

ISSN 2349-137X
UGC CARE-Listed Peer Reviewed

अनहद लोक

(प्रतिध्वनि कला एवं संस्कृति की)

वर्ष-9, विशेषांक-4, 2023

(जनवरी - जून)

(अर्धवार्षिक शोध पत्रिका)

सम्पादक

डॉ. मधु रानी शुक्ला

सम्पादक मण्डल

डॉ. राजश्री रामकृष्ण, डॉ. मनीष कुमार मिश्रा,

डॉ. धनंजय चोपड़ा, डॉ. ज्योति सिन्हा

सह सम्पादक

सुश्री शाम्भवी शुक्ला



व्यंजना

आर्ट एण्ड कल्चर सोसाइटी

109 डी/4, अबुबकरपुर, प्रीतम नगर, सुलेम सराय

प्रयागराज - 211011

अनहद लोक

(प्रतिध्वनि कला एवं संस्कृति की)

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

मल्टीमीडिया सम्पादक : श्रेयस शुक्ला

प्रकाशक एवं वितरक :

व्यंजना (आर्ट एण्ड कल्चर सोसाइटी)

109 डी/4, अबुबकरपुर, प्रीतम नगर

सुलेम सराय, प्रयागराज - 211 001

मो. : 9838963188, 8419085095

ई-मेल : anhadlok.vyanjana@gmail.com

वेबसाइट : vyanjanasociety.com/anhad_lok

मूल्य : 300/- प्रति अंक, पोस्टल चार्जेज अलग से

सदस्यता शुल्क

वार्षिक : 700/-

तीन वर्ष : 2,100/-

आजीवन : 15,000/-

संगीत नाटक अकादेमी के सहयोग से प्रकाशित

© सर्वाधिकार सुरक्षित

- रचनाकारों के विचार मौलिक हैं
- समस्त न्यायिक विवाद क्षेत्र इलाहाबाद न्यायालय होगा।

मुद्रक :

गोथल प्रिन्टर्स

73 A, गाड़ीवान टोला, प्रयागराज

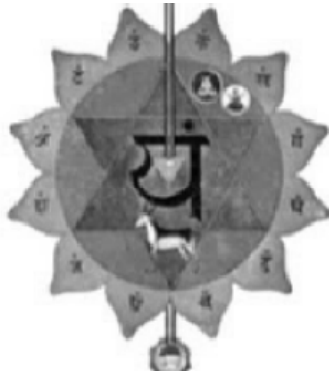
फोन - 0532-2655513

मार्गदर्शन बोर्ड :

डॉ. सोनल मानसिंह, पं. विश्वमोहन भट्ट, प्रो. कमलेश दत्त त्रिपाठी,
प्रो. ऋत्विक् सान्याल, प्रो. चित्तरंजन ज्योतिषि, पं. रोनु मजुमदार, पं. विजय
शंकर मिश्र, प्रो. दीप्ति ओमचारी भल्ला, प्रो. के. शशि कुमार, प्रो. (डॉ.)
गुरप्रीत कौर, डॉ. राजेश मिश्रा

सहयोगी मण्डल :

प्रो. संगीता पंडित, प्रो. लावण्य कीर्ति सिंह 'काव्या', प्रो. निशा झा,
प्रो. प्रभा भारद्वाज, प्रो. अर्चना अंभोरे, डॉ. राम शंकर, डॉ. इंदु शर्मा,
डॉ. सुरेन्द्र कुमार, प्रो. भावना ग्रोवर, डॉ. स्नेहाशीष दास, डॉ. शान्ति महेश,
डॉ. कल्पना दुबे, डॉ. बिन्दु के., डॉ. अभिसारिका प्रजापति, डॉ. पारुल
पुरोहित वत्स, डॉ. मिठाई लाल





सम्पादकीय

‘अनहद लोक’ विशेषांक आप सभी को सौंपते हुए अत्यन्त हर्षित हूँ, आपकी मिल रही सकारात्मक प्रतिक्रियाओं ने निश्चित रूप से ऊर्जा का संचार किया है, भविष्य में भी आप सभी की प्रतिक्रियाओं की अपेक्षा रहेगी।

भारतवर्ष अपनी स्वतंत्रता का 75वाँ वर्ष ‘आज़ादी का अमृत महोत्सव’ मना रहा है, इस शुभ अवसर पर आप सभी को शुभकामनाएँ देती हूँ।

आज जब हम आज़ादी की खुशी मना रहे हैं, तो निश्चित रूप से हमारा मन कृतज्ञता से भर जाता है, अपने उन वीर स्वतंत्रता संग्राम सेनानियों के प्रति जिन्होंने हमारी आज़ादी के लिए हँसते-हँसते अपने प्राणों का बलिदान दिया है। विशाल भारतवर्ष अपनी अनेक भाषाओं तथा असंख्य बोलियों में व्याप्त है तथा ग्राम्य जीवन की व्यापकता में समाया है, ये लोक शब्द से संज्ञापित रहा है, लोक सदा ही सहज एवं सजग रहा है, उसने गीत, गाथा तथा नाट्य के माध्यम से क्रान्ती की अलख को जगाया है। हिन्दी भाषी क्षेत्रों की अनेक बोलियों उप-बोलियों के मध्य अनेक गीतों ने स्वतंत्रता आन्दोलन को दिशा दी है, इस आन्दोलन को जीवित रखने में हमारे लोक का अमूल्य योगदान है।

स्वतंत्रता आन्दोलन की झलक बुन्देली, अवधी, रूहेलखण्डी, ब्रज, भोजपुरी, मैथिली, मगही, अंगिका, बज्जिका आदि के लोक-गीतों में थोड़ी-थोड़ी भिन्नता के साथ देखने को मिलती है। 1857 का स्वतन्त्रता-महासंग्राम, जिसके महानायक मंगल पांडेय और वीर कुँवर सिंह की वीरता का बखान तो भोजपुरी लोकगीतों में प्रमुखता से हुआ ही है, साथ ही ‘चंपारण सत्याग्रह’, ‘असहयोग आन्दोलन’, ‘नमक सत्याग्रह’, ‘सविनय अवज्ञा आन्दोलन’ आदि की भी लोक-भाषाओं में बड़ी मार्मिक व्यंजना हुई है, भोजपुरी के लोकगीतों में जुल्मी टैक्स और कठोरतम कानूनों के विरुद्ध तीव्र प्रतिक्रिया को अपने सरल एवं उदात्त भावों में व्यक्त किया गया है।

स्वाधीनता हमनी के, नामो के रहल नाहीं ।

अइसन कानून के बा जाल रे फिरंगिया?

जुलुमी टिकस अउर कानूनवा के रद्द कइ दे ।

भारत का दइ दे, सुराज रे फिरंगिया?

लोक हमेशा ‘नायक’ को लेकर चला है, वो ईश्वर हो या मनुष्य। तो आन्दोलन पर उसके नायक गांधी, सुभाष, वीर कुँवर, रानी लक्ष्मी बाई जैसे लोग रहें हैं, गांधी के प्रति लोक के भाव प्रचूर मात्रा में मुखरित हुए हैं-

सूतल जे भारत के भाई के जगाई जा।
गाँधी अइसन जोगी भइया जेहल में परल बाटे
मिली जुली चलु आज गाँधी के छोड़ा जा।

इन गीतों के रचनाकर सरदार हरिहर सिंह थे, जो आज़ादी के बाद राजनीति में आए और 1969 में बिहार के मुख्यमंत्री भी बने इसी प्रकार शाहबाद, बलिया, छपरा जिसके लगभग 20 कवियों ने भोजपुरी लोक गीतों के माध्यम से जन जागरण का कार्य किया।

कवियों के साथ ही गायक-गायिकाओं का भी अमूल्य योगदान रहा, गौहर जान व मल्लिका जान जो की उस समय की प्रसिद्ध गायिकाएं थीं, उनके चाहने वालों की लम्बी संख्या थी, इन्हीं में से एक के विरह में उन्होंने 'कचौड़ी गली सून कईला बलमू' लिखा था। इस विरह गीत में ब्रिटिश सरकार द्वारा क्रांतिकारियों पर किये गए, ज़ोर जुल्म को समझाया जा सकता है, इसकी आगे की पंक्तियां बताती हैं-

एहि मिर्जापुर से ऊरे ले जहजवा, पिया चले गइले रंगून हो
कचौड़ी गली सून कईला बलमू।

इसमें पिया के रंगून जाने का ज़िक्र आता है, उस समय क्रांतिकारियों को सजा के तौर पर रंगून भेजा जाता था अस्तु।

भोजपुरी लोकगीतों ने तत्कालीन समाज में जन चेतना जागृत करने में जनसंचार के रूप में महत्वपूर्ण भूमिका निभाई। समाज की आत्मा इन पारम्परिक लोकगीतों में जो संवेग आत्मीय एवं मन को झंकृत करने वाले भाव होते हैं, वो किसी अन्य गीतों में नहीं पाया जा सकता। बिहार में मिथिला की अपनी सामाजिक, धार्मिक एवं सांस्कृतिक परंपरा रही है। यहाँ के लोकगीत में आज़ादी पाने की ललक और उत्कंठा बच्चे, बूढ़े और जवानों में एक समान रूप से व्याप्त थी -

अब ना सहब हम जुलमिया बलम
हमहूँ जायब भले जेलखाना
फिरंगिया भइल दुश्मनवां बलम
अब रउओ चली जेलखाना
फुहलि किरनिया पुरुब असमनवां
अब ना रूकी संग्रमवा बलम
अब रउओ चली जेलखाना

मैथिली गीत का उदाहरण -

इनकलाब के मशाल के
देश के जवान अहाँ जराउ ने
अन्हारों के बीच मुस्काउ ने
अहाँ जाँ एखन उदास सन रहब
देश पर बलिदान प्राण कोना करब
अहाँ अपन जिनगी के तार सँ/
जुलुम के निशान के मेटाउ ने।

9 अगस्त 1942 के दिन भारत छोड़ो आन्दोलन का प्रारम्भ हुआ, महात्मा गांधी के आह्वान पर जय नन्दन झा नौकरी छोड़कर आन्दोलन से जुड़ गए, उनके संबंध में एक लोकगीत यह है-

जदुआ हो परगनवा के पंडित जयनंदन झा, इसकुलवा टीचर न
देसहित छोड़लन नौकरिया, इसकुलवा टीचर न
गाँधी जी के कहनमा पर गेलन जेलखनमा, इसकुलवा टीचर न
सजा काटि काटि सहलन विपतिया, इसकुलवा टीचर न
सत अहिंसा से लेलन सुरजवा, इसकुलवा टीचर न
देसहित छोड़लन नौकरिया, इसकुलवा टीचर न ।

मिथिलांचल में होली के अवसर पर गाए जाने वाले फाग गीतों में भी राष्ट्र प्रेम एवं क्रांतिकारी नेता के प्रति सम्मान एवं स्नेह के साथ कृतज्ञता का भाव भरा होता था। एक होली गीत -

आईरि होरिया आयल फेर सँ
गाबथिस गाँधी संग मनोहर
चरखा चलाबे बाबू राजेन्द्र
गुंजत भारत अमराई ।
होरिया 3
वीर जवाहर शान हमारो
वल्लभ है अभिमान हमारो
जयप्रकाश जैसो भाई रे
होरिया आयल फेर सँ ।

लोकगीतों की परंपरा जीवन की सच्चाई खोजने की परंपरा है, जो भूतकाल से चली आ रही है और युगों-युगों तक जायेगी क्योंकि लोक जीवन को सम्पूर्णता के साथ देखता है और अपनी अभिव्यक्तियों में जीवन के कटु-मधुर अनुभवों को मुक्तता के साथ अभिव्यक्त करते हुए अपने गीतों से शोषण के विरुद्ध प्रतिक्रिया का भाव भी जगाता है। स्वतन्त्रता संग्राम को बहुमुखी परिप्रेक्ष्य में समझने के लिए तत्कालीन लोक संस्कृति के सभी पहलुओं को देखने की आवश्यकता है क्योंकि लिखित साक्ष्यों के साथ लोक मन में बसे गीतों, कथाओं और गाथाओं की मौखिक अभिव्यक्तियों का अध्ययन ज्यादा प्रमाणिक और महत्वपूर्ण दस्तावेज बन सकते हैं, अनेक विस्मृत प्रसंगों का संरक्षण लोकगीत करते हैं। इसी क्रम में कुंवर विजयमल भोजपुरी का बहुत ही प्रसिद्ध गाथा काव्य है। इसमें 1857 के विद्रोह के नायक वीर कुंवर सिंह की वीरता का बखान है। इसकी कुछ पंक्तियां देखें-

रामा बोली उठे देवी दुरगवा हो ना..
कुँअर इहे हवे मानिक पलटनिया हो ना..
रामा घोड़वा नचावे कुँअर मैदनवा हो ना3

बाबू कुंवर सिंह की वीर गाथा की पंक्तियां भोजपुरी, अवधी, कुछ बुंदेली समाज में आज भी गांवों में गाई जाती है। ये गीत लोगों में आज भी उत्साह का संचार करते हैं।

कइलस देस पर जुलुम जोर फिरंगिया

जुलुम कहानी सुनी तड़पे कुंअर सिंह

बनके लुटेरा उतरल फौज फिरंगिया

सुन सुन कुंवर के हिरदय लागल अगिया ।

बाबू कुंवर सिंह ने ब्रिटिश राज के खिलाफ विद्रोह का बिगुल फूँका। उत्तर बिहार और दक्षिण बिहार के तमाम जिलों में लोकगायकों ने बाबू कुंवर सिंह की वीरगाथा को लोकगीतों के माध्यम से चप्पे-चप्पे तक पहुंचा कर देशभक्ति की भावना को उद्दीप्त किया। इन गीतों का जन चेतना के प्रसार और जनसंचार में बड़ी भूमिका रही। आज भी ये गाने की परंपरा चली आ रही है-

पहिले लड़ाई कुंअर सिंह जीतले

दोसर अमर सिंह भाई

तिसरी लड़इया सिपाही हरवहवा

गईल लाट घबड़ाई

लोक ने समस्त कठिनाईयों को शब्दों में पिरोया है, अनेक गीतों में नील की खेती, ब्रिटिश जुल्म की कथा मिलती है -

राम नाम भइल भोर गाँव लिलहा के भइले

चंवर दहे सब धान, गोएडे लील बोइले3

भई भैल आमील के राज, प्रजा सब भइले दुखी

मिल जुल लुटे गाँव गुमस्ता, हो पटवारी सुखी।

उस युग में यू.पी. तथा बिहार में स्वावलम्बन का प्रतीक चरखा अत्यन्त लोकप्रिय विषय हो गया था इस पर अनेक गीत बने -

देखो टूटे न चरखा के तार, चरखवा चालू रहे

गाँधी महात्मा दूल्हा बने हैं, दुलहिन बनी सरकार

सब रे वालंटियर बने बराती, नउवा बने थानेदार

गाँधी महात्मा नेग ला मचले, दहेजे में माँगें सुराज

इन गीतों में लोक के जागरूक होने के पूर्व साक्ष्य मिलते हैं। बुंदेलखंड में लोकगीतों के माध्यम से शौर्य गाथाएं प्रचलित रहीं, रानी लक्ष्मी बाई के बलिदान को लोकगीतों में उकेरा गया। बुंदेलखंड की लोक गायनशैली दोहा और गाहा को आधार बनाकर दिवारी, फाग और अन्य कई लोकगीत रचे गये, जिसमें जैतपुर नरेश पारीछत के संबंध में कई गीत दोहे की परंपरा में सुनी सुनाई जाती रही हैं।

1841-42 ई. का यह युद्ध 57 के स्वतन्त्रता आन्दोलन की पहली आहुति थी, ये गाथाएँ गाने वाले हरबोले रचना धर्मी लोक गायकों की नई पीढ़ी थी, जिसका एकमात्र लक्ष्य था जन जागरण। हरबोले धोती

या सूतना, कुर्ता या मिरजई पहने पगड़ी या मुरैठा बांधे कंधे से गुदरी लटकाए, सारंगी बजाते हुए मंजिरो की खनक के साथ कोई जागरण गीत गाते हुए निकल पड़ते थे। हरबोले योगी होने का भ्रम देते थे। गले में माला और जोगीया रूप, गीत की पंक्ति में जुड़ा, हर हर बम, हर गंगे, हरे मोरे राम अथवा हर गंगा हर के भजन सुना दो चार आदि कहते हुए लोक जागरण का संकल्प लिए चलते थे। बुंदेलखंड के गाँव-गाँव और नगर-नगर फैले दल गलियों में दरवाजों पर लोकधुन में बंधी वीरतापूर्ण गाथा या कथा सुनाते थे, यही क्रांति जगाने का उनका अनुष्ठान और संकल्प था।

इन्हीं हरबोलो का उल्लेख सुभद्रा कुमारी चौहान ने अपनी कविता झांसी की रानी में भी किया है, बुंदेले हरबोलों के मुख से सुनी कहानी थी, 'खूब लड़ी मरदानी वो झांसी वाली रानी थी'। जुल्म और दमन के अनेक किस्से बिखरे पड़े हैं, अंग्रेजों के अत्याचार पर भी लोक ने खूब लिखा-

तेरा दिन चार मइना लो गोरन खून बहा दये
चार दओं है बिला बिलखुरा, लूटो जान भगवा दए
अंग्रेजन खां बुला इनन ने, बंटाढार करा दए
खान फकीरे कां लो कहए ऐसे हाल करा दए ।

अंग्रेजों द्वारा रात में बांदा लूटे जाने पर शीला देवी ने नौ सौ स्त्रियों के साथ उनका सामना किया था। कहा जाता है वे तब तक लड़ती रहीं जब तक अंग्रेजों ने उनका सिर नहीं काट लिया। उन पर भी गीत रचा गया-

शीला देवी लड़ी दौर के, संग में सौक मिहरियां
अंग्रेजन ने करी लराई, मारे लोग लुगइयां
शीला देवी को सिर काटो अंग्रेजन ने गुइयां
भागी सहेली सब गाँवन से लैके बाल मनुइयां
गंगा सिंह टेर के रै गये, भगो इतै ना रइयां

इतिहास बताता है कि स्वाधीनता संग्राम में साधु संन्यासियों ने बढ़-चढ़कर कर भाग लिया था। श्यामल गिरी गुसांई ने कानपुर बिठूर और चित्रकूट में अंग्रेजों के विरुद्ध सन् 1857 में युद्ध किया था। उनकी वीरता के किस्से बुंदेलखंडी लोक गीतों में सुने जा सकते हैं, मंगल पाण्डेय, चित्र पाण्डेय आदि अनेक वीरों के किस्से लोक ने गढ़े हैं जो जन-जन के कण्ठ में थे। साधु संन्यासियों के शौर्य और साहस का वर्णन रेवा राम नामक लोककवि ने अपनी रचनाओं में इस प्रकार किया है-

