these forces need a master to tame them. So, God called a meeting, where the sixteen clans discussed the matter. It was decided that the seven clans will reside on earth. God then, bless these seven clans, to prosper on earth. Thus, began the residence of men on earth.

There are various scientific researches done in the past that tries to trace the origin of the Khasis that has resulted in different conclusions. Since the Khasis have no written record of their arrival, it is difficult to comprehend which origin story is the right one. There are many variations to their origin. There is a theory that states the Khasis' origin is from Burma, Myanmar. The theory traces their descent from the Patkoi range into the plains of Assam and later further down south to the hills where they are settled now. Their connection with Burma is proven through the annual tribute that ancient kings would send in the form of an axe to the Burmese King as a sign of their submission to his authority. Rev. H. Roberts, in the introduction to *A Grammar of the Khasi Language* (2005) states that "tradition, such as it is, connects them politically with the Burmese, to whose king they were up to a comparatively recent date rendering homage, by sending him an annual tribute in the shape of an axe, as an emblem of merely submission" (Roberts xiv). Sir Edward Albert Gait observed that the names of the hills, rivers, and places in the Khasi Hills are different and unique

and no other languages have similar names of the same. Hence, he concluded that the fore-fathers of the Khasis resided in the hill in prehistoric times.While Bongard Levin proposed the theory that the region of Southeast Asia formed a single region having allied cultures, during the Neolithic period. This is drawn through his observations of similarities in stone implementation and pottery found in these places. And in due time, these groups broke into individual tribes composing and maintaining their own cultures, namely, of the Aeneolithic age. (Levin 71)Mr. J. R Logan, in his series of papers published in Singapore between 1850 and 1857 in the *Journal of the Indian Archipelago*(2019), revealed the relationship which exists between the Khasis and certain peoples of Khmers of Cambodia and inhabitants of Annam. According to J. R Logan, the Khasis have a close relationship with the Mons or Talaings of Pegu and Tenasserim, the Khmers of Cambodia and the inhabitants of Annam. Logan identifies a tribe called the Palaungs who inhabit the Shan of Myanmar, as the closest kinsmen of the Khasis. (Logan 65)Adding to the traces of the origin, J. A. Anderson opines that the Khasis were the first group of the Mon-Khmer speaking races that had migrated to the present regions who possess an unknown history, unlike the other two Tibet- Burman invasions. (Anderson 69)

The origin myth of coming down from heaven through a ladder is not just found in the Khasi myths. Every ethnic group in Arunachal Pradesh has a story to share about how they came to this country. Arunachal Pradesh's rich mythological heritage, passed down orally from generation to generation, speaks about man's origins and his relationship with the natural world. Although the tribes have their own myths, they all deal with man's relationship with nature and animals. The Akas of West Kameng tell of their descent from heaven on ladders, according to their origin myths. According to them, each race had its own ladder: the Ahoms and Aka kings arrived on golden ladders, while the rest of the Akas arrived on silver ladders. Iron ladders were used by the Monpas, bamboo ladders were used by the Nyishis and Adis, and grass ladders were used by the Cacharis and Khowas. Thus, the origin narratives of India's northeast are similar to one another but simultaneously unique.

The Khasis, lacking proper written records and depended on oral tradition, resulted in having many theories coming forward explaining their origin. The most accepted theory is that the Khasis came from Burma and belong to the Mon-Khmer group. There are enough pieces of evidence to prove the theory but it cannot be pinpointed to it exactly. It is also said that the Khasis migrated to the Sylhet area which is present-day Bangladesh from the north. They settled for a period of time but due to the floods and climatic disruptions, they moved to their current habitat. Their move due to the great flood influenced the story of the lost manuscript.

The origin of oral storytelling of the Khasis also has a story attached to it.After the fall of Diengiei, man broke his covenant with God, and with that, his relationship with God also deteriorated because he could not communicate with

God and receive his guidelines. With this, his respect for God and nature also depreciated. Man started sinning through his life, he was driven with fear, anger, and greed. When he realised that he was lost without the advice of God, he turned to look for him in the darkness of his life. But since the tree of covenant broke, he lost his medium of connection with God.When God saw man struggling, he pitied him. He called out to him and agreed to open a way for man to come and collect his teachings so as to preserve and follow the same. There are two sets of people, one is a non-Khasi, otherwise known as 'dkhar', and a Khasi. They are elated at this invite and penned down all the teachings, instructions, and ways of life.On their way back from their meeting, they had to cross a raging river. The Dkhar, since he had long hair, tied the scriptures into his bun of hair and swam across successfully. However, the Khasi having no long hair, used his teeth to grip the written teachings and swam. Upon reaching the deeper ends at the middle, he could not breathe because of the blocked airway and almost drown, getting the paper wet. The Khasi in his struggle for breath, swallowed the paper.The Dkhar reached his people and imparted his knowledge according to the scriptures received and his people flourished. The Khasis, on the other hand, were furious and felt dejected about the lost manuscript. The Khasi man, however, informed that he had learned everything from it and if given the opportunity, he would impart it to the gathering. From then on, the Khasis carried forward this practice of oral tradition in all its form.

According to Major P.R.T Gurdon, the story of the lost manuscript fits in well with one of the theories of their origin. He states

> Another tradition points out the north as the direction from which they migrated, and Sylhet as the terminus of their wanderings, from which they were ultimately driven back into their present hill by a great flood after a more or less peaceful occupation of that district. It was on the occasion of this great flood, the legend runs, that the Khasi lost the art of writing, the Khasi losing his book while he was swimming at the time of this flood, whereas the Bengali managed to preserve his. (Gurdon 10)

Thus, the story of the loss of manuscript can be substantiated with Gurdon's theory of the flood. Nevertheless, the loss of the manuscript gave birth to an even better and preserved method of communication and directing and that is the oral tradition, which is commented of its richness till today.

The popular Khasi myth that depicts man's fall into sinfulness and his derivation of repentance is seen through the myth of KremLametLatang. The story narrates that there was once upon a time, a day of dance festival where all living creatures, animals and humans alike, were expected to turn up in their majestic attires. It was a grand celebration and everyone turned up majestically. However, towards the close of the day, the Sun and the Moon arrived, brother and sister, and danced together. This act was not appreciated by some while others in the crowd jeered at them condemning such an act as immoral and sinful, while it

was not, for it was just dancing. This was an indication of the sinful state, a characteristic of mankind that tries to find sin where there was none. Overwhelmed by shame, anger and feeling of being disrespected for such impertinence shown to her who is the center of the creation and the regulator of all existing thing, the Sun went and concealed herself in the cave, Ka KremLametLatang, in profound mourning. There was, therefore, total darkness on earth, to the bewilderment of all. It was only then that man came to the realization of his sins and turned to God in repentance and reconciliation for a second time. Man was baffled as to who would be the subject of sacrifice to please God. None came forward so he questioned if all was present at the council meeting. He was informed that everyone, except the cock, were present. The cock was immediately summoned; upon reaching the council, the cock informed man that his nakedness was the reason he did not attend the dance, and the very same reason is why he would not be able to appease God. Hearing this, they clothed him with purple crest and crimson red and he looked of a royal descent. The cock 'Ma Lyngkhoit-ma lymboit' (naked animal) was asked to go and plead with the Sun to come out of its cave after finding out the reason and the way to appease God. In his mission, the cock succeeded and thus, became the mediator between God and man. With this act, God was pleased and a covenant was made on behalf of mankind between God and the cock. According to this covenant, the cock would become henceforth the mediator between God and man. He would reconcile man with God and that

on his entrails and in the egg, man would be able to read the word of God. Up to this day, the Khasis sacrifice a cock and then read God's signs on its entrails or they would throw eggs on a wooden piece, known as 'Ka Dieng shat Pylleng', and then read the signs that appear there. This is known in Khasi as 'Ka Shat ka Kheiñ'. The Khasi priests and diviners claim to be able to read these signs and then communicate with God on behalf of the persons who come to them.

It is important for a culture to establish a well-set narrative of their origins. This brings about a sense of belongingness and integrity in the community. The stories of the Khasis are not merely for entertainment but are informative in design and have played an integral role in educating the masses. They have in them valuable lessons that instruct a Khasi on how to live life. The existence of the origin tale of oral tradition in itself explains that the Khasis were intelligent and creative people. It has been observed that "(t)hrough the decades, orality has manifestly achieved a status within Khasi Society… thus, stories keep renewing themselves in a society that is slow to surrender the art of storytelling to the printed medium" (Esther Syiem) EstherSyiem, therefore, argues that orality has found itself in the midst of the Khasis even with the intervention of modernisation. The folktales, legends and myths aim to attract the young adults and to shape their culture and identity. In this context, Binita Kakati observes that "A host of myths and legends revolve around the creation of the Khasi people and are entwined in the daily life of the people, often as a means

of reforming their identity" (Kakati 1). Through the stories they are not only instructed but also given an understanding of why the instruction is to be adhered to. The origin of storytelling enables the Khasis with the divine right to use the medium for the instructions and as "(e)yewitness accounts are supposedly the fountainhead of all history" (Vansina 4). This had allowed the Khasis to attract people into forming a culture that is thriving till today. The Khasis have a very indigenous oral storytelling tradition and the practice of story-telling have special and deep social role, these stories were meant "to elucidate the Khasi philosophical thought on every aspect of Khasi culture and make sure that it reaches and holds captive even the simplest of men" (Nongkynrih ix). Myths, legends, folktales have their own significance in attributing to the enrichment of the oral traditions of the Khasi. The oral literature of the Khasis is retained through oral transmission from generation to generation by word of mouth. In Khasi society, this demonstrates the presence of oral communication, oral transmission and oral composition.

The relevance of the story-telling tradition as an important medium of education among the Khasis can be witnessed even in today's time. Currently, there is a 'whistling village' in Meghalaya that assigns each person a sound of calling instead of names. Also, the young generation, using various avenues like social media, has set up a blog called 'speakyourroot' that aims to educate the new generation of old practices, phrases and customs. An artist, Mario Pathaw, has fused folklore with modern art, where he

retells the stories through comics, paintings, and sketches. All these endeavours highlight the importance of the story-telling art as a means of education even in contemporary times in the Khasi culture and way of life. The relevance of myths, legends, and folktales in tracing the formation of a culture and identity are observed in the works of several Khasi writers too. These writers present a contemporary thought of the understanding of the oral narratives. There are many scholars from North Eastern Hill University, Shillong and Martin Luther University, Shillong who engage in field work in tracing the current situation of oral tradition, placing them in recent poems and novels.

The practice of story-telling as an important educational pedagogy is the foundation of many cultures in India as well as abroad. India's northeast in particular prides itself as an establishment through oral stories. The origin stories, folktales and legends of the Mizos, Nagas, Adis, to name a few, varies extensively, but the practice of oral story-telling found its place as a common element. The stories that are used as instruction can still be seen in the customs and practices of each of these cultures. The Khasi culture survived solely on oral narratives. There was no written indication of instructions or way of life like other cultures. It is through the exemplary work of story-telling that helped the Khasi shape their way of life as of today. This, along with the extensive work of Jeebon Roy and his companions who strongly believed in the preservation of Khasi culture led to the penning down of the practices and traditions which became the

vast educational repository for the community.

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Integrating Humanities courses with the Technical curricula: A study

Dr.PremilaSwamy D

Assistant Professor
Department of Humanities
M.S. Ramaiah Institute of Technology, Bangalore, India

Abstract

Today's education system with its emerging pedagogylooks forward to inculcating integrated methods of teaching - learning in classroom dynamics. This article explores the possibilities of integrating humanities subjects into the main stream engineering courses. The article contests that an appropriate integration of humanities subjects to technical subjects would yield betterteaching-learning outcomes.To validate this line of thought, the article explores the possibilities of integrating a subject like Communication skills taught during the first year with the technical course. The article concludes that activity based integrated learning fosters interest, enthusiasm along with enriching technical and communication skills. The article also suggests that innovative ways of teaching-learning and collaboratingallied subjects with the core subject will bring in synthesis and synchronization of what is taught and learnt. The article takes inference from the author's experience of formulating and teaching such courses.

Keywords

technical course, communication skills, humanities, learner

Introduction

Education these days is not just confined to fixed subjects and courses. Both schools and colleges aim for holistic approach and has moved from conventional teaching practices. The present teaching-learning scenario has undergone a sea change. Now the shift is towards student centric approach where the teacher acts as a mentor and facilitator. The classroom acts as a platform of discourse and dialogic engagement with students. Not only this transition but emphasis is being given to accommodate interdisciplinary and Trans disciplinary courses. Fixed notions about subjects and

courses taught within the prescribed boundaries are being rejected. The need for moving beyond boundaries to integrate with other disciplines is realized in academic circles. Intertextuality and fusing subjects with the other courses gives an enriching platform for the students to learn. This kind of blended learning gives rise to value based education system which our National Education Policy 2020 has also emphasized. A robust approach to teaching learning with restructuring of our curriculum in order to fit into the new norms calls into question various possibilities and innovative approaches in the education system.

Skill based education along with values, integrity, ethics and social responsibility needs to be distilled to the young learners. Character, independent thinking, self-respect and respect for others shape human behaviour. It is common notion among engineering institutions across India that humanities and social sciences subjects are allied subjects and hence have lesser roles to play. This myth needs to be restructured as the subjects under social sciences have a significant role to play in fostering values and shaping young minds for a better tomorrow. The humanities and social sciences departments usually are less attended to and even students take these subjects for granted and tend to take it only from the exam point of view. The humanities subjects taught to engineering graduates vary from Communication skills, Professional communication, Soft skills, Life skills, Psychology, Economics, Constitution of India, Regional languages and so on. But the main focus across all

institutes in India is on the Communication aspect of the students which helps students to perform well during placements and fetch a good job.

Considering these ideas, the objective of this study is to explore the scope of integrating humanities subjects in the technical curricula.

Methodology

This study undertakes qualitative analysis in order to focus on the relevance of humanities subjects on engineering students and examines the scope for blended learning through integration of humanities subjects with main stream technical subjects. It also discusses how such an attempt fosters values, integrity, creativity, critical thinking and social responsibility. To validate this, a subject like communication skills which is usually taught during the I year engineering course is taken for examination. The study explores the possibilities of integrating the identified subject into the main stream technical course through various classroom activities.

Discussion

Addressing about the significance of humanities courses, Christopher Manfredi, McGill's Dean of the Faculty of Arts, says, "We strive to ensure our students acquire a broadly based yet thorough understanding of their academic subjects by encouraging innovative interdisciplinary programs with strength in core disciplines. This enhances those very important critical and creative thinking skills." (Manfredi, N.D.) Harry R. Garvin and John D. Kirkland in their book entitled, "New Dimensions in the

Humanities and Social Sciences acknowledge, "Although the general public is not aware of it, there is at present tremendous intellectual ferment in the Humanities and Social Sciences"(Harry & Kirkland, 1977, pp.9) Highlighting the importance of creativity, Feldhusen and Goh maintain that it is a parallel construct to intelligence, but it differs from intelligence as it is not restricted to cognitive or intellectual functioning or behavior. Instead, it is concerned with a complex mix of motivational conditions, personality factors, environmental conditions, chance factors, and even products" (Feldhusen & Goh, 1995). Creativity gives rise to the "production of novel ideas that are useful and appropriate to the situation (Amabile, 1983; Mumford & Gustafson, 1988, as quoted in Kelly, 2000). Leonard and Swap and many others have come up with a creative process which "consists of 1) preparation, 2) opportunity, 3) divergence or the generation of options, 4) incubation, and 5) convergence or the selection of options" (Kelly, 2000). All the four preparatory steps can be easily instilled through these important courses. The arts and humanities courses inculcate creative thinking which is indispensable to explore creative and analytical techniques for generating fresh ideas and possibilities and select appropriate solution or take an implementable decision. Focusing on the wider relevance of these soft courses Dr Parshia Lee-Stecum, Associate Dean (Teaching & Learning) Faculty of Arts, The University of Melbourne, admits that the arts and humanities degree "fosters both creative and analytical acumen, encourages

independent research and problem-solving [which are the] flexible skills that employers most value" (Lee-Stecum, n.d.). These soft skill courses enable the students to tacklepersonal and professional challenges; though majority of students see college as a proving ground rather than a training ground.Therefore, there is a need to redesign and restructure the way the subjects are taught and looked upon. Humanities courses thus have a greater role to play in shaping the young minds. "Whatever we do and whatever we find out, we must make our beginning from what we are, and surely the relevance and importance of the Humanities in the present day is that they can make us better able to approach the great tasks that lie before us. It is well for us to take our eyes off what is astronomically distant, or infinitesimally small, and look at man, and see what we can do about his place at the centre of things"(Davies, 1979, pp.4).. Williams (2002) advocates the integration of engineering education with general education. In her book 'Retooling: A Historian Confronts Technological Change', she writes, "The convergence of technological and liberal-arts education is a deep, long-term and irreversible trend. Students need to be prepared for life in a world where technological, scientific, humanistic, and social issues are all mixed together…only a hybrid educational environment will prepare engineering students for handling technoscientific life in a hybrid world."(Charyton& Merrill, 2009)

Creativity and critical thinking are two important dimensions for engineers. Courses need to be designed in such a

way that it brings holistic output and does not confine to single stream of knowledge production. Hence utmost care is required while designing the courses, also keeping in mind the ways of integration of subjects with the core main stream technical courses. Apart from the traditional domains in humanities, emerging areas like digital arts, digital humanities, television, new media etc. that require integration with art, music, technology, computer science, designing, architecture etc provide wide platform for academic collaboration and teaching practices. It is important to understand that as educators, we have to experiment and explore new avenues of teaching and learning. Courses that enable introspection, critical and creative thinking needs to find more space in the curriculum structure of technical institutions. This restructuring would pave way for independent and socially responsible global citizens. We need to move from the conventional fashion and embrace newer and dynamic classroom discourses through collaborative work. In this context, the concept of introducing elective courses in humanities is tried out only in a few institutions. Even in such institutions, there have not been enough efforts to tap the interdisciplinary potential of emerging areas in humanities, to think of ways to integrate creative areas into the engineering curriculum. Courses in the area of digital film, animation, media content design, creative writing, photography, music, and other performing arts, use of technology in creating art, etc., hold a great deal of potential and add newer dimensions to the topic of discussion. In most Engineering colleges, some of the common phrases used while framing the vision/mission statements of the departments is listed below.

Humanities courses	Technical courses
• Professional leaders • Lifelong learners • Responsible citizens • Creative thinking • Critical abilities • Broaden intellectual perspectives • Social responsibility	• Excellence in architectural education • Sustainable environment • Innovative designs and technologies • Contribute to society • Professional responsibility • Lifelong learning

Table 1: List of Phrases used while designing Mission statements of courses

The above sample phrases used in most institutions capture the need for integrated learning. In order to integrate the courses and foster blended learning, the teacher can initiate innovative strategies in the English classroom. Magazines related to technical domain and design areas can be used as a text for cultivating reading skills, group discussion and pair work. For example, Architects need to use more adjectives in their speech and conversation with clients as suitable adjectives help in description of designs, spatial zones and creativity.

They need to articulate the design of space, decisions on structure and space. Quality of observance and eye to tiniest details and looking for visual impact are their requirements. Hence appropriate choice of words through vocabulary development especially the adjectives would help them to present their ideas better. Reading articles related to architecture would meet this objective. Similarly one can work with words relevant to technical students. Movies and documentaries on various scientific and technical innovations would also kindle learning interest among students. In this context, the use of science fiction and documentaries also serve a significant tool in fostering integrated learning. Texts like Arundhati Roy's *The God of Small Things,* Jorge Luis Borges's *The Aleph and Other Stories*, *Letter to aYoung Architect* by Christopher Charles Benninger, *To the Lighthouse* by Virginia Woolf, Henrik Ibsen's *A Doll's House* and many others provide extensive exposure to architectural Studeents. For example, the first scene, Act I of Ibsen's *A Doll's House* gives a long description of spatiality, visual impact, artefacts; structural arrangements that an architecture can connect himself/herself to. Learning language via literature and by connecting it with main stream technical subjects is ideal way for teaching-learning process.

Engineering graduates need not only technical expertise but some soft skills such as problem solving, decision making, working in teams, managing projects and critical thinking. Most educators agree that integration of courses and blended learners fosters creativity and increases motivation among students. Presently recruiting bodies want technical as well management or soft skills. But it is unfortunate that technical universities and colleges are reluctant to absorb the Humanities and social sciences studies in engineering disciplines and this tendency brings a gap between industry and academia. This gap therefore can be filled by using appropriate methods to integrate the subjects and expand student's learning. Conducive learning atmosphere kindles one to tackle issues with ease and nurtures creative and critical thinking ability.

Considering these factors and also keeping in mind the mission statements of the Humanities and Technical courses, the following activity based learning approaches were used in the English classroom. Keeping in mind the need for design thinking, visual representations and appropriate communication with clients, the listed activities were explored with the learners of Communicative English; a class consisting of 40 architecture course students at M S. Ramaiah Institute of Technology, Bangalore.

1. **Reading activity**: Students were divided into groups of six and were given a suitable architecture related magazine to read. Students were asked to read any article of their choice and list out the words that were used to describe per say the architect of any structure. Later they were asked to rewrite the same into a simple composition for explanation to a layman.

2. **Team work**: Students were asked to work in groups and were given

topics related to green architecture, temple architecture, unusual constructions etc for presentation and discussion in the open forum. Students were encouraged to use PPT with images, pictorial representations and descriptions to support their views.

3. **Video activity through survey**: A task of preparing small videos interviewing people across domains to understand the kind of architectural housing that Indian men and women prefer given the situation that it would be cost effective. Students worked in this direction and brought amazing insights to the study.

4. **Reading a Play**: Literature always serves as an important tool in the language classroom. Plays that consisted long narratives about space zones and interiors were read aloud. Reading of such plays along with role plays helped them broaden their perspectives.

Analysis and Findings

The activities enlisted brought in a new way of understanding the subject in the communication skills class which otherwise would have been a routine monotonous learning. Students were at first reluctant to move out their comfort zones or speak in the open forum because of hesitancy and fear. They are also unwilling to work in teams. But gradually they started to work on the given activities and it enriched their thinking and learning. In reading activity, they hunted for suitable words that architects predominantly chose for description and

were able to use those adjectives during their presentation session. Team work consisting power point presentation made them to understand their core subject and also develop soft skills. The writing process requires both generative and analytical thinking. In order to build a successful argument, students must generate ideas and must prioritize ideas for proper delivery of messages. Writing activities and presentations helped in making their points clear to the audience. Students were enthusiastic about the video making challenge and making a survey study. This helped them to interact with many and present their results through narration and pie charts of people's perception towards the study undertaken. The last activity consisting play reading and role plays from literary texts developed their creative thinking. The first scene in Ibsen's *A Doll's House* is a feast to the architecture's eye as it denotes the details of the spatial zone. A literature student reads the text from a literary perspective but such a text used as a classroom discourse for architecture engineering students enables them to understand spatial zones, structures, visual effects, colours, creativity and critical thinking at a deeper level. Instead of learning communication skills only from the language point of view, dynamic activity oriented learning and learning through identified texts in literature will channelize blended learning. For example, the following passage from *A Doll's House* captured visual images of the interiors of a house.

SCENE.—A room furnished comfortably and tastefully, but not extravagantly. At the back, a door to

the right leads to the entrance-hall, another to the left leads to Helmer's study. Between the doors stands a piano. In the middle of the left-hand wall is a door, and beyond it a window. Near the window are a round table, arm-chairs and a small sofa. In the right-hand wall, at the farther end, another door; and on the same side, nearer the footlights, a stove, two easy chairs and a rocking-chair; between the stove and the door, a small table. Engravings on the walls; a cabinet with china and other small objects; a small book-case with well-bound books. The floors are carpeted, and a fire burns in the stove. It is winter. (Ibsen, Act 1)

It is observed that students developed critical inquiry, reasoning, creative thinking, handling responsibilities, vocabulary, art of narration and speaking abilities through activities that blended architecture and English communication skills. Participants showed more enthusiasm, interest and learning was achieved in a true sense. The activity based learning helped students to work effectively in teams, solve problems, take responsibility and understand the need to communicate effectively. Team work involves participation, work distribution, scheduling tasks, reporting and managing conflicts. It also assists in leadership management and encouraging others involvement. Familiarization with the core architecture subject and picking the nuances of effective communication enables students' participation more vibrant. The writing task help students to organize their materials, edit their work and make a suitable narration to the audience. Towards the end of the program, students are asked to assess their performance apart from the trainer's evaluation report. Subjects must be complemented with one another and not be taught as watertight fixed courses. Teachers should bring in intertextuality i.e. relationship between texts. Often subjects intersect offering several views or perceptions for new learning. Such an integration of subjects, blended learning through innovative methods helps to not only come out of the routine environment but also helps to make teaching-learning arena a platform to explore. The discussion is summarized in the following representation.
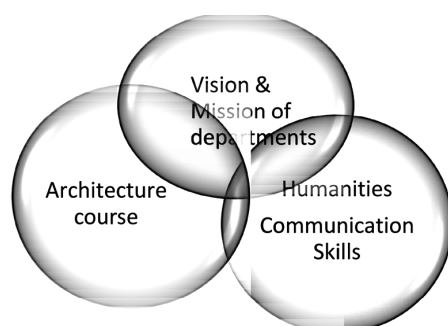
Learning Outcomes	
Problem solving	
Critical & Creative thinking	
Team Work	
Responsibility, Leadership	
Communication	
Life Long learners	

Figure 1: Integration of departments/subjects and learning outcomes

Conclusion

The study reveals that there is an acute need to inculcate integrated and blended attitudes to teaching-learning. The teacher needs to be a facilitator and indulge in innovative ways of integrating the subject to the mainstream technical field. Today's education system aims to bring 'global citizens' with a capacity to become lifelong learners and valuable members of their societies. This can be achieved only when interdisciplinary courses are encouraged and blended learning is permeated across disciplines so that a balance can be achieved in teaching-learning environment and the vision/mission statements of the respective departments are achieved in real sense. The study concludes that Humanities subjects can be correlated with main stream technical subjects in engineering education through proper analysis, while designing the curriculum keeping in mind the program educational outcomes, derived out of vision and mission statements of the related departments.Today's education system emphasizes on need based/skill based learning outcomes. The national education policy 2020 has given immense significance to humanities and arts considering its role in promoting individual and societal consciousness.

The study undertaken with the sample subject, Communication skills proved beneficial to all learners. This article thus contests; that teachers as facilitators must engage with pedagogical ways of collaboration with other departments and leave scope for interdisciplinary blended learning. Humanities and social sciences department thus can embark newer teaching methods and accentuate visibility amidst the main stream engineering courses. The study reveals that blended learning fosters creative and critical thinking, visualization, problem solving and communication, thus bringing desirable learning outcomes.

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The Feminist Face of Jesus Reflected in the New Testament Writings

Joji K. C.

PhD Research Scholar, REVA University

Dr. Abhisarika Prajapati

Assistant Professor
School of Arts, Humanities and Social Sciences
REVA University, Bengaluru

Abstract

Whoever follows the ideas of feminism are called feminists. But anyone- man, women, transgender, etc., who respects another person as a human being regardless of one's gender can be called a feminist. Feminism cannot be limited to the issues of women but can be seen as a greater movement of liberation of humankind from all the dominating powers and principalities. From this perspective, Jesus of Nazareth, found in the New Testament writings of Holy Bible, can be described as an ideal feminist who lived and died for the liberation of all the marginalized and deprived human beings, especially women. Jesus perceived human being not just as man or women but as 'potential-divine beings' who are capable of piercing the limits of mortal existence. Jesus clearly states that gender is only an earthly construct, which is only temporary and do not have lasting imprint on human nature. Jesus the feminist asserts that the intrinsic value of human being has nothing to do with gender.

Keywords

Feminist Jesus, Gender discrimination, New Testament, Bible

Feminism can be perceived as the struggle and reaction of women to regain the deprived human identity and value. It stands for social, political, legal, and economic rights of women equal to men or stand for equality of sexes. Whoever follows the ideas of feminism are called feminists. But anyone- man, women, transgender, etc., who respects another person as a human being regardless of one's gender can be called a feminist. Nivedita Menon is of the opinion that "feminism requires us to recognize that 'women' is neither a stable nor a homogeneous category" (Menon 149). Charlotte Shane feels that one needs to be as thoroughly a human as thoroughly a feminist. The issues we deal with impact both man and women. According to Shane, it should be an attempt to

encompass people of all genders. Anyone who desires less suffering for all. All who believe that their own freedom and wellbeing should not be at the cost of someone else misery (Shane-1-9). Feminism cannot be limited to the issues of women but can be seen as a greater movement of liberation of humankind from all the dominating powers and principalities. From this perspective, Jesus of Nazareth can be described as an ideal feminist who lived and died for the liberation of all the marginalized and deprived human beings, especially women. This article is a humble attempt to explore the feminist ideas of Jesus, found in the New Testament writings of Holy Bible. It is not a theological teaching but a personal reflection.

"Neither do I condemn you" (Jn. 8: 11b) in the gospel of Saint John there is an incident that points out the attitude as well as practice of the people at the time of Jesus, which is prevalent even today in the society:

> Early in the morning he [Jesus] came again to the temple. All the people came to him and he sat down and began to teach them. [3] The scribes and the Pharisees brought a woman who had been caught in adultery; and making her stand before all of them, [4] they said to him, "Teacher, this woman was caught in the very act of committing adultery. [5] Now in the law Moses commanded us to stone such women. Now what do you say?" [6] They said this to test him, so that they might have some charge to bring against him. Jesus bent down and wrote with his finger on the ground. [7] When they kept on questioning him, he straightened up and said to them, "Let anyone among you who is without sin be the first to throw a stone at her." [8] And once again he bent down and wrote on the ground. [9] When they heard it, they went away, one by one, beginning with the elders; and Jesus was left alone with the woman standing before him. [10] Jesus straightened up and said to her, "Woman, where are they? Has no one condemned you?" [11] She said, "No one, sir." And Jesus said, "Neither do I condemn you. Go your way…" (Jn. 8: 2-11).

The religious leaders and law experts of the time violated the privacy of a woman and exposed her to public disgrace. According to their interpretation the woman "was caught in the very act of committing adultery" and deserved stoning till death. But the actual law states that "If a man is caught lying with the wife of another man, both of them shall die, the man who lay with the woman as well as the woman. So you shall purge the evil from Israel"(Dt. 22: 22). The question forgotten is 'where is the man?' and 'why only woman is caught in the act of adultery?' and there was no one to speak for the victimized woman. In our society the most marginalized are often victimized. The powerful and rich will often escape through the loopholes of the law and hold in the socity. Spivak's question 'Can the Subaltern Speak?' was even valid at the time of Jesus. Spivak's observation that 'true subalternity remains in shadow' too remains valid (Spivak-21). The lonely woman who was victimized by the religious and social leaders were silent. Her side of the story was not

considered by the accusers. But Jesus not only speak for her but also make her speak and declared her not worthy of punishment. As the accusers persisted Jesus to condemn the woman, Jesus exposes the malicious and hypocritical face of the accusers by demanding them, "Let anyone among you who is without sin be the first to throw a stone at her". No one had integrity and purity to condemn her but the one with purity and integrity turns to be her savior, who tells her, "Neither do I condemn you. Go your way…" Thus, Jesus reconstructed the social and religious structures that condemn the innocent and marginalized. Elsewhere Jesus said, "Go and learn what this means, I desire mercy, not sacrifice. For I have come to call not the righteous but sinners" (Mt. 9:13). From this perception of Jesus, one can rightly assert that a human who does not respect the dignity and identity of a woman or any other human being cannot be a true follower of Christ.

Jesus perceived human beings as 'potential-divine beings' who are capable of piercing the limits of mortal existence. A passage from the New Testament Holy Bible can enlighten the concept :

> The same day some Sadducees came to him, saying there is no resurrection; and they asked him a question, saying, [24] "Teacher, Moses said, 'If a man dies childless, his brother shall marry the widow, and raise up children for his brother.'[25] Now there were seven brothers among us; the first married, and died childless, leaving the widow to his brother.[26] The second did the same, so also the third, down to the seventh.[27] Last of all, the woman herself died.[28] In the resurrection, then, whose wife of the seven will she be? For all of them had married her."[29] Jesus answered them, "You are wrong, because you know neither the scriptures nor the power of God.[30] For in the resurrection they neither marry nor are given in marriage, but are like angels in heaven (Mt. 22: 23-30).

The question was 'whose wife she be?' or who will be her 'owner' but the answer of Jesus gives a new enlightenment to the questioners as well as the whole humankind. Jesus tells them, "in the resurrection they neither marry nor are given in marriage, but are like angels in heaven", which can also mean that a person, woman or man, has a distinct identity without prejudice to their gender. Virginia Woolf speaks about a woman who has forgotten that she is a woman, which happens only when sex is unconscious of itself. Woolf suggests that the normal and comfortable state of being is that when manhood and womanhood live in harmony within a human being (Woolf 83-87). Simone de Beauvoir laments that women in general are inferior to men because of the fewer possibilities provided to them. But the question is, whether this "state of affairs must be perpetuated" (Beauvoir 13). Jesus clarifies that such 'state of affairs will not be perpetuated as it is only a temporary state. Simone is of the opinion that gender is a social construct. She declares, "One is not born, but rather becomes, woman" (Beauvoir 293). Jesus affirms that no one remains as man or women and sex is only an earthly construct.

Jesus had a lot of women disciples who gave witness to him. In the Gospel

of John, we see that the people of Samaria believed in Jesus because of a woman follower from Samaria, "Then the woman…went back to the city. She said to the people, Come and see a man who told me everything I have ever done! He cannot be the Messiah, can he? They left the city and were on their way to him" (Jn. 4: 28-30). We can also see that there were many women followed Jesus who also financed Jesus' mission journeys:

> Soon afterwards he went on through cities and villages, proclaiming and bringing the good news of the kingdom of God. The twelve were with him,[2] as well as some women who had been cured of evil spirits and infirmities: Mary, called Magdalene, from whom seven demons had gone out, [3] and Joanna, the wife of Herod's steward Chuza, and Susanna, and many others, who provided for them[a] out of their resources (Lk. 8: 1-3).

Mary or Magdalene, Joanna, Susanna and many other were part of Jesus' ministry. Jesus was condemned to die hanged on a cross. Most of Jesus' men disciples abandoned him while he was crucified to death but we see lot of Jesus' women followers standing at the cross when Jesus was dying on the cross, "Many women were also there, looking on from a distance; they had followed Jesus from Galilee and had provided for him.[56] Among them were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of the sons of Zebedee." (Mt. 27: 55-56). The women disciples of Jesus were more faithful to him during his lifetime and even today. The first disciple to witness the resurrected Jesus was a woman:

After the sabbath, as the first day of the week was dawning, Mary Magdalene and the other Mary went to see the tomb. And suddenly there was a great earthquake; for an angel of the Lord, descending from heaven, came and rolled back the stone and sat on it. …the angel said to the women, "Do not be afraid; I know that you are looking for Jesus who was crucified. He is not here; for he has been raised, as he said. Come, see the place where he lay. Then go quickly and tell his disciples, 'He has been raised from the dead, and indeed he is going ahead of you to Galilee; there you will see him.' This is my message for you."… Suddenly Jesus met them and said, "Greetings!" And they came to him, took hold of his feet, and worshiped him. Then Jesus said to them, "Do not be afraid; go and tell my brothers to go to Galilee; there they will see me."

Jesus always respected and appreciated their service. But there are many cultural and traditional practices found in the New Testament writings, which are not of divine origin rather man-made constructs that devalue and limit women.

Saint Peter writes, "Let not yours be the outward adorning…but let it be the hidden person of the heart with the imperishable jewel of a gentle and quiet spirit" (1 Pt. 3: 3-4).Saint Peter again says,"… husbands, live considerately with your wives, bestowing honour on the woman… since you are joint heirs of the grace of life…" (1 Pt. 3: 7). So, the hidden

human person or soul of a woman and man has equal value and importance, which will share divine inheritance or heavenly life. Saint Paul writes, "Be subject to one another out of reverence for Christ" (Eph. 5: 21). Elsewhere Saint Paul says, "Nevertheless, in the Lord woman is not independent of man nor man of woman" (1Cor. 11: 11). Saint Paul writes, "There is neither Jew nor Greek… there is neither male nor female; for you are all one in Christ Jesus" (Gl. 3: 28). Thus, it is clear that the New Testament writings calls for mutual respect of human being irrespective of gender, cast, creed, age, race, etc. There are a good number of biblical feminist scholars whounderstand the need to revisionist the historic-patriarchy of faith which is rooted in Scripture and accuse Bible as a medium of oppression and subjugation of women throughout the ages. But many others find the Bible to be a source of life and liberation and suggest our responsibility to re-search for ways of rereading the Bible that are transformative and liberative (Miranda 2).

Male dominated patriarchal interpretations of Bible subordinated women to men make women prone to experience spousal abuse. But a reconstruction of a theology of the cross, motivate many to look at the teachings, life and death of Christ as a source of resurrection and a recovery from gender-based violence and discrimination. The efforts of feminists to liberate women from their painful reality of gender-based devaluation and violation has ample biblical and theological foundations. Refocusing of Christology based on the whole teachings, life and death of Jesus, as a model for equal relationships and socio-political justice, feminist theology

can reclaim the full personhood of women. (Moder 85-103).

Jesus always respected and valued human person irrespective of their gender, cast, creed, colour, etc. He was not concerned about the social, moral and economic status of his fellow human beings rather on their worth as human being. Jesus clearly states that gender is only an earthly construct, which is only temporary and do not have lasting imprint on human nature. Humankind should value every fellow human being without prejudice to gender. Jesus the feminist asserts that the intrinsic value of human being has nothing to do with gender.

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New Indian Narratives Challenge Old School Norms: An Analysis of OTT Platforms

Dr. Nasreen Ghani

 Assistant Professor of English
School of Arts
Humanities and Social Sciences
REVA University, Bangalore, Karnataka

Nikshep K and RahiGudda

PG Scholars (English)
School of Arts
Humanities and Social Sciences
REVA University, Bangalore, Karnataka

Abstract

OTT (over-the-top) is a means of providing television and film content over the internet at the request and to suit the requirements of the individual consumer. The term itself stands for "over-the-top", which implies that a content provider is going over the top of existing internet services. OTT services are quickly becoming one of the most popular ways of literally changing the way that the world views TV and video.With the increase in the internet users and rapid development of technology, people's choice of entertainment has changed over time. OTTs initially started as the content hosting platforms, but soon dived into making originals of their own. You need an internet connection and a compatible hardware component, which can be your mobile phones, tablets, laptops, or smart TVs, to watch the content. One can stream OTT content any time via these platforms instead of following a guide or waiting for their favorite shows and movies to air. This is among the many reasons why OTT platforms are gaining popularity. They provide wide range of entertainment options; low subscription cost has attracted many youths towards OTT media. The OTT saga has proved to be very advantageous for the service providers as they provide a great platform for launching new ideas, as well as promote and challenge the societal norms. This research paper aims to analyze the development and changes in the narrative of OTT media content over time and its influence on the society and how gradually but surely, it's transforming the world.

Keywords

OTT, options, content, narratives, challenges, norms.

Origin of the OTT platforms:

Over The Top (OTT) media services are the services that are provided to the viewer via internet. The mode of entertainment started with the invention of the first television network NBC in 1939. This dominated the TV for many years, further technological developments provided better media services. The mass media was initially used as a medium of News but later became useful for various entertainment purposes too.As the development in media services were seen like the introduction of cable television in 1941and color TV in 1972, more channels and service providers like HBO, Nickelodeon and ESPN emerged. Soon cable providers spent billions of dollars to acquire high-speed internet, this proved to be an important set up for the OTT media providers. The high internet speed and the launch of the first iPhone and Web2.0 in 2009 resulted in the sudden emergence of the OTT platforms as the viewers switched from TV to digital. In 2010, the introduction of smart TVs fueled the OTT media service providers with umpteen opportunities.

OTT media services in India:

Over the top media services (OTT) platforms have become quite popular in India since last few years, especially after the launch of Jio which provided internet at throw away prices. An over-the-top (OTT) media service is a streaming media service offered directly to viewers via the internet. OTT bypasses cable, broadcast, and satellite television platforms, the companies that traditionally act as a controller or distributor of such content. Due to COVID-19 outbreak in the country, many filmmakers are now releasing their movies on major OTT platforms, instead of waiting for the theatres to re-open, India has lots of options when we talk about OTT services. During the 2020 lockdown, OTT platforms' users raised by 30% i.e., from 22.2 million to 29 million, approximately 70% of the viewers preferred watching regional content while 7% of them preferred English content. Indian OTT market is expected to reach 237.86 billion rupees ($3.33 bil) by FY25 from just 42.50 billion rupees ($576.73mil) from FY19.

In India, the first OTT platform was 'BIGflix' launched by Reliance in 2008.It was in 2010 when the OTT services were first made available in India via mobile app. The first mobile app 'nexGTv' was introduced to the viewers. This app was made with the aim of letting the viewers enjoy live IPL streaming anywhere and anytime on their phones. Undoubtedly, this increased the number of youth viewers using the OTT platforms.Over the next couple of years, other OTT platforms were seen emerging like 'Ditto TV' and 'Sony LIV'.

The availability of media and entertainment anytime and anywhere, low-cost subscription, high speed internet at aninexpensive price and a wide range of options to choose from has led to the growth of OTT media users, not only among the youths but also in other age groups. A significant rise has been seen in the number of OTT media users during the 2020 COVID-19 lockdown.

'Netflix' is one of the top OTT media service providers around the globe. In India,'Hotstar' and 'Amazon Prime Video'

have come into the competition with Netflix since 2016. Hotstar has exclusively invested 300 million for 'Hotstar specials' and gained exclusive rights for IPL and has also added the 'watch&play' feature on the app during the IPL seasons.Hotstar and Amazon Prime Videoalso focus on the native language content, which has attracted the local audience post lockdown announcement. The number of subscribers on these OTT media services are increasing on a daily basis. The rise of these platform can be said to be right on time since the viewers question on the lackluster performances on the general TV entertainment.

Transformation in narrative content:

Aristotle had once explored the mentality of the audience while watching a play, he observed, that the viewers believed the story enacted on the stage by the characters and the supernatural elements to be real and factual incidents. Later, this concept was officially recognized and named as 'Willing Suspension of Disbelief' by S.T. Coleridge, in which he explained how viewers or readers tend to forget logic and critical thinking while watching a play or reading a story. This allows them to enjoy the story and experience it,this can be seen even today when we watch a web series or a movie, as audience we get immersed into the storyline and get lost to enjoy it better but these stories end up having a deep impact on our brain and on the personality. Storiesusually reflect the traditions, beliefs, and life of the people in the society. The writers unconsciously end up knitting culture, customs and the lifestyle of the people of theirsociety, when these stories are put to action in the form of dance, drama or films with added glamour, they become more interesting and grab the attention of the readers and the viewers successfully.

The stories offered to the publicby the writers play a key role in shaping the mindset of people specially youngsters. Hence the writers should be responsible in giving unbiased opinion on societal problems and possibly provide solutions to bring in harmony and well-being of humanity on the whole because these stories not only offer entertainment but depict new possibilities and ideas and have helped people to overcome many personal issues and face the reality in the real society tolerating gender norms, racism and sexism, illogical customs and homophobia.

The old-school norms challenged:
Impact of women stories on OTT:

"Women's sexiness is ranked higher than her intelligence in most films in the industry" Loredo 2012

Web series on OTT platforms are considered to be the progressive step in narrating women's stories and reflecting on their factual life issues. Popular shows like 'Sacred Games', 'Mirzapur', 'TVF Pitchers', 'Four More Shots Please!' and 'Lust Stories' offered audience powerful woman characters. Even in the shows that were male centric had female leads like Kubra Sait, Radhika Apte and Rasika Dugal played roles that had a strong impacton the'man's world'. On these platforms women are portrayed to be having their own identity as modern and progressive which is just the opposite of

the stereotype, submissive kind of roles taken up by women in TV serials. Not only does OTT explore the struggles women face in real life but also focus on topics that are ignored by the mainstream media like dysfunctional relationships, genderidentities and sexuality. These shows prove to be an eye opener to female viewers and other female actors to take part in such roles. The action-packed series and movies which initially were made to be male centric now portrayswomen playing single mother, independent working professionals, the flawed relationships are seen to be normal and prove that marriage cannot be the ultimate goal of a woman's life.

Delhi Crime which is based on the Nirbhayarape case, portrayed a brave female cop with great leadership skills who had the ability to detach herself from the inhuman situations if her job permitted her to do so, promising herself that she would make her city a secure and better place forwomen to live in.The infamous Netflix series Sacred Games has given us characters like Cuckoo, a positive portrayal of a trans-women was not just humanized but also shown to have some vulnerable qualities that made the character more productive, the only positive portrayal of a trans-gender on any television and OTT platform at that time. This character gained fame equal to that of the male protagonists of the series like Ganesh Gaitonde and Sartaj, and was loved and appreciated by the audience, shows the civilized and adaptable nature of modern thinking people. Tara from 'Made inHeaven' have big dreams,

determined to pursue her passion no matter at what cost. She is projected so as to deal with unreasonable pressure on women, work place sexual harassment, she played mind games, mesmerized her boss into marrying her in order to get rid of her poverty. This can also be seen in the character of Shreya from 'Pitchers' who sacrifices her relationship with the 'perfect partner' to take a step forward in her career and settle in a different country. Mirzapur's setting in the town of people filled with hatred,violence, rivalry. Beena Tripathi plays her very own game to rise to power, also ends up betraying her husband, Golu Gupta is shown as a strong headed woman embracing her sexual desires.

The Bollywood movies have normalized and romanticized the male protagonist stalking the female lead over the years. Movie 'Pushpavali' gave us a character named Pushpavali who might seem like a normal girl but as the story progresses and the plot gets darker, she is someone who is obsessed with a man and stalks him around, the story may make the viewers question the relationship turning obsessive and why do we not talk about it enough?Majority of the web series showed the Indian audiences that woman can chase her dreams, can be career oriented, enjoy power and at the same time can embrace her sexuality and fulfill her physical desires. They do not have to be tough and masculine, they can be a rebel and also be feminine at the same time and still crave for success, be ambitious and complex, be someone who fights for justice and can achieve something more than what the patriarchal

and judgmental society would expect her to get. 'Four More Shots Please!' show four women living their lives as single woman, single mother, flourishing and failing careers and focusing more high-class working problems. This kind of life cannot be related to the middle-class women as such lives can only be led by people with privileged backgrounds. Stories that focus on the women moving to cities and learning to live independently, fighting against the patriarchy and politics can never be understood by the rural women

Movies like 'Thappad' can be akin to the middle-class women issues as it shows the story of a women who is slapped by her husband in the party amidst guests and then she is expected to be a good hostess suppressing her emotions as she is the lady of the house. The movie also focuses on the maid who is very much adjusted to her violent husband,a wife beater,who beats her off and on, a lady advocate who is made to feel that her success is a favor done on her due to her husband's wealthy background, a wife who gave up her dream career because she was made to understand that her family should always be the top priority.And also, the failed marriage between a couple because the husband doesn't make any efforts to console his angry wife as it's a common notion that women always overact. The protagonist of the movie is shown seeking a divorce not because she was slapped, but because no one questioned her husband's rude behavior nor did he apologize for it but rather justified his actions sayinghe can at least have that minimum right on her as she is 'his wife'.

Societal Taboos:
Representation of Homosexuality

Deepa Mehta's film 'Fire' depicted lesbian relationship for which the movie received a violent reaction, theatres were vandalized as people were not ready to face and accept homosexuality as a part of a normal life. Whereas, in 2017, an adaptation of Romeo and Juliet, 'Romil and Jugal' played gay relationship on the OTT platform ALTBalaji, for which the series received appreciation for its sensitive representation on same-sex love. The audience's rection towards these two shows is an evidence of how the society is changing and transforming over time. These series on OTT help the viewers understand the diversity in the society we live in, the diversity may be with respect to sexuality, race, religion, culture, gender roles, norms and traditions.

The latest Indian show on Netflix 'The Big Day' features a documentary of lavish designer weddings of 6 couples, one of the stories revolve around a gay couple - Tyrone Braganza and Daniel Bauer. They share their story of the journey, facing the society and parents, and how one of the churchesin Goa did not allow the wedding to take place fearing the loss of its reputation. The series 'Romil and Jugal' was a very courageous beginning to the discourse around the marriage equality even before the Section 377 of Indian Penal Code was levied by the Supreme Court. It featured gay wedding between a Punjabi man and a man from Tamil Nadu, fell in love, move out of their homes,emotionally blackmail their parents and eventually won their acceptance.

The adaption of the novel 'A Married Woman' (2003) in 2021 bySahir Raza portrays 2 married women falling in love against the backdrop of communal violence in India in 1992. It's the story of two women who seem to have a happy life on the surface but are trapped by aching loneliness. Astha who is educated middle-class housewife of a conservative household meets Peeplikha Khan who is a free spirited, artist with boho-chic demeanor and smoking cigarettes, projecting sexual desireswhich is a shock to theircommunity. The same-sex is so popular in India that 'EORtv' was launched with E representing equality, with the main focus on the LGBT community. OTT not only provides original content but also offersan opportunity to the people of LGBT community a chance to showcase their talent. The executive director Kaushik Izardar said that this platform would not focus on the struggles of LGBT community but rather on their love stories to bring in a positive angle. They include shows like Love you Hamesha, Let There Be Love and I Love Us 2.

Sex talk not only an adult's right:

The biggest change that can be seen by moving from television to streaming platforms is more freedom of expression. Most of the subscription come from tier-2 and tier-3 cities. Sex is a taboo and no one really talks about it openly, sex talk remains a fascinating mystery in the conservative societies. OTT has unleashed the freedom and privacy about sex information to offer it with glamour on their platforms which enables the viewers to choose the genre which helps them explore this 'fascinating mystery'. The erotic content on inexpensive OTT platform have gained fame over the past few years. They have proved to be a good medium through which the viewers can express their sexuality and sexual desires. A few well-known series from this genre are 'GandiBaat', Virgin Bhaskar and 'Fuh se Fantasy'. Director Sachin Mohite believes the series found an audience because it talks about all the things, we find difficult to openly discuss. "We pass them off as 'GandiBaat' (obscene talk)," These series portray the sexual desires of people from the perspective of women, or rural residents and roleplays.According to Inc42 survey, OTT platforms like 'Kooku' has seen an increase of viewers by 60% from February to March and 'Gupchup' also witnessed an 80% increase in their website visits in 2020.'ALTBajaji' gained almost 17,000 subscribers a day post lockdown announcement.

B- and C- grade Hindi Cinema researcher AseemChandaver says, "The latter relies on propagation of certain notions that small town India has about urban India. For instance, the idea that city girls are sexual at work or open to cheating on partners. The homegrown erotica thrives on pushing these stereotypes. And then there are ideas like homophobia and forced sex in shows like Kavita Bhabhi"

Most of the erotic content across the OTT platforms are shown with crime or comedy like the shows 'Ishq Kills' and '#MeToo: Wolf of Bollywood' on Ullu. Writers of 'GandiBaat' – Rajesh and Chital Tripathi says crime helps to hook viewers and maintain the element of thrill

in the stories. They say, too much crime makes a show look like 'Savdhaan India'. Many also believe that crime shows like Savdhaan India and 'Crime Patrol' paved the way for homegrown erotica. Founder and CEO of UlluVibhuAgarval says, "Be it Mirzapur or Sacred Games, it was the heady mix of sex and crime that made them a success. The makers can deny it but that is how Indians in smaller towns remember these shows".

Conclusion:

OTT platforms attract viewers in large numbers every day, it is the voice of people time and again, and also represent the societal issues. OTT platforms are inexpensive and accessible by all with a wide variety of content providing exposure to different languages and cultures. They provide ample opportunities for budding artists as well as content creators as they do not require a huge budget and also are relatable to most of the people's emotions due to realistic portrayal of the personal issues. The viewer can also take advantage of seamless transition of the content from multiple devices. The future of the OTT platforms is bright with more opportunities for new genres and a unique way of narrative where the viewers can literally decide the path of the storyline of a series/episode which is currently available only on Netflix series like Minecraft Story Mode, Black Mirror Bandersnatch and Boss Baby Get That Baby. While this 'interactive story mode' is catching trend, the OTT platform can be a boon in the future entertainment industry because it is the voice of the people if used positively in a productive manner.

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Of Veneration and Despise: Rituals and the Discourse of the Female Body

Dr. Monalisa Borgohain

Assistant Professor
Department of English
J.D.S.G College, Bokakhat, Assam

Abstract

Cultural studies is all about those practices, institutions and systems of classification which imbues in a population particular values, beliefs, authorities, routines of life and habitual forms of behaviour. Questions of representation form a sizeable concern of cultural studies. How the world is socially established and depicted to and by us, and the suggestive practices of representation are central components which constructs the human subject. Investigation of the modes by which meaning is produced and enacted in a variety of contexts and representations in specific social contexts therefore becomes crucial, particularly in the embodiment of gender identity and experience. This paper attempts a study of the body as depicted in religion, which plays the role of a guiding principle in any social setting. The context taken is of specific rituals and norms prevalent in certain societies of Assam.

Key Words

Gender, Body, Religion, Representation

The construction of the human subject is not something we are born with; rather it is something we acquire through our relationships with our immediate environment. Through practices of identification with others and with social discourses, we create an identity that symbolizes an impression of wholeness. Meaning is created through the play of difference down a series of signifiers. Subjects are formed through the creation of an antithesis—contrasting what we are, in part by what we are not. In turn, this becomes the foundation for an increasing stress on distinctions in the cultural sphere, and specifically on issues of gender, race and nationality.

In the past decades, there has been a growing interest in the body as an analytical category in the social sciences and humanities, particularly within the context of cultural studies. Recent

theoretical explorations on gender identity issues have expanded focus on the representation of gender experience, the host of gendered reality and negotiation in terms of gender attributes. Explorations on the body in religion have made significant progresses in recent times. In the studies, the conception of the body as simply a product of biological nature has been pushed back, and our rational faculties have been directed in considering it as something apart from and a prospective cause of disruption which needs to be restrained. The disparity between the human mind and body is parallelly connected with an opposition between the concepts of male and female; this has been an issue with the feminists, who regard the female as confined in a constructed body that defies rationality.

In the sociological context, gender refers to the socio-cultural definition of women and men, the way society distinguish between them and assign then social roles based on their sexual differences. And in a social setting, religion plays the role of a guiding principle, as a set of cultural systems which lays the foundations of humanity. Rituals, which are important components of any religion, in the recent years have been an important focus for new forms of cultural analysis. Interdisciplinary studies have turned to ritual as a 'window' on the cultural dynamics by which people make and remake their worlds. Gender is the primary component of most religious orders. Religious practices are important determinants of shaping male and female behaviour. Narratives of the human body are framed in a variety of ways in religious practices.

In Hindu traditions, the body constitutes a site of central significance, and many rituals are concerned more specifically with constructions of divine bodies and devotional bodies. The *kumari* or the virgin form of Goddess Durga is emphasised as the most dynamic form as the basis of all creation, and is worshipped. This is represented in the worship of prepubescent young girls in Hinduism, as also in many ways in vernacular religion. In Assam, there are rituals that are largely based on fertility cults, and one such ritual is known as *Panitula Borxobha* (water collecting ceremony), a community prayer meet, which is performed in many parts of Assam with variations in the mode of observance. My discussion today, of this ritual, is based on its observance at *Mohmaiki Gaon* of Bokakhat area in Assam.

The history of the celebration of *Panitula Borxobha* is generally dated back to the middle ages, although its origin is yet to be known. The ceremony is associated with the agricultural cycle and is observed at the beginning of the agrarian calendar, normally during June-July. Through the rituals prayers are offered to the Goddess of crops *Lakshmi*, the rain God, and the *Daangoriya* or God of *Naamghar* (Vaishnavite community prayer hall), for a bountiful harvest, as also for the general well being of the community. For the performance of the rites, three, five or seven young girls who have not attained puberty are selected. From the beginning till the culmination of the rituals, the girls have to observe a

fast, and can only take vegetarian bland food.

On the first day of the ceremony, they are brought to the *Naamghar* and are dressed in pure white *Mekhela Chadar*, the traditional Assamese dress. Each of them is given a knife and an earthen pitcher to fetch water from a water body like a pond, stream or river. A branch consisting of five or seven mango leaves, symbolic of Goddess *Lakshmi* in Hindu beliefs, and a tender banana sapling, symbolic of possible life, are placed inside the pitcher. The neck of the pitcher is garlanded with fresh white thread, white marking the notion of purity.

After that, the young girls along with older women of the community are taken to a water body amidst singing of *naam* (devotional songs). This is all in all a ceremony of the women and the men folk do not partake in the ritualistic proceedings except for accompanying them to the water bodies beating drums and cymbals. On the riverside prayers are offered to the water nymph, and water is collected in pitchers after inserting the knife thrice into the water. This act may be interpreted as an act of purifying the water of all impurities contained in it, as the knife is held to ward off all evil forces in general beliefs of the Assamese people. Also, considering the knife as a phallic symbol, the act of inserting it in water has connotations of the procreative act too. Water, thus collected, the group returns to the *Naamghar* in the same way singing *naam*. On reaching, they are welcomed by other people of the community; they make three rounds of the *Naamghar*, and offer prayers to the *Daangoriya*. The pitchers are handed over to the *Naamghariya* (the priest), and with the water he washes the floor of the main prayer house.

The rituals are performed in a similar manner on the second and final day, which is a full moon day. The only difference being that water, on the second day, is collected from a different water body. Also, on way back to the *Naamghar* the villagers offer prayers and seek blessings from the young girls for general well being. The entire community prays together for divine grace, and are blessed by *bhakats* (Vaishnava priests). After the rituals are over, water collected on the second day is sprinkled all over the *Naamghar* and the entire space is 'purified' and the *Borxobha* thus comes to a close.

The rituals are a performative act, and reveals different forms of female subjectivity within particular sets of social relations and different contexts of religious discourse. The worship of a young girl represents the worship of divine consciousness all over creation. The womb is manifested as the creative force for the entire universe: the prepubescent girl is evolved as symbolic of purity and divinity. Hence, the all white dress for the girls, the use of the untouched white thread in the rituals. The collection of water from water bodies is also an important marker. Water is worshipped as holy, and is symbolic of the fluid in a mother's womb which nurtures life. As the central symbol of creation it is therefore an indispensible part of all ritualistic performances. *Borxobhas* are conducted for general well being and for a possible good harvest at the beginning of the agrarian calendar.

The worship of the young girls therefore becomes the chief metaphor of 'productivity' and 'purity'.

The practices of vernacular faith are largely based on Vaishnavism. The initiation of Vaishnava faith by Srimanta Sankardevawas a remarkable event in the history of Assam. The movement played significant role in building the cultural experiences of theAssamese people.Ever since its inception, it firmly gained ground within the Brahmaputra valley, and in a period of about two hundred years Vaishnava faith came to be established as the supreme religious order of the region. The institution ofSatra or Xatra, which evolved as a result, became instrumental in spreading the faith, and also contributed in sustaining Vaishnavism by making it integral to Assamese social life.

Since time immemorial, it has been customary with spiritual seekers to denounce women and wealth. Vaishnavism also does not speak favourably of women and has decried the evil influence of both, which a devotee should try to avoid. No doubt, they must have condemned the sex aspect of women, which they think, can keep a man in a state of insobriety by enfolding the better senses. Practically, it appears that they are not hostile to women as individuals; women have been allowed to be a part of the sacred order, and even a few have been placed as religious heads.

But, despite all sanctions, in practice women have not been getting equivalent privileges as their men counterparts. The initial stages of the history of Vaishnavism in Assam which promoted liberalism, later started to be governed by orthodoxy so far as its outlook towards women was involved. One such practice was the prohibition on the entry of women into worship arenas, which was definitely the result of inveterate prejudices concerning religion and culture. ThePatbausi Satra and its neighbouring satras in western Assam's Barpeta district, has since long restricted women to access the kirtanghar or the inner sanctum of the Satra.The ban was to protect the 'purity' of the satra, claimed the religious heads, as traditionally menstruating women are considered 'unclean'.

The body has long been a site of contention in feminist circles. Practices of domination result in the objectification of individuals and illuminate a connection between individual experience and social transformation. Prepubescent girls are 'pure' and 'holy' and are worthy of worship; post puberty women become 'impure' and are restricted in religious functioning. Women are worshipped as 'objects' of creative forces, but are debarred from certain services on account of being 'impure'. This dichotomy again takes us back to the primary concern of gender discrimination and patriarchal power play.

Biology approaches menstruation as an act that is 'natural' and 'normal' to the human body and is spoken about in scientific terms, such as the uterus and fallopian tubes. However, the social construction views menstruation as an undesirable bodily event, with a sense of guilt and stigma attached to it. In the context of a society, the biological story is often determined by cultural myths and metaphors. Women are dirty during periods; menstrual cycle is not part of the natural feminine body, but rather a

troubling and problematic part of womanhood. The body which is otherwise an object of veneration becomes to her a source of horror, shame and disgust as soon as a girl enters puberty. The experience of embodiment is thus a product of social situations.

The social symbols point towards a general arrangement of connotations and make us accept ourselves as subjects. Our social positions are thus decided and allocated, and it directs us to follow what is appropriate for 'male' and 'female' existence. Rituals and practices such as we had mentioned above, engineers the idea of an identity for the women through the gaze of others. Luce Irigaray uses the concept of 'imaginary', in the line of the Fruedian idea of subconscious fantasy, which relates our bodily experiences as regulated by instincts and emotions rather than judged by the rationales of veracity and falsity. The necessity of such invented and representative forms is hence questioned by Irigaray, and she urges for a remodelling of an analogous envision that figures the female body in a more rational and positive manner. Irigaray, here, is attempting to overthrow and regenerate not only the social imaginaries which characterize philosophical and psychoanalytic theory, but also the practices in a social set up which determine our space, as also all aspects of our habits and thoughts.

Feminists have time and again contended the fact thatsocial institutions and practices have always considered women as subservient. In all man-made representations, women are a 'silent image', 'abearer of meaning', not a 'marker of meaning' (Laura Mulvey, 1975). The female body is a cultural construction; women is identified with the body, which itself is characterised as an alien, instinctual, threatening, passive and false self in which the true self—the active mind/soul—is confined. Human language, rationality and social establishments are gendered; all activities are classified as male or female and operate in the like manner within the existing system of gender power relations. Is sexual identity biologically determined or a product of tradition? This has been the most debatable ever since the inception of feminism. Fausto-Sterling has brought down three dualisms—sex/gender, nature/nurture, and real/constructed (Fausto Sterling, 2000). Susan Bordo argues that bodies are neither biological automatons nor simply cultural texts. Rather, bodies are the site of interaction of nature and culture, especially through material practices, things that get done to and by bodies. She considers the body as 'carrier of culture' (Bordo, 1993).

Feminist writers have accentuated the manner in which discourses take charge of a society, and controls the standards as to which individuals operates on their own bodies and those of others. Bourdieu and Foucault (among others) have argued that the body is not only a text of culture, but a practical direct locus of social control. Culture is manufactured and 'made' through social rules and practices. The body, as Bourdieu says, is transformed into a kind of mechanized, continual activity; it is put far away from the grasp of rationality (untouchable) by voluntary, conscious alterations (Bordo, 1997). Our consciousness of politics, social

adherences, desires for change, may be subverted and deceived by the creation of our bodies, what Foucault calls the 'docile body', controlled by standards of societal situations. The practices prevalent in the society not only adhere to the construction of bodies on the basis of gender, but also attach importance to its identity, which in turn is conditional on social acceptance. Such bodies carry social meanings, indicating within specific contexts the framework for our activities which are acted out in accordance with social scripts. The resultantconducts are gendered and are the ones which we carry out individually, and which others implement in regard to us. The related experiences can hence proffer alternative probabilities for representational associations that can be constructive as well as unfavourable. The sense of our body thus reflects the way it is perceived by others. Consequently, the observations placed on the body plays a crucial role in shaping social and political thought. And the theories which come out displays gendered representations, as also a popular consideration of associations between the physical entity and identity.

Culture is a constantly evolving phenomenon, and can be discarded, shifted, and alternatives can be pursued at any given time. If we consider historical events, one finds that nothing is absolutely "essential". Things are created and then they change—everything is based on power relations at a given time A society is a collective identity; the question to be answered when trying to understand the functioning of a society is "who holds the power in defining that collective identity?" The power relations that operate between the different groups in a given society construct the prevailing definition of gender and gender roles. Culture and gender are therefore social constructions, the result of fluctuating power relations, which are manifested in the many beliefs and practices.The legacy of its transmission is a matter of choice, and will have to be placed on many factors. Who forms the narratives and their significance? Who decides gender roles? Who decides identity? Who narrates? Who is heard? Who gains and who is deprived? Who can access and enjoy prominence? Who is the decision make in case of preservation and protection of practices?

Rituals are contrived in a social set up and hence are subject to contestations. Cultural practices and traditions reflect our lived realities, which are interpreted through and guided by existing social ethos and norms. Culture therefore is ever changing; it can adapt and re-create itself in support of societal values. In this context, it is important to take note that gender narratives manifest itself in culture and is often justified in name of culture. Acknowledging the ubiquity of gender discriminatory practices and accepting, tolerating and essentializing those as a traditional expression of culture deserving preservation is troublesome.It is this erroneous proposition that justifies culturefor gender discrimination, and posits women not as victims of prejudice but offendersof culture. This is especially so as women are propounded as markers and symbols of culture. Indeed, gendernarratives have always formed the topic of debates. Instances of such narratives within a certain culture do not

ascertain their inevitability in that cultural milieu. Rather they prove the fact that gender discrimination is a pervasive problem.

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Shrinking Boundaries: Probing the Psychosocial Impact of Warfare in Siddhartha Deb's *Surface*

Dr. Tanushree Kulshreshtha

Academic Associate in Communications,
Indian Institute of Management, Kashipur

Deepti Rani

Research Scholar, Dept. of English Studies,
Dayalbagh Educational Institute,
Deemed University, Agra.

Dr. Khushboo Gokani

Asst. Prof., Dept. of English,
School of Arts, Humanities & Social Sciences,
REVA University, Bengaluru

Abstract

Today,a war is not just a decisive battle with large number of troops and arms, but it has acquired new shapes and forms like peoples' war or low intensity conflicts. These people's war follow hit and run tactics and we know them as Guriella warfare or irregular war.North-East region of India is facing violence and corruption since decades due to multiple factors and the natives of the region are suffering at each and every level. Loss of loved ones and discrimination due to cultural differences has given rise to problems like ethnic clashes, identity crisis, poverty, unemployment etc. The psycho-social approach establishes a connection between the social settings and the mental health of an individual. The paper aims to study the impact of warfare at the social and psychological level as reflected throughSiddhartha Deb's novel Surface.The author has brought out disturbed psyche of the individuals, their underlying, unspoken sufferings and a fractured society as a result of the prolonged and persistent issues in the region like insurgency, ethnic clashes etc.

Keywords

North-East India, Insurgency, Violence, Identity Crisis, Psychosocial.

Introduction

Wars are an integral part not only of the newly established civilized world but also of various cultures which narrate them through the religious epics and tales. However, the typical structure of warfare over the period of time has undergone gradual changes. Today, it is not just a

decisive battle with large number of troops and arms, but has acquired new shapes and forms like peoples' war or low intensity conflictsas Mr. S.K. Sinha (Former Governor of Assam) suggests in his article, *Violence and Hope in India's North-East*¸ "The tactics in low intensity conflicts are hit and run variety often referred as Guriella warfare or irregular war." In India, these low intensity conflicts have taken the shape of various evil forms like insurgency, terrorism etc.

Multiculturalism is a prominent feature of the nation, and North-East region itself is a home to people of numerous origins since time immemorial.The advent of British colonial rule and after the Independence, amalgamation with the rest of the country brought several changes to the region. Demand for separate homeland, ethnic tensions, negligence by the central government in developing infrastructure, gave birth to problems like insurgency, poverty, violence and corruption.

Promulgation of Armed Forces Act in the region to fight insurgency, enhanced the violence and corruption in the region. This ongoing crisis for more than 60 years has not only disturbed the socio-political and economic structures but has also deeply affected the life of individuals. The prolonged air of tension has deprived the natives of basic human rights as Padmanabhanand Raam Kumar write in their paper, "Psychological Impacts of War and Trauma in TemsulaAo's *Laburnum for My Head*"¸ "Prolonged ethnic and political struggles in the region inflicted unimaginable damage to the lives of the ordinary people and the prevalence of the chaotic atmosphere shattered the dreams of peaceful coexistence among the various ethnic groups." (T. Raam Kumar and B. Padmanabhan 1)

The paper aims to study the impact of warfare at the social and psychological level. It also aims to understand that how the region that has not seen the dawn of peace since decades fails to draw the line of demarcation between the spectators and participants and combatants and non-combatants. The Psycho social approach chosen to analyse the text, establishes a connection between the social settings and the mental health of an individual. According to Oxford Dictionary it defines the influence of social factors on an individual's mind or behaviour, and focuses on the interrelation of behavioural and social factors.

Siddhartha Deb (b.1970) is one of the most remarkable writers from the North-East India. Through his writings he has presented an uncompromised, unnerving and realistic picture of the region. He goes beyond the ordinary framework and writes to challenge the typical outlook and thought process,as he remarks "the melancholy note is deliberate, a piece of art isn't meant to offer false, superficial comfort." (Deb) His novel, *Surface* (2005) is suffused with the horrible facts like insurgency, violence and bloodshed. The novel is divided into four parts namely *Shadows, Darkness, Light* and *Fire* and each sectionunveils horrors prevalent in the region.The paper focuses on such significant incidents that bring out impact of these occurrences on the psyche of the individuals and the challenges posed in front of the society and also how the individual's equation

with the societal setup undergoes changes under pressing circumstances.

Discussion:

North-East region of India is a land blessed with abundant beauty and is also a home to people of numerous origins and races and in juxtaposition to this plurality stand multiple issues troubling the region to its very core.Isolation by the Britishand implementation of policies by the government afterthe Independence which were based on the shallow assumptions regarding the cultures and traditions of the region sowed the seeds of identity crisis, corruption and ethnic clashes.

Protagonist of the novel Amrit, aturbanless Sikh journalist decides to find the girl whom he saw in a photograph sitting between the two masked men, and so he embarks on his journey to the hills of the North-East and observes confusion, incompleteness and uncertainty reflecting not only through the poor infrastructure of the region but also through the natives who he realizes "were broken by the passage of time."Fear of violence and bloodshed prevented the organic growth of the region and natives from such terror ridden atmosphere were fearful and disturbed. As the protagonist contemplates, "The people were like that too: provisional, uncertain, their responses taking place within single, discrete moments, their personalities determined by the whimsy of immediate acts, so that no story taking place in that region was ever quite complete, no individual rounded figure, and the outline of the region itself was traced by the blurred, fluid boundaries that shifted back and forth with each fresh incident."(Deb 8)

As Amrit came across more people of the region in distinct states and cities he was confronted with the tales of trauma, pain, killings, extortions, kidnappings and murders which sadly have become the gruesome reality of the region. The author has used various symbols to narrate the traumatic experiences that people in the region underwent. Through the nightmares of an assistant manager named Tripathi of a tea garden, it is shown thathow the tea garden owners were asked to pay a heavy sum of money to the insurgents and delivering this money was the task of the manager who feared for his life as he knew that the "boys" were unpredictable. Tripathitried to present himselfas a confident and a successful manager but beneath his masked outlook, existed his fears, as he is evident from the following words that exemplify his disturbed state of mind:

> I'm looking at the briefcase, checking the money in it, counting the cash, putting it somewhere safe, misplacing it, opening the briefcase to check the money's still there and being interrupted at that point by something else, on and on until I am exhausted and about to wake up from sheer panic. (Deb 20)

Tripathi was on a spiral runway of his inner turmoil, as with each trip to the insurgents he risked his life.Unfortunately due to lack of other employment opportunities in the region he was force to bear this trauma and fear. Here it is evident that insurgency was affecting the lives of individuals at each and every level. The impact of violence on

individuals was devastating, and was making them unsure about their own self. Evidently, Tripathi risked his life and this fear was making him timid and weak from within.

Meghen, who worked as a rickshaw puller in the region was an unemployed college graduate for whom leaving his homeland was difficult because he found it impossible to settle in other parts of the country. He confesses to Amrit that the air of tension and violence was the only atmosphere he was familiar with, despite that relocating at some other place was unthinkable for him because what that place would offer was uncertain and unknown. The fear of adjusting to an unknown, unfamiliar environment restrained him from exploring and rather forced him to 'accept' the violence of the hills and continue to live there as he is evident in his words, "what I can't see is who I would actually become, and this is what holds so many so many of us back, this fear of letting go of that which is familiar for things completely unknown."(194).Various generations of the region that were growing amidst intense violence and corruption were completely unaware of a normal life which people in many parts of the country are leading. However, for the inhabitants of the North-East regions, the idea of a normal life is spelled out as shootouts, bombings etc. and through this the author has laid emphasis on the fact that the society and individuals evolving from such disturbed environment were fearful and narrow in their approach. They were doubtful about any change which may again throw them on the chaotic path leading to a more uncertain future.Amrit comes across many youngsters like Meghenwho were confused, fearful and uncertain about everything around them and their own lives. The society they lived in could not direct them to the right path. They lost their belief and hope of attaining a better life and preferred begging for money rather than exploring life beyond their boundaries. The shattered hopes and a passive approach towards life of these youngsters was an impact of the corruption and violence which affected their thought process and progress.

Amrit met Rajan, who was forced to leave his job as the bank manager and started working as a hotel receptionist to save his life from the insurgents. He was terrified after he received death threats from an insurgent group for disobeying their orders. Living in constant fear for his life traumatised him to the extent that he felt that leaving his government job was better than losing his life. This shows dominance of corrupt forces and failure of law and order in the region.

Deb mentions that disappearance of Leela was not a shock for the natives as they believed that she acted too independently and impulsively at a place where freedom came with a heavy price. As Meghen says, "…I guess if you were able to hear what they were thinking, they'd say she was a little too fast, maybe just much too keen to become somebody else, too eager to push beyond the constraints, to do something beyond what is possible out here at the present time."(Deb 195) The social norms were an outcome of fear and suppression people in the region were facing, individuals were defined in accordance with these laws.   Violence, insurgency,

extortions, murders, kidnappings were the part of normal routine for the natives they were well aware of their actions and role in it and anyone like Leela who tried to break free from the stranglehold, suffered immeasurably.

It is important to note that the author has drawn parallels between the atrocities of the World War II and the turbulence of the contemporary warfare in North-East region of India. Parallel to the story of Amrit runs the tale of Jim, a British soldier who fought in World War II, and is tormented by the atrocities he faced in the war. Jim and many other soldiers like him either British or Japanese are not shown as the warriors of the war but as the victims with disturbed psyches. Deb categorically mentions that the war has blurred the demarcations of nations as the soldiers now bore two identities. Just like them Amrit too was now a dual citizen as now the scorching heat of violence, the tensed air of the outer world, the endless tales of bloodshed, fear and trauma were gradually seeping into him and it was becoming easier for him to identify with the people of the region who were disappearing, dying and were left devastated by the dreadful incidents. The novelist begins his novel with the lines from the poem of Seamus Heaney implying the fact that a spectator and a participant, an outsider and an insider merge into one when they are on the same battle field. Their identity is their unhidden pain and trauma,

> I came back from the frugal republic
> With my two arms the one length, the customs woman
> Having insisted my allowance was myself.

> The old man rose and gazed into my face
> And said that was official recognition (qtd. in Heaney)

The author suggests that the impact of a war on the spectator and the participant is similar, in the sense that the trauma and fear they confront is destructive. Violence affects and disturbs the psyche of an individual even if one is witnessing it. Towards the end of the novel it is shown thatAmritfails to maintain the demarcations and is engulfed by the tales he heard, situations he experienced and becomes a dual citizen and eventually a victim of violence.

Amrit's search for the woman Leela, whose photograph suggested that she was getting punished for being a porn actress by an insurgent group of the region, made him visit several cities of the region like Dimapur, Imphal, Kohima and ultimately beyond the border to Burma. The author saves the text from falling into the gorge of darkness by infusing Amit's journey with positive elements. On one hand, the text portrays howAmrit was shaken by the tales of turbulence that were drawing him close to the disturbing facts hidden beneath the surfaces,and on the otherDeb portrays the nurturing impact of the nature that led Amrit on the path of self-discovery.He accepts,

> Watching that extended twilight from my hotel room, I could feel a similar pause in myself, a suspension between entrapment and freedom where I become aware of inner state of being. I found this strangely new, this contact with impulses and regrets and anxieties that had been buried deep for many years. It did

not always feel pleasant, but it was a form of release, allowing me to see both outside and inside of myself with greater accuracy. (Deb 137-138)

Conclusion:

Siddhartha Deb convincingly establishes that the prevalent socio-political turmoil in North-East region of India has disrupted the life of the natives at each and every level.Consequently, the growth of a social system and the development of an individual is hindered and diverted from its path.Through his novel *Surface* the author has presented the pain and sufferings of individuals and the impact of warfare on the society. He has narrated the impact of a troubled atmosphere on an individual at a deeper and complex level and by doing sohe seems to blur the demarcations of sufferings and pain bore by both the combatants and non-combatants. Through the journey of the protagonist he has focused on the pain and sufferings of the individuals as well as the society as a whole. Amrit's trip which in the beginning intensifiedhis inner turmoil and chaos,eventually led him to the path of self-discovery. As Saumya Bhattacharya in an article writes, "Illusion and delusion, fronts and set-ups are riffs that run through this novel (just watch out for the number of people in the masks) and Amrit's journey into this region turns out to be a metaphor for a remarkable voyage of self-discovery and self-realisation. (Bhattacharya). Along with the protagonists' own meandering journey of self-discovery the author reveals that the impact of warfare in the form of insurgency, violence and corruption was devastating and splintered the organic and a progressive formulation of the natives.

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The Critical Analysis of *Emma* as a Narrative of Social Hegemony and Agency

Dr. Radha D R

Assistant Professor
REVA University, Bengaluru

Kiranmayi, Chahat Kumari

PG Scholars

Abstract

The popular novel Emma, which is often hailed as Jane Austen's finest masterpiece, is not only a literary delight, but also holds immense knowledge about the social practices and culture of its time and age. It subtly brings forth the various facets of the erstwhilesociety which are often overlooked by historians while reconstructing the past. Social satire and criticism of peculiar customs, habits and practices are seamlessly blended into the basic storyline. The story brings together the lives of the elite class and common folk and provides deep insight into the lifestyle of both. Also, gendered roles and expectations are highlighted and also mocked. As the story is set in a highly conservative society, it provides ample material for study and analysis from a cultural point of view, as the then society was all about rules, traditions and obligations. The manner in which each character acts and then judges the actions of other charactersgives a peek into the minds of the people and the ethos of the society back in those times. The novel stands true to the adage that "Literature is the mirror of life and society."

Keywords

Hegemony, Agency, Elite culture, Mass / Popular culture, Power, Ideology

Introduction

Jane Austen's *Emma* is one of the most popular fiction books in modern English Literature. The story of the novel takes place during the Regency Era and is set in the countryside of England. The novel can be said to be a fair representation of the society of its times. It gives a really good idea about the people and society of those times. It contains *extensive* details about the customs, traditions, values and beliefs of that particular time period. It makes the reader dive deep into the life of the countryside England of Austen's times. The mindset of the masses, influence of economic status on daily life and gender-based relations are all equally well explored in the novel. So, the novel is a treasure mine when studied from the point of view of cultural studies.

A lot can be unpacked and understood from the novel when it is studied and analyzed from the point of view of cultural and social bearing on literature. In this paper, the novel is analyzed within the framework of certain key words.

1. Hegemony:

Hegemony is a term which is generally defined as the "leadership or dominance of one state or social group over others". It can be explained as the legalization or domination of the ideals / principles practiced by one group over all other groups. Access to positions of power and leadership is one of the characteristic features of hegemony.In the novel *Emma*, one can notice two separate domains of hegemony - one in the case of gender and other in the case of class.

In the case of gender, males are undoubtably shown to be the dominate one in society. Male hegemony was prevalent i.e., patriarchal norms and expectations ruled the roost, where women were supposed to be the "fairer sex". They derived their identity, accomplishments and authority from the men in their lives – be it their father, brother or most often, their husband. While chivalry was seen as sign of gentility, it was only because women were considered as "the weaker sex" who needed to be protected. All characters in the novel who wield any amount of social power are invariably male – be it Mr. Knightley, Mr. Elton or Mr. Weston.

In the case of class, the class of people who had ancestral pedigree and generational wealth assume themselves to be the society's chief inhabitants and dominate over the poor and those who had grown rich recently. Generational wealth was a sign of gentility – as in the case of the Knightley family. Ancestry and bloodline played a very important role in determining the class and status of people in the society. These people were the unspoken overlords of the society. Poor people (bates family) and rich people who had earned wealth through trade or hard work (Coles family) were both considered equally inferior.

2. Agency:

Agency is a term used to denote an action or intervention producing a particular effect. It can also be a thing or person that acts to produce a particular result. Basically, agency is the sense of compulsion which puts people in the driver's seat and makes them accelerate towards a particular goal.In the novel, Emma, there are several different factors which act as agencies and compel the characters to act in a particular way and drive the story forward.

For example, new wealth i.e., wealth acquired through trade and business is an agency of class mobility. While bloodline played an important role in determining the status of a person in the society, there were a number of people (such as the Elton family and Cole family) who tried to uplift their status in the society solely on the basis of their wealth. Wealth acquired by trade / business or hard work held little worth compared to generational property. But still, the nouveau-riche people i.e., those who had gotten rich recently like to think of themselves as being on the same level as those of genteel blood.

For women, marriage was the sole agency of class mobility and respectability in society. A woman could seek to rise

her status in society only on the basis of marriage, as can be seen by the alliances set out by Emma for Harriet. Marriage determined the respect women got in the society. Unmarried women were looked down upon, especially if they were from the poorer sections of society. They had no status and were considered as less-worthy members of the society. They had to depend on the kindness of their neighbors their entire lives or had to take become governesses in rich households.

3.Elite Culture:

Elite culture is something which is identified as those ''high'' cultural forms and institutions that were exclusive to the upper class of society. Elite culture was a distinguishing characteristic of the fashionable social elites.This sort of elite culture is very much visible in Emma. Elite culture in Emma can be seen on two levels: one the individual level and the other, the family level. Some of the distinctive characteristics which are included under elite culture in Emma included ways in which an individual present themselves to the society. This includes pleasant social manners, polite style of talking, dining manners, admirable handwriting, courteous and gratifying letter writing, etc.

The elite culture at the level of family included things such as the style in which parties were held, the arrangements done while throwing balls, use of closed carriages, number of household servants etc. Besides these, reading books for pleasure / leisure is something which is reserved for the elite class. Other leisurely activities such as singing, playing the piano, painting, etc. are also the privileges of the elite class. Emma herself and her

hero, Mr. Knightley are shown as the epitome of elite culture in the novel. Also, the Weston family and Mr. Churchill are shown to fall in the same category.

4. Mass / Popular Culture:

In Emma, this type of culture is showcased through the characters of humble background, such as Miss Bates, Harriet Smith and Robert Martin. Mass culture, in general, is anything that is not refined or sophisticated. It comprises of subtle factors such as being blunt and upright in words and actions instead of being polished and refined. Unfiltered speech and straightforward behavior are seen as coarseness and signs of mass behavior. Openness and too much of ease, lack of elegance, being a simpleton, simplicity in taste are all characteristics of mass culture.

Wealth acquired by hard work (instead of inheritance) is seen as a trait of the simple masses. The elite possess wealth which has been handed down to them from generations. Wealth earned by trade / business or hard work doesn't buy class or status in society. So, 'new wealth' is one of the main attributes of the mass culture.Harriet, Mr. and Mrs. Elton, the Bates family and Jane Fairfax are all examples of this popular culture.

5. Power:

In Emma, power is concentrated in the hands of a few elite class gentlemen. There is a two-layer power structure in play here: one of gender, another of class. Both of these overlaps, which results in a few elite men of the society holding power. The power held by these men is of all kinds: social, political, economic,

etc. These men usually belong to aristocrat or genteel families, which results in their social power. They have a vast amount of ancestral property, so they hold economic power. They are also well-educated and hold qualifications necessary for high positions in society. So, these men usually hold offices of political power in the society. Example, Mr. Knightley is appointed as magistrate of the village as he comes from a well-known bloodline, is well educated and owns the oldest estate in the village.

The women of elite class wielded little power in the real, outside world. Their power is restricted to the four walls of their home. They held power over their kitchens, household affairs, servants, etc. They may also exert a certain amount of power and influence over their family and friends, but this is more of an emotional one. The ordinary masses are bereft of any kind of power. They are ones who are under the power and influence of the elite class.

6. Ideology:

In Emma, one comes across several ideologies, pertaining to various issues of society. These ideologies are, in fact, the driving force of the storyline.One of the prevailing ideologies of those days was about marriage. Being well-married (to a suitable partner) was thought to be the ultimate aim of a women's life. Women who remained spinsters or took up employment were debased. They lost their status and respect in society, even though they belong to well-off families. This explains the obsession with romance and marriage in the novel. The central theme of the novel is all about pairing and match making.

Another ideology is about the importance of blood and ancestry, which held far more value than honesty and hard work. Gentility was thought to be an inborn trait, which one could acquire only through birth. A person of "low birth" would never be considered as a gentleman, no matter how educated or well-mannered he was. This fixation about descent and family history runs deep and controls all kinds of societal relations.

Conclusion

Thus, it can be concluded that the novel *Emma* holds immense knowledge about societal practices and culture. It subtly brings forth the various facets of the erstwhile times and society. A number of social customs, habits and practices are weaved into the story. The story seamlessly blends together the lives of the elite class and common folk and provides enough insight into the lifestyle of both. As it is set in a conservative society, it provides ample material for study and analysis from a cultural point of view. The novel stands true to the adage that "Literature is the mirror of life and society."

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A Phenomenological Analysis of the Contribution of Religions towards Conflict Prevention and Global Peacebuilding with a Special Reference to *Interfaith Dialogue and Peacebuilding* by David R Smock.

Prof. Ajesh C

Assistant Professor of English
School of Arts, Humanities and Social Science
REVA University, Bangalore, Karnataka, India.

Abhishek N

PG Scholars
REVA University, Bangalore

Sneha D

PG Scholars, REVA University, Bangalore

Abstract

Many of the religions have a major role to play in conflict prevention and spreading peace. Religious ideas such as human dignity, redemption and forgiveness, justice and equality etcetera cater towards the peace of the world as a whole. Even the opposition and resistance are seen to be peaceful in form and for the best of the society. Religious bodies also play a vital role in uplifting the social morality and education of the people. Interfaith efforts have contributed towards the resolving of a lot of civil strife and political tensions. Thus, in the process of building peace religion can empower the morality of the society and influence the political authority and fulfill humanitarian concerns. Religious movements, organizations, and trusts can be seen in the various aspects of society and they influence society positively. This paper focuses on the role and impact of the major religions and their key contribution towards peace-making. The paper will only be a general analysis and will not try to penetrate the fundamental characters and ideologies of the major religions by making a special reference to Interfaith Dialogue and Peacebuildingauthored by David R Smock. Historical data of various religions, their religious texts, their contribution will be analyzedusing data available from the published books, websites,and news media.The collected data will be triangulated to conduct the inductive research to accomplish this research paper.

Keywords

'A Phenomenological Analysis of the Contribution of Religions Towards conflict prevention and Peace-Making' is an important topic in the present context of national and international political tensions and civil strife. This research will show how religions contribute to peacebuilding and create a closer lively fraternity. Various religions are analyzed from the historical context with regard to their contribution to peacebuilding.This paper is aiming to answer the research question- 'Do religions contribute to the world peacebuilding amidst their religious differences?' The religious teaching and principles that value the humanity and the betterment of the society indeed aid towards the peacebuilding of the society and the world as a whole.

Many of the religions have actively played major roles in conflict prevention and peacebuilding. Religious ideas such as human dignity, redemption and forgiveness, justice, and equality etcetera lead towards building world peace. Even the opposition and resistance are made in a peaceful form and for the betterment of the society uplifting the human values and sociological cause. Religious bodies also play vital roles in uplifting the social ethics and education of the people. Interfaith efforts aid in the settling of a lot of civil strife and political tensions. Thus, in the process of peacebuilding religions inspire the morality and ethics of the society and influence political power, and fulfill humanitarian interests. Religious movements, organizations, and trusts too influence society positively. Since the religious ideas are closely embraced by their followers when such religions teach and emphasize the values of peace, it will have a great impact on its followers and they tend to follow that which will, in turn,contribute towards global peacebuilding. In an article titled, '*Religion & Peacebuilding Processes*' the author talks about a three-fold examinationwhich can help expertsto capture and examinethe various ways in which religion and religious actors contribute in the processes of peacebuilding, they are, "First, Religious beliefs may offer crucial intangible components of peacebuilding; second, Religious actors traditionally perform a certain number of social functions in the society that can be all the more important at the peacebuilding phase; and thirdly, Religious actors play an important role as members of local civil society" (1827).

In classical Sanskrit, the word '*Shanti*' means peace which usually denotes tranquillity, calm, bliss, eternal rest, and happiness. Hinduism encourages its followers to a dedication to attainingconquest of desire, abandonment of unimportantlongings and individual motives, encouragingpeace andtranquillity, self-control, patience, and moving towards freedom (*moksha*) from the interests of this world. Its adherents are encouraged to examine themselves, provide help to others in the society, and create a community or society where they live harmoniously. The Buddhist idea of peace is derived from these early Hindu concepts that emphasized self-denial was the crucial thing to ultimate satisfaction and peace and the idea of '*ahimsa.*' According to Buddhism, peace and bliss come from the eradication of all desires. Buddhismdiscourages the notion of extremism; instead, the followers of Buddhism endeavor to find the path towards the resolution of conflict. In

relation to their moral living, Buddhist followers are forbidden from taking life, from indecent behavior, from spreading falsehood, and from intoxicants that destroy the soberness of the mind. They are encouraged to keep healthy relations, behavior, and conduct within the society. Buddhist practice meditation to gradually eliminate until absolute peace (nirvana) is reached where one's earthly 'state of being' comes to an end by means of death.

Three of the religions, namely, Judaism, Christianity, and Islam that profess monotheism has a common root from Abraham. The 'peace' is the essence even in their religious greetings. The greatest prophet of Judaism is Moses who is believed to be lived during 1400 BC - 1201 BC who handed over the commandments and laws for the Jews. The greatest prophet of Christianity is Jesus Christ who is believed to be lived during 1 BC - 33 AD whose teachings are the foundation for Christian belief and practices. The greatest prophet of Islam is Muhammad who is believed to be lived during 570–632 AD whose teachings are core for the Islamic faith. The most common salutation and parting phrase in Hebrew is 'Shalom' which means 'Peace' to which the common reply would be also 'Shalom.' The expression 'Shalom Aleichem which means 'peace be upon you.'It is an expression used to greet others and it is a Hebrew equivalent of "hello". The suitable response to such a greeting is 'Aleichem Shalom' meaning 'upon you be peace.' On the eve of Shabbat, Jews have a tradition of singing a song which is called 'Shalom Aleichem'.The early Christians of the first century AD have adopted this Jewish greeting. In the Gospels, Jesus Christ often used this greeting "Peace be upon you". The Gospel books of the New Testament Bible such as Gospel according to Matthew (Matt 10:12) and Gospel According to John (John 20:21) records Jesus using this 'peace greeting'. which is a translation of 'Shalom Aleichem.' The Muslims greet others by saying, "As-Salaam-Alaikum" the Arabic greeting meaning "Peace be unto you" and the standard response is "Wa-Alaikum-Salaam," meaning "And unto you be peace." The greetings are common because all these three religions are originated from Abraham and promote universal peace.

Judaism emphasizes the commandment- "You must love your neighbor as you love yourself" (105). The God of Jews called as The LORD commands the Jews to love their neighbor as they love themselves, which is recorded in the book of the Law of the Jewish people- "You shall not take vengeance, nor bear any grudge against the children of your people, but you shall love your neighbor as yourself: I am the Lord" (105).

The Prophets of Jews namely Isaiah and Micah prophesied about a time of peace when their messianic will return to this earth and rule it, which will be characterized by perfect peace and brotherhood and a time of no war. Prophet Isaiah and Micah prophesied about this time saying, "They shall beat their swords into plowshares, And their spears into pruning hooks; Nation shall not lift up sword against nation, Neither shall they learn war anymore" (610). Thus, Judaism teaches kindness, love, and justice harmonious relations with fellow humans is a requirement for living harmoniously with God.

The foundational teachings of Christianity are solely based on the Holy Bible. The teachings of Jesus Christ and His Apostles that are recorded in the Bible provide the foundation for Christianity. Jesus Christ and His Apostles taught about unconditional love and unconditional forgiveness which in turn can result in contributing towards world peace. Apostle Paul exhorted the Christians saying, "Finally, brothers, rejoice. Aim for restoration, comfort one another, agree with one another, live in peace; and the God of love and peace will be with you" (176). Jesus Christ did everything to bring peace in the world-"For he himself is our peace, who has made us both one and has broken down in his flesh the dividing wall of hostility" (183). Therefore, every Christian is supposed to contribute greatly towards world peace by living at peace with everybody by spreading the peace that they are experiencing through Jesus Christ. Bible says, "And let the peace of Christ rule in your hearts, to which indeed you were called in one body. And be thankful" (191). Bible admonishes its followers to respect the government authorities and even pray for the administrators so that they will do their best for the benefit of the land because every authority is from God as well as loving and keeping peace with the people around us. The entire chapter of the Epistle to Romans 13 deals on this subject:

Let every soul be subject to the governing authorities. For there is no authority except from God, and the authorities that exist are appointed by God. Therefore, whoever resists the authority resists the ordinance of God, and those who resist will bring judgment on themselves. For rulers are not a terror to good works, but to evil. Do you want to be unafraid of the authority? Do what is good, and you will have praise from the same. For he is God's minister to you for good. But if you do evil, be afraid; for he does not bear the sword in vain; for he is God's minister, an avenger to execute wrath on him who practices evil. Therefore, you must be subject, not only because of wrath but also for conscience' sake. For because of this you also pay taxes, for they are God's ministers attending continually to this very thing. Render therefore to all their due: taxes to whom taxes are due, customs to whom customs, fear to whom fear, honour to whom honour.

Owe no one anything except to love one another, for he who loves another has fulfilled the law. For the commandments, 'You shall not commit adultery,' 'You shall not murder,' 'You shall not steal,' 'You shall not bear false witness,' 'You shall not covet,' and if there is any other commandment, are all summed up in this saying, namely, 'You shall love your neighbour as yourself.' Love does no harm to a neighbour; therefore love is the fulfilment of the law. (152)

The Muslim's Koran also has many portions on peace. The Arabic word 'salam' means 'peace.' For a Muslim, when they arriveatthedeepest state of peace by surrendering to the will of Allah is known as 'Islam', and anyone who has achieved this is a 'Muslim':

In the Koran, anyone doing the will of God and giving all to exalt his sacred name, including the making of holy war (jihad), will receive the divine blessing of peace and eventually live with God in that perfect state. Peace also can become an earthly state, in that good Muslims desire temporal peace, not war, realizing that only through an Islamic polity, serving Allah faithfully, can people prosper and live in harmony with one another. Thus, in Islam, ultimate peace, both spiritual and temporal, harmonizes within a submission to the divine will.(1061)

David R Smock has defended in his book *Interfaith Dialogue and Peacebuilding* that religion is better at promoting peace than at fuelling war, especially when there is a mutual understanding and the value of healthy interfaith discussions and debates are encouraged. It can be identified that:

> . . . religion is better at fostering peace than at fuelling war. Rarely, conclude the authors, is religion the principal cause of international conflict, even though some adversaries may argue differently. But religion can often be invaluable in promoting understanding and reconciliation-and the need to exploit that potential has never been greater.

Drawing on their extensive experience in organizing interaction and cooperation across religious boundaries in the Middle East, Africa, Southeast Asia, Northern Ireland, and the Balkans, the contributors explore the formidable potential of interfaith dialogue. . . . Interfaith dialogue can nurture deep engagement at all levels of the religious hierarchy, including the community level. It draws strength from the peace-making traditions shared by many faiths and from the power of religious ritual and symbolism. Yet . . . it also has its limitations and carries great risks. (987)

Smock's book *Interfaith Dialogue and Peacebuilding* also covers an assessment of the keys of accomplishment in interfaith dialogue as a method for settling intense tensions. It highlights the distinctiveaspects of peacebuilding among religions, with a clear focus on tolerance and forgiveness. It also highlights the importance of keeping concerns of social justice at the forefront.

At this juncture, it is a great thing to make an observation at what Douglas Johnston who was the president of the International Center on Religion and Diplomacy, has characterizedsituations in several conflict conditions that lend themselves to faith-based mediation-

> ➢ "Religion is a significant factor in the identity of one or both parts to the conflict;
> ➢ Religious leaders on both sides of the dispute can be mobilized to facilitate peace;
> ➢ Protracted struggles between two major religious traditions transcend national borders, as has been the case over time with Islam and Christianity; and/or
> ➢ Forces of realpolitik have led to an extended paralysis of action.

Johnston also identifies the attributes that religious leaders and institutions can offer in promoting peace and reconciliation, including-

> Credibility as a trusted institution;
> A respected set of values;
> Moral warrants for opposing injustice on the part of governments;
> Unique leverage for promoting reconciliation among conflicting parties, including an ability to rehumanize situations that have become dehumanized over the course of protracted conflict;
> A capability to mobilize community, nation, and international support for a peace process;
> An ability to follow through locally in the wake of a political settlement; and
> A sense of calling that often inspires perseverance in the face of major, otherwise debilitating, obstacles.

It is right to say that, bringing the spiritual dimension of religions onto the peace-making process can be very effective as it will enable them to critically examine their actions and attitudes in the light of their religious faith. In the process of peace-making, religion empowers the morality of the society and influences the political authority, and fulfills humanitarian concerns. Religion can be used or mobilized to promote peacebuilding than creating conflict. Religious movements, organizations, and trusts are seen in the various aspects of society and they influence society positively towards creating a better world through the process of peacebuilding.

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Psychological Distress and Emotional Well-being among Adolescent Students

Sharanya.S

Research Scholar
Department of Psychology, School of Arts,
Humanities, and Social Sciences,
REVA University, Bengaluru

Dr.Hemantha Kumara V

Assistant Professor
Department of Psychology, School of Arts,
Humanities, and Social Sciences,
REVA University, Bengaluru.

Abstract

One of the most pressing issues in our country has been to understand how the mental health of adolescents is, especially when the country has been going through a pandemic. According to WHO, ninety percent of adolescents have been facing distress and all of that accounts to mental concerns. A total of 240 adolescents were studied, with each one ranging in age from 15 to 20 years old. The Depression, Anxiety, and Stress Scale(DASS, 1995), established by Lovibond, S.H. and Lovibond, P.F., was used to assess psychological distress. It was administered to assess the levels of depression, anxiety and stress. To determine the relevance of emotional well-being, the Emotional Well-being Scale, developed by R.Portia and A.J.Shermila (2015), was used. It was used to look at mental health, emotional resilience, emotional health, and emotional happiness on several levels.The researchers hypothesized that there would be a relationship between psychological distress and emotional well-being in this study. According to the study's findings, there is a strong relationship between psychological distress and emotional well-being. Male and female adolescentshave shown different levels of psychological distress (Depression, Anxiety, and Stress) and emotional well-being, according to this study (Mental health, Emotional resilience, Emotional health and Emotional happiness).

Keywords

Psychological distress, Emotional well-being, Adolescent Students

Introduction

As we all know in our life there are no fewer problems. All the stages of life have problems and it's difficult to handle as we grow up but the most turning and hard time is when a child turns steps into adolescence. Coping up with our difficulties is one of the biggest issues in

our country as many people are still not aware of the mental health a teen face during his/her adolescence period. As time passes our surroundings like culture, society, ethics, religion affects our lifestyle. Not every child is privileged with all kinds of facilities. When our body changes we tend to grow different types of mood's which can cause harm to adolescents in future life.

When a small child goes to school and sees his or her fellow student having a fancy school bag, an accessory on the first day of school makes them upset with those kids who cannot afford to buy it. Different types of emotions are formed within them self. This type of difference in the level of status is one of the reasons that affects children and adolescents their mental health, academic performance.

Physical, mental and environmental factors affect a child's perception of the world, this gets worsened as the child steps into adolescence, with raging hormones and affects, adolescents go through a roller coaster of emotions. Several adolescents are at higher risk of mental health problems as a result of their living circumstances, stigma, prejudice, or exclusion, or a lack of access to excellent help and resources. Adolescents might also succumb to mental illness as a result of hereditary susceptibility. Adolescents with chronic illness, autism spectrum disorder, a mental disability, or another neurological condition; pregnant adolescents, adolescent parents, or those in pre-time and/or forced marriages; orphans; and adolescents from minority ethnic or sexual backgrounds or other discriminated groups are among these. In

this world where there are a lot of changes happening in our lives, we are unable to cope up with different problems, handle our mental health, our well-being, our emotions, and our lifestyle.

Taking subjectour emotional wellbeing is pivotal. When we're emotionally healthy we administer the numerousfactors of our existence and toil with a number offeelings, with outdr oppingmanipulation. We have a sore back. We're all greaterprivy to it accurately now, coming off of a duration of three hundred and sixty-five days that brought ongreaterseverefeelings for diversehuman beings. But attending to our emotional wellbeing is always a fantastic investment, in goodinstances or bad. Life providesoccasions that mission you, howeverwhile yourecognizea way to confront thoselimitations with a resilient mindset; our self-beliefto yourflair to get through any condition is strengthened. Emotional wellbeing is the capability to constructdecidedfeelings, moods, thoughts, and emotions, and adapt whilefaced with calamity and traumaticconditions. One of its foundations is resilience, which permits you to navigate thought-scarystayoccasions. Expect resilience and love a muscle. It flexes and develops the greateryou operate it. Resilience impactsthe way you confront demanding situationsand the way you expectapproximately the demanding situations you face.

For example, while you're handed up for advertising at work, do you feelrecommendedto leap into a brand newexpertimprovement program, or do

you sense resentfulness? Are you positive that howsoever robust the possibility will crop up while the time is right, or do you sense overwhelming sadnesswhich youignored this particularpossibility?

Emotional well-beingpermits you to attendat ahigh quality, and administer the terriblefeelings and emotionsyou can have in a drought situation. This can help you forge more potent relationships with the onesaround you. For instance, the man or woman promoted into the function you had wanted, or the organizationchief who might also additionally have inadvertently not noted you.

Method:

Objectives

The main purpose of the study is to find out the association between psychological distress and emotional well-being.

Hypotheses:

1. There will be significant relationship between Psychological distress (Depression, Anxiety and Stress) and Emotional well-being.
2. Boys and Girls will be differed in Psychological distress (Depression, Anxiety and Stress) and Emotional well-being.

Participants

A total of Two hundred and Forty participants were selected from different Pre University colleges and undergraduate colleges in Bengaluru urban and rural, Karnataka for this study (N = 240, Males = 120 and Females = 120), who are studying in Pre University courses and undergraduate courses with the age range between 15 to 20 years.

Measures

DAS Scale: The DAS scale was developed by Lovibond, S.H. & Lovibond, P.f. (1995).The DASS is a 42-item questionnaire which includes three self-report scales designed to measure the negative emotional states of depression, anxiety and stress (Psychological distress).

Emotional Well-being Scale: The Emotional Well-being scale, constructed by R.Portia and A.J.Shermila(2015) was administered to know the significance of Emotional wellbeing. It is a 26 item scale. This tool assesses four dimensions of emotional well-being-Mental Health, Emotional Health, Emotional Resilience, and Emotional Happiness, which adds up to the Total Emotional Well-being of an individual.

Procedure:

Initially, the investigator built a rapport with the authorities and students, obtained their permission to participate in the study. They were informed about their involvement and asked to complete the bilingual research instruments. The DAS Scale and an emotional well-being scale were given to them. Doubts were cleared up during the administration of the study surveys.

Following the data collection from the participants, scoring was done using the norms specified by the authors.

Analysis of Results

Table 1 Shows Correlation between the variables

Variables		Anxiety	Stress	Emotional well-being
Depression	Pearson Correlation	.635**	.731**	-.453**
	Sig (2-tailed)	.001	.001	.001
	N	240	240	240
Anxiety	Pearson Correlation		.642**	-.624**
	Sig (2-tailed)		.001	.001
	N		240	240
Stress	Pearson Correlation			-.387**
	Sig (2-tailed)			.001
	N			240

*significant @ 0.05, **significant @ 0.01

As shown in table 1, Psychological distress component depression has a significant positive relationship with anxiety (r = .635, p = 0.001 < 0.01), stress (r = .731, p = 0.001 < 0.01) and significant negative relationship with emotional well-being (r = -.453, p = 0.001 < 0.01).

The above table also shows that Psychological distress component anxiety has significant positive relationship with stress (r = .642, p = .001<0.01)and significant negative relationship with emotional well-being (r = -.624, p = .001<0.01).

Another psychological distress component stress has significant negative relationship with emotional well-being (r = -.387, p = .001<0.01) and psychological well-being (r = -.179, p = .001<0.01).

Table 2 Shows the Mean, Standard Deviation and test of significance of Psychological distress (Depression, Anxiety and Stress) of Adolescent Students.

Gender	Males (N=120)		Females (N=120)		t-value	p-value
Variables	Mean	SD	Mean	SD		
Psychological Distress-Depression	11.61	5.24	16.52	6.28	6.58	0.001**
Psychological Distress-Anxiety	10.34	4.29	13.37	3.66	5.88	0.001**
Psychological Distress-Stress	11.41	6.34	17.54	5.28	8.14	0.001**

As shown in Table 2, the mean and standard deviations (SD) of male and female students in their Psychological distress (depression, anxiety and stress).

The mean and SD of male adolescents in their level of depression are 11.61and 5.24, whereas for female adolescents in their level of depression are 16.52and 6.28 respectively. The test of significance (t = 6.58, p = .001<0.01)

shows that male and female adolescents are differ in level of depression. The mean and SD of male adolescents in their anxiety scores are 10.34and 4.29, whereas for female adolescents in their anxiety scores are 13.37and 3.66 respectively. The test of significance (t =5.88, p = .001<0.01) shows that male and female adolescents are differ in their level of anxiety. The mean and SD of male adolescents in their stress level scores are 11.41and 6.34, whereas for female adolescents in their stress level scores are 17.54 and 5.28 respectively. The test of significance (t =8.14, p = .001<0.01) shows that male and female adolescents are differ in their level of stress.

The result of gender differences in depression, anxiety and stress are presented graphically in the figure 1.
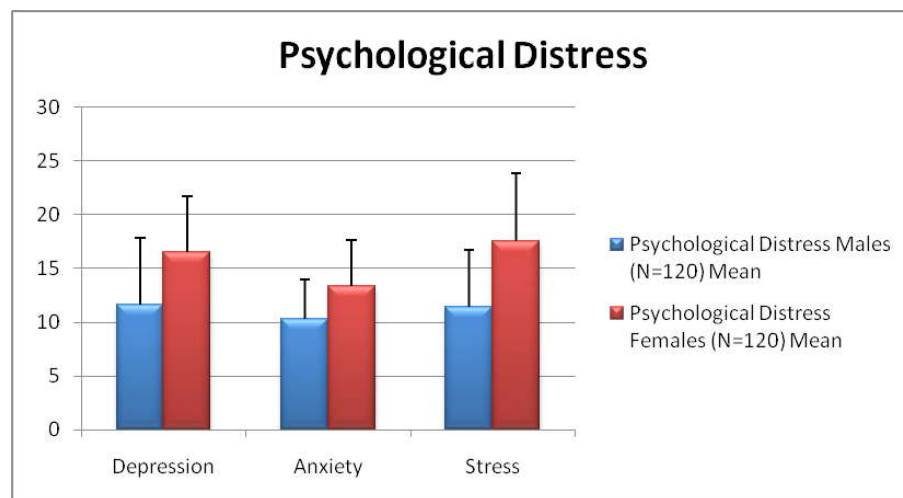
Gender	Males (N=120)		Females (N=120)		t-value	p-value
Variables	Mean	SD	Mean	SD		
Mental Health	11.26	2.18	9.28	2.96	5.90	0.001**
Emotional Resilience	12.62	2.75	9.80	2.64	8.10	0.001**
Emotional Health	15.43	3.32	13.60	2.63	4.73	0.001**
Emotional Happiness	10.97	2.69	9.96	3.95	2.31	0.0214*
Emotional Well-Being(Total)	50.28	3.86	42.64	3.48	16.10	0.001**

Table 3 Shows the Mean, Standard Deviation and test of significance of Emotional well-being of Adolescent Students.

As shown in Table 3, the mean and standard deviations (SD) of male and female students in their Emotional well-being (mental health, emotional resilience, emotional health and emotional happiness)..

The mean and SD of male adolescents in their level of mental health

are 11.26and 2.18, whereas for female adolescents in their level of mental health are 9.28and 2.96 respectively. The test of significance (t = 5.90, p = .001<0.01) shows that male and female adolescents are differ in level of mental health dimension of emotional well-being. The mean and SD of male adolescents in their emotional resilience scores are 12.62and 2.75, whereas for female adolescents in their emotional resilience scores are 9.80and 2.64 respectively. The test of significance (t =8.10, p = .0.001<0.01) shows that male and female adolescents are differ in their level of emotional resilience. The mean and SD of male adolescents in their emotional health level scores are 15.43and 3.32, whereas for female adolescents in their emotional health level scores are 13.60and 2.63 respectively. The test of significance (t =4.73, p = .0.001<0.01) shows that male and female adolescents are differ in their level of emotional health.The mean and SD of male adolescents in their emotional happiness level scores are 10.97and 2.69, whereas for female adolescents in their emotional happiness level scores are 9.96and 3.95 respectively. The test of significance (t =2.31, p = .0214<0.05) shows that male and female adolescents are differ in their level of emotional happiness.

The result of gender differences in mental health, emotional resilience, emotional health and emotional happiness are presented graphically in the figure 2.
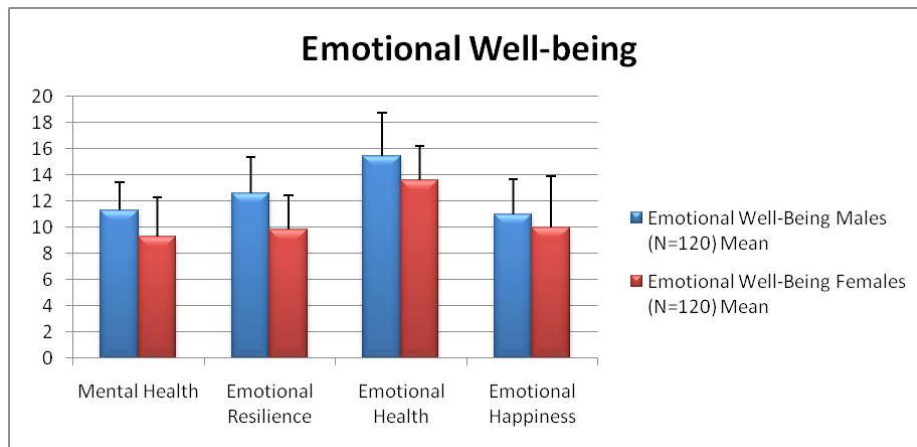
Finally, when we look at the overall emotional well-being scores of male and female adolescents,the mean and SD of male adolescents in their emotional well-being level scores are 50.28 and 3.86, whereas for female adolescents in their emotional well-being level scores are 42.64 and 3.48 respectively. The test of significance (t =16.10, p = .001<0.01) shows that male and female adolescents are differ in their level of emotional well-being.

Discussion

The results of the present study show that there is a significant relationship

exists between Psychological distress and emotional well-being. The present study has stayed consistent with previous findings, men and women perceive distress and well-being differently due to the many roles they play in their eco-system. (Winfield et.al, 2021). The results have indicated that all three components of Psychological Distress that is Anxiety, Depression and Stress share a significant positive relationship (Chair et.al, 2020)and a negative relationship with emotional well-being. The results also indicate a significant difference between the adolescent male and adolescent female population. Thus, supporting the hypotheses that state that there will be a significant relationship between psychological distress and emotional well-being.

Psychological distress and its components of Depression, Anxiety and Stress seem to be more common and pressing in the coming years, these aspects seem to have a great impact especially among adolescent's male and female, since our findings denoted female population being more distressed, anxious, stressed and depressed than male adolescents it can contribute to unhealthy coping mechanism and poor mental health. These in turn also indicate a negative relationship with emotional well-being.

Our findings also suggest there is a significance gender differences in their levels of psychological distress. William and Donna 1992 imply the significant gender differences may be due to higher levels of self-esteem and self- worth among male adolescent population versus the female adolescent population.

Adolescent girls have significantly higher levels of all three components of psychological distress of Depression, Anxiety and stress when compared to men, this indicates a need for proper coping mechanism to take care of one's mental health. This also clearly plays in their levels of mental health in general too, here once again adolescent girls seems to taking less care of mental health when compared with adolescent male population. There by supporting the hypotheses that states that there will be significant relationship amongMale and female adolescent students differ in their levels of psychological distress.

Emotional well-being being the interest of the study were computed under the components of Mental health, emotional resilience, emotional health, emotional happiness and emotional well-being. Our findings very interestingly suggested a significant difference between male and female population. Finding suggested that male population were much better at handling their mental health and were more in control of their feelings, thoughts and emotions when compared to female population.

When it came to emotional health, female population had poorer emotional health in comparison to male population. Emotional resilience which talks about the ability to endure tough emotional situations were largely witnessed with the male population than female population comparatively.

Emotional happiness being one of the core components of emotional well-being were also largely seen among male when compared with the female population and lastly emotional well-being in totality

were seen to higher in male population and significantly lower in female population. There by suggesting that there is a significant difference between male and female students in their levels of emotional well-being, this supports the hypotheses stated in the study.

Thus, it can certainly imply that there is a significantly positive relationship among the various components of psychological distress such as Depressing. Anxiety and Stress have a negative relationship between emotional relationships. In other words, when the levels of distress are high, there is a significant decrease in the levels and components of well-being. It can also be said that male population is said to lower levels of Psychological Distress and female adolescent's population is said to have higher levels of Psychological distress in each of the components. The findings also clearly indicate the levels of emotional well-being and its components are significantly lower in female population and higher in male adolescent population.

Conclusion

The findings of the study are a good indicator to work on many avenues to treat the trivial issues of gender differences primarily and with substantial empirical evidence to understand the socio-economic as well self-esteem measures among the gender. Awareness and intervention programs can help benefit the adolescent students in understanding the level of psychological distress they are undergoing in different walks of life. it is also paramount that they are given regular emotional health check-ups and access to seeking counseling in order to increase happiness. Resilience and well-being. Seeking regular treatment will also help in reducing Depression, Anxiety and Stress. All the hypotheses stated in the study are supported and implies that there is need for studies on promoting good emotional health there by reducing psychological distress.

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Social Media Addiction on Body Image and Eating Behaviour of Working Women: A Correlational Study

Manjunatha M

Research Scholar, School of Arts, Humanities and Social Sciences, REVA University.

Dr.Hemantha Kumara V

Research Guide, Assistant Professor, Department of Psychology, School of Arts, Humanities and Social Sciences, REVA University.

Abstract

This research tries to explore the relevance of gratifications theory to social media usage among working women. Through cultivation theory, this research will explore and discuss the association between Social Media addiction, Body Image and Eating Behaviour. The major findings of the study are Social Media addiction is found to be moderately positive correlated to both Eating behaviour and Body image and there is a positive correlation between Eating behaviour and Body image.Married working women were found to have negative Body image and Single working women found to have problematic Eating behaviour and have higher level of Social media addiction.Working women with education qualification of above graduation were found to have negative Body image, working women with graduation have problematic Eating behaviour and negative Body image.Sample who belonged to the age group of below 31 years are found to have higher level of social media addiction, problematic Eating behaviour and negative Body image.

Keywords

Social media Addiction, Body image, Eating Behaviour, Working women

Communication is the basic tool for Human beings to connect and share each other feelings, emotions in a society system (Baumeister & Leary, 1995; Wang, 2013). Information communication technology is the key force in the development of social media which made interpersonal communication more easy and affordable in an urban societies. Social media as brought lot of changes in the interpersonal communication through image, videos, Audio, text and it can be access in all the places with the internet connectivity. Evolution of social media

not only fuelled human communication it also became the commercial and social force. As the number of people started accumulating this technology many micro blogging sites, websites and social networking sites are increasing in rapid speed, constantly encountered social media platforms and the affordability of the Internet resulted in people using social media like Instagram, snap chat,facebook and other micro blogging sites., the illogical and excessive use of social media directly and indirectly affecting daily life of the people (Griffiths, 2000, 2012). When people spend moretime in online it will effect there cognitive functions and develop behavioural issues. Understanding the Social Media, causes, and end result is the main importance.

With the growing number of social media users social media platforms are gaining popularity among its users. In India social media users screen time is 2.4 hours a day(Global Web Index's Social Media Trends 2019), this popularity of social media is also increasing as marketing tycoons, and Political parties are using to promote their ideology by using different multimedia components. In India 45% of its population are using internet and it ranked second in the world, though number of users are male(70%) female users are also using internet at 30% (Stastista 2021). Though Affordability and digital India concept is the major social media penetration factors, but content like Bollywood, online shopping, community networking, Health related applications and entertainment are the main factors for the social media popularity among Indian women. As per the Mint report 2000 37% of the Indian women cannot function without using social media for more than few hours and 30% without browsing social media for 1 hour. This statistics shows how influential social media among Indian women.

Media considered as a persuasive power influencing attitudes, beliefs, meanings and perception of people. The media audience are not entirely passive, it is limited. This effect on the viewers is similar to the "Cultivation Analysis Theory" developed by Professor Gerbner. Cultivation theory which was developed in the year 1962 upholds the result of exposure to the media content. "The primary proposition of cultivation theory states that the more time people spend 'living' in the television world, the more likely they are to believe social reality aligns with reality portrayed on television" (Riddle, 2009). He extensively studied how media plays a part in shaping and cultivating people's perception. Media maintains and propagates values that already exists in the society. This effect is called 'mainstreaming'. Cultivation theory also differentiate different level of effects on consumers of media. If media effects some ones beliefs, attitude, behaviour and perception about the real world is considered as first ordereffects and it influences its users on particular behaviour like political thoughts or consumer attitude it is scaled as second order. Gerbner has also scaled different types of media consumers like: the heavy viewers and the light viewers. People who watch a lot of media and have minimum first-hand experience are influenced by the media programs. 'Resonance' describes when the peoples experience or

related stories shown in media cultivation will be amplified and it enhances people's perception about the life. People, therefore, unconsciously tend to believe and accept whatever is being shown in the media.

Media is, therefore, considered as a persuasive power influencing attitudes, beliefs, meanings and perception of people. Cultivation theory has been frequently used to study and explain many of today's phenomena regarding psychological impact of social media addiction among working women.

Previous research works on social media use and its psychological consequences have proved that there is a positive relationship between significant amounts of time spent online with the mental health issues like eating behaviour, anxiety, self-image, and other behavioural issues. According to the research conducted by Pantic et al., 2012 says that online time of the students in central Serbia is connected with their depressive symptoms (Lin et al., 2016).

Rodgers and Melioli (2016) in the paper titled 'The relationship between body image concerns, eating disorders and internet use' evaluated relationship between use of internet and the psychological issues like body image and eating attitude. The work was done based on qualitative research. For that purpose, 67 published empirical studies were collected. The paper assessed the findings of the content related to self-body image and its relationship with the usage level of online media, including content that varies self-body attitudes. The findings supported the correlation between the online time, self-body image and eating

behavior. The paper concluded that online media focusing on appearance is creating concerns over eating and body image. It further added that the youngsters are most vulnerable in terms of their developmental characteristics.

Studies like 'Social Media, Thin ideal Body Dissatisfaction and Disordered Eating attitudes, (Aparico, 2019) also supports the findings of above study. The main aim of the study was to find out the effect of usage of social media sites on eating behavior among female students of the university by analyzing their socio cultural background. The study argued that social media is one of the main factors leading to the increasing eating disorders of the college female students at the age of 20 which fabricates unrealistic beauty ideals. The research results concluded the existence of relationship between psychological factors like body dissatisfaction, eating behavior and other self-body issues.

Hutchinson and Rapee (2007) research on 'Do friends share similar body image and eating problems? The role of social networks and peer influences in early adolescence evaluates the online community group's network and its psychological impact like body image and concern over young women's weight loss.For the study purpose, data was collected from 173 friend circles. According to the findings the participants from the friends circle shared similar views in terms of dieting, EWLB and binge eating, but not on the body image concern. Further, the study examined other factors such as psychological variables. The study concluded by highlighting the impact of the peer groups

have on body image and eating disorders among the youth.

Rodgers, Melioli, Laconi, Bui and Chabrol (2013) conducted a research on 'Internet Addiction Symptoms, Disordered Eating, and Body Image Avoidance' conducted in the year 2013 explored the attachment among high use of internet, self-esteem and body image. The study based on quantitative research, followed the questionnaire method to collect data. The study observed the sample of 392 French young adults with a majority of women participants. The findings suggested that internet addiction symptoms and body image avoidance were connected among males and females. Study findings also support how social media users use different strategies for self-representation to attract the eye balls.

A mixed methods systematic review research conducted by Brennan, Truby and McCaffrey (Rounsefell, McLean, Blair, Molenaar, Brennan, & McCaffrey, 2020) reviewed observational literature published during 2005 on social media engagement. The main aim of the study to know chronic social media browsing content related to realistic and unrealistic body images and different food choices available in internet by the people aged between 18-30 years. Through the quantitative and qualitative data, the researchers studied the body image and food choices, supported the hypothesis of the study that habitual browsing social media of different models body image and social media influencers may have pessimistic effect on food choice and body image of healthy youth. Further, the study recommended that the health related

social media advertisements or campaigns drafted by the professionals drafting social media campaigns for adolescents should consider ethical practice in promoting and designing promotional materials targeting young adults to avoid body dysmorphic disorder.

Research on the impact of Social media network use and eating disorders among young Arab undergraduate females (Qutteina, Nasrallah, Kimmel, & Khaled, 2019) examined the 1,418 students and their social media habits and eating behavior. The research is based on probability sampling considered social media platforms were analyzed with the other parameters like BMI, self-body image and other socio economic status. The findings confirmed the connection between intensive uses of social media increased disordered eating behaviors among young women. The study highlighted the sociocultural theory connecting media to eating disorders.

Research Gap

Though lot of research have been done on the arears like Impact of media, Social media and its psychologicalimpact. No study are done on Social media addiction and its psychological effects particularly on working women.

Objectives:

1. To find the association between usage of Social media addiction, Eating behaviour and Body image of working women in Bangalore.
2. To find the difference between single and married working women in Social media addiction, Eating behaviour and Body image.

Hypotheses

H1. There is significant difference between single and married working women on Social media addiction, Body image and Eating behavior addiction.

H2- There is significant difference between graduated and post graduated working women on social media usage, Body image and eating behaviour.

H3- Age has no effect on self-Body Image and Eating Behaviour among Working Women

H4- Education level has no effect on Self Body Image and Eating Behaviour among working women

Research Design: Survey method

Sample

Purposive sampling method was adopted to select the sample of the study.

Sample included 112 working women aged between 22 to 60 years working in IT industry and Academicians from Bangalore

Tools used

1. BSMAS developed by Andreassen et al., 2012
   Cronbach's alpha = .88 for evaluating social media addiction.
2. AEBQ scale is used to measure eating behaviour among working women.
   Cronbach's α between 0.70-0.86.
3. Body Image 20 item BSIQ-SF is used, validity of BSIQ ranged from .68 to .92.
4. To collect demographic details, questionnaire composed by the researcher is used.

Data Analysis

Descriptive Statistics was computed to understand the data spread out of data.

Pearson correlation coefficient was computed to analyse the relationship between Social media addiction, eating behaviour and body image.

t-test was computed to find the difference between married and unmarried working women, working women with different level of education qualification (above graduation and graduation and working women who belonged to above and below 31 year of age group.

Results and Discussion

Table 1: Correlation coefficient between Social Media Addiction, Eating Behavior and Body Image.

Pearson Correlation	EB	BI
SMA	$.341^{**}$	$.433^{**}$
EB	_	.182

The obtained correlation coefficient between social media addiction and eating behaviour is found to be 0.34, which indicates that there is a moderate positive correlation between the variables. This shows that higher the Social media usage higher will be the problematic eating. The obtained correlation found to be significant at 0.01 level

The above table depicts correlation between social media addiction, eating behaviour and body image. The obtained correlation coefficient between social media addiction and body image is found to be 0.43, which indicate that there is a moderate positive correlation between the variables. This shows that higher the Social media addiction people will have

negative body image. The results are in accordance with earlier research conducted by Posavac and Posavac (2010). Earlier research conducted by Calado, Lameiras, and Sepulveda (2010) supports the findings of the current study

The obtained correlation coefficient between eating behaviour and body image is found to be .182, which shows there is a poor positive correlation among these variables.

Table 2: Depicts Mean, SD, t value on Social media addiction among married and single working women

Social media addiction groups	Mean	Std. Deviation	t value
Married (N=56)	22.4643	11.07653	-3.025 P=.002<0.01
Single (N=56)			
Single (N=56)	28.3929	8.68369	

On social media addiction the mean score obtained by married women is found to be 22.45 with the SD of 11.07. The Mean score obtained by single is found to be 28.39 with the SD of 8.68. To find if the difference between the means is significant, independent sample t test was computed. The obtained t value of 3.02 is found to be significant at 0.01 level. This shows married and single women significantly differ on Social media addiction and single women are addicted more to the social media.

Table 3: Depicts Mean, SD, t value on eating behaviour among married and single working women

Eating Behaviour	Mean	Std. Deviation	t value
Married (N=56)	21.05	4.14	-4.29 P=.016<0.05
Single (N=56)	25.03	3.89	

In the above table shows that in Eating Behaviour, married and single groups are differ significantly (t=-4.292; p=.000<0.05), as the mean scores obtained by them were statistically significant. The results say that single women (Mean=25.03) has more impact on eating behaviour of compared to married women (21.05)

Table 4: Mean, SD, t value on Body Image among married and single working women

Body Image	Mean	Std. Deviation	t value
Married (N=56)	18.17	2.67	3.53 P=.000<0.05
Single (N=56)	14.89	3.00	

In the above table shows that in Body Image, married and single groups are differ significantly (t=-3.53; p=.000< 0.05), as the mean scores obtained by them were statistically significant. The results say that Married women (Mean=18.17) has more impact on Body Image of compared to single women (21.05)

Table 5: Depicts Mean, SD, t value on Social Media addiction among graduation and above graduation working women

Social media addiction groups	Mean	Std. Deviation	t value
Graduation (N=56)	27.59	9.55	3.87 P=.004<0.05
Above Graduation (N=56)	23.02	10.02	

In the above table shows that in Social Media addiction, Graduated and above graduation are differ significantly (t=-3.870; p=.004<0.01), as the mean scores obtained by them were statistically significant. The results say that Graduation women (Mean=27.5909) has more social media addiction of compared to above graduation (23.0294)

Table 6: Mean, SD, t value on eating behaviour among graduation and above graduation working women

Eating Behaviour	Mean	Std. Deviation	t value
Graduation (N=56)	24.68	3.72	2.45 P=.016<0.05
Above Graduation (N=56)	20.80	4.08	

In the above table shows that in Eating Behaviour, Graduated and above graduation are differ significantly (t=-2.45; p=.016 <0.05), as the mean scores obtained by them were statistically

significant. The results say that Graduation women (Mean=24.68) has more eating behaviour impact of compared to above graduation (20.80)

Table 7: Depicts Mean, SD, t value on Body Image among graduation and above graduation working women

Body Image	Mean	Std. Deviation	t value
Graduation (N=56)	15.97	2.67	-2.17 P=.018<0.05
Above Graduation (N=56)	16.07	2.95	

In the above table shows that in Body Image, Graduated and above graduation are differ significantly (t=-2.17; p=.018 <0.05), as the mean scores obtained by them were statistically significant. The results say that above graduation (Mean=16.0735) has more Body image impact of compared to above graduation (15.97)

Table 8: Depicts Mean, SD, t value on Social Media addiction among below 31 years age group and above 31 year age working women

Social Media addiction groups	Mean	Std. Deviation	t value
Below 31 (N=56)	28.61	9.014	3.27 P=.002<0.05
Above 31 (N=56)	25.07	11.63	

In the above table shows that in Social media addiction, Below 31 age group of women and above 31 age group

are differ significantly (t=-3.27; p=.02 <0.05), as the mean scores obtained by them were statistically significant. The results say that Below 31 age group (Mean=28.61) has more social media addiction of compared to above 31 age group (25.07)

Table 9: Depicts Mean, SD, t value on eating behaviour among below 31 years age group and above 31 year age working women

Eating Behaviour	Mean	Std. Deviation	± value
Below 31 (N=56)	25.90	3.90	4.29 P=.001<0.05
Above 31 (N=56)	20.87	4.23	

In the above table shows that in eating behaviour , Below 31 age group of women and above 31 age group are differ significantly (t=-4.29; p=.001 <0.05), as the mean scores obtained by them were statistically significant. The results say that Below 31 age group (Mean=25.90) has more social media addiction impact on eating behaviour of compared to above 31 age group (20.87)

Table 10: Depicts Mean, SD, t value on Body Image among below 31 years age group and above 31 year age working women

Body Image	Mean	Std. Deviation	t value
Below 31 (N=56)	19.06	2.99	2.16
		2.55	P=.026<0.05
Above 31 (N=56)	15.97		

In the above table shows that in body image , Below 31 age group of women and above 31 age group are differ significantly (t=-2.16; p=.026 <0.05), as the mean scores obtained by them were statistically significant. The results say that Below 31 age group (Mean=19.06) has more social media addiction impact on Body image of compared to above 31 age group (15.97)

Discussion

In accordance with the existing literature and earlier research mentioned in the paper, this research findings justifies there is a significant relationship between social media addiction and eating behaviour among working women in Bangalore, Karnataka. Previous research also supports this statement that social media portray ideal body image in tiktok, snap chat, commercials in Facebook or Instagram reels and advertisements also stereotype certain products with thin body models. So more exposure to the ideal body reflected in the eating behaviour of working women.

Also the findings of the study justify our hypothesis thatthere is significant difference between graduated and post graduated, women with below 31 years of age and above 31, married and UN married working women on the usage level of social media, Body image and eating behaviour. As earlier research on young women and social media addiction says that there is positive correlation between social media addiction and body image eating behaviour, the findings of the study also upholds this study prediction that there is significant differences between working and non-working women .According to the Facebook Audience insight (as of march 2021) indicates that 45% women between 25- 31 use more social media (Facebook)

compared to age group more than 31(28%). The Mean Marriage age of women in Bangalore as reported by Deccan Herald, Bangalore is 28 – 29(2012), this report also support the research findings that Sample who belonged to the age group of below 31 years are found to have higher level of social media addiction, problematic eating behaviour and negative body image.

Conclusions

- Social Media addiction is found to be moderately positive correlated to both eating behaviour and body image and obtained correlation is found to be significant at 0.01 level.
- Both eating behaviour and body image levels are in same direction as increase in eating behaviour among working women also related with their body image.
- Married working women were found to have negative body image and single working women found to have problematic eating behaviour and have higher level of social media addiction.
- Working women with education qualification – Above graduation were found to have negative body image, working women with graduation have problematic eating behaviour and negative body image.
- Sample who belonged to the age group of below 31 years are found to have higher level of social media addiction, problematic eating behaviour and negative body image.