स्यामल गिर भोराई आ धमके
तीन सहस साधु ले धाये, अंग्रेजन पै बमके
कानपुर से भगे फिरंगी पून बिठूर जा चमके
होने लगी तकरार रार है, आन फिरंगी ठमके
सात दिना लौ भयी लराई गिरी गुसांई दुमके

**काटकूट के सबई फिरंगी चित्रकूट पै धमके
रेचाराम देख लेव जा गत, आन मिले सब जमके ।**

नागा संन्यासियों के त्याग व बलिदान की गाथा सन सत्तावन के गदर की कहानी जिस तरह बुंदेले हरबोलों ने, अवध के भाटों ने, जोगियों ने सारंगी के धुन के साथ गाई तो भोजपुरी क्षेत्र के अनाम लोक कवियों ने भी क्रांति गीतों को सुर दिया। बिहार के मैथिली भाषा में भी ऐसे कई गीत लोक चेतना के उदाहरण हैं-

**गरजब हम मेघ जकां बरिसब हम पानी जकां
उड़ाए देव लंदन के हुंकार में
बिजली जकां कड़कि कड़कि
आंधी जकां तड़कि तड़कि
भगा देव गोरा के टंकार में
कुहकब हम कोइल जकां, नाचब हम मौर जकां
मना लेब माता के बीना के झंकार में ।**

स्वतंत्रता संग्राम से जुड़ी भावनाओं का प्रस्फुटन लोकगीतों के माध्यम से होकर जन-जन में व्याप्त हो जाता है। इन लोकगीतों ने स्वतन्त्रता-संग्राम में जोश भरने का काम किया। अनेक नर-नारियों ने जान की परवाह किये बिना आज़ादी की क्रांति में कूद कर अपना सर्वस्व उत्सर्ग कर दिया। यद्यपि उस समय आवागमन की सुविधा, संचार-व्यवस्था, सम्पर्क के साधन अविकसित एवं सर्वसुलभ न थे, परन्तु फिर भी राष्ट्रवादियों के कहीं आने-जाने की बात पूरे भारत में अग्नि-ज्वाला की तरह फैल जाती थी। लोक कंठों से निकले गीत एक क्षेत्र से दूसरे क्षेत्र हवा की गति के साथ भारत के सभी क्षेत्रों में प्रसार पाते थे। इन लोक कण्ठों की पुकार से कोई भी नर-नारी, बाल-वृद्ध, युवक-युवती बच नहीं पाया और जब भारत आज़ाद हुआ तो लोक गा उठता है-

**भारत मे आयल स्वराज
चलू सखि देखन को
15 अगस्त सैंतालीस के रिनवां
मिलले अजदिया ना कि आहो सभा
मिलले अजदिया ना कि आहो रामा
एहि के दिनवां करले गुलमियां
मिलले अजदिया ना ।**

डॉ. मधु रानी शुक्ला



अनुक्रम

1. The Use of Metaphor in Shakespeare's Plays : A Psycholinguistic Analysis	<i>Dr. Ravinder Kumar</i>	1
2. Women's Oppression in the Writings of Qurratulain Hyder	<i>Dr. Shah Alam</i>	4
3. इतिहास और उसका आनुशंगिक वाङ्मय	<i>डॉ. शिवा कान्त त्रिपाठी</i>	9
4. A Study on Towards Inclusion and Sustainable Growth : Perspectives from Literature with Reference to John Steinbeck's The Grapes of Wrath	<i>Mr. Stephen I</i>	16
5. Applying Ken Wilber's Integral Theory in Katherine Mansfield's "The Women at the Store" and "Garden Party"	<i>Allwyn F Jeeva M</i>	21
6. Pottery and Education : A Perspective From Kumhar Community in Jharkhand	<i>Amit Kumar</i>	27
7. Hush-Hush! Sex Education : The 'Mayil Book Series' as a Mirror of Adolescent Mind	<i>Disha Esther Ramtek</i>	36
8. Influence of Social Media Texting on Academic Writings among Undergraduate Students	<i>Dr. Masilamani C Dr. Ravikumar N</i>	44
9. Women as Ecowarriors of the Mother Earth : An Ecocritical Study on Hands-On : Women, Climate and Change	<i>Dr. Ruth Magdalene Dr. Masilamani C</i>	54
10. Types of Apparel Clothing in Indian Culture	<i>Dr. Suman Jangir</i>	64
11. Gendering Caste in Dalit Women Self-Narratives	<i>Dr. Anindita Chowdhury</i>	69
12. The Reflections of Buddha's Noble Eightfold Paths in the Constitution of India	<i>Dr. Arpita Kapoor</i>	74
13. Femme Fatale and Emphasized Femininity in Emile Zola's Nana: A Gender Analysis	<i>Dr. Arsha Subbi Ms. Steffi Santhana Mary. S</i>	80
14. Encompassing the Muted Histories : Diasporic Historicity in Rudhramoorthy Cheran's A Second Sunrise	<i>Dr. Brighton A. Rose</i>	90

15. Double Marginalisation of Muslim women in Sara Aboobacker's
Breaking Ties – A Critical Study *Dr. D.N.P. Prema Ponmani* 95
16. Zora Neale Hurston's Jonah's Gourd Vine :
An Ecofeminist Reading *Dr. Divya Sharma* 102
17. Inclusion of Sexual Minorities in the film
Natchathiram Nagargiradhu *Dr. Jeeva M*
Dr. S. Kalaivani 114
18. Understanding Women Empowerment : Through
Ambedkarian Perspective *Dr. Krushna Chetty* 119
19. भारत में ग्रामीण पर्यटन की संभावनाएं एवं चुनौतियां *डॉ. महेन्द्र पाल सिंह*
डॉ. अमित कुमार सिंह 128
20. Exploring the Narrative History and Myth related
to Baidyanath Dham *Dr. Neha Kumari* 134
21. Redefining Native's Self Affirmation : A Reading of
Marie Clements' Now Look What You Made Me Do *Dr. Samjaila TH*
and Drew Hayden Taylor's God and The Indian *Dr. Kaushi Reddy* 138
22. Understanding Ecology in H. G. Wells' "The Empire of
Ants": An Ecocritical Evaluation *Dr. Saranya Narayanan* 145
23. Interrogating the Meta-Narratives of Citizenship
in India *Dr. Shyla Abraham*
Dr. Akhila Variyar 150
24. Agonizing Dilemma of being an Émigré: Kamala
Markandaya's The Nowhere Man and Anita Desai's
Bye-Bye Black Bird *Dr. Sunita Rani* 156
25. लोकजीवन को बचाने की चिंताएँ : इंटरनेट पर मेरा गाँव *वीरेंद्र सिंह* 162
26. Role of Gender and Power in the Poem "Framed"
by Claire Harris *Dr. V. Nandhini* 169
27. Mystic Feminism in Salman Rushdie's 2828 *INDUSOODAN I* 173
28. Influence of Indian Culture and Literature on
Western World : A Critical Study *Krishna Kumar Sharma* 176
29. Pragmatism in Khushwant Singh's Train to Pakistan *Dr. Mary Raymer* 180
30. A Comparative Study of the Narcissistic Fathers from the
Novels Breaking Ties and Chemeen *Dr. Pauline VN* 188
31. Gender Bias in Cormac McCarthy's novel The Road *Dr. S. Vidhya* 194

32. Women in the Hoysala Dynasty Administration :
A Critical Study *Dr. Sumiti Saini* 197
33. भारत और हिन्द प्रशांत क्षेत्र की बदलती भू-राजनीति के नये आयाम *अमित कुमार सिंह*
डॉ. अपर्णा 202
34. Auto Fictionalised Versions of Amit Chaudhuri :
A Study of Real-life Characters and Settings *Ancy A*
V. Virgin Nithya Veena 209
35. हिन्दी विज्ञापनों का प्रारम्भिक दौर *अर्चना सिंह*
डॉ. आशीष कुमार गुप्ता 215
36. Struggle for Power in the Home Coming *Chandra Shekhar Tiwari*
Dr. Rashmi Saxena 221
37. Connecting the Dots of History, Displacement and
Conflict in Sri Lanka *Daljit Kaur*
Dr. Premalatha. S 226
38. Depiction of Geo-political Approach in the
Indo-Pacific Region : A Comparative Study of
International Relations Theories *Dipankar Dey*
Amit Kumar Singh 233
39. Anthropological Analysis of Hemp Cultivation in Uttarakhand :
Ending the Stigma by Redefining the Stigma *Madhushree Barik* 240
40. Casting Spell on Malayalam Movies : A Study of
Select Films that Features Black Magic *Pooja Prasad*
Dr. Balakrishnan K 245
41. पॉपुलर कल्चर और संचार विमर्श: सह सम्बन्धात्मक दृष्टिकोण *पूजा सिंह* 252
42. Impact of Photography on Culture : A Visual
Communication Study *Rajat Raj*
Subal Tandi 256
43. काव्य प्रयोजन की प्रासंगिकता : आधुनिक युग के सन्दर्भ *बशीर शाज़िया* 262
44. Satish Gujral : Indian Leonardo Da Vinci *Shalini Tiwari*
Dr. Poonam Rani 267
45. Beyond Binaries : Countering Conflict Narratives
in Contemporary Assamese Short Fiction *Dr. Dharmendra Kr. Baruah* 271
46. हिंदी संपादन कला के विविध आयाम *डॉ. बृजेंद्र कुमार अग्निहोत्री* 276
47. साहित्य और जीव-जगत *डॉ. अभिषेक कुमार यादव* 282
48. सारा आकाश : महत्वाकांक्षा, अस्तित्व और संघर्ष की दास्तान *डॉ. कुलवंत सिंह* 287

49. स्त्री अस्तित्वबोध और जैनेन्द्र का उपन्यास 'त्यागपत्र'	डॉ. पौर्णिमा सरकार	294
50. Rereading Ka Nam- Identifying Nam and Nature ensuing resilient belief system	<i>Dr. Ehboklang Pyngrope</i>	299
51. Amitav Ghosh's Gun Island: Scrutiny of Climatic Issues	<i>Nikita Kumawat</i> <i>Ashok Singh Rao</i>	304
52. भक्तिरस वाहक : श्री रवीन्द्र जैन	कनिका जोशी	310
53. An Art of Socio-Realistic Portrait in Kamala Markandaya's Nectar in a Sieve and A Handful of Rice	<i>M. Tamilselvi</i> <i>Dr. V. Thillaikarasi</i>	312
54. Constructing Identities around Tragedy: A Life World Perspective of Dark Tourism	<i>Shreya Vijay</i> <i>Ms. Yuttika Singh</i>	319
55. मुंशी प्रेमचंद : प्रमुख रचनाएं और उनमें सामाजिक उद्देश्य	अमन डॉ. अजय शर्मा	330
56. Social Exclusion and Urban Ecogothic in the Novel Djinn Patrol on the Purple Line	<i>Anakha S. Binod</i> <i>Anjali Krishnan</i> <i>Dr. Indu B</i>	334



The Use of Metaphor in Shakespeare's Plays: A Psycholinguistic Analysis

Dr. Ravinder Kumar

*Professor of English, Faculty of Humanities,
Sharda University*

Introduction :

Metaphor is a crucial element of language, as it enables speakers to convey complex ideas by drawing upon more concrete concepts (Lakoff and Johnson 3). Shakespeare's plays are renowned for their use of metaphor, which enhances the language and conveys deeper meanings. While previous studies have explored the use of metaphor in Shakespeare's plays, few have approached the topic from a psycholinguistic perspective. This paper seeks to fill this gap by examining how the use of metaphor in Shakespeare's plays reflects the cognitive processes involved in language comprehension and production.

Conceptual Metaphor Theory (CMT) provides a theoretical framework for understanding the use of metaphor in Shakespeare's plays. According to CMT, metaphors are not just a linguistic phenomenon but also a cognitive one (Lakoff and Johnson 6). CMT posits that the use of metaphor is a fundamental aspect of human cognition and that it shapes our understanding of language and the world. Metaphors are used to make abstract concepts more concrete and accessible to our understanding. In Hamlet, Shakespeare uses the metaphor of disease to convey

the corruption and decay of the characters and the society in which they live. For example, in Act III, Scene 1, Hamlet says, "To be, or not to be: that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And by opposing end them?" (3.1.58-62). This metaphor serves to convey the internal struggle experienced by Hamlet as he grapples with the decision to take revenge against his father's murderer. The metaphor of disease is used throughout the play to describe the corrupt state of Denmark. For instance, in Act I, Scene 4, Hamlet describes Denmark as a "rank" and "gross" place, "an unweeded garden / That grows to seed, things rank and gross in nature / Possess it merely" (1.4.12-15). Here, the metaphor of the unweeded garden is used to describe the corrupt state of Denmark, where vice and corruption have taken root and flourished. Similarly, in Act III, Scene 4, Hamlet tells his mother, "Nay, but to live / In the rank sweat of an enseamed bed, / Stewed in corruption, honeying and making love / Over the nasty sty" (3.4.91-94). Here, the metaphor of the "rank sweat" and "enseamed bed" is used to describe the moral decay and corruption of Gertrude,

Hamlet's mother. Furthermore, the metaphor of disease is used to describe the internal struggles of the characters in the play. For example, in Act III, Scene 1, Hamlet says, "O, that this too too solid flesh would melt, / Thaw and resolve itself into a dew, / Or that the Everlasting had not fixed / His canon 'gainst self-slaughter! O God, God!" (1.2.129-132). Here, the metaphor of the "solid flesh" is used to describe Hamlet's internal struggle with depression and suicidal thoughts. The use of metaphor in Shakespeare's plays reflects the cognitive processes involved in language comprehension and production. In Hamlet, the metaphor of disease is used to convey the corruption and decay of the characters and the society in which they live, as well as their internal struggles. By examining the use of metaphor in Shakespeare's plays from a psycholinguistic perspective, we can gain a deeper understanding of the cognitive processes involved in language comprehension and production.

Methodology :

This study analyzes the use of metaphor in selected Shakespearean plays using the framework of Conceptual Metaphor Theory (CMT). The plays selected for analysis are Romeo and Juliet, Macbeth, and Hamlet. The study identifies and categorizes the metaphors used in these plays and examines how they reflect the underlying conceptual structures that shape our understanding of language and the world.

Theoretical Framework :

Conceptual Metaphor Theory (CMT) is a cognitive linguistic framework that explains how humans use metaphor to understand abstract concepts. According to CMT, metaphors are not just a linguistic phenomenon but also a cognitive one.

CMT suggests that the use of metaphor is a fundamental aspect of human cognition and that it shapes our understanding of language and the world. Metaphors are used to make abstract concepts more concrete and accessible to our understanding.

Analysis :

Romeo and Juliet :

The use of metaphor in Romeo and Juliet is particularly noteworthy, as it serves to convey the intensity of the emotions experienced by the characters. The metaphor of light and dark is used throughout the play to convey the contrast between the love shared by Romeo and Juliet and the hatred between their families. For example, in Act II, Scene 2, Romeo describes Juliet as the sun, saying "Arise, fair sun, and kill the envious moon, who is already sick and pale with grief" (2.2.4-5). This metaphor serves to convey the intensity of Romeo's feelings for Juliet and the contrast between their love and the hatred between their families (Barton 210).

Macbeth :

The use of metaphor in Macbeth is similarly effective in conveying the themes of the play. The metaphor of blood is used throughout the play to convey the guilt and horror experienced by Macbeth and Lady Macbeth after they commit murder. For example, in Act II, Scene 2, Lady Macbeth says "My hands are of your colour, but I shame to wear a heart so white" (2.2.66-67). This metaphor serves to convey the guilt felt by Lady Macbeth after the murder of King Duncan (Garber 215).

Hamlet:

In Hamlet, Shakespeare uses the metaphor of disease to convey the corruption and decay of both the characters

and the society in which they live. The metaphor of disease is a recurring motif throughout the play, serving to highlight the sickness that permeates the world of the play. Hamlet himself is consumed by a metaphorical sickness, his grief and despair manifesting as a disease of the mind. In Act I, Scene 2, Hamlet describes the world as an “unweeded garden, / That grows to seed. Things rank and gross in nature / Possess it merely” (1.2.135-137). This metaphor of the garden serves to convey the decay and corruption that has taken hold of Denmark, with the weeds representing the evil that has grown unchecked. The use of the word “gross” further emphasizes the repulsiveness of this corruption. The metaphor of disease is also used to describe the physical decay that afflicts the characters. In Act III, Scene 4, Hamlet describes his mother’s hasty remarriage to his uncle as a “hasty marriage / Ere yet the salt of most unrighteous tears / Had left the flushing in her gallèd eyes” (3.4.54-56). The use of the word “gallèd” suggests a physical irritation or soreness, linking the metaphor of disease to the emotional pain experienced by the characters.

The most famous use of the metaphor of disease in Hamlet is, of course, the famous “To be, or not to be” soliloquy in Act III, Scene 1. Hamlet asks “Whether ’tis nobler in the mind to suffer / The slings and arrows of outrageous fortune, / Or to take arms against a sea of troubles, / And by opposing end them?” (3.1.58-61). The metaphor of disease is woven throughout this passage, with Hamlet describing life as a series of “slings and arrows” and a “sea of troubles.” This metaphor serves to convey the overwhelming nature of the

challenges that confront Hamlet and the sense of hopelessness that accompanies them.

In conclusion, the use of the metaphor of disease in Hamlet serves to convey the corruption and decay that afflict both the characters and the society in which they live. Shakespeare uses this metaphor to highlight the sickness that permeates the world of the play, both in the emotional turmoil experienced by the characters and the physical decay that afflicts them. The use of this metaphor adds depth and complexity to the play, highlighting the profound sense of despair that lies at the heart of Hamlet’s tragedy.

References :

1. Booth, Wayne C. “Shakespeare’s Universality.” *Shakespeare Quarterly*, vol. 13, no. 3, 1962, pp. 299-307. JSTOR, www.jstor.org/stable/2867326.
2. Gibbs, Raymond W. “Conceptual Metaphor in Thought and Social Interaction.” *Annual Review of Anthropology*, vol. 27, 1998, pp. 247-277. DOI: 10.1146/annurev.anthro.27.1.247.
3. Lakoff, George, and Mark Johnson. *Metaphors We Live By*. University of Chicago Press, 2003.
4. Shakespeare, William. *Hamlet*. Edited by Ann Thompson and Neil Taylor, Bloomsbury Arden Shakespeare, 2016.
5. Shakespeare, William. *Macbeth*. Edited by Nicholas Brooke, Oxford University Press, 1998.
6. Shakespeare, William. *Romeo and Juliet*. Edited by Jill L. Levenson, Oxford University Press, 2000.
7. Steen, Gerard J. “Metaphor in Literature.” *The Cambridge Handbook of Metaphor and Thought*, edited by Raymond W. Gibbs, Jr., Cambridge University Press, 2008, pp. 197-211. DOI: 10.1017/CBO9780511816802.012.