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Vernacular Languages and the Construction of Diasporic Identities: A Study of select Indian Diasporic Narratives

Rameesa P M

Assistant Professor
School of Arts, Humanities, and Social Sciences
REVA University, Bangalore, Karnataka

Abstract

The politics of languages is an important aspect of diaspora narratives, as language can be identified as a major marker of cultural identity. The significance of vernacular languages in multicultural environments opens up various nuances of immigrant sensibility, ranging from attempts to 'fit-in', process of assimilation, estrangement, displacement and discrimination. The history of Indian diaspora writing reflects the writers' creative sensibility to manifest indianness through the element of nostalgia. Revival of the past and homeland in diaspora writing is achieved not just through the notion of memory, rather by incorporating indigenous markers into immigrant sensibility. Story and Walker observe that "marking out the social boundaries of ethnic groups is part of the process of constituting a diaspora, and the maintenance of ties to the homeland (a crucial part of the definition) requires the reproduction of markers that allow for members, of a diaspora to assert their claims (140)". The use of indigenous languages in home spaces and community spaces in the context of diasporic narratives, therefore, represents the larger question of ethnicity, race and nation. As a prominent cultural marker, the role of vernacular languages in the construction and negotiation of diasporic identities is focused in this paper.

I also hope to analyse the notion of "new linguistic world order" by exploring the power dynamics and hierarchy in the language ideologies in multicultural environments. The depiction of regional language teaching communities and accent training as a diasporic mode of revival technique will be studied in detail with reference to the works of writers like VS Naipaul, Raja Rao, Salman Rushdie, Bharati Mukherjee, JumphaLahiri, Farzana Doctor, and Minal Hajratwala. Linguistic conflicts in second/young generation migrants and the multiple implications of the shift in the language ideologies are also explored in this paper.

Key Words

Globalization, Vernacularism, Global Cultures, Transnationalism, Digital Spaces and Vernacular Spaces

Diaspora writers often employ vernacular language as a transnational element to explore the notion of immigrant sensibility and the politics of identity. In the age of globalization and digital diaspora, the representation of the role of language has undergone tremendous transformation. Early diaspora writers explored the possibility of vernacular languages to primarily suggest the element of nostalgia, homeland, nationhood, sense of belonging, and the notion of root-less-ness. On the other hand, much of the recent diaspora writers critically examine the politics of linguistic division and linguistic hierarchy, through post-colonial frameworks. Therefore, the depiction of regional language training among communities as an attempt to retain the ties with the homeland is a recurrent thematic pattern that can be seen in the early writers. However, some writers like Jhumpa Lahiri, Farzana Doctor, V S Naipaul, and Rushdie explore the significance of regional languages beyond the spectrum of diasporic nostalgia and critically examine the linguistic hierarchy. This paper "Vernacular Languages and the Construction of Diasporic Identities: A Study of select Indian Diasporic Narratives", as the title indicates, explores the significance of languages in the context of diasporaicidentity formation. The paper focuses on three major aspects of vernacularism, ie,

- Depiction of Indianness through linguistic elements
- Ideological clash between different generations of migrant settlers
- Recontextualising the notion of diaspora with reference to accent training in call centers in India.

The history of Indian diaspora writing reflects the writers' creative sensibility to manifest indianness through the element of nostalgia. Revival of the past and homeland in diaspora writing is achieved not just through the notion of memory, rather by incorporating indigenous markers into immigrant sensibility. Story and Walker observe that "marking out the social boundaries of ethnic groups is part of the process of constituting a diaspora, and the maintenance of ties to the homeland (a crucial part of the definition) requires the reproduction of markers that allow for members, of a diaspora to assert their claims (140)". The use of indigenous languages in home spaces and community spaces in the context of diasporic narratives, therefore, represents the larger question of ethnicity, race and nationality. As a prominent cultural marker, the role of vernacular languages in the construction and negotiation of diasporic identities is reflected in the works of many Indian diaspora writers.

Writers like Raja Rao and VS Naipaul have played a crucial role in familiarizing the cultural apparatuses of the East to the mainstream literary canon. Rao's *The serpent and the Rope*, depicts the drastic difference in the social structures of the East and the West. The cultural shock experienced by the migrants in western societies while encountering the western lifestyle is portrayed by Rao in detail. Valorization of indianess and glorification of the concept of "roots" embellished in nostalgia are presented in the works of many early diaspora writers. The conflisct between the East and the West is also

one of the central themes in the works of VS Naipaul. Writers like Salman Rushdie have experimented much with the notion of homeland and indianness, especially in his work "Imaginary homelands". His unique way of incorporating regional Indian diction and slang, which is popularly known as the "chutnification of languages" has achieved wide critical acclaim. Rushdie emphasizes on the significance of languages in the context of immigrant sensibility, by examining the complexities involved in the lived reality of migrants across different cultural realms.

Writers like Bharati Mukherjee and Minalhajratwala explore the process of linguistic community formations in host nations. Mukherjee's *Jasmine* provides an exclusive account of the lives of migrants in "Indian ghettos", or miniature Indian communities in the west. The significance of regional languages in process of identity formation is reflected in the manner how they cherish Hindi/regional music cassettes and magazines. Similarly, Hajratwala in her "Leaving India" provides a historical account of her forefathers from the northern states of India migrating to Fiji, and forming linguistic community colonies in Fiji even before independence. The formation of migrant colonies based on the linguistic divisions in Fiji, as explored by Hajratwala, signify the politics of identity and social hierarchy. In addition, Hajratwala also explores the discriminatory practices among migrant communities and the original inhabitants, accompanied by linguistic divisions.

Ideological clash between different generations of migrant settlers

The significance of vernacular languages in multicultural environments opens up various nuances of immigrant sensibility, ranging from attempts to 'fit-in', process of assimilation, estrangement, displacement and discrimination. Unlike the first generation migrants /early settlers, the second generation migrants negotiate better with the cultural shock to some extent.

An Analysis of Jhumpa lahiri's Namesake is attempted to trace out the details of ideological clash between different generations of migrant settlers:

Being the first generation Diaspora members, both Ashima and Ashok idealize India as their home. In spite of all the privileges in western society, including financial benefits, both of them prefer to remain foreigners/outsiders in America as nothing could shatter their sense of belonging in its association with India. Transformations in their characters thus prove nothing but survival strategies, whereas, home for them, is always India. On the other hand, Gogol, their son, identifies America as his home, as most of the second generation subjects prefer to do. Born and brought up in America, Gogol feels India is alien to him, for he does not belong there.

Language conflict is another important aspect of Diaspora writing that Lahiri examines; not just as a medium of communication, but as an integral part in the process of identity formation. Ashok and Ashima prefer to articulate in their mother tongue, for they have realized that it is in Bengali, not in any other

languages, that they can express their innermost emotions and thoughts. Lahiri uses the image of Ashima rereading five Bengali novels, singing Bengali songs repeatedly, reading letters from home, and taking the Bengali magazine even to the hospital in order to portray the intimacy of a Diaspora subject to his mother tongue. A realistic depiction of language learning classes among Diaspora communities that evidentlyshowcase the conflicting interests between parents' love for their mother tongues and children's inability or lack of interest to learn the same, is also provided in *TheNamesake*. Gogol's attitude towards attending Bengali class stands for the difficulty that most of the second generation Diaspora subjects undergo to achieve proficiency in an 'alien language'.

However, a bitter social reality regarding language is presented in *TheNamesake*, as the salesman in the supermarket prefers to communicate with a 10 years old Gogol, who has a decent American accent, over his mother, a graduate in English; and his father, who has long years of service as a professor in an American University. Gogol's American accent is valued in the society, which sounds like a different language altogether to his cousins back in India. Ashima is well aware of this reality and thus urges her son to "watch *SesameStreet* and *TheElectricCompany*, in order to keep up with the English he uses at nursery school" (*Namesake*, 54) despite her love for Bengali.

Similarly, the protagonist Jasmine in Bharati Mukherjee's novel is presented as astruggling migrant who makes use of every opportunity to strengthen her linguistic skills. Assimilating herself to the linguistic parameters and standards of the host land, to jasmine, appears like a survival mechanism. She deliberately keeps herself distanced from the fellow Indian community members. Even if she struggles to get accepted by her western employers initially, her undying determination helps her achieve her dreams of fitting-in the western society. Farzana Doctor depicts yet another diasporic reality of language learning in her book *Stealing Nasreen*. Nasreen, a well educated-assimilated second generation migrant begins to attend Gujarati classes in search of her roots while she was mourning her mother's death. For Nasreen, getting to learn the language of her parents becomes an empowering and enriching experience. She associates the language learning process with the memories of her deceased mother.However, another character in the novel, Salma, who was an English teacher in India fails to find a job in the US, and eventually, started Gujarati classes. Despite being a graduate, she understands that her Indian accent would become a reason to the westerners to treat her as an outsider, or 'other' in post colonial terms. All these texts address the notion of linguistic hierarchy in the context of diaspora.

At this juncture, it is important to analyse the notion of "new linguistic world order". Joshua A Fishman introduced the notion of new linguistic world order in the late 90's, to predict the decline of the superiority of English language in the 21st century. He observed

that globalization and liberalization would encourage multiple regional languages to flourish across the world, which will adversely affect the colonial hegemony of English language. Fishman opined:

> English itself is becoming regionalized informally and orally, particularly among young people, because most speakers today use it as a second or third language. As students of English are increasingly taught by instructors who have had little or no contact with native speakers, spoken English acquires strong regional idiosyncrasies.... What is to come of English? It may well gravitate increasingly toward the higher social classes, as those of more modest status turn to regional languages for more modest gains. It might even help the future of English in the long run if its proponents sought less local and regional supremacy and fewer exclusive functions in the United Nations and in the world at large... Most non-native English speakers may come to love the language far less in the twenty-first century than most native English speakers seem to anticipate... There is no reason to assume that English will always be necessary, as it is today, for technology, higher education, and social mobility...The might of English will not long outlive the technical, commercial, and military ascendancy of its Anglo-American power base, particularly if a stronger power arises to challenge it. (*Foreign Policy*, 38)

However in reality, the linguistic hierarchy took on a different turn with the advent of globalization. Whether the predicted popularity of regional languages across the globe can adversely affect the superiority of English, still remain a debatable matter. In fact, the emphasis on accent training in digital diaspora spaces, for instance the scenario of Indian call centers as explained by RakaShome, reveals the existence of linguistic hierarchy in the 21st century.

Recontextualising the notion of diaspora with reference to accent training in call centers in India.

RakaShome in his essay 'Thinking through the Diaspora: Call Centers, India, and a New Politics of Hybridity', re-examines the concept of cyber space and digital diaspora with reference to call centers in India that flourished in the age of globalisation. The availability of cheap labor force has attracted many of the reputed MNCs from developed nations like USA, Canada, UK, and Australia. As Shome argues 'the logics of space, time, and otherness', have different implications in the age of digital Diaspora. Though the workers in Indian call centers are geographically located in their own nation, they get transformed to a third space, which is neither their homeland nor the nation for which they are working, but the luxurious corporate buildings in which they work. The idea of in-between-ness in the age of digital Diaspora is manifested through their work space, which affect their spatio-temporal zones to a great extent. As the workers are forced to work in different time zones in order to adjust themselves to the needs

of foreign customers, they get removed from their ground Indian reality. Deliberate efforts from the workers to upgrade themselves to suit the western way of living often leads to identity crisis. In order to survive in the competitive business world, employees are expected to submit themselves for rigorous workshops on accent training, mastering foreign languages, updating themselves with the socio- cultural and political happenings of the foreign nations, and even are advised to change their Indian names. They are often forced to presume a fake foreign identity, with an Americanized name and accent. Shome defines the process of 'de-Indianization' in call centers as the modern form of imperial racism. The visual non existence of Indian call centre workers make their 'voice' as the tansnational element in the age of digital diaspora and any manipulation on the 'voice and accent' of technocoolies, says Shome, is the new politics of hybridity. Therefore, it can be summarized that the politics of language remain an unfathomable conflict both in the context of early migration writings and the writings on 'technocoolies' in digital spaces. In diaspora writings, vernacular languages can be identified as transnational elements that affect the question of identity, rather than a mere cultural marker.

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ऑनलाइन पत्रकार की भूमिका और दायित्वों का अध्ययन

डॉ. साधना श्रीवास्तव

असिस्टेन्ट प्रोफेसर
जनसंचार एवं पत्रकारिता विभाग,
उ.प्र. राजर्षि टंडन मुक्त विश्वविद्यालय, प्रयागराज

शोध सारांश

ऑनलाइन मीडिया ने आम जनमानस को एक ऐसा मंच दिया है जहाँ वह अपने विचार रख सकते है। आम आदमी अपनी बात कह पा रहा है जो वही जागरूकता फैलाने के उपकरण के रूप में प्रयोग में भी इसका प्रयोग कर सकते है और ऐसे में ऑनलाइन पत्रकारों की भूमिका सामाजिक सरोकारों तथा विकास में अहम हो जाती है। प्रस्तुत शोध पत्र में ऑनलाइन मीडिया और ऑनलाइन पत्रकारों की भूमिका दायित्वों का अध्ययन किया जाएगा।

मुख्य शब्द

ऑनलाइन मीडिया, पत्रकार, समाज, दायित्व

ऑनलाइन पत्रकारिता का अभिप्राय इंटरनेट युग की उस पत्रकारिता से है जिसके माध्यम से आज आम जनता को भी इंटरनेट के जरिये आसानी से एक क्लिक से पूरी दुनियाँ तक पहुँचाया जा सकता हैं। विचारों और समाचारों को प्रस्तुत करने का एक व्यापक मंच बन गया है।

इसे ही वेब और साइबर मीडिया भी कहते है, नाम अलग - अलग है परंतु अभिप्राय सबके एक ही है। इंटरनेट का प्रयोग और एक ही क्लिक पर सूचनाओं का एक स्थान से दूसरे स्थान पर पहुँच जाना ही ऑनलाइन पत्रकारिता की पहचान बन गया है।

अब समाचारों की समझ और सूचनाओं तक पहुँच आम आदमी से विशेषज्ञों तक सबकी जरूरत बन गया है, परंतु सबसे बड़ी चुनौती यह है कि लोग सूचना और समाचारों के अंतर के समझन में होने लगी है।

इन्टरनेट के आने के बाद मीडिया, पत्राकारों और ऑनलाइन पत्राकारिता के साथ सूचना, समाचारों की प्रकृति में अनेकों परिवर्तन आयें है।

ऐसे में प्रश्न यह उठता है कि इसके लिए विशेष ज्ञान की प्राप्ति अथवा पत्राकारिता विषय की गहराई से अध्ययन की आवश्यकता है या फिर कुछ भी त्वरित गति से एक क्लिक से फैलाना आवश्यक है। जवाब हम सभी जानते है परन्तु आपसी संवेदना, खबरों की समझ के स्थान पर थोड़ा लिखने वाला व्यक्ति भी खुद को ऑनलाइन पत्रकार कहलाने में गौरवन्वित महसूस करता है। इसमें सम्भावनाओं का कहीं कोई अंत नहीं है। ऐसे मेंऑनलाइन मीडिया में काम करने वालों पत्रकारों के दायित्व और भूमिका महत्वपूर्ण हो जाते है।

पत्रों एवं चौनलों में समाचारों की प्रतियोगिता तक जल्दी समाचारों तक पहुँचने की हर संभव कोशिश और कभी-कभी जल्दी में समाचार का घटना

स्थल तक से प्रसारण की जल्दीबाजी ने समाचारों की प्रवृत्ति को बदल दिया है।

ऑनलाइन मीडिया के प्रसारित समाचारों में जनता की सक्रिय सहभागिता हो जाती है। साथ ही फीडबैक की भी त्वरित गति होती है। ऐसे में ऑनलाइन मीडिया में गुणवत्ता और ऑनलाइन पत्रकारों की भूमिका महत्वपूर्ण हो जाती है।

नित नये-नये मीडिया के आयाम बदलते चले जा रहे हैं। प्रिन्ट एवं इलेक्ट्रानिक मीडिया से कहीं आगे अब न्यू मीडिया अपना स्वरूप प्रदर्शित कर रहा है। सोशल मीडिया ने हमें समाज को देखने का नया नजरिया देता है।

ऐसे में ऑनलाइन पत्रकार किस प्रकार की भूमिका निभा रहे है और उनके दायित्व क्या है प्रस्तुत शोध पत्र में यही जानने का प्रयास किया गया है।

अध्ययन पद्धति-

ऑनलाइन कार्यक्रमों को देखकर विषय विशेषज्ञों से चर्चा के द्वारा विषय से सम्बन्धित ज्ञान प्राप्त किया है।

द्वितीयक स्रोतों में पुस्तकों, शोध-पत्रों का अध्ययन किया गया है। वर्णनात्मक पद्धति का चयन किया गया।

अध्ययन का उद्देश्य

1. ऑनलाइन मीडिया और ऑनलाइन पत्रकारों के दायित्वों को समाज के प्रति सकारात्मक बनाना
2. ऑनलाइन पत्रकारों की भूमिका कोसामाजिक सरोकारों केप्रति जागरूक करना।

अध्ययन का महत्व

सामाजिक विषयक से जुड़ाव भारतीय पत्रकारिता का शुरूआत से रहा है। जिसका उद्देश्य गरीब, अशिक्षित, शोषित समाज को जागरूक कर स्वतन्त्रता आंदोलन में उसकी भागीदारी सुनिश्चित कराना था। पत्रकारिता अपने इस उद्देश्य में सफल भी रही थी।

वेब पत्रकारिता और सोशल मीडिया के आगमन से अब परिस्थतियाँ और जरूरतें दोनों बदल चुकी हैं, जिससे नई चुनौतियाँ सामने आयीं। नये परिवेश में पत्रकारिता अपना स्वरूप बदलने लगी, वर्तमान दौर उदारीकरण, भूमंडलीकरण का दौर है। समाचार-पत्रों, पत्रिकाओं, रेडियो और टेलीविजन के साथ ही वर्तमान में ऑनलाइन मीडिया और ऑनलाइन पत्रकारों की भूमिका कही न कही आम आदमी (Common Man) को अभिव्यक्ति प्रदान करने का मंच प्रदान करने की होनी चाहिये। प्रस्तुत शोधपत्र ऑनलाइन मीडिया और ऑनलाइन पत्रकारों की भूमिका के सही आकलन और चुनौतियों का समाधान प्रस्तुत करने का प्रयास करेगा।

ऑनलाइन पत्रकारिता और नागरिक पत्रकारिता में अंतर- वस्तुतः यह समानाअर्थी शब्द है। अगर आप विस्तार से समझना चाहे तो एक बारीक अंतर है जो इन दोनों शब्दों के अभिप्राय में है। ऑनलाइन पत्रकारिता और नागरिक पत्रकारिता पहले हमे अंतर समझना होगा।

ऑनलाइन पत्रकारिता में मुख्यधारा की मीडिया के ऑनलाइन संस्करण, ऑनलाइन के स्वयं की मीडिया जैसे पोर्टल, समाचार पत्र-पत्रिका और चौनल और सोशल मीडिया में खबरें देने वाले मान्यत प्राप्त या डिग्री धारक पत्रकार कार्यरत होते है।

जब बात सोशल मीडिया की करे तो उसमें लिखने वाले सभी पत्रकार है या सभी डिग्रीधारक पत्रकारिता की बारिकियों के जानकार यह बता पाना आसान नहीं होगा।

सोशल मीडिया पर कोई भी अपनी बात रख सकता है, परंतु मीडिया के चौनल और समाचार पत्रों के लिए जो कार्यरत संवाददाता है वह ऑनलाइन रिपोर्टर कहलाते है।

वही जो आमजनमानस वर्तमान खबरें या सूचना दे रहा है। उसे नागरिक पत्रकार कहते है।

नागरिक पत्रकारिता में आम नागरिक स्वयं सार्वजनिक मामलों पर विवरण तैयार करते हैं इसलिए उन्हें नागरिक पत्रकार कहा जाता है।

मीडिया विशेषज्ञ डॉ तनु डंग के अनुसार—''यह लोग किसी माध्यम के आम पाठक, श्रोता या दर्शक

होते हैं जो पहले इन माध्यमों द्वारा केवल जानकारी प्राप्त करते थे पर आज की इन तकनीकी सुविधाओं के कारण स्वयं कॉन्टेन्ट जेनेरेटर्स और कॉन्टेन्ट कान्ट्रीब्यूटर्स बन गए हैं। नागरिक पत्रकार की एक महत्वपूर्ण विशेषता यह है कि वह एक सक्रिय नागरिक होता है जो अपने आसपास हो रही गतिविधियों पर सक्रिय संचार प्रक्रिया का हिस्सा बनता है।''

ऑनलाइन पत्रकारिता में संवाददाता के दायित्व और भूमिका

यह सर्ववादित है कि ऑनलाइन पत्रकारिता के आने के बाद से पत्रकारिता जगत और समाज में अनेक बदलाव आये है सम्पूर्ण विकास की बात होने लगी तो वही दूसरी ओर अनेक दुष्परिणाम भी आये है। ऐसे में ऑनलाइन पत्रकार की भूमिका और दायित्व अत्यधिक महत्वपूर्ण है इसमे तकनीक की समझ और पत्रकारिता शिक्षा के पारम्परिक और औपचारिक संस्थानों से डिग्री प्राप्त करने वाले हो या फिर ऑनलाइन अध्ययन सामग्री से यदि गम्भीरता से अपने अध्ययन कार्य को किया जाये तो कोई भी विद्यार्थी किसी भी ऑनलाइन पत्रकारिता में विशेषज्ञता हासिल कर सकता है।

इन परिवर्तनों में पत्रकारों की क्या भूमिका है और फेक न्यूज की चुनौती के बाद ऑनलाइन रिपोर्टिंग का समाज पर बहुत प्रभाव पड़ने लगा है। ऐसे में पत्रकारों की भूमिका और दायित्वों पर हमेशा ही बहस होती है।

यह एक सरल सा दिखने वाला जटिल प्रश्न है कि पत्रकार की समाज में क्या भूमिका और दायित्व है। तो ऑनलाइन पत्रकारों के लिए यह और भी विचाणीय प्रश्न बन जाता है?

ऑनलाइन पत्रकार के दायित्व और भूमिका मुख्यधारा की मीडिया के पत्रकारों से ज्यादा है। जिसका प्रमुख कारण ऑनलाइन पत्रकारिता में बिना संपादन, तथ्यों की जॉच और गेटकीपिंग के बिना भी समाचार अपलोड किये जा सकते है।

अतः ऑनलाइन पत्रकारों की समाज के प्रति भूमिका और दायित्व ज्यादा हो जाती है।

ऑनलाइन पत्रकारों भूमिका और दायित्व में अंतर-

जब हम बात दायित्व की करते है तो यह एक सकारात्मक है आदर्श और समाज एवं देश के हित की बात करते है।

तो वही पत्रकारों की भूमिका भी सकारात्मक और आदर्श स्वरूप में होनी चाहिए परंतु कभी -कभी ऑनलाइन पत्रकारों की समाज के प्रति भूमिका नकारात्मक हो जाती है।

ऑनलाइन पत्रकारों की चुनौती-

पीत पत्रकारिता, फेक न्यूज और अफवाहों का फैलाना और पेड न्यूज कही ना कही ऑनलाइन पत्रकारों की भूमिका पर प्रश्नचिहन लगाता है। आज की तकनीकों का प्रयोग करके किसी भी खबर के स्वरूप को पूर्णतया बदला जा सकता है, जो आम जनता के लिए घातक सिद्ध हो सकता है। अफवाहों या तथ्यों की जॉच किये ऑनलाइन समाचारों में चिंता का विषय है।

ऑनलाइन पत्रकारों की भूमिका-

ऑनलाइन मीडिया और पत्रकारों की वर्तमान जो सकरात्मक भूमिका निभा रहा है वह निम्नलिखित है-

1. ऑनलाइन मीडिया और पत्रकारों से सूचनाओं और महत्वपूर्ण घटनाओं की त्वरित जानकारी मिल जाती है।

2. ऑनलाइन मीडिया और पत्रकारों से स्थानीय जनता को जागरूक स्थानीय समाचारों के प्रति जागरूकता होती है।

3. ऑनलाइन मीडिया के पत्रकारों की खबरों का फीडबैक अच्छा और त्वरित मिलता हैं। किसी भी मुद्दे या विषय पर जनता के सुझाव और फीडबैक कम समय और अधिक मात्रा में मिल जाते।

4. ऑनलाइन मीडिया और पत्रकारों के जरिये अपनी संस्कृति, परम्परा से लोगों को परिचित करा सकते है।

5. ऑनलाइन मीडिया और पत्रकारों के कारण विचार-विमर्श का एक खुला मंच प्रदान करना। सार्वभौमिक राय बनाने और सामान्य लक्ष्यों के विकास में मदद करना।

6. ऑनलाइन मीडिया और पत्रकारों के कारण ही उन बातों और खबरों पर आम आदमी बेबाक चर्चा कर सकता जिन पर मुख्यधारा की मीडिया में बात नही हो पाती।

7. ऑनलाइन मीडिया और पत्रकार स्थानीय स्तर पर पर्यावरण कार्यक्रम को प्रारम्भ कर सकते हैं।

8. ऑनलाइन मीडिया और पत्रकारों के जरिये स्थानीय भाई-चारे और सौहार्द्ध के लिए आवश्यक हैं।

9. ऑनलाइन मीडिया और पत्रकारों द्वारा स्थानीय स्तर पर लोन, बजट और आवश्यक वित्तीय जानकारी दे सकते हैं।

10. ऑनलाइन मीडिया और पत्रकारों के माध्यम से सकरात्मक समाचारों को बढ़ावा मिल सकता है।

आदर्श और यथार्थ का सच यही है कि ऑनलाइन पत्रकारों को अपने दायित्वो के प्रति सजग रहना चाहिये।

प्रजातंत्रिक दायित्व-

सोशल मीडिया से राजनीतिक क्षेत्रों में आने वाले परिवर्तन का अध्ययन राजनीतिक प्रचार में सोशल मीडिया की अहम् भूमिका हो गयी है। स्वतंत्र और निष्पक्ष मीडिया किसी भी लोकतांत्रिक देश के लिए आवश्यक है। वाक् एवं अभिव्यक्ति की स्वतंत्रता लोकतंत्र की आधारशिला है। भारतीय नागरिकों को संविधान के अनुच्छेद 19 के अन्तर्गत जो मौलिक अधिकार दिये गये हैं उनमें वाक् एवं अभिव्यक्ति की स्वतंत्रता सर्वाधिक महत्वपूर्ण मौलिक अधिकार है। प्रजातन्त्र का चौथा स्तम्भ है।

ऑनलाइन मीडिया और पत्रकारों को निर्भिकता और ईमानदारी से अपने दायित्वों का निर्वहन करता होता है। राजनीतिक निष्पक्षता और जनता को वोट के प्रति जागरूक करना और उनके अधिकारों की रक्षा करना भी ऑनलाइन मीडिया और पत्रकारों का ही दायित्व है। वह ही जनता को अपने समाचारों से मौलिक कर्तव्यों के प्रति सजग करता है।

अपनी संस्था के प्रति दायित्व-

मीडिया पूरी तरह बाजार द्वारा नियंत्रित है। मीडिया के लिए यह बड़ी चुनौती है विज्ञापन इकट्ठा करना इसके लिए अखबार और टी.वी. चौनल सभी मर्यादाओं को तोड़कर काम को नहीं करना चाहिए बल्कि समाचार इतने अच्छे होने चाहिये कि जनता आपकी विश्वनीयता को समझे और उससे आपकी संस्था का नाम रोशन हो। साथ ही ऑनलाइन पत्रकारों कोसत्यता, निष्पक्षता और अन्य मीडिया की तुलना में जल्दी और सत्य समाचार देना चाहिये।

वैश्विक दायित्व-

सबसे लोकप्रिय संचार माध्यम है, सोशल मीडिया के दायरे में सोशल नेटवर्किंग साइट्स के अलावा ब्लॉग भी आते है जिनके द्वारा कोई वैश्विक स्तर पर किसी से भी संवाद स्थापित कर सकता है। सोशल मीडिया ने एक बहुयामी वैश्विक जनसंचार के रूप में अपने आपको स्थापित कर चुका है। विश्व स्तर की क्रान्तियों में ट्यूनीशिया, मिश्र, यमन, बहरीन, जार्डन और लीबिया जैसे देशों सोशल मीडिया से राजनीतिक क्षेत्रों में आने वाले परिवर्तन का अध्ययन राजनीतिक प्रचार में सोशल मीडिया की अहम् भूमिका रही है। इंटरनेट, सोशल नेटवर्किंग वेबसाइटों मसलन फेसबुक, ट्रिवटर और सैटेलाइट चौनलों में ऑनलाइन पत्रकारों के दायित्व सत्यता निष्पक्षता और शांति की स्थापना और वैश्विक एकता स्थापित करने वाला होना चाहिये।

नैतिक मूल्यों को संरक्षित करने का दायित्व-

ऑनलाइन मीडिया के माध्यम से सामाजिक सरोकारों को पुष्पित और पल्लवित किया जा सकता है। नैतिक मूल्यों के प्रति सजग और जागरूक कर सकता है।

ऑनलाइन पत्रकारों के द्वारा मानवाधिकारों की सार्वभौमिकता अनेक रूपों में प्रसारित - प्रचारित कर सकते है।

शिक्षा का अधिकार और मानवीय अस्मिता की स्थापना-

ये दोनों चीजें परस्पर समान्तर हैं।

भारतीय संविधान के प्रति दायित्व-में मूल अधिकार एवं नीति निर्देशक तत्व के अन्तर्गत सभी वर्गों को समान शिक्षा के अवसर का प्रावधान किया गया है। दूरस्थ शिक्षा

देश के विकास के प्रति दायित्व-

वर्तमान स्थिति से और बेहतर स्थिति की ओर जाना विकास है। विकास के कई पहलू हैं-सामाजिक विकास, आर्थिक विकास, राजनैतिक विकास, सांस्कृतिक विकास इत्यादि। देश की गरिमा और छवि को बेहतर बनाना भी विकास का ही एक पहलू है। मीडिया सूचनाओं को लोगों तक पहुंचाता है। विकास के लक्ष्य में जन-जन तक पहुँचाने का लक्ष्य और विकास कार्यक्रमों से जनता को जोड़ने की आवश्यकता ही विकास के लिए अपेक्षित जनमत तैयार कर सकती है। विकास को सही दिशा में ले जाना और देशप्रेम की अलख जागना भी ऑनलाइन पत्रकारों का दायित्व है।

सामाजिक सांस्कृतिक बाधाओं को दूर करने का दायित्व-

सामाजिक सांस्कृतिक बाधाओं को दूर करने में विकास के उपायों को प्रोत्साहित मानव समाज की मूलभूत आवश्यकता है। ऑनलाइन पत्रकारों क्रियान्वयन की लोगों को जानकारी दे सकता है जिससे लोग अपनी संस्कृति के प्रति जागरूक हों।

समाज के प्रति ऑनलाइन पत्रकारों के दायित्व-

मीडिया जनता और सरकार के बीच एक सेतू का कार्य करती है। सोशल मीडिया के माध्यम से भी लोग सरकार तक अपनी बात को प्रभावशाली

तरीके से पहुंचाते हैं। विशेष रूप से उन समाजों में जहाँ पर गरीबी, भूख, बेकारी, बुनियादी, सुविधाओं की कमी और सामाजिक सांस्कृतिक, शैक्षणिक पिछड़ापन मौजूद है। इनके अतिरिक्त विकास की योजनाओं में तथा विकास कार्यक्रमों के क्रियान्वयन में भष्ट्राचार सहीं सूचनाओं का अभाव तथा जनता की मनः स्थिति भी निर्णायक भूमिका अदा करते है।

जनता के अकेलेपन को दूर करने और मनोरंजन का दायित्व-

ऑनलाइन मीडिया के जरिये ही हमें एक- दूसरे को जानने का मौका मिलता। हमारे बिछुड़े बहुत पुराने मित्र मिल जाते है। सोशल मीडिया जानकारी के साथ-साथ हम बोरियत या उदासी के समय अपना मनोरंजन और समय व्यतीत करने का जरिया बनता है।

यह नेटवर्क हमें मित्रों, परिवार, साथियों और हमारे समाजीकरण का माध्यम बनता है। दिन-प्रतिदिन ऑनलाइन की लोकप्रियता बढ़ती जा रही है। ऑनलाइन पत्रकारों का दायित्व बढ़ गया है। कुछ भी अच्छा-बुरा या सही गलत नहीं होता है यह हम पर निर्भर करता है कि हम ऑनलाइन मीडिया का उपयोग करते है दुरूपयोग, पंरतु ऑनलाइन पत्रकारों का यह दायित्व है सकारात्मक दृष्टि और मनोरजन कार्यक्रमों के निर्माण करे।

शोधपरक और तथ्यपरक की समाचारों की आवश्यकता-

ऑनलाइन पत्रकारों का दायित्व है कि समाचारों परशोध की जाये और साइबर क्राइम की चुनौतियां से निपटने की जागरूकता और लोगों की आवाज प्रभावशाली तरीके से प्रशासन तक पहुंचान का दायित्व हैं।

ऑनलाइन पत्रकारों का स्वच्छता और सफाई के प्रति दायित्व-

कूड़ेदान, शौचलयों और पानी की बर्बादी इत्यादि पर कार्यक्रम प्रस्तुत किये जा सकते है। इस सन्दर्भ

में स्थानीय समुदाय से उनके सुझाव और उनकी समस्या फोन कॉल के माध्यम से अपनी माँगों को फोन द्वारा स्थानीय अधिकारियों तक पहुँचाने का दायित्व भी ऑनलाइन पत्रकारों का है।

ऑनलाइन पत्रकारों का दायित्व यह भी है फेक प्रोफाइल ना बनाये-

मीडिया के जरिये लाभ मिल रहा है तो वही दूसरी ओर कुछ लोग सोशल मीडिया पर गलत पहचान के साथ अपना प्रोफाइल बना लेते है फिर उसका दुरूपयोग करते है। इतना ही नहीं तथ्यों की पुष्टि की जाँच सम्भव नहीं है तो कोई कुछ भी जाकर अपलोड कर सकता है। यहाँ कभी-कभी यथार्थ व सत्य से परे बातें लिखकर अफवाहों को फैलाते है। सोशल मीडिया की लत उन्हें दूसरे के निजी जीवन में दखल देने की छूट दे देता है अपने बगल (पड़ोस) में हो रही चीजों को भी जान पाते बल्कि देश-दुनिया को जानने और भीड़ जुटाने में लगे रहते है।

निष्कर्ष-

ऑनलाइन मीडिया का एक अत्यन्त सशक्त माध्यम बन कर उभर रहा है। जिसने व्यक्ति के विकास, ग्रामीण उत्थान तथा सामाजिक विकास में महत्वपूर्ण भूमिका निभाई है। जागरूकता को बढ़ावा देने तथा सामाजिक कुरीतियाँ जैसे छुआछुत अन्धविश्वास आदि को दूर करने में ऑनलाइन पत्रकारों ने अहम भूमिका निभायी है। ऑनलाइन मीडिया के माध्यम से व्यक्ति का सम्पूर्ण साथ बना रहता है। फीडबैक त्वरित रहता है। शिक्षा के विकास में ऑनलाइन पत्रकारों की महत्वपूर्ण भूमिका है। ऑनलाइन मीडिया को सुनने और समझने में ज्यादा जानकारी बहुत कम में मिल जाती है। ऑनलाइन पत्रकार आम इंसान को यह बताता है कि हमारे आस-पास क्या हो रहा है, साथ ही जागरूक बनाता है कि हम अपनी प्रतिक्रिया करें। यह हमें एक ऐसा संसार देती है जहा हम सिर्फ उनके साथ रहते हैं, जिनके साथ हम रहना चाहते हैं। ऑनलाइन पत्रकार

की सकारात्मक भूमिका और सूचनाओं के आदान-प्रदान का माध्यम बनने से हमें अनेक बातों की जानकारी होती है जो जानकारी हमें मुख्यधारा की मीडिया नहीं दे पाती ।

हम कह सकते कि ऑनलाइन मीडिया जानकारी प्राप्त करने का माध्यम बना है। कही न कही यह बेआवाज जनता को अभिव्यक्ति प्रदान करने का मंच प्रदान करता है, इस माध्यम को हम जागरूकता फैलाने के उपकरण के रूप में प्रयोग में ला सकते हैं। सामाजिक सरोकारों तथा विकास में ऑनलाइन पत्रकार की अहम भूमिका है।

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भारत में लोकतन्त्र की सफलता का विश्लेषणात्मक अध्ययन

आस्था साहू

शोधार्थी
आर्य कन्या डिग्री कॉलेज
इलाहाबाद विश्वविद्यालय प्रयागराज, उ0प्र0

सारांश

लोकतन्त्र एक सर्वोत्तम एवं श्रेष्ठ शासन प्रणाली है जिसे आज विश्व में सर्वमान्य रूप से स्वीकार किया जाता है। प्राचीन काल से आधुनिक काल तक की विभिन्न शासन प्रणालियों में लोकतन्त्र किसी न किसी रूप में विद्यमान रहा है।

भारत के संदर्भ में लोकतन्त्र कोई अचानक से उत्पन्न होने वाली घटना नही है बल्कि यह प्राचीन भारत के अस्तित्व के साथ ही उसकी परछाई के रूप में सदैव एक सिद्धान्त के रूप में रही है। इस बात की प्रामाणिकता के लिए हमें भारत की प्राचीन वैदिक सभ्यता का अध्ययन करना होगा। प्राचीन काल में भारतीय प्रशासन का स्वरूप भले ही राजतंत्रात्मक था परंतु इस शासन प्रणाली का मुख्य आधार जनकल्याण था। राजा के द्वारा प्रजा के हित में शासन करने की शपथ ली जाती थी। इन प्रमुख प्रशासनिक सिद्धांतों एवं प्रक्रियाओं का वर्णन वेद उपनिषद एवं रामायण जैसे ग्रंथों से होती है। भारतीय लोकतन्त्र की प्रमुख विशेषता यह है कि भारत में राजनीतिक संप्रभुता जनता में निहित है अतः शासन की दिशा व दशा का निर्धारण जनता द्वारा किया जाता है।

संकेत शब्द

लोकतन्त्र, शासन प्रणाली, विकेन्द्रीकरण, जनहित।

प्रस्तावना

लोकतन्त्र वह शासन प्रणाली है जिसमें अंतिम शक्ति जनता में निहित होती है। वस्तुतः लोकतन्त्र अब तक की सभी शासन प्रणालियों में सर्वोत्तम व्यवस्था के रूप में स्थापित है।

लोकतन्त्र की कुछ प्रमुख परिभाषाएं इस प्रकार हैं-

"लोकतन्त्र के बारे में मेरी धारणा यह है कि इसमें सबसे निर्बल व्यक्ति को भी वही अवसर मिलना चाहिए जो सबसे बलशाली व्यक्ति को मिल सकता है।" **महात्मा गाँधी**

"लोकतन्त्र जनता का शासन, जनता के द्वारा, जनता के लिये है।" **अब्राहम लिंकन**

"लोकतन्त्र का अर्थ है सहिष्णुता-न केवल उन लोगों के प्रति जिनसे हम सहमत हों बल्कि उनके प्रति भी जिनसे हम असहमत हों।" **जवाहर लाल नेहरू**

लोकतन्त्र अंग्रेजी शब्द डेमोक्रेसी का हिन्दी रूपांतरण है हिन्दी में यह लोक-तंत्र दो शब्दों के मेल से बना है लोक का अर्थ 'जनता' एवं तंत्र का अर्थ 'शासन' या 'सरकार' से है।

अर्थात लोकतन्त्र वह शासन प्रणाली है जिसमें शासन संचालन की शक्ति जनता में निहित होने के साथ शासन जनहित पर आधारित होता है। डेमोक्रेसी ग्रीक शब्द "Demos" (डेमोस) अर्थात 'लोग' और "Kretos" (क्रेटोस) अर्थात शक्ति या शासन अर्थात ऐसा शासन जिसमें जनता की भागीदारी सुनिश्चित हो।

आधुनिक भारतीय प्रशासन की नींव (15 अगस्त 1947) स्वतन्त्रता के पश्चात संविधान सभा द्वारा अपनाए गए संविधान के अनुरूप रखी गयी। वस्तुतः भारतीय संविधान के लागू होने के साथ ही भारत द्वारा लोकतान्त्रिक शासन प्रणाली को अपनाया गया। क्योंकि तत्कालीन भारत की परिस्थितियाँ ही ऐसी थीं जिसमें केवल लोकतन्त्र को अपनाकर ही हम भारत के बहुमुखी आयामों को प्राप्त कर सकते थे।

तत्कालीन भारतीय समाज के समक्ष विभिन्न चुनौतियाँ मौजूद थीं। लोगों की आर्थिक स्थिति कमजोर व दयनीय थी, लोगों में शिक्षा का स्तर बहुत निम्न था, भारत सरकार के पास आर्थिक संसाधनों का अभाव था। वस्तुतः तत्कालीन भारतीय प्रशासन की सूझबूझ एवं शासन की संवेदनशीलता ने भारतीय समाज में व्याप्त समस्याओं के निराकरण में योगदान दिया। इस प्रकार भारत में लोकतन्त्र के मूल्यों एवं सिद्धांतों को व्यावहारिक रूप में लागू कर प्रासांगिक बनाया गया। देश की आर्थिक गतिविधियों में सुधार एवं लोगों के जीवन स्तर को बेहतर करने हेतु मिश्रित अर्थव्यवस्था को अपनाया तथा योजना आयोग जैसी संस्थाओं की सिफारिशों के आधार पर पंचवर्षीय जैसी महत्वपूर्ण योजनाओं को लागू किया गया।

भारत एक विशाल एवं विविधतापूर्ण वाला देश है जिसमें अनेक धर्म, जाति, संस्कृति तथा विभिन्न सामाजिक, आर्थिक एवं क्षेत्रीय पृष्ठभूमि के लोग एक साथ रहतें है। अतः इन विभिन्नताओं के बावजूद लोग आपस में सामंजस्य एवं सौहार्दपूर्ण रहते है जो भारतीय सभ्यता एवं संस्कृति की उत्कृष्टता को प्रदर्शित करता है। इसके साथ ही भारतीय लोकतन्त्र में समाहित मूल्यों की श्रेष्ठता भी सिद्ध होती है।

भारतीय लोकतन्त्र आम लोगों का शासन है क्योंकि जनता आम चुनावों के माध्यम से अपने प्रतिनिधियों को चुनकर संसद या विधानमंडल में भेजती हैं। लोकतन्त्र में आवश्यक है कि चुनाव स्वतंत्र एवं निष्पक्ष रूप से आयोजित हों अतः भारतीय संविधान में ''अनुच्छेद 324'' में एक चुनाव आयोग के गठन की व्यवस्था की गयी है जो भारत में स्वतंत्र एवं निष्पक्ष रूप से चुनावों का आयोजन करवाने के लिये उत्तरदायी है।

शासन को निरंकुश होने से बचाने के लिये निश्चित समय अंतराल में प्रत्येक पाँच वर्ष में एक बार चुनाव का आयोजन किया जाता है। इसके माध्यम से चुने हुये प्रतिनिधि जो जनआकांक्षाओं पर खरे नही उतरते उन्हे अगले चुनाव में आम जनता द्वारा अपदस्थ कर किसी बेहतर प्रतिनिधि का चुनाव किया जाता है।

भारतीय प्रशासन में लोकतन्त्र का व्यावहारिक स्वरूप पाया जाता है क्योंकि जनता की शासन में भागीदारी के साथ ही चुनी हुई सरकार की आलोचना करने का भी अधिकार आम नागरिकों को है। भारतीय प्रशासन में पक्ष एवं विपक्ष को अपना कृष्टिकोण प्रस्तुत करने की पूर्ण स्वतन्त्रता है जो निश्चित ही एक स्वस्थ लोकतन्त्र की प्रगति में सहायक है। आम नागरिक अपने सरकार की विभिन्न नीतियों की आलोचना स्वतंत्रतापूर्वक कर सकते है। और यह केवल एक लोकतान्त्रिक शासन प्रणाली में ही संभव है।

वैश्विक परिप्रेक्ष्य में भारतीय लोकतन्त्र

वैश्विक स्तर पर विश्व के अधिकांश देशों की अपनी स्वतंत्र एवं संप्रभु शासन प्रणाली है। 21वीं सदी में सभी राष्ट्र प्रगति के मार्ग में अग्रसर होना चाहते है। अतः अधिकांश देशों ने लोकतन्त्र को अपनी एक स्वतंत्र शासन प्रणाली के रूप में स्थापित किया है घ अंतर्राष्ट्रीय स्तर पर ''द इकोनोमिस्ट इंटेलिजेंस यूनिट'' संस्था के द्वारा लोकतन्त्र के संबंध में एक रिपोर्ट जारी की जाती है जिसके आधार पर विश्व के अनेक देशों द्वारा अपनाई गई लोकतान्त्रिक प्रणाली के आधार पर

इन देशों को रैंक प्रदान की जाती है। वर्ष 2020 में इस रिपोर्ट के अनुसार भारत की रैंक 53 है जो काफी निराशाजनक है क्योंकि पिछले वर्ष 2019 (में 51 थी) की तुलना में गिरावट दर्ज की गई है।

इस रिपोर्ट को पाँच प्रमुख क्षेत्रों में प्रदर्शन के आधार पर तैयार किया जाता है जो इस प्रकार है-

1. चुनाव प्रक्रिया और बहुलवाद।
2. नागरिक स्वतन्त्रता।
3. शासन व सरकार की कार्यप्रणाली।
4. राजनीतिक भागीदारी।
5. राजनीतिक संस्कृति।

यहाँ एक बात स्पष्ट करना जरूरी है कि आज भी विश्व के अनेक देशों एवं संस्थाओं का दृष्टिकोण भारतीय लोकतन्त्र के प्रति काफी भेदभावपूर्ण देखने को मिलता है। क्योंकि आज भी अमेरिका जैसे देश व अन्य यूरोपीय देश स्वयं को लोकतन्त्र के अग्रदूत के रूप में मानते हैं जो कि पूर्णतः सत्य नहीं है। अतः इस रिपोर्ट के आधार पर हम भारतीय लोकतन्त्र को किसी निर्णायक मोड़ पर नही ले जा सकते वस्तुतः यह बात सत्य है कि भारतीय समाज एवं लोकतन्त्र के समक्ष अनेक चुनौतियाँ हैं जिन्हें भारतीय परिप्रेक्ष्य एवं संदर्भों के आधार पर ही सुलझाया जा सकता है न कि यूरोपीय दृष्टिकोण के आधार पर।

लोकतन्त्र का व्यावहारिक स्वरूप

हाल के समय में भारत में डिजिटलाइजेशन, संचार एवं तकनीकी के तीव्र विकास ने लोगों को अधिक जागरूक किया है। आम नागरिक आज के समय में पहले से अधिक सजग है वह अपने अधिकारों के प्रति सचेत है। वर्तमान समय में भारतीय नागरिकों की राजनीति में सक्रिय भागीदारी प्रत्यक्ष या अप्रत्यक्ष रूप से बढ़ी है।

डिजिटल इंडिया कार्यक्रम, प्रधानमंत्री जनधन खाता योजना तथा ई-गवर्नेन्स के माध्यम से भारतीय प्रशासन में लोकतन्त्र को सफल बनाने का प्रयास किया गया है। इन प्रमुख योजनाओं के माध्यम से आम नागरिक शासन से जुड़कर बिना किसी बिचौलिये के सरकारी नीतियों का लाभ ले सकते हैं और इस प्रकार भ्रष्टाचार जैसे अनैतिक कार्यों व गतिविधियों को कम करने में सहायता मिली है।

संविधान का 73 वां एवं 74 वां संविधान संशोधन भारतीय लोकतन्त्र में मील का पत्थर साबित हुआ है। अतः स्थानीय स्वशासन के माध्यम से लोकतन्त्र का वास्तविक स्वरूप उभरकर हमारे सामने आया है।

'सर्वशिक्षा अभियान कार्यक्रम' के माध्यम से भारत के सभी बच्चों (6-14 वर्ष की आयु तक) को निःशुल्क शिक्षा देने का प्रावधान किया गया है इसके साथ ही शिक्षा को एक संवैधानिक दर्जा देकर भारतीय नागरिकों के मूल अधिकार के रूप में सम्मिलित किया गया। क्योंकि शिक्षा ही वह साधन है जिससे हम किसी राष्ट्र के उज्ज्वल भविष्य का सपना साकार कर सकते हैं। एक शिक्षित समाज ही लोकतन्त्र की प्रासंगिकता एवं उनके मूल्यों को सार्थकता प्रदान कर सकता है। वर्तमान समय में भारत विश्व का सबसे बड़ा लोकतन्त्र है। भारतीय लोकतन्त्र की एक प्रमुख विशेषता यह है कि समय एवं परिस्थितियों के अनुसार भारत सरकार के द्वारा विभिन्न समितियों एवं आयोगों का गठन किया जा रहा है जो किसी विशेष समस्या के निराकरण हेतु अपने सुझावों को प्रस्तुत करती है। इन विशेषज्ञों की समीक्षात्मक उपयुक्त सुझावों को भारत सरकार द्वारा अमल में लाया जाता है।

लोकतन्त्र के अनिवार्य तत्व

1. लोकतन्त्र का एक प्रमुख तत्व है कि आम नागरिकों में प्रत्येक वर्ग की बात सरकार तक पहुँचे। परंतु समाज का सबसे कमजोर व निम्न वर्ग जो तकनीकी व मूलभूत संरचनाओं के अभाव में हैं, ये सरकारी योजनाओं के लाभ से वंचित रह जाते हैं तथा स्वयं इनकी समस्याएँ सरकार तक नही पहुँच पाती।
2. विभिन्न सांसदों एवं राजनीतिक प्रतिनिधियों द्वारा संसदीय कार्यों की गतिविधियों में अनावश्यक रुकावट एवं बाधा उत्पन्न की जाती है।

3. स्वस्थ लोकतन्त्र के निर्माण व प्रगति के लिये आवश्यक है सरकार के समक्ष एक सशक्त विपक्ष मौजूद हो जो सरकार के कार्यों की आलोचना तर्कपूर्ण ढंग से कर सके न कि दलगत भावना से प्रेरित होकर।

4. लोकतान्त्रिक शासन के लिये आवश्यक है कि शासन विधि के अनुसार संवैधानिक प्रक्रिया के आधार पर क्रियान्वित हो परंतु वर्तमान भारतीय परिदृश्य में भी कुछ लोग अपनी संकीर्ण मानसिकता का प्रदर्शन करते हैं तथा धार्मिक कानूनों व मान्यताओं को देश के संविधान व कानून से ऊपर मानते है। उदाहरण के तौर पर आज भी भारत में कुछ विशेष वर्ग शरिया कानूनों जैसे धार्मिक मान्यताओं को लागू करने का समर्थन करते हैं।

5. लोकतन्त्र का एक आवश्यक मूल्य है कि समाज का प्रत्येक वर्ग चाहे वह महिला हो या पुरुष सभी को समान अधिकार व स्वतन्त्रता प्रदान की जाएगी परंतु हमारे समाज में कुछ लोग ऐसे हैं जो महिलाओं को पुरुषों के समान स्वतन्त्रता न देने तथा सहशिक्षा जैसी नीतियों के विरोध में खड़े रहते हैं और तर्क प्रस्तुत करते हैं कि इससे समाज में अनैतिकता फैलती है जो कि एक प्रकार से ये अपनी विकृत मानसिकता का परिचय देते है।

6. लोकतन्त्र की उत्कृष्टता के लिये आवश्यक है कि संसद की कार्यवाही शांतिपूर्वक व्यवस्थित तरीके से संचालित हो परंतु हाल के समय में भारतीय संसद की गतिविधियों में नैतिक व लोकतान्त्रिक मूल्यों का ह्रास देखने को मिला है जो कि सर्वथा अनुचित है।

7. संसद में विपक्ष के द्वारा लगातार अनैतिक व्यवहार का प्रदर्शन किया जा रहा है। जैसे सत्र संचालन के दौरान किसी प्रतिनिधि द्वारा अपना मत प्रकट किए जाने पर सांसदों का अपनी सीट से उठ जाना, फर्नीचर तोड़ना ए कुर्सियाँ पटकना, चिल्लाना आदि इस प्रकार के व्यवहार की उम्मीद एक उत्तरदायी लोकतान्त्रिक व्यवस्था से नही की जा सकती।

8. भारत के विभिन्न राजनीतिक दलों को अपनी दलगत राजनीतिक स्वार्थ प्रेरित भावना से ऊपर उठकर राष्ट्रीय हितों पर एकमत होना चाहिए।

भारतीय लोकतन्त्र के समक्ष चुनौतियाँ

उपर्युक्त संदर्भों के आधार पर कह सकते हैं कि भारतीय लोकतन्त्र विश्व की अन्य शासन प्रणालियों की तुलना में अधिक बेहतर व सफल स्थिति में है। वस्तुतः जिस प्रकार विश्व की अन्य सभी शासन व्यवस्थाओं के समक्ष समस्याएँ एवं चुनौतियाँ हैं ठीक उसी प्रकार भारतीय शासन प्रणाली के समक्ष कुछ समस्याएँ एवं गंभीर चुनौतियाँ हैं जिन्हें निम्न प्रकार से स्पष्ट किया जा सकता है-

गरीबी

गरीबी किसी भी शासन व्यवस्था के लिए एक प्रमुख समस्या है। भारत में देश की आबादी का लगभग 21.9ः (तेंदुलकर कमेटी 2004-05 की रिपोर्ट के अनुसार) लोग गरीबी रेखा के नीचे जीवन यापन कर रहे है। अर्थात देश के 21.9ः लोग जीवन की मूलभूत आवश्यकताओं से वंचित हैं जो निश्चिततौर पर भारतीय शासन व्यवस्था की सफलता पर एक प्रश्न चिह्न लगाता है।

बेरोजगारी

भारत विश्व का सबसे युवा देश है। परंतु वर्तमान समय में भारतीय युवा बेरोजगारी जैसी समस्या का सामना कर रहा है जो निश्चित रूप में भारत सरकार की प्रबंधन प्रणाली एवं नीतियों की असफलता को प्रकट करती है। बेरोजगारी समस्या के रूप में तब प्रकट होती है जब किसी कौशलयुक्त व क्षमतावान व्यक्ति को उसके क्षमतानुसार कार्य नही मिल पाता तथा वह अपनी क्षमता से निम्न स्तर के कार्य में लग जाता है। किसी भी देश का वर्तमान एवं भविष्य का आधार उस देश की युवा पीढ़ी होती है क्योंकि युवा पीढ़ी की भूमिका यदि सकारात्मक है तो निश्चित ही उस देश की प्रगति भी उद्देश्यपूर्ण

सकारात्मक होगी। अतः भारत सरकार के द्वारा बेरोजगारी जैसी समस्या से निबटने हेतु इस दिशा में महत्वपूर्ण ठोस कदम उठाए जाने चाहिए।

बढ़ती जनसंख्या एवं कमजोर स्वास्थ्य सुविधाएं

भारत आज विश्व की दूसरी सबसे बड़ी आबादी वाला देश है। वस्तुतः जनसंख्या किसी भी देश की सफलता व असफलता का प्रमुख निर्धारक तत्व है क्योंकि जनसंख्या का केवल आंकड़ों में बढ़ना एक समस्या हो सकती है परंतु जनसंख्या का कौशलयुक्त एवं क्रियाशील होना किसी भी शासन व्यवस्था के लिए वरदान साबित हो सकती है। इसके साथ ही जनसंख्या को क्रियाशील रखने हेतु आवश्यक है उन्हें बेहतर स्वास्थ्य सुविधाएं प्रदान की जायें जिससे वे उत्पादक कार्यों को सफलतापूर्वक बेहतर ढंग से कर पायें। परंतु भारत जैसे विशाल देश में आज भी लोग गरीबी के कारण बेहतर स्वास्थ्य सुविधाओं से वंचित रह जाते हैं जो भारत जैसी लोकतान्त्रिक प्रणाली के लिए एक गंभीर चुनौती है।

अशिक्षा एवं भ्रष्टाचार

अशिक्षा किसी भी समाज के लिए एक गंभीर चुनौती है क्योंकि शिक्षा के बिना कोई भी देश या शासन व्यवस्था एक दिशाहीन मार्ग में गति करता है जो किसी भी लोकतान्त्रिक शासन व्यवस्था के लिए उचित नही है। क्योंकि एक दिशाहीन एवं उद्देश्यहीन गति निरर्थक है।

भ्रष्टाचार भारतीय लोकतन्त्र के लिए एक कलंक है क्योंकि भ्रष्टाचार विकास के सभी कार्यों को बाधित करती है तथा प्रशासन में व्याप्त भ्रष्टाचार सभी व्यवस्थाओं एवं नीतियों को खोखला साबित करती है। भ्रष्टाचार व्यक्ति के नैतिक पतन का परिचायक है परिणामस्वरूप यह देश को भी पतन के गर्त में धकेलती है।

सुझाव एवं निष्कर्ष

भारतीय लोकतन्त्र आज विश्व के सर्वोत्तम शासन प्रणालियों के साथ खड़ा है। भारत आज लोकतान्त्रिक शासन प्रणाली के आधार पर ही विकास के मार्ग में अग्रसर है तथा विभिन्न अंतर्राष्ट्रीय मुद्दों पर भारत के मत को समर्थन वैश्विक स्तर पर प्राप्त होता है। वस्तुतः कभी-कभी लोकतन्त्र की लचीली एवं नरम प्रणालियों के चलते शासन में स्थिर व कठोर निर्णय लेने में कठिनाइयों का सामना करना पड़ता है। इस प्रकार कि समस्याओं के निवारण हेतु आवश्यक है कि देश के सभी आम नागरिकों में जागरूकता हो तथा लोग शिक्षित हों जिससे वे एक बेहतर राष्ट्र के निर्माण में अपना योगदान दे सकें। जब लोग शिक्षित व जागरूक होंगे तो लोगों में सामाजिक दूरी कम होगी तथा लोग एक बेहतर जीवन स्तर को प्राप्त कर चुके होंगे। परिणामस्वरूप विभिन्न आंतरिक व बाह्य मुद्दे जो राष्ट्रीय हित से जुड़े हैं उनमें लोगों के आपसी वैचारिक मतभेद भी समाप्त होंगे जो किसी भी स्थिर लोकतान्त्रिक शासन प्रणाली के लिये आवश्यक है।

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Damphu- The instrument of Tamang Community

AtishTamang

Research Scholar
Department of Music,
Sikkim University Gangtok

Dr. Surendra Kumar

Assistant Professor, Vocal
Department of Music,
Sikkim UniversityGangtok

Abstract

*Today, Tamangs celebrate a collective identity all because of their troubled past bearing a miserable memory of migration, separation, tragedy, insult for which they had to leave their ancestral lands in Nepal and settle in the parts of Darjeeling and Tarai parts of India. They are now a self-reliant confident tribal community.Anyone can feel the warmth of their collective being when they found to be associating with a musical instrument called the **Damphu**which is the most popular among all Tamang musical instruments and it is essentially the most eminent symbol of their culture.*

Key words

Damphu, Tamang, Tamang Musical Instrument

Introduction

Literally, the word Tamang means **'Murni' or 'Murmi'** where *Mur means Border* and*Ni*or *Mi*means *men*, referred as the people who live in the border areas. They were called Tamang for their profession of horse trading.

Tamangs were historically the predominant settlers who settled around the Kathmandu valley and the Tibetan plateau to the North.Risley (1928) as cited by Badekar (2020) states that the Tamang community belongs to the Mongolian group. As the political scenario changed in Nepal, they were forced to migrate to the hills of Darjeeling, Tarai parts of West Bengal and Sikkim. The flourishing tea industry was another reason which dragged them in these parts of the Indian Territory.

Their ethnic identity is marked with their culture and religious traditions that they practice and believe. Tamang (2018) assures that the Tamang community accepts Buddhism as their religion. But in present, it is clearly visible that influence of different religions on Tamang (Badekar, 2020). A study reveals that the Tamang community occupies a unique position in the social structure in Nepal, Darjeeling district, Kalimpong district and Sikkim by participating with social

customs of the Nepali Hindus observing and celebrating festivals like Dasain (Durga Puja) and Tihar (Diwali).

Their tradition, social customs and moral values are still alive in the form of oral tradition. In their community, there are 18 sub casts known as "thar" viz.- *Moktan, Yonjan, Thing, Titung, Lopchan, Bat, Pakhrin, Bomyan, Waiba, Syangbo, Dong, Domjan, Jhinba, Thokaz, Grangden, Bropchan, Negi* and *Gyapak*. There are some other clans like *Ghising, Golan, Kalden, Remba, Singon, Chungna,* Syanden and Ntasum which were added later. These sub divisions are were not based on caste but on the pure Tamang blood and Mixed Tamang blood. Their social structure is very traditional and one of the instances of this system in "thar" brotherhood. The "thar" or clan who worship the similar "kuldevta" (ancestral gods and goddesses) consider themselves as "Swangey Bhai" (brothers). The Tamang community does not marry within this relationship.

Tamang move in groups and their unity is an important component of their identity, which they use to mark themselves different from the other tribes.

Tamang society are diverged into different spectrum of engagement. The society heads are empowered with their qualifications and abilities. The main division of their society are: Tamba (looks after the cultural aspect), Ganba (looks after the social, political and religious activities), Bonbo (they propitiates the local gods and goddesses and assists by providing treatment to the sick and needy), Labonbo (keeps alive the history of the clan and lineage through the worship of clan deities), Lama (undertakes activities related to the Buddhist religion including the death rites), Choho (looks into cases and dispenses justice and maintains peace, security and wellbeing in the society), Chardam (looks after the marriage ceremony of a Tamang girl) and Weesal (looks after the safeguard of daughter-in-law).

To talk about their custume, women wear *angdu* (long garb) coat, *guni* (syama), *syade* (cap), *pani* (shoe), *kangsyup* (socks) and *che* (waist belt) and ornaments like *budil* (earring), *kolda* (beads) and *thoka* (bangles). Men wear *bakku, seldom* (shirt), *khanja, suruwal* (trousers) and ornaments like *budil* (earring) (Kunwar, Pandey; 2015).

The main festival of Tamangs is SonamLhochar which falls on the first new moon of the month called "Maagh" (early-January to mid-February). They have been celebrating this festival for a very long time. They follow the Tibetan calendar of the 12-year cycle. The second most important festival is Saga Dawa (Buddha Jayanti) and is celebrated as a religious one.

On all festivals and rituals, Tamangs emotionally associate themselves with a musical instrument called the **Damphu** (an essential aspect of their culture). The beat of Damphu is so magical which drags out all the Tamangs and sway them in the joyous confidence. The social life of the Tamang ethnic people is tuned to the deep tones of the damphu (K.D.Dutta, 2014); damphu became an important musical instrument for Tamangs (Sarit K. Chaudhari, 2020) shows a clear image of how crucial damphu is for the Tamangs.

Since its invention, damphu has played a major role in the socio-cultural

aspect of the Tamang communities though the exact date of invention is not known. According to **Tamba** *(the antiquarian of extensive ancestral history, who possess all the aspects of Tamang genealogy and chronology),* a man named Peng Dorje went for hunting and killed a Himalayan Goral *(Naemorhedus goral).* When he brought back the carcass, his wife Ruisang got angry with him. In order to please his wife, he made the Damphu and impressed her.

Then, it became lifestyle of Tamang people. They use Damphu in each and every event such as marriage ceremony, funeral ceremony, several occasions/ rituals and festivals. They express their happiness, sadness, remember their ancestors and say their history through songs with Damphu.

Damphu was named after a bird named **Danphe** (Himalayan Monal) *(Lophophorusimpejanus).* Apart from Damphu, Peng Dorje also made an instrument from bamboo called Pathhakdhui at the same time.

Since Damphu has been a major asset to the Tamangs. Another richest asset of Tamangsis Selo (a typical Tamang folk melody sung on Damphu). Therefore, Selo stands as the original identity of the community. They have been conserving the Selo as a communal identity (Waiba, 2014).TamangSelo performances are not only for entertaining purpose but also has a religious appeal and has a significant impact on Nepali culture.

Findings
From the interview: -

The interview was conducted with three people: Samsher Tamang, Dawa Tamang and Rajin Tamang. The data collected are summed below:

I. SAMSHER TAMANG (interview date: 14/05/2020)
SamsherTamang is a full time Damphure (damphu player) from a village called Soom, 10 kms away from the Darjeeling town. He is 71 years old and has been playing damphu since 1982. He had learnt playing the instrument from his elder brothers.

II. DAWA TAMANG (interview date: 21/05/2020)
His interview was taken on a phone call, he is from Singtom (8 kms away from the Darjeeling town). Dawa Tamang has been making Damphu since 1997. His father was a Damphure which eventually turned him to be a damphu maker.

III. RAJIN TAMANG (interview date: 07/06/2020)
A resident of Soom (10kms away from the Darjeeling town). He is a Lama (Buddhist spiritual teacher) and plays the damphu in his leisure time. He learnt playing it from the books he read and by observing when his elders played.

- History about Damphu:
  All of them said the same story about what have been already mentioned in the introduction part of this research work. RajinTamang made it clear that the name of the king PengDorje is actually pronounced as *Tseng Dorje.* According to the story there were two dogs who went along PengDorje for the hunting, SamsherTamang said the name of those dogs were **Hasure** and **Parule**. In the light of this, he sang the song with the damphu that told the story of its invention:
  Bibarangtamami,
  damfurapatamami
  Khalcheysyanbabimam, Peng Dorjebibarang, damfurapaching.

  "Who made the damphu and played it so nicely?

  It's PengDorje!"

  RajinTamang added that PengDorje is often called **mehey-mey** *(great-great grandfather)* by Tamangs.

  - Parts of the Damphu:
    As damphu is a very simple percussion instrument there are just few things that make a complete damphu.
    *Ghero: The wooden circle made from the Koiralo *(Bauhinia variegate)* tree. Samsher Tamang

said, the ghero is called **Ambursing** or **Amburlagee** as well.

*Raladi: The skin of goat attached to ghero.

*Killa: These are the bamboo nails which are used to pin up the raladi from all the sides to the ghero. 32 to be exact. RajinTamang said it is called **Pathhaksi** in Tamang language.

*Tyap-tyape: Smallbamboo flat stick which is attached on the bottom of the damphu that plays the bol **'trak'**. A rope is tied up with it from the back side of the damphu, up to the **wooden carved birds (danphe-munal)** which rotates and make movements like dancing when played.

All of the three interviews made sure that Tyap-tyape and the wooden carved birds are not attached on damphu*s* these days. However, Dawa Lama get very few orders for such kind of damphu*s*.

*Phurba: Small wood on the top of the Damphu where the wooden carved birds are pinned to.
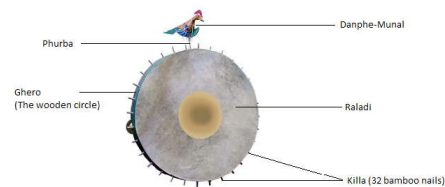
- Occasions to exhibit the performance of Damphu:
  The Damphu is played in every social event such as wedding, birthday, special occasions, rituals, festivals, **chhewar** *(a coming-of-age*

ceremony for boys) and **nawaran** *(a naming ceremony for babies).* Damphures perform puja (prayers) to all the deities and to the damphu itself, and request the deities for their presence. They express happiness, sadness, remember ancestors and tell their history through songs accompanied by the Damphu.

SamsherTamang said that these days, he is only invited for the marriage ceremony and damphu plays a vital role on a Tamang wedding. DawaTamang also stated the same but RajinTamang explained that: in the past the damphu were used for all the happy ceremonies of Tamangs. Later, the new Damphures knew very less about the rituals so the Tamangs started using Lamas for the events that used Damphureys before.

- Taal and Tuning on damphu:
  The beat of damphu is not so vast. Just a simple 4/4 beat is played and all the TamangSelo songs are sang on it which is often referred as **Ohai**. The bol of the beat is **Dhin—-Trak-Dhin**where the 2nd major is a rest: Dhin | x | Trak | Dhin |
  The notes ofselo songs are: **P-n-S-G-M-P**
  The tuning of the damphu is never fixed but the sound should be loud and heavy.
- Other facts about the instrument:
  *Damphu gets damped by the rain which affects its sound.
  *Damphu*doesn't have any exact size.
  *Damphureys should always play in a pair.

*The traditional songs sang on damphu mostly starts with the phrase *"amailehai! amaile"* hailing motherhood.
*The 32 killas (bamboo nails) on damphusymbolize Buddha's 32 symbols *(Sangpo Samchyu Songi)*.
*The Damphu itself symbolizes the Buddha and the Bodhisatt

From the survey: -

The survey was taken on the random people (sample-20) of certain villages (May, 2020) and few were taken by distributing closed ended questions online (sample-10) on June, 2020. The data from the survey gave the very clear idea about the present scenario of the Damphu in the Nepali community.

The questionnaire contained five basic questions which resulted as the following:
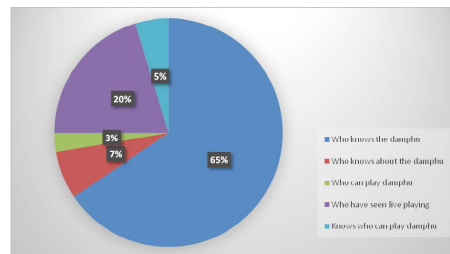
65% of the total of 30 who were surveyed knew about the Damphu but only 7% knew the few details about it. Among them, only 3% knew how to play Damphu (the instrument which is quite easy to learn) and 20% of them had seen damphu being played live. Not much but just 5% of them knew any Damphurey(s) (damphu players) nearby.

Well, data from the survey wasn't very positive when it comes to the scene

of Damphu at the present time. Very less were concerned about the tradition that have been transmitted from generation to generation.

Conclusion

Tradition and culture are the marks of the identification of the particular community. This study has covered every possible detail of the Tamang instrument Damphu. The evolution of the instrument is not known which has kept it very ancient. The old traditional songs sang with the damphu is still played though the new songs in Tamang language are not composed much. The beat of the damphu and the instrument itself is on manymodern Selo songs with the Nepali lyrics.

Very less rituals with the damphu are done these days which might result in the complete extinction of those in few decades. According to the national census of Nepal in 2011, 90% of the whole Tamang population knows the Tamang language on which all the old songs on damphu are sang and all the rituals are done but what is making the traditional songs vanish is a new domain in this context to do a research on.

Not much of the original damphu songs have been recorded and some project works by the respective cultural departments should focus on the preservation of all the traditional Tamang songs. New active generations who are learning about the Damphu and all its related subjects can be counted on fingers. The Damphu makers and the Damphurey (s) depend on the other income sources as they are not getting frequent orders and invitations.

However, this work shows a broader aspect of the instrument and the instrumentalist and a new scope for the researches to dive in.

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भारतीय कला और संस्कृति पर पश्चिमीकरण का प्रभाव

बीनीता मिश्रा

शोध छात्रा, मुंबई विश्वविद्यालय, मुंबई

प्रो. करुणाशंकर उपाध्याय

मुंबई विश्वविद्यालय, मुंबई

भूमिका

भारतीय कला और संस्कृति का विश्व भर में अपना अलग ही वर्चस्व है। मुगलों के आक्रमणए अंग्रेजों के शासन एवं विभिन्न विदेशियों के आगमन से यहाँ की कला और संस्कृति प्रभावित हुई हैं। परिवर्तन प्रकृति का नियम है। अतः इस परिवर्तन का अच्छा-बुरा दोनों परिणाम भारत में देखने को मिलता है। जहाँ उनके आने से नवनिर्माण और विकास संभव हुआ वहीं बहुत-सी खामियां भी दिखाई देने लगीं। एक ओर शिक्षा का विकास किया गया तो दूसरी ओर नियम, आदर्श व अनुशासन टूटने लगे। पर्दा- प्रथाए बाल विवाहए सती प्रथा समाप्त का अंत तो हुआ किंतु विवाह विच्छेद की समस्या उत्पन्न होने लगीं। इस प्रकार भारतीय कला और संस्कृति पर पश्चिमीकरण के विभिन्न प्रभाव देखने को मिलतें हैं।

संकेत शब्द

भारतीय कला, संस्कृति, संस्कार, पश्चिमीकरण, धर्म, शिक्षा

संस्कृति शब्द संस्कार का परिवर्तित रूप है। यह व्यक्ति के सीखें गए व्यवहारों को स्पष्ट करती है। प्रत्येक समाज के कुछ नियमबद्ध आदर्श होते हैं। उचित-अनुचित से भरे मापदंडों से उसकी रचना की जाती है। संस्कृति शब्द मानव जाति से संबंधित रही है क्योंकि यहीं मनुष्यों और पशुओं के बीच अंतर को दर्शाती है। पशु, पक्षियों में मस्तिष्क अथवा सोच-विचार करने की वह शक्ति नहीं होती या नाममात्र की होती है, जो मनुष्य के पास निहित है। भारतीय कला और संस्कृति विश्व भर में कौतूहल का विषय है। यह विशिष्ट संस्कृति अपनी अलग पहचान बनाए हुए अपने खान-पानए रहन-सहन, भाषा, धर्म, रीति-रिवाज, व्रत-त्योहार आदि प्रत्येक समाज से भिन्न एवं आकर्षक लगती है। इसके विशिष्ट रूप में वर्तमान के पश्चिमीकरण, औद्योगिकरण, वैश्वीकरण के फलस्वरूप बहुत से परिवर्तन देखने को मिलते हैं।

फैशन के नाम पर लोग आंख मूंदकर विदेशों की नकल करने लगे हैं। जिसके बहुत से अच्छे-बुरे परिणाम हमारे कला और संस्कृति पर पड़ रहा है। टी.वी., मोबाइल, इंटरनेट ने बच्चे, बड़े, बूढ़े सभी को प्रभावित किया है। बच्चे समय से पहले बूढ़े होते जा रहे हैं। इंटरनेट के चलन से लोगों को सुविधाएँ तो बहुत मिल रही हैं लेकिन इसका दुरुपयोग करने से सांस्कृतिक प्रदूषण भी बढ़ रहा है। 'अंग्रेजी भाषा, ज्ञान-विज्ञान और पाश्चात्य संस्कृति की जानकारी बढ़ने के साथ-साथ देश में परंपरागत हिंदू धर्म का प्रभाव कम होने लगा। इसीलिए वर्तमान लौकिकीकरण की धारणा को अंग्रेजी शासनकाल में शुरू हुआ माना जा सकता है आधुनिक शिक्षा ने सबसे अधिक विभिन्न समस्याओं की ओर वैज्ञानिक और विवेकयुक्त दृष्टिकोण को प्रोत्साहित किया। जहां पढ़े, लिखे

स्त्री-पुरुषों ने अनेक परंपरागत विधि-विधानों और संस्कारों, विश्वासों आदि को छोड़ दिया, वहां दूसरी ओर उन्होंने उनके मूल में निहित कारणों को तलाश किया और यदि ये कारण वैज्ञानिक जचे तो उनको मान्यता दी गई। सहशिक्षा के प्रभाव से अंतर्जातीय विवाह की समस्याएं बढ़ीं। शिक्षा के प्रभाव से व्यवसाय, विवाह, दिनचर्या आदि विभिन्न क्षेत्रों में धार्मिक स्थान पर लौकिक दृष्टिकोण अपनाया गया। शिक्षा संस्थाओं में विभिन्न जातियों और धर्मों के युवक-युवतियों के साथ-साथ पढ़ने से छुआछूत, शुद्धि-अशुद्धि तथा परस्पर खान-पान, संपर्क आदि के बंधन टूटने लगे।[1]

पश्चिमीकरण के फलस्वरूप बहुत से परिवर्तन देखने को मिलते हैं। पहले अस्पृश्य जाती दास प्रथा के कारण खेती करती थी किंतु अब ब्राह्मण छत्री भी खेती करने लगे हैं गांव में पंचायती व्यवस्था पर्दा प्रथा विलुप्त हो गई है गांव में भी अब व्यक्ति को उसके व्यक्तित्व और आर्थिक स्थिति के आधार पर स्थान दिया जाता है जाति या धर्म के आधार पर नहीं। कहीं-कहीं धनी शूद्र का सम्मान गरीब ब्राह्मण से अधिक है। स्त्री शिक्षा के विकास के साथ-साथ उनके रहन-सहन वेशभूषा में बहुत से परिवर्तन देखने को मिलते हैं।

"मुस्लिम शासकों ने भी कला और संस्कृति को खूब संरक्षण दिया। मुस्लिम राजाओं द्वारा दिल्ली, आगरा, लाहौर, अहमदाबाद और कई अन्य शहरों में जामा मस्जिद का निर्माण किया गया। इन शासकों ने कभी न कभी इन स्थानों पर शासन किया। ये मस्जिद इन राजाओं की कला के प्रति प्यार और उत्साह का अद्भुत प्रमाण हैं। इन शानदार मस्जिदों का निर्माण करने वाले कलाकार इनके संरक्षण के बगैर ऐसा नहीं कर पाते।"[2]

कला के क्षेत्र में भी पश्चिमीकरण दिखाई पड़ता है। टेलीविजन कला को दर्शाने और ग्रहण करने का सबसे सशक्त माध्यम है। इससे प्रभावित होकर आम जीवन में भी लोग वैसा ही व्यवहार प्रदर्शित करते हैं। फिल्म, संगीत, नृत्य, धारावाहिक के साथ समाचार में भी प्रायः पाश्चात्य का प्रभाव दिखाई

पड़ता है इसमें बोलचाल, पहनावे से लेकर मेकअप कला को देखा जाए तो यहां पश्चिमीकरण का बोलबाला है। इतना ही नहीं अब गांवों में भी कच्चे मकान कम ही देखने को मिलते हैं। वहां के बहुत से लोग शहरों से अच्छे कारीगर बुलवाकर उनको ठेका देते हैं और आधुनिक ढंग के सुंदर मकान बनाए जा रहे हैं। पक्के मकानों में भी चुनाव किया जा रहा है। गाटर, पटिया की जगह लिंटर ढालकर पीयूपी के साथ डिजाइनदार छत बनाए जाते हैं। कार पार्किंग के छज्जे विभिन्न घरों में अलग-अलग तरह के बन रहे हैं। माड्यूलर किचनए पूजा रूम, डायनिंग रूम अब शहरों में ही नहीं बल्कि, कहीं-कहीं गांव में भी देखने को मिलते हैं। जितनी जिसकी आर्थिक स्थिति मजबूत है वैसे ही वह अपनी कला और संस्कृति को निखार रहा है। बड़े शहरों में जहां जगह कम है वहां सभी सुविधाएं नहीं हैं। जिसके पास बड़ा घर है पैसा अधिक है उसके पास सभी प्रकार से व्यवस्था भी है। इस तरह कला के क्षेत्र में सदैव नवीन प्रयोग किए जा रहे हैं।

आधुनिक शिक्षा के साथ भारत में पाश्चात्य संस्कृति का आगमन हुआ। अंग्रेजी भाषा, ज्ञान-विज्ञान, संगणक का उपयोग इसमें सहयोगी भूमिका निभा रहे हैं। "अंग्रेजी शासन से पूर्व भारत में अनेक धार्मिक कर्मकांड, पाखंड, ढोंग आदि का प्रचलन था और धर्म के नाम पर अनेक बुराइया पनप रही थी। सती-प्रथा, बाल विवाह, जाति-प्रथा, देवदासी प्रथा, छुआछूत, विधवा पुनर्विवाह निषेध, मानव बलि-प्रथा आदि बुराइयों का संपूर्ण भारत में बोलबाला था और इन सभी की पुष्टि धार्मिक आधार पर की गई। पश्चिमी शिक्षा के प्रभाव एवं इसाई धर्म के प्रचार के कारण इन धार्मिक बुराइयों की समाप्ति के लिए प्रयत्न किए गए और अनेक धार्मिक और सुधारवादी आंदोलन हुए जिनके परिणामस्वरूप बहुत कुछ सीमा तक धार्मिक बुराइयां भी समाप्त हुईं और धर्म में रूढ़िवाद का अंत हुआ।"[3]

कोई सच्चा कलाकार जब अपनी कला प्रदर्शित करता है तो आसपास देखने वाले लोग उसको देखने और सुनने के सिवा कोई और काम नहीं करना

चाहते। आजकल बहुत से बाल कलाकार भी अपनी कला प्रदर्शन करते हैं। उनको पुरस्कृत और प्रोत्साहित भी किया जा रहा है। संगीत, खेल, नृत्य आदि सभी में यह लोग बढ़कर हिस्सा ले रहे हैं। टेलीविजन में सुपर डांसर, इंडियन आइडल, स्माल वंडर जैसे बहुत से प्रोग्राम दिखाए जा रहे हैं जिसे सिर्फ बच्चे ही नहीं बड़े बूढ़े भी मन लगाकर देखते हैं। इससे उन कलाकारों को रोजी-रोटी भी मिलती है और लोगों का मनोरंजन भी हो रहा है। ''कुछ व्यक्ति नए के प्रति आस्थावान होते है और कुछ पुराने के लिए श्रद्धा रखते है। मनुष्य जीवन मे नया और पुराना, इन दोनों का ही एक विचित्र समन्वय है। हमारे अनुभव के क्षेत्र मे पूर्वकाल और नुटंकाल दोनों को ही हिस्सा मिला है। जिस समय कोई व्यक्ति या समाज अपने आपको मन कि उस दशा मे डाल लेता है, जिसमे नए व पुराने, दोनों के लिए भरपूर श्रद्धांजलि भेंट करने की उसकी क्षमता नष्ट हो जाती है। उस समय या तो आगे के लिए उसकी गति रुद्ध जाती है या उसकी प्रगति ही डावाडोल होकर डिकभ्रम मे पड़ जाती है।''

आजकल शिक्षा में समानता होने की वजह से अंतर्जातीय विवाह का प्रचलन बढ़ गया है। स्त्री-पुरुष शिक्षा अथवा कारखानोंए कंपनियों में कार्य के दौरान एक दूसरे से प्रेम करने लगते हैं। फिर जाति, धर्म के बंधनों से ऊपर जाकर अपने पसंद से जीवनसाथी का चुनाव करते हैं पहले तो घरए परिवार, माता-पिता इसका विरोध करते हैं लेकिन बच्चों की खुशी के लिए मजबूर होकर अंततः उन्हें भी इसे स्वीकार करना पड़ता है। विवाह संस्कारों में बहुत परिवर्तन देखा गया है।

कोरोना महामारी के दौर में तो ऑनलाइन कार्यक्रमों का चलन शुरू हो गया लोग घर बैठे विवाह में आनलाइन ही सम्मिलित होने लगे। वर्तमान में बाल विवाह पूर्णतः समाप्त होता दिखाई देता है। जिससे अच्छाइयों के साथ-साथ लंबे समय से चुनाव करते-करते उम्र ढलने के बाद अविवाहित लोगों की समस्या बढ़ी है। लड़के, लड़कियों को जीवन-साथी के चुनाव की आजादी मिलने से जिसके पास नौकरी है, योग्यता है, सुंदरता है उनका विवाह तो अपनी पसंद के अनुरूप मिल जा रहा है। किंतु जिसमें थोड़ी कमी है उनके साथ तमाम समस्याएं देखने को मिलती है। स्त्रियों की आर्थिक स्थिति मजबूत होने के साथ-साथ परिवार को समय न देने, काम का बोझ अधिक होने और एक दूसरे को समय न दे पाने से आपसी समझ की परेशानी के साथ तलाक की समस्याएं भी बढ़ती जा रही है।

इस प्रकार कला और संस्कृति लोगों की स्थिति पर आधारित हो गई है पहले लोगों में जो संस्कार थे बड़ेए-छोटेए ऊंचे-नीचे सभी दर्जे के लोग बराबरी से उसका पालन करते थे। बहुत चीजों को करने में साधनों का सहारा नहीं लेना होता था किंतु पश्चिमीकरण के प्रभाव से अब स्थिति अनुसार व्यक्ति का रहन-सहन बनता जा रहा है जैसे- पहले पर्दा-प्रथा थी स्त्रियां पर्दे के अंदर थी अपने अनुरूप किन्तुए अब फैशन का दौरए दिखावे का दौर चल रहा है। एक दूसरे से सुंदर दिखने का, उसके लिए महिलाएं अक्सर पार्लर में जाने लगी है। जिसके पास जैसा पैसा है वह उतना खर्च करके अपने आप को दिखा रहा है।

संदर्भ ग्रंथ –

1. भारत में सामाजिक परिवर्तन एवं सामाजिक समस्याएं पृष्ठ-183, एटलांटिक पब्लिशर्स एंड डिस्ट्रीब्यूटर्स (प्रा.) लिमिटेड, बी-2, विशाल एन्क्लेव राजौरी गार्डन के सामने नई दिल्ली 110027.

2. भारत की सामाजिक पृष्ठभूमि ए.आर. देसाई, पापुलर प्रकाशन प्रा. लिमिटेड

3. पीसीएस मुख्य परीक्षा समाजशास्त्र पृष्ठ-38, प्रधान संपादक आनंद कुमार महाजन, प्रकाशन, यूथ कंपटीशन टाइम्स, 12 चर्चलेन, प्रयागराज।

4. काला और संस्कृति, डॉ. वाशुदेवशरण अग्रवाल, पृष्ठ-2, प्रभात प्रकाशनए नई दिल्ली।

संत साहित्य की भूमि और महामति प्राणनाथ

डॉ0 शत्रुघ्न कुमार मिश्र

हिन्दी विभाग, काशी हिन्दू विश्वविद्यालय, वाराणसी

शोध सार

महामति प्राणनाथ सन्त साहित्य की परंपरा के एक महत्त्वपूर्ण सन्त हैं, जिनकी कर्मभूमि गुजरात थी। महामति प्राणनाथ ने संत साहित्य की मानवता की भूमि को नयी ऊंचाई प्रदान की। उन्होंने सामाजिक समन्वय की भावना के लिए विभिन्न प्रदेशों की यात्रा कर 'जागिनी-अभियान' के तहत भारत के 'धार्मिक-समन्वय' की भावना को अपने पंथ के माध्यम से नयी दृष्टि प्रदान की। हिन्दू, मुस्लिम, सिख, ईसाई सभी धर्मों के सार तत्त्व को लेकर उन्होंने 'प्रणामी सम्प्रदाय' की स्थापना की, जिसमें सभी धर्मों से ऊपर मानवता को स्थान दिया गया। महामति प्राणनाथ के निज जीवन और विचार पर सन्त साहित्य का स्पष्ट प्रभाव है, जिसका विस्तार उन्होंने अपनी वाणी में किया और समाज को समन्वय की राह पर ले चलने का स्तुत्य प्रयास किया।

बीज शब्द

संत, मानवता, समन्वय, उपासना, संदेश, आत्मज्ञान, माया, ब्रह्म।

मूल आलेख-

महामति प्राणनाथ का काल (1618-1694) तक है। इनका जन्म गुजरात में हुआ था। महामति प्राणनाथ का दीक्षापूर्व नाम 'मेहराज ठाकुर' था, किन्तु निजनामी सम्प्रदाय के आचार्य देवचन्द्र से दीक्षा लेने के पश्चात् वह प्राणनाथ कहलाये। महामति प्राणनाथ के समय तक दक्षिण भारत से लेकर उत्तर भारत तक संतों की विभिन्न परंपराएँ अपना मत स्थापित कर चुकी थीं। दक्षिण में आलवार, रामानुजाचार्य, उत्तर भारत में रामानन्द, रैदास, कबीर, पंजाब में नानकदेव तथा पूर्व में शंकरदेव व माधवदेव संत साहित्य की धारा में अपने पंथ का प्रणयन कर चुके थे। संत साहित्य की निर्गुण धारा के अतिरिक्त सगुण धारा के धार्मिक आन्दोलन भी प्रतिष्ठित हो चुके थे।

महामति प्राणनाथ का जन्म मुगलकालीन भारत में हुआ था, इनके समय तक शाहजहाँ व औरंगजेब हिन्दुस्तान के सम्राट थे। यह समय भक्तिकाल की समाप्ति का था और रीतिकालीन वैभव कविता का अंग बन रहा था। भारत के छोटे-छोटे प्रान्त विलासिता में आकंठ डूबे हुए थे। ऐसे समय में महामति प्राणनाथ हिन्दुस्तान में भक्ति आन्दोलन के प्रसिद्ध अंतिम संत के रूप में प्रतिष्ठित हुए। महामति प्राणनाथ ने दीक्षा प्राप्त करने के बाद समय व समाज को अपने जागनी अभियान (जन-जागरण) से प्रभावित किया। महामति प्राणनाथ ने जागनी अभियान के तहत विभिन्न देशों (पाकिस्तान ओमान, ईरान) के साथ-साथ भारत के अनेक प्रान्तों की यात्रा की। महामति प्राणनाथ इन यात्राओं से दुनिया और भारत के सांस्कृतिक पहलुओं को समझते हुए, यह माना कि हिन्दू, मुस्लिम, इसाई, तथा जातिगत भेदभाव मनुष्य

का विभेदीकरण करते हैं। अतः सभी धर्म के लोगों को वह समान दृष्टि से देखते थे। इन यात्राओं से प्राणनाथ की भाषिक संरचना भी मजबूत हुई। सिंधी, गुजराती, उर्दु, हिन्दी इत्यादि भाषाओं के शब्द इसी वजह से इनकी रचनाओं में दिखते हैं।

अपनी यात्राओं को समाप्त करके 1682 में महामति प्राणनाथ ने सूरत में वैष्णव मतावलंबियों के साथ चर्चा की और सूरत में ही अपने पीठ 'महामंगलपुरी' की स्थापना की। महामति प्राणनाथ के वैष्णव धर्म का सार मनुष्य का सतचित् होना है, जो मनुष्य को मानवता की दृष्टि से देखता हो। अपने मत का सार प्रस्तुत करते हुए महामति प्राणनाथ कहते हैं -

"हो भाई मेरे वैष्णव कहिए वाको, निरमल जाकी आतम।

नीच करम के निकट न जावे, जाए पेहेचान भई पारब्रह्म।।"

महामति प्राणनाथ के इन पदों पर गुजरात के ही संत नरसी मेहता का स्पष्ट प्रभाव देखा जा सकता है, जो 15वीं शताब्दी में गुजरात में ही विद्यमान थे। नरसी मेहता का प्रसिद्ध पद है -

"वैष्णव जन तो जेने कहिये जे पीड पराईं जाणे रे। पर दुःखे उपकार करे तोये मन अभियान न आणे रे।।

मोह माया व्यापे नहि जेने, दृढ़ वैराग्य जेना मनमां रे, रामनाम शुं ताली रे लागी, सकल तीरथ तेना तनमां रे।।"[2]

महामति प्राणनाथ के पदों का सम्पूर्ण संकलन या उनकी सम्पूर्ण वाणी के संकलन को 'तारतम वाणी' या 'कुलजम स्वरूप' कहा जाता है। इस संकलन में अठारह हजार पद हैं। इस संग्रह में प्राणनाथ के 14 ग्रंथों का संकलन किया गया है, जिनमें श्री रास, प्रकाश, खटरूति, कलश, सनंध, किरतंन, खुलासा, खिलवत, परिक्रमा, सागर, सिनगार, सिन्धी, मारफत सागर, कयामतनामा संकलित हैं।

महामति प्राणनाथ की वाणी में वेद, भागवत, कुरान, बाइबिल इत्यादि धर्मग्रन्थों की स्थापनाओं

और संदेशों को एक मंच प्रदान किया। अपनी धार्मिक समन्वय की दृष्टि के कारण वह हिन्दुस्तान में नया आदर्श स्थापित करते हैं। महामति प्राणनाथ के समय औरंगजेब हिन्दुस्तान का सम्राट था। यह समय धार्मिक कट्टरता व आपसी प्रेम-सौहार्द के टूटने का समय था। औरंगजेब इस्लामी शरीयत के अनुसार शासन करता था, तथा अन्य किसी मजहब के प्रति वह उदार नहीं था। औरंगजेब के इस कट्टरपन को दूर करने के लिए महामति ने अपने बारह शिष्यों को भेजकर उसे समझाने का प्रयास किया, किन्तु उनका यह प्रयास असफल रहा। महामति प्राणनाथ समाज के इस विघटन को देख रहे थे, अतः उन्होंने अपने मत को एक नया प्रस्थान दिया। उनके प्रयासों में सामाजिक उत्तरदायित्व की भावना का विकास हुआ, जिसमें दो विरोधी विचारधारा को एक साथ लाने का प्रयास किया गया। महामति प्राणनाथ से पहले संत साहित्य में यह मनुष्यता का मत प्रतिपादित हो चुका था। कबीर, नानक जैसे संत हिन्दू, मुस्लिम जनता को एक साथ लाने का प्रयास कर चुके थे। भक्तिकाल की इस प्रवृत्ति के संदर्भ में आचार्य शुक्ल लिखते हैं- "पंजाब में मुसलमान बहुत दिनों से बसे थे, जिससे वहाँ उनके कट्टर एकेश्वरवाद का संस्कार धीरे-धीरे प्रबल हो रहा था। लोग बहुत से देवी-देवताओं की उपासना की अपेक्षा एक ईश्वर की उपासना को महत्त्व और सभ्यता का चिह्न समझने लगते थे। शास्त्रों के पठन-पाठन का क्रम मुसलमानों के प्रभाव से प्रायः उठ गया था। जिससे धर्म और उपासना के गूढ़ तत्व को समझने की शक्ति नहीं रह गई थी। अतः जहाँ बहुत से लोग जबर्दस्ती मुसलमान बनाए जाते थे, वहाँ कुछ लोग शौक से भी मुसलमान बनते थे। ऐसी दशा में कबीर द्वारा प्रवर्तित 'संतमत' एक बड़ा भारी सहारा समझ पड़ा। गुरुनानक आरंभ से ही भक्त थे अतः उनका ऐसे मत की ओर आकर्षित होना स्वाभाविक था, जिसकी उपासना का स्वरूप हिन्दुओं और मुसलमानों दोनों को समान रूप से ग्राह्य हो।"[3] महामति प्राणनाथ निर्गुण संतों की इस परंपरा को विस्तार और एकमत प्रदान करते हुए

दोनों को एकाकार करने का वृहत्तर प्रयास किया। इस संदर्भ में प्राणनाथ कहते है -

"दोउ कहे वजूद एक है, अरवाह सबों में एक।
वेद कतेब एक बतावहीं, पर पावे न कोई विवेक।।"
"जो कछु कह्या, कतेब ने, सोई कह्या वेद।
दोउ बंदे एक साहब के, पर लड़त बिना पाए भेद।।"[4]

महामति प्राणनाथ का सम्प्रदाय 'प्रणामी सम्प्रदाय' के नाम से विख्यात हुआ, जिसमें भगवान श्रीकृष्ण के बालस्वरूप की आराधना की जाती है। इस सम्प्रदाय में कृष्ण को परमात्मा का अवतार माना जाता है, किसी ईश्वर का नहीं। महामति प्राणनाथ की उपासना व संदेश 'क्षर, अक्षर और अक्षरातीत' के माध्यम से व्यक्त होता है जो ब्रह्म का बोध कराते हैं। इन्हीं संदेशों के माध्यम से महामति प्राणनाथ ने हिन्दू-मुस्लिम एकता को बल देने का प्रयास किया। महामति प्राणनाथ के इस शिक्षा का कालान्तर में उपयोग महात्मा गांधी ने 'असहयोग आन्दोलन' के दौरान किया। महात्मा गाँधी की जन्मभूमि भी गुजरात थी, और इनकी माता पुतलीबाई प्रणामी सम्प्रदाय में आस्था रखती थीं। उनकी वजह से महात्मा गाँधी प्रणामी सम्प्रदाय के सर्वधर्म समभाव की भावना को समझते थे। इसी आधार पर महात्मा गाँधी ने 1920 में हिन्दू-मुस्लिम को एक मंच पर लाकर असहयोग आन्दोलन की शुरुआत की। भारत में 1857 की क्रान्ति के बाद पहली बार हिन्दू-मुस्लिम जनता एक साथ देश की आजादी के लिए आन्दोलित होती है।

महामति प्राणनाथ का अनुभव जगत बहुत ही व्यापक था। उन्होंने दुनिया के विभिन्न देशों की यात्रा की थी। इन्हीं यात्राओं में उन्होंने जगत के झंझावातों का सामना किया और महसूस किया कि आत्मज्ञान के द्वारा हो मनुष्य अपनी मुक्ति का मार्ग खोज सकता है। आत्मबोध की परंपरा संतो के यहाँ साधना की उत्कृष्ट पद्धति मानी गयी है, जिस मत को महामति प्राणनाथ भी अपने मत में विस्तार देते हुए कहते हैं-

"रे हो दुनियां बावरी, खोवत जनम गमार।
मदमाति माया की छाकी, सुनत नहीं पुकार।।

अपनी छायासों आप बिगूती, बल खोए चली हार।
आग बिना जलत अंग में, जब बल होत अंगार।।
सत सबद को कोई न चीन्हें, सूने हिरदें नहीं संभार।
समझे साध जो आपको देखें, तामें बड़ी अंधार।।"[5]

संत साहित्य की भारत में सुदीर्घ परंपरा रही है। उत्तर भारत, बंगाल, महाराष्ट्र से लेकर गुजरात तक संत साहित्य का विस्तार फैला हुआ है। महाराष्ट्र के संत नामदेव भी सगुण उपासना व निर्गुण उपासना दोनों पद्धतियों को अपने पदों में जगह दी है, इसी के साथ नामदेव हिन्दु-मुस्लिम के श्रेष्ठताबोध को अनावश्यक मानते थे और आत्मज्ञान को ज्यादा महत्त्व देते थे, बाद में यह परंपरा महामति प्राणनाथ के यहाँ भी दिखायी देती है। नामदेव का प्रसिद्धि पद है-

"माइ न होती, बाप न होते, कर्म न होता काया।
हम नहिं होते, तुम नहिं होते, कौन कहाँ ते आया।
चंद न होता, सूर न होता, पानी पवन मिलाया
शास्त्र न होता, वेद न होता, करम कहाँ ते आया।।"[6]

नामदेव की तरह ही महामति प्राणनाथ भी शास्त्रज्ञान को आत्मज्ञान का बाधक माना है। महामति प्राणनाथ कहते हैं-

"मैं पूछों पांडे तुम को, तुम कहो करके विचार।
सास्त्र अरथ सब लेवहीं, पर किने न कियो निरधार।।
माया मोह अंधकार थें, ए सबे उतपन।
अहंकार मोह माया उड़ी, तब कहाँ है ब्रह्मवतन।।"[7]

महामति प्राणनाथ संत साहित्य की पंरपरा में आत्मबोध की जागृति के लिए सद्गुरु की महिमा को उतना ही महत्त्व देते हैं, जितना उनसे पूर्व के संत देते आए हैं। संत साहित्य का यह विलक्षण गुण रहा है कि उसमें मनुष्यता की खोज के लिए गुरु का महत्त्व स्वीकार किया है। ईश्वर के नाम पर आडंबर, और पुरोहितों-मौलवियों का भगवान के नाम पर धर्म का व्यापार इन प्रवृत्तियों का जमकर विरोध संत साहित्य के कवियों ने किया है। संत साहित्य में गुरु का स्थान ईश्वर से भी बड़ा माना जाता है। महामति प्राणनाथ ईश्वर के समक्ष गुरु को बड़ा बताते हुए कहते हैं-

"खोज बड़ी संसार रे तुम खोजो साधो, खोज बड़ी संसार ।
खोजत खोजत सद्गुरु पाइए, सद्गुरु संग करतार ।।
भगत होत भगवान की, किव कर कहावें सिध साध ।
गुन अंग इंद्री के बस परे, ताथें बांधत बंध अगाध ।।
गोविंद के गुन गाए के, तापर मांगत दान ।
धिक धिक पड़ो ते मानवी, जो बेचत हैं भगवान ।।"[8]

महामति प्राणनाथ ईश्वर के प्रेम को अंतरात्मा में बसाना चाहते हैं। उनके लिए ईश्वर लौकिक परमार्थ का साधन न होकर आत्मिक ज्ञानबोध का अवलंब है। संत साहित्य में कबीर भी ईश्वर को प्रियतम के रुप में याद करते हैं। संत साहित्य में ईश्वर को प्रियतम के रुप में याद करने की यह परंपरा उन्हें लौकिक जीवन के प्रेम से अलग बना देती है। यह वह प्रेम है जिसमें संत ज्ञान की साधना में स्नान करते हैं और ब्रह्म की प्राप्ति करते हैं। कबीर ईश्वर को प्रियतम के रुप में याद करते हुए कहते हैं-

"हरि मेरा पीव भाई, हरि मेरा पीव, हरि बिन रहि न सकै मेरा जीव ।
हरि मेरा पीव मैं हरि की बहुरिया, राम बड़े मैं छुटक लहुरिया ।।"[9]

कबीर की तरह ही महामति प्राणनाथ भी ईश्वर को प्रियतम के रुप में याद करते हैं-

"मांगत हो मेरे दुलहा, मन कर करम वचन ।
ए जिन तुम खाली करो, मैं अरज करूँ दुलहिन ।।
मेरे धनी तुमारी साहेबी, तुम अपनी राखो आप ।
इसक दीजे मोहे अपनो, मैं तासों करूँ मिलाप ।।
ना चाहों मैं बुजरगी, ना चाहों खिताब खुदाए ।
इसक दीजे मोहे अपनो, मोहे याहीसों मुदाए ।।"[40]

महामती प्राणनाथ की शिक्षा में आत्मजागृति का बोध सर्वाधिक महत्त्वपूर्ण है। महामती प्राणनाथ खुदा या ईश्वर को ब्रह्म की संज्ञा देते हैं और इसे परमात्मा की संज्ञा मानते हैं। आत्मजागृति के बोध के लिए महामति 'अहं' के विसर्जन को त्यागने की बात अपनी शिक्षा में प्रमुखता से करते हैं। महामति प्राणनाथ का मानना है कि व्यक्ति आपस में जो

ईर्ष्या कलह व विद्वेष रखता है, उसकी वजह धार्मिक संकीर्णता नहीं अपितु उसके मन में बैठा अहंकार है। यही अंहकार उसे धर्म की भावना को प्रतिष्ठित करने के लिए 'साम्प्रदायिकता' का रूप ले लेता है और सभी अपने को श्रेष्ठ साबित करने में लग जाते हैं। इसलिए महामति प्राणनाथ का दर्शन आत्मज्ञान के लिए 'अहं' का विसर्जन आवश्यक मानता है ब्रह्म के साक्षात्कार के लिए आत्मज्ञान को अनिवार्य मानते हुए महामति कहते हैं-

"नींद उडाए जब चीन्होगे आपको, तब जानोगे मोहोल यों रचानो ।
तब आपै घर पाओगे अपनों, देखोगे अलग लखानो ।।"[41]

परमब्रह्म की प्राप्ति के लिए ईश्वर दर्शन, उपदेश, ज्ञानात्मक साधना, ज्ञानोपदेश इत्यादि भौतिक प्रक्रियाओं को संत ईश्वर प्राप्ति के लिए निषेधात्मक प्रक्रिया मानते हैं। सन्त साहित्य की यह विशिष्ट परम्परा है कि वह ब्रह्म प्राप्ति के लिए अंतर्मन के ज्ञान पर जोर देता है। कबीरदास भी आत्मज्ञान के लिए इन सांसारिक प्रक्रियाओं से भिन्न 'अहं' के विसर्जन पर जोर देते हुए कहते हैं-

"कबीर जब मैं था तब हरि नहीं, अब हरि है मैं नाहिं ।
सब अंधियारा मिटि गया, जब दीपक देख्या माहि ।।"[42]

यह दीपक मनुष्य का अपना स्वविवेक है, जिसे देखकर मनुष्य अपने अंदर की शक्तियों का साक्षात्कार कर पाता है। आत्मज्ञान के लिए अपना प्रकाश बनने के प्रक्रिया भारतीय दर्शन में महात्मा बुद्ध द्वारा कथित प्रसिद्ध कथन 'अप्प दीपो भव' से आया है। संत साहित्य पर महात्मा बुद्ध की शिक्षा व बौद्ध धर्म के सिद्धों व सिद्धों से ही प्रवर्तित नाथपंथ की शिक्षाओं का व्यापक प्रभाव है। यह 'अप्प दीपो भव' का आत्मबोध ही संत साहित्य में आत्मज्ञान का सहायक बनता है। महामति प्राणनाथ भी अपनी शिक्षा में इस आत्मज्ञान का पल्लवन करते हैं और आत्मज्ञान को ही ईश्वर प्राप्ति का साधन बताते हैं। महामति कहते हैं-

"पेहेले आप पेहेचान रे साधो, पेहेले आप पेहेचानो ।
बिना आप चीन्हे पार ब्रह्म को, कौन कहे मैं जानो ।।"[43]

सन्त इस दुनिया को माया व भ्रम, की संज्ञा देता है। भ्रम का परित्याग भी सन्तमत का समाज को बड़ा उपादेय है। सांसारिक मोह-माया ही मनुष्य को आसक्ति और वासना की ओर खींचती है। यह भ्रम आत्मज्ञान की प्रक्रिया में रुकावट का कार्य करता है, अतः सन्त कवि भ्रम के परित्याग के लिए आत्मबोध का ही सहारा लेते हैं और इसका साधन गुरु को मानते हैं। कबीरदास माया को 'महाठगिनी' कहते थे जो मनुष्य का सत्त्व नष्ट कर देती है। महामति प्राणनाथ भी मायारूपी भ्रम का निषेध करते हुए कहते हैं-

"भरम की बाजी रची विस्तारी, भरम सों भरम भरमाना ।
साध सोई तुम खोजो रे साधो, जिनका पार पयाना ।।"[44]

महामति प्राणनाथ एक उच्चकोटि के मानवतावादी संत थे। अपने जागिनी अभियान के द्वारा उन्होंनों आत्मचेतन को परमात्मचेतन से जोड़ा। आत्मचेतन की सुप्त अवस्था को जाग्रत करने के लिए महामति प्राणनाथ ने विभिन्न धर्मशास्त्रों और लोक प्रचलित आख्यानों को जोड़कर एक सुन्दर समाज की कल्पना की। महामति प्राणनाथ ने इस समाज को 'सुन्दर-साथ' की संज्ञा प्रदान की जिसका तात्पर्य है, सभी धर्मों के लोग इस समाज में सद्भाव से रहें। उनके समन्वयवादी मूल्य निश्चित ही समाज को संकीर्ण साम्प्रदायिक भावना से मुक्त करते हैं। महामति प्राणनाथ संत साहित्य की परंपरा में अक्खड़पन और बेबाक लताड़ने की प्रक्रिया से आगे बढ़कर समाज की बदलती हुई नब्ज को पकड़ते हैं। उनके द्वारा प्रवर्तित मत में सभी व्यक्ति धार्मिकता से इतर एक मानव है, जिसे समानता के साथ जीने

का अवसर प्राप्त हो। वेदान्त दर्शन की 'जीवो ब्रम्हैव नापरः' तथा गीता के 'ईश्वरः सर्वभूतानां' की अवधारणा उनके मानवता का मूल्य है। अपनी समन्वय की भावना के कारण ही महामति का 'प्रणामी सम्प्रदाय' सभी धर्मों के लोगों को संकीर्णता से मुक्त कर एक व्यापक दृष्टिकोण और जीवनदर्शन प्रदान करता है।

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जद्दन बाई : हसरतों, परवाजों की दास्ताँ

डॉ. मनीष कुमार मिश्रा

सहायक प्राध्यापक, हिन्दी विभाग
के. एम. अग्रवाल महाविद्यालय, कल्याण, महाराष्ट्र

डॉ. उषा आलोक दुबे

सहायक प्राध्यापक, हिन्दी विभाग
एम. डी. महाविद्यालय, परेल, महाराष्ट्र

जद्दन बाई का जन्म सन 1892 यासन 1908 के आस-पास और मृत्यु 08 अप्रैल 1949 को बम्बई (आज के मुंबई) में हुई। आप के पिता बनारस के सारंगी वादक मियाँ जान एवं माँ दलीपा बाई पेशे से एक तवायफ थीं। सारंगी वादक मियाँ जान के उस्ताद भूसन खाँ थे। गाने-बजाने की प्रारंभिक शिक्षा एवं परिवेश जद्दन को परिवार से ही मिला। संदर्भ मिलते हैं कि मियाँ जान बेटी जद्दन को लेकर कलकत्ता गए जहां बड़ी मलका जान की बेटी गौहर जान से जद्दन की शिक्षा हेतु सहायता मांगी। बड़ी मलका जान अपने कुनबे के साथ सन 1883 में कलकत्ता आकर रहने लगी थीं। वे उत्तरी कलकत्ता के चितपुर इलाके में रहीं। सन 1886 में बड़ी मलका जान ने उत्तरी कलकत्ता के चितपुर इलाके में ही तीन मंजिला मकान उस समय चालीस हजार रुपये में खरीदाएजो यह बताता है कि उनकी माली हालत अब बहुत बेहतर थी।वे कलकत्ता की मशहूर तवायफों में शुमार थीं।

सन् 1906 में गौहर की माँ बड़ी मलका जान का देहांत हो गया। इस हिसाब से अगर 5.6 साल की उम्र में जद्दन बाई कलकत्ता आई थीं तो यह सन 1913-14 के आस-पास का समय रहा होगा। गौहर जान जद्दन की गायकी से प्रभावित हुई और उसकी आगे की शिक्षा के लिए भईया साहेब केपास भेज दिया। सन 1920 में भईया साहब की मृत्यु के बाद उस्ताद मोजुद्दीन ने जद्दन बाई की तालीम पूरी कराई। इस तरह 13-14 साल की उम्र तक जद्दन की बुनियादी शिक्षा पूरी होने की बात योग्य लगती है। उस्ताद मोजुद्दीन ठुमरी के लिए कलकत्ता में प्रसिद्ध थे। उस्ताद मोजुद्दीन और उस्ताद बरकत अली खाँ ठुमरी के सबसे बड़े उस्ताद माने जाते हैं। उस्ताद बरकत अली खाँए बड़े गुलाम अली खाँ के छोटे भाई थे। सादगी और विनम्रता उनके व्यक्तित्व की पहचान थी। श्रीमत गणपतराव (भईया साहेब) और श्यामल चेत्री, मोजुद्दीन के उस्ताद माने जाते थे। बशीर खान हारमोनियम पर मोजुद्दीन का साथ देते थे। सितार

वादक गुलाम हुसैन खान मोजुद्दीनके वालिद थे। सन 1894 में यह परिवार लौहार से बनारस आया था। मोजुद्दीन यहाँ 'श्रुतिधर' नाम से जाने जाते थे। मोजुद्दीन की शिष्याओं में मलका जानए बड़ी मोती बाई और बाद में जद्दन बाई का भी नाम जुड़ा। आप मलका जान को चाहते थे लेकिन मलका जान और उस्ताद फैज खान के संबंध किसी से छुपे नहीं थे।

सन 1922-24 के आस-पास मोजुद्दीन की मृत्यु हो गई थी। श्रीमत गणपतराव (भईया साहेब) की मृत्यु सन 1920 में हुई थी। इस हिसाब से यदि जद्दन बाई भईया साहेबसे शिक्षा ग्रहण कर रही थीं और उनकी मृत्यु के बाद उस्ताद मोजुद्दीन द्वारा जिद्दन की शिक्षा को पूर्ण कराने की बात को सच मान लिया जाय तो यह समय 1918 से 1922 के आस पास का होना चाहिए। लेकिन जद्दन का जन्म वर्ष यदि 1892 था तो 1918 में उनकी उम्र 26 साल बनती है जो कि तवायफों की शिक्षा लेने की उम्र नहीं थी। 14.15 साल की उम्र तक उनकी बुनियादी

शिक्षा पूरी हो जाती थी एवं उन्हें कोई संरक्षक भी मिल जाता था। जद्दन की एक जन्म तारीख सन 1908 भी बतायी जाती है। इस तिथि के हिसाब से 1918 में जद्दन की उम्र दस साल की बनती है। सन 1929 में फातिमा के जन्म के समय जद्दन की उम्र 21 साल होती है। सन 1933 में पहली फिल्म के समय उम्र होती है 25 वर्ष। और मृत्यु के समय सन 1949 में उम्र होती है 41 वर्ष। द अ०क्सफोर्ड इनसाइक्लोपीडिया इनका जन्म वर्ष सन 1900 बताता है। उनके जीवन की तमाम कड़ियों एवं उपलब्ध साक्ष्यों के आधार पर हमें भी यह लगता है किजद्दन बाई का जन्म वर्ष सन 1892 नहीं हो सकता। उनका जन्म सन 1905-1908 के आस.पास ही हुआ होगा।

ठुमरी की विधिवत शिक्षा लेने के बाद जद्दन बाई सन 1921-22 के आस-पास बनारस वापस आ जाती हैं। इस समय जद्दन की उम्र 13.14 साल की रही होगी जब तवायफों के यहाँ 'नथबाबू' की तलाश होने लगती है। बनारस के दाल मंडी इलाके में चौक फौआरे के आस-पास ही जद्दन की कोठी थी। ठुमरी गायिका के रूप में मशहूर होते ही जद्दन बाई बनारस के रईसों में चर्चा का केंद्र हो गई। यहीं के एक साड़ी व्यापारी 'बच्ची बाबू' उनके संरक्षक भी बने। आगे चलकर इन्हीं से जद्दन बाई ने निकाह किया।बच्ची बाबू का मूल नाम नरोत्तमदासखत्री था। आप बाद में मुसलमान बन गए थे। इनसे उन्हें एक पुत्र भी हुआ जिसका नाम 'अख्तर हुसैन' था। जद्दन बाई राजे-रजवाड़ों और रईस जमींदारों की महफिलों में अब बुलाई जाने लगीं थीं। लखनऊ, बनारस, चेन्नई, रामपुर, इंदौर, इलाहाबाद, जोधपुर, गया और दरभंगा जैसी रियासतों में जद्दन मफिलों की जीनत बन गई। इनके साथ संगत देने वालों में कल्लन खाँ का नाम कई जगह मिलता है।

गया के नवाब मुजफ्फर खाँ की महफिलों में जद्दन बाई का बराबर आना-जाना था। वहीं उस्ताद इरशाद मीर खा नामक हारमोनियम वादक से इन्हें प्रेम हो गया। सन 1925.26 के आस-पास इरशाद को लेकर जद्दन बाई कलकत्ता आ गई और यहीं रहने लगीं। इरशाद से ही उन्हें एक पुत्र हुआ जिसका नाम अनवर हुसैन रखा गया। इस समय जद्दन की उम्र 17.18 वर्ष थी। अपनी गायकी के लिए जद्दन मशहूर तो हो ही चुकी थी। धीरे-धीरे उन्होने कलकत्ते के रईसों के बीच भी नाम कमाया और वहाँ अपनी एक कोठी बना ली। उनकी यह कोठी मध्य कलकत्ता के 08 इंडियन मिरर स्ट्रीट पर थी। कलकत्ता में जद्दन बाई धीरे-धीरे शानो शौकत भरी जिंदगी जीने लगीं। घुड़सवारी, महँगे कपड़े और गहने उनकी पहचान बनने लगी। शायद वो ग्लैमरस गौहर जान से प्रेरित हुई हों जो उसी कलकत्ते में बहुत बड़ी हैसियत की तवायफ थीं। गौहर का जद्दन पर स्नेह भी था।

सन 1912 के आस-पास से कलकत्ता में ठुमरी के बड़े संगीत कार्यक्रम आयोजित होने लगे थे। महराज नटोर का घर उत्तरी कलकत्ताए दक्षिणी कलकत्ता में मुरारी सम्मेलन, धूलीचंद की महफिलें, वार्षिक शंकर उत्सव इत्यादि में ठुमरी गायकी का प्रदर्शन होने लगा था। इसे फैलाने और प्रचारित-प्रसारित करने में श्यामल चेत्री जैसे लोगों का बड़ा योगदान था। बहूबाजार, मेटिया बुरूज और चितपुर जैसे इलाकों से 'बाईजी' लोगों को इन आयोजनों में ठुमरी गायन के लिए आमंत्रित किया जाने लगा था। कलकत्ता में बनारस, लखनऊ और पंजाबी टप्पा प्रधान सभी तरह की ठुमरी को समान रूप से स्वीकार किया गया। आगरावाली मलका जान बहुत पहले से कलकत्ता में रह रहीं थीं। चुलबुलवाली मलकाजान, भागलपुरी मलकाजान, बड़ी मलकाजान, गौहर जानएजद्दन बाई, मुन्नी बाई, शांति बाई, हमीदन बाई और इंदुबाला जैसी बेजोड़ ठुमरी गायिकाएँ कलकत्ते में थीं। शुरुआती दिनों में अख्तरी बाई जद्दन बाई से संगीत की बारीकियाँ सीखने जाती थीं। रिकार्डिंग कंपनी में गंगुबाई हंगल की सिफारिस भी जद्दन बाई ने ही की थी।

बनारस रहते हुए जद्दन बाई आये दिन अंग्रेजों के छापे से परेशान हो चुकी थीं। दालमंडी स्थित इनके कोठे पर किसी अन्य तवायफ की तुलना में सबसे अधिक छापे पड़ते थे। इन छापों से ही परेशान

होकर जद्दन ने दालमंडी वाली कोठी छोड़कर बनारस में ही कहीं अन्यत्र मकान बना लिया था। अंग्रेज सरकार को यह बराबर शक था कि क्रांतिकारियों का इनके यहाँ आना-जाना होता है एवं जद्दन बाई उनकी छुपे तौर पर मदद भी करती हैं। इस शक की एक वजह इलाहाबाद के मीरगंज और प्रतापगढ़ के चिलबिला के पास य बेल्हा मंदिर के पासए नदी उस पार द्ध इनके मकान और वहाँ महफिलों के नाम पर इनका आना-जाना भी था। इलाहाबाद और चिलबिला के कई संभ्रांत वकीलए कांग्रेस के कार्यकर्ता और कुछ क्रांतिकारी भी जमींदारों और नवाबों के साथ जद्दन की महफिलों में शामिल रहते थे। चिलबिला का मकान या तो जद्दन बाई ने खरीदा था या फिर यह उनका पुश्तैनी मकान था। जद्दन बाई की माँ को लेकर तरह-तरह की कहानियाँ गढ़ी गई हैं जो बहुत उलझी हुई और अतार्किक लगती हैं, अतः उन बातों की चर्चा न करना ही हमने उचित समझा। वैसे भी इस शोध पत्र का मुख्य केंद्र जद्दन बाई और उनकी जद्दो जहद है।

मध्य कलकत्ता के 08 इंडियन मिरर स्ट्रीट पर जद्दन बाई का एक मकान जीर्ण अवस्था में आज भी मौजूद है। इसी मकान में जद्दन बाई अपनी सहयोगी मखना बीबी के साथ रहती थी। कलकत्ता म्युनिसिपल कार्पोरेशन के दस्तावेजों में आज इस मकान के मालिकान हक संबंधी पुराने रिकार्ड स्पष्ट नहीं हैं। प्रापर्टी टैक्स के कुछ प्रमाण मखना बीबी के नाम जरूर मिलते हैं। इस मकान में जद्दन बाई 1942 से 1946 तक बम्बई से आती रहती थीं। यह मकान बाद में जद्दन बाई ने मखना बीबी के नाम ही वसीयत कर दी थी। एक जून 1929 को जद्दन बाई की बेटी फातिमा का जन्म इसी मकान में हुआ था। यह बेटी उन्हें मोहन बाबू उर्फ मोहनचंद उत्तमचंद त्यागी से विवाह के बाद हुई थी। विवाह के लिए मोहन बाबू ने इस्लाम कबूल किया और अपना नया नाम अब्दुल रशीद रखा। जद्दन बाई और अब्दुल रशीद कीयही बेटी फातिमा आगे चलकर हिन्दी फिल्मों की मशहूर सिने तारिका बनी, जिसे दुनियाँ 'नर्गिस' के नाम से जानती है।

(जद्दन बाई का कलकत्ता स्थित जीर्ण मकान। फोटो स्रोत . https://explorebengalheritage.com/eng/memories-of-jaddanbai/)

जद्दन बाई यहाँ सन 1931 तक रहीए उसके बाद लाहौर के बड़े उद्यमी हकीम रामप्रसाद के बुलावे पर वे सन 1932 में लौहार चली गईं। यहीं जद्दन ने हकीम रामप्रसाद की फिल्म 'राजा गोपीचन्द' में काम के साथ फिल्मी दुनियाँ में अपना सफर शुरू किया। इस फिल्म के हीरो हरिश्चंद्र बाली थे। इस फिल्म में उन्होने माँ की भूमिका निभाई थी।

कलकत्ता रहते हुए जद्दन बाई और उनके दूसरे शौहर इरशाद के साथ रिश्तों में खटास आने लगी थी। जिस तेजी से जद्दन बाई कलकत्ता में नाम और शोहरत कमा रहीं थी उसके मुकाबले इरशाद अपने आप को बहुत कमतर आँकने लगे थे। फिर जिस तरह का बिंदास और फैशन परस्त जीवन जद्दन बाई जीने लगी थी उसमें इरशाद अपने आप को 'फिट' नहीं समझ रहे थे। एक दिन अचानक इरशाद बिना बताये कहीं चला जाता है। ऐसे में अकेले दो बच्चों की परवरिश और महफिलें, मुजरा सब संभालना जद्दन बाई के लिए कठिन हो गया। लेकिन जद्दन ने हार नहीं मानी और अपनी जिम्मेदारी बखूबी निभाती रहीं। बनारस और कलकत्ते के बीच उन्होने अपना आना-जाना बनाये रखा। 1930-31 के आस-पास से जद्दन बाई ने ग्रामोफोन के लिए रिकार्डिंग देना भी शुरू कर दिया था। कोलम्बिया ग्रामोफोन कंपनी लिमिटेड के लिए उन्होने पहले पहल रिकार्डिंग दी थी। उनके जिन गीतों को रिकार्ड किया गया उनमें से कुछ इस प्रकार है—फूल गेंदवा न मारो, रूप

जोबन गुण धरो, नुक्ता चीन है गम-ए-दिल, ना जा बालम परदेशवा, देवा-देवा सतसंग, कन्हैया तेरो कारो रे और नैनो से नैना मिलाये इत्यादि। आगे चलकर उन्होंने रेडियो के लिए भी खूब प्रस्तुतियाँ दीं। मोहन बाबू से उनका तीसरा विवाह था। लेकिन यह रिश्ता दोनों ने उम्र भर निभाया। कुछ जगह संदर्भ मिलता है कि जद्दन के दूसरे शौहर इरशाद बाद में मुंबई चली आ गए थे और मीर साहब नाम से संगीतकार बने। संभवतः नसीम बानों की किसी फिल्म में इनका दिया हुआ संगीत था।

सन 1932-33 में लाहौर रहते हुए जद्दन बाई ने फिल्म 'राजा गोपीचंद' और 'इंसान या शैतान' नामक फिल्मों में काम किया। सन 1934 में वे निर्माता निर्देशक राम दरियानी के साथ बम्बई चली आयीं। यहाँ आकार उन्होंने फिल्म 'सेवासदन' और 'नाचवाली' में काम किया। सन 1935 में जद्दन ने अपनी खुद की फिल्म कंपनी 'संगीत मूवी टोन' शुरू की। इस कंपनी के बैनर तले उन्होंने तलाश-ए-हक (1935), हृदय मंथन (1936), मैडम फैशन (1936), जीवन सपना (1937) और मोती का हार (1937) जैसी फिल्मों का निर्माण किया। इन फिल्मों के संगीत निर्देशन में भी उन्होंने बड़ी भूमिका निभाई। फिल्म तलाश-ए-हक (1935) में संगीत निर्देशन की वजह से उन्हें हिंदी फिल्मों की प्रथम महिला संगीत निर्देशक के रूप में भी जाना गया। हालांकि इरशद सुल्ताना उर्फ 'बिब्बो' सन 1934 में बनी फिल्म 'अदले-जहांगीर' के लिए संगीत निर्देशन का काम पहले ही कर चुकी थी। इनकी पहली फिल्म 1933 में बनी 'मायाजाल' थी। इशरत सुल्ताना उर्फ 'बिब्बो' का जन्म पुरानी दिल्ली के पास इशरताबाद में हुआ था। इशरत की मां 'हफीजन बाई' एक तवायफ थीं। बिब्बो ने सन 1937 बनी फिल्म 'कज्जाक की लड़की' में भी संगीत निर्देशनकिया था।

हिंदी के प्रख्यात कथाकार मुंशी प्रेमचंद ने 1934 में 'द मिल मजदूर' नाम की जिस फिल्म की पटकथा लिखी उसकी नायिका भी थी 'बिब्बो'। प्रेमचंद की लिखी फिल्म 'द मिल मजदूर' मुंबई में 5 जून 1939 को इंपीरियल सिनेमाघर में लंबी लड़ाई के बाद रिलीज हुई थी। वैसे तो यह फिल्म 1934 में ही बनकर तैयार हो चुकी थी, लेकिन उस समय मुंबई के बीबी, फसी (बॉम्बे बोर्ड ऑफ फिल्म सर्टिफिकेशन) ने इसे प्रदर्शित करने की अनुमति नहीं प्रदान की। उन्हें यह लगता था कि फिल्म मजदूरों को बरगला सकती है और वे हड़ताल कर सकते हैं। तत्कालीन सेंसर बोर्ड में सदस्य के रूप में शामिल बेरामजी जीजीभाई मुंबई मिल एसोसिएशन के भी अध्यक्ष थे, वे इस फिल्म को मिल एसोसिएशन के हितों के अनुकूल नहीं समझते थे। 1937 में बीबीएफसी का फिर से गठन हुआ और नए सदस्य चुने गए। तब जाकर इस फिल्म को प्रदर्शित करने का रास्ता साफ हुआ। यह फिल्म प्रेमचंद की मृत्यु के बाद प्रदर्शित हुई।

हिन्दी सिनेमा के शुरुआती दिनों में ऐसी बहुत सी तवायफें थीं जिन्होंने फिल्म की दुनियाँ में कदम रखा और कामयाब रहीं। कई तवायफें रहीं जिन्होंने अपनी बेटियों को सफल अभिनेत्री के रूप में प्रतिष्ठा दिलाने में कोई कमी नहीं छोड़ी। दिल्ली की तवायफ शमशाद बेगम उर्फ छमिया बाई भी इसका मजबूत उदाहरण हैं। अपनी बेटी नसीम बानो को फिल्मी दुनियाँ में स्थापित करने में इनकी महत्वपूर्ण भूमिका रही। नसीम की पहली फिल्म 'खून का खून' थी जो सन 1936 में रिलीज हुई थी। इसके बाद तलाक (1938) और पुकार (1939) जैसी फिल्मों में नसीम ने काम किया। बताते हैं कि नसीम उन दिनों 2500 रुपये प्रति माह कमाती थीं जो कि एक बड़ी रकम थी। इसी ग्लैमर और पैसे की चमक-धमक ने चालीस के दशक में कई लड़कियों को फिल्मी दुनियाँ की तरफ आकर्षित किया। देविका रानी, लीला चिट्निस, शोभना समर्थ, नाड़िया, रोज, नसीम बानो, शांता आप्टे, पद्मा देवी इन दिनों की सफल फिल्मी नायिकाएँ थीं।

जद्दन बाई भी फिल्मी दुनियाँ में अपनी एक जगह बनाने में कामयाब हो गई थीं। बम्बई के नरिमन पॉइंट पर उनका शानदार मकान था। ग्रामोफोन और आल इंडिया रेडियो के लिए उनकी रिकार्डिंग होने लगी थी। अपनी फिल्मों के फ्लॉप होने और

कंपनी के नुकसान के बावजूद वो मजबूती से डटी हुई थीं। सन 1942 में आजादी की लड़ाई के लिए उनपर 'गुप्त रेडियो स्टेशन' चलाने में क्रांतिकारियों की मदद का भी आरोप लगा। अपनी बेटी फातिमा को वो एक कामयाब फिल्म अभिनेत्री के रूप में देखना चाहती थीं। इसके लिए उनके प्रयास लगातार जारी थे। चाइल्ड आर्टिस्ट के रूप में वो फातिमा को अपनी ही फिल्म में प्रस्तुत कर चुकी थीं। 06 साल की फातिमा ने तलाश-ए-हक (1935) में अपना पहला फिल्मी काम बतौर बाल कलाकार किया था। मात्र 14 साल की उम्र में ही नरगिस को 1943 में निर्देशित महबूब खान की फिल्म 'तकदीर' में काम करने का मौका मिला। महबूब खान ने फातिमा को एक सुपरस्टार बनाने में कोई कसर नहीं छोड़ी। फातिमा को नया नाम 'नरगिस' उन्हीं ने दिया।

इसके बाद राजकपूर के साथ उनकी फिल्मी पर्दे की जोड़ी बनी। राजकपूर के साथ नरगिसकी जोड़ी को सिने दर्शको ने खूब पसंद किया। इस जोड़ी ने कई फिल्मों में एक साथ काम किया। सन 1940 से लेकर सन 1960 के दशक तक यह जोड़ी हिन्दी सिनेमा की सबसे खूबसूरत और लोकप्रिय जोड़ियों में से एक थी। नरगिस की कामयाब फिल्मों में सन 1945 में बनी फिल्म 'हुमायूँ', सन 1949 में बनी 'अंदाज' और 'बरसात', सन 1950 में आयी 'आधी रात' और 'जान पहचान', सन 1951 में 'आवारा', सन 1952 में 'अंबर' और 'अनहोनी', सन 1953 में 'पापी', सन 1955 में 'श्री 420', सन 1956 में 'चोरी चोरी', सन 1957 में 'परदेसी' और 'मदर इण्डिया', सन 1958 में 'लाजवंती', सन 1960 में 'काला बाजार', सन 1964 में 'यादें' और सन 1967 में आयी 'रात और दिन' जैसी फिल्मों को गिना जा सकता है।

सन 1957 में फिल्मफेयर सर्वश्रेष्ठ अभिनेत्री पुरस्कार नरगिस को फिल्म 'मदर इंडिया' के लिए मिला। सन 1958 में नरगिस को भारत सरकार द्वारा 'पद्मश्री सम्मान' से भी सम्मानित किया गया। जद्दन बाई ने अपनी बेटी फातिमा उर्फ नरगिस के लिए शायद यही सपना देखा होगा। संक्षेप में कहूँ तो नरगिस अपनी माँ की आकांक्षाओं का अनुवाद थीं। 'नरगिस' जद्दन बाई की वो फिल्म थी जिसने कामयाबी के सारे मकाम हासिल किये। नरगिस जद्दन बाई की जिद्द और जद्दो जहद का सबसे सुनहरा अध्याय थी। अपने आखिर दिनों में नरगिस ने फिल्मों से दूर रहते हुए अपने पति सुनील दत्त के साथ कई तरह के सामाजिक कार्यों में जुटी रहीं। नरगिस एक बेटे 'संजय दत्त' और दो बेटियों 'नम्रता दत्त', 'प्रिया दत्त' की माँ थीं। संजय दत्त आगे चलकर हिंदी फिल्मों के बड़े सुपर स्टार बने। नरगिस राज्यसभा सदस्य भी रहीं। 3 मई 1981 को नरगिस की कैंसर से लड़ते हुए मृत्यु हो गई।

जद्दन बाई की मृत्यु बेटी नरगिस अभिनित फिल्म 'बरसात' के निर्माण के दौरान ही दिनांक 8 अप्रैल सन 1949 को कैंसर के कारण हुई। जद्दन बाई ने अपनी कामना का जो नगर बसाया उसका पोर-पोर उनके श्रम का ऋणी है। उनके इस नगर की रानी बनी उनकी बेटी नरगिस। उन्होंने एक उत्सवधर्मी जीवन जिया और संघर्षों के मेले में नाचती-गाती रहीं। समय की नदी में जिंदगी की साँप-सीढ़ी का जद्दन बाई ने खूब मजा लिया। जद्दन बाई की दास्ताँ, हसरतों परवाजों की दास्ताँ है। जद्दन बाई इतिहास के पन्नों में दर्ज एक ऐसा नाम है, जो लकीरों को लाँघना और विपदाओं से जूझना सिखाता है। जीवन की हर लड़ाई को पूरी दृढ़ता से लड़ने वाली जद्दन बाई की आवाज खामोशी की पनाह में हमेशा के लिए सो गई।

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Sacrificing the Son: Patriarchal Power Politics in Hindu Mythology

Dr. Manisha Patil

Asst. Professor (English)
Gurunanak College of Arts, Science and Commerce, Mumbai

Abstract:

"If you live with the myths in your mind, you will find yourself always in mythological situations. They cover everything that can happen to you. And that enables you to interpret the myth in relation to life, as well as life in relation to myth."