Women's Oppression in the Writings of Qurratulain Hyder

Dr Shah Alam

Associate Professor

School of Media & Communication Design

IMS Unison University, Dehradun

Introduction :

Oppression is the inequitable use of authority, law, or physical force to prevent others from being free or equal. Oppression is a type of injustice. The word can mean to keep someone down in a social sense (Napikoski & Lewis, 2020). Women have been unjustly held back from achieving full equality in many societies worldwide. Feminist theorists of the 1960s and 1970s looked for new ways to analyze this oppression, often concluding that there were overt and insidious forces in the community that oppressed women. These feminists also drew on the work of earlier authors who had analyzed the oppression of women, including Simone de Beauvoir in "The Second Sex" and Mary Wollstonecraft in "A Vindication of the Rights of Woman (Napikoski & Lewis, 2020)."

Qurratulain Hyder is an Urdu writer who wrote boldly and openly on gender inequality, discrimination, and oppression. Her writings are set in the time frame of post- Independence Indian subcontinent. This paper chooses four of her stories for content analysis written between 1940 and 1960.

In much of the written literature of the ancient and medieval world, we have evidence of women's oppression by men in European, Middle Eastern, and African cultures. Women did not have the same legal and political rights as men and were controlled by fathers and husbands in almost all societies. In some communities where women had few options for supporting their life if not supported by a husband, there was even a practice of ritual widow suicide or murder. Asia continued this practice into the 20th century, with some cases also occurring in the present.

Research Question :

This paper is focused on identifying women's oppression in the writings of Qurratulain Hyder and how the various forms of oppression, such as gender inequality, state of isolation and stratification, and deprivation, emerged in her writings.

Research Method :

The research is qualitative, so secondary sources like books, journals, magazines, and newspapers were used for analysis and references. This research is based on studies of four of Qurratulain

Hyder's short stories, namely, Dalan Wala, Yaad Ki AikDhanakJalay, Jilawatan, and Singhaardaan.

Analysis :

It analyzes oppressed, isolated, and socially controlled women in the patriarchal setup of the Indian subcontinent. Hyder's female characters were different from the characters of progressive writers-Qurratulainsketches women who become isolated due to the control over them. Hyder's women characters were modern, liberal, and sometimes poor and backward, but all of these women were oppressed in the patriarchal setup in South Asia.

Jilawatan or Banished is a story that mainly rotates around the leading female characters, Kishwari and Kanwal Kumari, and one male character, Dr. Aftab Rai Bahadur. Kishwari belonged to a traditional Muslim family in Jaunpur, where women were not allowed to go out without a veil. Muslim families were very restrictive of their girls.

The mother of Kishwari, Bari Bhawaj (elder sister-in-law), in the whole neighborhood did not like the makeup of unmarried girls. The girls were not even allowed to part their hair at home. But now, under the influence of modern times, the girls of the new generation started to part their hair both from the middle and side (Hyder, 1965).

These lines show the cultural pressure and tremendous social control girls faced in their homes then. They were not allowed to beautify themselves and had no control over their bodies.

Kishwari is a sharp girl. She knows all samples of knitting. Whenever she sees a new piece of sweater worn by anyone in the garden, she makes it at home. She is

fond of reading. From Fayaz Ali's Anwar and Shamim to Krishan Chandra's Nazaray and Hijab, Imtiaz Ali's Zalim Muhabbat, all are present in her cupboard. She goes to the cinema whenever she gets the chance (Hyder, 1965).

Kishwari was brought up in a controlled environment, making her bright and a rebel. When she got engaged to her cousin, Mian Aijaz, she decided not to marry him because Mian Aijaz was an image of a typical patriarchal mindset.

Hyder defined Mian Aijaz's character as a conservative man who had done P.C.S., M.A., and L.L.B. from Canning College, but he was not that indulgent. He did not want the girls of his family to go out freely, even to an exhibition. He bragged about how he mixed up with women, debated with Miss Saksena in the union, and went for tea with Miss Siddiqui, but for the girls of his family, his point of view was rigid.

The above line shows the hypocrisy of the patriarchal mindset. The continuous oppression made Kishwari bold and liberal. She decided not to marry Mian Aijaz and planned to refuse at the time of Nikah (marriage ceremony). Saying no at the time of Nikkah to an arranged marriage was and still is the boldest decision a girl could make, as even today, most girls are married off forcefully in the region. Kishwari was fortunate to have a protective liberal-minded brother who supported her views on marriage, so she was sent to Lucknow for further studies (Hyder, 1965).

Two essential points may be noted here. First, a woman could excel only if and when she had a man at her back, whether a father, a brother, or a husband. Secondly, patriarchy dictated that a

brother, father, or husband decided on a woman. She was not trusted enough to make her own independent decisions. That is how Kishwari escaped her oppressed life.

Another central figure of the story is Kanwal Kumari, a brilliant lady, unlike Kishwari. She was born into a modern family who studied in convents and Universities, and she had an intellect. Her family was so liberal that there were no boundaries for women to make men friends. She was in love with her class fellow Aftab Rai. Aftab did not propose to Kanwal for marriage and went to London to pursue higher studies, and Kanwal married an I.C.S. officer (Hyder, 1965).

Kanwal Kumari went to England with her husband, where she became famous for her intelligent political and philosophical views. She became friends with the high class of England, like Christopher Fry (an English poet and scriptwriter), Anthony Asquith (an English film director), Sir Laurence Olivier (a British actor) and Lady Olivier (a British actress). She exchanged views with them on art and literature.

Kanwal Kumari's husband was a low-intellect man. Kanwal felt stuck in a marriage and used to think of her first love Aftab Rai. It seemed that there was an emptiness in her, which her husband could not fulfill as he was no match for her intellect. This emptiness or inadequateness of her made her isolated. It could easily be avoided if only her lover had more rapport and was less egoistic.

A typical male character in Hyder's story was Dr. Aftab Rai. Despite being educated and intelligent, he had this psyche that though he liked Kanwal Kumari, he

never proposed to her, although she gave him hints. The male ego in Aftab's character shows a true reflection of a patriarchal system. Kanwal believed that her lover's ego destroyed her life, she was not happy and satisfied, and this dissatisfaction led her to a life of seclusion.

She wanted to laugh by recalling those ridiculous tales, but the cold and immense solitude and the desert of eternal and endless compunctions of life had increased. Aftab Bahadur, do you know how my exiled life is? I have been banished from the world of mental satisfaction and complete happiness, and so much time has elapsed since that I cannot think about myself. Now, I only have royal command performance and to look after Jain's breakfast and this popularity which has been imposed on me, oh! But why would you think (Hyder, 1965)?

These lines represent the situation of Kanwal, who had to sacrifice her life for a man's ego, a common thing in the culture of the Sub-continent. Most women lead an unwanted married life.

Whether Kishwari or Kanwal was secluded and was living a life of exile, the only difference was that Kishwari was hopeful for the future, whereas Kanwal was hopeless. The feelings of both characters were expressed beautifully by the writer. A woman who was a victim of the patriarchal social system had lost all hope in her life, she was in darkness and felt stuck there. On the other hand, this other character of an independent woman looked ahead and wanted to change the darkness into brightness. Although hopeful, she faced the same oppression, isolation, and struggle.

Dalanwala is another story written by Hyder. Dr.Zubaida Siddiqui and Ghafoor Begum are two characters, they are different in status, religion, and class, but they were all victims of patriarchy and low status. Ghafoor Begum was a maidservant who served a noble family. Her husband, who had a shop of cycles, tied the knot with a young girl last year, and from that time, Ghafoor Begum spent most of her time in prayers and fasting (Hyder, 1965).

In contrast to Ghafoor Begum, the writer presents Dr.Zubaida Siddiqui, an educated lady who did a doctorate from England in a science subject, a rare trait among Muslim women then. These two characters are similar regardless of their class and status. Both, when they failed to achieve the love of men, lost themselves in religion and prayers. The difference was that Dr.Zubaida found her security in a Hindu man as she was educated and had a high status. In contrast, Ghafoor Begum could not do this because she was illiterate and poor, but they both diverted their attention to God after being hurt by men.

Yaad Ki AikDhanakJalay had the character of “Grace,” a maidservant at the Nasir Sahab’s home. Grace was a widow; she had a tough life after her husband’s death. She had worked as a maid and a cloakroom attendant and also worked on a school bus to pick up and drop off children. When she came to Nasir Sahab’s home, she became happy as Nasir Sahab and his wife were kind to her. After the death of Mrs.Nasir, Grace was given the duty of looking after Nasir Sahab’s young son Asghar. She realized that she had become an ultimate part of the family; she was enjoying her elevated status until she realized that Nasir Sahab’s family wanted him to remarry (Hyder, 1965).

The following words show the distress of Grace, who was feeling unhappy about the wedding plan of Nasir Sahab.

Mother, you are smiling joyfully. You did not become a widow at the age of twenty. You did not even know the love of a man. You did not stumble from door to door for ten years. You have never slept on a footpath. How do you know the meaning of home, security, and position?

So that is all; security, man’s love, position, and home were the ultimate aim of every woman’s life. Either a highly qualified Dr. Zubaida or illiterate Ghafoor Begum and Grace, all women felt insecurity in man’s world. This was the life of Grace and many of her, who do not have a home, security, or position. They are banished now and then from their home, and the patriarchal societies do not offer security and position to women. Haider(2007)37 wrote:

I thought ... why is this? Everywhere, in temples, sacred places churches, women are found crying, asking forgiveness from God, and praying. The tears of women wash all the Gods made of stones; women always place themselves at the feet of their Gods without realizing that those feet are not Gods and sacred but only dust.

Singhardan is a story of a prostitute, Zamarud Pari. The story revolves around prostitution and society’s behavior towards prostitutes.

When I grew older, I learned the meaning of entertainers and dancers, but I was still waiting to hear which class and social system it was indebted to.

As the story goes, Zamarud Pari was told one day that she was admitted to a college in London. She was surprised but happy until she realized she was trapped and sold to a fat Prince.

His Highness, holding a glass of whisky, was staring at me with a strong inclination. Then he said softly, 'look, Pari Jan! It is useless to make a fuss. I have given your aunt fifteen thousand rupees and jewelry of twenty thousand rupees to achieve you.

The author reflects on the standards of a male-dominated society and how women were sold and bought and continue to suffer low status in society.

Zamarud Pari went to London with the Prince, where they learned that the subcontinent was divided into India and Pakistan. The Prince fled to India, and Zamarud Pari chose to live in England, where she started her life afresh.

She studied in the night school and worked in a factory in the daytime. She washed dishes and floors to earn money and finished her Montessori training at the night school. But, one day, when she went to a party, some Indian and Pakistani women recognized her, and there she was accused of prostitution in London.

I got a shock. That night when I returned home, I thought, what is the benefit of this nobility, this decorum and hard work? This society will never give me respect. Beyond the seven seas, I will remain the Zamarud Bai of Lucknow, ex-mistress of Prince JagmugPur, in the eyes of my fellow citizens.....When I return to my country, will I get a job in any school? Will Zamarud Pari ever get permission to become a schoolteacher?

The crucial question raised by the writer that why a civilized society restricts a prostitute from turning to a noble profession or elevating her status. Zamarud Pari was compelled to continue her old job due to the behavior of society.

After some time, Zamarud Pari returned to Lucknow for the last time. When she went to "Paristan Manzil," she found a "singhardan" (jewelry box). She opened it and realized that "This Singhardaan has been included in a beautiful, tragic, and grievous part of Indian history." (Zain-ud-Din, 2014)

Conclusions :

Qurratulain Hyder is among those writers of Urdu fiction who continue to influence every generation of writers in South Asia and is credited for introducing unique narrative techniques into the vernacular novel and short story.

This research has explored the portrayal of a well-educated and independent woman, learned, intellectual, and yet traditional, as illustrated in the writings of Qurratulain Hyder. Sociological variables such as gender inequality, the pattern of interaction, state of stratification, and deprivation among women were well defined by Hyder. She also depicts the situation of women of her time in a significant manner that powerfully persuades the history of the sub-continent. Hyder used the broad canvas to highlight the state of women in the Sub-continent. Connecting a social issue to history and anthropology represents her grip on sociology and history.

References :

1. Hyder, Q. (1965). Patjhar ki awaaz. Maktaba Jamia Limited.
2. Napikoski, L., & Lewis, J. J. (2020, January 21). Oppression and Women's History. <https://www.Thoughtco.Com/Oppression-Womens-History-Definition-3528977>.



इतिहास और उसका आनुशंगिक वाङ्मय

डॉ शिवा कान्त त्रिपाठी

एसोसिएट प्रोफेसर

इंदिरा गाँधी राष्ट्रीय जनजातीय विश्वविद्यालय, अमरकंटक, मध्य प्रदेश

1. इतिहास :

समूचे विश्व मे इतिहास शब्द का प्राचीनतम उल्लेख अथर्ववेद में प्राप्त होता है

स बृहती दिशां अनुत्य चलत।

ताम इतिहासश्च पुराणम च गाथाश्च।

नाराशंसी चानुव्यचलत॥

अर्थात् महान लक्ष्य की ओर गतिशील राष्ट्र का अनुसरण इतिहास, पुराण, गाथा तथा नाराशंसी करते हैं। प्राचीन भारत में ज्ञान की शाखाओं में इतिहास पुराण का अध्ययन होता था ।¹ महाभारत युद्ध के 200 वर्ष पश्चात आचार्य शौनक बृहद्देवता में लिखते हैं कि- **इतिहासः पुरावृत्तम ऋषिभिः परिकीत्यते।** अर्थात् इस विषय का इतिहास अथवा पुरावृत्त ऋषियों द्वारा कीर्तित है आचार्य दुर्ग (विक्रमीय षष्ठ शताब्दी से पूर्व) अपनी निरुक्त भाष्यवृत्ति में निरुक्त के अंतर्गत कहते हैं - **इति हैवमा सीदितियः कथ्यते इतिहासः।** यह निश्चय से इस प्रकार हुआ था, यह जो कहा जाता है वह इतिहास है। ध्यातव्य है कि यह लक्षण जो इतिहास शब्द से स्वतः सूचित होता है सत्यता प्रदर्शक है। कल्पित, अनुमानित या संदिग्ध बातें इतिहास का अंग नहीं होती। अमर के नामलिङ्गानुशासन में कहा गया कि - इतिहासः पुरावृत्तम। इस पर सर्वानन्द अपनी टीकासर्वस्व में लिखते हैं कि - **इति ह शब्दः पारपर्योपदेशोऽव्ययम। इतिहास्तेस्मिऽन्नितिहासः।** अर्थात् परंपरा से जो कहा जा रहा है कि ऐसा हुआ था वह इतिहास है।²

राजशेखर अपनी काव्य मीमांसा में लिखते हैं कि - **पुराणप्रविभेद एवेतिहास इत्येके। स च द्विविधा परक्रियापुराकल्पाभ्याम्। यदाहु - परक्रिया पुराकल्प इतिहासगतिर्द्विधा। स्यादेकनायकापूर्वा द्वितीया बहुनायका।³**

अर्थात् - इतिहास की गति दो प्रकार की होती है - परक्रिया और पुराकल्प। परक्रिया में एक नायक अथवा प्रधान पुरुष वर्णित होता है जबकि पुराकल्प में अनेक प्रधान पुरुष होते हैं। प्राचीन काल में भारतवर्ष में ऐसे अनेक इतिहास-ग्रन्थ लिखे गये थे। जय श्रेणी का भारत अथवा महाभारत ऐसा ही एक इतिहास था। **जयनामेतिहासोऽयं...।**

आचार्य कौटिल्य अपने अर्थशास्त्र में इतिहास की सुन्दर व्याख्या प्रस्तुत करते हैं- **पुराणम्-इतिवृत्तम् आख्यायिका-उदाहरणं- धर्मशास्त्रम् अर्थशास्त्रं चेति इतिहासः।** अर्थात् - पुराण आदि छः विद्याएं इतिहास के अन्तर्गत हैं। कौटिल्य के इस विवरण से स्पष्ट है कि महाभारत में इतिहास विषयक समस्त लक्षण विद्यमान हैं फिर भी उसे धर्मशास्त्र एवं अर्थशास्त्र की कोटि में रखा गया।

यहां पर विष्णुपुराण की श्रीधर स्वामीकृत टीका में उद्धृत लक्षण भी द्रष्टव्य है-

धर्मार्थकाममोक्षाणामुपदेशं समन्वितम्। पुरावृत्तकथायुक्तमितिहासं प्रचक्षते॥ इत स्मृतेः॥

आर्षादि बहुधाख्यानं देवर्षिचरिताश्रयम् इतिहासमिति प्रोक्तं भविष्याद्भुतधर्मयुक्॥

2. ऐतिह्य :

यह भारतीय वाङ्मय में इतिहास शब्द से मिलता-जुलता शब्द है। पाणिनि इतिह को अव्यय मानते हैं, और ष्यञ् प्रत्यय के योग से इस शब्द की सिद्धि करते हैं - पारम्पर्योपदेशः स्याद् ऐतिह्यम्, इतिह्य अव्ययम्।

चरक संहिता विमान स्थान में विवृत है कि - अथ ऐतिह्यम् ऐतिह्यं नाम आप्तोपदेशो

अर्थात् - ऐतिह्य एक हेतु है जिसके द्वारा तत्त्व की उपलब्धि होती है और उसके अन्तर्गत वेदादि सभी शास्त्र आते हैं।⁴ गौतममुनि अपने न्यायशास्त्र⁵ में आठ प्रमाणों में ऐतिह्य को भी एक प्रमाण मानते हैं। उनके भाष्यकार वात्स्यायन कहते हैं कि - इतिह्योः इति अनिर्दिष्टप्रवक्तृकं प्रवादपारंपर्यम् ऐतिह्यम्। अर्थात् ऐसा विद्वानों ने कहा था बिना वक्ता का नाम यह जो परम्परागत कथन है, वह ऐतिह्य है। जैसा कि भट्ट भास्कर का मानना है कि - ऐतिह्यशब्देनेतिहासपुराणं गृह्यते अर्थात् - ऐतिह्य शब्द से इतिहास पुराण का ग्रहण होता है।

3. पुराकल्प :

यह शब्द तीन अर्थों में प्रयुक्त होता है- अर्थवाद, पुराना काल या पुराने काल की घटना एवम पुरानी ऐतिहासिक घटनाओं का ग्रन्थ।

(अ) अर्थवाद - स्तुतिर्निन्दा, परकृतिः, पुराकल्प इत्यर्थवादः।⁶ इस पर भाष्यकार वात्स्यायन लिखते हैं कि - ऐतिह्यसमाचरितो विधिः पुराकल्प इति अर्थात्- ऐतिह्य सदृश विधि पुराकल्प है। इस प्रकारवात्स्यायन के अनुसार पुराकल्प एक विधि है।