—Joseph Campbell

One of the main functions of mythology is to impart morality. Almost all the myths in the world, directly or indirectly, either praise or condemn certain human actions by linking them to larger cosmological forces.However, one should not forget that myths are actually created by the men and as such they try to naturalize the power structures prevalent in the society.Yet, it is interesting to note that power structures themselves are not stable and mythology too is dynamic. It is not uncommon to find multiple, even contradictory myths on a single theme. The present paper focuses on five such myths dealing with sacrifice (both literal and metaphorical) of a son found in the Hindu mythology—viz. Sunahsepa, Ram, Puru, Bhishma and Ganesha —whichexplore the theme of obedience of a son to his father from various angles of idealism, realism, appropriation and interrogation.

Keywords

mythology, morality, idealism, realism, appropriation and interrogation

One of the main functions of mythology is to impart morality. Almost all the myths in the world, directly or indirectly, either praise or condemn certain human actions by linking them to larger cosmological forces. They depict not only the personal tragedies but also the natural calamities as the logical outcome of certain human actions. For instance, in the myth of Oedipus, the plague in Thebes is caused by patricide and incest committed by its king Oedipus. By propounding the theory of Karma, these myths try to"justify ways of God to men" (*Paradise Lost,* line 26).

However, one should not forget that myths are actually created by the men and as suchthey try to naturalize the power structures prevalent in the society.

In the words of Bruce Lincoln, myths represent an "*ideology* in narrative form" (Lincoln, 147) which means myths establish "hierarchies with a view to naturalizing and legitimating them—and not only once, for all, but in an ongoing, diachronic give-and-take" (Lincoln, 150). For instance, according to Hindu mythology, there are four Yugas, the current being the fourth one Kali Yuga in which the Dharma i.e. morality has declined and instead Adharma has become supreme. So the kings have become selfish and cruel and instead of protecting their subjects,torture them. However, at the end of Kali Yuga, Lord Vishnu would take an Avatar "to protect the good people, destroy the bad and reestablish the Dharma" (*Bhagavat Geeta,* Book4, Couplet 8). Till then people *must* endure the injusticesand practiceutmost devotion for Lord Vishnu to attain the Moksha. So as a whole, this myth of Kali Yuga though on one hand condemns the unjust rulers, on the other handprevents people from revolting against their cruelties as these cruelties are naturalized as a characteristic of Kali Yugaand people's unrest is instead diverted into passive devotion.

Yet, it is interesting to note that power structures themselves are not stable and mythology too is dynamic.It is not uncommon to find multiple, even contradictory myths on a single theme. The present paper focuses on five such myths dealing with sacrifice (both literal and metaphorical) of a son found in the Hindu mythology—viz. Sunahsepa, Ram, Puru, Bhishma and Ganesha—which explore the theme of obedience of a son to his father from various angles of idealism, realism, appropriation and interrogation.

The most famous myth of a son's devotion to his father and his sacrifice of self-interest for the fulfillment of his father's promise is obviously Ram's exile to forestfor fourteen years in *Ramayana* (composed between 400 BCE and 200 AD). It is the starting point of the epic, wherein when King Dasharatha of Ayodhya declared his retirement and proposed to make Ram the next king, his favorite wife and Ram's step-mother Kaikeyi remindedDasharatha to grant her two pending and long forgotten wishesandaccordingly asked her son Bharat to be made the king and Ram to be sent in exile. Dasharatha was reluctant to grant these wishes as they were unjust but was bound by his promise. To save his father from the disgrace of breaking the promise, Ram himself willingly accepted the exile. Ram's wife Sita and younger half-brother Laxman too decided to accompany him. Everybody else including Bharat tried to dissuade Ram but Ram was firm on his resolve. Heartbroken by this separation from his son, Dasharatha diedand repentant Kaikeyi blamed herself. However, she was consoled by the sage Vasishtha by revealing the fact that Ram was destined to exile to fulfill the curse of Shravan's parents on Dasharatha to die due to the agony caused by the separation from his son. Thus, by introducing the element of fate, *Ramayana* portrays the picture of an ideal, obedient son of an equally just and righteous father; a role model for all the people for all the time.

Another similar myth and again starting point of another great epic *Mahabharata* (spanning from 400 BCE to 400 AD), is the Bhishma's terrible oath

of celibacy for the sake of his father Shantanu's second marriage to Satyavati. King Shantanuof Hastinapur belonged to the Puru/Kuru dynasty. Hisfirst wife Ganga had left him when he objected to her killing of their eighth newborn baby Bhishma like the earlier seven sons and thereby broke his promise of not interfering with her decisions given at the time of marriage. Ganga revealed that she was a celestial nymph, Shantanu too was a demigod and their sons were also celestial beings. All of them were cursed to be born on the earth as human beings and lead sad lives. So when Ganga left him, Shantanu was forlorn for many years till he fell in love for the second time with an extremely beautiful but much younger fisher-girlSatyavati. However, her father objected to Shantanu's marriage proposal saying as Bhishma was the heir apparent, Satyavati and her children would be discriminated against after the death of the old king; so, this marriage would take place only on the condition that instead of Bhishma, Satyavati's son would inherit the throne. Obviously, Shantanu refused to comply. But when Bhishma came to know the cause of his father's unhappiness, he himself approached Satyavati's father and not only renounced his claim to the throne but also took the oath of celibacy to facilitate the marriage. Overwhelmed by this supreme selflessness, Shantanu considered Bhishma indispensible for the welfare of people and so endowed Bhishma with the eternal guardianship of Hastinapur kingdomfacilitated throughthe boon of 'ichcha-mrityu' a near immortality. Like Ram, Bhishma too emerges as an ideal, dutiful son of a virtuous king, yet the quality of his self-sacrifice is so enormous

and terrible, that unlike Ram he cannot be prescribed as a role model for the common people. Interestingly, later on *Mahabharata* alsodepicts how the utopian nature of Bhishma's selflessnesstakes a turn towards autocracywhereby he appropriates the patriarchal authority to such an extent thatas a guardian of Hastinapur, he assumes the primary role of kingmaker and marriage broker wielding unlimited power over his virtual progeny.

However, there is yet another and earlier myth in *Mahabharata* wherein a son sacrifices not his claim to throne but his youth for the sake of his father and i.e. Yayati andhis son Puru who later became the founder of Puru/Kuru dynasty. According to the myth, King Yayati of Hastinapur was ritually married to Devayani, daughter of sage Shukracharya but also had secret marriage toprincess Sharmishtha, Devayani's former friend whom Devayani turned into her maid to avenge her petty insult. Apart from these two, he had innumerable concubinesand still lusted after almost every girl in the kingdom. When Shukracharya came to know about all these illicit affairs, he furiously cursed Yayati to become oldand to lose his virility. However, when Yayati apologized, Shukracharya offered him redemption in the form of exchange of youth and virility with one of his sons. Devayani's sons bluntly refused but Sharmishtha's eldest son Puru willingly accepted the exchange offer. Yayati continued with his erotic adventures for some more years until he finally realized the futility of lust. Thereupon he returned back Puru's youth and as a reward for his unconditional devotion, enthroned him as the next king. Unlike Dasharatha and

Shantanu, Yayati misuses the filial obedience as a means of oppression thereby revealing the tyrannical and dystopian aspect of patriarchal (im)morality.

However, if Yayati is a scoundrel, there is yet another devilish father actively and literally involved in the filicide.According to the myth of Sunahsepanarrated in *Aitareya Brahmana (7.13-18)* in *Rig Veda* (dated variously between 1000 BCE to 500 BCE), King Harishchandra was childless for many years and so he prayed to God Varun for a son on the condition of sacrificing him. However, when a son named Rohit was born to him, Harishchandra kept on postponing the sacrifice till Rohit became young and refused to be sacrificed andescaped to the forest. As a curse for Harishchandra's defiance of the promise, he suffered from terrible stomach illness. Rohit decided to get rid of his father's illness by conducting a sacrifice of a substitute instead of him. A poor Brahmin Ajigarta agreed to sacrifice his second son named Sunahsepa out of three in exchange of a hundred cows. However, when the priests refused to tie Sunahsepa to the sacrificial post and to slaughter him themselves, Ajigarta willingly offered to tie and behead his own son in return of two hundred more cows. Nevertheless, theunwilling Sunahsepa kept on protesting against his sacrifice and when no human being came to his rescue, he prayed to various gods, finally invoking goddess Ushas who not only saved him but also cured Harishchandra. Here there are two fathers and two sons—Harishchandra, a loving father of Rohit and as his alter ego Ajigarta, a cruel assassin of Sunahsepa. The nascent tension between the father's selfishness and the son's selflessness in the other three myths becomes fully evident in the realistic details of human sacrifice given in the myth of Sunahsepa.

Last but not the least the fifth myth is aboutthe birth of Lord Ganesha narrated in the *Siva Purana* (written around 10th to 11th century AD though it might have been in oral circulation at least since 4th century AD especially among non-Aryan populations). One day Goddess Parvati was all alone in her palace on Mount Kailas. So, when she went for bathing, she first made a doll of a small boy from the sandalwood and turmeric paste from her body and then breathed life into him. She told him not to allow anybody inside till she finished her bath. In the meanwhile, God Siva returned from his meditationand unaware of this new gatekeeper was about to enter the palace. But the boy refused to let him in without Parvati's permission and thereby angered the Rudra/Siva. In the fierce battle that followed between the two, the boy fought very bravely but was ultimately beheaded by Siva with his trident. When Parvati came to know the whole episode, instead of grieving for her dead son she forced Siva to bring him back to life at any cost. Siva asked his attendant Nandi to bring the head of the first animal he would encounter on his journey to north. Accordingly, Nandi returned with the head of an elephant and Siva joined it on the boy's body, thereby making him Gajanan. Moreover, Siva also bestowed Ganesha with the boon of becoming the god of wisdomand to be worshipped first of all the gods. For his bravery, he was also made the chief of all the Ganas

thereby becoming Ganesha/Ganapati. Two things set apart this myth from the rest—first here the son is performing his duty towards his mother instead of father and second, the patriarchal power over the son is contested, interrogated andrestricted by the mother.

The complexity underneath the simplicity of the myth of Ganesha's birth is explored by D.D. Kosambi in his seminal book *Myth and Reality: Studies in the Formation of Indian Culture.* A scientist-mathematician by profession but a self-taught Indologist with profound insights in the languages, literatures and cultures of India, Kosambi brought about a revolution in the study of Indian history through the adoption of Marxist approachto Indian mythology. His historical perspective in relation to the evolution of Indian culture follows "the interpretation in chronological order, of successive developments in the means and relations of production." (Kosambi 1975, 1) He writes,

"The religious observances of the various human groups in India, particularly those that are lowest in the social, cultural and economic scale, show roughly the order in which the particular groups were enrolled into a greater, productive society. …The fossilized and stratified remnants of primitive observances, combined with caste and religion, hold a particular group together. …Change of economic status is reflected in, and acted till recently through some corresponding transformation in caste; sometimes by change in cult as well. …Siva grew out of rather primitive and aniconic cult-stones along several parallel tracks, into a sublimated highest god—for some people. At one stage his

equivalent came into more or less violent conflict with the various mother-goddesses who had previously been the senior deities. …Parvati as Yogesvari is at times married to an equivalent of Mhasoba who begins to resemble a diluted form of Siva-Bhairava. This will cast some light upon the Kalighat painting and other icons where Parvati as Kali tramples upon Siva's prostrate body, presumably his corpse; that he comes to life again under her vivifying tread is obviously a mitigating addition to the undeniable conflict. Siva managed to remain united to Parvati in marriage, though she is supposed later to have stripped him of everything at a game of dice. …It might be noted that the son of Parvati's body was not of Siva's, and he cut off the child's head, later replaced by that of an elephant in the myth. On the other hand, Skanda was born of Siva's seed, but not of Parvati's womb. This complex iconography and ridiculously complicated myth cannot be explained by Siva's elevation to the highest abstract principle."(Kosambi 1962, 3-6)

M.H. Abrams considers Hans Blumenberg's*Work on Myth*(1979) noteworthy for specifically pointing out that "the function of myth is to help human beings to cope with the inexorability of given reality, a need that is not outmoded by scientific advances and rationality. Myths evolve according to a 'Darwinism of words' with those forms and variations surviving that prove able to cope most effectively with the changing social environment. Myths are not a collection of fixed and final stories but 'a work'—an ongoing and ever-changing process that is expressed in oral and written narratives and includes the

diverse ways in which these narratives are received and appropriated." (Abrams, 170-171) Thus the various myths discussed above are the products of changing socio-economic-political conditions of their period and as such reflect those conditions.

Akey significant aspect of all these myths is the covert gender politics. All of them are explicitly patriarchal focusing exclusively on father-son relationship and revolving around two axes of property and sexuality. For Ajigarta, his son himself is a form of property which he can produce through his sexuality and can barter for another type of property i.e. three hundred cows. In case of Yayati, sexuality is the prime motivating factor andPuru's reward for its exchange is the property i.e. kingship to a son who is not the heir apparent. In sharp contrast to inheritance of Puru, Bhishma and Ram are disinherited from their rightful claim to the throne due to their fathers' interest in their second wives.Here instead of vilifying Kaikeyi and Satyavati, it is necessary to understand that in a highly patriarchal society where the eldest son inherits everything and women are generally excluded from the property, theonly available means of survival for themis theaccession of their sons to the throne.In response to it, Bhishma renounces both property and sexuality but paradoxically appropriates the power over property and sexuality of all others in his life (including his father). In *Ramayana,* during his fourteen years of exile to forest, Ram forfeits property but enjoys sexuality. Conversely, upon his return to Ayodhya, for altruistic (?) reasons as mentioned in the epic, he abandons Sita symbolizing sexuality but retains kingship as

responsibility which nonetheless is quintessential form of property. Implicit in Siva's beheading of Ganesha is Siva's sexual insecurity about his wife Parvati as Ganesha is a son born in his absence and without his knowledge. However, on revelation of Ganesha as Parvati's 'Parthiv'(born from soil) son, Siva invokes all the good things in Ganesha making him Mangal-Moorti, the harbinger of all the good fortune, prosperity and bliss which means both property and progeny.

This entire transformation of the obedient son myth from dreadful human sacrifice to remarkable human endowment is facilitated by the proactive role of mother played by Parvati.Parvati as a wife and as a mother is totally different from all other women. Sunahsepa's mother is more inclined towards his younger brotherand so is indifferent towards his impending death. Puru's mother Sharmishtha being a maid is powerless to safeguard her son's interest. Bhishma's mother Ganga is absent from the scenario. Ram's mother Kaushalya too is passive regarding her son's well-being as against Kaikeyi who is over-ambitious for her son. Unlike all these women whohave accepted the patriarchal right of control over their own property, sexuality and progeny, Parvati refuses to be subjugated by the patriarchy. As a result, while other women are either powerless to protect their sons (for instance Sharmishtha, Ganga or Kaushalya) or use their sons as an instrument for their own survival (for instance Sunahsepa's mother, Kaikeyi or Satyavati), Parvati symbolizes the pre-patriarchal all-powerful Nature as the Mother Goddess (Adi-Shakti), who nurtures all her off-springs without any

discrimination. While as the gender subalterns,the other womenare mostly silenced in the narratives of above Brahmanical texts, it is remarkable that Parvati originating from a non-Aryan indigenous (most probably Dravidian matriarchal) culture, not only succeeds to preserve her voice but also to win her argument. As discussed earlier by Kosambi, in her more violent form as Kali, Parvatikills Siva himself when he becomes too dominating and then rejuvenates him. Thus, she destroys the destructive patriarchy and ironically saves 'man' from destruction. In case of Ganesha instead of eulogizing her son's sacrifice, she contests, interrogates and finally compelsSiva to bring him back to life.

Chronologically speaking, *Aitareya Brahmana* in *Rig Veda* is the oldest, followed by *Mahabharata* and *Ramayana* and finally comes *SivaPurana* in the order of composition. In the same ascending order is found the reduction of barbarity, humanization of relations, idealization of motives and redemption of characters in these myths. Sunahsepa's myth depicts the gruesome, heinous reality of human sacrifice during the pre-historical times coupled with the unjustified greed of the father at the cost of his son. Yayati though full of unabashed lust, at the end accepts his fault and rewards his son. Shantanu refuses to jeopardize his son's interest for his own. Dasharatha too unwilling to do injustice to his son dies in regret. Ultimately, Siva rectifies his error by bringing back his son to life. Thus, this is a journey of shifting patriarchal power from absolute right over the son's life and death to his deliverance in addition

to delegation of authority. On the whole, these five myths present the wonderful kaleidoscope of father-son relationship moving from the lens of oppressive realism(Sunahsepa), idealistic sublimation (Puru and Ram), subversion and appropriation (Bhishma) to interrogation and survival (Ganesha).

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Revisiting the Traditional Roots of Art: Studying the portrayal of subject in Phad Paintings of Rajasthan through Indian Calligraphy and Art of Writing

Dr.Nirupama Singh

Senior Assistant Professor, Department of Visual arts,
IIS Deemed To Be University,Jaipur, Rajasthan

Abstract:

The art of writing has evolved over the years and moved a long way from writing on palm leaves to clothes and paper. Joshi family is the only family who is depicting World's one of the oldest narrative art with Indian calligraphy, they had also been engaged in creating the two most iconic stories of Pabuji and Devnarayan for the last 700 years. In contemporary times,Phad artists have brought a new approach to Phad Painting including the various Historical, Religious and contemporary art factors that encompass Indian Calligraphy in fictional sorts of Sanskrit Shaloka and Hindi quotations. This art form has served as a basic communication platform that portrays and spread the work of art. These Phad paintings throw light on religious texts and contemporary scenario that represents one of the most important pillars of Indian Calligraphy.

This paper gives information about the recent subjects illustrated by the contemporary artist, Kalyan Joshi who narrates a visual storyline through Indian calligraphy in the paintings.

Keywords

Calligraphy, Sanskrit, Phad, Paintings, Religious, Texts.

Introduction:

Art is the way to see life through different perspectives and lenses; India has always been a pioneer in maintaining its glory by introducing the world to magnificent art forms. Indian calligraphy counts as one on the list. Technically, it is an art form that uses a fancy style to portray letters in a script and it is not only a prominent aspect of Indian

literature but also a fascinating one. Variety of art facts showcase the beauty of Indian inscriptions, which were blended in a decorative style with writing.

Calligraphy is an art of writing and gesture that resembles a painting. It takes into use the traditional tools of a writer that includes pen and ink, or brush and paint. The earlier discovered works of calligraphy in India were majorly written in the Sanskrit language on palm leaves. The language slowly transformed to Hindi from Sanskrit. Indian calligraphy took off its shape and form around the start of 500 A.D. that comprised of Sanskrit and Hindi languages. At that time the objective of writing was to communicate predetermined logics and meanings through standardised forms and system of language that can be portrayed in the painting by the artist to elucidate the theme.

The art of writing has evolved over the years and moved a long way from writing on caves, stones, bark, leaves to now on pieces of cloths, and paper. This is one of the world's oldest narrative art whose legacy has been carried forward by none other than the Joshi family for 700 years. The large-scale paintings that are horizontally oriented on cloth that show the epic and glorious lives of local heroes are popularly and widely identified as Phad paintings. These artworks have the distinctive features that are filled with figures and pictorial incidents through which they represent complex folk epic narratives.

Phad painting is made by families of special caste- Chippa also called Joshis' belong to Shahpura, District of Bhilwara in Rajasthan state of India. These paintings serve the purpose of forming a dramatic backdrop to the performances of epic storytelling. As they depict various episodes, it is a tradition that these paints are customarily opened or shown after sun-set that is followed by a performance that runs all night. This could be the one known cause and logic for these images to be called Phad that particularly gives the idea and means folds in the Rajasthani dialect. The word *patti*s possibly considered as the source from whichword *Phad* is derived.The artists who have been practicing this art from ages are known as Phad painters.

Stylistic appearances:

Phad paintings have seen enormous growth and development with new approaches in contemporary times through the constant efforts of Phad artists. They have not only included the historical hints to the art rather gave it a new look through the religious tangent by encompassing Indian Calligraphy to Sanskrit *Shloka* and Hindi quotations.

The style and the colors used for these paintings were traditionally done. First, drawing is made on the prepared cloth, then flat colors are filled in the illustrations. The entire procedure of filling colors into the drawings did not change like in the starting beige, or "colour of the skin" was apply, then came yellow which is mainly for the ornaments, then green was apply to paint flora and dresses, burnt Siena, red, blue, and in the end, with the help of black color outlining must be finished skillfully of all the figures. Artists also trace the timeline blend of a modern-day tale, narrating in an old-school style.

The entire painting is covered and crowded with figures, not even an inch space is left empty. The pictorial space used is constructed in a flat way. The social status and role of characters that are the part of story determine the scale of figures that are distributed all over the area.

An interesting feature that these paintings depict is; the figures are drawn in such a way that they look each other and not facing the audience. The space of the Phad paintings is wide enough to accumulate and accommodate episodes of the complex stories. In Rajasthan, one of the dominant artists of the Padh painting; Kalyan Joshi, started his journey to learn and work at a very young age of eight years with his father and tutor; Shree Shrilal Joshi. In the district Bhilwara, the Joshi family has been carrying the legacy of being the traditional artists of Phad for the last few centuries. Kalyan Joshi has gifted a new outlook and perception to Phad painting by blending form and Indian Calligraphy simultaneously.

The movement of brush on painting is clearly and accurately done to mark the length, height, and width of letters illustrated in the painting. As an artist, it is mandatory to manage the closeness and the distance of the forms and highlight the main content in the painting.

In *Fig.1*, Hanumanji is painted in a seating position by Kalyan Joshi in the Phad style. Hanuman Ji is one of the central characters of the Hindu epic Ramayana. One of the most prominent scenes from the mythological epic; Ramayana is painted on the body of Hanumanji. In the immediate surrounding of Hanumanji, an artist wrote a Doha

which was taken from Hanuman Chalisa–

"Shri guru charansarojruj,
nij man mukurusudharid
Baranau Raghuber Bimal jasu,
jo dayaku phal charie."
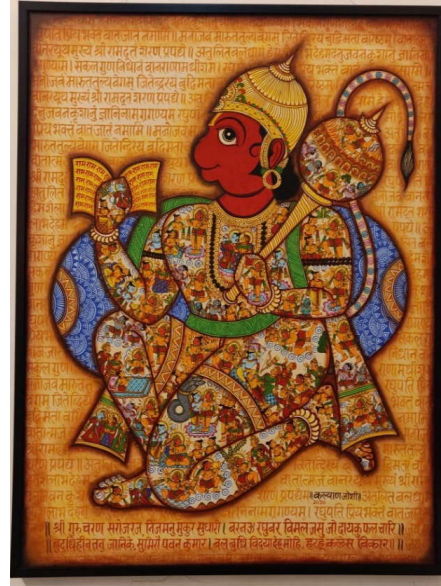
Fig. 1 Seated Hanumanji ,KalyanJoshi,2020

Doha starts with the word *Shri*that represents Shiva, who is believed to be the Guru of Hanumanji. The possession of extreme intellect, knowledge, power, virtues, bravery and the auspicious form of Hanuman are well explained in the first ten portions of Chaupais in Hanuman Chalisa. Chaupais eleventh to twentieth describe Hanumanji as the greatest devotee of Ram, eleventh to fifteenth Chaupais describe the role of Hanuman in helping Laxman to regain his consciousness. In the beginning of the twenty-first, Tulsidas dictates the need and importance of Hanuman's Kripa. In the end, Tulsidas prays toHanumanji with

utmost devotion and asks him to reside and make home in his and devotees' hearts. The Doha in the end, asks Lord Hanuman to stay in the hearts and souls of all, along with Ram, Lakshman, and Sita.

This art has taken a step forward and has evolved with developments in the recent times. These days Phad paintings depict tales of Ramayana, Hanuman Chalisa, Durga Saptashati and other religious texts along with educate and literate the world about the spread and effects of Coronavirus pandemic, water conservation, voting rights and political duties and much more. He did experimentation with characters and animations and also created montages that depict narrative poetry.

Artist Kalyan Joshi says that "The style has persisted identically in sense of making. Artists are using cloth for the surface, but the nature is just the same.

Fig. 2 Seated Nandi, Kalyan Joshi,2020

Nandi is represented as a vehicle (vahana) of the Hindu god Shiva. The painting of Nandi is painted in a sitting position by using Sanskrit calligraphy *"Rudrashtakam Joshi" which is written*

in the background. Seated Nandi facing at God represents that the sole purpose of human life and it's meaning is to attach one's identity with that of divine and understand the oneness of all creation. For instance, it is believed that no one should form barrier between Shiva Linga and Nandi.

The purpose of human beings on this earth is to work in their purest intentions for the betterment of themselves as well as society and to maintain a divine relationship with the Almighty. In this journey of life people generally get distracted due to various social or personal factors. In the process of living human birth, a person would have utmost control of both Gyan and Karm Indriyas. One should always take the goal of their life to strive hard in the process of attaining the supreme objectives.

As stated by Tulsidas, *Rudrashtakam* is a devotional Sanskrit composition on Lord Shiva or Rudra by the Hindu Bhakti. The *Rudrashtakam* consists of eight stanzas of hymns narrating several qualities and deeds of Shiva such as the obliteration of Tripura, the extermination of Kamadeva etc. the presented motifs and symbols work as metaphors to describe the life and deeds of Rudra or Shivji.

In *Fig.2*, One can see many acts in relation to the life of Shiva. Shiva encapsulating on the body of Nandi is being painted by the artist along with a Sanskrit *Shalok*. The aesthetic art of writing frolics into art forms that harp more on the visual than the semantic is shown in the painting. The angle that the brush makes is not known to many. During the stroke of calligraphy, the

change of angle determines the course and emphasis on *"Om NamahShivay"* to make it visible in the painting.

The artist depicted Raja and Rani playing *Choupad*-traditional game of Rajasthan during the lockdown. Rani portrays in left side wearing green blouse, blue leghenga and red odhini whereas Raja is in red-green phoshak and pagri. Both are enjoying a game. Artist adds Hindi calligraphy *"Ghar mein rahe, swasth rahe, mast rahe"* and *"Haste Khelte, Gate rahe!"* at the bottom (on the knees) of the painting. At the top in the yellow strip, he wrote *"Thodesamay ki samazikduri Jeevan bharmilnekerasht-ekholdetehai."* which means if we will maintain social distancing now then we can live with our family and friends in future.

Fig. 3 Raja -Rani Playing Choupad,2020

Through Joshi's painting, we gain knowledge about coronavirus diseasethat documents the recent scenario in addition to the old tales that have been traditionally followed and believed of deities and gods in Indian Calligraphy.

Fig.4 Spread of Corona Virus, 2021

"The size of the above Phad painting is 2.5 feet (width) by 4 feet (length), and the scenes are in miniature form," Joshi said. In the above *Fig.4*, Artist depicts the spread of Covid -19 and lockdown settings in the above painting. In the right-side top of the corner, the story and narrative starts from the time when coronavirus was first known and medically detectedin Wuhan, China, Italy, Britain. It also narrates as to how the pandemic spread to the corners of the world (portrayed through a dragon spewing the virus), in the end reached India through airlines where of the airport that showed how travelers were screened. As the lockdown settled in, all the streets were empty, not even a single person was allowed to come outside from the home, all the educational institutes, tourists places, restaurants, movie theatres were closed, only pharmacies and hospitals were allowed to open where healthcare workers used to work by opting proper safety and sanitation measures while masks distribution, treating corona positive patients, taking care of animals and elder people, supplying free food to

needy people. At the bottom corner of the left-side, the artist also painted the people who are lighting diyas, showering flower petals, and clapping hands to express the gratitude towards the frontline workers of the country who put in their heart and soul to save the lives of civilians while not worrying about their own.

In traditional ways, Phad art did not include any evidence of text or Hindi calligraphy. Whereas in the painting, the artist added a line for better understanding that somehow shows similarity to a graphic novel. How the people are still managing to deal with the lockdown is shown in the scroll through some scenes. People started working from home, children helping their elders in kitchen, family members spending time together, individuals pursuing their hobbies like reading, painting etc. The artist did give a moral impression in the painting by advising the people to be a helping hand to the ones in need during the pandemic crises.

Phad painting summarizes the life of the people in a pandemic time. The Hindi text of Indian calligraphy along with the traditional phad painting depiction had a far more reaching effect on common people in understanding the ideology of safety precautions during Covid-19. The artist has incorporated social distancing parameters along with the artistic masks to modify its composition of crowded forms.

Likewise, there are so many subjects portrayed in the Phad painting of Rajasthan by the artists, blending with the Indian calligraphy. All the artworks are telling their own story through visual forms along with Indian calligraphy.

Conclusion:

India is known for its diversity and uniqueness in every sense, be it languages, scripts, art-forms or culture. At every step, there is something new to discover, learn, and absorb. Every state is famous for its local art and craft, delicacies, folk culture, heritage, and beautiful landmarks. Hindi is the national language of India and the script used to write this language is known as 'Devnagari'. Calligraphy with its variety of subjects portrayed in the Phad painting, combining the liveliness and originality of arrangement has been a popular element in many graphical products. Artistic storytelling has been documented in the form of Sanskrit *Shaloka* and Hindi quotations. Kalyan Joshi is an artist based in Bilwara district of Rajasthan, India. He is widely known for his expressive and experimental calligraphy using the Indian Devanagari Script in his Phad painting. I review evidence on the empirical exploration of effects of story portrayal along with Indian calligraphy as to how it enables people to become more empathetic. The research even highlights how foregrounded calligraphy encourages spectators to recognize the significance of events and what should be depicted by the artist as well.

Paintings of Kalyan Joshi are characterized through the design of neat calligraphic lines. Calligraphy has always appealed so many abstract artists especially to those who are bonded with the communicative power of line and gesture. Indian calligraphy used in paintings should convey something metaphysical. The power and approach it carries goes beyond the realm of unknown.

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भारतीय चित्रकला में अमूर्तन का स्थान एवं उसकी प्रासंगिकता : वर्तमान परिप्रेक्ष्य में

मिठाई लाल

शोध छात्र
चित्रकला विभाग, काशी हिन्दू विश्वविद्यालय

भूमिका

भारतीय चित्रकला अपनी विशेषताओं के लिए जानी जाती है। समय के साथ यह भले ही बदलती रही है लेकिन इसकी प्रासंगिकता कभी कम नहीं हुई। बीसवीं सदी पूरी दुनिया में आधुनिक कला के लिए जाना गया जिसमें चित्रकार स्वतंत्र होकर अपने मनोभावों को कला के माध्यम से दुनिया के समक्ष लाए। 20वीं सदी के प्रारंभ में पेरिस पूरी दुनिया मे आधुनिक कला का केंद्र बना एवं कलाकार आधुनिकता से अमूर्तता की तरफ बढ़े। इसकी पहली सीढ़ी हम घनवाद को मान सकते हैं। पिकासो ने आधुनिक एवं अमूर्त कला के बीच एक सेतु की तरह कार्य किया। इसका प्रभाव भारतीय कला एवं साथ में कला दर्शकों पर भी पड़ा। 1950 के दौर में भारतीय कलाकार भी पेरिस का रुख किये एवं वैश्विक स्तर पर कला की दुनिया में कदम ताल मिलाकर चलने के लिए खुद को तैयार भी किए।

इन सभी सवालों को मैंने अपने शोधपत्र में खोजने की कोशिश की है उम्मीद है कि इससे आपको भारतीय चित्रकला में अमूर्तन के महत्व एवं योगदान को समझने में सहायता मिलेगी।

बीज शब्द

नैसर्गिक, मनोभाव, राष्ट्रीय चेतना, अमूर्तन, प्रभाववाद

भारतीय अमूर्त चित्रकला की जन्म प्रक्रिया को यदि देखा जाये तो हमें 20वीं शताब्दी के प्रारम्भ में पेरिस शहर चलना होगा जो उस समय विश्व के आधुनिक कला की राजधानी थी। अमूर्त कला वास्तविक रूप से किसी चित्रकार के नैसर्गिक मनोभाव को प्रतिरूप है जिससे संवाद करने हेतु दर्शक को भी उसी खुलेपन से उसके सामने आना होगा बिना किसी पूर्वाग्रह के।

सृजन कभी भी किसी प्रकार के दबाव में संभव नहीं होता है और यही बात चित्रकला में भी लागू होती है। यदि हम इतिहास पलटकर देखें तो कलाकारों ने समय-समय पर अपनी स्वतंत्रता के लिए कई लड़ाईयाँ लड़ी हैं जिसके परिणाम स्वरूप कई कला अंदोलनो का जन्म भी हुआ। इसमें सबसे प्रमुख कला अंदोलन पेरिस में हुआ जो ''प्रभाववाद'' नाम से जाना गया। इस अंदोलन ने पूरी दुनिया के कलाकारों को भीतर तक झकझोर कर रख दिया। इनमें प्रमुख कलाकार थे एडवर्ड माने, क्लॉडमोने, अल्फ्रेड सिसली, एडगर देगा, रेन्वार आदि। इन्होंने जो त्याग किया वह एक साधारण इंसान की कल्पना

से परे था लेकिन उसका जो हासिल हुआ उसने कलाकारों को एक नई दृष्टि दी कि कला सिर्फ थोपा हुआ विचार नहीं है जिसे चित्रकार या मूर्तिकार एक मजदूर की भाँति सिर्फ उसे रूप प्रदान करे।

यही वह समय था जब अमूर्तन का बीज पड़ गया था। यदि अमूर्तन की पहली पेंटिंग देखी जाये तो वह 1874 ई. में निर्मित हुई जिसके चित्रकार जेम्स मैकनील ह्विसलर थे और इस पेंटिंग का शीर्षक है ''नॉक्टर्न : द फालिंग राकेट''। यह पेंटिंग ब्लैक एण्ड गोल्ड में निर्मित हुई। यहीं से अमूर्त कला की आहट सुनाई देने लगी थी। इससे पहले यदि देखा जाये तो 1871 में जाॅर्जियाई होटन ने अमूर्त आकारों का प्रयोग किया था अपने स्पिरिट ड्राइंग में।

अमूर्त चित्रण का बीज पड़ तो गया था 1971 में ही परन्तु इसके बावजूद भी कलाकार आकारों के मोह को त्याग नहीं पाये। समय बीतता रहा एवं उसके साथ कई कला अंदोलनों का भी सिलसिला जारी रहा जिसमें प्रभाववाद के पश्चात् नव प्रभाववाद, उत्तर प्रभाववाद, बिन्दुवाद, फाववाद एवं घनवाद आदि शामिल हैं। घनवाद अंदोलन को अमूर्तन की पहली स्थायी सीढ़ी मान सकते हैं। जिसके प्रमुख

कलाकार पिकासो इसमें अपनी मुख्य भूमिका निभाते हैं। पिकासों की एक महत्वपूर्ण पेंटिंग जो 1907 में बनाई गई जिसकी शीर्षक था ''अविन्यो की स्त्रियाँ'' (Les Demoisellesd Avignon) इसमें रंगो की तकनीक एवं प्रस्तुतीकरण पूर्ण रूप से लीक से हटकर की गई एवं आने वाले कलाकारों को एक नई दृष्टि दी कि वह विषयगत एवं तकनीकी बंधनों से मुक्त हों। 20वीं शताब्दी के प्रारम्भ में कलाकार नये-नये प्रयोग कर रहे थे। उस समय यूरोप में एक लाइन भी खींची जाती थी तो उसकी चर्चा पूरी दुनिया में होती थी। इस दौर में चित्रकार आकृतिमूलक चीजों से ऊपर उठ रहे थे, वहीं उनका बौद्धिक स्तर भी विकसित हुआ एवं कई कलाकार लेखन की ओर भी उन्मुख हुये जैसे कि पिकासो, पॉल क्ली, कांदिस्की, इस कड़ी में अभिव्यंजनवादी कलाकार वैसली कांदिस्की एक कदम आगे निकल गये। यदि हम बारीकी से अध्ययन करें तो इनके चित्रों एवं कविताओं में काफी साम्य दिखलाई पड़ता है। दोनों एक दूसरे के पूरक जान पड़ते हैं। इस प्रकार यूरोपीयन कला में हो रहे स्वंतत्र विचारों की गूंज से भारत भी अछूता नहीं रहा। एक तरफ बंगाल स्कूल आफ आर्ट के कलाकार भारतीय पुनर्जागरण की बात कर रहे थे वहीं कलाकारों का एक वर्ग ऐसा भी था जो परंपरावादी विचारों से ऊब चुका था एवं वह इन बंधनों से

उन्मुक्त होना चाहता था। इसी बीच अमृता शेरगिल का आगमन भारत में होता है।

यह सत्य है कि घनवाद एवं अभिव्यंजनावाद इन दोनों कला अंदोलनों के संदर्भ में अमूर्तन का विशेष महत्व रहा है। यहाँ तक कि फाववाद एवं मातीस को भी अमूर्तन के संदर्भ में देखा व समझा जा सकता है।

अमृता शेरगिल ने पेरिस कला महाविद्यालय वियोक्स आर्ट्स में कला की विधिवत शिक्षा ग्रहण की एवं यूरोप भ्रमण के दौरान पिकासो, ब्रॉक, मातिस, और गोंगा जैसे चित्रकारों के कला संसार को बहुत ही करीबी से देखा। इसलिए जब वह भारत लौटी तो अपने साथ एक कला दृष्टि भी लेकर लौटीं। भले ही उन्होंने आकृतिमूलक चित्रों की रचना की लेकिन उनके विषय एवं तनकीक परंपरा के बंधनों में बंधे नहीं। उन्होंने एक नया रास्ता चुना जहाँ कलाकार की अभिव्यक्ति ज्यादा महत्वपूर्ण थी। अमृता शेरगिल को कला आलोचकों के आलोचनाओं को भी झेलना पड़ा कि उनकी तनकीक यूरोपीयन है लेकिन इसके बावजूद उन कलाकारों को साहस मिला जो स्वतंत्र होकर अपनी अभिव्यक्ति करना चाहते थे। इसकी शुरूआत अधिकारिक रूप से 1943 से होती है कलकत्ता ग्रुप के रूप में, जिसकी स्थापना प्रसिद्ध मूर्तिकार प्रदोष दास गुप्ता द्वारा होती है। इसके पश्चात इस विचारधारा के कलाकारों को रास्ता मिला और वह मुखर होकर आगे बढ़े। कलकत्ता ग्रुप के बाद 1947 ई. में एक दूसरा एव महत्वपूर्ण आंदोलन सामने आता है जो प्रोग्रेसिव ग्रुप के नाम से प्रसिद्ध हुआ। इसके बाद और भी कई कलाकार ग्रुप बनें लेकिन प्रोग्रेसिव आर्टिस्ट ग्रुप की विचारधारा एवं उद्देश्य बिल्कुल स्पष्ट था।

इसमें प्रमुख रूप से 6 कलाकार थे जिनमें फॉसिस न्यूटन सूजा मुख्य भूमिका में रहे, इसके अलावा रजा, हुसैन, आरा, गाडे एवं बाकरे ने भी अहम भूमिका निभाई एवं एक सशक्त विचारधारा के साथ आगे बढ़े। इनका पहला उद्देश्य था कि कला को परंपरा के बंधनों से निकालना। क्योंकि पूरी दुनिया खासकर यूरोप स्वंतत्र कला अभिव्यक्ति

का केन्द्र बन चुका था। ऐसे में भारतीय कलाकारों की भूमिका पर भी सवाल न खड़े हों और वह इस कड़ी में पीछे न रह जाये इसलिए पैग ग्रुप ने अपना एक नया रास्ता खोजा। यह भारत का पहला मुखर कला अंदोलन था जहाँ से कलाकारों ने अंतर्राष्ट्रीय स्तर पर अपनी कला को प्रदर्शित करने का साहस उठाय—सन् 1950 के बाद समकालीन कला का प्रादुर्भाव भारत में भी बढ़ने लगा एवं भारतीय कलाकार भी पेरिस का रूख करने लगे जिनमें से फ्रॉसिस न्यूटन सूजा, एस. एच. रजा, लक्ष्मण पै, रामकुमार आदि प्रमुख नाम शामिल हैं।

यहीं से धीरे-धीरे भारतीय चित्रकार आकृति से अमूर्त की तरफ बढ़ने लगे। परन्तु यह भारत में इतना आसान नहीं था क्योंकि भारतीय दर्शक सदियों से एक खास तरह के चित्रों को ही देखते-देखते उसके आदि हो गये थे। उनको यह विधा रास नहीं आ रही थी। लेकिन कला प्रेमियों का एक वर्ग ऐसा भी था जो वास्तव में कला की इस धारा के साथ बहने को तैयार था। इसलिए चित्रकारों का एक ग्रुप अपने को मूर्त से अमूर्त में परिवर्तित करना शुरू कर चुका था। यदि समकालीन भारतीय चित्रकला में देखें तो ऐसे कई महत्वपूर्ण चित्रकार हैं जिन्होंने अमूर्तन को अपनाया एवं उसके माध्यम से अपनी एक पहचान तो बनाई ही साथ ही कला दर्शक को भी इस दिशा में सोचने पर मजबूर किया। इसमें प्रमुख नाम हैं रामकुमार वी. एस. गायतोंडे, शांति दबे, कृष्ण खन्ना, कृष्णा एन. रेड्डी, एस. एच. रजा. इसके अलावा और भी कई नाम हैं परन्तु यहाँ सभी की चर्चा करना संभव नहीं है इसलिए मैं ऐसे कुछ चित्रकारों को ले रहा हूँ जिनके माध्यम से वास्तविक भारतीय अमूर्तन चित्रकला की पृष्ठभूमि तक पहुँचा जा सके।

रामकुमार

रामकुमार एक चित्रकार के रूप में तो प्रसिद्ध हुये ही वह एक लेखक के रूप में भी जाने जाते है। रामकुमार का जन्म शिमला में हुआ एवं प्राकृतिक सौंदर्य इन्हें बचपन से ही आकर्षित करता रहा। उन्होंने बचपन

से ही एक स्वतंत्र रास्ता अपनाया जो चुनौतियों से भरा था। शायद इसीलिए बी.ए. व एम.ए. की पढ़ाई पूरी करने के बाद कला जगत में इनका पदार्पण हुआ। बहुत कम समय में यह कला संसार में सक्रिय हो गये। प्रारम्भ में इन्होंने शारदा उकील एवं शैलोज मुखर्जी से शिक्षा ग्रहण की तत्पश्चात् कला अध्ययन के लिए पेरिस का रूख किया। रामकुमार, पिकासो, मातिस व ब्राक जैसे कलाकारों से अत्यंत प्रभावित हुये जो इनकी कला में स्पष्ट रूप से दिखलाई पड़ता है। इन्होंने रूस, यूरोप की कई यात्राएँ की जिस कारण भी इनकी कला शैली पर मिश्रित प्रभाव दिखलाई पड़ता है। प्रारम्भ में रामकुमार के चित्रों में भी आकृतियाँ प्रधान थी लेकिन 1960 के बाद वह चित्रों के पृष्ठभूमि में समाहित होती गई। रामकुमार ने बनारस चित्र श्रृंखला का निर्माण मुख्यतः अमूर्तन में ही किया जिसके बाद आकृति मूलक चित्रों को बनाना लगभग छोड़ दिये एवं अमूर्त चित्रकला को एक नई पहचान दी। यहाँ पर रामकुमार द्वारा चित्रित एक पेंटिग प्रस्तुत है जो अनटाइटल्ड है। इसका निर्माण 1961 में किया गया जो पूर्णरूप से अमूर्त है। यह तैल चित्र रामकुमार की मूर्त से अमूर्त की तरफ उन्मुख होने के दौर का है जो उस समय इतना आसान नहीं था खासकर भारतीय परिदृश्य में लेकिन उन्होंने समय की पुकार को सुना और आगे बढ़ते चले गये। इस पेंटिग की कीमत आज बाजार में

लगभग 30 लाख की है परन्तु उसमें भी अधिक कीमती है इस पेंटिग के पीछे छिपे चित्रकार के संघर्ष की कहानी।

वासुदेव शांतु गायतोंडे

वी. एस. गायतोंडे जो नागपुर में जन्में एवं कला की प्रा. शिक्षा सर जे. जे. स्कूल ऑफ आर्ट्स मुम्बई से प्राप्त की। गायतोंडे पैग का महत्वपूर्ण हिस्सा रहे तो यह स्वाभाविक ही था कि इनके विचार में भी कला को लेकर एक विद्रोह था जो सूजा से समानता रखता था। भावा-भिव्यंजना तथा माध्यम दोनों दृष्टि से गायतोंडें ने अपनी कला शैली में विशिष्ट धारणाओं का समावेश किया।

कृष्ण खन्ना

1924 ई. में पंजाब के लालयपुर में जन्म में चित्रकार कृष्ण खन्ना ने भी कला की औपचारिक शिक्षा नहीं ग्रहण की इनका अध्ययन लंदन एवं उनके बाद लाहौर में सम्पन्न हुआ। लगभग 13 वर्षों तक बैंक में कार्य करने के पश्चात् 1948 से कला में पूर्ण रूप से रम गये। इनका विस्तार से परिचय यहाँ मैं न देकर इनके कला पक्ष पर बात करना चाहूँगा खासकर अमूर्तन में इनके योगदान पर। कृष्ण खन्ना ने 40 से भी अधिक एकल प्रदर्शिनियां देश विदेश में की एवं कला क्षेत्र में राष्ट्रीय पुरस्कार के साथ-साथ पद्मश्री से भी सम्मानित हुये।

एस. एच. रजा

1922 में मध्यप्रदेश में जन्में सैय्यद हैदर रजा, जिन्होंने अपनी शिक्षा भारत से पूरी की एवं इसके

बाद फ्रांसीसी फेलोशिप पाकर 1950 में फ्रांस चले गये। इनके चित्र मूर्त एवं अमूर्त के मध्य एक तिलिस्म रचते रहे लेकिन इसके आगे भी इन्होंने मूर्त सीमा को लांघा एवं अमूर्त चित्रण भी किये। मूर्त चित्रों में इन्होंने भारतीय विषयों को काफी उकेरा। पतझड़, झेलम, कश्मीर की घाटी, श्रीनगर की गली आदि अद्वितीय चित्र हैं। यही दृश्य चित्रण धीरे-धीरे अमूर्त होते चले गये।

कृष्णा एन. रेड्डी

1925 ई. में दक्षिण भारत के आंध्र प्रदेश में जन्में कृष्णा रेड्डी की प्रा. कला शिक्षा शांतिनिकेतन से हुई। तत्पश्चात् आगे के अध्ययन के लिए स्लेड स्कूल आफ लंदन चले गये। वहीं से पेरिस चले गये जहाँ से छापा कला का अध्ययन किया। तकनीकी दृष्टि से भले ही यह एक छापाकार चित्रकार के रूप में प्रसिद्ध हुये परन्तु इनकी शैली मूलतः अमूर्तन रही। इनकी कला को लेकर इनकी सोच इनके चित्रों में परिलक्षित होती है। जिसमें एक विरोध दर्ज है कि अमूर्त मात्र अमूर्त नहीं है उसे देखने के लिए वह इस विस्तृत संसार को समझ पायेगा, यहाँ प्रस्तुत चित्र 1961 में निर्मित हुआ इसके माध्यम से इनके अमूर्तन रचना संसार को समझा जा सकता है। इसमें तकनीक भले ही प्रिंटिंग की हो लेकिन स्वतंत्र विचार जो कि कला को लेकर है भलीभांति परिलक्षित होते हैं।

शांति दबे

1931 में अहमदाबाद में जन्में शांति दबे की कला शिक्षा बड़ौदा विश्वविद्यालय के ललित कला संकाय से हुई। इनके चित्रों में तकनीकी दक्षता दिखलाई पड़ती है जो बिना किसी पूर्वाग्रह के है। शांति दबे के अमूर्त चित्र कभी भी आकृतियों के मोहताज नहीं रहे। उन्होंने अमूर्तन की परिभाषा में हर वह बात कर दी जो एक कलाकार के लिए सबसे आवाश्यक होती है। शांति दबे ने दुनिया की कला को बारीकी से देखा व परखा है एवं इनकी भी कृतियाँ दुनिया के कोने-कोने में प्रदर्शित हुई जो कला दर्शकों के मन पर अपना गहरा छाप छोड़ीं।

इस प्रकार हम कह सकते हैं कि इन कलाकारों ने भारत में अमूर्त कला की जमीन तैयार की जिसके पीछे इनका संघर्ष भी हमें दिखलाई पड़ता है यदि हम ध्यान से देखें।

इन चित्रकारों की कला यात्रा हमें बताती है कि इन्होंने अंतर्राष्ट्रीय कला जगत की मूल धारा से तारतम्यता स्थापित की एवं यह इसमें सफल भी हुये। हालांकि यह यात्रा इतना आसान कभी रही नहीं। भारत में 1950 का दशक कला के लिए एक बदलाव भरा समय रहा लेकिन उसके लिए कुछ कलाकार व्यक्तिगत रूप से आगे बढ़े एवं उन्होंने अमूर्त कला का बीज तो बोया ही साथ में उन कला दर्शकों को भी तलाशा जो कला को बिना किसी पूर्वाग्रह के देख सकें कृतियों से संवाद कर सकें। एक चित्रकार के मन में परतों के भीतर समाहित संवेदनाओं को महसूस कर सकें और शायद यही एक वास्तविक कला की परिणति भी है।

अमूर्तन चित्रकला में कला संस्थाओं की भूमिका-

भारतीय अमूर्त कला भारत में आज से 70 वर्ष पहले ही आ गई लेकिन इसे वह स्थान नहीं मिल पाया जो मिलना चाहिए। कलाकार के साथ-साथ दर्शक भी उस गहराई से इसे अपना नहीं पाये जितनी एक कला अपनाई जानी चाहिए। इसमें कला संस्थाओं की भी बड़ी भूमिका है। आज भी सत्तर प्रतिशत प्रतिष्ठित संस्थान ऐसे हैं जिन्होंने अपने पांरपरिक कला पाठ्यक्रम को बदला ही नहीं। कला विद्यार्थी एक कशमकस की स्थिति में अपनी कला यात्रा शुरू करते हैं। वह पांरपरिक कला एवं समकालीन अमूर्त कला में उलझकर भी रह जाते हैं। इनमें से कुछ कला छात्र अपने को अलग बना लेते हैं। जो पूर्ण रूप से उनका निर्णय होता है। यह एक बड़ा प्रश्नचिन्ह है कि एक दो कला संस्थानों को यदि छोड़ दिया जाये तो बाकी सभी संस्थानों से कितने कलाकार अंतर्राष्ट्रीय स्तर पर अपनी पहचान बना पा रहे हैं। ऐसे में इन्हें अपना विश्लेषण करना ही चाहिए अन्यथा कला एवं कलाकार दोनों अपने उद्देश्य को कैसे पूरा कर पायेंगे?

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Expression of Life in Art: A Study of Biographical Drama on Jayant Khatri

Nimisha C Prajapati

PhD Scholar, Department of English,
Veer Narmad South Gujarat University, Surat

Dr Falguni P Desai

Shri M.R. Desai Arts &
E.E. Laher Kosadia Commerce College,
Chikhili, Navsari, Gujarat, India

Abstract:

Ideologically, Satish Vyas' Dhulno Sarah is read as a life story of Jayant Khatri, a multi-talented modern short story writer. Dramatically, it's well-received as a play with two separate acts. This paper attempts to read Vyas' play as a deliberately written disguised multifaceted personality and his significance in the literary canon. This study analysis a drama written by Satis Vyas in 2009 entitled Dhulno Suraj (The Sun of Desert). The initial analysis is to delineate life and art in miniature form. This topic is fascinating to discuss since it depicts the brilliant and variegated persona of Jayant Khatri. Throughout the drama, we can see that Khatri is gifted by multi-talent and a substantial humanitarian heart. The life story of Jayant Khatri, a pathbreaking writer of Gujarati literature, herewith may be persuaded by endless details of life and creativity. This analysis aims to focus on equality to the play's representation of Khatri's acute persona, between fact and fictional universe where the reader's imagination can be blurred. The play centrally concerned with Khatri's dedicated acts turned to the real droplets that flowed like a stream in the realm of Gujarati literature when the era began its high time in the literary world. He begins with the early years of Khatri's life throwing light on the family's move to Bhuj and Mumbai, his personal life with the absence of his father, his career in the medical firm and literary world and his staggering success later on. The book moves swiftly, blending the professional and personal aspects of his life together thus bestowing it a unified theme.

Keywords:

Jayant Khatri, drama, biography, narration, work of art.

INTRODUCTION

If we are talking about human life and society in literature, it is penetrating through the use of various literary forms including novels, novellas, short stories, poems, plays, anecdotes, essays, and

several more. Day by day all these forms developed with the help of enthusiastic writer's dedication towards their works of art and literary masterpieces became a great treasure of world literature. In such a way, the glory of any culture survived through ages and some of the literary pieces became milestones in literature. Gujarati literature is also getting one of such landmark places in the history of world literature. Over the years, Gujarati writers have written and produced remarkable works. Several Gujarati masterpieces increase the prevalence of literature day by day due to their prominent features such as Saraswatichandraby Goverdhanram Tripathi, Manvini Bhavayby Pannalal Patel, Satyana Prayogoby Gandhiji, Gujaratno Nath byK. M. Munshi, and many more are well-received pieces of art.

Satish Vyas (10/10/1943) is the legendary versatile writer of modern Gujarati literature. He has decidedly secured a remarkable niche in the realm of contemporary drama, considered among the foremost play writers in modern time. In him, the art of creativity and acting skills were inherited from his father. He wrote more than twenty-one plays, including major works such as No Parking, Tid, Pashupati, JalnePadde, Angulimal, Dhulno Suraj, Ame Ahithi Nahi Jayye, and several more. Throughthe dramatic narrative of Dhulno Suraj, it feels as if we have been given a magic window to see an entire glance at the life of Jayant Khatri and the way he lived. The two acts begin with the game of Rummy. At the very beginning of the play, the writer portrays the character's

discussion about the role play and significance of Jayant Khatri. The playwright is successful in establishing a predictable form of the play. The retelling of Khatri's epic life story has fascinated readers across millennia. Here, a well-constructed drama describes Jayant Khatri's long way journey and its expression in life through a biographical dramatic form of literature.

BIOGRAPHICAL DRAMA

A precise and simple definition of Biography is "a detailed narration of the truthful account of an individual's life". The term biography is derived from the Greek noun $\beta' \iota o \varsigma$-usually translated as 'life' (German Leben, Latin vita)-it stands for a human mode of life or manner of living. For example, Plutarch even adopted $\beta' \iota o \varsigma$ as a synonym for 'biography' in his comparisons between the lives of famous Greeks and Romans. (Thomas)

The biographical drama is a major branch of biographical literature, the term defines an encompassing drama that "depicts the life of a historical person, past or present" and in which the central character's "real name is used" (Custen qtd. in Bastin). In addition, biographical play is probably the best genre in depicting human's journey of life as compared to other genres of literature. That is successfully exposing a specific person's glance, his behaviour, ideology, sensations, customs, traditions, values of life, achievements, etc that provides exceptions means to observe a persona well and create a unique account of an individual's life. Since biography is born out of one person's direct touch, true and

concrete facts of his life, books, laters, etc become chief pillars in forming biographical drama that reflects a complete impression of that persona. Several notable specimens of biographical plays are Carry Nation, Apurva Avsar, Edgar Allan Poe: Once Upon a Midnight, The Heresy of Love, The Heresy of Love, etc.

BACKGROUND

Jayant Khatri is one of the reputed stalwarts of the modern Gujarati short story, he has written nearly 50 stories among them 41 stories compiled in the short story anthologies Forah (1944), Vehta Zarna(1952), and Khara Bapore (1968). Stories have been translated into many languages and produced worldwide. The translated version of the stories is available in Hindi, Urdu and English language. He received reputed awards from Gujarat literary organisations for his distinguished and vivid nature of stories: Mahida Suvarna Chandrak Award for Lohinu Tipuin 1945 and Uma-Snehrashmi prize for Khara Baporein 1968-69. Yet, in striking contrast to other eminent short story writers, he gets less acknowledgement and fame in his contemporary times. The epic story of Khatri's short life was filled with great interest from his birth to his last breath. He grew up in hardship and poverty. Khatri's life was so tumultuous, but he could have preserved serenity towards it. He epitomised an enduring persona. His art is diagnosed as subtle, witty, and sardonic writing in the realm of Gujarati short stories. He had that power to find out the art from the clamorous world.

Among that large class of young writers and literary groups whose reading is almost entirely confined to sensibility works, the popularity of Jayant Khatri is unbounded. Satis Vyas brought pictures of his life; he treasured the most miniature relics of him. The play was written to celebrate Khatri's birth centenary and made that day more memorable. Kirtibhai Khatri and Satis Vyas arranged a meetup in collaboration with Paresh Nayak, Jitubhai Khatri, Kiritbhai Antari, Lal Rambhya, Bhaskar Buch and Zaverilla Soneji aiming to discuss the play. Consequently, it just takes a matter of days for the melodrama to unfold in the story and events turned it into an impressive account of life. The distinct theme of the play is to distinguish the personality who needs to shine in the literary world where illuminated faces are hidden behind and in hustle, directors or writers or critics are occupied in creating any kind of loose or vigorous account of the play. The play's title, Dhulno Suraj's name, was adapted from one of Khatri's best-known stories, Khara Bapore. The front cover of the book design with desert and glittering sun symbolises the emergence of Jayant Khatri as a revered man and writer who bloomed with challenges and obstacles throughout his lifespan. The bright sun in the sky just as Jayant Khatri's reflective persona in the Kutch region is illuminating light that spreads among the blind beliefs, superstitions, and the dark side of humanity. It follows the life of Jayant Khatri and the internal and external struggles he faced, which are depicted as inspiring his writings. Khatri struggles with tragedies such as death and abandonment, addiction, poverty, loss, and

disease in the play. The script fictionalised actual events that took place in his life while also incorporating his creative works and genuine figure.

The premiere is about the pursuit of that dignitary figure in such a way as to bring him alive in the present. The play is one of the best modern examples of dramatic biography, with its artfully chosen detail and narrative arc combining with a close reading of short story collections, namely Foran, Vehta Zarna, Khara Bapore and letters written by Khatri himself and primary texts dedicated to him like Marubhuminu Meghdhanushand Sansmruti. The play is a fictionalisation following the broad outlines of Khatri's life and literary career.The play narrates Khatri's life story from his childhood in a small remote village of Gujarat to sift in Mumbai and then return to Kutch again. Dhulno Suraj is designed to offer the general basic and reliable biological information that has been gone through Khatri's childhood in Kutch, his early education in Mundra and later in Mumbai, his early career as a doctor in Mumbai's slum area, his friendship with well-known writers and literary groups, his reading of world literature, his family life and literary life.

DISCUSSION OF THE PLAY 'DHULNO SURAJ'

Dhulno Suraj is a 2009 two-act biographical drama demonstrating the life and work of prominent Gujarati writer Jayant Khatri. The drama attempts to reinvigorate Jayant Khatri on stage and immortalise him. It is written in a combination of prose and poetic vein of folk song. It has often been acclaimed as

Vyas' generous dramatic endeavour and Khatri's best account of life in miniature. The play meticulously presents varied aspects of Khatri's character as an excellent story writer, a great portraitist, and a humanitarian doctor. With all its stagecraft, the drama is divided into scenes. Vyas decently narrates twelve scenes in the first act and twenty-four in the second act to achieve its fulfilment. This dramatic book consists of a very brief introductory passage followed by two acts. The characters clarify aims and objectives in the very beginning of the play; give a short introduction of Jayant Khatri and introduce the theme of this drama.

Generally, staging the play with all its charm is a crucial role. Vyas explores new techniques to make it energetic and lively. He utilizes flesh and blood characters with their real names like Jayant Khatri, Bachu, Zaver, Bakulesh (Ramji); It also featured characters from his short stories to name a few here Lakhdi, Shankar, Ghelo, Pranjivan, Shivaji, Valji, Joseph, etc and several other characters who are very close friends of him such as Bakshi, Madhurai, Dr Kothari, Dr Borjiz and unnamed lady and the young man. The drama adapted Ramdev's Hela (Rajasthani folk song) to specify different scenes and the distinct nature of Khatri's persona.

The play contains the famous lines:'Poverty is the root cause of all this situation' and 'It is easy to savvy the universe but difficult to savvy the litterateur!' (pp 13 & 44).

The play is best known for its use of the Kutchhi region's poetic dialect and evocative language of Gujarat. For most

of the drama, each separate scene contains a lyrical verse within the context of his life as a part of the summary of the scene. The title of the play itself suggests its essence. The noun 'desert' indicates the Kutch region even more hardness of that deserted land, and the noun 'sun' indicates the luminous persona of Jayant Khatri. By whom the Kutch region and Gujarati literature shine. There are two primary acts in the drama. The first act, ' Purvahan' (Preact), commences with a rummy game by unnamed ladies and men. The central character or the lead model handover to the game-winner. And the very poetic beginning occurred with quite a fascinating preface of the play.

'હ... હલાહાભળાાત્રભુવનનાલોક!
ફકમકરોતોઅમેગાયેંછડેયોક !...
સપ્ટેમ્બરનીચોવીસમીનેઓગણીસેનેનવ
ડાગતરહીરજીઘેલાનેત્યાંમુન્દ્રેજન્મ્યોજીવ... મારોહેલો.'

(Hey… the people of the universe listen to the song! We will go to sing in the chowk if you order. The spirit was born to Dr Heerji Ghela on 24 September 1909 at Mundra) (Vyas 7,8).

Jayant Khatri was born into a Gujarati- speaking, working-class family on 24 September 1909 at Mundra. He was raised by both scientific and religious traits towards life as his father, Heerji Ghela, was a famous humanist doctor, and mother Jamnaben breathed spiritual ethos. Basically in the silk weavers family. As a boy, Khatri lived in Mundra, where he likely received his first education at New Bharda High School. In the first act, we can find out Khatri's comprehensive data, including his born, upbringing, his father's early demise due to a heart attack, poverty,

and economic crisis in the family, sifting from maternal home to Mumbai, schooling life highlighted with his first impression as a portraitist, modesty of his nature and friendship with Ramji.

He matriculated in 1928. He started to serve his duty for the needy and penniless patients from 1935. And then the stage turned out with a charming impression. Khatri got in touch with Bachuben and got married in 1929. Vyas' characters' ingenious skills emerged artfully when they indulged in writing letters to express their feelings in words to each other on the stage. The notes of reminiscences turn into existence with their marriage. But this marriage no longer survived, and Khatri again became part of misery while losing Bachubahen. Here Vyas filled the stage with melancholy faced by Jayant in his remorseful lines. In the further days, Khatri wails for her as a widower. After the death of Bachubahen, he married his sister-in-law (Zaverbahen) in 1935. The scene shows the forlorn lover Jayant Khatri trying to unite with Zaverbahen after the death of Bachubahen. She veered all misery into happiness and became the real jewel of his life. And thus finally, Zaverbahen became his true consort. Khatri began to take an interest in music, and he acquired training from Khansaheb and expertly played musical instruments such as violin and dilruba. Khatri's persona emerged as a storyteller with the change of the next scene. Ah, the transformative period of Khatri's life began soon after undergoing self-esteem. Ramji's character opens up as a Bakulesh when other famous story writers like Gulabdas Broker, Hiralal Fofliya, Jitubhai

Mehta, Badnarayan become part of the stage. Jayant Khatri wrote down his first story VarshaniVadliafter felt insulted by Badrayan.

' અરે! સવારથઈગઈ! આતોમારીવાતોકળાનીસવાર! આજથીમારીપણગુજરાતીવાર્તાક્ષેત્રેસૂરજઊગ્યો. બાદરાયણ, જુવોઆઆજનોનવોઊગેલોબાદરાયણ. ધૂળનોતોધૂળનોપણઆયઅેકસૂરજછે આવતીસભામાંહુંપણગુજરાતનાઅેકવાર્તાકારતરીકેપ્રવેશીચૂક્યોહોઈશ".

(Oh! It's morning! This is the morning of my art of storytelling! From today onwards, my sun also rose in the arena of the Gujarati story. Badrayan, look at today's new-sprung Badrayan. I am also the sun though I emerged from the dust. In the next meeting, I will be entered as a storyteller from Gujarat) (Vyas p 26).

Khatri's humanitarian voyage to his doctorate explored the panorama of Khatri's meetings with his patients. Here, Vyas contextually connected the miserable and unprivileged class of society. The first act summed up with the scene of meeting with Amruta Shergil, and his love for his motherland enticed him to return to Mandvi. He leaves Bombay to devote himself entirely to the motherland. In the last scenes of the play, he revealed the fact behind his move from Bombay and told Ramji: 'Motherland reminisce me, Mumbai does not suit us… I am obsessed with art; it now draws me towards home; all my unwritten stories are waiting for me that are lying in the corners of Kutch.

'જાઉછું. છોડુંછુંમુંબઈ. આવીશ. મુંબઈઅેમનેઘડ્યોછે. ઘોલ્યોછે. મિત્રોઅેબિરાદરીશીખવીછે, પણકુટુંબપ્રેમઅનેવતનપ્રેમપણબિરાદરીજછે. અેમનેમાટેયમારેસ્થાનાંતરકરવુંપડશે".