(ब) पुरातन घटना - वाल्मीकि रामायण, बालकाण्ड में विवृत है कि - अश्वमेधे महायज्ञे पुराकल्पे स्वयंभुवा।⁷ पतंजलि कहते हैं कि पुरानी प्रथा वा घटना थी, संस्कार के पश्चात् ब्राह्मण व्याकरण पढ़ा करते थे। पुराकल्प एतदासीत् संस्कारोत्तरकालं ब्राह्मणा व्याकरणं स्माधीयते।⁸ गोभिलगृह्यसूत्र में भट्टनारायण के भाष्य में सम्भवतः कात्यायन का एक

लक्षण उद्धृत किया गया है- तथा च वाक्यार्थविद्धिरुक्तम्-विधियोऽनुष्ठितं पूर्वं क्रियते नेह साम्प्रतम्। पुराकल्पः स यद्वच्च विधवाया नियोजनम्॥ गोवधो मधुपर्कादौ महोक्षोऽतिथिपूजने। सम्प्रत्यकरणात् तस्य पुराकल्पत्वमागतम्। अर्थात् जो विधि पहले होता था, और अब नहीं होता, वह पुराकल्प कहलाता है।

(स) पुरातन इतिहास ग्रन्थ - जैसा कि भीष्मपर्व में कहा गया है कि - श्रूयते हि पुराकल्पे गुरुननुमान्य यः। युद्धयते स भवेद् व्यक्तमपध्यातो महत्तरैः॥ अर्थात्- पुराने इतिहास ग्रन्थों में सुना जाता है।⁹

इन तीनों अर्थों से किञ्चित् विभिन्न अर्थ का प्रदर्शक एक और लक्षण वायुपुराण में मिलता है- यो ह्यत्यन्तरोक्तश्च पुराकल्पः स उच्यते। पुरा विक्रान्तवाचित्वात् पुराकल्पस्य कल्पना। अर्थात् जो बारंबार कहा गया है वह पुराकल्प कहलाता है।¹⁰

उपर्युक्त उद्धृत प्रमाणों से यह बात निश्चित रूप से स्पष्ट हो जाती है कि निःसन्देह पुराकल्प का भी कोई शास्त्र था जिसमें इतिहास विषयक घटनाएं वर्णित रहती थीं। वह शास्त्र गाथा मिश्रित था। अस्तु महाभारत में कहा गया कि -

अत्र गाथाः कीर्तयन्ति पुराकल्पविदो जनाः।

अंबरीषेण यागीता राज्ञा राज्यं प्रशासता।¹¹

4. परक्रिया :

परकृति शब्द परक्रिया ही का रूपान्तर है। जैसा कि इसके विषय में वायुपुराण में कहा गया है कि - अन्यस्यान्यस्य चोक्तत्वाद् बुधाः परकृतिः स्मृता।¹²

5. इतिवृत्त तथा पुरावृत्त :

नाट्यशास्त्र के प्रणेता भरतमुनि इतिवृत्त को नाट्य का शरीर कहते हैं- इतिवृत्तं हि नाट्यस्य शरीरं।¹³ जिस पर पर टीका करते हुए सागरनन्दी अपने नाटकलक्षणरत्नकोश में कहते हैं कि- इतिवृत्तम् आख्यानम्। अर्थात् आख्यान से कुछ छोटा लेख

इतिवृत्त होता था कथाभिः पूर्ववृत्ताभिलोकवेदानुगामिभिः इतिवृत्तेश्च बहुभिः पुराणप्रभवैर्गुणैः ॥ इस श्लोक में इतिवृत्त नामक इतिहासांश का सुन्दर उल्लेख है।¹⁴ भामह के शब्दों में कहे तो (संवत् 650 से पूर्व) देवादि चरित को कहने वाला लेख वृत्त होता है- वृत्तं देवादिचरितशंसि चोत्पाद्यवस्तु च कलाशास्त्राश्रयच्चेति चतुर्भा भिद्यते पुनः । पुरावृत्त के ज्ञाता पुराविद कहलाते थे, जिनके सम्बन्ध में गोपथ ब्राह्मण में कहा गया कि - अत्रानुवंश श्लोकोऽयम गीतो विप्रैः पुराविदैः। अर्थात् यह अनुवंश श्लोक पुराविद विद्वानों ने गाया है।¹⁵ कालिदास कृत कुमारसम्भव से पता चलता है कि उनके समय तक पुराविद विद्यमान थे।

6. अवदान :

ब्राह्मण ग्रन्थों और कल्पसूत्रों में अवदान शब्द का प्रयोग अग्नि में होम योग्य पदार्थों के गृहीतव्य अंश के वाचक के रूप में हुआ है। यथा तत्माद्यत् किञ्चिन्नौ जुह्वति तदवदानं नाम॥ बौधायन श्रौत में कहा गया कि अथातोऽवदानकल्पः।¹⁶ इसके अतिरिक्त यज्ञ के निमित्त पदार्थों के काटने को भी अवदान कहा जाता है। ऐसा प्रतीत होता है अवदान का इतिहास अर्थ उत्तरकाल में अधिक प्रसिद्ध हुआ।

शाश्वत कोश में अवदानम् इतिवृत्ते, अवदान का इतिहासार्थ प्रसिद्ध है। अजयकोश में कहा गया कि अवदानमितिवृत्ते खण्डने रक्षणेऽपि च, अर्थात् यह शब्द इतिवृत्त, काटना और रक्षा अर्थ में प्रयुक्त होता है। बौद्ध ग्रन्थ महाव्युत्पत्ति कोष में बारह विद्याओं में इसे एक विद्या के रूप में परिगणित किया गया है।

7. आख्यान :

यह एक अति पुरातन शास्त्र है। ऐतरेय ब्राह्मण के श्रुतः शेष आख्यान में इस शब्द का प्रयोग मिलता जो किसी राजसूय यज्ञ पर सुनाया जाता था। आख्यानानि सौपण-मैत्रावरुण पारिपल्वादीनि बाह्वृच्ये पठ्यन्ते। अश्वमेध यज्ञ की समाप्ति पर भी आख्यान सुनाए जाते थे। जैसा कि ऐसे एक प्रसंग का संकेत वायुपुराण में प्राप्त होता है-

उत्कृष्टेनैव विधिना आख्यानादौ यथा विधि।
आसनान्युपक्लृप्तानिकाञ्चनानि तु पञ्च वै॥¹⁷

अर्थात् स्वल्पाकार किसी प्रधान व्यक्ति एक जीवन पर लिखी गई थोड़े काल में कही जाने वाली इतिहास विषयक कथा आख्यान है। यही कारण है महाभारत में आख्यान को इतिहास से पृथक परिगणित किया गया है। आख्यानानीतिहासांश्चा कभी-कभी आख्यान के लिए अन्य शब्द भी प्रयुक्त होता था। यथा महाभारत, आरण्यक में एक ही वर्णन को पुराण, आख्यान और मनु चरित कहा गया है। जैसा कि जैनाचार्य हेमचन्द्र का कहना है कि ग्रन्थिक जिसका अभिनय, पाठ और गायन करता है, वह आख्यान है -

आख्यानकसंज्ञायां तल्लभते यद्यभिनयन पठन गायन।
ग्रन्थिकः एकः कथयति गोविंदवद अवहिते सदसि।¹⁸

पुरातन आख्यान - प्राचीन काल में अनेक आख्यान विषयक ग्रन्थ प्रचलित थे। महाभारत के उद्योगपर्वान्तर्गत इन्द्रविजय आख्यान एक प्रसिद्ध आख्यान है। इसी तरह आरण्यकपर्व में यक्ष-युधिष्ठिर संवाद को आख्यान कहा है। यास्कीय निरुक्त और उसकी उत्तरवर्ती बृहदेवता में अनेक आख्यान मिलते हैं।

पुराणगत आख्यान - महाकवि व्यासजी की मूल पुराण संहिता में आख्यान सम्मिलित थे। जैसा कि वायु पुराण में कहा गया है कि-

आख्यानैश्चाप्युपाख्यानाैर्गाथभिः कुलकर्मभिः
पुराणसहितां चक्रे पुराणार्थविशारदः।

अर्थात् पुराण विद्या में कुशल श्री व्यासजी ने आख्यान, उपाख्यान, गाथाओं और वंशों से युक्त एकपुराण संहिता बनाई।¹⁹ इस प्रकार व्यासरचित महाभारत और पुराण संहिता में अनेक आख्यान सम्मिलित किए गए थे।

आख्यानविदः ऐतरेय ब्राह्मण में तदेतत् सौपर्णम् इति आख्यानविद आचक्षते के रूप में आख्यानविदों का उल्लेख मिलता है। शतपथ ब्राह्मण मंत्र आख्यान के स्थान में व्याख्यान पाठ मिलता है। इससे यह प्रतीत होता है कि महिदास ऐतरेय के काल

से पहले आख्यान रचनाओं के ज्ञाताओं की एक श्रेणी बन चुकी थी। ब्राह्मण ग्रन्थों में उद्धृत आख्यान लोकभाषा में है। इन समस्त विवरणों के आधार पर स्पष्ट है कि मन्त्रों के ऋषि ज्ञान परक अनेक आख्यान ब्राह्मणों के पहले विद्यमान थे।

8. आख्यायिका :

भरतमुनि कृत नाट्यशास्त्र, तैत्तिरीय आरण्यक तथा सूत्रस्थान में इसका भूयशः प्रयोग हुआ है। चरक संहिता में कहा गया कि तथा गीत वादित्र उल्लापक श्लोकाख्यायिकेतिहासपुराणेषु कुशलम्। कौटिल्य आख्यायिका को इतिहास के एक अंग के रूप में स्वीकार करते हैं। महाभाष्यकार पतंजलि तीन आख्यायिकाओं की चर्चा करते हैं - वासवदत्ता, सुमनोत्तरा और भैमरथी। बाणभद्र कादम्बरी में लिखते हैं कि कदाचित् आख्यान आख्यायिका इतिहास पुराण आकर्षणेन।²⁰ अग्निपुराण में गद्यकाव्य के पांच भेद कथा एखण्डकथा, परिकथा, कथानिका और आख्यायिका बताए गए हैं। साहित्यदर्पणकार कहते हैं कि आख्यायिका कथावत स्यात् कवे वंशादिकीर्तनम्। अस्यमन्यकवीनांच वृत्तम गद्यम जीवितम्।

9. उपाख्यान :

इस संदर्भ में श्रीधरस्वामी का कहना है कि दृष्टोपलब्धकथनमुपाख्यानं प्रचक्षते।²⁰ यथा- महाभारत में नलोपाख्यान, सावित्री उपाख्यान तथा षोडशराजोपाख्यान प्रसिद्ध है। यदाह नल सावित्री षोडशराजोपाख्यानवत् प्रबंधांतः। अन्यप्रबोधनार्थं यदुपाख्यातम् ह्युपाख्यानम्। मैत्रेयी आरण्यक में ब्रह्मयज्ञ उपाख्यान का विवरण प्राप्त होता है जिसमें इक्ष्वाकु कुल के बृहद्रथ का वर्णन है। नाचिकेतमुपाख्यानम् मृत्युप्रोक्तम् सनातनम्।²¹ कुमारिल उपाख्यान को अर्थवाद के अंतर्गत परिगणित करते हैं - उपाख्यानानि तु अर्थवादिषु व्याख्यातनि।

10. चरित :

महाभारत के अनुशासन पर्व में कहा गया है कि- महात्मनां च चरितं श्रोतव्यं नित्यमेव च। अर्थात् राजा को महात्माओं के चरित नित्य सुनना

चाहिए।²² महाभारत में मार्कण्डेय को चरितज्ञ कहा है जो तीर्थयात्रा करने वाला था।²³ तीर्थ व्योम प्रसिद्ध हुए, किन-किन मुनियों के कारण वे स्थान चिरस्मरणीय हो गए, यह उसने इन यात्राओं से जान लिया था। वस्तुतः चरित ग्रन्थ अति पुरातन काल से लिखे जाते थे जो इतिहास का एक महत्वपूर्ण अंग है। कौटिल्य इतिवृत्त और चरित को समानार्थक मानते हैं।²⁴ आचार्य हेमचन्द्र के अनुसार चरित का दूसरा नाम सकलकथा अर्थात् सम्पूर्ण वृत्त है। यथा समरादित्य चरित। जो आचार्य हरिभद्र सूरि की रचना है। जैसा कि एस. एन. दास गुप्त का मानना है कि बाणकृत हर्षचरित इतिहास विषय पर गद्य में लिखा जाने वाला प्रथम प्रयास है।²⁵ चाणक्य ने चंद्रगुप्त मौर्य का एक चन्द्रचूड चरित लिखवाया था जो हर्षचरित से बहुतपूर्व का ग्रन्थ है। वाल्मीकि कृत रामायण में वर्णित अधोलिखित पाठ अति महत्वपूर्ण है -

(क) यः पठेद् रामचरितं।²⁶

(ख) कुरु रामकथां पुण्यां।²⁷

(ग) रघुवंशस्य चरितं चकार भगवानृषिः।²⁸

(घ) काव्यं रामायणं कृत्स्नं सीतायाश्चरितं महत्।²⁹

(ङ) आश्चर्यमिदमाख्यानं मुनिना संप्रकीर्तितम्।³⁰

(च) एवमेतत् पुरावृत्तमाख्यानं भद्रमस्तु वः।³¹

उपर्युक्त पाठ में रामचरित, रघुवंशचरित और सीता चरित तथा रामकथा, काव्य, आख्यान और पुरा-वृत्ताख्यान शब्द प्रयुक्त हुए हैं।

11. अनुचरित :

पुराणों में अनेकत्र अनुचरितों का उल्लेख मिलता है। यथा- वंशानुचरितम् चैव।

12. कथा :

वाल्मीकि रामायण में कथा शब्द अनेकों बार व्यवहृत हुआ है जो इस बात का प्रमाण है कि दाशरथि राम के काल में कथा ग्रन्थ विद्यमान थे। पाणिनीय सूत्र में कहा गया कि कथादिभयष्टक। तदनुसार कथा में साधु को कथिक कहते हैं। राजशेखर

काव्य मीमांसा में दिव्य, दिव्य मानुष और मानुष भेद से कथा के तीन भेद बताते हैं - स त्रिधा इति त्रौहिणि, दिव्यो, दिव्यमानुषो मानुषश्च। भामह ने गुणाढ्य कृत बृहत्कथा को लक्ष्य में रखकर कथा का निम्नलिखित लक्षण बताते हैं -

शब्दश्छन्दोऽभिधानार्था इतिहासाश्रयाः कथाः॥

कवेरभिप्रायकृतैः कथानैः कैश्चिदङ्किता।

कन्याहरणसंग्रामविप्रलम्भे दयान्विता॥

**न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि।
संस्कृतं संस्कृता चेष्टा कथाप्रभंशभाक्तथा॥**

उपर्युक्त लक्षण से यह ज्ञात होता है कि आख्यायिका के विपरीत, जिसमें वक्त्र तथा अपरवक्त्र छन्द एवं उच्छ्वास रहते हैं, जबकि कथा में छन्द और उच्छ्वास नहीं होते हैं। अमरकोश का टीकाकार सर्वानन्द कथा का निम्नलिखित लक्षण बताते हैं-

**यत्राश्रित्य कथान्तरमतिप्रसिद्धं निबध्यते कविभिः।
चरितं विचित्रमन्यत् सा च कथा चित्रलेखादिः॥**

जो इतिहास सुनाया जा सके, उसे कथा कहा जा सकता है। रामायण और महाभारत इसके अति उत्तम उदाहरण हैं। केवल पढ़ने योग्य इतिहास कथा नहीं होते।

1.3. परिकथा :

जैनाचार्य हेमचन्द्र काव्यानुशासन में कहते हैं कि एकं धर्मादिपुरुषार्थमुद्दिश्य प्रकारवैचित्र्येण अन्नतवृत्तान्तवर्णनं प्रधानाशूद्रकादिवत् परिकथा।³² सर्वानन्द अपने किसी पूर्ववर्ती लेखक की परिकथा का लक्षण उद्धृत करते हुए कहते हैं कि-

**पर्यायेण बहूनां यत्र प्रतियोगिनां कथाः कुशलैः।
श्रूयन्ते शूद्रकवज जिगीषुभिः परिकथा सा तु।**

1.4. अनुवंश श्लोक :

प्राचीन पुराणों की राजवंशावलियों में वंश-परंपरा बोधक श्लोक सामान्यतया पाए जाते हैं। उसके अन्तर्गत प्रतापी राजाओं के विषय में श्लोक विशेष भी कहीं-कहीं लिखे गए हैं और वंश कथन के अन्त में

उपसंहार रूप एक-एक, दो-दो श्लोक मिलते हैं जिन्हें अनुवंश श्लोक कहा जाता है। यथा- अनुब्राह्मण, अनुकल्प और अन्वाख्यान आदि ग्रन्थ। संभव है जैसे अनुवंश श्लोकों के संग्रह भी रहे हों।

महाभारत वन पर्व में निम्नलिखित तीन श्लोक मिलते हैं-

(क) **अपि चात्र महायोगी मार्कण्डेयो महायशाः।
अनुवंश्यां जगी गाथाम नृपस्य धरणीपतेः॥³³**

(ख) **तत्रानुवंशी रुदस्य तं निबोध युधिष्ठिर॥³⁴**

(ग) **अत्रानुवंश पठतः शृणु में कुरुनन्दन॥³⁵**

1.5. गाथा :

भारत में अति प्राचीन काल से गाथाओं की परंपरा विद्यमान है। यथा- पितृगीत गाथाएं आज भी सुरक्षित हैं और ये उस काल की हैं, जब पारसिक अथवा पितर देश का राजा वैवस्वत यम था। ऐसी गाथाएं जिन्दअवेस्ता के वाङ्मय में भी उपलब्ध हैं। **पितृगीतास्तथैवात्र गीयन्ते ब्रह्मवादिभिः। या गीता पितृभिः पूर्वम् ऐलस्यासन् महीपतेः। कदा न सन्ततावग्रयः कस्यचित् भविता सुतः यो योगिभुक्तशेषात्रात् भुवि पिण्डान् प्रदास्यति।³⁶** दिव्यर्षियों की गाथाएं पुराकाल में गाई जाती थी- **यस्य यज्ञे पुरा गीता गाया दिव्यैर्महर्षिभिः।³⁷** ऐतरेय ब्राह्मण में महिदास ऐतरेय ने अनेक पुरानी गाथाएं सुरक्षित की हैं। ध्यातव्य है कि श्लोक, गाथा और यज्ञगाथा एक ही माने गए थे।³⁸ ऐतरेय ब्राह्मण जिसे श्लोक कहता है, शतपथ उसे गाथा कहता है।³⁹ जैमिनीय ब्राह्मण जिसे श्लोक कहता है ऐतरेय उसे यज्ञगाथा कहता है, जो गाथाएं ब्राह्मण ग्रन्थों में उद्धृत हैं, उनके अन्त में सर्वत्र प्रयुक्त इति पद का प्रयोग इस बात का परिचायक है कि ये गाथाएं यथातथ्य रूप में उद्धृत होती रही हैं। ब्राह्मणगत गाथाएं लोकभाषा में हैं जो महाभारत और श्रौतसूत्र आदि में पाई जाती हैं। अतः भारत-युद्ध से अथवा वर्तमान ब्राह्मण ग्रंथों के प्रवचन काल से सैकड़ों वर्ष पूर्व लोकभाषा की रचनाएं विद्यमान थीं। यह तथ्य

कल्पित और विकृत पाश्चात्य भाषामत के बहुशः अशुद्ध होने का देदीप्यमान प्रमाण है।

विन्टरनिट्ज के अनुसार We find Aitareya Brahmana an Akhyana in which the Gathas or verses scattered among the prose approach the epics in language as well as in meter.⁴⁰ वह गाथा का अर्थ बताते हुए कहते हैं कि- Verses scattered among the prose जो कि निश्चित रूप से एक भ्रष्ट अर्थ है। ऐसा माना जाता है कि गाथाएं प्रायः लोकभाषा में थी, जिनके गाने वाले गाथिनः कहलाते थे। ये अश्वमेध आदि के अन्त में शूरवीर यजमान राजाओं की कीर्ति गाते थे।

16. नाराशंसी :

माध्यन्दिन शतपथ ब्राह्मण में याज्ञवल्क्य शिष्य का प्रवचन है कि- मध्वाहुतयो ह वाऽएता देवानाम् यदनुशासनानि विद्या वाकोवाक्यमितिहासपुराणं गाथा नाराशंस्यः, स एवं विद्वान् .. गाथा नाराशंसीः इत्यहरहः स्वाध्यायमधीते।⁴¹

उपर्युक्त पंक्तियों में योग और व्याकरणादिक अनुशासनए विद्या (वार्ता-दण्डनीति-आन्वीक्षकी आदि) वाको वाक्य, इतिहास, पुराण, गाथा और नाराशंसियों के स्वाध्याय की मधु आहुतियों से तुलना की गई है। इससे ऐसा ज्ञात होता है कि आज से लगभग पांच सहस्र वर्ष पूर्व इतिहास, पुराण और गाथा ग्रन्थों के समान नाराशंसी के ग्रन्थ भी विद्यमान थे। ऐतरेय ब्राह्मण में कहा गया कि- अथैतन् मृद्विवच्छन्दः शिथिरं यन् नाराशंसम् अर्थात्कोमलवत् छन्द-शिथिलता नाराशंसम में है।⁴²

इसी प्रकार निरुक्त कहता है कि - नाराशंसो यज्ञ इति कात्थक्यः। नरा अस्मिन्नासीनाः शंसन्ति। अर्थात्- यास्क से पूर्ववर्ती कात्थक्य के अनुसार नाराशंस यज्ञ है, नर इसमें आसीन स्तुति करते हैं।⁴³ यही अर्थ शौनक के बृहददेवता में भी प्राप्त होता है- नरैः प्रशस्य आसीनैः। निरुक्त में मन्त्र को नाराशंस कहा है- येन नरा प्रशस्यन्ते स नाराशंसो मन्त्रः अर्थात्

जिस मन्त्र के द्वारा नरों (मरुतों, अश्वियों) की स्तुति हो वह नाराशंस मन्त्र होता है।⁴⁴ इस निरुक्त वचन से पता लगता है कि नाराशंस द्वारा नरों की स्तुति होती है। अतः मन्त्रों के समान ऐसे श्लोक भी थे, जो नाराशंस कहलाते थे। उन श्लोकों के द्वारा यज्ञों में राजाओं की स्तुति गई जाती थी।

17. पुराण :

भारतीय वाङ्मय इस बात का प्रमाण है कि इतिहास शास्त्र के समान ही पुराण शास्त्र भी प्राचीनतम काल से चला आ रहा है। जैसा कि वायुपुराण में पुराण शब्द का निर्वाचन करते हुए कहा गया है कि- यस्मात्पुरा ह्यनंतीदं पुराणं तेन वोच्यते। निरुक्तमस्य यो वेद सर्वपापैः प्रमुच्यते।⁴⁵ पुराण का यह निर्वचन अति प्राचीन है जो यास्कीय निर्वचन से सर्वथा भिन्न है। पुराण का पञ्चावयवी लक्षण भी सुप्रसिद्ध है।

सर्गश्च प्रतिसर्गश्च वशो मनवन्तराणि च।
वंशानुचरितम चैव पुराणं पंच लक्षणम॥

अर्थात् सृष्टि-प्रलय, वंश, मन्वन्तर और वंशानुचरितों को कहने वाला पुराण है।⁴⁶ प्राचीन इतिहास और पुराण ब्रह्मवादियों द्वारा रचित थे- इतिहासपुराणेषु दिष्टा ये ब्रह्मवादिभिः।⁴⁷ ऐसा प्रतीत होता है कि कभी पुराणों की संख्या 50 थी। पंचाशतु पुराणानि पश्चात् पुराणानि सेतिहासानि मानवाः।⁴⁸ वायु पुराण से वंश पुराणों की भी सूचना मिलती है एवं वंशपुराणज्ञा गायन्तीति परिश्रुतम्। महाभारत के शान्ति पर्व में कहा गया कि पुराण कथन करने वाला सूत आठ गुणों से युक्त होता था- अष्टाभिश्च गुणैर्युक्तं सूतपौराणिकं चरेत्।⁴⁹

जहाँ इतिहास आत्मा है तो पुराण उसका शरीर है। इस पुराण शरीर के बिना इतिहास का क्रम स्मरण नहीं रह सकता। पुराण इतिहास की सूची है। यदि हमारे पास वायु आदि पुराण न होते, तो हम इस इतिहास को लिख सकने में समर्थ न होते। इतिहास को सुरक्षित रखने वाली ऐसी बहुमूल्य देन संसार मात्र के वाङ्मय

में अन्यत्र नहीं है। पुराण ने सृष्टि उत्पत्ति की सूक्ष्म विवेचना की है। इस विवेचना से टक्कर लेकर वर्तमान विकासमत का बाहर से सुन्दर प्रतीत होने वाला निस्सार कलेवर जर्जरीभूत हो रहा है। सम्प्रति संसार पुराणों का महत्व शनैः-शनैः समझने लगा है।

18. कालविद्वंश :

पुराणाज्ञों में अनेक विद्वान् कालविद् (Chronologist) भी होते थे जिनका उल्लेख पुराणों में बहुधा हुआ है।

19. गोत्र-प्रवर कार :

गोत्र-प्रवर-कार संसार के महत्तम ऐतिहासिक थे। उन्होंने ऋषि वंशों का अनुपम इतिहास अत्यन्त स्वच्छ और सुन्दर रूप में सुरक्षित रखा है। उनके लेखों का अवशिष्ट श्रौतसूत्रों, यत्र तत्र पुराणों और परिशिष्ट आदि ग्रन्थों में संप्राप्त है। इस गोत्र ज्ञान के बिना भारतीय इतिहास लिखा ही नहीं जा सकता। ध्यातव्य है कि ईसाई यहूदी पाश्चात्य लेखकों ने इस अङ्ग को छुआ भी नहीं है।

संदर्भ :

1. अथर्ववेद, 15-17
2. सर्वानन्द, 2/7/11
3. राजशेखर, काव्य मीमांसा, अध्याय-3
4. चरक संहिताए 8/41
5. न्यायशास्त्र 2/2/1
6. वही, 2/1/64
7. वाल्मीकि रामायण, 10/35
8. पतंजलि महाभाष्य, भाग1, पृ. 5
9. भीष्म पर्व, 41/18
10. वायु पुराण, 59/137
11. महाभारत, अश्वमेधिक पर्व 32/4
12. वायु पुराण, 59/136
13. भरत मुनि कृत नाट्यशास्त्र, 19/1
14. हरिवंश, 1/53/16
15. वायु पुराण 99/278

16. बौधायन सूत्र, 24/9
17. वायुपुराण, अध्याय 67
18. काव्यानुशासन, 8/8
19. वायु पुराण, अध्याय 60/22
20. विष्णु पुराण, टीकाकार श्रीधर स्वामी 3/6/16
21. कठोपनिषद, 1/3/16
22. महाभारत एअनुशासन पर्व, अध्याय 161
23. आरण्यक पर्व, 181/2
24. कौटिल्य कृत अर्थशास्त्र, अध्याय-5
25. History of Sanskrit literature, S. N. Das Gupta S. K. De, Page 227.
26. वाल्मीकि कृत रामायण, बालकाण्ड, 1/98
27. वही 2/36
28. वही 3/9
29. वही 4/7
30. वही 4/26
31. युद्धकाण्ड 131/122
32. हेमचन्द्र कृतकाव्यानुशासन
33. महाभारत, वन पर्व, 86/5
34. वही 115/11
36. पण्डित भगवतदत्त, भारत का बृहद इतिहास, पृष्ठ-16
37. वायु पुराण, 73/41
38. पं. भगवददत्त, भारत वर्ष का वृहद इतिहास, पृ.-16
39. ऐतरेय ब्राह्मण 8/23
40. Winternitz Indian Literature Vol. 1. Page 211.
41. शतपथ ब्राह्मण 11/5/6/8
42. ऐतरेय ब्राह्मण, 28/16
43. निरुक्त 8/6
44. वही 9/9
45. वायु पुराण, 1/203 तथा 103/55
46. के. श्री. श्रीवास्तव, प्राचीन भारत का इतिहास तथा संस्कृतिए पृष्ठ-7
47. वायु पुराण, 1/32
48. हेमाद्रि परिशेष खण्ड कालनिर्णय, अध्याय 6, पृष्ठ-288
49. महाभारत, शान्तिपर्व, 86/8



A Study on Towards Inclusion and Sustainable Growth : Perspectives from Literature with Reference to John Steinbeck's The Grapes of Wrath

Mr. Stephen I

Associate Professor,

Department of English,

Kristu Jayanti College (Autonomous) Bangalore

The American writer John Steinbeck known for his keen social perceptions and realistic writings chronicled the migrants crossing, with a sense of duty and compassion, in his novel *The Grapes of Wrath* within a span of hundred days. He mirrors the condition of the workers. He personally visited Weed patch Camp which eventually featured in the novel. The researcher intends to use John Steinbeck's *The Grapes of Wrath* to present his views. The novel *Grapes of Wrath* with relentless determination and discipline deals with the migration of over 500,000 people coming into California in search of greener prospects. The opening chapter provides a setting for the main events of the narrative, describing the event primarily responsible for prompted the great migration to California during the 1930s. The novel focuses on a dispossessed family of Oklahoma farmers despite intimidating weather patterns the banking system and unfettered corporate greed destabilised the life of many and recognize the magnitude of these issues. As the novel

gave a blow-by-blow account of the migrant farm workers it was projected controversial. The political frenzy went so far that First Lady Eleanor Roosevelt, upon reading the book, called for congressional hearings that resulted in reform to labour laws governing migrant camps. On micro economic level, migration is treated as an investment in human capital.

Displacement of Migrants in Okhlohama :

When our ancestors migrated, they were moving about in pursuit of big game defying all climatic barriers no matter whatever conditions prevailed. Steinbeck profound immersions of the bitter reality of the migrants' life in the novel *The Grapes of Wrath*. The Dust Bowl exodus was the largest migration in American history. By 1940, 2.5 million people had moved out of the Plains states; of those, 200,000 moved to California. The *Grapes of Wrath* due to unreasonable poverty the plight of migrant workers through Tom, Casey and Ma. The people faced a devastating drought/famine of the 1930s

which forced farmers to move to California. Added to this the devastating dust storms swept across the Southern Plains. The migrant workers have lost their homes; they were struggling to meet their ends. Once the migration to California is almost over the crisis they confronted is unemployment. 'In the United States, the Great Depression began with the Wall Street Crash of October 1929 and then spread worldwide. The nadir came in 1931–1933, and recovery came in 1940. The stock market crash marked the beginning of a decade of high unemployment, poverty, low profits, deflation, plunging farm incomes, and lost opportunities for economic growth as well as for personal advancement. Altogether, there was a general loss of confidence in the economic future

Almost 9000 banks failed taking about more than 7000 billion in depositors' assets. There was no Deposit Insurance in place. The people were left without a penny. Banks lacked sufficient reserves to be in business. The stock market speculations were so deplorable. People tried to withdraw their reserves before the banks failed. The savings of millions of Americans were wiped out.

The then President Herbert Hoover was squarely blamed for his inability to control inflation. A good number rural bank fails in October 1930 due to defaulters on loans. The system re was no federal deposit insurance was in place. People were getting used to the opinion that bank failures were part of economic life. To attract foreign investments the banks were constrained to increase interest rates. The poor farmers were the worst hit. The Dust bowl added to it. The novel portrays the culture of that time. The

upper-class people had access to technology and this led the poor fend for themselves. There was a slight shift from manual labour to technology assistance. Grampa is an old man spent all of his life in Oklahoma and he is not comfortable leaving his place. They are facing two main problems the dust bowl, and the economic crisis. "This here's my country. I b'long here. An' I don't give a goddamn if they's oranges an' grapes crowdin' a fella outa a bed even. I ain't a-goin'. This country ain't no good, but it's my country. No, you all go ahead. I'll jus' stay right here where I b'long." (GW113)

Tom Joad's Grandfather will never reach California "the Promised Land" because he dies en route of a fatal stroke. The Great Depression altered the mind-set of the people to be more self-centred than generous. "... and in the eyes of the people there is the failure; and in the eyes of the hungry there is a growing wrath. In the souls of the people the grapes of wrath are filling and growing heavy, growing heavy for the vintage" (GW 294). The migrants reaching California, found the state oversupplied with labour; wages on the lower end, and workers are exploited to the core. Life for migrant workers was very deplorable. The payment they received was either by fruits they packed or by the quantity of fruit and cotton picked. Their earnings were somewhere between seventy-five cents to o \$1.25 a day. Twenty-five cents go for a- days rent for a tar-paper shack with no proper flooring. Higher price paid for purchasing groceries.

The big corporate farmers are in collusion and smaller farmers suffer from plummeting prices for their produce. The police and state law enforcement authorities are in the spree of exploitation.

The Joad family was stunned to see the condition in which their fellow migrants were forced to live. Their first introduction to life in California was a happenstance with the harsh setting of Hooverville. Migrant families somehow managed on starch-based foods like potatoes, biscuits, and fried dough that would fill them up just to complete a day's work in the fields. This resulted in malnutrition and contagious sickness among the migrants was on the rise.

Environmental Degradation :

As we are talking about climate change world over. The people in Oklahohoma felt the same in the form of windy storms that carried dust to such an extent that it was very challenging for the people to bear with. Steinbeck describes environmental degradation. Dust Bowl, a natural phenomenon weakened agriculture; this happened to be a physical quintessence of their starvation. Steinbeck tells the heart-wrenching tale of a single family, the Joads. They respond to environmental changes as survival is under threat. "All we got is the family unbroken. Like a bunch of cows, when the lobos are ranging, stick all together." (GW170)

In the roads where the team moved, where the wheels milled the ground and the hooves of the horses beat the ground, the dirt crust broke and the dust formed. Every moving thing lifted a thin layer as high as the waist and a wagon lifted the dust as high as the fence tops, and an automobile boiled a cloud behind it. The dust was long in settling again. Ahead of him, beside the road, a scrawny, dusty willow tree cast a dust speckled shade. Joad could see it ahead of him, its poor branches curving over the way. The dust from the roads fluffed up and spread out

and felon the weeds beside the fields, and fell into the weeds a little way. Now the winds grew strong and it worked at the crust in the corn fields. Little by little the sky was darkened by the mixing dust, and the wind felt over the earth, loosened the dust and carried away.

Political Inclusion :

Many novels are written with hidden political undertones. John Steinbeck's semi-documentarian novel *The Grapes of Wrath* that was published during the height of The Great Depression in 1939, is in no way an exception. The laws passed by the American Government at the time of recession the US economy is also to be noted. Steinbeck provides a social commentary on the antagonism; horrendous treatment of impoverished and desperate Americans especially between the Okies and Californians. The crash of the stock market hit in 1929 lead American economy to a bad stand. As Joa's family travels from Oklahoma to California, their dreams and hopes are slowly crumpled: they face weather-related problems. Poverty has edged the poor Okies to vagrancy. President Roosevelt's New Deal economics is to be noted in this context. The term 'progressive' was typically used for supporters of the New Deal and 'conservative' for its opponents. Roosevelt was assisted in his endeavours by the election of a liberal Congress in 1932.

Unemployment in the United States was on the rise. One-third of all employees were downgraded to working part-time on much smaller paychecks. Almost 50% of the nation's human work-power was going unused." and in the eyes of the people there is the failure; and in the eyes of the hungry there is a growing wrath. In the souls of the people the grapes of wrath

are filling and growing heavy, growing heavy for the vintage.” (GW294) The Cornell Law School avers vagrancy as roaming from place to place without a permanent job, home, or material resources. Steinbeck’s focus is very much on the poor migrant farmers of Oklahoma labelled as Dustbowl migrants. Steinbeck appraises the class partiality against them.

The Vagrancy Act 1824 (5 Geo. 4. c. 83) is an Act of Parliament of the United Kingdom that makes it an offence to sleep rough or beg. It remains in force in England and Wales, and anyone found to be sleeping in a public place or to be trying to beg for money can be arrested. California’s Indigent Act, passed in 1933, which made it a crime to bring indigent persons into the state Penury and hunger of migrant families forced many to work for pennies on an empty stomach just for survival. The Stock Market in US crashed and the onset of The Depression began as an economic event of 1929.

Economic Inclusion :

Americans in the 1930s were greatly impacted by the Great Depression, the biggest economic crisis the nation had ever known. Understandably the Republicans and the Democrat had their own ways to contain the situation. The story line has many economic forces at work. The estimated annual income of agricultural workers was roughly around \$450 per family. This could not afford a healthy and balanced diet, and as a result rates of malnutrition and contagious diseases (pellagra) among migrant workers caused by the deficiency in vitamin B. The government relied much on the corporately owned profits. Capitalism forced the landlords to do something against their conscience. Exploitation turned to be the

order of the day. The inhumane nature of Capitalism was spreading. ‘The National Mortgage Crisis of the 1930s was a Depression-era crisis in the United States characterized by high-default rates and soaring loan-to-value ratios in the residential housing market.’