(Vyas 35)

(Going. I am leaving Mumbai. I will come. Mumbai has formulated me, sprung me up. Friends have taught brotherhood, but family and patriotism are also brotherhood. I have to relocate for them).

As demonstrated in the first act, it initiates with his first, early childhood through to his formative years, his rise and growth in Mumbai that ended with his return steps to fulfil the obligation towards the motherland. He left behind the grandiosity of Mumbai and made his path towards Kutch and settled down in Mandvi with family where Jiten, Kirti, Pankaj, Yogi were born.

The second act is closely centred around 'Madhyahan' (Meridian) portrays the dynamic scenes of the drama. The second part begins with Jayant Khatri &Zaverbai's heartfelt conversation about the difference between the people of Mumbai and Mandvi. The first scene also became a witness to his needs for cigarettes and medicine for sleeping. The play develops with the change of a scene where Jayant Khatri designed a story Khichdi with Gandubhai. This act moved forward towards exploring the creative genius of Khatri through his famous stories like Khichdi and Dhad, one-act play like Mangal Pande that he produced to commemorate the centenary of 1857's revolt, his stories springing from sleepless nights. The way Khatri had established a rapport with his friend (Bakulesh) saw a loyalty towards his friend. The scene in which Jayant refused to accept his place in the compilation of stories of a progressive writers group and told to his compounder that 'I value friendship more than literary prestige'. To express his gratitude and love for his best friend Ramji (Bakulesh) saw that he was also a genuine friend who cared for friendship priorly rather than fame.

He was lauded as the leader of the

seafarers association. He fights for them but gets no rewards and loses the election. He faced the demise of his elder brother in between the scenario of all kinds of uncertainty around him. With the start of the upcoming scene, the stage witnessed tremendous despair at the height of all the worst news, but Khatri had prepared his mind and accepted Cancer. Though Khatri's health had suffered greatly from his disease, he had a feeling of stability and spread comfort around him. Even more, he tried to console his family members. This dramatic story reached its pinnacle when the characters (Valji, Becher, Kastur, Joseph, Cibil, Jethalal, Hariya, Narayan, Naran, and Sharad) of his stories appear directly to show their gratitude. The final scene saw Khatri's demise. The drama begins and ends with a rummy game. And this way, Vyas narrates the whole life of Jayant Khatri.

His personality is reflected in his behaviour and every act. Just the same as the sun, he illuminates Gujarati literature and the lives of low-income families such as needy labourers and seafarers. There is the part about his family and surrounding scenario in the mid-1930s both in Mumbai and Kutch, which describes the lives of upper-class aristocracy, middle-class families, and slums in those days of exploitation. Vyas successfully attempts to identify and characterise the significant progress of that era with the use of newspapers, including Hindustan, a Hindi-language daily newspaper, and Prajamitrais Gujarati language-based weekly newspaper. Vyas has designed this drama in both Gujarati and Hindi language. He used colloquial words, rustic language, Hindi phrasal words, and general English words. This drama presents accurate narration to understand the personality of Jayant Khatri as a writer and man.

Let's Discuss how the Play Focuses on 'Expression of Life in Art'.

This drama provides a narrative format that covers the entire life of Jayant Khatri. Expression of life in art is an exact portrayal of Khatri's life picturing. Each and every character of the play becomes the representative of his life and time who mesmerises the audience with their sparkling effort to produce vivid scenarios that seem factual for the readers. An interesting amalgamation of his facts and informative dialogues by the characters creates a plethora of his memories.

- The basic information about the interest and lifestyle of Jayant Khatri was forsooth his fascinating practice for music and frequently he used to play classic songs. Satish Vyas knitted this impression in the play and adequately supported every changing event by lilting songs.
- Jayant Khatri was born in Gujarat so basically, he imbibed the Kutchi dialect as a mother tongue and upbringing in Bombay where he learned Marathi, Hindi and English languages. Vyas beautifully utilises these languages in the play to forge the alive persona of Jayant Khatri.
- Dialogues of Jayant brilliantly exposes Khatri's pleasure that he acquired beatitudes from reading literature, classical music and serving flawlessly to his patients and union members; he loved to recite stories among friends and patients.

- With the help of backstage settings, the use of curtains, the surroundings change, and more vitally the performances of the characters bring to life to the play. The major events of this play are the introduction of Khatri as a painter in first attempt that ultimately saws his affection towards arts and vivid portrayals of elements of nature and alive phenomena, gradually successful steps towards academic stones, the picturesque delineation of delightful and sorrowful meetings and detachment with his first wife Bachubahen, the slum and indigenous areas of Bombay, their poverty and severe sufferings, his aspiration to serve his motherland and return back to the homeland to pay serve and repay his indebtedness, his benevolence to the proletarian at port and villagers around Mandavi, gatherings with friends, and emerging steps as a writer, second marriage with Zaverben where the writers exploreå how deliberately she proceeds with the household becomes his better half and true life partner.

- As a politician, he engaged at Kandla Port and here Vyas artistically marked our eye towards the sharp politics and its effects upon Dr Khatri and people around him. He was the representative of the union of Kandla port and became the chief member of the KutchhiPraja Parishad. Dr Khatri with the companionship of lawyer Subodh tried to save Kutch from the manipulation of Congress Parties but his attempts remained unsuccessful.

- With the use of characters from Khatri stories, Vyas also gave a beautific justice to Khatri's fictional arena. We came across characters like Lakhdi and Shankar from Khichdi, Pranjivan and Ghelo from Dhad, Joseph and Sibil from Sibil, Hariyo, Naran, Sharad.

- We never saw him in seclusion, he always remained connected with friends, relatives, union members, etc. Though, his face had a shade of seriousness; he would like to spread an exuberant arena for all around him. His glory is unsurpassable as a writer. His devotion to his duty as a doctor is an inspiration for the junior practitioners. There are numerous dialogues in the play that suggest his empathetic acts like exemption from fees, providing medicines, food, milk, etc.

I feel that Dr Khatri, through his own compassionate existence, obtained deep insight into the nature of humankind and the universe, along with an intense love for all and appreciate the fullest charm of life.

Several Specific Challenges and Ease While Staging this Play on Stage:

Drama is an age-old form of literature. It has its own credentialism like telling and performing are the essential tools of drama while other literary forms are depending on narratives only. Biographical Drama is one of the unique forms and branches of drama that has its own specialities and uniqueness. Which governs by its own rules and regulations.

The biographical drama depicts fondness for a person and manifested by a whole life's journey. In other words, biographical drama is the best reflective mirror of a persona. But while depicting one's life journey, though it develops productivity in the creator, it may also create so many pros and cons, ease and difficulties while explicating on the stage.

- The job of a character requires being able to make the audience believe he is that person. The character Jayant has played so tactfully that reveals authentication and compelling performance. The readers well received him as a real persona of Jayant Khatri.
- The characters were taking in special effects and delight in elaborating the phenomenal times and people during Khatri's life. Satis Vyas' endeavour in the development of characters is getting fruitful impressions to the readers but while staging so many characters on stage may create perplexity to the audience. The play uses Jayant Khatri's native people, academics, friends, groups of literary writers, fictional characters of Jayant Khatri's stories, etc.
- It is absolutely easy to create slum areas or elite lives of Mumbai but at the same time, the staging of the vast desert land of Kutch and its whole environmental elements including freezing nights, coastal areas, dry air, people's starvation, and many more element's narrations on stage is probably creating a major difficulty to arise with a robust impression.
- The play's language is a vital component for creating a successful play. This drama contains Gujarati, Hindi, English languages but sometimes it also uses Kutchi dialects in a poetic vein that may create problems in understating for the nonnative readers.

Conclusion:

The germ of the necessity to express Jayant Khatri through these two acts of drama for the universe is probably a dearth of fame and critical appreciation available in the literary world that Satis Vyas has righteously presents. Dr Khatri made an indelible impression upon Gujarati people, especially masses from Kutch territory-re-educating them about devotion for others and solidarity against diversity. Drawing from the Marubhuminu Meghdhanushand Sansmruti, Vyas shares facts from Khatri's birth in Mundra and early days at maternal uncle's home to shifting in Bombay and long-lasting abiding at Mandvi. So the lifecycle of Khatri started from Kutch and also ended in Kutch. He reached adulthood with a better experience of universal matters. This mesmerising drama reflects a life's journey in politics and literature that prevails an elaborately layered account of life from birth to his death sequentially, including parentage, childhood, career, and literary vigour. Vyas tells his stories with tenderness and reverence; the symbolic sun lives and enlightens again in these 76 pages. Vyas elaborates it in fine detail and brings him closer to the universe.

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बुंदेलखंड का सांस्कृतिक जीवन

प्रियंका आचवल

लोकविद्

संस्कृति शब्द 'सम' उपसर्ग और कृ धातु से ति प्रत्यय लगाकर बनता है। जिसका अर्थ है 'सम्यक' कृति मानव के सभ्यता पूर्ण आचरण तथा उसके सात्विक कर्म सौंदर्य की द्योतक है।

हमारे भारत में तो कोस कोस पर पानी बदले चार कोस पर वाणी। हर स्थान की संस्कृति, परम्पराएं एक दूसरे से भिन्न होते हुए भी कहीं ना कहीं सब की कड़ी एक-दूसरे से जुड़ी होती है।

संस्कृति के मूलतः दो स्वरूप विद्यमान है एक लोक संस्कृति और दूसरी अभिजात्य संस्कृति। लोक संस्कृति लोक के स्तर पर प्रफुल्लित होती है जन-जन को अपने संस्कारों में ढालती है इसलिए लोक स्तर पर वह लोक संस्कृति कहलाती है। संस्कृति के नियामक तत्वों में भाषा, साहित्य, कलाएं, संस्कार, रीति रिवाज और जीवन दर्शन को परिभाषित करती है अतः बुंदेलखंड क्षेत्र के जनमानस की विचारधारा, कार्य व्यावहारिकता आदि का बोध कराने वाला शब्द है लोक संस्कृति।

बुंदेलखंड में वैदिक कालीन संस्कृति से प्रभावित होकर ना केवल संस्कार ही ग्रहण किए हैं अपितु रीति रिवाज भी ग्रहण किए हैं। तीज त्योहारों पर सातिया, मांगलिक चिह्न, गणपति, कलश, सूर्यए चंद्र, सुरौती लिखना आदि का इस अंचल की महिलाएं बड़ी लगन एवं भक्ति भावना से करती हैं आज भी हमारे घरों में बलि वैश्य देव यज्ञ करने का विधान है। स्थान-स्थान पर ठाकुर बाबाए जंगलिया बाबा, गौड़ बाबा को नारियल भेंट करने की प्रथा है। घर में गाय भैंस को बच्चा होने पर कारस देव को नारियल चढ़ाने का प्रचलन है। बुंदेलखंड में कुल देवता, ग्राम देवता, पूजा के अवसर पर आवाहन मंत्रों का प्रचलन है। शादी ब्याह में गारी गाने का तो आनंद ही निराला है।

यहां कार्तिक स्नान का भी बहुत महत्व माना जाता है। महिलाएं कार्तिक माह में पूरा महीना भर व्रतए स्नान, पोथी-पूजा करके पुण्य प्राप्त करती हैं। कार्तिक में दीपक बनाने की परंपरा है। सर्वसाधारण के कलात्मक एवं सौंदर्यात्मक अभिव्यक्ति में मिट्टी के बर्तन बनाना, खजूर के पत्तों को रंग कर सिकौली बनाना, पुराने रद्दी कागज को गला कर मुल्तानी मिट्टी, काली मिट्टी से ढिकोली बनाने का रिवाज है। मूर्ति कला में महालक्ष्मी तथा हाथी का पूजन, गोबर से सातिया, गणगौर, सुआटा बनानाए सावन में घर-घर शंकर जी बनाने की प्रथा है। प्रतिदिन घर के बाहर ढींग लगाने की भी प्रथा है। शुभ कार्यों पर खवास द्वारा आम के पत्तों का बंधनवार तथा खवास-खवासन के द्वारा बुलौआ देने की प्रथा है।

बुंदेलखंड में भिन्न-भिन्न खेल त्योहार बड़े ही उत्साह से मनाए जाते हैं। लोकरंजन के लिए हर उम्र के व्यक्तियों के लिए अलग-अलग साधन उपलब्ध हैं। बालिकाएं प्रायः अकतीए झिझिया, मामुलिया, सुआटा और नौरता खेल समूहों में खेलती हैं। इसके अलावा चपेटे, गुट्टा तथा पुतरा पुतरिया का खेल भी खेला जाता है। बालकों के खेलों में कुश्ती, खो.खो, अन्ती पन्ती, मलखम, टेसू आदि है। गोट-पडा तो बुंदेलखंड में अति प्राचीनतम खेल हैं।

बुंदेलखंड सांस्कृतिक दृष्टि से अपने अतीत के लिए जितना अधिक प्रसिद्ध है उतना ही वह साहित्य और कला में योगदान रखता है। बुंदेल शिल्प कला के प्रमाण खजुराहो मंदिर में मिलते हैं। उनसे थोड़ा भिन्न ओरछा के भवन हैं जैसे चतुर्भुज मंदिर, रामचंद्र मंदिर, हरसिद्धि देवी का मंदिर।

साहित्य के साथ संगीत के केंद्र के रूप में ओरछा, ग्वालियर, छतरपुर, पन्ना, दतिया, टीकमगढ़ आदि अत्यंत प्रसिद्ध है। संगीत के क्षेत्र में बुंदेलखंड का विशिष्ट योगदान है। ग्वालियर इसका सबसे पुराना केंद्र है जहां संगीत सम्राट तानसेन का जन्म हुआ था। ग्वालियर के उपरांत ओरछा, दतिया, टीकमगढ़ भी संगीत के क्षेत्र में प्रमुख भूमिका रखते हैं। संगीत कला और साहित्य से ही किसी समाज की आत्मा निखरती है। बुंदेली साहित्य की सृष्टि बुंदेलखंड के निर्माण से ही प्रारंभ हो गयी थी। बुंदेलखंड और बुंदेली की उपेक्षा इस प्रदेश में उपलब्ध

सभी समृद्ध कृतियों का निश्शेष होना आश्चर्य की बात नहीं। वर्तमान में जो कुछ भी उपलब्ध है उसी को आधार बनाकर बुंदेली के साहित्य के इतिहास का उपक्रम किया जा रहा है।

बुंदेली बुंदेलखंड की भाषा है और बुंदेलखंड का निर्माण 10 वीं सदी में हो गया था। कुल मिलाकर यह कहा जा सकता है कि बुंदेली संगीत, साहित्य, कला, शिल्प में पर्याप्त विविधता है। बुंदेली संस्कृति का क्षेत्र अत्यधिक व्यापक है जिसमें मानवता के प्रति संदेश व्याप्त है। वैसे तो हर अंचल की अपनी लोक संस्कृति होती है लेकिन उसमें जातीयता और लोकोन्मुखता की विचित्र शक्ति होती है जो उसे राष्ट्रीय संस्कृति से जोड़ती है।

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Role of Music Academies to Promote Gurmat Sangeet in Canada - A Survey Study

Ramandeep Kaur

Phd Research Scholar,
Guru Nanak Dev University, Amritsar

Prof (Dr) GurpreetKaur

Professor, Music Dept,
Guru Nanak Dev University, Amritsar

Abstract

A religious marker of Sikhism, GurmatSangeet is also regarded as the holy music of the Sikhs. Sikh religious tradition focuses on musical performance in order to worship the spiritual elevation of God. Since the 1980s, Gurmatsangeet has been rapidly rising. Unbroken kirtan tradition Practiced by the Sikhs Gurus has made the Gurmatsangeet a world famous. It has increased the number of albums, publications, and performances featuring Sikh religious music/musicians. Private Academies and some organizations of Gurmatsangeet have been launched to train both pro fessional and amateur musician in India and other countries Such as Canada, USA, England, New Zealand, Europe, Australia, Singapore etc. The musical academies have revived the authentic prac tice of Gurmatsangeet with the correct rendition of raga performance and the re-introduction of stringed instruments such as Taus, Saranda, Sarangi ,Rubab etc. In Canada GurmatSangeet is Promoted by number of academies at large scale.

Key Words:

Gurmat, Taus, Saranda, Sarangi, Rabab, Academies, Canada.

INTRODUCTION

Education is the natural and progressive development of man's fundamental powers. Basic principle of Sikh is to guide, instruct and enlighten the mind. Different parts of world are developing their culture with the help of education. In the field of music, there are various genres of music, such as classical music, semi classical music, folk music, Sufi music, Gurmat music. One of which Gurmat Sangeet has taken a special place. Gurmat means the ideals or principles and sermons delivered by the Guru, and music means Sangeet. By combining these two words, we can say that the musical practices are known as Gurmat Sangeet, based on the Sikh Guru's ideals and tenants. Gurmat Sangeet is to follow the path given by our living Shri Guru Granth Sahib ji and the foundation of diving mes sage given by the Guru describes Gurma

tSangeet. All Sikh Gurus and their followers Contributed in the development of tradition and Provided us the opportunity to sing the divine compositions of the true Guru with the accompaniment of musical instruments and recital of hymns shabadkirtan is pre sented as Gurmat Sangeet.

Gurmat Sangeet In Canada:

In Guru Granth Sahib, the purpose of human life and Moral values is given to the Gurmat music is the food of soul of the Sikhs. The unbroken kirtan tradition practiced by the gurus has made the Gurmat Sangeet a world famous. The fields of tradition teaching are prevalent in various parts of the world such as Canada, USA, England, New Zealand, Europe, Australia, Singapore and other countries. Canada (after Russia) is the world's second largest country, covering nearly two-fifths of the northern continent of North America. Despite the large size of Canada, it is one of the most sparsely populated countries in the world.

As the Dublin-born author Anna Brownell expressed in 1837, this fact, coupled with the grandeur of the landscape, was central to the sense of Canadian national identity. However, although Canadians are relatively few, they have built what many people consider to be a model multicultural society that accepts immigrants from every other continent. Furthermore, a wealth of natural resources and hu man capital adulated by few other countries is harbored and exported by Canada.

"During the 20th Century, the Sikhs began to enter Canada regularly lished various Gurudwaras in different places to fulfill their religious beliefs which became a special place for their social religious and political activities. Canada's Populations is approximately 30, mil lion 71 lakh 53 thousand of which about 6 lakh 68 thousand 240 are Sikhs. There are about 150 Gurudwaras established in Canada, with the flow of Gurmat music through the hymns. There is a strong desire among the families to connect their next generation socially with language, culture and music.[1]

Role of music academies:

Along with the Gurudwaras, various music Academies have been set up for promoting Gurmat Sangeet. Such as Raj Academy in Toronto, Madho Academy, Akal Academy in Surrey, Sikh Khalsa Martin Mississauga School, Sarb Akal Academy in Calgary, Bhai Mardana Academy in Abbotsford, etc. Which helps in promoting Gurmat music, Sikh religion, Gurbani and Punjabi language. Details of music academies are:

Raj Academy: (Toronto)

Raj Academy is the largest institution worldwide. Sikhs Gurmat Sangeet and Naad Yoga training has been provided in the academy along with other arts. The founder of this academy is Professor Surin der Singh Yogi. According to him he was born in 1969 in Kapurthala (Punjab). Mahant Ajit Singh (musicologist) and Gyani Najar Singh (musicologist) were his earliest teachers (rhythm). Under the guidance of Guru Shishyaprampara with Pandit Kharayti Laltahim from Delhi Gharana, Surinder Singh had great privileges of learning, singing, compositions and musicology at a very

young age. Under Surjit Singh Aulakh, a disciple of Pandit Ram Narayan jii, his musical training was continued in England."[2]. Surinder Singh founded the Raj Academy of Asian Music in London in 1944, which later became a non-profit organization. Raj Academy conservatories Considered as the nonprofit organization operating in the U.K, Europe, USA and Canada. The main establishment in Europe is in the UK. (The Canadian Branch of Raj Academy) The Canada's branch of Raj Academy is promoting GurmatSangeet at large Scale. The Academy is providing various courses related to GurmatSangeet as like:

"The GurmatSangeet outreach course. This course has been developed by keeping people's eco nomic background in mind. This academy is also pursuing a new vision for online learning team members. Raj Academy educating on how to sing with the string instruments like, Rabab, Saranda, Sarangi, Taus, Dilruba etc. It designed as three years program"[3]

S. No.	Name of course	Year	Detail of course
1.	Gurmat Sangeet Outreach Course	First Year	key areas : Awareness of the musical notes that are used to sing Kirtan. Listening skills development, voice training and instrumental practice.Right pronunciation of the Gurbani verse. The musical notes terms used to write raag.
2.	Gurmat Sangeet Outreach Course	Second year	Key Areas : Supporting progression from novice to mediate stage. Kirtan Musicology- Exploring the emotions of raag. An opportunity to begin practicing individual creativity in music composition. Key performance skills for sharing Kirtan with other congregational individuals.
3.	Gurmat Sangeet Outreach Course	Third year	Key Areas: Elevates the standard of Kirtan to an expert. As a way of expressing the message of Gurbani students, there is awareness and appreciation of the intricacies of music. Comprehension of practical intent of each raag studied. Depth of comprehension and arrangement of musical ornamentation in per formance aesthesis.

Madho Academy: (BC)

Madho Gurmat Music Academy is one of the famous academy in Canada. This Music Academy agreed to allocate 10% amount of money for musical instruments to its students in Canada and America. Ravinder Kaur Tuli, w/o Saneet Singh Tuli, CEO, datawind, and Bhai Anantvir Singh, began the teacher training academy in Toronto Canada in 2017. Ravinder Kaur Tuli said that "Music academy venue was selected after getting inspired from the Sewa of Bibi Sandeep Kaur, who runs the girls' orphanage. Music will assist the girl in her mental and spiritual growth. Most of them will receive training and the chance to become professional Kirtanees. Learning to play an instrument will make them independent and prepare for the future. 94 Saneet Singh Tuli also supplied the girl with datawind tablets to introduce various apps that teach classical music theory to her. Musical instruments required for training were also given by the academy.

Bhai Mardana Gurmat Sangeet Academy (Abbotsford)

Bhai Mardana Gurmat Sangeet Academy is well known for beginners. It provides an opportunity to learn Gurmat Sangeet in a unique way. They teach Harmonium, Tabla and tanti Saaj (String instruments) and experience Gurbani at different levels. They also provide specialized classes in vocal training and stringed instruments classes for children and adults of all ages. They are offer tabla lessons to students at beginner, intermediate and advanced levels. Having a good grasp of the beast cycles and rhythm helps students excel in vocal training and mastering stringed instruments. Professionally trained in stringed instruments, the teacher of this academy is professionally trained in stringed instruments and provide lesson in stringed instruments such as Dilruba, Taus, Rabab and other traditional instruments. Stringed instrument can Truly match the vocal pitch and tone which cannot be replicated by a harmonium. Bhai Mardana Gurmat Sangeet Academy is provide to revive the tradition of sikh Guru's by incorporating stringed instruments in Gurmat Sangeet. They have an outstanding recording studio that they uses high quality equipment to capture crystal clear sound and bring our vision to life.

Narinder Singh Panesar is the Founder of Bhai Mardana Academy. Narinder Singh Panesar began learning music from his chachaji (uncle), Ranjit Singh Ji, who was a disciple of the famous Ustad Jaswant Singh Bhamra Ji. During his youth, Narinder Singh spent time learning music from both. Later Narinder Singh decided to further pursue his passion for Gurmat Sangeet and became a disciple of the world renowned Gurmatsangeet teacher Ustad Sukhwant Singh ji. He has won numerous awards and has been honored throughout his life for his achievements in Gurmat Sangeet. In India and Canada, he spent several years teaching music at different institutions. A couple of years ago, he moved to Canada and now lives in abbotsford, BC, where ne provides vocal lessons and runs nis own Bhai Mardana Gurmat Sangeet Academy.

Sarb Akal Academy- (Calgary)

In the year of 2014 Sarb Akal Music society of Calgary was established. "According to Harjit Singh, The Founder of this academy is President Harjit Singh and he is also a member of international pir reviewed research journal tribani. Vice president of the academy is Jasbir Singh Chahal and senior vice president is Debashish Ghosh. This society is well known for promoting classical Indian music and Gurmat music, as well as promoting interaction between dancers and eastern and western musicians. Sarb Akal has presented quite a number of performances of classical music from the northern (Hindustani) tradition of India. The performers included most of the stalwarts well as many rising stars from abroad and Calgary Sarb Akal is humbly proud to be the one to start any kind of "Indian classical music festival Calgary" in Alberta Canada. The Academy provides opportunity for young and old alike to embark on an artistic journey where they meet face to face with the spiritual soulful and melodious Indian classical music in the form of vocal renditions or instrument. wonderful teach ers who spent immense amount of time and effort in teaching ably support the academy. Workshop by renewed musicians inspire and motivate the students to embrace the new learning and excel in their chosen field of music.

Project work is being organized by the academy from time to time on the promotion of Gurmat Sangeet, this includes online education for Kirtan and also Annual Indian classical music festival 2018 was organized on the basis of Title 'so kyunmandaakhiye'. Additionally, during COVID-19, online education programs were organized on the slokas (holy hymns) of Guru Arjandevji and Guru Teg Bahadurji."

In conclusion, Canada has been a most interested country for Sikh immigrants. It is due to Sikh im migrants that our culture and religion is getting spread out. Many gurdwara's and Sikh religious in stitutes have been set up in Canada in order to keep future generation in touch with Sikhism. People gathering on religious places has been increased since last couple of year and they have shown inter est in listening and singing shabadkirtan. Gurmatsangeet is being promoted by many academies in Canada and can be seen as one of the favorite subject among younger generation.

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मधु कांकरिया के उपन्यासों में नारी जीवन

रानी देवी

हिन्दी विभाग
दूरवर्ती शिक्षा निदेशालय
कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

डॉ. कामराज सिन्धु

अध्यक्ष हिन्दी विभाग
कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

शोध सारांश

मधु कांकरिया के साहित्य में नारी जीवन के संघर्ष की आवाज बुलन्दी को छूती प्रकट होती है मधु जी ने नारी जीवन में शोषण व अत्याचार के विरुद्ध संघर्ष करती रही। उन्होंने अपने साहित्य में नारी के हर पहलू की चिह्नित किया है कांकरिया ने बहुत ही निडरता व साहस के साथ अपनी रचनाओं के नारी पात्रों के माध्यम से नारी चरित्र को संघर्ष की मूर्त के रूप में स्थापित किया है।

मुख्य शब्द

आत्मसमर्पण, आलिंगनबद्ध, पितृसत्ता, आदिवासी

भारतीय नारी के जीवन पर विचार करने से पहले हम प्रागैतिहासिक भारतीय समाज से लेकर आदिकालीन, मध्ययुगीन और आधुनिक जीवन की स्थितियों पर केन्द्रित करे। प्रागैतिहासिक काल में जब मातृसत्तात्मक समाज था तो नारी की स्थिति सही थी उनकी सत्ता स्वयं की थी जैसे आज के समय मेपितृसत्ता हावी है महिलाओं को अधिकार है जो सिर्फ कानूनी है या कागजी है। जहां पर मनुस्मृति में नारी की 'यत्र नार्यस्तु पूज्यन्ते रमन्ते तत्र देवता' वही दूसरी और नारी की स्वतन्त्र अस्मिता पर बन्धन लगाए गए मातृसत्ता समाज में नारियों की श्रेष्ठता का बोध व नेतृत्व की भूमिका महत्वपूर्ण रही। जैसा कि मार्क्स ने कहा था 'यूनानियों की पुराण कथाओं में देवियों का जो स्थान है वह उस पूर्वकाल का प्रतिनिधित्व करता है जब स्त्रियों की स्थिति अधिक सम्मानप्रद और स्वतंत्र थी।

मध्ययुग में आते-आते मातृसत्तात्मक समाज की समाप्ति और पितृसत्ता का बोलबाला हो गया जिसे नारी की स्थिति शूद्र वर्ण के वर्ण में रख दी। तुलसीदास ने - 'ढोलगँवार शूद्र पशु नारी ये सब ताड़न के अधिकारी। और जो सामन्ती व्यवस्था थी जो आज भी नए-नए रूपों में बनी हुई है मध्ययुग में तो स्त्री को भोग की वस्तु, रखैल बनाकर रखा जाता। यह माना जाता है कि वैदिक युग में नारी की स्थिति बेहतर थी। इसके लिए दो मुख्य बिन्दू है कि कुछ सूक्ती की रचना का श्रेय महिलाओं को दिया जाता है इसे यह पता लगता है कि महिलाओं को शिक्षा दी जाती थी जो बाद में वर्जित कर दी थी। वैदिक काल में महिलाओं की स्थिति बेहद ऊँची थी इसे धीरे-धीरे बदलाव हुए विदेशियों की घुसपैठ से व अन्य कारणों से बन्धन लगाए जाने लगे। कुन्द्रा के अनुसार - "इस युग में स्त्री पुरुषो के परिधानों आभूषणों में समानता पाई गई थी जिससे यह ज्ञात होता है कि उस समय स्त्रियां काफी शृंगार प्रिय नृत्य में प्रवीण थी और सामाजिक कार्यो में पुरुषों के बराबर की भागीदारी थी।

बौद्ध समाज में नारी के प्रतिकूल भाव थे भगवान बुद्ध ने संघ में स्त्रियों को प्रवेश तो दिया वे बाद में बहुत दुखी हुए। उन्होंने कहा "जब स्त्रियों का प्रवेश हो गया है आनन्द। चिरस्थायी न रह सकेगा जिस प्रकार ऐसे घरों में जिनमें अधिक स्त्रियां और कम पुरुष होते हैं, चोरी विशेष रूप से होती है। जैन धर्म में भी मोक्ष की साधना केवल सन्नयासी कर सकते हैं।

आदिकाल से रीतिकाल तक नारी की कामिनी रूप में ही चित्रित किया गया है।

समकालीन कथाकार मधु कांकरिया ने अपने उपन्यासों में नारी जीवन की समस्याओं को उजागर किया है उन्होंने नारी जीवन की समस्याओं को मार्मिक ढंग से प्रस्तुत किया है। पहले के काल की बजाय आज बहुत से बदलाव हो रहे हैं जो हम मातृसत्ता समाज, वैदिक, जैनधर्म व अन्य माध्यमों से देख चुके हैं पर अभी-भी पूर्ण अधिकार नहीं मिले हैं जिनके लिए स्त्रियों को विद्रोह संघर्ष, आंदोलन करने होंगे। और आंदोलन तभी होंगे जब हम अपने अधिकारों के प्रति जागरूक होंगे। जैसे मधु कांकरिया जी ने उपन्यासों के माध्यम से स्त्रियों की समस्याओं को उजागर किया। मधु कांकरिया का उपन्यास 'खुले गगन के लाल सितारे' जिसमें मध्यवर्ग का चित्रण है जिसकी पात्र मणि हर परिस्थिति का डटकर सामना करती है और मुन्नी जिसका विवाह मंदबुद्धि चांदमल से हो जाता है। मुन्नी कुछ समय के लिए तो चांदमल के साथ रही पर आगे चलकर मुन्नी ने पूर्ण संतुष्टि के लिए जेठ को चुन लिया। गंगाबाई अमरनाथ की दूसरी पत्नी है जिनका बेमेल विवाह होता है पति में कभी भी दुख-सुख का साथी नहीं देख पाती - "उन्हें बस वर्तमान जीवन का गारंटी कार्ड एवं भविष्य के लिए भविष्य निधि के रूप में ही देखती है।"

राजी सेठ-किसी को पाना उसकी भीतरी यथार्थता को पाना है, उसके देह समूह को पाना नहीं हड़प लेने से कोई वस्तु हमारी नहीं हो जाती।"

उनका एक प्रमुख उपन्यास 'सलाम आखिरी' जिसमें वेश्यावृति की समस्या को दर्शाया है किन कारणों की वजह से औरत वेश्या बनती है वह किन-किन परिस्थितियों से गुजर रही होगी अपने परिवार के लिए बच्चों के पालन-पोषण के लिए या जबरदस्ती उस नरक में धकेल दी गई हो "समाज इन वेश्याओं को इनके बच्चों को कोई नहीं अपनाता परन्तु इतना सोचता नहीं कि ये उपज किसकी है? इन्हीं बच्चों को जीवन देने का काम इन्द्राणी दी कर रही है।" इस उपन्यास की मुख्य कथा रेड़ लाईट एरिया की वेश्यावृति है - "जहाँ हर रात देह ही नहीं उघड़ती वरन् आत्माओं का भी चीर-हरण होता रहता है यहां संस्कृति मर्यादा परम्पराओं का कोई डर नहीं, बंधन नहीं।" 'पत्ताखोर' उपन्यास की वनश्री बैंक में कैशियर थी पति भी नौकरी पर थे। तो अपने बच्चे को समय नहीं दे पाते थे इसी वजह से बच्चा गलत संगत में पड़ जाता है नशाखोरी करने लगता है। घरवाले को जब पता चलता है तब वह नशे के चरम पर था। क्योंकि जो आज का आधुनिक युग है एक की कमाई से खर्च नहीं चलता इस बीच बच्चा पीसता है क्योंकि जब उसे घर कोई नहीं मिलेगा तो अकेलेपन को दूर करने के लिए वह गलत रास्ता चुन लेता है। पर इस बीच भी वनश्री की ही नौकरी का त्याग करना पड़ता है वह अपने बेटे को सुधारने के लिए नौकरी का त्याग कर देती है। गृहिणी बन जाती है। ऐसी ही एक स्त्री समाज सेवी ने - "साढे तीन लाख के जेवर अपनी सारी पूंजी इन श्रमजीवियों के उद्धार के लिए आदित्य को दे दी। पांच वर्षों की एकाग्र निष्ठा और दृढ़ता के कारण यह रिक्शा यूनियन कई शाखाओं में फैल गई।"

पुष्पा देवी जो सामाजिक कार्यकर्त्ता है जिन्होंने स्त्री के प्रति हर धारणा को बदल दिया है।

उनका बहुचर्चित उपन्यास 'सेज पर संस्कृत' जो जैन धर्म व बिना पुरुषों के घर में औरत की क्या स्थिति होती है उन समस्याओं को चिंहित किया है कि धार्मिक आडम्बरों की आड़ में कैसे मनुष्य शोषण का शिकार होता है घर में पुरुष न होने से व्यक्ति औरतों के साथ कैसा व्यवहार करते हैं। गंगूबाई पति के गुजरने के बाद पापड़ बेलकर गुजारा करती है पापडवाले ने चार पापड़ कम होने पर कहा "पापड़

तो क्या कहे तो खीर मोहन दूँ, पर जरा मेरा भी रखाल रखा करो। इस संघर्ष से घबरा कर मां ने धर्म का आश्रय लिया संघमित्र स्वावलम्बन के रास्ते में आने वाली अड़चनों और उनसे मुकाबला कर अपने बजूद की ताकत की पहचानती है।"

मधु कांकरिया जी ने इस उपन्यास में जैन धर्म की परतो की उधाड़ कर रख दिया है कि व्यक्ति पहले तो आर्थिक परेशानी, सामाजिक बंधन और कुरुपता के कारण वे मजबूरी वश धर्म तो अपना लेते हैं परन्तु जब वे वापस संसार में जाना चाहते हैं तो उन्हें स्वीकार्यता नहीं मिलती। तो उन्हें वापस वही आना पड़ता है। जैसे वर्तमान में भी साधु, मंदिर, पूजा-पाठ कर्म-कांड की तो मान्यता है पर अपने स्वतन्त्र विचार व्यक्त करने अपने अधिकारों के प्रति आजादी नहीं।

जरूरत है उन पुरानी किवदन्तियों को तोड़ने की संघर्ष से हर मुश्किल समस्या का हल हो सकता है जैसे संघमित्रा ने किया।

'हम यहाँ थे' उपन्यास आदिवासी जीवन पर आधारित और असफल वैवाहिक जीवन के बाद स्त्री के प्रति समाज का जो रवैया बदलता है मधु कांकरिया ने दीपशिखा के माध्यम से स्त्रियों व आदिवासी जीवन को अपने साहित्य में उकेरा है स्त्री के लिए आर्थिक पक्ष मजबूत होना बहुत आवश्यक है दीपशिखा हर संभव प्रयास करती है। दीपशिखा आदिवासियों के बीच रहकर उनको जागरूक करना उन्हें जल, जंगल, जमीन के अधिकारों के प्रति सचेत करना। इसमें दर्शाया गया कि समाज में जो स्त्री अपना ससुराल छोड़ दे जो भी लीक से हटकर कुछ करे उन्हें क्या-क्या चुनौतियां झेलनी पड़ती हैं और जो समाज की सेवा करते हैं उन्हें देशद्रोही कहा जाता है जो समाज में उन्हें देशद्रोही कहा जाता है जो समाज में बदलाव के लिए घर से दूर रहते हैं इसमें एक स्त्री के संघर्ष का चित्रण किया है कि संघर्ष व संगठित होकर हर समस्या से पार पा सकते हैं "जब हमारे और माओवादी दोनों के दुश्मन एक, उद्देश्य एक, दर्द एक, वर्गशत्रु एक, सामज एक और हमारी मंजिल एक आदिवासियों को बुनियादी सुविधा

दिलवाना तो - फिर हम मिलकर एक क्यों नहीं हो जाते?"

इसमें दीपशिखा के बहाने एक सामान्य स्त्री के भीषण संघर्ष और कोलकात्ता की सामाजिक आर्थिक, सांस्कृतिक स्थितियों का वर्णन किया गया है। समाज ही हर चीज तय करेगा किस से शादी करनी है कितनी बार करनी है, कब तक साथ रहना है अगर उस लीक से हट जाए तो समाज की नजर में वह हमारी सभ्यता व संस्कृति के खिलाफ है जैसे दीपशिखा व जंगलकुमार के प्रेम करने पर होता है "जहां घृणा करने पर नहीं वरन् प्रेम करने पर सवाल उठता है।"

मधु कांकरिया के उपन्यासों में नारी जीवन के संघर्ष को अपनी लेखनी के माध्यम से दर्शाया है कि प्रागैतिहासिक काल से लेकर वर्तमान युग तक नारी के जीवन में कितने उतार-चढाव आए हैं नारी कभी सत्ता में आई कभी दासी, शूद्र हर चुनौती का सामना करती आई है अपने आत्मसम्मान के लिए कितने विद्रोह करती रही जैसे - मणि, संघमित्रा, दीपशिखा, इन्द्राणी आदि। जो हर चुनौती का डटकर सामना करती रही। पितृसत्ता जो इतने लम्बे से जो हर सामाजिक व्यवस्था और ऐतिहासिक युग पितृसत्ता का नया रूप सामने लाता है जिसके तहत सामाजिक सांस्कृतिक रिवाजों में फर्क हो सकता है।

जैसे खुले गगन के लाल सितारे में मणि मुन्नी, सलाम आखिरी में इन्द्राणी जो विदेश से आकर भारत में रहकर सामाजिक कार्यकर्ता बनती है। जो वनश्री अपने बेटे के लिए नौकरी छोड़ देती है दीपशिखा जो दाम्पत्य जीवन सही न रहने के कारण हिम्मत नहीं हारती न समाज की परवाह करती समाज के सुधार में भागीदारी करती है आदिवासी लोगों को जागरूक करती है। संघमित्रा जो जैन धर्म की परतें उधाड़ देती है। और समाज में सुधार के लिए हर सम्भव प्रयास करती है। उन्होंने दर्शाया कि अगर नारी समाज में अपना स्थान पाना चाहती है तो उसे कठोर संघर्ष करना पड़ेगा तभी विजय प्राप्त होगी।

संदर्भ

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सूफी संगीत की उन्नतशीलता में बेगम आबिदा परवीन की भूमिका

अमनदीप कौर

रिसर्च स्कॉलर-संगीत विभाग,
गुरु नानक देव विश्वविद्यालय, अमृतसर

प्रो. (डॉ.) गुरप्रीत कौर

प्रोफेसर- संगीत विभाग,
गुरु नानक देव विश्वविद्यालय, अमृतसर

शोध सारांश

सूफी मत ईश्वर के लिए एक विशेष प्रकार की अनुभूती एवं दृष्टिकोण है जो कि सूफी साधकों ने अपनी गहन तपस्या, साधना एवं आत्माभिव्यक्ति के माध्यम से अपने भीतर खोजा। इस भावपूर्ण अवस्था को सूफी साधको ने अपने जीवन में आत्मसात किया जिसे सूफी विचारधारा का नाम दिया गया। सूफी विचारधारा इस्लाम धर्म से निकली है जो इस्लाम की कट्टरता से विच्छिन्न है। सूफी मत की विचारधारा अल्लाह, मुर्शिद, इश्क की साधना के इर्द-गिर्द घूमती है। मुरशद एक माध्यम है जो मुरीद के मन में अल्लाह प्रति इश्क की प्रेरणा जगाता है और भीतर के सत्य की पहचान करवाता है। सूफी परम्परा में इश्क दो प्रकार का हैः इश्क हकीकी व इश्क मज़ाजी। इश्क हकीकी स्पष्ट तथ्यः ईश्वर से और इश्क मज़ाजी किसी व्यक्ति विशेष से होता है। सूफी परंपरा में संगीत का विशेष स्थान है। सूफी संगीत के क्षेत्र में अपनी विशिष्ट एवं विलक्षण पहचान बनाने वाली गुलुकारा बेगम आबिदा प्रवीन का नाम विश्व के प्रतिष्ठित कलाकारों में शामिल है। इनके सूफी कलाम पूरे विश्व में सुप्रसिद्ध व लोकप्रिय हुए है। इनकी बुलन्द आवाज़ के कारण इन्हें *Queen of Sufi* की उपाधि से नवाजा जा चुका है। बेगम आबिदा परवीन अपनी बुलन्द, विलक्षण गायन शैली के कारण समस्त विश्व में जानी जाती है।

मुख्य शब्द

सुफी संगीत, मारफत, कौल, कुलबाना, बेगम आबिदा प्रवीन, गुलुकारा, शरीअत

अली हुजवेरी के अनुसार ''सफा शब्द से सुफी शब्द की निष्पति हुई है। सफा का तात्पर्य 'साफ' से है। चुंकि अलाह हृदय रूपी दर्पण में दिखता है। अतः दिल को समस्त दुर्गुण दुरचारों, अनाचार कदाचारों से बिल्कुल साफ कर लेना सफा होना है।''[1] सूफी विचारधारा के लोग इस्लाम धर्म की तरह हजरत मुहमद और इस्लाम की शिक्षा की व्याख्या करते है और 'कुरान शरीफ' में श्रद्धा रखते हैं। सूफी कभी पांच नमाज़ी नही होते है। वे इस्लाम की शराअ से बाहर अपनी ही मस्ती में रहते है। सूफी वह साधक है जिसकी आत्मा अपने मूल स्वरूप अर्थात् अल्लाह के विच्छेद मे तड़पती है, व्याकुल रहती है व अल्लाह से मिलन के लिए प्रयत्नशील रहती है। सूफियों का वास्तविक ध्येप ही अध्यात्म द्वारा अल्लाह की प्राप्ति करना है। इस साधना के चार मार्ग निश्चित किए है : शरियत, तरीकत, मारफत, हकीकत।

चिश्ती परम्परा के सभी सूफी संगीतानुरागी थे। उन्होंने भारतीय दर्शन के साथ भारतीय संगीत को भी आत्मसात किया। सूफी रचनाओं में स्वरूदि अंश, रागों के नाम, रहाओं, स्थाई, पंक्ति, के समावेश से यह प्रमाणित होता है कि सूफी परंपरा व संगीत एक स्वर है। मुस्लिम शासकों के नेतृत्व में प्रसिद्ध

सूफी संतों तथा कुबुद्दीन बख़्तियार काकी, अमीर खुसरो, निज़ामुद्दीन औलिया, ख्वाज़ा अबदुल्ला मरवरीद तथा कानून वादक द्वारा शिकोह, शाह हुसैन आदि सुफी संगीत की परम्परा ने सतत प्रगति की। सूफी संगीत की नवीन शैलियों का आविष्करण हुआ। अमीर खुसरो स्वयं एक महान सूफी थे जिन्होंने अपने पीर निज़ामुद्दीन औलिया की प्रेरणा व पथ प्रदर्शन से सूफी संगीत परम्परा में नवीन आयाम स्थापित किये। सूफी संगीत की बहुत सारी गायन शैलियां अरबी-फारसी भाषा और भारतीय संगीत का सम्मिश्रण हैं। सूफी जब भारत आऐ तो यहां के शास्त्रीय गायन से बहुत प्रभावित हुए। यही कारण है कि उन्होंने भारतीय संगीत को पूर्ण रूप से समझा और अरबी, फारसी कृतियों में संगीत सम्मिश्रण कर काफी, कव्वाली, कौल, रंग, कुलबाना, नकश-ओ-गुल्ल, नकश-निगार, बसीत, सोहिला आदि अनेक गायन शैलियों का निर्माण किया। सूफी काव्य के सांगीतिक तत्वों ने सूफी विचारधारा की प्रगति में उचित मार्गदर्शन किया है। सूफी गायन हर धर्म के लोगो ने किया है।

सूफी गायन परंपरा का प्रचार एवं प्रसार करने में पंजाब के प्रतिष्ठित कलाकारों का सक्रिय योगदान रहा है। उस्ताद बडे गुलाम अली खां, उस्ताद नजाकत अली-सलामत अली, उस्ताद हुसैन बख्श, मौलवी हैदर हुसैन, उस्ताद मुबारक अली खां, मेर अली-शेर अली कव्वाल, उस्ताद नुस्रत फतहि अली खां, साबरी भाई, अहिमद हुसैन, फैज़ अली फैज़, उस्ताद अताउल्लाह खां, आलम लुहार, उस्ताद गुलाम अली खां, उस्ताद मनीर हुसैन, जाहिदा परवीन, नुर जहाँ, अफशा अभास, रेशमा, साज़िया मनसूर, बेगम आबिदा प्रवीन आदि पूर्वी पंजाब में पूरन शाहकोटी, पदम श्री वडाली बंधु, (श्री पूरन चंद वडाली - स्वर्गीय श्री प्यारे लाल वडाली), इदु शरीफ, करामत फकीर, गमदार अमन, उस्ताद बरकत सिंधु, उस्ताद शैकत अली मतोई, पदमृश्री हंसराज हंस, साबर कोटी, मास्टर सलीम, बीबी नूरा, मनप्रीत अख़्तर, साइदा बेगम, ममता जोशी, नूरा बहिने आदि गायक कलाकारों ने सूफी संगीत के विकास क्रम में प्रशसनीय योगदान दिया हैं।

बेगम आबिदा परवीन का जन्म 20 फरवरी 1954 ई. में पाकिस्तान के सिंध लाड़काना, मुहला अली गोहराबाद में हुआ। आप सिंध के प्रसिद्ध गायक कलाकार और संगीतकार गुलाम हैदर जी की सपुत्री हैं। आप ने अपनी प्रारम्भिक संगीत शिक्षा अपने पिता जी से ही ग्रहण की और बाद में उस्ताद सलामत अली खान साहिब से गायन संगीत की परंपरागत क्लिष्टाओं को आत्मसात किया। उनके पिता गुलाम हैदर का अपना एक संगीत स्कूल था अतः सूफी संगीत की शिक्षा आपको संस्कार रूप में प्राप्त हुई और अपने पिता जी की एक मात्र उत्तराधिकारी बनी। सन् 1975 में बेगम आबिदा परवीन का निकाह'' रेडियो पाकिस्तान के वरिष्ठ निर्माता सर गुलाम हुसैन शेख के साथ हुआ। सन् 2000 के आरंभ में दुर्भाग्यवश एक अंतर्राष्ट्रीय उड़ान के दौरान हृदयघात से उनके शौहर की अकसमात मृत्यु हो गई। बेगम आबिदा परवीन के तीन बच्चे दो बेटियां प्रेहा बिक्रम, मरीअम हुसैन, और एक बेटा सारंग लतीफ है। इनके तीनों बच्चे भी संगीत क्षेत्र के साथ जुड़े हुए है। उनकी बेटी मरीयम उनके संगीतक व्यावसाय की सलाहाकार और प्रबन्धक और बेटा सारंग लतीफ संगीत निर्देशक की भूमिका निभा रहा है।

बेगम आबिदा प्रवीन ने सन् 1970 में दरगाहों और उरसों में अपनी गायकी व मंच प्रदर्शन की शुरुआत की। सन् 1973 में बेगम आबिदा प्रवीन का रेडियो पाकिस्तान से सिंधी गाना ''तुहीजे जुलफन जो बैंड कमंद विधा'' गाना प्रसारित हुआ। सिंध प्रांत पाकिस्तान में रहने वाली आबिदा उर्दू, सिंधी, फारसी भाषा में गायन करती हैं। सन् 1977 में बेगम ने रेड़ियो पंजाबी पाकिस्तान में अपनी प्रस्तुति देनी प्रारम्भ की जिससे उनकी गायकी को एक उच्च मुकाम प्राप्त हुआ।

सन् 1989 में लंदन के सभा सम्मेलन (Assembly Conference) केंद्र में उनको बी.बी. सी. से प्रमाणित किया गया। सन् 1990 तक उनकी बुलन्द गायकी ने विश्व में खूब ख्याति प्राप्त की। सन् 1990 में ही बेगम आबिदा परवीन ने अपनी

प्रथम आध्यात्मिक गज़ल को चित्रपट संगीत के लिए स्वीकार्य किया। आप पाकिस्तान के विख्यात कार्यक्रम कोक स्टुडियों में भी बहुत सी सूफी प्रस्तुतियां दे चुकी है। भारत के एक T.V Reality show 'सुर क्षेत्र' में आप बतौर निर्णायक की भूमिका रूना नैला और आशा भौंसले के साथ निभा चुकी है।

आप पेंटिंग में विशेष रूचि रखती है। उन्होंने बहुत से चित्र बना कर अपनी व्यक्तिगत आरट-गैलरी में प्रदर्शनी के रूप में लगाएं हैं। आबिदा प्रवीन पंप औरगन, सितार, कीबोर्ड आदि वाद्यो को बजाने में भी पारंगत हैं। उनकी अपनी आर्ट गैलरी में उनके आभूषण, चित्र (Paintings) संगीत रिकार्डिंग, मीडिया, पुरस्कार, वेषभूषा, उपकरण विद्यमान हैं। इस गैलरी का सचालन उनकी दोनो बेटियाँ कर रही हैं। बेगम आबिदा परवीन शास्त्रीय एवं उप शास्त्रीय की गायन शैलीयां गज़ल, ठुमरी ख्याल, कव्वाली, संगीत गाने में सक्षम हैं। आप सिंधी, सराएकी, पंजाबी, अरबी, फारसी, हिन्दी भाषाओं में गायन करती है। उन्होंने नेपाली गायिका तारा देवी के साथ एक गाना नेपाली भाषा में भी गाया है। उनके गाने में विशेष रूहानीयत है। गाते-गाते खुदा के नूर में एक नूर हो जाती हैं। कलाम 'यार को हमने' एलबम रक्स-ए-बिसमिल' और तेरे इश्क नचाया' आदि कलामों से उन्होंने अपनी विशेष पहचान बनाई। बेगम आबिदा परवीन ने देशों विदेशों में अपनी कला प्रस्तुतियां दे कर श्रोताओं को मंत्र मुग्ध किया है। ''आबिदा प्रवीन जैसी पाक रूह किसी विशेष शैली की मोहताज नहीं होती। वह सीधी अल्ला के घर की बात करते है जैसे बाबा बुल्ले शाह, सुलतान बाहु, बाबा वारिस शाह ने की। ऐसे ही रूतबे पे आकर आबिदा जब गाते है तो वह रुबरु प्रमात्मा की बात करते है।''[2]

बेगम परवीन के अभी तक के विभिन्न शिखर सम्मानों जैसे Pride of performance Award (1984) by the President of Pakistan, Sitara-e-Imtiaz Award (2005) by President Parvez Mushraff, Hilal-e-Imtiaz (Award 2012) by President Assif Zardari, Honoured at the 16th Pakistan Television Award Ceremony, PTV Award (2012), Wonder women of the year (2013), Gold Crown on glorious 40 years in the music industry by the Sindhi Singers Association in Larkana (2014), Pakistani Diplomat Javed Malik presented on 'Ambassador's Recognition Award' in Dubai (2015), 3rd Hum Award for Excellence in music (2015), Science Ajmer a premeter at BBC Asian Network presented a lifetime achievement Award to per at her home in (2016), "Life time achievement" award by Kladharmi Bagam Akhtar Acadamy of Gazal (7 Oct. 2012) by Jalandhar doordarshan director Sh. Tripuri sharma.,PISA Life time Achievement Award 2020, Latif Award (Twice), Sindh Graduate Association Award, Pakistan Television Award, Sachal Sirmost Honour, से नवाजा जा चुका है।

''आबिदा प्रवीन एक ऐसी शख्सियत है जिनकी आवाज़ का लगाव देखते ही एक भक्ति भाव नज़र आता है। वह खुली आवाज़ में गाती है। जो दबी आवाज़ होती है वो आपको श्रृंगार रस की ओर लेकरे जाती है और जो खुली आवाज़ होती है वो प्रमात्मा की ओर लेकर जाती है। उनकी आवाज़ में एक ईबादत नज़र आती है। ऐसी महिला गायिका इतनी बुलंद आवाज़ के साथ बहुत कम है। खूलेपन के साथ गाना और गाते हुऐ मस्त हो जाना यह उनकी गायिकी की विशेषताएँ है।''[3]

''बेगम आबिदा प्रवीन का सूफी संगीत में योगदान सचेष्ट रूप से सक्रिय है। उन्होंने सूफी संगीत को एक नई दिशा वह नया आयाम दिया है। उनकी गायन शैली में विलक्षण गुण हैं जो दूसरे सूफी गायक या गायकाओं की शैली में नहीं पाए जाते। उनकी गायकी के भाव पक्ष का अंदाज कमाल का है। एक महिला होते हुए इतनी दमदार आवाज़ रखना बहुत बड़ी बात है। आज बहुत सारे लोग उन्ही का अनुसरण कर रहें है।''[4]

एक व्यवसायिक कलाकार के रूप में

बेगम आबिदा परवीन द्वारा प्रस्तुत प्रमुख सूफी कलाम हैः दिल ला लिया बेपरवाह दे नाल (ਦਿਲ ਲਾ ਲਿਆ ਬੇਪਰਵਾਹ ਦੇ ਨਾਲ) एक नुक्ते विच गल मुकदी ऐ (ਇਕ ਨੁਕਤ ਵਿਚ ਗਲ ਮੁਕਦੀ ਏ), ईशक ना डरदा (ਇਕ ਨ ਡਰਦਾ), साडे वेहड़े आया कर यार सुबह शाम (ਸਾਡੇ ਵਿਹੜੇ ਆਇਆ ਕਰ ਯਾਰ ਸੁਬਹ ਸ਼ਾਮ), तेनू कल ना काई गंडा पाउनी ऐ (ਤੈਨੂੰ ਕਲ ਨਾ ਕਾਈ ਗੰਡਾ ਪਾਉਣੀ ਏ), मैं नारा-ए-मसताना (ਮੈ ਨਾਰਾ-ਏ-ਮਸਤਾਨਾ), जहाँ उत्ते मौला हुसैन आएगा (ਜਿਹਾ ਉਤੇ ਮੌਲਾ ਹੁਸੈਨ ਆਏਗਾ), तेरे ईशक नचाया (ਤੇਰੇ ਇਸ਼ਕ ਨਚਾਇਆ), छाप तिलक सब शीनी, नाद-ई-अली, मन कुन्तो मौला, बुल्ले नूँ समझावन आईया (ਬੁੱਲੇ ਨੂੰ ਸਮਝਾਵਣ ਆਈਆਂ), मेरा सोहणा सजन घर आया (ਮੇਰਾ ਸੋਹਣਾ ਸਜਨ ਘਰ ਆਇਆ), दामन लगीयां में अली मौला दे (ਦਾਮਨ ਲਗੀਆਂ ਮੈ ਅਲੀ ਮੌਲਾ ਦੇ) यार की खबर ना कोई (ਯਾਰ ਦੀ ਖ਼ਬਰ ਨਾ ਕੋਈ), मैं यार दी घरोली (ਮੈ ਯਾਰ ਦੀ ਘਰੋਲੀ), ढूढ़गे अगर मुल्कों मुल्कों, जी चाहे तू शीश बन जा, अरे लोगो तुम्हारा क्या, सोऊँ तो सपने मिलों, साहिब मेरा एक है, मन लागो यार फकीरी में, भला हुआ मेरी मटकी इत्यादि।

उनके द्वारा प्रस्तुत प्रमुख गज़ले हैः- दोस्त दोस्त ना रहा, मेरा दर्द नगमा-ए-बेसदा, हम को दर दर फिराया यार ने, आप की याद आती रही, आदमी आदमी से मिलता है, हम तो हैं प्रदेस, तुमको देखे हुए, तेरे आने का धोखा सा रहा है, दिल-ए-नादा तुझे, पार था गुलज़ार था, किस दशत को जा, कह गई बात शहनास, यह आरजू थी, जब से तुने मुझे दीवाना बना रखा है, यार था दिलदार था, कोई उम्मीद भर नही आती, कुछ इस तरह से आज वो, बेखूदी बेसबब नही, एक बस तू ही नही मुझसे खफा हो बैठा, तुने दीवाना बनाया तो मैं, वो हमसफर था मगर उस से हम नवा इत्यादि।

''गज़ल गायन शैली की बात करें तो ऐसा प्रतीत होता है कि बेगम आबिदा परवीन गज़ल गाने के लिए ही पैदा हुई हैं। उनकी गज़ल गायन शैली में सादगी है, भाव पक्ष, कला पक्ष, दोनों उनकी गज़ल गायकी में नज़र आते हैं। आबिदा परवीन अपने मंच प्रदर्शन कम वाध्यों को प्रयोग करती है जिससे उनका गायकी अंग ज्यादा प्रभावशाली है। यह भी उनकी गायन शैली की एक विशेषता है।''[5] उन्होंने काफी गायन शैली को अपने स्वतंत्रा अंदाज से प्रस्तुत किया है वे कबीर जी के दोहे भी सूफी गायन शैली में गाती हैं।

बेगम आबिदा परवीन द्वारा कोक स्टूडीयो में प्रस्तुत किए गए कुछ प्रमुख कलाम हैः- में मौला-ए-कुल कर देगे तू जो एक नज़र, आका (यह सब तुम्हारा कर्म है आका), मैं सूफी हूँ, सोज़-ए-ईशक नूर-ए-ईल्लाही इत्यादि। आप अपने कलाम का आगाज़ एक शेयर और अल्लाह के नाम से करती हैं। उनकी गायकी में एक सादगी है जो रूह को स्कून देती है। उनकी प्रस्तुति में कम से कम वाध्यो जसे हारमोनियम, तबला, ढोलक का प्रयोग होता हैं। उन्होंने पाश्चात्य वाध्यों से भी अपने सूफी कलाम गाए है। उन्हें विशेष रूप से मंत्रमुग्ध कर देने वाली आवाज़ और ज्वलंत संगीत कल्पना के लिए जाना जाता है। गायन की प्रस्तुति के दौरान बेगम आबिदा जी की वेषभूषा भी फकीराना है। खुला पाकिस्तानी कुड़ता सलवार और गले में दुपट्टा उनकी फकीराना शख्सियत को और भी निखारते है।

''आबिदा परवीन को मैं बचपन से सुनता आ रहा हूँ। आबिदा परवीन की गायकी किसी एक शैली की मोहताज़ नहीं है। सूफीयाना कलाम के लिए एक भारी आवाज़ चाहिए जो आबिदा परवीन के पास है। उनकी गायकी सर्वगुण सम्पन्न है। आबिदा परवीन की काफी गायन शैली का गायन भी अपने स्वतंत्र अंदाज में करती हैं जो दूसरे कलाकारों से अलग है। गाते-गाते मस्त हो जाना, आँखे मूँदकर लय और सूर के साथ खेलना, श्रोताओं को मंत्र मुग्ध कर देना, ऐसा प्रतीक होना के वह खुदा से बात कर रही है उनकी गायकी की विशेषता है।''[6] आबिदा परवीन का सूफी गायन प्रस्तुत करने का अंदाज दूसरो से भिन्न है। आवाज की बुलन्दी, खुलापन और स्वर लगाव की गहराई होने के साथ-साथ स्पष्ट तथा शब्दों का सटीक उच्चारण, विभिन्न अलंकरणो का प्रयोग, ताल की पारंगता, तिहाईयों

की विविधता इत्यादि गुण उनके भाव पक्ष एवं कला पक्ष को उभारते है और श्रोताओं के मन में अल्लहा के प्रति एक अलौकिक प्रेम जगाते है। बेगम आबिदा परवीन 67 साल की हो चुकी है और शरीरक एवं मानसिक दोनों दृष्टियों से पूर्णतः सुचेत, स्वस्थ एवं अपनी मंज़िल की और अग्रसर होती हुई कार्यशील है। सूफी संगीत के प्रति समर्पित व इस परम्परा का निर्वाह करने में मननशील है।

निष्कर्ष

बेगम आबिदा परवीन का सांगीतिक व्यक्तित्व विशिष्ट विविध गुणों का एक संगम है। उनका नाम आज उत्कृष्ट कलाकारों में आता है। सूफी संगीत के साथ उनका लगाव रूहानी है। उनका जीवन सूफी संगीत को पूर्णतः समर्पित है। वे सूफी मत का संदेश घर-घर पहुँचाना चाहती हैं। उनकी खुली आवाज़ में एक अल्लाही नूर झलकता है जो श्रोताओं को भी

खुदा से एकरूप करने का सामर्थ्य रखती है। सूफी संगीत की उन्नतशीलता में वह अपनी विलक्षण भूमिका निभा रही है। अल्ला पाक से दुआ है उनकी आवाज़ बुलंद और पाक रहे और लंबी उम्र अता फरमाये आमीन।

सन्दर्भ

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डॉ. रमनदीप कौर

असिस्टेंट प्रौफेसर
संगीत विभाग, गुरू नानक देव विश्वविद्यालय, अमृतसर

प्रो.(डॉ.) गुरप्रीत कौर

संगीत विभाग, गुरु नानक देव
विश्वविद्यालय, अमृतसर

सारांश

दिल्ली विश्वविद्यालय के संगीत विभाग की सशक्तता उसकी उत्कृष्ट आधारशिला एवम् संरचना में है जहां मूलभूत रूप से सभी भौतिक व शैक्षणिक सुविधाएं विद्यमान है। इसलिए यह विभाग अन्तर्राष्ट्रीय स्तर पर गौरवान्वित हुआ है। क्योंकि यहां अधिकांश शिक्षक निर्देशन, प्रदर्शन एवं सिद्धान्त तीनों क्षेत्र में सिद्धहस्त है। विभाग के कुछ श्रेणीबद्ध कलाकार शोध निर्देशक के रूप में भी मननशील है और जिनके निर्देशन में उत्क्रष्ट क्रियात्मक शोध विषयों का निरूपण व प्रतिपादन किया गया है जिससे रचनात्मकता को अत्यंत बढ़ावा मिला है वहीं दुर्लभ गायन/वादन रचनाओं के संग्रह एवं प्रयोगधर्मिता को भी प्रोत्साहन मिला है।विभाग के सभी सम्मानित शोध प्रबंध पूरातः सुरक्षित एवं संरक्षित रूप में उपलब्ध है जो विभाग की विलक्षण प्रशासनिक गुणवत्ता के परिचायक हैं।

मुख्य शब्द

दिल्ली, विश्वविद्यालय, शोध, संगीत विभाग, प्रोफेसर।

संगीत के क्रमिक विकास द्वारा आधुनिक समय में संगीत कला की वैज्ञानिक शिक्षण पद्धति का प्रादुर्भाव हुआ जिस से संगीत शिक्षा का प्रचार व प्रसार संभव हो सका। विश्वविद्यालयों में संगीत विषयक अनुसंधान की नवीन संभावनाएँ जागृत हुई और नवीन मार्ग प्रशस्त हुए। सैद्धान्तिक रूप में किसी भी क्षेत्र में ज्ञान की खोज व विधिवत गवेषण करना शोध है। शोध का प्रमुख उद्देश्य ही अज्ञात एवम् नवीन तथ्यों की विधिवत प्राप्ति करना है। दिल्ली विश्वविद्यालय भारत सरकार द्वारा वित्तपोषित एक केन्द्रीय विश्वविद्यालय है। ''भारत की राजधानी दिल्ली में स्थित इस विश्वविद्यालय की स्थापना सन् 1922 में ब्रिटिश भारत के तत्कालीन केन्द्रीय विधान सभा के एक अधिनियम द्वारा एकात्मक शिक्षण और आवासीय विश्वविद्यालय के रूप में की गई थी।'' [1]भारतवर्ष के जिन विश्वविद्यालयों में संगीत एवं ललित कलाओं के पाठ्यक्रम प्रारम्भ कर इनकी गहन शिक्षा का प्रबन्ध एवं उल्लेखनीय कार्य किया गया, उनमें दिल्ली विश्वविद्यालय का वर्णन आवश्यक है। दिल्ली विश्वविद्यालय सन् 1922 में स्थापित हुआ तथापि उसमें संगीत के पठन-पाठन की व्यवस्था 'संगीत कला संकाय' की स्थापना के उपरांत संभव हुई। प्रो. डॉ. कृष्णा बिष्ट ने अपने साक्षात्कार में बताया ''इस विभाग की नींव सन् 1961 में सर शंकर लाल फाउंडेशन, दिल्ली विश्वविद्यालय के संगीत विभाग से एक बंदोबस्ती निधि की सहायता से प्रसिद्ध