The land owners colluded with the banks and made life of the working class nearly impossible. In this backdrop The Grapes of Wrath can also be interpreted as a story of the struggle of the migrants in the face of prejudiced working conditions when they reach California. The landlords there wield power and attempt to control supply and demand so that they can get their work down with bare minimum poor wages. John Ford’s film, The Grapes of Wrath (1940). A movie that is famous for projecting sentiments of social justice and for offering a glimmer of democratic faith is oddly entwined in the coils of totalitarianism.

Cultural Inclusion :

The Grapes of Wrath illustrates the **ethos of the time period**, as there was a longing for wealth, while the masses were striving for the American Dream. The gap between the haves and the have-nots was very high. The Joads appear to follow a patriarchal structure. The eldest male acts as head of the family, decision making for the group as a whole. Grampa has transferred this responsibility to Pa, who presides over a kind of council with the other men. Ma and the children only observe and try to keep the men from breaking down. Legal inclusivity celebrations-rituals- language.

Conclusion :

The ability to withstand will help people improve their situation. In the

novel we come across people who band together to reach other tough situations were next to impossible. Economic forces were active during the plight of the migrants. The government fully relied much on the corporately owned profits. Poor farmers were at the mercy of the landowners. Despite all odds the resilience displayed was remarkable. At times when financial health of the country is in doldrums added to climate related disasters that results in mass exodus of migrants in search of greener pastures it would be a timely imperative that the governments should also think about financial inclusion. Banks at times like this would have decreased the interest rates for needy and when their borrowing gradually dwindles. This would have considerably enhanced the financial aspects of the poor. The medical sector and disaster management systems should be on place would have eased their sufferings. A sense of belonging

that they are also included would have made them comfortable. To conclude, the novel makes the reader participate in the actuality; The story of a family's struggle for survival; a glimpse view of one of the calamities political, financial, environmental of the twentieth Century America

References :

1. Kennedy, David M. Freedom from Fear: The American People in Depression and War, 1929–1945. Oxford University Press, 1999.
2. Steinbeck, John. The Grapes of Wrath, Penguin Classics, UK, 2000.

Online Sources :

1. <https://education.nationalgeographic.org/resource/grapes-wrath>.
2. <https://journals.openedition.org/lisa/802?lang=en>
3. <https://www.law.cornell.edu/wex/vagrancy>
4. https://en.wikipedia.org/wiki/New_Deal
5. (https://en.wikipedia.org/wiki/National_Mortgage_Crisis_of_the_1930s)



Applying Ken Wilber's Integral Theory in Katherine Mansfield's "The Women at the Store" and "Garden Party"

Allwyn F

*Assistant Professor Department of English
Kristu Jayanti College
Bangalore*

Ken Wilber's Integral Theory is a comprehensive framework that seeks to integrate all of the major perspectives and approaches to knowledge and reality into a coherent and comprehensive model. It is a trans-disciplinary approach that seeks to bridge the gaps between different fields and disciplines, including psychology, philosophy, spirituality, sociology, and more. The Integral Theory is based on the idea that reality can be understood at multiple levels of consciousness and that each level has its own unique perspective and insights.

Katherine Mansfield's short stories are renowned for their psychological depth, exploration of human nature and nuanced portrayal of complex characters. In this context, the Integral Theory can provide a useful lens through which to analyze Mansfield's work. By using the Integral Theory as a tool for analysis, we can explore the different levels of consciousness that are portrayed in Mansfield's stories and gain a deeper understanding of the characters and their motivations.

Jeeva M

*Assistant Professor Department of English
Kristu Jayanti College
Bangalore*

For instance, Mansfield's stories often deal with the tension between the individual and the collective, and the Integral Theory can help us to explore this tension by examining the different levels of consciousness that are involved. The Integral Theory can also help us to explore the spiritual and mystical dimensions of Mansfield's work, which are often present but not always immediately apparent.

Throughout almost all of her short stories, character development is central to the plotline and narration. The development of these characters within her stories almost always functions to depict a broader theme. Mansfield is keen on utilizing her character development to demonstrate societal, gender roles, and death themes. This article will depict Mansfield's use of character development in his short story "The Woman at the Store" with the help of Ken Wilber's Integral Theory quadrants. The researcher will begin by giving a summary of the story and introducing the main characters and plotline. I will go back through the story one section at a time, to depict linearly the main characters, Jo, Jim, the

unnamed narrator, and the woman at the store. Within each section, I will do a quadrant analysis of these characters. After performing these analyses, I will illustrate how these analyses functioned in a two-fold manner: to depict character development and illuminate underlying themes within the story better.

In “The Woman at the Store” by Katherine Mansfield we have the theme of struggle, hardship, relief, loneliness, change, isolation, and regret. Taken from her *Something Childish and Other Stories* collection the story is narrated in the first person by an unnamed female narrator and from the beginning of the story the reader realises that Mansfield may be exploring the theme of struggle and hardship.

In many ways the narrator’s journey and struggle to the store also acts as foreshadowing to later on in the story when the reader becomes aware of just how difficult life has been for the woman at the store.

The fact that the woman at the store is not what the narrator and the others expected may also be important as it suggests that things may have changed for the woman rather than it being Jim’s imagination that had run wild when he was describing the woman. The reader is aware that the woman no longer physically looks the same and that at one stage she suggests that the narrator, Jo and Jim do not stay at the store. This may be important as not only does it highlight the fact that the woman is being unwelcoming but she may also have something to hide that she does not want the narrator, Jo or Jim to see. What this might become clearer to the reader near the end of the story when Else hands the narrator her drawing.

As readers, we are also aware that the woman has had four miscarriages which not only suggests that she has had a hard life but symbolically Mansfield may also be highlighting the fact that the woman is not as connected to the world as she might like to be. It may also be important that the store is no longer doing the trade that it used to do and has very few visitors as this would suggest that not only is the woman at the store isolated from the outside world but she may also be lonely. Something that is noticeable by the fact that she invites the narrator, Jo and Jim to the store to drink the whiskey. Also, it would seem that by the end of the night, Jo ends up sleeping in the same bedroom as the woman. This may be a sign of just how lonely the woman feels. Jo provides comfort and relief to her. Else also appears to live a very lonely life with no mention of any friends or attendance at school. Rather she spends her day drawing pictures. Though this is a creative outlet for Else it is not something that would fulfil a child’s needs.

It may also be a case that the woman at the store has regrets about how her life has turned out. No longer is she the pretty woman Jim met on the Coast when the woman worked as a barmaid. Her life has changed dramatically. The reader suspects that the woman ended up marrying her husband and opening the store under the impression that her life would be better. However, that is not how things have worked out for her. Her looks have failed her, she is isolated from others and she at times has had a husband who spends a lot of his time away from her and the store. It would also seem that she is the one who is responsible for the upkeep and running of the store. There is no one else to do the

work. Rather than her life improving it has become one long chore and struggle. Though it is not explicitly stated in the story it is also possible that the woman's husband was not exclusively committed to their relationship.

The end of the story is also interesting as it is through Else's drawing that the reader gets some insight into what may have happened to the woman's husband. If the drawing is to be taken literally it would seem that the woman has killed her husband and buried him. Despite telling the narrator, Jo and Jim that her husband was away shearing the reality may be very different. As to why the woman might kill her husband the reader only has to look at the life that she is living. It is in complete contrast to how she lived her life on the Coast. If anything it is possible that the woman at the store blames her husband for how her life has turned out and as a result has killed him.

The individual interior (I): In this quadrant, we can explore the inner experiences and motivations of the individual characters in the story. For example, we can examine the thoughts and emotions of the protagonist, Bertha, as she navigates her relationships with the other women and her own feelings of insecurity and inadequacy.

The individual exterior (IT): In this quadrant, we can observe the observable behaviours and physical characteristics of the individual characters. For example, we can observe the way the women dress and move, and how they interact with one another.

The collective interior (WE): In this quadrant, we can examine the shared values, beliefs, and cultural norms that

shape the interactions between women. For example, we can explore the cultural expectations around gender roles and the way these expectations shape the relationships between women.

The collective exterior (ITS): In this quadrant, we can observe the social institutions and systems that shape the interactions between women. For example, we can examine the role of the store as a social gathering place and the way the women's interactions are shaped by their social positions and economic status.

Overall, applying Wilber's Integral Theory to "The Women at the Store" can help us to understand the complex interplay of individual and collective factors that shape the relationships between the characters in the story. By examining the different aspects of the story through the lens of the Integral framework, we can gain a deeper understanding of the social dynamics at play and the way these dynamics shape the experiences of the individual characters

Likewise if one takes "The Garden party" is a straightforward but sophisticated tale. The plot is simple, as that characterization implies, but the message is elusive and open to interpretation, as is typical of much modernist literature.

The story is very simple enough about a high-class society people looking for a party. The party was arranged by Mrs. Shediran's family. Laura is the main host for the party; they planned that in their garden itself. The whole family members are busy preparing for the garden party. Then, they came to know about the death

of a poor man who stays next to the house. At that time, only Laura has come up with the idea to withdraw from the party. She is very sympathetic towards the dead man and his family. She stood very stubborn in her decision of canceling the party. Until then, the story doesn't talk much about class consciousness. Jose is disappointed with her decision and tries to convince her to change her mindset.

"A broad road ran between. True, they were far too near".

The term "broad road" shows the gap between classes in society. It directly tells that one needs to be aware of another's class to even feel pity for them. Here, the clear line between the classes can be seen which can be seen in the third quadrant. The next paradoxical term he used to refer to the class division that, "far too near". They are physically near their house but they are far from their status. In that case, Laura doesn't want to care about the people who are not from her class. Jose's words talk about Marx's ideology, "they had no right to be in that neighbourhood at all". Even Mrs Sheridan has come with her part of convincing by mentioning her societal status.

"People like that don't expect sacrifices from us. And it's not very sympathetic to spoil everybody's enjoyment as you're doing now".

Laura decides against going to the party after catching a glimpse of herself in the mirror wearing her party attire and her fancy new hat. An almost mystical moment of consciousness, a small discovery in a character's life that changes an understanding of the world and herself. James Joyce, another modernist author, dubbed the individual intention by using

a term called "epiphany". In a moment of sudden and great revelation, she felt that her mother's words are right.

There, quite by chance, the first thing she saw was this charming girl in the mirror, in her black hat trimmed with gold daisies, and a long black velvet ribbon. Never had she imagined she could look like that. Is Mother right? She thought. And now she hoped her mother was right (7).

She could feel like herself without thinking about the world and society. The same concept is referred to as a moment of being by Virginia Woolf. At this point, Laura appears to become more conscious of her place in the world, to perceive herself as others do, and to desire almost for the first time to be admired, spoken about, and wanted by other partygoers. James Joyce's "The Dead" has a similar epiphany when he sees himself in the mirror and starts to realise how he seems to people around him.

However, Laura's epiphany seems to function almost in the reverse of Gabriel Conroy's, causing her to realize that she doesn't need to worry as much about what people think of her and her family. She is a person who has a right to live, to feel things, to enjoy herself, and to be admired.

Individual Interior (I): This quadrant deals with the subjective experiences of individuals, such as their thoughts, emotions, and spirituality. In "The Women at the Store", Mansfield explores the inner world of the protagonist Miss Brill, a lonely spinster who derives meaning from her weekly visits to the park. Through Miss Brill's thoughts and emotions, Mansfield conveys the pain of isolation and the desire for human connection.

In “The Garden Party”, the young protagonist Laura experiences an inner transformation as she confronts the reality of death and suffering. Initially, she is preoccupied with the success of The Garden party, but her encounter with the dead man’s family forces her to confront her privilege and reevaluate her values.

Individual Exterior (It): This quadrant deals with the objective behaviours and actions of individuals, such as their physical appearance and observable behaviour. In “The Women at the Store”, Mansfield describes the appearance and behaviour of the other women at the park, highlighting the contrast between their cheerful interactions and Miss Brill’s solitary presence.

In “The Garden Party”, Mansfield portrays the physical details of The Garden Party, including the decorations, food, and entertainment. She also describes the appearance and behaviour of the guests, highlighting the social distinctions between them.

Collective Interior (We): This quadrant deals with the shared cultural values and beliefs of a group or society. In “The Women at the Store”, Mansfield portrays the social norms of the time, which dictated that single women like Miss Brill were expected to remain unmarried and childless.

In “The Garden Party”, Mansfield critiques the class divisions of early 20th-century British society. The wealthy Sheridans are insulated from the realities of poverty and death, while the working-class Scotts are portrayed as simple and uneducated.

Collective Exterior (Its): This quadrant deals with the external systems

and structures of society, such as economic, political, and technological systems. In “The Women at the Store”, Mansfield hints at the economic hardships of the time, which may have contributed to Miss Brill’s loneliness and poverty.

In “The Garden Party”, Mansfield critiques the British class system, which perpetuated inequality and oppression. She also portrays the technology of the time, including the motor car, which serves as a symbol of the privileged lifestyle of the Sheridans.

Overall, Wilber’s Integral Theory helps us understand the different levels of development and perspectives represented in Mansfield’s stories. By exploring the subjective experiences, objective behaviours, cultural values, and external systems of society, Mansfield critiques the social norms and inequalities of early 20th-century Britain.

After applying Wilber’s Integral Theory to Mansfield’s “The Garden Party” and “The Women at the Store”, it can be concluded that these two stories are complex works of literature that embody a holistic perspective on the human experience. Wilber’s theory emphasizes the interconnectedness of various aspects of human existence, including individual, collective, internal, and external perspectives.

In “The Garden Party”, Mansfield explores the internal perspectives of the main character, Laura, as she navigates the complexities of privilege and class dynamics. Through Wilber’s Integral Theory, we can understand how Laura’s perspective is situated within a broader social and cultural context, as well as how her experiences are shaped by her internal,

subjective reality. The story also highlights the interdependence of individual and collective experience, as Laura's interactions with her family and the workers preparing for The Garden party shape her worldview.

Similarly, "The Women at the Store" offers a nuanced portrayal of women's experiences in early 20th-century New Zealand. Wilber's Integral Theory helps us see how the characters' individual perspectives are shaped by their societal and cultural contexts, as well as their internal experiences and emotional states. The story also illustrates the interdependence of internal and external realities, as the characters' emotional responses to their surroundings shape their interaction with each other and the world.

Overall Mansfield's stories demonstrate a deep understanding of the complexities of human experiences and the interrelatedness of various dimensions of existence. By applying Ken Wilber's Integral Theory to these works, we can a richer understanding of the themes and

ideas that Mansfield explores and appreciate the depth and nuance of her writing.

References :

1. "Katherine Mansfield", URL: [www.nsc.org.neuro.no.ip](http://www.nsc.org/neuro.no.ip). Retrieved May 15, 2004
2. Bliss and Short Stories. New York : Vintage Books, 1956.
www.digital.library.upenn.edu/women/mansfield/bliss.html.
3. Katherine Mansfield and the Origins of the Modernist Fiction. Ithaca : Cornell University Press, 1997
4. Magalaner, Marvin. The Fiction of Katherine Mansfield. London : Feiffer & Simons, 1971.
5. Mansfield, Katherine, The Letters and Journals of Katherine Mansfield, edited by C. K. Stead. (New York : Penguin Books, 1978)
6. Mansfield, Katherine. The Garden party, and Other Stories. New York, A.A. Knopf, 1922.
7. Mansfield, Katherine. The Short Stories of Katherine Mansfield. New York, Alfred A. Knopf, 1937.
8. Wilber K. A Theory of Everything. Boulder, Shambhala; 2001



Pottery and Education : A Perspective From Kumhar Community in Jharkhand

Amit Kumar

Assistant Professor;

Arunachal Institute of Tribal Studies,

Rajiv Gandhi University (A Central University),

Papum Pare, Arunachal Pradesh

Introduction :

Education has played very significant role in social and economic progress. The interdependence between education and socio-economic development has been very much recognized by the academicians and policy makers. In this globalized economy, education develops productive skill for getting more advanced labor market and society so that prosperity comes in the life of individuals, group, and community. It also develops civic skills making them more engaged in social and political society. Education develops human talents and interest, along with this, it becomes the vehicle for the equity and greater social inclusion. It is obvious that education cannot only promote social progress instead it also depends upon the better governance, institutions, and educators (Bakarati, 2018). Education is a powerful predictor of attitudes and wellbeing, as well as one of the clearest markers of life outcomes such as employment, money, and social standing. People frequently utilize education to shape their 'social identity,' shaping their perception of themselves and their interactions with others. A positive, affirming social identity is linked to a variety of favorable life

outcomes, including greater happiness, health, social trust, and political participation (Briefing, 2014).

This suggests that there can be no social change without education, and it is the education which comes before the social change. Many changes are being implemented in the social sector; however, they are unsuccessful in practice due to a lack of education among the population. As a result, education should help to close the gap. Education is the most powerful force for change. It is meant to change people's views and beliefs and instill a drive for advancement in them. Education may aid in the expansion of current knowledge and scientific concepts will be disseminated among people through the transmission of data on current facts. Many children from lower socioeconomic backgrounds have been able to advance and earn a profession, then a job, and finally a higher social position than their parents. Many people's perspectives have shifted as a result of this educational opportunity (Pandey, 2020).

Pottery practice is considered as one of the very much eco-friendly despite this,

the community associated with it i.e., Kumhar Community, is leaving this work. There might be various factors responsible behind it, but one major factor is education which make them select other better option of occupation. Traditional occupations which have been disseminated by the varna system on the basis of caste has been now being left behind because of the better education. The traditional culture of practicing pottery among the Kumhar community has shown some changes in selecting their occupations for better livelihood because of education. The people who are more educated are slowly leaving this traditional work of pottery practice. This paper has tried to find out the relationship between the pottery practice with education along with the socio-economic position of the Kumhar community in three villages of Saraikela Kharsawan, Jharkhand mostly with the help of primary data

Research methodology :

A Mixed (Quantitative and Qualitative both) Methodology of research has been done for this paper using household survey method. The article is mostly based upon the primary data collected from the three villages named Mohitpur, Mahadebpur from Saraikela Block and Potobera from Kharsawan block of Saraikela Kharsawan districts of Jharkhand. Household survey method is considered as best for understanding social and economic situation in academic research (Shinpei Sano, 2015). Therefore, the author preferred to go with the household survey methods. The villages were selected after knowing the presence of Kumhar community in that village randomly. More than 90 percent of households from the three villages has

been covered. The sample size of data is 61 households as mentioned in table No. 1. Information has been collected with the help of interview schedule.

With the use of SPSS software, data is analyzed with reference to the theme of the paper. It entails tabulation, summaries, explanations. The goal of this analysis is to make significant conclusions and generalizations. The data was thoroughly evaluated, and the information gathered was presented in simple tables with interpretations and the researcher's assumptions. Wherever possible, charts and diagrams have been used to supplement the data in order to improve the clarity of the interpretation. A variety of tables are created to highlight the main characteristics of the data.

Table 1: Number of Households surveyed from three villages

VILLAGE NAME	Frequency	Percent	Valid Percent	Cumulative Percent
MOHITPUR	15	24.6	24.6	24.6
POTOBERA	29	47.5	47.5	72.1
MAHADEBPUR	17	27.9	27.9	100.0
Total	61	100.0	100.0	

Kumhar: A Brief Description :

In India, the literal meaning of "Kumhar" is "potter". The word "Kumhar" has been derived from the Sanskrit word "Kumbhakara," which means "potter" (the people who craft the clay into various shapes). Pottery making is a significant ancient event that has been identified as the start of the Neolithic revolution in human civilization (Chaudhuri, 2015). Many evidences found by the social scientist, historians, archaeologists from the East Asia, North Africa, America and northern Europe have shown that pottery was being practiced even before the agricultural practices started (Sarma, 2021). Pottery has

been considered as the traditional occupation for the employment generation and the livelihood support of Kumhar. The people belonging to Kumhar community usually makes clay pots of daily uses, idols, sculptures, local folk deities, and animals etc. with the help of clay and water.

Also, there are many mythological and traditional tales about the Kumhar's origins. The very famous tale regarding their origin is that they came to earth with the blessings of Brahma, Vishnu, and Shiva. They were sent on the earth with the gift of Brahma's craft, Vishnu's wheel, and Shiva's form by Brahma. They are said to be Lord Prajapati's descendants in another myth. As a result, Kumhar or Kumbhar is also referred to as Prajapati. Currently, they are members of the Kumhar or Prajapati caste, who are classified as backward or scheduled castes depending on the geographical location where they live in India (Kumar, 2020). The majority of Kumhar identify themselves under Shudra Jati (Caste) as per the Varna system. However, the respects they get in the society is higher than that of the Shudra community. The community's clay inventiveness and artisan abilities are appreciated in society, but they are also despised since they live in dirtiness and unclean most of the time. The Kumhar population lives on the fringes of the village, separate from the other villages' communities, in a Hamlet type of settlement (Huyler, 1996).

Prajapati is the community's identity, and it is used as a title in the suffix of their names. Prajapati is a distinct Vedic deity in the Vedic literatures, although his distinction fades through time. Kumhar associated with Prajapati are described as mythical agents of creation, acting as gods

or sages, who emerge in every cycle of creation-maintenance-destruction in mediaeval writings (manvantara). Depending on the Hindu literature, the phrase also forecasts a variety of gods, ranging from the creator deity to being identical to one of the following gods: Viswakarma, Indra, Agni, Daksha, Brahma, and others. The inconsistent, varied, and developing Prajapati notion, according to George Williams, illustrates the various Hindu cosmology. In Classical and mediaeval literature, Prajapati has been associated to the philosophical notion of Brahman as Prajapati-Brahman (Svayambhu Brahman). To honor the Potters' innovative talent and creativity related to clay craft, they were given the name Prajapati. After their emergence on the earth, they initially created a Kumbha, which means water pot, to store water in it for the daily use. This caste maker was given the comparison because, just as the Brahma Pancha components generate this mortal creature, Kumhar also creates various gorgeous sculptures from clay particles, toys, utensils, and so on. This caste is also said to be the origin of crafts and engineering. Only during the production of several varieties of clay mortar was the usage of lime and khadi discovered. Chejare is the name given to the lime extracted from the hill and used in building construction (Kumar, 2020).

Community, Culture and Education :

In sociological context of India, the term 'community' has been conceptualized in two forms, the 'substantivist' and 'constructivist'. According to substantivists, communities are culturally defined groupings (ethnic, religious, and caste) that serve as legitimate social organisation units based on actual social interactions

and anchored in Indian cultural and religious traditions. It is a storehouse of traditional culture and human values that provides individuals with identity, purpose, and anchorage. Community and caste, according to constructivists, have very lately emerged. They questioned the meaning of community given by “substantivist.” According to them, it is no longer possible to assume that a social identity or tradition is linked to a specific community; rather, traditions and identities are seen as being constructed in complex ways in a continuing process of cultural production, which includes politically inspired objectifications of culture, embodied in identity emblems that represent the community’s or ethnic group’s distinctiveness (Upadhya, 1998).

In this paper, the authors are nearer to substantivist approach, defining community as a social, religious, occupational or other group with common characteristics or interests that perceives itself as distinct in some way from the larger society in which it exists, such as potters’ community (Kumhar community), business community, scholars’ community and so on. A community may also be described as a group of people who are largely self-sufficient, live in a small geographic region, and are united by sentiments of interdependence (Malathi, 2010). Culture, defined as “that complex totality that comprises knowledge, religion, art, morals, law, tradition, and any other capacities and habits,” is the greatest distinguishing feature of human civilizations and education, in its broadest meaning, is the act of aiding cultural learning or acquisition. If we want to find any consistency in culture and discipline, we need look not only at new items, but

also at the more enduring, permanent, and conservative objects, as well as the changes in their places and survival. Some items, like as clay Diya, Kalash, and Chuka used in weddings and other rites, only survive in joyful conditions (Astrom, 2008).

In complex societies, education begins informally with children’s interactions with their parents and relatives, but it becomes increasingly formal as it is codified and provided by specialized institutions using specific methods such as lecturing, memorization, demonstration, interpretation, collaboration, practice and experimentation (Bakarat, 2018). But it is not limited, as per the two-story system of Paul Bohannon, in contemporary world, each and every individual from the community gets in and out from their own environment or world on the daily basis such household, neighborhood, village, clubs, network of government and business organisations etc. In other words, the in and out movement of unorganized i.e., localized world to organized world is very much common for the individual, such regular event is itself the part of education system (Frederick Gearing, 1975).

Education and the Economy :

The economics and education are very much dependent to each other as both of them influence and impact each other in its expansion of a developed society. The expansion of both should be stable for the better productivity otherwise it will lead to unemployment and economic crisis. The expansion of education and stagnation of economy create joblessness and uncertainty in the state. Therefore, for smooth functioning of any state or nation, people must be educated as well as

productive. As per recent trends of development, the rapid and intense expansion of education in comparison to economic condition and social inequality has led to the issues of joblessness or getting a lower category of work activities according to the qualification expectations are met.

Schooling or education systems are laminated in terms of respect and opportunities in various fields provided by various sorts of educational institutions, and access and accomplishment are unequivocally connected with the social states of the students and their families, driving a few authors to contend that the principal job of education is to build up existing social disparities and the restraining monopolies of societal position through the administration of credentialism (Bakarat, 2018). The researchers in the field of economics invented the term “human capital” to describe their understanding of education as a production element. The rates of return are computed by comparing the salaries that people earn over the course of their lives to their educational investments. Although education and workforce along with traditional skills improve individual well-being and overall economic growth, our understanding of the actual links and intervening variables between human capital investments and economic outcomes is still largely subjective and far from sophisticated enough to extract solid policy statements. Human Capital Theory, one of the most important theories combining education and economics, states that education and training of individuals and organisations leads to improved economic performance and outcomes. This theory also describes how acquired skills and competences (a

society’s Human Capital Stock) are understood as the consequence of sound investment decisions made by individuals and companies with the goal of optimizing investment returns. This theory also provides the most compelling justification for government participation in the process of social capital generation: individuals, particularly those at the start of their working careers, gain from the skills and information acquired via education (i.e., benefits accruing to society at large) (Soloff, 1994). This theory is more validated for Kumhar community belonging to SaraikelaKharsawan districts of Jharkhand.

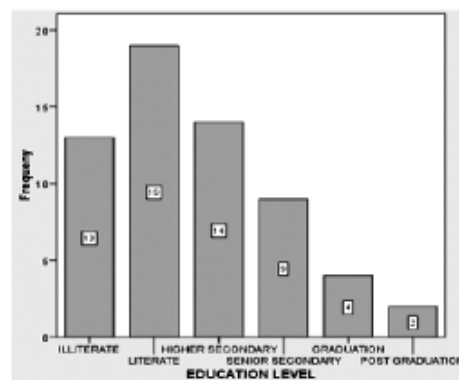


Figure 1: Education Level of people belonging to the Kumhar community

The figure-1 above shows the educational level of the people belonging to Kumhar community. Most of the people belonging to this community have not even passed the higher secondary level of examination. Out of 61 people from the three villages of Saraikela Districts of Jharkhand, 32 people have not passed the higher secondary (Standard 10) level exam. The reason behind might be the economic situation as mentioned in the figure 2 below, where most of the households are coming in the income range of the

₹ 5,000 - ₹ 10,000. The community which is very much famous for clay craft creativity are having poor background of education and economy. The reason behind the lower educational background and lower economic conditions of the family might be many, but some reasons observed here are lack of interest of people as they are mostly struggling for the better livelihood. Other reasons are inequity in affordable and accessible facilities of educational institutions to their children. Inequality in education may be understood by determining what constitutes good education and how it is dispersed throughout the population. This may then be discussed in terms of ideas like equality of outcomes and opportunity. According to Schmidt and McKnight (2012), an educational system's ultimate test is whether it ensures that every student, regardless of background, gets exposed to the content they need to succeed today. Investing in education is the most effective method to reduce inequality and boost overall economic development. Countries must invest more in excellent education to preserve a competitive edge in the quickly changing information economy. Even minimum wage schedules cannot multiply salaries by a factor of five or ten: education and technology are the determining variables in achieving that degree of advancement (Bakarat, 2018). As most of the households are involved in pottery works, they are not earning the enough money to provide better schoolings for their kids. The households having more than ₹ 20000 income per month is only 5 out of 61 households. The 44 households are having income less than or equal to ₹ 10000. The mean size of the family in each household is around 4, that

means less than ₹ 2500 per month is being spent on each member of the house for everything to be fulfilled, from the basic needs to education and other related life support services.

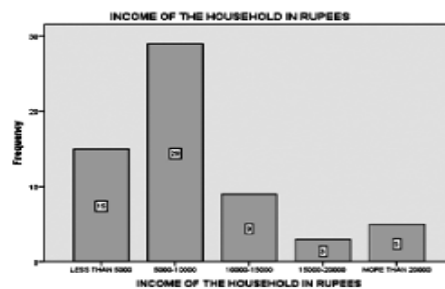


Figure 2: The income(per month) of the Household of Kumhar family

Individual, family, and community economies all play a role in schooling and professional development. As a developing country, India must overhaul its educational systems in order to profit from global economic trends. According to Nicholas Burnette and Harry Anthony Patrinos (1997) (Anthony, 1997), some reform goals include :

- to raise quality, which is currently lower than in Organisation for Economic Co-operation and Development (OECD) nations, especially given that more students are being admitted;
- to attain equity, because the ranks of the ignorant are increasingly populated by the poor, women, and ethnic minorities;
- to keep up with the demand for secondary and higher education; and
- to attain sustainability in the light of almost universal fiscal restraint.

Pottery and Education :

Pottery is a well-known kind of craft

and material culture. Material culture studies is a relatively recent topic of academic inquiry that focuses on the study of clay-made items. Students of material culture study and observe the physical or material artefacts produced by communities in order to better understand them, both past and contemporary. The study's source material is extremely diverse, encompassing not just man-made artefacts but also natural things and even preserved body parts (Honwad, 2018). Till now, there has not been significant contributions from the researchers to find out the relation between the education and the material culture such as pottery, bamboo craft, silk craft etc. The Kumhar community (potter community) who has shown decrement in pottery practice occupation in some recent research. The higher the education they are getting, the higher is chances of leaving the traditional pottery practice. The people from this community believe that the pottery works will not let you die but surely it will not help you get proper education, health, and quality of life.

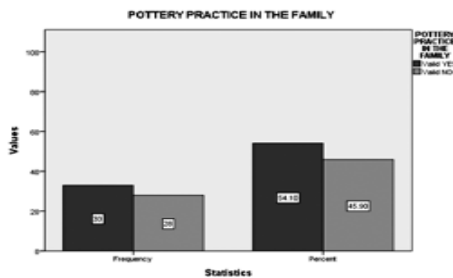


Figure 3: The households involved in Pottery Practice

Out of 61 households survey, it is found that 33 households (54.10 %) are practicing pottery while 28 households (45.90 %) have left this occupation as family livelihood and businesses purposes (see figure 3). Most of the family who have

left this work are educated in comparison to the family who are involved in practicing pottery. The correlation coefficient between the Pottery Practicing family and education level is weakly related. It can be seen in the figure 4 below. People who are getting education and other opportunities are leaving this traditional work of pottery practice. The newer generation are more likely to shift in other activities even if they are not getting a proper education.

Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	EDUCATION LEVEL & POTTERY PRACTICE IN THE FAMILY	61	.146	.262

Figure 4 : Correlation between Education level and Pottery Practice in Kumhar family

The trend of individuals leaving the pottery industry reveals that the importance of passing on traditional pottery expertise to the future generation is being overlooked, and the official educational system does not emphasize traditional knowledge practices, affecting the village's long-term viability. It is critical to comprehend the educational curriculum's influence on kids from such educational institutions (Honwad, 2018).

Conclusion :

The above analysis has shown that the education and pottery practice (one of the most environmentally sustainable occupation) are weakly correlated to each other. The skill which is being taught as courses in other European countries, are being disrespected and overlooked in India. The people of this community are mistakenly learning that pottery occupation is not that much profitable and letting them all survive in line with the main competitive society. The clay craft and education

should match in line with each other so that the aim of being self-reliant India can be achieved. This work is very much traditional which can help any individuals, groups and community to be self-reliant. Interventions like establishment of Mati Kala Board in each state should be promoted at the educational institutions like Indian Institute of Craft Design. The natural resource needed for promoting the clay craft should be taken care of so that the dependency of Kumhar community for their own traditional work can be practiced. There must be assurance from the government and non-government institutions to make the kids of this community will not be left illiterate. The educating them in line with the sustainable development goals can help world a better place to live in future.

References :

1. Anthony, N. B. (1997, June). Education and Changing World Economy: The Imperative of Reforms. *Prospects*, 27(02), 223-230. Retrieved May 16, 2022
2. Astrom, A.-M. (2008). The Assemblages of Things and Dealing with Things in Contemporary Society. In T.-R. L. Pirjo Korkiakangas, *Touching Things: Ethnological Aspects of Modern Material Culture* (pp. 130-146). Helsinki: Studia Fennica Ethnologica.
3. Bakarar, B. (2018). How Can Education Promote Social Progress? In C. S. Reich, *In Rethinking Society for the 21st Century: Report of the International Panel on Social Progress* (pp. 753-778). Cambridge: Cambridge University Press. doi:<https://doi.org/10.1017/9781108399661.006>
4. Briefing, E. (2014, July). The Wellbeing Effect of Education. Economic and Social Research Council. Swindon, South West England, United Kingdom. Retrieved from [https://webarchive.nationalarchives.gov.uk/ukgwa/20210901113130mp_/https://](https://webarchive.nationalarchives.gov.uk/ukgwa/20210901113130mp_/https://esrc.ukri.org/files/news-events-and-publications/evidence-briefings/the-wellbeing-effect-of-education/)
5. Chaudhuri, M. S. (2015). Pottery Making tradition among the Prajapati Community of Gujarat, India. *Eurasian Journal of Anthropology*, 6(1), 1-14.
6. Frederick Gearing, A. T. (1975). *Overview: A Cultural Theory of Education*. Arlington: American Anthropological Association. Retrieved from <http://www.jstor.org/stable/3195516>
7. Honwad, S. (2018). Learning in Schools about Traditional Knowledge Systems in the Kumaon Himalayas. *Journal of Folklore and Education*, 05, 180-193. Retrieved from <https://jfepublications.org/article/learning-in-schools/>
8. Huyler, S. P. (1996). *Gifts of Earth : Terracottas and Clay Sculptures of India*. Ahmedabad : Mapin Publishing Pvt. Ltd.
9. Kumar, D. R. (2020). Folk Narratives, Gajanan Mata Mandir and Neighbouring Kumhar Community of Jharkhand. *Aut Aut Research Journal*, XI(IX), 308-317.
10. Malathi, A. (2010). Community Development Programmes and Accountability. In P. G. Thomas, *Community Organization Management for Community Development* (pp. 81-103). New Delhi, India: Indira Gandhi National Open University.
11. Pandey, P. (2020, May 12). Education and Social Change : An Interrelationship. Retrieved from Adamas University: <https://adamasuniversity.ac.in/education-and-social-change-an-interrelationship/>
12. Sarma, A. K. (2021). Pottery Promotion Through Institutional Development for Sustainable Cause in India. (D. M. Batcha, Ed.) *Modern Thamizh Research*, 09 (04), 634-639.
13. Shinpei Sano, S. T. (2015). Method of Household Surveys and Characteristics of Surveyed Households: Comparison regarding Household Composition, Annual Income and Educational Attainment. Japan: Policy Research Institute, Ministry of Finance.

14. Soloff, C. F. (1994). Education, Training and the Economy. *Industrial Relations Journal*, 25(03), 234-246. Retrieved May 15, 2022
15. Upadhyya, C. (1998). Conceptualising the Concept of Community in Indian Social Science : An Anthropological Perspective. National Workshop on Community and Identities : Interrogating Contemporary Discourses on India (pp. 01-22). Hyderabad : University of Hyderabad. Retrieved from <http://www.unipune.ac.in/snc/cssh/HistorySociology/A%20DOCUMENTS%20ON%20HISTORY%20OF%20SOCIOLOGY%20IN%20INDIA/A%201%20Debates%20on%20sociology%20and%20anthropology%20of%20India/A%201%2020.pdf>



Hush-Hush! Sex Education : The 'Mayil Book Series' as a Mirror of Adolescent Mind

Disha Esther Ramtek

Assistant Professor,
St. Aloysius Institute of Technology

1. Introduction :

“We will discuss it later,” “You are too young to understand,” “Shut up! It is none of your business,” are common responses given by parents when their children inquire about sexuality, such as child birth, menstruation, puberty, attraction, and so on. A deep sense of morality pervades a substantial portion of India’s population, preventing them from seeing the importance and benefits of imparting sexual education to their children, whether at home or in schools. People believe that discussing or educating about sexuality will corrupt adolescents. They don’t realize that if these adolescents aren’t educated, they will be vulnerable to disinformation. To satisfy their curiosity, many young people turn to the internet and their peers, and they may be misled. With studies showing that the majority of parents do not accept the responsibility for providing sex education, with 88% of the male and 58% of the female students in colleges in Mumbai reporting that they had received no sex education from parents. They were left to resort to information they gather from books, magazines, youth counselors, and through pornography, with its increasing accessibility in recent times.