अर्थशास्त्री और पूर्व शिक्षामन्त्राी डॉ. वी.के.आर.वी. रॉव द्वारा रखी गई थी। मैं पहले बैच की विद्यार्थी थी, उस समयमैंने बी.ए. ऑनर्स गायन में दाखिला लिया, उस समय हम तीन विद्यार्थी थे। जो संगीत विभाग की पहले पुरानी बिल्डिंग थी वह ओल्ड जुबली हॉल कहलाती थी। यह मिरांडा हाउस के पीछे थी, उसमें यह डिपार्टमेंट शुरू हुआ उस समय कमरे बहुत कम थे, हम बहुत कम विद्यार्थी थे उस समय गुरु शिष्य परंपरा की तरह हमारी तालीम होती थी।''[2] स्वं. पंडित देबू चौधरी (फैक्लटी) जी ने दिल्ली विश्वविद्यालय के संगीत विभाग में अपने कार्यकाल के समय विभाग को नयी ईमारत दिलवाने के लिए अनेको अथक प्रयास किये जिसके फलस्वरूप सन् 1967 में संगीत विभाग पुराने अंग्रेजों के ज़माने के मिलिट्री बैरकों से निकल कर नई ईमारत में आ गया। विभाग को नई बड़ी बिल्डिंग मिली जिसका श्रेय प्रो. श्रीमति सुमती मुटाटकर (पूर्व डीन) व तत्कालीन डीन प्रो. देबू चौधुरी दोनो को जाता है। प्रो. डॉ. कृष्णा बिष्ट ने बताया कि ''1976 में मैंने एम.फिल. का कोर्स बनाया डॉ. सुमित मुटाटकर जीने कहा तुम बनाओ इसको फिर मैंने पॉलिटिकल साइंस के कोर्स को देखकर यह कोर्स बनाया।''[3] इस विभाग के कई सशक्त पहलू है जिससें आकर्षित होकर प्रत्येक विद्यार्थी का यह सपना होता है कि उसे दिल्ली विश्वविद्यालय में दाखिला मिले।''[4]

आधारभूत संरचना आज दिल्ली विश्वविद्यालय के संगीत विभाग का वर्तमान रूप बहुत ही आकर्षक, प्रभावी तथा भव्य है-इस विभाग की बहुत सी ऐसी विशेषताएं है जो अपने आप में विलक्षण है।दिल्ली विश्वविद्यालय के संगीत विभाग की सशक्तता उसकी उत्कृष्ट आधारशिला एवम् संरचना में है जहां मूलभूत रूप से सभी भौतिक व शैक्षणिक सुविधाएं विद्यामान है। इसलिए यह विभाग अन्तर्राष्ट्रीय स्तर पर गौरवान्वित हुआ है।

विभाग में चल रहे संगीत के कोर्स-''यहां हिन्दुस्तानी संगीत (गायन, वादन, तबला)और कर्नाटक संगीत विभाग एक-दूसरे के समानांतर है। के शब्दों में ''इस विभाग में निम्न कोर्स : हिन्दूस्तानी संगीत में बीए (आनर्स)-पर्कशन, (हिन्दुस्तानी संगीत में हरमोनियम के दो वर्षीय डिप्लोमा पाठयक्रम : संगीत शिरोमणि डिप्लोमा, शॉर्ट-टर्म कोर्स, और ठण। (Hons.) Hindustani Karnatik Music (Vocal/ Instrument), M.A Hons Hindustani Music (Vocal/Instrument–Sitar/Sarod/Gitar/ M.A. Hons. Karnatik music (vocal/Instrument– Tabla/ Pakhawaj) M.Phil. Ph.D. Hindustani/ karnatik Music) पाठयक्रम पढ़ाए जा रहे हैं।''[5]

वर्तमान में दिल्ली विश्वविद्यालय के संगीत विभाग में कार्यरत फैकल्टी की सूची

प्रोफेसर फैकल्टी	अस्सिटैंट प्रोफेसर फैकल्टी	फैकल्टी कलाकार	गैस्ट फैकल्टी
1. प्रोफेसर (डा.) अनुपम महाजन	डा. सुदीप्ता शर्मा,	श्री. डाल चंद पर्मा	डा. विनय मिश्रा
2. प्रोफेसर (डा.) सुनीरा कासलीवाल	डा. अन्नय कुमार डे	श्री. अशहीस सेनगुपता	अलीश मोहन
3. प्रोफेसर (डा.) दीप्ति भल्ला	डा. राजपाल सिंह	श्री. सलीम अहमद	डा. नाविन्द्रा नाथ दास
4. प्रोफेसर (डा.) अल्का नागपाल	डा. गोपाल कृ्ष्ण	श्री. गीता राजेन्द्रन	डा. प्रिया तिवारी
5. प्रोफेसर (डा.) टी. वी. मणीकण्डन	डा. अजय कुमार	श्री. गुलशन पर्मा	
6. प्रोफेसर (डा.) प्रतीक चौधुरी (अव स्वर्गीय)	डा. बनीत मोहन गोस्वामी	श्री. एन. पदमानाबन	
7. प्रोफेसर (डॉ.) ओजेश प्रताप सिंह	डा. सोरेन्द्र नाथ सोरेन	श्री. राम नारायन झा	
8. प्रोफेसर (डा.) पी. वी. कन्ना कुमार	डा. शालिनी ठाकुर	श्री. हसीन अहमद	
9. प्रोफेसर (डा.) राजीव वर्मा	डा. बिन्दू. एम. वी.	श्री. सोमनाथ मुखहोपाण्डे	

10. प्रोफेसर (डा.) शैलेन्द्र गोस्वामी	डा. रीतोश कुमार	श्री. रनजीब विसवास
11.	डा. हरी किशन गोस्वामी	श्री. अकरम हुसैन
12.	डा. जगबन्धु प्रसा	श्री. राशीद जफर खां
13.		श्री. प्रदीप मलिक
14.		श्री. शम्भू
15.		श्री. शान्ति भूषण झा
16.		श्री. उदय शंकर मिश्र
17.		श्री. सागर गुजराती
18.		श्री. सुकांत बाजपयी

कर्नाटक संगीत विभाग की उपलब्धि -कर्नाटक संगीत विभाग बहुत ही परिष्कृत विभाग है जिससे बहुत उपलब्धियां अर्जित की है। विभागाध्यक्ष प्रो. डॉ. दीप्ती भल्ला के शब्दों में, "I am especially happy that I could contribute towards the development of the Karnatak music section with a large number of candidates now seeking admission to the UG and PG courses."[6]

सेमीनार, वर्कशाप पुनश्चर्या पाठ्यक्रम व संगीत समारोहो का सफल आयोजन

''हमारा पहला नेशनल सेमिनार 1966 में बहुत बड़े हाल में हुआ उस्ताद रहमुदीन खां साहब, उस्ताद चांद खां साहब दिल्ली घराने के, पंडित दिलीप चंद्रवेदी जी, पंडित ष्ण राव शंकर जी ने लेक्चर डेमोंसट्रेशन दिया था।''[ृ]A 14 days refresher course was revived and conducted in 2019 by the department after a lapse of almost 10 yrs. 30 teachers from Music, Dance, fine arts and drama from different universities and departments participated. The entire initiative and organising was undertaken by late Prof Prateek Chaudhuri without whom this venture could not have been possible and successful.The department also organised successfully an International seminar on ethnomusicology music with renowned scholars from Europe, USA, Iranand south eastern countries."[8]

उत्कृष्ट कलाकारों का आगमन - ''यहां बड़े-बड़े कलाकार आए जैसे- नारायण राव व्यास जी, उस्ताद चांद खान साहिब, सिद्धेश्वर देवी, शाहिद परवेज, अमज़द खां, जाकिर हुसैन, आशीष खां इत्यादि आया करते थे।''[9]

क्रियात्मक परीक्षा प्रणाली की विलक्षणता - ''प्रक्टीकल एग्जामिनर कि यहां तक बात रही उस बिल्डिंग में 1964 की बात है हमारे परफॉर्मेंस टेस्ट में उस्ताद विलायत हुसैन खां साहब और रहमुदीन खां साहब गायन में आए थे। एक बार पंडित रतनाजकर जी, पंडित रविशंकर जी, अब्दुल हलीम जफर खां साहब, उस्ताद मुश्ताक अली खां एग्जाम लेने आए थे। इतने बड़े कलाकार शायद ही किसी यूनिवर्सिटी में एग्जाम लेने गए होंगे।''[10]

विभागीय शोध पत्रिका 'वागेश्वरी' की शुरूआत–पंडित देबू चौधुरी जी की षोध व लेखन कार्य में विशेष रूचि रही है। ''सन् 1986 में पंडित देबू चौधुरी व विभाग के अन्य सहकर्मियों के प्रयासों से 'वागेश्वरी' नामक शोध पत्रिका की शुरुआत की गयी। सभी विद्वानों कें मतों एवं विचारों को संगीत-संकाय की वार्षिक पत्रिका 'बागेश्वरी' में प्रकाशित किया जाता है।''[11] 2020 एवं 2021 की वागेश्वरी संगीत पत्रिका प्रकाशित हो गई है।

अन्तर्राष्ट्रीय MOU—"The department

signed its first MOU with SIFAS,Singapore, one of the oldest and reputed institutions in Singapore."[12]

गुणात्मक पहलू, मेटा विश्लेषण एवं समीक्षा द्वारा प्राप्त तथ्यनिवेशण

- दिल्ली विश्वविद्यालय के संगीत विभाग की सशक्तता उसकी उत्कृष्ट आधारशिला एवम् संरचना में है जहां मूलभूत रूप से सभी भौतिक व शैक्षणिक सुविधाएं विद्यमान है। इसलिए यह विभाग अन्तर्राष्ट्रीय स्तर पर गौरवान्वित हुआ है।

- विभाग की यह विशेषता है कि यहां अधिकांश शिक्षक निर्देशन, प्रदर्शन एवं सिद्धान्त तीनों क्षेत्रा में सिद्धहस्त है। विभाग के कुछ श्रेणीबद्ध कलाकार शोध निर्देशक के रूप में भी मननशील है और जिनके निर्देशन में उत्कृष्ट क्रियात्मक शोध विषयों का निरूपण व प्रतिपादन किया गया है जिससे रचनात्मकता को अत्यंत बढ़ावा मिला है वहीं दुर्लभ गायन/वादन रचनाओं के संग्रह एवं प्रयोगधर्मिता को भी प्रोत्साहन मिला है।

- दिल्ली भारत की एक विषाल राजधानी है। दिल्ली में अन्तराष्ट्रीय ऐयरपोर्ट एवं अन्य कई सुविधा उपलब्द है। इसलिए दिल्ली विश्वविद्यालय में दूर-दूर से विद्यार्थी व शोधार्थी दाखिला लेने आते हैं। दिल्ली इन की मनपसंदी स्थली है।

- विभाग में नेत्रहीन विद्यार्थियों के लिए एक विशेष ब्रेल लाईब्रेरी है जिसके माध्यम से जो उन्हें शिक्षण व शोध के क्षेत्र में योग्य पथप्रदर्शन प्राप्त होता है।

- एक कला संकाय की दृष्टी से दृश्यात्मक विषयों को भी मान्यता प्रदान है। ललित कला एवं दृश्यनात्मक कला के अंतर्गत सन् 1971 से 2005 तक कुल 4 शोध कार्य सम्मानित हुए है जिनकी क्रम संख्या 136, 144, 169, 178 हैं।

- विभाग के सभी सम्मानित शोध प्रबंध पूर्रातः सुरक्षित एवं संरक्षित रूप में उपलब्ध है जो विभाग की विलक्षण प्रशासनिक गुणवत्ता के परिचायक हैं।

- विभाग के बहुत सारे शोधार्थी पीएच.डी डिग्री प्राप्त करने के पश्चात् शिक्षा के क्षेत्रा में उच्चतम पदों को प्राप्त कर चुके है जिनमें से कुछ नाम विशेष उल्लेखनीय हैः- प्रो. विनय कुमार अग्रवाल (अब स्व.) प्रो. मंजुला श्री त्यागी, (डॉ.) सपनागोयल, (डॉ.) जसपिंदर नरूला, (डॉ.) राधा चोपड़ा, (डॉ.) सरिता निगम, (डॉ.) ज्योति मिटु, (डॉ.) अन्जना गौतम, प्रो. (डॉ.) अजीत सिंह पैन्तल (अब स्वर्गीय), प्रो. (डॉ.) लीला ओमचरी, प्रो. (डॉ.) अनुपम महाजन, प्रो. (डॉ.) उमा गर्ग, प्रो. (डॉ.) दीप्ती भल्ला, प्रो. (डॉ.) अलका नागपाल, प्रो. (डॉ.) सुधा सहगल, प्रो. (डॉ.) शत्रुध्न शुक्ल (अबस्वर्गीय), प्रो. (डॉ.) रीता स्वामी, प्रो. (डॉ.) कृष्णा बिष्ट, प्रो. (डॉ.) मधु बाला सक्सेना, प्रो. (डॉ.) गीता पैन्तल (पूर्व उपकुलपति), प्रो. (डॉ) नजमा प्रवीन अहमद, प्रो. (डॉ.) अंजलि मित्तल, डॉ. मदन शंकर मिश्र (सितार वादक), (डॉ.) सोरेन्द्र नाथ सोरेन, प्रो. (डॉ.) प्रतीक चौधुरी, प्रो. (डॉ.) निवेदिता उप्पल, प्रो. (डॉ.) यशपाल शार्मा, प्रो. (डॉ.) रवि शार्मा, प्रो. भारती घर्मा, प्रो. ओजेष प्रताप सिंह, प्रो. शौलेन्द्र गोस्वामी, (डॉ.) शशि किरन (राजपूरा), (डॉ.) सन्तोश खन्ना, (डॉ.) नीलम महेन्दु (डॉ.) राजिन्द्र कौर, (डॉ.) जतिंदर खन्ना (अब स्व.) (चण्डीगढ़) इत्यादि। कुछ अध्यापक पदों पर भी कार्यरत है यथा डॉ. राजेश शार्मा (अमृतसर), डॉ. तेजिंदर गुलाटी (अमृतसर), डॉ. मनमोहन सिंह (फिलौर), (डॉ.) नरिंदर कौर (पठानकोट) इत्यादि।

- हिन्दी भाषाई शोध प्रबन्धों में एक अनन्य शोध प्रविधि का प्रयोग किया गया है। सामान्य विषयों में वर्णात्मक एवम् व्याख्यात्मक शोध प्रविधि प्रयोग हुई है। इसके अतिरिक्त कुछ अन्य शोध विधियां है जैसे- सर्वेक्षण, प्रयोगिक

व वैज्ञानिक, प्रदर्शनात्मक, तुलनात्मक एवम् विश्लेषण क्रियात्मक विषयों में व्याख्यात्मक-प्रदर्शन विधि, ऐतिहासिक विषयों में वर्णात्मक जीवन वृतांत, लोकतात्विक विषयों में केस अध्ययन, सर्वेक्षण, सैद्धान्तिक व वैज्ञानिक विषयों में प्रयोगात्मक व अवलोकन, मैटा विश्लेषण से जुड़े विषयों में विश्लेषण विधि एवम् कुछ अनन्य विषयों में तुलनात्मक विधियों का योग्य प्रयोग किया गया है। अनुकूल शोध प्रविधि के चयन से शोध विषयों की लक्ष्यपूर्ति में सिद्धि सुगम हो सकी है।

- भाषा एवं ज्ञान के आधार पर सभी शोध कार्य सामान्यतयः सूचना युक्त है जो नवीन दृष्टि संचरित करने नवीन मार्ग को प्रशस्त करने वाले है और नवीन संभावनाओं को जागृत करने में सक्षम है।

भविष्य की योजनाएं-प्रो. डॉ. दीप्ती भल्ला से प्राप्त सूचना

- "The entire building has been installed with WIFI connection which facilitated in the smooth conduct of both examinations as well as admissions since the Pandemic started.
- Maximum Digitisation of the library was established in the department library, which had remained closed during the lockdown. Substantial support was provided from both teachers as well as the library staff in obtaining information from various digital sources and research èacademic websites. Efforts have been made to connect with the main central library of Delhi University for accessing many websites.
- Digitisation in the institution practical oriented course like Indian music with limited hours of practical classes and time scheduled syllabus there is a limitation of bringing excellence in performance. Both the teacher and the taught have to put great efforts in overcoming this limitation.
- Mainly to setup a full-fledged music studio with latest recording technology. An initiative of Padmabhushan Prof Debu chaudhuri and Late Prof Prateek chaudhuri whom the world of music lost to the COVID-19 pandemic."[13]

सन् 2019 से विभागाध्यक्ष एवं डीन संकाय के पद पर प्रो. (डॉ) दीप्ती भल्ला सुशोभित हैं। आज लगभग 55 अध्यापकों के निर्देशन में अनेकों एम. फिल एवम् पीएच.डी के शोध कार्य सम्पन्न हुए है और हो रहे है।

बड़ी फैक्लटी होने के कारण शोध का स्तर, विषय, संख्यात्मक एवं गुणात्मक दोनों दृष्टियों से भव्य और विस्तृत है। सन् 1971 से 2005 तक 174 और 1971 से 2018 तक 388 के करीब शोध प्रबन्ध प्रमाणित हो चुके है और आशा है कि आगे और भी सम्भावनाएं जागृत होगी और प्रो. डॉ. दीप्ती भल्ला के कार्यकाल में संगीत विभाग अपने कुछ अपूर्ण सपनों को साकार करेगा जिनकी शुरूआत पिछले समय से चली आ रही है।

निष्कर्ष

निष्कर्ष स्वरूप यह कहना अतिकथनी ना होगा कि उक्त सम्मानित विविध शोध प्रबन्धों के माध्यम से ज्ञान की विविध नवीन शाखाओं का विकास हुआ है। शोध सम्बन्धित नवीन संभावनाओं का प्रादुर्भाव एवं नवीन मार्ग प्रशस्त हुए जिससे विभाग के विकास हेतु राष्ट्रीय व अन्तराष्ट्रीय स्तर पर एक साकारात्मक दिशा प्रकाशमान हुई और दिल्ली विश्वविद्यालय का संगीत संकाय अपने उच्चम् गौरव व गर्व को प्राप्त करने की लक्ष्यसिद्धि में उदयीमान हो सका। वर्तमान काल में दिल्ली विश्वविद्यालय का संगीत विभाग व

संकाय शिक्षा एवं शोध की उच्चस्तरीय गुणवत्ता में कर्मशील, प्रगतिशील, प्रयासरत एवम् सतत उन्नतशील है।

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4. वही
5. प्रो. डॉ. प्रतीक चौधुरी से किए गए साक्षात्कार द्वारा प्राप्त सूचना
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13. वही

यशपाल के उपन्यासों में स्वाधीनता आन्दोलन

रीतू रानी

शोधार्थी
हिन्दी विभाग
कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

डॉ. कामराज सिन्धु

अध्यक्ष, हिन्दी विभाग,
दूरवर्ती शिक्षा निदेशालय
कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

शोध सारांश

यशपाल के उपन्यासों में स्वाधीनता आन्दोलन से संबंधित गतिविधियों, राजनीतिक परिस्थितियों, दलों की कार्यप्रणाली, विभिन्न आन्दोलनों को दर्शाने का प्रयास किया गया है। यशपाल ने तत्कालीन यथार्थ को अपने साहित्य में कला के माध्यम से प्रकट किया है। उनके पात्र राजनीतिक नेताओं और क्रांतिकारियों का प्रतिनिधित्व करते हुए स्वाधीनता आन्दोलन में भाग लेते हुए दर्शाए गए हैं।

बीज शब्द

स्वाधीनता, अनभिज्ञ, आह्वान, प्रताड़ित, परिस्थिति, रक्तरंजित, वैमनस्य, प्रतिष्ठा, इन्कलाब

शोध सार :

प्राचीन काल से भारत अपने वैभव के लिए सम्पूर्ण विश्व में प्रसिद्ध है। जब तक मनुष्य को यह पता ही नहीं चला कि यह पृथ्वी सूर्य के चारों और चक्कर काटती है तब तक सभी देश एक-दूसरे से अनभिज्ञ थे। सभी अपनी-अपनी दुनिया में मस्त थे। पूर्व को पश्चिम का ज्ञान न था तथा पश्चिम पूर्व से अपरिचित था। लेकिन समय चलायमान है। मानव मस्तिष्क ने अनेक वैज्ञानिक खोजें की तथा अनेक नियम संसार को दिए। धीरे-धीरे धार्मिक आधारों को त्यागकर वैज्ञानिक आधार पर मान्यताएं, धारणाएं विकसित होने लगी। जिसके परिणामस्वरूप मानव अन्य देशों की खोज में निकल पड़ा। कोलम्बस ने अमेरिका की खोज की तथा वास्को-डी-गामा समुद्री मार्ग से भारत तक पहुंचा।

भारतीय स्वाधीनता आंदोलन राष्ट्रीय एवं क्षेत्रीय आह्वानों, उतेजनाओं एवं प्रयत्नों से प्रेरित, भारतीय राजनैतिक संगठनों, क्रान्तिकारियों, समाज सुधारकों द्वारा संचालित अहिंसावादी और सैन्यवादी आन्दोलन था, जिनका एक सामान्य उद्देश्य अंग्रेजी शासन को भारतीय उपमहाद्वीप से जड़ से उखाड़ फेंकना था। स्वाधीनता के लिए हजारों लोगों ने अपने प्राणों की बलि दी। अंग्रेजों ने अपना विस्तार करने के उद्देश्य में भारत में अंग्रेजी शिक्षा को बढावा दिया। इससे भारत में भी लोगों में जागरूकता आई और उनमें अपने देश को आजाद कराने की भावना जागृत हुई। देश में अनेक स्वाधीनता आन्दोलन चलाए गए और देश की जनता ने इनमें बढ़-चढ़कर भाग लिया।

फलस्वरूप अनेक क्रांतिकारी तथा अहिंसात्मक आन्दोलनों तथा महात्मा गांधी जी के नेतृत्व में 15 अगस्त 1947 को भारत को स्वतन्त्रता प्राप्त हुई।

जैसा कि सर्वविदित है कि साहित्य समाज का दर्पण है। समाज की आर्थिक, सामाजिक, राजनीतिक, धार्मिक सभी परिस्थितियां साहित्य में परिलक्षित होता

है। हिन्दी साहित्य के प्रसिद्ध लेखक यशपाल जी का जन्म उस समय हुआ जब भारत दासता की बेड़ियों में जकड़ा हुआ था। यशपाल जी उसी वातावरण में पले-बढ़े थे जो अंग्रेजों से प्रभावित था। होश संभालते ही उन्होंने भारतीय जनता को अंग्रेजों के अत्याचारों से प्रताड़ित होते हुए देखा। उन परिस्थितियों का प्रभाव यशपाल जी पर भी पड़ा। यशपाल जी आरम्भ में गांधी जी से बहुत प्रभावित थे। लेकिन अपने क्रांतिकारी विचारों के कारण वे गांधीवाद से तालमेल न बिठा सके और उन्होंने क्रांतिकारी दल का दामन थाम लिया।

''सशस्त्र क्रान्ति की चेष्टा में सम्मिलित होकर प्राणों की बाजी लगा देने वाले गिने-चुने युवकों के इलावा इस देश में ओर लाखों ही युवक थे जो यह सब-कुछ देख रहे थे। यह भी संभव है कि देश के लाखों युवकों में से काफी बड़ी संख्या ऐसे लोगों की निकल आती जो उस आंदोलन के सम्पर्क में आ जाने पर उसमें योग देने के लिए तैयार हो जाते परन्तु वे अधिकांश युवक स्वयं किसी ऐसे आन्दोलन को बना नहीं पाए और इन गिने-चुने युवकों ने ही स्वयं सशस्त्र क्रांति के आंदोलन का संगठन कर लिया था।''1

'झूठा-सच' उपन्यास में यषपाल जी ने जयदेवपूरी, तारा, कनक, असद, नरेन्द्र, प्राणनाथ, सुरेन्द्रकौर के माध्यम से स्वाधीनता आन्दोलन, वर्कषॉपों के माध्यम से जनता को जागरूक करने का कार्य करते है। जयदेवपुरी को युद्ध विरोधी आन्दोलन में भाग लेने के कारण जेल जाना पड़ता है। अंग्रेजों की 'फूट डालों राज करों' की नीति के कारण भारत में जो हिन्दू-मुस्लिम वैमनस्य उत्पन्न हुआ। उसके दर्षन 'झूठा सच' उपन्यास में होते हैं। ''जयदेवपुरी 1943 में एम॰ए॰ के दूसरे वर्ष में पढ़ रहा था। पुरी युद्ध विरोधी आन्दोलनों में भाग लेने के कारण गिरतार हो गया और जेल भेज दिया गया था। पुरी का हृदय युद्धकाल में अपने परिवार की आर्थिक दषा से विदीर्ण था। परन्तु वह देष की स्वतन्त्रता के लिए बलिदान से मुहँ न मोड़ सका। जेल जाते समय जयदेवपुरी को विष्वास था कि वह षीघ्र ही स्वतन्त्र देष में जेल से स्वतन्त्र होगा। उस समय देष के दुःख के साथ उसके अपने दुःख भी दूर हो जाएंगे।''2

स्वाधीनता आंदोलन में महिलाओं ने भी अपना योगदान दिया। शिक्षित नारी उस समय स्वतन्त्रता प्राप्त करने के लिए पुरूषों के साथ सहयोग कर रही थी। कनक, सुरेन्द्र कौर, तारा, गीता आदि ऐसे नारी पात्र हैं जो स्वाधीनता आंदोलन में सहयोग करती दिखाई गई हैं। ''कनक 1942 की राजनीति में भाग लेने वाली कॉलेज की लड़कियों में थी। पंडित जी पुराने देशभक्त और उदार विचारों के थे। उनकी लड़की तत्कालीन लाहौर के समाज में भी साड़ी पहन सकती थी। पिता के विचारों के प्रभाव से कनक की सहानुभूति स्टूडेंट कांग्रेस के प्रति थी। सन् 1942 के आंदोलन में प्रायः सभाओं और जुलूसों में सम्मिलित होती थी। महीन खद्दर की साड़ी पहने उसका सलोना चेहरा बहुत लोगों की दृष्टियों को खींचता था।''3

'देशद्रोही' उपन्यास में शिवनाथ, बद्रीबाबू, राज आदि पात्र देश की आजादी के लिए गांधीवादी तथा समाजवादी विचारधारा का प्रतिनिधित्व करते हुए चित्रित किए गए हैं। बद्री बाबू अपना सब कुछ त्यागकर आश्रम में रह कर देश की स्वतंत्रता के लिए आंदोलन करते हैं तथा राज भी डॉ॰ खन्ना के जाने के बाद सफेद साड़ी पहनकर अपना जीवन देश को समर्पित कर देती है। शिवनाथ को 1932 में बम बनाने के अभियोग में गिरतार कर लिया जाता है। ''सार्वजनिक सेवा के किसी पूर्व इतिहास के बिना ही शिवनाथ देहली के राजनैतिक आकाश में धूमकेतू की भांति चमक उठा था। देश सेवा और त्याग का प्रमाण पत्र उसके पास था- बम केस में चार वर्ष जेल की सजा। राजनैतिक अपराध में लाठी की मार खाने और जेल की सजा पाने वालों की संख्या देहली में सैंकड़ों-हजारों थी परन्तु शिवनाथ जेल गया था, जान की बाजी लगा, बम बनाने के अपराध में।''4

बद्री बाबू को यशपाल जी ने जीवनपर्यन्त गांधीवादी आदर्शों पर चलता दिखाया है। वह साबरमती आश्रम में रहकर चरखा कातता है, सफेद खद्दर पहनता है, अहिंसात्मक आंदोलनों के माध्यम से सरकार का विरोध करता है। ''1931 में कांग्रेस

आंदोलन में उत्साह भरने के लिए बद्री बाबू ने कॉलेज के विद्यार्थियों को आंदोलन की ओर आकर्षित करने का यत्न किया।"[5] "अपने पारिवारिक और आर्थिक स्थिति के कारण उनकी पहुँच सब कहीं थी। कोई भी संस्था धन के बिना नहीं चल सकती। अपने प्रति विश्वास और प्रतिष्ठा के कारण धन एकत्र करने में उन्हें कभी कठिनाई नहीं हुई। जिस किसी के आगे कांग्रेस और जनता की सेवा के नाम पर उन्होंने झोली फैलाई, इनकार करने की हिम्मत उसे न हुई। कांग्रेस के कार्यकर्ताओं को उन पर भरोसा था कि उनके जेल चले जाने पर बद्री बाबू उनके परिवार को न भूलेंगे।"[6]

यशपाल जी ने बद्री बाबू जी को गांधी जी भांति देश सेवा और स्वाधीनता आंदोलन के नेता के रूप में प्रदर्शित किया है। उस समय पूरा भारत गांधी जी से प्रभावित था और उनके नेतृत्व में भारतीय जनता असहयोग आंदोलन, स्वदेशी आंदोलन, सविनय अवज्ञा आंदोलन में भाग ले रही थी। गांधी जी पर सभी को विश्वास था। उनके एक आह्वान पर जनसैलाब उमड़ आता था। भारत के प्रत्येक कोने में उनकी आज्ञा का पालन किया जाता था। इसी स्वाधीनता आंदोलन की लहर को यशपाल जी के उपन्यास 'देशद्रोही' में देखा जा सकता है। 1937 में जब देश के अधिकांश भागों में कांग्रेस मंत्रिमंडल की सरकार बनती है तो देश की जनता सोचती है तथा चाहती है कि अब हमारी कठिनाइयां खत्म हो गई हैं। लेकिन "मंत्रिमंडलों की बागडोर थामे नेता समझते थे- अभी स्वराज्य मिला कहां है? यह तो स्वराज्य की लड़ाई का केवल आरम्भ है। पहले हमें विदेशी सरकार से शासन का पूर्ण अधिकार पाना है। उस समय तक देश की सम्पूर्ण शक्ति रचनात्मक कार्यक्रम द्वारा विदेशी सरकार को निशक्त कर देने में लगी रहनी चाहिए।"[7]

'पार्टी कॉमरेड' भी यशपाल जी का राजनीतिक उपन्यास है। यशपाल जी मार्क्सवादी विचारों से बहुत अधिक प्रभावित थे। उनके इन विचारों से इनका साहित्य भी अछूता नहीं रहा। इनके उपन्यासों में यत्र-तत्र मार्क्सवाद के दर्शन होते हैं। 'पार्टी कॉमरेड' में गीता नामक पात्र को मार्क्सवादी पार्टी की कार्यकर्ता के रूप में दर्शाया गया है। वह पार्टी के लिए चन्दा एकत्रित करती है। आंदोलनों में, रैलियों में भाग लेती है। प्रस्तुत उपन्यास में स्वतन्त्रता युग में अस्तित्व में आई पार्टियों कांग्रेस, मार्क्सवादी, समाजवादी, मुस्लिम लीग आदि के आपसी विरोध में अंग्रेजी सरकार की भूमिका को चित्रित किया गया। उस समय भारतीयों में फैली अशांति का चित्रण किया गया है। "विदेशी सरकार और पुलिस को सदा परेशान करने वाली कांग्रेसी और कम्यूनिस्ट 'इन्कलाब जिन्दाबाद आजादी लेकर रहेंगे। साम्राज्यवाद और ब्रिटिश सरकार का नाश हो।' के नारे लगाते हुए निकलते और ये नारे आपस में एक-दूसरे के नाश के नारों में बदल जाते। वे लोग आपस में सिर फुटव्वल भी करते। पुलिस और सरकार उन्हें आपस में झगड़ने को पूरी स्वतन्त्रता दे हथेली की ओट हंसती और जब भारत की स्वतंत्रता के लिए प्राण देने के लिए आतुर इन दोनों दलों का झगड़ा बहुत बढ़ जाता तो विदेशी सरकार की शक्ति पुलिस के रूप में आगे बढ़ती। विदेशी सरकार दोनों को डांट-फटकार कर शान्त रहने का उपदेश देती और दफा 144 का अनुशासन लगा देती।"[8]

'दादा कॉमरेड' उपन्यास में क्रांतिकारी विचारधारा से साम्यवादी विचारधारा की ओर अग्रसर होते हुए दिखाई देते हैं। उपन्यास का आरम्भ हरीश नामक क्रांतिकारी पात्र के जेल से फरार होकर यशोदा नामक महिला के घर में छिपने से होता है। यशपाल ने अपने इस उपन्यास में दर्शाया है कि देश की स्वतन्त्रता के लिए लड़ने वाले क्रांतिकारियों को अंग्रेजी सरकार की दमन नीति का शिकार होना पड़ता था, उन्हें जेल में डाल दिया जाता था, फांसी दे दी जाती थी। जब यशोदा उससे ऐसे छिपने का कारण पूछती है तो हरीश कहता है— "क्रांतिकारी पार्टी के लोगों का नाम आपने सुना होगा...हम लोग जेल में थे। आज हमें दूसरे मुकद्में के लिए जेल ले जाया जा रहा था। हमारे साथियों ने पुलिस पर आक्रमण कर हमें छुड़ा लिया। कोई जगह न होने से रोशनी देख मैं यहाँ भाग आया हूँ। यदि मैं योंही

भटकता फिरूँ तो जरूर पकड़ लिया जाऊँगा। आप जानती हैं मुझे बीस बरस जेल में रखा जाएगा और अब तो शायद फाँसी हो जाय। सुबह सूरज निकलने से पहले ही मैं चला जाऊँगा। देखिये, मैंने किसी का कुछ बिगाड़ा नहीं। केवल देश की स्वतन्त्रता के लिए हम यत्न कर रहे थे।"[9]

निष्कर्षः

अतः यशपाल के राजनीतिक उपन्यासों के पात्र, घटनाएँ तथा कथानक यथार्थ रूप से स्वाधीनता आन्दोलन से संबंधित हैं। उनके पात्र विभिन्न दलों का प्रतिनिधित्व करते हुए भारत की स्वाधीनता के लिए संघर्षरत दिखाई देते हैं।

अतः यशपाल जी उस युग के युवक थे जब भारत माता की आजादी का भार युवा वर्ग पर था। 1918 से लेकर 1947 तक भारत की राजनीति पर गांधी जी का प्रभाव रहा। गांधी जी ने अनेक आंदोलनों के द्वारा भारतीय जनता को अंग्रेजों के विरूद्ध एकत्रित किया। एक तरफ सत्य-अहिंसा के मार्ग पर अग्रसर गांधी जी और दूसरी तरफ पूंजीपतियों, साम्राज्यवादियों का प्रतिकार करने वाली समाजवादी पार्टी, कांग्रेस, क्रांतिकारी सभी ब्रिटिश सरकार के विरूद्ध खड़े थे। 1931 में भगत सिंह, राजगुरू, सुखदेव को असैम्बली में बम विस्फोट के मुकद्दमे में फांसी दे दी गई। उस समय यशपाल जी को जेल हुई। 1938 में यशपाल जी जेल से रिहा हुए। उन्होंने स्वाधीनता तक पहुँचने का एक लम्बा मार्ग तय किया था। अतः उन्होंने जो अनुभव किया उसका प्रभाव उनके राजनीतिक उपन्यासों पर परिलक्षित होता है। एक साहित्यकार कल्पना तथा इतिहास का सम्मिश्रण करके अपनी कृति प्रस्तुत करता है तथा ऐसा ही यशपाल जी ने भी किया।

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नागार्जुन के उपन्यासों में सामाजिक मूल्य

रोशन लाल

हिन्दी विभाग

कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

डॉ. कामराज सिन्धू

अध्यक्ष हिन्दी विभाग

दूरवर्ती शिक्षा निदेशालय, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

शोध सारांश

नागार्जुन के उपन्यासों में सामाजिक मूल्यों के विविध स्वरूपों, विभिन्न पहलुओं और सामाजिक जीवन के भिन्न-भिन्न क्षेत्रों को दर्शाने का प्रयत्न किया गया है।

मूल्य किसी संस्कृति के सारभूत तत्व है जो उसकी अभौतिक विशेषताओं को अभिव्यक्ति करते हैं। मूल्य समाज में लोगों को यह बताते हैं कि उनके लिए क्या उचित है और महत्वपूर्ण है।

प्रत्येक समाज में मानव व्यवहार के संचालन, नियंत्रण एवं निर्देशन के लिए कुछ आदर्श एवं लक्ष्य होते हैं, जिनके प्रति समाज के सभी सदस्य श्रद्धा रखते हैं और उसके अनुकूल अपना व्यक्तिगत एवं सामाजिक जीवन व्यतीत करते हैं। जो समाज के सदस्यों को उचित-अनुचित, योग्य-अयोग्य, भला-बुरा नैतिक अनैतिक, पाप-पुण्य आदि की व्याख्या करने में सहायक होते हैं। ये सामाजिक मानदंड सामाजिक जीवन के विभिन्न पक्षों व क्रियाओं जैसे परिवार, विवाह, जाति वर्ग, धर्म राजनीति, आर्थिक जीवन आदि से संबंधित होते हैं।

बीज शब्द

व्याभिचारी, कर्त्तव्यपालन, सहानुभूति, प्रफुल्ल

साहित्य और समाज का घनिष्ठ संबंध है। साहित्य के बिना समाज और समाज के बिना साहित्य के निर्माण की कल्पना नहीं की जा सकती है, क्योंकि दोनों एक-दूसरे के प्रेरक और पूरक हैं। इन दोनों का निर्माण मनुष्य अपने विवेक और बुद्धि के आधार पर किया है। मानव-समूह से समाज बनता है और मानव समाज का एक अभिन्न अंग है, क्योंकि साहित्य मानव की व्याख्या या आलोचना है। इसलिए साहित्य को समाज का दर्पण भी कहा जाता है। समाज में विभिन्न धर्मों, सम्प्रदायों, जातियों और वर्णों के लोग रहते हैं। समाज में रहने वाले लोगों के विचार, रहन-सहन, खान-पान, वेश-भूषा, रीति-रिवाज आदि में भिन्नता दिखाई देती है। इसलिए हमें मानव में निहित मानवीय मूल्यों में भिन्नता दिखाई देती है।

जैसे एक व्यक्ति परहित के स्वार्थ की भावना का त्याग कर नऐ आदर्शों को प्रस्तुत करता है तो कहीं पर व्याभिचारी, स्वार्थी व्यवहार करते हैं। व्यक्ति समाज की सबसे लघु एवं महत्वपूर्ण इकाई है। अतः व्यक्तियों के समूह के मेल से ही समाज का निर्माण होता है। व्यक्ति के बिना समाज और समाज के अभाव में व्यक्ति का विकास नहीं हो सकता।

व्यक्ति का विकास ही नहीं बल्कि उसका अस्तित्व भी समाज पर निर्भर करता है।

नागार्जुन हिन्दी साहित्य के बहुमुखी प्रतिभा सम्पन्न मानवतावादी साहित्यकार माने जाते हैं। उन्होंने साहित्य की सभी विधाओं में लेखन कार्य किया है। नागार्जुन साहित्य चाहे हिन्दी का हो या मैथिली का या फिर बंगला या संस्कृति गद्य हो या

काव्य ऐसा लगता है, मानो किसी घुमक्कड़ की एक विस्तृत डायरी हो। उसमें क्रोध, घृणा, हर्ष, शोक, उमंग-आक्रोश, संशय-भ्रम, आस्था-अनास्था के संग रूप-रस-गंध-स्पर्श-शब्द और देश-दुनिया की दिन-प्रतिदिन परिवर्तित होती सामाजिक और राजनीति सन्दर्भ तमाम सूचनाएं दर्ज हैं।

नागार्जुन ने बिहार के मिथिला जनपद के अँचल-विशेष को अपने उपन्यासों का केन्द्र बिन्दु बनाया है। नागार्जुन के लगभग सभी उपन्यासों में पारस्परिक रूढ़िवादी जैसी समस्याओं का चित्रण मिलता है। जैसे-अनमेल-विवाह, जाति-प्रथा, कृषक समस्या, विधवा समस्या, धार्मिक अंधविश्वास आदि। उनके उपन्यासों में भारतीय समाज के जनसाधारण द्वारा किए गए संघर्षों का वर्णन है। नागार्जुन ने अपने उपन्यासों में वैयक्तिक स्वतन्त्रता, सहनशीलता, समानता, करुणा, कर्त्तव्यपालन, ईमानदारी, मानवता, त्याग, आपसी प्रेम, सद्भावना, परहित की भावना आदि अंकन किया है। वह उन रूढ़ियों और प्राचीन परम्पराओं को त्याग देने का सन्देश देते हैं जो मनुष्य को अंधकार की और ले जाती है। अतः नागार्जुन का साहित्य समाजोन्मुखी आशावादी का साहित्य है। सामाजिक जीवन में कुछ आदर्शों तथा प्रतिमानों को व्यवस्थित करने में मानवीय मूल्यों की अहम भूमिका होती है। इस प्रकार सम्पूर्ण समाज में मानवीय कल्याण की भावना जन-मानस तक संचारित करने की आवश्यकता है।

सामाजिक मूल्यों के अभाव में मानव समाज की कल्पना व्यर्थ है। क्योंकि समाज में ही मूल्यों का विकास होता है। मानव समाज को सन्तुलित एवं व्यवस्थित रखने का और कोई रास्ता नहीं है। इन मूल्यों के द्वारा ही सभ्यता एवं संस्कृति का विकास होता है। नये जीवन की सृष्टि का निमार्ण होता है। वर्तमान में सामाजिक मूल्यों में परिवर्तन हो रहा है। पुराने मूल्य टूट रहे हैं और नऐ मानवीय मूल्य उनका स्थान ले रहे हैं। स्पष्ट है कि भारतीय समाज के सामाजिक मूल्य ही सामाजिक जीवन के रक्षा कवच हैं। भारतीय समाज में हमेशा से ही मानवता, दया, करुणा, श्रद्धा, राष्ट्रीय हित आदि मानवीय मूल्यों की प्रधानता रही है। इसलिए समाज सामाजिक संबंधों

की एक उचित व्यवस्था है। प्रेम, ईमानदारी, मानवता, त्याग, सहानुभूति, अहिंसा, सत्य, परहित, साहस एवं धैर्य, क्षमाशीलता आदि ऐसी अनेक भावनाएं हैं जिनको आत्मसात कर लेने से व्यक्ति उच्चतम स्तर के मूल्यों को प्राप्त कर सकता है। सामाजिकता व्यक्ति में नैतिकता मूल्यों की भावना भी उत्पन्न कर सकती है। अतः यह तर्क संगत होगा कि भारतीय समाज में सामाजिक मूल्यों की विशेष भूमिका होती है, जिसके द्वारा सभ्य संस्कृति का विकास होता है।

नागार्जुन अपने उपन्यासों के माध्यम से सामाजिक समस्याओं, परम्पराओं से अवगत कराने के साथ-साथ जनक-सामान्य में सामाजिक चेतना को जागृत करते हैं। नागार्जुन के उपन्यासों में सामाजिक मूल्यों में आपसी प्रेम, सहानुभूति, सहयोग, ईमानदारी, करुणा, त्याग, सदाचार, विश्वास, बलिदान, क्षमाशीलता, मानवता, सामाजिक समरसता, अतिथि-सत्कार, साहस एवं धैर्य आदि सामाजिक मूल्यों के अन्तर्गत वर्णित है।

1. आपसी प्रेम

प्रेम अन्तर्मन की एक भावना है। प्रेम एक एहसास की अभिव्यक्ति है। प्रेम ही वह धागा है जो संपूर्ण जगत् को आपस में जोड़कर रखता है। प्रेम के प्रभाव से सृष्टि के सभी मनुष्य एक-दूसरे की सहायता करते हैं, एक-दूसरे के जीवन में सहयोग करते हैं। इसके अतिरिक्त प्रेम के और भी कई सारे रूप हैं। जैसे-पति-पत्नी का प्रेम, भाई-बहन का प्रेम, प्रेमी-प्रेमिका का प्रेम, मित्र-मित्र का प्रेम। परन्तु निस्वार्थ प्रेम जहाँ रहता है वहाँ आनन्द ही आनन्द देता है। प्रेम के अभाव में जीवन निरस और अधूरा है। प्रेम पर ही मानवता टिकी हुई है। नागार्जुन के उपन्यासों में प्रेम की महिमा का वर्णन सर्वत्र दिखाई देता है। 'वरुण के बेटे' उपन्यास में मंगल और माधुरी आपस में प्रेम करते थे, लेकिन दोनों की शादी आपस में नहीं हो पाती। जब माधुरी का विवाह निश्चित हो जाता है तो वह मंगल से मिलने जाती है और उसे कहती है "देखो मंगल, मैं तुमसे तीन-चार साल छोटी हूँ। हमने एक-दूसरे पर प्राण निधावर कर रखे थे, लेकिन

अब तुम घर की लक्ष्मी का मुखड़ा ध्यान से रमा लो और मुझे भूल जाओ....।"

इसी तरह कई बार प्रेमी अपने प्रेम को व्यक्त नहीं कर पाता। लेकिन वह उसके सुख-दुख में शामिल अवश्य होता है। "जमनिया का बाबा" उपन्यास में इमरितया मस्तराम से प्रेम करती है। लेकिन मस्तराम इसकी कभी परवाह नहीं करते।" मस्तराम का हाथ इमरतिया की पीठ पर हो तो वह सारी दुनिया से मुकाबला कर लेगी, पर मस्तराम रतीभर परवाह की है?" यद्यपि व्यक्ति के सच्चे प्रेम की भावना है तो वह दूसरे के अनुकूल स्वयं में परिवर्तन को भी स्वीकार कर लेता है।

प्रेमी को किसी भी कीमत पर उसे प्राप्त करना होता है। 'अभिनन्दन' उपन्यास की मृदुला भी ऐसा ही प्रेम करती है। वह घर से पाँच हजार रूपए की नकदी और कुछ माँ के गहने लेकर घर से प्रेमी के साथ भाग जाती है और पिता को एक चिट्ठी लिखकर बताती है "इन्टर का एक मेरा ऐसा साथी मुम्बई में रहता है। हम बीच-बीच में मिलते हैं। एक मिल में वह टेक्निकल एक्सपर्ट है, छह सौ पाता है वह आया हुआ है। मैं उसी के साथ जा रही हूँ। विजयदशमी के शुभ अवसर पर हमारी शादी होगी।"

इसी तरह मृदुला अपने प्रेमी के साथ खुशी-खुशी जीवन व्यतीत करती है। 'उग्रतारा' उपन्यास में उगनी का विवाह पिता तुल्य बूढ़े व्यक्ति के साथ होता है। उगनी उस व्यक्ति को जीवन में कभी भी पति के रूप में स्वीकार नहीं करती। अन्त में वह अपने प्रेमी कामेश्वर के साथ चली जाती है। इसी प्रेम के बल पर ही व्यक्ति मानव सेवा और त्याग की और प्रेरित होता है। सेवा और त्याग के बिना प्रेम को प्राप्त नहीं किया जा सकता। इस प्रकार प्रेम ही वह सामाजिक मूल्य है, जिसके सहारे समाज में मानव रूपी वृक्ष पल्लवित और फलित होता है। प्रेम के अभाव में मूल्यों में समरसता का संचार नहीं हो पाता है। मानव समाज के रिश्ते प्रेम के वशीभूत होकर ही मानवीय संबंधों को मधुर बनाते हैं।

2. सहानुभूति

बिना स्वार्थ के दूसरों का हित करना या दूसरों

के प्रति स्नेह की भावना विकसित करना ही सहानुभूति है। सहानुभूति के अभाव में मित्रता और प्रेम नहीं रह सकता। सहानुभूति की आधारशीला प्रेम ही है।

समानुभूति देने वाले के मन में उदारता होती है और उसे प्राप्त करने वाले को आत्मबल मिलता है। नागार्जुन ने सहानुभूति के भाव का अपने उपन्यासों में बेहद सुन्दर ढंग से अंकन किया है। 'रतिनाथ की चाची' उपन्यास में गौरी का रतिनाथ के प्रति ऐसा ही व्यवहार है। "इस मातृहीन बालक का अपनी चाची के प्रति बहुत गहरा स्नेह था। चाची भी रति को खूब मानती थी। पिछले चार मास में यह स्नेह और भी गाढ़ा हो उठा था। चारों और से लांछित तथा तिरस्कृत होकर उमानाथ की माँ जब भूखे पेट ही सो जाना चाहती है तो रतिनाथ सत्याग्रह कर देता-ऐसी क्या बात है चाची कि तुमने खाना-पीना छोड़ रखा है।" इस प्रकार रतिनाथ चाची के प्रति सहानुभूतिपूर्ण व्यवहार करता है।

'कुम्भीपाक' उपन्यास में निर्मला और उसकी भाभी रंजना वेश्यावृत्ति के चंगुल में फंसी भुवन को बचाती है। रंजना अगर भुवन के प्रति सहानुभूति नहीं दिखाती तो भुवन कभी की मर चुकी होती "तुम्ही क्या कम शैतान हो? और तुम्हारे अन्दर इन्दिरा के लिए कैसी करुणा छलकी थी।" इस प्रकार सहानुभूति एक ऐसा महान सामाजिक मूल्य है, जो मानवता का गौरव है। जहाँ भी उत्याचार शोषण, दुख-दर्द दिखाई देता है, सहानुभूति से भरा उदार व्यक्ति तुरन्त उसे दूर करने का सार्थक प्रयत्न करता है। 'कुम्भीपाक' में कम्पाउडर की बीवी भुवनेश्वरी से कुम्भी पाक में गिरने की कथा-व्यथा सुनती है। "भुवनेश्वरी के प्रति अब वह ज्यादा से ज्यादा हमदर्द हो गई थी। ईर्ष्या और द्वेष के बदले ममता और प्यार छलकने लगे थे।"

3. सहयोग

सहयोग का अर्थ है - साथ जुड़ जाना या साथ देना। सहयोग एक ऐसा सामाजिक मूल्य है जो वैयक्तिक धरातल के साथ-साथ परिवार, समाज, राष्ट्र के धरातल तक विस्तृत है। अतः व्यक्ति जब किसी दूसरे व्यक्ति की बुरे समय में सहायता करता है तो

उस आन्तरिक मनोभाव को सहयोग कहा जाता है। नागार्जुन ने अपने उपन्यासों में बखूबी दर्शाया है।

'नई पौध' उपन्यास में वाचस्पति के माध्यम से नागार्जुन ने इस सामाजिक मूल्य को प्रतिपादित किया है। वाचस्पति एक सोशलिस्ट नेता है, उसकी माँ उससे विवाह के लिए बार-बार आग्रह करती है किन्तु वह नहीं मानता। एक दिन उसका मित्र दिगम्बर आता है। "बिसेसरी वाली दुर्घटना और उसके प्रतिरोध का समाचार सुनकर वाचस्पति ने दिगम्बर की पीठ बार-बार ठोकी, फिर उछलती-सी आवाज में कहा - चावश....शाबास नहीं बच्चों, इतने भर से काम नहीं चलेगा तो तुम्हारी मदद के बिना आगे का काम नहीं होगा बच्चो। वाचस्पति ने दिगम्बर का कंधा थपथपाया - कहो न? तुम्हें बिसेसरी का दूल्हा बनना होगा कमांड की जर्मीं टोन में दिगम्बर ने कहा बिसेसरी बड़ी समझदार और बहादुर लड़की है। लेकिन बिसेसरी की शादी का सवाल कोई मामूली सवाल नहीं था। बित्ता आधा बित्ता भर की छाती नहीं। गज भर का सीना चाहिए था, उसे हल करने के लिए। तरुण वाचस्पति के प्रफूल्ल होंठो से दिगम्बर को पुलकित कर दिया। फौरन उठकर उसने अपने साथी को छाती से चिपका लिया।"

4. क्षमाशीलता

क्षमा जीवन का महान् मूल्य है। क्षमा से द्वेष या क्रोध का नाश होता है। क्षमाशीलता का अर्थ है निंदा, अपमान और हानि में अपराध करने वाले को दण्ड देने का भाव न रखना। प्रतिकार करने से किसी का भला नहीं होता। किसी को माफ कर देने से बड़ा और कोई गुण नहीं होता। क्षमाशीलता का भाव 'रतिनाथ की चाची उपन्यास में भी देखने को मिलता है। गौरी जयनाथ की कामवासना का शिकार होती है जिसके कारण उसे अनेक विपत्तियों एवं यातनाओं को सहन करना पड़ता है। लेकिन फिर भी वह अपने देवर जयनाथ पर गुस्सा नहीं होती। उसकी बीमार मानसिकता को समझते हुए उसे क्षमा कर देती है। "तैंतीस साल के विधुर के प्रति उनका वही भाव रहता है जो कि एक समझदार माँ का

अपने बिमार बालक के प्रति रहता है, वे उन्हें घृणा की दृष्टि से नहीं देखती थी।" गौरी का बेटा उमानाथ दमयन्ती के भड़काने पर, उसे मारता-पीटता है, परन्तु "मूर्ख और मन्दबुद्धि रहने पर भी उमानाथ होनहार को बलवान तो मानता ही था। वह अपनी अपराधिनी माँ को क्षमा कर देता है।"

दुखमोचन उपन्यास में नित्यबाबू दुखमोचन को दुख पहुँचाने का कोई भी मौका नहीं छोड़ते तथापि दुखमोचन का नर्म रवैया देखकर अन्त में गलतियों की क्षमा मांगने के लिए बाध्य हो जाता है।

5. कल्याण-भावना

जब मानव अपने व्यक्तिगत स्वार्थ को त्यागकर दूसरों के हित का काम करता है तो उसमें कल्याण की भावना का मूल्य उत्पन्न होता है। वह समाज के अन्य लोगों की सुख-दुख के प्रति सहानुभूति रखने में ही अपने जीवन की सार्थकता समझता है।

मानव में मानवीय मूल्यों के कारण ही लोक-कल्याण की भावना विकसित होती है। नागार्जुन के उपन्यासों में लोक-कल्याण की भावना सर्वत्र दिखाई देती है। 'बाबा बटेसरनाथ' उपन्यास में "जीने के लिए जीना नहीं है, परोपकार के लिए जीना ही जीना है। अगर मेरी मृत्यु जन साधारण के लिए लाभप्रद हो तो नहीं चाहिए मुझको यह जीवन।" "मुसीबत में अगर किसी के काम न आया तो वह जीवन बेकार है।" मनुष्य को अपने व्यक्तिगत स्वार्थों को त्याग करके जन-कल्याण की भावना अपना लेने से जो मानसिक शांति मिलती है, वो अन्यत्र दुर्लभ है। 'गरीबदास' उपन्यास में "हरिजन बच्चों के कल्याण के लिए अलग से पाठशाला का निर्माण करता है। "गाँव के प्राइमरी स्कूल में हरिजन बच्चों के प्रति सर्वण परिवारों के बच्चों का तिरस्कारपूर्ण तो था, गरीबदास ने इधर बच्चों की पढ़ाई के लिए अगल इंतजाम किया था।" इस प्रकार नागार्जुन गरीबदास के माध्यम से लोक-कल्याण की भावना से बच्चों का हित चाहते थे।

इसी तरह 'वरुण के बेटे' में भी माधुरी पूरी तरह से लोक-कल्याण की भावना से बाढ़ पीड़ित

लोगों की सेवा करती है। "लोगों की सहायता के लिए कैंप खोला गया और मोहन मांझी, मंगल, चुल्हाई, गंगा साहनी का छोटा भाई, बिसुनी का बेटा आदि सभी लोगों की सहायता के लिए तत्पर होते हैं। माधुरी के जिम्मे काम था सहायता कार्य में लगे हुए स्वयंसेवकों और बाहर से आए हुए मेहमानों के लिए खाना व नाश्ता तैयार करना, जरूरतमंद स्त्रियों तक अन्न, वस्त्र पहुचाना और अपनी बस्ती के अन्दर पानी में डूबे हुए घरों से सामान निकालने में औरतों की मदद करना। माधुरी ये सभी काम पूरी निष्ठा से करती है।" माधुरी के अन्दर लोक-कल्याण की भावना कूट-कूटकर भरी हुई थी।

6. कर्त्तव्य-पालन

कर्त्तव्य-पालन एक बहुत ही महत्त्वपूर्ण सामाजिक मूल्य हैं। व्यक्ति को समाज ने जहाँ अनेक अधिकार प्रदान किए हैं, वहाँ उसे समाज, परिवार व राष्ट्र के प्रति अपना कर्त्तव्य निभाने का भी आग्रह किया है। मानव को समाज में प्रचलित मान्यताओं, धारणाओं आदि का कर्त्तव्य-पालन बड़ी निष्ठा के साथ करना होता है। जिससे मानव का समाज में मानवीय संबंध ा बना रहता है। यदि वह समाज के नियमों, प्रतिमानों, धारणाओं आदि का उचित पालन नहीं करता तो समाज में उसे हेय की दृष्टि से देखा जाता है। इसलिए समाज में सभी व्यक्तियों का कर्त्तव्य है वे अपने-अपने दायित्व का सफलतापूर्वक पालन करें। यद्यपि समाज में अनेक ऐसे उदाहरण मिल जाते हैं, जिससे उसके सदस्य अपने कर्त्तव्यों का पालन भली प्रकार नहीं करते तथापि समाज में ऐसे लोगों को मूल्यता नहीं दी जाती। बच्चों का माता-पिता के प्रति यह कर्त्तव्य है कि वे उनकी आज्ञा का पालन करें।

'नई पौध' उपन्यास में कर्त्तव्य-पालन का सजीव अंकन मिलता है यथा "रामेसरी ने ममता का मक्खन और स्नेह की सुधा पिला-पिलाकर बिसेसरी को पाला-पोषा था। बड़े ही जतन से उसने लड़की को अपर प्राइमरी तक शिक्षा दिलवाई थी।" इस प्रकार शिक्षक का यह कर्त्तव्य है कि वे विद्यार्थियों को उचित शिक्षा प्रदान कर उनके सर्वांगीण विकास में

सहयोग दें। विद्यार्थी का यह कर्त्तव्य है कि वे अपने गुरु के प्रति सम्मान रखे और मेहनत से शिक्षा ग्रहण करें। व्यक्ति को समाज में रहते हुए अपने कर्त्तव्यों के प्रति सचेत रहना चाहिए। मानव का अपने आस-पड़ोस के लोगों के प्रति मधुर व्यवहार होना चाहिए। उनके हर सुख-दुख में शामिल होना।

7. अतिथि-सत्कार

भारतीय संस्कृति में अतिथि को ईश्वर के समान माना जाता है। अतिथि का सत्कार करना परिवार के प्रत्येक सदस्य का अनिवार्य धर्म है। जिस घर के सदस्य अतिथि से कुशल-क्षेम या सहानुभूति भरे प्रेम के शब्द भी नहीं बोलते, ऐसा परिवार स्नेह-शून्य माना जाता है। घर में उपलब्ध भोज्य सामग्री से सन्तुष्ट करना उसके साथ-साथ मित्रवत-व्यवहार करना उसकी सुविधाओं का ध्यान रखना ही अतिथि सत्कार कहलाता है। वैसे भी नैतिकता और सदाचार की दृष्टि से अतिथि का स्थान उच्च माना जाता है। नागार्जुन के उपन्यासों में अनेक प्रसंगों में अतिथि सत्कार का उल्लेख हुआ है।

निष्कर्ष

समाज और साहित्य में घन्निष्ठ संबंध होता है। साहित्य समाज का प्रतिबिम्ब होता है। समाज में घटित होने वाली अनेक प्रकार की घटनाओं को साहित्यकार यथार्थ रूप में चित्रित करता है। समाज की महत्त्वपूर्ण इकाई परिवार है और परिवार में पति-पत्नी व सन्तान में मुख्य संबंध पाया जाता है। परिवार में कर्त्तव्य-परायण, सहयोग, मानवता, त्याग, प्रेम के सहयोग के आधार पर ही परिवार स्थापित होता है। सामाजिक मूल्यों के आधार पर ही मानव समाज स्थापित होता है। समाज द्वारा प्रतिपादित नियमों, प्रतिमानों, धारणाओं आदि का पालन करना व्यक्ति का परम धर्म है। सामाजिक मूल्यों के अभाव में मनुष्य समाज का अंग नहीं माना जा सकता है। ये सामाजिक मूल्य ही मानव को सर्वश्रेष्ठ मानव स्थापित करते हैं।

संत श्रेष्ठ एकनाथ महाराज और उनकी भारूड काव्य रचना - एक चिकित्सक अभ्यास

डॉ अनघा शैलेश राणे

इतिहास विभाग, के.एम. अग्रवाल महाविद्यालय, कल्याण

प्रास्ताविक शोध सारांश

महाराष्ट्र संतो की पावन भूमि हैं। वारकारी संप्रदाय के अनेक संत हिन्दू समाज के विभिन्न जाति से आते हैं। वे अपने साहित्य से निर्गुण निराकार ईश्वर की भक्ति का संदेश देते हैं। मराठी भाषा की गरिमा इनके साहित्य से और भी निखरके आयी। आलंदी से ज्ञानेश्वर, देहु से तुकाराम महाराज, पैठन से एकनाथजी अपने अपने काल मैं समाज प्रबोधन का कार्य करते हैं। ज्ञानेश्वरजी की ज्ञानेश्वरी, तुकोजी के अभंग और एकनाथजी के भारुद (भारूड) जन जागरण मैं महत्वपूर्ण भूमिका रखते हैं।

नाथजी का अल्प चरित्र एकनाथजी का जन्म 1533 मैं पैठन यहा हुआ। जन्म से वे ब्राह्मण थे, माँ का नाम रुक्मिणी तथा पिताका नाम सूर्यनरायन था। परिस्थितिवश नाथजी अपने माता-पिता को बहुत बाल्यावस्था मैं खो देते हैं। उनकी मृत्यु के पश्चात नाथजी अपने दादाजी चक्रपानी के घर बड़े हुए। उनके दादा, परदादा विठ्ठल भक्त थे। बचपन से ही वे कुशाग्र बुद्धिमान तथा भक्तिरस मैं रुचि रखते थे। बहुत साल वे देवगिरि में अपने गुरु के समीप रहे और गुरु जनार्दन स्वामी के पास उन्होंने अध्यात्म की शिक्षा ली। लौटने पर शादी करके उन्होंने गृहस्थाश्रम आचरित किया। उनकी पत्नी गिरिजा बाई दो कन्या-गोदावरी, गंगा और एक पुत्र हरी नाथजी के साथ विठ्ठल भक्ति करते थे।

जातिप्रथा, उच-नीच से नाथजी संतप्त होते थे। अपने व्यखानों से वे जन जागरण करते थे। तथा समकालीन प्रतिष्ठित ब्राह्मण ऊनका विरोध करते थे। नाथजीने शिला नंदी को घास खिलाकर विरोधीयों का मुह बंद किया था। भारूड यह अनोखा काव्य प्रकार वे रचनाकर थे और इन भारूडो से वे लोक जागृति किया करते थे। नाथजी का अंतकाल 1599 में हुआ।

संकेत शब्द

संत श्रेष्ठ एकनाथ महाराज, चिकित्सक, भारूड

संशोधन पद्धती

प्रस्तुत शोधनिबंध प्राथमिक स्त्रोतों पर आधारित हैं। मराठी भाष के भारूड, नाथजी के विभिन्न चरित्र और अलग अलग संत साहित्य का उपयोग रहा हैं। आज वैश्विक शांति के लिए भारुडो का अभ्यास विशेष महत्व रखता हैं। नाथजी के साहित्यकों वैश्विक स्तर पे महत्व हैं क्योंकि वे सामाजिक समता, लिंग भेद विरोध, जातीयता विरोध, वैगनिक दृष्टिकोण रखते और सही मायनों में वैश्विक मूल्यों पर सरल मराठी भाषा में अपनी बात रखते थे। अभंग, गण, गौलण, भारूड आदि साहित्य प्रकार उन्होंने अपना, और इस लेख में वे समाज को जो संदेश देना चाहते

थे उसिका अभ्यास किया हैं।

भारूड के साहित्य एवं मतार्थ विशेष

यह एक लोक साहित्य प्रकार हैं जिसका मूल भाव अध्यात्म तथा ईश्वर भक्ति हैं। साहित्य की सरलता और भाव प्रवीणता मोह लेती हैं। अपने काव्य में वे स्त्रियों को समान दर्जा की अपेक्षा करते हैं। वही सर्व मानव एक हैं, जाति कल्पना मानवनिर्मित एवं गलत हैं इसे भी अधोरेखित करते हैं। सामाजिक ऐक्य उन्हें अपेक्षित था। वे मूर्तिपूजा नहीं मानते थे मूर्ति के आगमन से कई गलत प्रथाएं धर्म से जुड़ गयी जिसका वे निषेध करते थे।

भारूड साहित्य प्रकार की उत्पत्ति और विकास

भार + हाडू = भारूड, भारवाड + हाडू = भारूड भराडी झभराड > भरवाड > भारूड भारूड मतलब धनगर जो पशु पालते हैं वे लोग या उनकी एक उप जाति। जो खंडोबा की पूजा करते हैं। भारवाड यह कानडी धनगर जाति हैं। तो इनका काव्य भारूड कहा जाता हैं। यह उसकी उत्पत्ति हैं और यह एक रंजनप्रधान गीत काव्य प्रकार हैं। भार का मतलब जनसमुदाय होने से भारूड एक जनकाव्य हैं। 'भा' का और एक अर्थ प्रतिभा होता हैं तो भारूड प्रतिभायुक्त काव्य हैं। नाथजी के बहुत पहले महभारत काल में भारूड मिलते हैं। भारूड रचने के पीछे एकनाथजी की समाज चिंतनशील प्रेरणा दिखाई देती हैं। नाथजी के भारूड रूपात्मक हैं। उनकी उपमाए, अलंकार अनुभव विलक्षण हैं। 'विंचू चावला' यह एकनाथजी द्वारा लिखित अजरामर भारूड हैं।

भारूड के प्रकार

नाथजी ने लगबग 150 विषयो पर लगभग 350 भारूडो की रचना की थी। इनके अनेक उपप्रकार हैं।

1. व्यक्ति चरित्रात्मक भारूड
2. देवी-देवताओं पर आधारित भारूड
3. पशु, पक्षी, प्राणी विषयक भारूड
4. वस्तु पर निर्भर भारूड
5. क्रीडा विषय के भारूड
6. पत्रस्वरूप भारूड
7. संकीर्ण प्रकार

वसुदेव, गोंधली, डोंबारी, सपेरा इनके उनभाव कथन भारूड से हो सकते हैं। ताल, बासुरी, संबल, तुनतूने, दिवाती, वेलु, पुंगी इत्यादि का इस्तमाल भारूडी करते हैं। एक जमाने मैं महाराष्ट्र के गांव गांव मैं यह बहुत लोकप्रिय हुआ करते थे। आज की तारीख मैं यह कला समाप्त होती नजर आती हैं। कई बार नाटक या नाट्य भारूड आत्मा रहा हैं। भारूड के शब्द भाषाए शरीर अभिनय प्रेक्षकोंको मोह लेते हैं। अभिनयए नृत्य भारूड के आस्वाद को बढ़ता हैं। भारूडी नृत्य करते वक्त फुगड़ी, पिंगा, वायामुरली नृत्य का आधार लेता हैं। पारंपरिक संगीत भारूड से जुड़ा हुआ हैं। नाथजी के भारूड संगीतमय हैं।

एकनाथजी के भारूडो से समाज दर्शन

एकनाथजी के समय महाराष्ट्र में मुस्लिम शासक थे। इस दौरान हिन्दू परकीय शासनए धर्म एवं संस्कृति से प्रताड़ित थे। धर्म को ग्लानि आ गयी थे। धर्म के नाम पर अनेक कुप्रथा समाज में सामान्य पायी जाती थी। लोग आलसी एवं अंध श्रद्धा बन गए थे। निद्रिस्थ समाज को जागृत करने के लिए यह काव्य उपयुक्त रहा। भारूड बड़े तीखे शब्दो में एकनाथजी तत्कालीन ब्राह्मणों तथा साधू, जोशी, बैरागी लोगोंके स्वार्थी मानसिकता की टीका करते हैं। भानुदासजी, चक्रपाणि जी, सूर्यनरायनजी एवं एकनाथजी ये गुरूपरंपरा समाज प्रबोधन तथा धर्म विवेचन का कार्य करते हैं। एकनाथजी ने बहुत बड़ा कार्य समाज प्रबोधन का किया एसलिए समाज के विभिन्न स्तर पर बदलाव रेखांकित हुए व्यकी वे नजदीकि से देख पाए। उनके साथ अनेक आख्यायिका जुड़ी हुई हैं। उन्होंने प्यासे गधे को पानी पिलाया, एक देह व्यापार करने वाली महिला को उन्होंने उस व्यवसाय से बाहर निकाला, श्राद्ध के दिन उन्होंने पिछड़ी जाती के लोगों को खाना खिलाया। संत

परम्परा में एकनाथ जी प्रेम, स्नेह करुणा के प्रतीक माने जाते हैं।

सारांश

भारूड एकनाथजी कल से पहले भी मिलते हैं मगर इस साहित्य प्रकार को नाथजी ने बड़े स्तर पर प्रचारित किया और उसकी गरिमा बढ़ाई। क्योंकि, समाज के विविध अनुभव कथन करने के लिए भारूड उपयुक्त रहे। आज भी यू ट्यूब पे अनेकों भारूडो को लोग सुनते हैं, उसका मर्म जानने की कोशिस करते हैं। यह काव्य प्रकार समाप्त न हो इसलिए लोककला अकादमी, मुंबई विश्व विद्यालय में भारूड संशोधन सुरू हैं। योगेश चिकटगावकर जैसे प्रसिद्ध कलाकार आज भी सामाजिक गैर व्यवहार कुप्रथाओं पर ताने लगाने के लिए बड़ी होशियारी से भारूड प्रस्तुतीकरण करते हैं।

पशु पक्षी तथा प्राणी विषयक भारूड में एकनाथजी ने बिच्छू का जो उपयोग किया हैं वह आज भी ताल और आशय के कारण प्रसिद्ध हैं उसी के साथ गायए सर्प भारूड भी प्रसिद्ध हैं। सजीवों के साथ साथ नाथजी निर्जीव घटकों से भी भारूड भाष्य करवाते हैं जैसे की बाव का रहाट, चौघड़ा, पालना, इत्यादि वस्तु, बोलती नजर आती हैं। वामन केंद्रे जी ने दरवादी में 2011 में भारूड महोत्सव का आयोजन किया था। संत साहित्य के संशोधक डा। रामचन्द्र देखाणे जी ने भारूड विशेषतः बहुरूपी भारूड के 2100 प्रयोग 14 मई 2016 तक किए जिसे लोगों द्वारा बहुत सराहा गया। अंतः यह एक पुरानी साहित्य, काव्य प्रकार हैं जो समय के साथ अगर समाप्त हो जाए तो साहित्य क्षेत्र की अपरिमित हानि निश्चित हैं।

संदर्भ ग्रंथ

1. डॉ मंडे प्रभाकर, लोकसाहित्याचे स्वरूप, सविता प्रकाशन, औरंगाबाद

2. डॉ ढेरे रॉचीं, लोकसंस्कृतिची क्षितीजे, विश्वकर्म साहित्यालय, पुणे

3. डॉ व्यवहार शरद, लोकसाहित्य : संकल्पना व स्वरूप कैलास पब्लिकेशन, औरंगाबाद

4. भागवत दुर्गा, लोकसाहित्याची रूपरेशा, वर्धा बुक्स, मुंबई

5. डॉ देखाने रामचन्द्र, भारूड वड्मायातील तत्वज्ञान, पदमगंधा प्रकाशन, पुणे

6. ललित बलकृष्ण, श्री संत एकनाथ महाराजचे चरित्र, अमोल प्रकाशन पुणे

संस्कृत वाङ्ण्मय में शिक्षा का स्वरात्मक स्वरूप

शिवा कुमारी

गवेषिका

स्नात्कोत्तर संस्कृत्त विभाग, जय प्रकाश विश्वविद्यालय, छपरा, बिहार

सारांश

संगीत भारतीय समाज एवं परम्परा का अभिन्न अंग रहा है। हमारे वेद, पुराण और अनेकानेक ग्रंथ भारतीय समाज के संगीतात्मक होने का प्रमाण प्रस्तुत करते हैं। शिक्षा किसी भी समाज के सम्वर्धन और विकास के लिए अत्यावश्यक है। भारतीय मनीषीयों ने स्वकल्प समय में अधिकाधिक ज्ञान की प्राप्ति तथा स्मृति में यावज्जीवन स्थिर करने हेतु अनेक शिक्षा पद्धतियों को आविष्कृत किए हैं। जैसे सूत्रात्मक शैली, गीतात्मकशैली, छन्दात्मक शैली, स्वरात्मक शैली आदि। अल्प वयस में ही सस्वर गायन के द्वारा कोमलमति बालकों को ज्ञान राशि के प्रति आकृष्ट कर, व्याकरण, योग आदि विद्याओं के छोटे छोटे सूत्रों को खेल खेल में कण्ठस्थ करा "यन्नवे भाजने लग्न ः संस्कारो नान्यथा भवेत।" को चरितार्थ करते 'पूर्वजन्मार्जिता विद्या' को स्वतः स्मरण कराने का मार्ग प्रशस्त करते मिलते हैं। इस तथ्य को महाकवि कालिदास ने अपने शाकुन्तल नाटक में निर्देश किया है। "राम्याणि वीक्ष्य मधुरानि च निशम्य च निश्म्य शब्दान, पर्युत्सुको भवति सुखितो हि जन्तुः तत्त चेतसा स्मरति नूनमबोधपूर्वाणि भावास्थिराणि जननान्तर सौहृदानि।"

गोस्वामी तुलसीदासी भी राम की शिक्षा की अलौकिकता का उल्लेख करते कहते हैं, "अलपकाल विद्या सब पाई।" ब्रह्माण्ड आह्लादक कर्णप्रिय मंजुल नाद से निनादित है। योग शास्त्र शरीर के अंतसु में प्रवाहित नाद के तंत्रीस्वर समन्वित तृप्ति कारक निनाद के उद्घाटन के उपाय का अन्वेषक है। नाद का सम्यक उद्घाटन ही योग का लक्ष्य है। राज योग का अर्थ ही हैं—अनहत नाद। कंदरस्थ वाल्मीकि, च्यवन आदि साधक इसी ब्रह्म नाद (आत्म गीत) को सुनते परब्रह्म की कोटि में प्रतिष्ठित हुए हैं। इस प्रकार संस्कृत साहित्य भारतीय शिक्षा व्यवस्था के संगीतात्मक होने के प्रमाणों से व्याप्त है और आज के भारतीय समाज और शिक्षा व्यवस्था को इससे प्रेरणा लेने की आवश्यकता है।

सार शब्द

शिक्षा, अध्यायन, अध्यासपनशैली, संगीतात्महक शिक्षा, भारतीय शिक्षा पद्धति, सस्वर शैली, अध्यापक

संगीत भारतीय समाज एवं साहित्य के कण कण में रचा बसा है। जन्म से लेकर मृत्यु तक होने वाले सभी संस्कारों में संगीत की उपस्थिति देखी जा सकती है। विद्यारंभ संस्कार भारतीय सोलह संस्कारों मे से अत्यधिक प्रमुख संस्कार है।

शिक्षा किसी भी राष्ट्र का मेरूदंड होता है।अतः महर्षियों ने राष्ट्र के सर्वांगीण विकास हेतु एक मनोरम, आकर्षक, आह्लादक शिक्षा की पद्धति का निर्माण किए थे। राष्ट्र शब्द की उत्पत्ति 'राजृ दीप्तौ' धातु से हुई है। जिसका अर्थ है अपने गुणों से चमकने वाला। आज भी प्रजातांत्रिक व्यवस्था में समग्र शिक्षा का उद्घोष किया गया है। प्रत्येक व्यक्ति को सारस्वत दीप्ति से अभिमंडित करने का भगीरथ प्रयत्न भारत सरकार द्वारा उद्घोषित हो चुका है।

प्रजातंत्र की रक्षा व उद्देश्य प्राप्ति हेतु शिक्षा एक आवश्यक आवश्यकता है। एतदर्थ, प्रत्येक नागरिक को शिक्षित करने हेतु सरकार कटिबद्ध है। किन्तु, भगीरथी प्रयल के बावजूद भी लक्ष्य प्राप्ति आकाश कुसुम प्रतीत हो रही है। फलतः, सार्वजनिक शिक्षा राष्ट्रीय धरातल पर मुखर और चिंतनीय विषय है। इसी क्रम में आध्यात्मिकता से ओतप्रोत आकर्षक, कर्णप्रिय, तेजवर्धक, प्रसन्नता प्रदायक, संस्कृत जगत में प्रचलित, पूर्वानुभूत शिक्षा पद्धति की ओर शैक्षिक गवेषकों का ध्यान आकृष्ट करने का एक प्रयास है।

संस्कृत के एक सूक्त में कहा गया है—''सद्यः प्रीतिकरो रागः'' अर्थात शिक्षा का गीतात्मक स्वरूप सभी के हृदय को प्रभावित करता है। उपनिषद में कहा गया है।

''ज्ञानामृतरसो येन सकृतास्वादितो भवेत् सरू सर्वकार्यमुत्सृज्य तत्रैव परिधावति।''[1]

अर्थात सस्वर, कर्णप्रिय ज्ञानरूपी अमृत का एक बार भी जो आस्वादन कर लेता है वह सभी कार्यों को छोड़ कर उसी ज्ञानी गायक के पास प्रतिदिन पहुँचने लगता है। ज्ञेय पाठ्य के आकर्षण की शक्ति को मैं अपने गांव के मध्य विद्यालय, कमलपुर में अनुभव की थी। बिहार के मधुबनी जिले के बासोपट्टी प्रखण्ड में एक गायत्री मंत्र के जाप से चमत्कृत प्रतिभा वाले हेडमास्टर राम टहल मिश्र पहुँचे। वह पारंपरिक प्रार्थना को छोड़ कर रामचरितमानस के अरण्यकाण्ड नवधा भक्ति आदि प्रमुख ज्ञानवर्धक चौपाई को स्वयं आगे गाते हुए प्रार्थना कराने लगे। एक सप्ताह के भीतर ही गाय भैस चराने वाले छात्रों के गीतों से गाँव का कोना कोना गुंजायमान होने लगा। जो बच्चे स्कूल से विमुख रहते थे वे अपने आप विद्यालय पहँचने लगे। छात्रों की संख्या दोगुनी तिगुनी हो गई। ये है गीतात्मक अध्यापन शैली का उत्कर्ष। हाल तक संस्कृत विद्यालयों में शिक्षक स्वयं छंदात्मक स्वरूप में श्लोकों को सस्वर गा कर उसकी व्याख्या करते थे।

राष्ट्रीय रिपोर्ट से यह स्पष्ट होता है कि आधा से अधिक बालक शिक्षा की ओर उन्मुख ही नही होते है। 25 प्रतिशत प्रारंभिक कक्षाओं में ही स्कूल छोड़ बैठते है। 20 प्रतिशत छात्रों को विद्या का मर्म ही नही मालूम होता है। 50 प्रतिशत छात्र सफलतापूर्वक विद्योपार्जन कर आजीविका उपार्जन कर पाते है। सबों के सामने एक शून्य भविष्य, शिक्षा के महत्व पर प्रश्नवाचक चिन्ह खड़ा कर दिया है। मुश्किल से गिने चुने छात्र विद्या के मर्म को समझ कर जनोपयोगी शोध हेतु उद्यत होते है। बहुसंख्य छात्र परिवर्तित होती शिक्षा पद्धति में विषय की बहुलता और पुस्तक की अधिकता के कारण विद्या परिधि में ''जिह्वाप्लवन चापलम्'' करते मिलते है।

यह शिक्षा न भारतीय प्रज्ञा के अनुरूप पथ निर्माण करती है न विद्वत्ता का स्वाभिमान भर पाती है। जिसमें यह स्वाभिमान उत्पन्न होता है, वह विदेश चला जाता है। अतः, आज आवश्यकता है हमें अपने पारंपरिक शिक्षा पद्धति को अपनाने की। जो पद्धति एक साथ सभी समस्याओं के समाधान में अलम् है। शिक्षा से उदासीन व्यक्ति को भी अपनी ओर आकृष्ट कर ज्ञान राशि भरने में सक्षम है तथा ''यन्नवे भाजने लग्नःसंस्कारो नान्यथा भवेत्'' के समान स्तुष्टिदायक, परोपकार में तत्पर, कौतुहलपूर्ण शिक्षा प्रदान कर इहलोक परलोक को सुखमसय बनाने में सक्षम है।

अतीत में झाँक कर जब हम अपने अंतस में दृष्टिपात करते है तो हम पाते है कि हमारी शिक्षा पद्धति संगीतात्मक थी। मानव के मुख से प्रस्फुटित प्रथम वाक्य संगीतात्मक था। आदि साहित्य वेद संगीतात्मक है। गद्य को कवि की कसौटी मानी गई है। किन्तु, पद्य को मानव का स्वाभाविक प्रवाह। मानव के अंतस में अजस्र संगीत का प्रवाह प्रवाहित होता रहता है। अनहत नाद की साधना सर्वोत्तम साधना मानी गई है। योगी जन्मभर की तपस्या के बाद कदाचित उस नाद का साक्षात्कार कर पाते हैं, जिससे ज्ञान की गंगा, अनुभव का परावार प्रवाहित होता रहता है। उस संगीत का बाह्य प्रस्फुटन ही शिक्षा का उद्देश्य है। महर्षियों ने कहा है, ''ज्ञान भीतर से निकलता है, यह कोई निगलने की चीज नहीं है।''

आज हम शिक्षा को निगल रहे है। किन्तु ऋषियों ने मानव को स्वाभाविक धरा पर अवस्थित कर देने को ही शिक्षा का उद्देश्य समझा। अतः, योगप्राधान देश में नादानुसंधान किया गया।उस

नादको जिह्वा तक लाने की कला का शिक्षा के रूप में विकास किया गया। कितना मनोहर है ये नाद कि रत्नाकर जैसे तस्कर वल्मीक (चींटी द्वारा शरीर पर जमा किया गया मिट्टी का ढेर) से ढक गए एवं उस अनहत नाद को सुनते रहे।वह अनहत नाद कितना कर्णप्रिय और आकर्षक होता है इसका उल्लेख करते हठयोग में कहा गया है.

न आसनं सिद्धसदृशं न कुम्भः केवलोपमः।
न खेचरी समामुद्रा न नादसदृशो लयः।।2

वल्मीक से ही निकलने के कारण इनका नाम तस्कर रत्नाकर से वाल्मीकि के नाम से प्रसिद्ध हुए और चरित्र की शिक्षा देने लगे। नाद के गुण को स्पष्ट करते कहा गया है।

प्रणवो ब्रह्मसंधानं नादो ज्योतिर्मयः शिवः।
स्वयमाविर्भवेदात्मा मेघापायेंशुमानिव।।3

अर्थात, प्रणव ब्रह्म का वाचक है। ओंकार के सतत मानसिक जप से तेजपूर्ण ब्रह्म का अंतसू में नाद के रूप में साक्षात्कार होता है। यह ज्योति कल्याणकारक ही है। इसी ज्योति को आत्मा की संज्ञा दी गई है। कठोपनिषद में आत्मा के स्वरूप का वर्णन करते कहा गया है आत्मा का स्वरूप अंगूठा के सदृश है।

अंगुष्ठमात्रः पुरूषो ज्योतिरिवाधूमकः।4

धूम सदृश ज्योति के समान इसका रंग है। आत्म साक्षात्कार करने का सबसे सरल उपाय नाद की उपासना है। आत्मा को ज्ञान स्वरूप ही कहा गया है। एक श्लोक है—

ज्ञानो नैवात्मनोः धर्मो गुणो नैव च नैव च।
ज्ञानस्वरूपमेवात्मा नित्यः सर्व गतः शुचिः।।5

नारद के आशीर्वाद से रत्नाकर उल्टा नाम जपत जग जाना वाल्मीकि भए ब्रह्म समाना। उस अंतस्थ ध्यान में नाद के लय में ब्रह्मानन्द के आनन्द से तृप्त वाल्मीकि "कूजन्तं राम रामेति मधुरं मधुराक्षरं" का अपूर्व स्रष्टा बन कर आदिकवि की पदवी को अलंकृत किए। वह शिक्षा पद्धति भारतीय थी। अचानक उसके मुख से क्रौंचवध को देख कर छन्दोमयी वाणी निकल पड़ी।

"मा निषाद प्रतिष्ठां मा गमः शाश्वती समाः।
यत्क्रौंचमिथुनादेकमवधीः काममोहितम्।।"6

यह श्लोक मुख से स्वतः निकलने के बाद वाल्मीकि स्वयं आश्चयचकित होकर बाले

"शोकार्तेनास्यशकुनेः किमिदं व्याहतं मया।"7

शोकार्त काममोहित पक्षी के मर्माहत वाणी को सुन कर पादबद्ध समान अक्षर से युक्त वीणा के लय से समन्वित यह शोकार्त श्लोक को सुन कर स्वयं आश्चर्यचकित थे।

"पादबद्धोक्षरसमस्तंत्रीलयसमन्वितः।"8

उनके आश्चर्य से द्रवित लोककर्ता स्वयंप्रभू चतुर्मुख ब्रह्मा वाल्मीक को देखने वहाँ आए और हंसते हुए कहें। मेरी इच्छा से ही यह सरस्वती तुम्हारी जिह्वा पर प्रस्फुटित हुई है।

"मच्छन्दादेव ते ब्रह्मण प्रवृत्तेयं।"9

संगीत मनुष्य के अंतसू में प्रवाहित, मुखस्थ करने का प्रयास ही शिक्षा है। शरीर का एक नाम काय है। बड़ा ही सुन्दर दृष्टान्त है—कान में पानी चले जाने पर पानी देने से ही बाहर आता है। अतः लोग आयासपूर्वक कान में पानी डालते है और झटक झटक कर पानी बाहर निकालते है। ठीक उसी प्रकार अंतसू के संगीत को बाहर निकालने के लिए संगीत का सहारा लिया जाता है। हाथी को पकड़ने के लिए लोग हाथी का ही प्रयोग करते है। उसी प्रकार ज्ञान रूपी ऐरावत को निकालने के लिए आचार्यों नें संगीत का सहारा लिया। छन्दोबद्ध वेद, प्रवाहमय उपनिषद, रामायण, महाभारत, पुराण, राजनीति, गणित, व्याकरण, शब्दकोश सभी को श्लोकबद्ध करने का भागीरथ प्रयास प्रारंभ हुआ। उदीयमान सूर्य की लालित्यमय आभा के समक्ष गायत्री का गान कर अपनी कुण्डलिनी मनोहर आकर्षक राग को जगाने वाले कवि मनीषी परिभूरू स्वयंभूः वेद वंदित कवियों ने बालकों के प्रतिभा के अनुरूप रोचक, आकर्षक शैली में गेय अर्थवान शब्दों को चुन चुन कर आयास पूर्वक पारंगत जिज्ञासुओं के लिए पाठ तैयार किए।

व्याकरण की संधि का वर्णन करते कितना सुन्दर कहा गया है.

"संधिरेकपदे नित्या नित्या धातूपसर्गयोः ।
नित्या समासे वाक्ये तु सा विवक्षामपेक्षते ।।"10

संधि का मूलभूत सिद्धान्त छन्दोबद्ध कर दिया गया। इसमें सुन्दर सुन्दर उपमा देकर दृष्टान्त प्रस्तुत कर प्रहर्षित सर्वथा बोधगम्य पद्यों के द्वारा आद्यन्त शिक्षा सरणि का निर्माण किया गया है।सभी शास्त्रों का यह छन्दोबद्ध निबंधन अपने आप में एक अनुपम साहित्य है । या यों कहे पहले यह साहित्य है, फिर विशिष्ट शास्त्र है। क्या दर्शन, क्या योग, क्या गणित, क्या आयुर्वेद साधना से दीप्त आचार्यों की तो आवश्यकता से अधिक प्रतिभा ही हो जाती थी और वे अपने कवित्व का दर्प प्रस्तुत करते कहते थे —

"साहित्ये सुकुमार वस्तूनि दृढन्यायग्रहग्रन्थिले ।
तर्के वा मयि संविधातरि समं लीलायते भारती ।।"11

का दर्पपूर्वक उद्घोष करते थे ।

मिथिला के प्रसिद्ध विद्वान अयाची मिश्र का पुत्र शंकर षृष्बपूर्णे पंचमे वर्षे वर्णयामि जगत्रयम्भ्य का उद्घोष कर तथा प्राचीन और नवीन मिश्रित श्लोक ''चलितः चकितः छिन्नः प्रयाणे तव भूपते सहस्र शीर्षा पुरूषः सहस्राक्षः सहस्रपात।'' श्लोक सुना कर राजा को दंग कर दिया था। प्रहिष्ट राजा ने उन्हें बहुमूल्य रत्नों का उपहार दिया था।

महाभारत आदि ग्रन्थों में कतिपय आख्यान मिलते है जब स्वर माधुर्य से आकृष्ट हो कर कतिपय सूगर चराते अंत्यज वर्ण पूर्ण शिक्षा के अधिकारी बने है।यदि आज की शिक्षा में हल्का लय भी प्रस्तुत किया जाए तो रातों रात वयस्क शिक्षा सफल हो जाए, क्योंकि संगीत को ''सद्यः प्रीतिकरो रागू'' माना गया है। संगीत के प्रति आकर्षण सहज है। भैंस चराते चरवाहा, हल जोतते हलवाहा, ट्रक—जीप चलाते ड्राइवर, साइकिल चलाता युवक संगीत की बात बोलता है। लयबद्ध श्लोक को, सुललित पद्यों को गुनगुनाता है। बस में बैठे बगल के सीट से सुजलां सुफलां मलयज शितलां भूमि को देख, गगनचुम्बी पहाड़ का अवलोकन कर, कल्लोल करते वारिधि को देख हमारे भीतर से संगीत के स्वर स्वतः प्रस्फुटित होते है। आचार्यों ने उस क्षण हेतु मनोहर छन्दोबद्ध शास्त्र की रचना की है, जो सहज ग्रन्थ है। अन्तस् और बहिः स्वर का संयोग अपूर्व संस्कार का

आधान करता है।महर्षियों को छन्द के प्रति प्रतिबद्धता को प्रदर्शित करते कहा गया है—

अपि माषं मषं कुर्यात् छन्दो भंगं न कारयेत ।

वेद को श्रुति कहा जाता है। यह कर्ण परंपरा के द्वारा ही अभी तक जीवन्त है। पाश्चात्य विद्वान वेबर का कहना है कि छन्दोबद्ध वेद की ऋचाओं के साथ क्लिष्ट तथ्यों को स्पष्ट करने वाला गद्य साहित्य भी था जो कर्णप्रिय माधुर्य से ओत.प्रोत न रहने के कारण लुप्त हो गया।फलतः, सूक्तों के गर्भित अर्थ को स्पष्ट करनेके लिए ब्रह्मण ग्रन्थ अस्तित्व में आए। शिष्यों के द्वारा पंक्तिबद्ध कतार में बैठकर जब गुरूकुल में वेदपाठ होता था तो सम्पूर्ण वातावरण प्रहर्षित हो उठता था। महाकवि तुलसीदास ने इस दुर्लभ स्वर का स्मरण कराते कहते है—

"दादुर धुनि चहु दिसा सुहाई।
बेद पढहिं जनु बटु समुदाई।।"

पाणिनी व्याकरण में भी कहा गया है—

"सुतीर्थादागतं व्यक्तं स्वाध्यायं सुव्यवस्थितं।
सुस्वरेण सुवक्त्रेण प्रयुक्तं ब्रह्म राजते।।"12

पाठक के गुण का निर्देश करते कहा गया है.

"माधुर्यमक्षरव्यक्तिः पदच्छेदस्तु सुस्वरः ।
धैर्यं लयसमर्थं च षडेते पाठका गुणाः ।।"13

कालिदास ने मेघदूत में प्रकृति में स्वतः गुंजायमान संगीत का कितना सजीव वर्णन किया है इसका उदाहरण इस श्लोक में है —

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्णमानाः
संसक्ताभिस्त्रिपुरविजयो गीयते किन्नरीभिः ।
निर्ह्लादस्ते मुरज इव चेत्कंदरेषु ध्वनिः
स्यात्संगीतार्थो ननुपशुपतेस्तत्र भावी समग्रः ।।14

हे मेघय उस हिमालय के उपर कीचक जाति के बांस विशेष पवन पूरित हो कर मधुर ध्वनि कर रहे है। जहाँ पर संयुक्त किन्नरियां मिलकर त्रिपुरासुर के विजय के गान कर रहीं हैं। यदि आप वहां पर पर्वतीय गुहाओं में अपनी गर्जना प्रतिध्वनित करेंगे तो, आपकी वह गर्जना मृदंग के सदृश उस समय भगवान शंकर के संगीत के अंग को पूरा करने वाली होगी। इस प्रकार, ''गीतं नृत्यं च वाद्यं च त्रयं

संगीतमुच्यते-- का सांगीतिक सभी अंगो को पूरा कर देगा।

पर्यावरण से प्रहर्षित वातावरण में रहते मनीषियों ने कल कल बहते नदी के प्रवाह में, पर्वत से नृःसृत होते झरनाओं में, हवा में झूमते वनों में, गतिशील वस्तुओं की चाल में, मधुर संगीत ध्वनि का आँकलन किया है। उसी प्रकार, मानव शरीर से स्वतः निःसृत होते संगीत को खोजने का उन्होंने स्तुत्य प्रयास किया है। उस स्वाभाविक संगीत के लय पर मानव जीवन को पूर्णता प्रदान करने वाली शिक्षा को दृढमूल कर दिया। अंतसू के संगीत के साथ जब बाह्य संगीत मिलता है तो विश्व प्रचोदिनी प्रतिभा जन्म लेती है। जन्म जन्मान्तर का गीत राग अभिव्यक्त होने लगता है। परिणामतः ज्ञान का सुमेरूभूत वेद, चरित्र प्रधान रामायण, नीति प्रधान महाभारत, राजनीति प्रधान पंचतंत्र जैसे विश्व समादृत साहित्य का जन्म होता है। प्रसिद्ध संस्कृत के आचार्य और हिन्दी के कवि स्तुत्य जानकी वल्लभ शास्त्री गुनगुनाते है—''किसने बाँसुरी बजाई जनम जनम की पहचानी वह तान कहाँ से आई।''

स्वास्थ्य की दृष्टि से भी इसका पुष्कल महत्व है। आज के शोध से यह सिद्ध हो चुका है कि संगीत स्वास्थ्य के लिए कितना आवश्यक है। संगीत कितना विश्रामदायक कला है। कहा जाता है रूस के राष्ट्रपति विश्वविश्रुत स्टालिन को चिन्तन की उद्विग्नता के कारण छः महिने तक निन्द नहीं आई थी। अंत में सभी औषधियों के व्यर्थ हो जाने पर इन्हें बी. एच. यू. वाराणसी के संगीतज्ञ ओंकार नाथ ठाकुर के संगीत की प्रथम लहरी ही कुम्भकर्णी निद्रा में सुला सका। बहुजन हिताय बहुजन सुखायषु की कामना करते आचार्यों ने परिवेश को शुद्ध करने का अनुपम सहज साधन संगीत को ही माना है।मंत्र के सम्यक मनन से, समुद्र में उठती तूफानों की गति से भारतीय मनीषियों को साक्षात्कार हो चुका है। अतः

''आ ब्रह्मण ब्राह्मणो ब्रह्मवर्चसी जायताम्।
दोग्ध्री धेनुः अनड्वानाशुरू सप्तिः।।'' 15

के आकांक्षी आचार्यों ने घर पर स्वाभाविक तंत्री तार के निनाद को प्रचालित करने का सुलभ साधन संगीत में देखा।

शिक्षा से विमुख होते तत्वज्ञान से असंपृक्त छात्रों हेतु संगीतात्मक शिक्षा कौतुहल, जिज्ञासा, आकर्षण उत्पन्न करने वालाअमोघ तत्व है। वयस्क शिक्षा में रामायण आदि ग्रंथों के सामुहिक पाठ का नियम होना चाहिए। भाषा के स्वरूप तो मस्तिष्क में है ही। फिर वर्ण ज्ञान होते ही सहज पाठक बन बैठेगा। 'राम चरित मानस' में भगवान राम के शिक्षा के विषय में कहा गया है।

''अलप काल विद्या सब पाई।''16

वयस्क शिक्षा की तो अपूर्वविधि का निर्माण आचार्यों ने किया था। ''मसि कागज छूयो नहीं, कलम गह्यो नहि हाथ'', किन्तु दूर्गा सप्तसती का 700 श्लोक कंठस्थ।डमरू निनाद पर, ढोलक और ग्राम्य वाद्य पर घंटो अपने ईष्ट को स्तोत्र सुनाते समर्पित भक्त राष्ट्रीय संम्पत्ति होते थे।आज तो स्लेट, पेसिंल, किताब जुटाने में ही गाँव में बरसात आ जाती है। जिससे योजना पर ही पानी फिर जाता है। कागज पर साक्षरता का विज्ञापन दे दिया जाता है। गाँव के लोगों को अपने भीतर झाँकने की युक्ति ही नही बताई गई। वह यदि ईर्ष्या, द्वेष, आतंक, उग्रवाद से देश को तबाह कर रहा है तो क्यो पृथ्वी फटने लगती है। लौकिक रहस्य का डाक वचनामृत ही विविध लोगो को वयस्क शिक्षा के नाम पर रटा दे तो किंचित हम अपने उद्देश्य के समीप पहुच जाएगें।

भारत के प्रणेता कृष्ण तो अपने को सामवेद ही कहते है क्योकि इसमें मनमोहक संगीत है।

''वेदानां सामवेदोस्मि।''17

भारत का अपना एक मार्ग रहा है। समन्वित, आयास रहित, गूढार्थ को स्पष्ट करने वाला, सरल, निष्पक्ष, शाश्वत मार्ग तैयार करती शिक्षा पद्धति यहाँ रही है।

पूर्वजों ने न केवल मंदिरों में दुर्लभ रत्नों को जड़ कर अपनी संतति के लिए छोड़ दिया। अपितु, आचन्द्र दिवाकर कल्पनीय बातों की कल्पना करके इसमें छन्दोबद्ध, लिपिबद्ध कर दिया। जिसके वीक्षण मात्र से भारत स्वतंत्र हो जाता है। इस गुंजायमान खजाने के प्रति भारतीय दृष्टि उदासीन है। इसे आज के भौतिक युग में पश्चिम की सुखवादी गरम हवा

के सामने पूर्वाचल की ठंडी मलयज शीतल आध्यात्मिक हवा ठिठुरा देती है। किन्तु, आज न केवल भारत को अपने स्व की तलाश करनी होगी बल्की कालिदास, आर्यभट्ट, वाराहमिहिर, याज्ञवल्क्य, चाणक्य की परंपरा निर्वाह के लिए उस स्वर का आधान करना ही होगा। क्या 21वीं सदी में हम पाश्चात्य मान्यताओं के साथ ही रहेंगे या कृष्ण की सुरीली बासुरी के मनमोहक स्वर के साथ। भारतीय मेधा साहित्य संगीत कला से आदि काल से गुंजित रहा है।

योगशास्त्र का उद्देश्य शरीर मे संगीत के तत्व का उद्घाटन करना है। हठयोग मे कहा गया है—

"वपुरू कृशत्वं वदने प्रसन्नता नादस्फुटत्वं नयने सुनिर्मले।"18

प्रणायाम करने से भी शरीर में स्थित कायाग्नि प्रदीप्त होता है।शरीरस्थ नाद अभीव्यक्त होता है।

"नादाभिव्यक्तिरारोग्यं जायते नाड़िशोधतनात्।"19

श्वेताश्वतरोपनिद में कहा गया है—

"लघुत्वमारोग्यमलोलुपत्वं वर्णप्रसादं स्वरसौष्ठवं च।

गंधरू शुभो मूत्रपुरीषमल्पं योगप्रवृत्तिं प्रथमांवदन्ति।।20

गोरक्षसंप्रदाय मे श्री आदिनाथ ने सवा करोड़ लयों के आलंबन बताए है। उन सब में अत्यंत मुख्य है नाद की उपासना।

"श्री आदिनाथेन सपादकोटिलयप्रकाराः कथिताः जयन्ति।

नादानुसंधानकमेव मन्यामहे मुख्यतमं लयानाम्।।"21

इस प्रकार, योगशास्त्र का आरंभ तथा अंत स्फुट नाद ही है। इसे राजयोग भी कहा गया है।

हमने विद्या की अधिष्ठातृ देवी सरस्वती की परिकल्पना की है। उनके हाथ में वीणा की कल्पना की है। उसका निनाद ही ज्ञान है। वह ज्ञान संगीतात्मक है।

"संगीतमपि साहित्यम् सरस्वत्याः स्तनद्धम्। एकमापात मधुरं अन्यदालोचनामृतम्।।"

संस्कृत के स्वर सागर में ज्ञान तरलायित है। संगीत ही सत्य है।

आज सछन्द प्रतिभा के अभाव में वैसा पाठ्यक्रम तैयार करना संभव नही है। किन्तु संस्कृत का इषत अध्ययन अनिवार्य कर लोगों को संगीत सागर में अवगाहन का आनन्द प्रदान किया जा सकता है। दूसरे पढे-लिखे लोगों में अपने ज्ञान राशि के प्रति सहज आकर्षण है। एक एक व्यक्ति वेद पुराण के प्रति जिज्ञासु है। किन्तु, आधुनिक शिक्षा व्यवस्था उसकी इस जिज्ञासा पूर्ति का रास्ता नहीं बना पाती या हृदयंगम ही नही करती है। जैसे संवेदना ही नही हो। एक इंजीनियर अथर्ववेद में अपनी ज्ञानराशि को ढूंढना चाहता है। डाक्टरों का आयुर्वेद के प्रति आकर्षण सहज है। पहले सभी राज्यों में सभी संकाय में संस्कृत अध्ययन की अनिवार्य व्यवस्था थी। किन्तु, स्वतंत्र भारत में यह प्रवृत्ति भी निर्मूल हो चली है।

प्राचीन नवीन ज्ञान के एकत्र सम्मेलन से एक नये स्वस्थ युग का आविष्कार होता है।आज हमे संगीत से संपादित भारत निर्माण में तत्पर होना चाहिए।

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Quest for self and identity of women in Margaret Atwood's *The Handmaid's Tale* and Mahasweta Devi's 'Breast Giver'

Swati Reddy
Research Scholar
REVA University

Dr. Beena G
Associate Dean
Faculty of Arts & Humanities
REVA University, Bangalore

Abstract:

The selfish anthropocentric attitude towards the environment and women thrive upon the common ground of constructed binaries and hierarchy. Though Mahasweta Devi has never made an explicit reference to ecofeminist concerns, her works abound in imageries that are connotative of the communion between women and nature. The fictional world of Margaret Atwood abounds in feminist and ecological concerns in her dystopic narratives. Being ardent crusaders for women's fair space in a patriarchal world, Atwood and Devi leave no stone unturned in subverting the stereotypes and hierarchical ideologies that contrive to silence women. The common thread that binds the two writers include their shared insights on the alarming degradation of environment and the corresponding deteriorating plight of women followed by an identity crisis for the female lead characters resulting in a victimization of the worst kind. Margaret Atwood's **The Handmaid's Tale** (1985) and Mahasweta Devi's, "The Breast Giver" from the collection **Breast Stories** (1997) are analyzed through the ecofeminist lens to examine the problem of self and identity. This paper is an attempt to explore the symbiotic association between the degradation and exploitation of the environment and the oppression of women in the fictional world of Margaret Atwood and Mahasweta Devi.

Keywords

Environmental degradation, identity, ecofeminism, displacement, exploitation

Introduction to Ecofeminism

To quote the leading ecologist, Barry Commoner, "Everything is connected to everything else". This statement constitutes the essence of Ecofeminism. Women's conventional association with the natural worldcannot be overlooked

and this correlation is endemic to Ecofeminist thinkers. Nature and women from time immemorial evoke the image of mother, life giver-creator and nurturer. By virtue of this kind of a parallel between the two, nature becomes symbolic of the feminine, thereby asserting a strong relationship between the two. In addition tothe attributes associated with women, the natural world is perceived by the humans and most importantly by the menfolk as an object – a territory that must be conquered and tamed to suit and serve their selfish enterprises and progressive ventures. A myriad of approaches related to the welfare and sensitivity towards the environment constitute the core of Ecofeminism. Despite the multifarious approaches to Ecofeminism, all ecofeminists perceive an intrinsic correlation between a healthy environment and a healthy life for women and children.Francoise D' Eubonne coined the term Eco feminism in the book, *La Feminiscimaou la Morte (Feminism or Death)* (1974). As a socio-political movement, Ecofeminism concerns itself with environmentalism and feminism and it is a shared history of oppression and exploitation in the hands of the patriarchy that serves as a common ground between the two. As a movement, Ecofeminism arose in the 1970s and 80s and it became the point of convergence for the diverse theories on environmentalism and feminism.

It is therefore logical to make the statement that women and nature share a common history— one of oppression, exploitation and degradation—by the dominant patriarchy. To equate the world

of women and that of the physical environment is to re affirm that both serve as inanimate entities that are conquered and owned by the power structures of patriarchy. Rachael Carson, Judi Bari, Vandana Shiva, Maria Mies, Sarah Joseph, Greta Gaard, Carolyn Merchant are some of the ecofeminist thinkers. Ynestra King, an ecofeminst theorist and a founder of the first ecofeminist conference, "Women and Life on Earth- A Conference on Ecofeminism in the Eighties" in March 1980 at Amherstwrites, "Ecofeminism is about connectedness and wholeness of theory and practice. It asserts the special strength and integrity of every living thing. For us the snail darter is to be considered side by side with a community's need for water, the porpoise side with appetite for tuna, and the creatures it may fall on with Skylab. We are a woman-identified movement and we believe we have a special work to do in these imperiled times. We see the devastation of the earth and her beings by the corporate warriors, and the threat of nuclear annihilation by the military warriors, as feminist concerns. It is the masculinist mentality which would deny us our right to our own bodies and our own sexuality, and which depends on multiple systems of dominance and state power to have its way".

Along with the aspect of inseparable correlation between nature and women by virtue of the shared traits, the marginalization of the downtrodden strata of the society in the hands of the vicious privileged strata, thereby amounting to a double victimization of women of the underprivileged and tribal community is the focus of the study. The eventual failure

on the part of the human society in comprehending the plight of the oppressed women results in a communion between women and nature. It is in the wilderness of nature that women find solace and identity that have been denied to them in the civilized human world. In the select fictional works, both the female protagonists, Offred in *The Handmaid's Tale* and Jashoda in "Breast-Giver" are doubly victimized and perceived as mere objects of reproduction by the phallocentric societal structure.

Jashoda as a nurturer and life-giver in "Breast Giver"

Jashoda, the protagonist, is a housemaid who toils endlessly to make the ends meet. She becomes a victim of exploitation,sexual harassment and oppression at the hands of patriarchy and male-dominated society. Jashoda embodies the prime traits of mother, mainly a caretaker, nurturer and life-giver. The anthropocentric attitude of man has led to massive damage to the landscape and environment. Women have not remained unaffected by this self-centric attitude of mankind. Jashoda is the subaltern who dies a tragic death despite her unconditional services to her family as a mother and the Halder family as a professional mother/ wet nurse. Kangalicharan, Jashoda's husband meets with an accident which leads Jashoda to look for work outside. Jashoda's poverty leads her to take up thejob of a cook in a lower class but a rich Haldar household despite her high brahminical origin.She confronts all forms of exploitation and atrocities in the Haldar household in due course of time and she endures it with a relentless attitude. To keep her family stay afloat, Jashoda turns a deaf ear to all that torments her. It is this selfless bent of mind and the unconditional love that associates her with Mother Nature.

She becomes a professional mother and breastfeeds not only her own children but also the children of her employer's family. The excess suckling gradually deteriorates her health and she is finally diagnosed with breast cancer. She is left uncared, unasked and unwanted by her family and the fifty children whom she nourished and nurtured. Jashoda's role as Mother Earth becomes dominant as she sustains her family and children just as Mother Earth sustains life on this planet. Nature provides plenty from its beauty and bounty to all. But the eyes of greed fail to the organic unity that exists in the world of nature. Nature and women are stripped off their resources, exploited to the core and left depleted by the anthropocentric view of patriarchy. Jashoda and nature become reproductive entities to be exploited for vested interests and discarded like worn out objects after exhausting their resources. Helpless by the circumstances, Jashoda becomes a pawn in the hands of her lustful employer, Kangalicharan. Jashoda compares herself with the mute trees laden with fruit; nature becomes her companion and source of solace. She poses a question, "Does it hurt a tree to bear a fruit?" This reflects her predicament which is symbolic of that of all women. Cancer becomes the cause of Jashoda's death becomes very symbolic as it is the most dreaded disease that devours one slowly and gradually. Devi highlights the nature of Jashoda's death to warn all human beings of the kind of

premature death that might befall Mother Earth.

Jashoda's existence in the life of her husband amounts to nothing substantial. She is no more than an object of sexual pleasure for the husband. Jashoda's gives in to the lust of her husband mechanically. His lust "drills her body like a geologist in a darkness lit only by an oil lamp" (38).

Jashoda is involved in a mechanical and a ruthless lovemaking. Her plight is pitiable and is compared to the miserable condition of Mother Earth. Both the women and mother figures are subject to degradation, exploitation and oppression. Rape here becomes a metaphor of atrocity and torture towards nature like mining, destruction of hills and mountains, sand mining and varied other activities that destroys the ecological balance. The feudal mindset is evident in the cruel treatment meted out to Jashoda. Her plight echoes the predicament of many such housemaids who are looked down upon as objects rather than as individuals by the male employers/masters. They are prone to mindless atrocities in the hands of the oppressive masters. It is this feudal mindset that obstructs a holistic vision of the universe.

Jashoda is the other name for motherhood. At the very outset of the story, the patriarchal underpinnings become evident and the identity of Jashoda emerges from her sense of servitude towards her husband. It is as though she doesn't exist as an individual. "It is as if she were Kangalicharan's wife from birth, the mother of 20 children, living or dead, counted on her fingers. Jashoda doesn't remember at all when there was no child in her womb, when she didn't feel faint in the morning, when Kangali's body didn't drill her body like a geologist in a darkness lit only by an oil lamp."("Breast Giver")

"Motherhood was always her way of living and keeping alive her world of countless beings." Jashoda longs "to become the earth and to feed her crippled husband and helpless children with a fulsome harvest" and this is her effort to identify her with mother earth. The indifference and ungratefulness displayed by her children and her family towards her is contrasted with the benevolent aspect of Mother Nature in whose lap Jashoda finds solace. Sexual objectification and the male libido play a pivotal role in the story. It is startling to note that the daughters-in-law of the Halder family do not have names. It points to the extent patriarchy exercises its power and renders women utterly voiceless and passive recipients. Women are reduced to trivial sex toys meant to dance to the tunes of the dominant male and satiate his physical urges. Jashoda's tale of hardships and woe is reflective of the hazardous environment in the hands of the tyrannical creature called man. Breasts become symbolic of life, creation and sustenance. Her sorrow is the sorrow of the dying mother Earth overburdened by the extra weight of her own children and greed of human beings. It is when the balance is disturbed that an apocalypse becomes inevitable.

According to Devi, "human beings come from the Earth and they do not give anything back to her. So I wish to give my body back to the Earth to get it fertilized as in the case of an organic

farming". It is interesting to note that at the end of the story both the writer and the character have a common approach to life and nature. The last lines of the story portray Jashoda's plight in a pitiable yet in a dignified manner and the identity of the mortal and the immortal become one by virtue of their headstrong and resolved attitude:

"Jashoda was God manifest, others do and did whatever she thought. Jashoda's death was also the death of God. When a mortal masquerades as God here below, she is forsaken by all and she must always die alone."

Women and nature in *The Handmaid's Tale*

Margaret Atwood has a keen eye towards ecological and environmental issues and their corresponding impact on the patriarchal society. The victimization of women, the suffering bodies, the exploitation of the natural resources, the quest for identity and freedom, the realization of a sense of integration with nature constitute the crux of Atwood's works. *The Edible Woman* (1969), *Surfacing* (1972), *Lady Oracle* (1976), *Oryx and Crake* (2003), *The Blind Assassin* (2000) and *The Handmaid's Tale*(1985) are replete with ecofeminist themes and issues. Most of Atwood's profound ecological fiction points out to "a demonstrable relationship between the ways in which men treat and destroy women and the ways in which men treat and destroy nature" (Rueckert, 1996, p. 117). Atwood strives to synchronize the elements of nationalism, liberalism, feminism and environmentalism in her fictional discourse so to highlight the

common thread that binds them all.

Atwood points at the association between nature and women in her fictional works and their shared history of oppression in the hands of the patriarchy. She stated her insights on feminism and nationality in this manner:"I see the two issues as similar. In fact, I see feminism as part of a larger issue: human dignity. That's what Canadian nationalism is about, what feminism is about, and what black power is about. They're all part of the same vision." (qtd. in Hammond, 2006, p. 102*The Handmaid's Tale*, narrates the oral story of the Handmaid Offred in a dystopic World who's oppressed and restricted by a brutal tyrannical regime. The Republic of Gilead is characterized by a totalitarian and theocratic regime of patriarchy; its oppressive and atrocious practices towards its women and nature cannot be overlooked. Along with it the struggle of a Handmaid for liberation constitute some of the ecofeminist concerns shared by Atwood in her works.

The society of Gilead is steeped in patriarchal notions which manifest in a numerous day to day affairs. A striking example lies in the forbidden use of the word sterile in the society of Gilead. "There is so such a thingas a sterile man anymore, not officially" notes the narrator, maintaining, "There are only women who are fruitful and women who are barren, that is the law" (Atwood,1986, p. 61). The hazardous anthropocentric activities have adversely impacted ecology leading to multiple problems of fertility for not only women but also men. However the totalitarian patriarchal regime of the Republic of Gilead conveniently ignores

this dimension of male impotencies. The categorization and labelling is done for women despite being fertile and productive. In case the women are infertile they are labelled as Unwoman' and sent to the Colonies, which are the infamousrestricted regions that are "composed of portable populations used mainly as expendable toxic-cleanup squads through if lucky you could be assigned to less hazardous tasks, such as cotton picking and fruit harvesting" (Atwood, 1986, p. 308) In the patriarchal Republic of Gilead, women were ratedand valued only for their reproductive capabilities. It is a state where women are categorized according to their rare status of being 'fruitful or mostly 'unfruitful'.

Offred, the handmaid, relates how people of the past devastated, exploited and polluted nature and, therein, resulted in an ecological catastrophe where not only nature but also all forms of lifeinterconnectedly affected:

"I can't think of myself, my body, sometimes without seeing the skeleton:

how I must appear to an electron. A cradle of life, made of bones: and within, hazards, warped proteins, bad crystals jagged as glass. Women took medicines, pills, men sprayed trees, cows ate grass, all that soupedup

piss flowed into the rivers. Not to mention the exploding atomic power plants, along the San Andreas fault, nobody's fault, during the earthquakes, and the mutant strain of syphilis no mold could touch. Some

did it themselves, had themselves tied shut with catgut or scarred with chemicals". (p. 112)

The natural biological order of women is distorted by medications and pills; deforestation, exploiting the green world for his own benefits; the toxic wastes from industries and factories being dumped into the rivers and seas, unexpected explosion of the man-made atomic power plants, constitute the range of corrosive activities of menfolk thereby disrupting the natural balance and devastating the ecology. Therefore diseases like syphilis spread out among the Gileadean people. All these factors impacted the birth-rates to decline "down past zero line of replacement, and down and down" (Atwood, 1986, p. 113).The fallacy in the Gilead involves the demand for "one species", in this case men, "achieve unchallenged dominance where hundreds of species live in complex equilibrium" (p. 164). Thus, the anthropocentric and egocentric insight in Gilead causes men to have the fallacy of "pioneering species",who "heroically face the consequences of its own tragic behaviour" (p. 164)

A dystopic fiction is replete with elements of oppression and subjection of both the entities-women and nature that claim a shared history of male domination. The males of Gilead are anthropocentric in nature and believe that they have "right to exploit nature" and "the use they make of women" (1989, p. 26)Birkeland observes, "women have historically been seen closer to the earth or nature" and it is this perception that has "caused a complex morality based on dominance and exploitation" (1993, p. 18-

19). In *The Handmaid's Tale*, there is no explicit description of nature or the green spaces. We get glimpses into the green world only through the eyes of the suppressed female characters who express their desire to be in the lap of nature. The patriarchal intervention can be perceived not only in the lives of the females but also in their interactions with nature. A partial exposure to the objects of nature by women is witnessed in the novel. That is to say that women in *The Handmaid's Tale* do not enjoy the privilege of seeking solace and pleasure from the natural landscape. It is only a limited interaction with nature that the females are allowed to indulge in.

The dystopia world of Gilead is characterized by elements of what is called "radical ecofeminism". The idea that women and nature are the victims of subjugation and oppression in the hands of the autocratic patriarchy constitutes the crux of ecofeminism. The radical ecofeminists thereby, tend to foster this bonding between women and nature and also the other feminine attributes including"irrationality, emotion, and the human or non-human body as against culture, reason and the mind" (Garrard, 2004, p. 23).

In *TheHandmaid's Tale*the female characters are seen to share a communion with nature but in a limited sense, thereby implying their limited freedom. They are seen to be rejuvenated in the midst of nature and greenery and in the fiction it constitutes mainly gardens and not the vast wilderness of nature. Having said that, both nature and women have been barricaded from being in their full spirit and form since they were under the

purview of the totalitarian patriarchy. Nevertheless, women experience bliss and radiance in the pleasant company of nature in the form of gardens. The narrator, for example, makes it evident that she comes alive when she is with nature or anything inflicted with nature. Offred reveals an experience of splendor and bliss when in the presence of sunlight. In the prison-like room she is forced to live, life is dark, gloomy, stagnant and unbearable yet whenever shefells the sunlight on her skin through the partially opening window of her room, shefeels refreshed, back to life, alive and breathing and thereafter the prison-like room becomes a room of privilege. The narrator innately feels herself attached to sunlight, to fresh air, to flowers of any kind. In other words, she sees herself as a being of nature:

> *"But a chair, sunlight, flowers: these are not to be dismissed. I am alive, I*
> *live, I breathe, I put my hand out, unfolded, into the sunlight. Where I am*
> *is not a prison but a privilege".*
> (Atwood, 1986, p. 8)

This sense of oneness for Offred with the sunlight is like a moment of relaxation, aliveness, liberation and peace for her: "Sun comes through the fanlight, falling in colours across the floor: red and blue and purple. I step into it briefly, stretch out my hands; they fill with the flowers of light" (Atwood, 1986, p. 49). Radical feminists bring to light the anthropocentric intervention in the realmof nature and women. The absence of pastoral and wilderness and the

elaborate descriptions of garden reinforce the patriarchal intervention in the natural space. Apart from the specific references to the sunlight, in the fiction there are the elaborateportrayals of the gardens, which are the sole environments where nature limitedly retrieves in the fiction. However, the portrayal of the gardens cannot directly be attributed to nature because according to the ecofeminist and ecocritical discourse gardens are the ordered, rehabilitated and restricted civilizational spheres of the androcentric and most importantly anthropocentric mentality for their aesthetical value.

The affinity between the women of Gilead and the green spaces is worth noticing. Apart from this correlation, patriarchal intervention into the green spaces (gardens in the novel) and restraining the interaction of women with nature reiterates the autocratic temperament of the male characters in *The Handmaid's Tale*.A female character in the novel makes an apt statement on this subjugation by citing the imagery of nature(symbolic of the feminine) and menfolk, "Each woman is a garden that is to be seeded by men so that they will produce new flowers, plants, fruits, seeds and evenly babies" (p. 163). The female protagonist of the novel, Offred contemplates on the communion with nature and experiences a strong sense of an attachment with the green space. It is in the midst of lush green ambience that a sense of tranquility and solace engulfs her making her realize the limited freedom allowed to her and many of her kind to spend time with nature. Offred expresses a sense of envy for the Commander's wife who was privileged in seeking pleasure from the splendid view of nature and reveling in the company of it. Offred's description of the natural landscape and the impact it creates upon her is noteworthy:

> "I go out by the back door into the garden, which is large and tidy: a lawn
> in the middle, a willow, weeping catkins; around the edges, the flower
> borders, in which the daffodils are now fading and the tulips are opening
> their cups, spilling out color. The tulips are red, a darker crimson towards
> the stem, as if they had been cut and are beginning to heal there".
> *(Atwood, 1986, p. 12)*

Conclusion:

The works of Margaret Atwood and Mahasweta Devi are replete with ecofeminist elements, each one rich with novel insights on the correlation between nature and women. The quest for identity in a patriarchal space becomes challenging for women who are mostly viewed as objects of reproduction. By portraying women closer to nature and alienating men away from it both "The Breast-Giver" and *The Handmaid's Tale* reveal the essentialist position of ecofeminism.

By virtue of their reproductionaland nurturing qualities, women and nature are closely associated. Offred and Jashoda remain trapped in the clutches of patriarchy and their services being overlooked reiterates the standpoint about the failure of the society in

comprehending their plight.Their existence becomes pronounced in the world of nature alone where they experience a sense of solace and fulfillment.

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Critical Study on Diasporic and Traumatic Contestations in Postcolonial Narratives

Bibi Sadiqua

Research Scholar
St Aloysius College (Research Centre)
Department of English,
Mangalore University

Ashitha.K

Assistant Professor
Department of English
School of Arts, Humanities and Social Sciences
REVA University, Bengaluru, Karnataka

Abstract

*This paper intends to explore the concept of 'trauma' and exposes traumatic experiences concerning the Arab subjects in diaspora and the refugees during the time of Partition. This paper throws light on the waycharacters are oppressed in various situations. Diaspora dismantles the identity constructions of its subjects which is rendered traumatic if accompanied by politically tumultuous scenarios such as exile and forced immigration. Salma and Hanif figure out as the repository characters representing diasporic trauma. The phenomenon of diaspora is reiterated socio-politically through war, holocaust, exile and so on. Similarly, the inhumane treatment of the refugees Yasin and Ramul are being questioned and tackle the concerns by realistic narratives. The analysis of the respective texts, **The Cry of the Dove** by Fadia Faqir and **Crescent** by Diana Abu-Jaber reinforces the understanding of 'trauma' as both a generic and critical concept under the discipline of diaspora studies and **The Refugee** by Asif Currimbhoy emphasizes on the traumatic conditions of the refugees. Epistemologically, 'trauma' is a hurt or a shock which could be psychological, physical or both. Tracing back the word to its Greek origins, 'traumata' means a physical injury. One can locate this reference in the Gospel of Luke, where a "Good Samaritan" saves a person in trauma by the road side. Off lately, the term has come to gain more of a psychological momentum around it as Kurtz rightly addresses trauma as a "wound" which "like words, require interpretation" (1).*

Key words

Trauma, Diaspora, Narratives, Identity, Marginalisation, Memory, Exile

Introduction

Diaspora is an embodiment of trauma and dismemberment. Every aspect of being diasporic deals with being homeless and having a collage-like identity which is seat of disorientation and trauma. In a

ubiquitous way, diaspora mostly functions as a psychological space, creating a negotiating platform concerning the issues of belonging and identity. As Avtar Brah rightly points out- "The homing desire, however, is not the same as the desire for a 'homeland'. Contrary to general belief, not all sustain an ideology of return. Moreover, the multi-placedness of home in the diasporic imaginary does not mean that diasporian subjectivity is 'rootless'. I argue for a distinction between 'feeling at home' and declaring a place as home" (197).

Brah dismantles the traditional concepts of diaspora, particularly, the longing of diasporic populace to 'return' home. In a transnational world, where the conceptual borders are erased between the land of origin and an adopted country, it's difficult to tell which is of more importance. Thus one has to relate to the trauma of being diasporic under the gamut of psychological displacement as well. Fadia Faqir's *The Cry of the Dove*, follows a polyphonic narrative that traces the life of its protagonist, Salma who travels to Exeter as an illegal immigrant in order to escape honour killing. The text unfolds as Salma's life in diaspora is dealt with racism, mental trauma and psychosomatic disorders. *Crescent* by Diana Abu-Jaber unfolds during Hanif's formative years when the dictatorial rule of Saddam Hussein had just begun in Iraq. The narrative progresses as personal and the political coincides with one another, followed by the series of traumatic onslaughts incurred by the protagonist.

Similarly, *The Refugee* depicts the turmoil at different levels. The major conflict is identified between the father and son. Sen gupta suffers from a crisis of conscience and is characterized as selfish while the son Ashok is apprehensive about the problems of the exiles. On the other hand, the text *The Refugee* reveals Yassin's search for his identity in this confusing world of political standards and the challenging experiences of the refugees at the time of a partition. Therefore, the 'trauma' of partition can be seen as the main reason for the collapsed human values.

Trauma and the Memory

The narrative modes in *The Cry of the Dove* fluctuate between Salma's memories of distant past, immediate past and her present. Most of the narration happens in Salma's mind as an interior monologue, journeying through her traumatic memories. The text is filled with many instances of nostalgia. It fits into the category of 'traditional diaspora' where the basic thrust is upon 'return'. The kind of diaspora picturised in *The Cry of the Dove* is described by Robin Cohen as, "diasporas as communities of people living together in one country who acknowledged that the old country - a notion often buried deep in language, religion, custom or folklore - always has some claim on their loyalty and emotions" (9). In this context though Salma had to seek political asylum in England, her loyalties lie deeply rooted into her culture, religion and homeland. The following conversation between Miss Asher and Salma stands for her nostalgia and loyalty for the past life:

> *'Cannot eat meat, I Muslim. I eat halal meat only.*
> *Slaughtered the Islamic way...'*

'Eat potatoes then!'
'No, cooked with pork...'
'Can't eat, miss home...'
'I cannot take off veil, sister.
My country, my language,
my daughter. No piece
of cloth. Feel naked me' (158 - 159).

To Salma the memory of home not only comes in bits and pieces but also in the form of inconsequential souvenirs that she holds on to, in order to pull herself together and not to get lost into an oblivion, like an "alien". Salma recollects, "I stitched my mother's letter together with the lock of her hair made a leather pocket and turned them into an amulet, which I wore around my neck like a necklace" (46). By stitching it she stitches her identity, worn around her neck. Salma is a rebellious and resilient diasporic subject who holds onto what she was and resists assimilation and adaptation. Hence also a silent resistance against the new country's attempt to construct her subjectivity as an 'alien' in a normal, civilised white society. To further elaborate it in the words of the critic Femke Stock: "memories of home are no factual reproductions of a fixed past. Rather they are fluid reconstructions set against the backdrop of the remembering subject's current positioning and conceptualizations of home" (24).

Faqir narrates series of happenings about Salma's traumatic past. Yet she sadistically goes nostalgic over it, hoping to 'return' someday, to her daughter, Layla, who represents home coming. She leaves behind home to "adapt" to a new place and thus to "adopt" Exeter for her home, but she fails to cut-off the cultural ties with her past identity. The "Sally Asher" continues to carry within her the residues of lost Salma. As Lindsey Moore elucidates –"However, Salma's past - in another place, under another name, in another language - constantly erupts into the space and time of exile, while there are also transnational issues at stake" (252).

Trauma of Salma's life is replicated through the memory of her abandoned daughter, Layla who becomes a metonym for the Levant left behind to escape honour killing. In this diasporic space, Salma is haunted by her forsaken daughter for eighteen long years. She escapes death, but fails to escape the hauntings of her traumatic past. The scars of her biological memory relentlessly stalk her even as she moves on to begin a secure life in England, with an English man. The calling of home, represented by Layla is so powerful that it never let Salma to forget what she left behind- "I had a glimpse of a white satin and chiffon dress...It looked like a luminous white cloud, like dawn; the pearls shone like tears of joy. It was a promise of a reunion, a return. That white dress was home"(10). She runs away from home only to become an illegal immigrant and undergoes a painful process of re-memory which eventually manifests into psychosomatic disorders, rejected for treatment by an English doctor-

'Sweat, heart beat, cannot sleep,' I said. He dropped my hand and said, 'If your heart is beating then it must be in good condition. That's what hearts are supposed to do.'

'But I ill. Please. Today alive, tomorrow dead., me,' I pleaded (95).

Salma's condition is fathomed by her Asian friend, Parveen who is an illegal immigrant too. The English doctor remains foreign to her sickness and the mental affliction. Parveen also helps Salma out when she undergoes sleep paralysis and panic attacks of being stalked by her murderous brother, Mahmoud.

However, in Asif Currimbhoy's *The Refugee* we discover that Yassin is voluntarily displaced from East Bengal due to the massacre of intellectuals at universities which was then under the clutches of Pakistan. Sen Gupta empathizes with Yassin, as he reminiscizes him of his past. Sen Gupta says that he is ready to receive refugees as long as there is food to share and space to live. He supports Yassin to outgrow his remorse.

Trauma, Identity and the Unrepresentable

The horrors of displacement earnestly find expression in the narratives of exiles. The oldest context of exile is relatable to what the poet Ovid had said two millennia ago about his own displacement that his fate was the saddest. However currently too as Madelaine Hron opines "the trauma of exile- or in contemporary terms, the various traumas associated with displacement, migration, and refugeedom- continue to be murkily understood and are all too easily dismissed" (284). Thus, the voices in exile are often muffled and muted as they become the unspeakable and unrepresentable markers of immigrant subjects as trauma gets translated into multiple barriers in terms of language, food, religion and so on.

Exile, here, is an act of defining oneself by an absence of the past that would have been and it is as painful as amputating an organ of one's body. *Crescent* is one of the texts bearing direct relevance to the concept of exile, wherein, Hanif is an exiled subject from Iraq. As Gana delineates- "Han is twice removed from his own self. First, he is exiled from himself since he can no longer recognise himself after having submerged part of himself somewhere else. Second, he is haunted by the ghostly returns of that lost part of himself to such an extent that he becomes further alienated from his former self" (212).

As Hanif leads his seemingly perfect life in America, he is haunted by the parallel existence of his past that is ghost-like. The trauma of displacement leading to an impossibility of expression, relegates Hanif to have nightmares as Sirine watches him cry and roll around over the bed with agitation. She assumes that it was part of his healing from traumatic past but only to discover that he has left for Iraq. Hanif falls in love with Sirine for an inordinate sense of belongingness that she represents. She is the microcosmic image of home to him as she reminded him of Iraq through the taste of Arab food, colour of her eye and the dignified temperament. He rightly calls her "my hayati" (my life in Arabic) Yet, life to Hanif is the one left behind in Iraq, one that has been haunting him for twenty years. As he rightly remarks, "The fact of exile is bigger than everything else in my life. Leaving my country was like – I don't' know- like part of my body was torn away. I have phantom pains from the loss of that part- I'm haunted by

myself… it's as if I'm trying to describe something that I'm not, that's no longer here" (182).

This is an eerie sense of the presence of one's alter other in the context of exiles where the trauma is too intense to be speakable. Whenever Sirine insists upon knowing more about Iraq, Hanif either evades the conversation or goes mute with his eyes closed as if he is re-living a trauma. Sometimes, he speaks a language that is unintelligible, that sounds like a familiar gibberish to Sirine. As Silke Arnold-de Simine rightly points out- "Elliptic omissions, gaps, and distortions testify to unspeakable trauma and to the response of pathological disassociation. Trauma cannot be contained by verbal exegesis but spills out in uncontrollable images. And is part of a fragmented and cyclical temporality" (141).

As *The Refugee* is semi-autobiographical in tone, the narration here helps us to understand the emotions of refugees. Callous treatment of the characters named Yassin and Ramul is being questioned and addresses the main concerns of the text through realistic narratives. Currimbhoy, as remarked by his wife, is a "Karma Yogi", whowrote on the issues such as trauma and violence. Identifying the selfin *The Refugee* becomes very challenging when a country sees contradictions between the natives and the refugees.

Conclusion

The research paper incorporates the detailed analysis of the impact of socio-political upheavals that plunges the exiles, refugees, immigrants and the displaced populace into a state of traumatic subjecthood. Nonetheless, they emerge as having resilient and defiant identities, as responses to the onslaughts of political turmoil that is enrooted in the painful processes of (re)memory and generational trauma. The conclusion drawn is open ended as it makes one ponder whether the impact of war and other genocides is generic to human trauma and suffering. It is in this light that the subjective identities of the characters get reformulated and trauma remains personal no more, rather becomes political entanglement.

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