(Sathyanarayana Rao *et. al.* 334) An adolescent is in a confused state of mind as far as his/her behavior is concerned, because the messages from outside the family contradict the messages s/he receives at home. The psycho-sexual development and the physical changes, coupled with a lack of formal channels of the communication on sex-related matters, occasionally results in risky behavior, which could have long lasting physical, emotional and psychological effects. (Jose 8)

This research focuses on studying the impact of lack of sex education and conservative attitude towards it, on an adolescent’s mind through thematic study of the children’s books. Mayil Will Not Be Quiet!, the first novel in the ‘Mayil Series,’. Mostly Madly Mayil and This is Me, Mayil, the second and third books, respectively. These books, by Nivedita Subramaniam and Sowmya Rajendran are in the form of diaries maintained by Mayil Ganeshan, an Indian adolescent girl. The Mayil Series is used and viewed in this study as a reflection of adolescent perplexity, curiosity, attitude, and inquisitiveness about sexuality, as well as the attitudes and involvement of elders in giving sex education to them. Anitha Ramkumar an

author at Women's Web writes, "For many Indian kids in their teens now, Mayil writer was a friend who understood what they thought and felt, and her diary felt much like their own, if they did write. Through this character's keen observations, the books explore the questions that a pre-teen or a teenager growing up in today's world might have. As Mayil grows from a vivacious 12-year-old to a sulky 16-year-old, she continues to write honestly and through her writing offers her readers glimpses of her mind, something children identify with." (Ramkumar)

Each book in the 'Mayil series' has effectively captivated its young readers, who have discovered that what they are going through is not unique to them and have turned to Mayil's character for help. Nivedita and Sowmya have created magnificent works in which they have not only raised but also expertly answered important problems. Mayil is enjoyed by both girls and boys, as Niveditha shared with Saffron Tree, "Something we've both been quite kicked about is how boys have responded to Mayil. (Art navy) A writer, Parinita Shetty, offered her thoughts on the books, "perfectly reflects the times and the geography it exists in. Mayil, and by extension the book, lives in and exudes Chennai and India. It doesn't pretend to be anything else – the jokes, the references, the problems manage to be globally relatable while at the same time being inherently local." ("Niveditha Subramaniam - The Mayil Series") It's great for both young and adults to connect and reflect. (Art navy) The 'diary' is peppered with fun doodles and describes all the hallmarks of adolescence - old 'best' friends moving to new friends, crushes, inferior self-image, discussions about periods (aka chums!), curiosity about sex

(Ketkar). The reviews and views of several readers prove that Mayil Series can serve the best as a mirror of an adolescent's mind to study the impacts on it.

2. Literature Review :

2.1 Sex Education :

In her research paper "Between Tradition and Modernity: Controversy in India About the Sex Education Programme in State-Run Schools," Renuka Motihar states that while critics feel that sex education may be necessary in western countries, it is not necessary in a culturally rich country like India. On the other hand, due to a lack of information, young people in India face severe hazards associated to sexual and reproductive health. The editorial "Adolescent Sex Education in India: Current Perspectives," written by Shajahan Ismail, Ashika Shajahan, T.S. Sathyanarayana Rao, and Kevan Wylie for the Indian Journal of Psychiatry, states that India has the world's largest adolescent population and that the sexual needs of these adolescents are often overlooked. Sexuality-related issues are taboo due to cultural norms. Most importantly, sexuality education is a fundamental human right that falls under the category of "reproductive rights," as underlined by recognized non-governmental organizations. Rolly Singh and Nancy Srivastava's "Comparative Analysis of Sex Education Taught to Children by Parents in India and U.S." was based on theories by Martin and Luke, Dilorio, Pluhar and Belcher, and Goldman and Goldman. They claim that the most trustworthy sources of information are parents. When the parent-child relationship in India and the United States was compared in terms of sexuality-related dialogue, it was discovered that Indian parents felt uncomfortable talking about

sex, forcing their children to seek advice from the internet or classmates. Jiji Jose reiterates the necessity for sex education in the Indian school curriculum in his study report “The Need of Sex Education in School Curriculum,” as well as the efforts done by non-governmental organizations and other organizations to fill the holes in the curriculum. The section on “The Mind of Adolescents” is the report’s main highlight. Confusion caused by a lack of communication about sex-related issues might “result in risky behavior,” which can have long-term physical, emotional, and psychological consequences. Ajay Kumar and Suhas Chandran, in a Letter to the Editor of the Journal of Psychosexual Health titled “Sexual Violence and Sex Education in India: Are We Missing the Woods for the Trees?” allude to an increase in rapes and sexual crimes in India. According to the research, one component of the problem is a lack of sexual education at both the school and college level, as evidenced by a Mumbai-based poll. The sources mentioned do not go into great detail about the confusion, misconceptions, assumptions and questions that Indian adolescents have about sexuality. Adolescents’ psychological states, or what goes on in their minds when it comes to various facets of sexuality, is consequence of the situation around them, as well as their elders’ conversation and behaviors. Hence this research tries to get a glimpse of the psychological situations of the adolescents through the children’s literature.

2.2 The Mayil Series :

In her research paper “Herstory in Twenty-First Century Indian English Children’s Literature: Subverting Gender Binaries in Mayil Will Not Be Quiet! and

Queen of Ice,” Anurima Chanda examines the shift in Indian English-language children’s literature in the twenty-first century. One of the books chosen for the research is *Mayil Will Not Be Quiet!* which deals with identity crisis, cross-dressing, sex, and heteronormativity in the context of pre-teens. Because topics like sex, gender, and feminism are “heavily theoretical” and difficult for pre-teens to grasp, the authors of *Mayil Will Not Be Quiet!* have attempted to simplify these topics through the characters. This research also identifies this book as a part of Indian English Children’s Literature. Parimita Shetty’s review of the book *Mostly Madly Mayil* emphasizes on its contemporariness in addressing the issues of teens and the way it represents the mind of a teen. The book was designed to feature questions for parents and teachers, but fiction was used to make it fascinating while bringing across the questions, according to Akila Kannadasan’s article “More Praise for *Mayil Will Not Be Quiet!*” *Mayil*’s diary might be viewed as a chronicle of physical and psychological changes that occur during puberty. The inquisitiveness, as well as the mental and emotional roller coaster, are all effectively presented. The book’s undercurrent is gender. Samitha also appreciates how openly subjects like gender inequality and sex education are discussed. The majority of the study was focused on *Mayil Will Not Be Quiet!*, the first book in the *Mayil* series. The remaining two books have not yet been used for study. Gender is an undercurrent throughout all three volumes, according to all of the reviewers, but only a few directly highlight the theme of sex education, which is skillfully portrayed but not explained in detail in any of the reviews.

3. Analysis :

Niveditha and Sowmya the authors of “The Mayil Series” have penned down the stream of thoughts and experiences of an Indian girl from the age of twelve to fifteen about to be sixteen. Several issues that are often not talked about directly have been addressed through the characters, especially sexuality. Mayil is an urban Indian, school going adolescent. She is a curious teen, who has similar encounters that a usual teenager often has, which makes the books relatable. A teen’s mind is impacted by the speech and actions of the adults around them. Their words, reaction and attitude towards sexuality and its facets, frames the understanding and reaction of the adolescents. When adults constrain themselves from having mindful conversations it averts teenagers from sharing their concerns and queries or forces them to deal with the matter at their own level. A positive response, careful listening, clear explanation or proper conversation can make a huge difference and also have a life-long impact on the teenager. From the several diverse occasions mentioned by Mayil in her diary specifically those that brings out the experiences, questions and confusions related to sex, body, social and personal norms regarding sexuality, sexual and emotional experiences create a platform to analyze the repercussions of the way these are dealt by the people around her.

3.1 Unmentionables :

Intimate wears are usually a matter that is supposed to be kept under sheets and not talked about loudly. Mayil, who went to shop bras with her mother, went and asked one of the shop girls if they had thongs. Mayil mentions that:

Ma heard and didn’t say anything then, but I got one HUMONGOBUNGO lecture on the way back.

1. I was too young to know what a thong was.
2. I was too young to wear one.
3. Did I search for a picture of a thong on the net? (Subramaniam and Rajendran, “Mostly Madly Mayil” 13)

It was just Mayil’s curiosity that made her ask to show a thong. But it didn’t go well with her mother, she complained to Pa (Father) also. Mayil’s curiosity remains unsettled but she comes to the conclusion that, “I don’t think Amma knows what a thong is either. She just thinks it sounds WRONG”. (Subramaniam and Rajendran, “Mostly Madly Mayil” 14) Her mother’s reaction creates an impression on her mind that the word ‘thong’ or calling out names of any kind intimate-wear publicly is obscene at the age of thirteen.

At the age of fifteen she pens down in her diary, “[...] the bag was shiny and pretty, and I opened the drawstring and this bikini swimsuit fell out. I freaked out and threw it back into the drawer [...]”. (Subramaniam and Rajendran, “This is Me Mayil” 51). The thought of her mother wearing a bikini was peculiar. Her father found her mother’s bikini which led to a massive argument. “Pa’s point was that wearing a bikini was really unsafe in India. She could get raped. Pin-drop silence [...] it’s not a word Pa throws around in front of us.” Mayil writes. (Subramaniam and Rajendran, “This is Me Mayil” 65) She continues,

I told Pa that what he’d said didn’t make any sense. “All sorts of people get raped babies, grandmas I know because

you make me read the paper, Pa. So, were they all wearing bikinis? Is there any dress we can wear to stop it?" [...] He said, "That's a smart argument, Mayil. But this is India. No point crying later." (Subramaniam and Rajendran, "This is Me Mayil" 65)

This diary entry is indicative of different frames of minds. While on one hand Mayil's father's concern regarding his wife wearing a bikini is unsafe and would lure someone to rape her brings out the social problem that scares even the adults but on the other hand the initiative of Mayil's father to read newspaper led her to put up the right argument at the right time.

3.2 Euphemisms :

Apart from serious issues related to sexuality education there is a particular construct of mind towards the usage of terminologies related to intimate parts. People usually hesitate using these terms even during private conversations. While Mayil's cousin explained her what sex is, she told "sex is when a boy puts his thing inside a girl" (Subramaniam and Rajendra, "Mayil Will Not Be Quiet!" 54), here the phrase 'his thing' refers to penis which must be clear to an adult but might not to a teenager until they have prior knowledge.

During normal conversations too when such words come up people tend to either use euphemism or non-verbal indication to avoid awkwardness. This could be noted in the description of the conversation that Mayil had with Jyothy over a phone call, to know if there are any physical changes in her and if her breasts have grown. "I was talking to Jyothy on the phone today. I asked her if I've changed and she asked me if I had grown. I was confused and then

she said, "Like, has your... you know, become bigger?" (Subramaniam and Rajendran, "Mostly Madly Mayil" 9)

The awkwardness remains same through all age groups which might sometimes hinder proper conversations on intimate matters including intimate health and hygiene. Mayil mentions a wonderful initiative taken by her mother's teacher to break the discomfort around the terminologies related to intimate parts, while she still felt weird in articulating them:

Zainab Aunty told me about this one time when they were in college, they had this teacher who made them yell, "Penis!" and "Breast!" and "Pubic hair!" loudly [...] But when I tried it in front of the mirror, I just felt weird. I couldn't say it loudly. (Subramaniam and Rajendra, "Mayil Will Not Be Quiet!" 65-66)

3.3 Complete, Partial or No Sex Education :

The Mayil series incorporates situations that elaborates the consequences of complete and right information, incomplete or wrong information, and even, no information on sexuality. Lack of sex education can lead to ignorant indulgence and misconceptions. The following event where Jyothy misunderstood lip kiss as sex exemplifies the outcome of lack of sex education :

[...] Jyothy became all secretive and asked if I knew how people made babies [...] Ki said she knew everything and had actually seen a video of two people doing it! [...] Jyothy didn't stop though. She said she'd done it! [...] Then Ki asked her how they did it. [...] and Jyothy said, "I put my lips against his... and we closed our eyes." (Subramaniam and Rajendra,

“Mayil Will Not Be Quiet!” 54)

As Mayil talked about the misunderstanding of Jyothy to her mother, it made her mother realize the need of providing sex education maybe not directly but through magazines:

Amma has been leaving around these women’s magazines for me to read. She doesn’t tell me to read them but she just drops them around in places where I’d find them. [...] I think it’s that conversation I had with her about VS and Jyothy and how they “did” it! [...] These magazines have a lot of information in them. I saw a picture of the womb in one of them and it said that when girls get stomach-ache during their periods, it’s not actually their stomach that’s aching but their womb. (Subramaniam and Rajendra, “Mayil Will Not Be Quiet!” 67)

Even if the parents are unable to have a comfortable conversation with their adolescent children, they can choose right books and magazines that channel them to right information without being misled or open to any unnecessary details. When the parents or adults don’t take up the responsibility for educating at the right time it may push the teen to reach out to friends or the internet to search for their answers that might misdirect them.

3.4 Sexual Harassment :

Most Madly Mayil and This is Me Mayil discusses the problem that women go through sexual harassment and teens are no different to it. Mayil explicitly recounts her disturbing experience of harassment while walking on any empty road:

I was walking. He was staring at me, so I just put my head down and kept walking like I usually do when this sort of thing happens. But this guy started

walking, too. He didn’t come on to the road, he was just walking on the side path, staring the whole time. [...] I was terrified but I thought he’d stop if I acted like I was bold. [...] He was holding his penis in his hands. (Subramaniam and Rajendran, “Most Madly Mayil” 36)

Mayil expresses that she felt disgusting and felt like puking. This incident kept on haunting her but she couldn’t gather the courage to tell this to anyone. But when she has a conversation with Ki they share few instances of sexual harassment at different places including home and public places, which shows that a teen isn’t safe anywhere:

It seems, the other day, when she’d asked me if I’d got hurt on a bus, she meant was if anyone touched, me in the wrong places. [...] Ki said she’d stayed at her aunt’s place some time back and her cousin, who is in college, kept hugging her when nobody was around. She told him to stop but it seems he grabbed her breasts and said he’d tell everyone she was a liar and nobody would believe her. [...] She said she told her other cousin, this guy’s sister, but she just said guys are like that and that every day, when she goes to office on the bus, some guy or the other touches her like that. It seems she said Ki shouldn’t tell anyone because everyone will just think she’s shameless for talking about things like this. (Subramaniam and Rajendran, “Most Madly Mayil” 47-48)

Such incidents are commonly experienced by most Indian women who travel in public transports. [...] Women, from a young age, are taught to live with such ‘minor’ incidents of harassment; while getting habituated to deep-rooted patriarchy, even the older females in the family often end up ignoring it and expect

their younger generation to do the same. (Choudhury) The characters of Mayil and her friend Ki depict the same hesitation, discomfort and fear. Mayil introspects:

I think Ki should tell her mum about what happened but she doesn't want to. I think I'll tell Ma if something like this happens to me [...] What if Ma never lets me go anywhere by myself? (Subramaniam and Rajendran, "Most Madly Mayil" 48).

This fear often stops adolescents from sharing their traumatic experience of sexual harassment with their parents. Some teenagers cannot process the fact that they were sexually harassed. More so, our society has created a taboo around topics like sexual harassment, therefore thinking it's better not to say anything about it. (Gupta)

3.5 Sex, Porn and Masturbation, the Dual Awkwardness :

A conversation on topics like sex, porn and masturbation is usually awkward not just for children to listen to from their parents but also for parents to get right words and create right atmosphere. Mayil comes across this situation when their computer stops working and the computer repair technician states the reason of the problem as, "[...] it's because someone was watching "something they shouldn't be watching". [...] He means porn." (Subramaniam and Rajendran, "This is Me, Mayil" 112).

Not only parents are uncomfortable in having such conversations but so are elder siblings. Just like Mayil who knew that it is her younger brother who has been watching porn but failed to strike up a conversation, "I thought and thought about how to bring this up with Thamarai and the truth is I don't know how to do it

[...] I can't talk to him about masturbation and stuff. It's just too awkward." (Subramaniam and Rajendran, "This is Me, Mayil" 112) Hence, it is not just the parents but other well-informed people in the family and surrounding to overcome the barrier of awkwardness that hinders sex education many times.

Mayil's parents took an initiative to have a proper discussion on sex, porn and masturbation and to educate their children but Mayil notes their hesitation, pressure and awkwardness as she writes,

So they've read a manual. Or many. [...] We are going to sit together as a family (as if there is another way to do it) to discuss these matters openly. They both used the same words. They've talked about how to tell us they wanted to talk about this with us. [...] Pa didn't say a word. He nodded for everything Ma said. And Ma said a LOT. I could feel my face burning. (Subramaniam and Rajendran, "This is Me, Mayil" 112-113). The awkwardness and hesitation remain on both the ends, even if the adolescents have the information but sometimes the same information coming from their parents seem unpleasant because it is not something that they are habitual to.

4. Conclusion :

Children's literature is not only a medium for a child's entertainment but can also be used by the adults to see the world through a child's eye. The relatability of teenagers with books written for them proves that this genre of literature is not constrained to fairy tales and mythologies but to the realities of the world. If books can be a medium to bring change, they can be a medium to study the change. Awareness towards sex education is one such change that is required in the Indian society.

References :

1. Artnavy. "Mostly Madly Mayil." Saffron Tree, 5 Feb. 2014, www.saffrontree.org/2014/02/mostly-madly-mayil.html?m=1.
2. Chanda, Anurima. "'Herstory' in Twenty-First Century Indian English Children's Literature: Subverting Gender Binaries in Mayil Will Not Be Quiet! And Queen of Ice." *Southeast Asian Review of English*, vol. 55, no. 2, Univ. of Malaya, 2018, pp. 84-101, doi:10.22452/sare.vol55no2.8.
3. Choudhury, Disha Roy. "Why Women Stay Silent about Sexual Harassment in Public Spaces." *The Indian Express*, 15 Feb. 2021, indianexpress.com/article/lifestyle/life-style/women-sexual-harassment-public-places-transport-7183030/lite.
4. Gupta, Bhavya. "Five Girls Reveal Why Teens Don't Open Up About Facing Sexual Harassment." *SheThePeople TV*, 13 July 2020, www.shethepeople.tv/home-top-video/teens-sexual-harassment-india.
5. Ismail, Shajahan et al. "Adolescent sex education in India: Current perspectives." *Indian journal of psychiatry* vol. 57,4 (2015) : 333-7. doi:10.4103/0019-5545.171843
6. Jose, Jiji. *The Need of Sex Education in School Curriculum- A Case Study*. Kerala State Planning Board Government of Kerala, <https://spb.kerala.gov.in/sites/default/files/inlinefiles/17.SEXEDU.pdf> . Accessed 21 Sep 2020.
7. Kannadasan, Akila. "More Praise for Mayil Will Not Be Quiet." *The Hindu [India]*, 21 July 2015, www.thehindu.com/features/metroplus/mayil-will-not-be-quietawarded-sahitya-akademis-bal-sahitya-puraskar-2015/article7447863.ece.
8. Ketkar, Urja. "MAYIL WILL NOT BE QUIET -." *MG Book Village*, 12 Jan. 2018, mgbookvillage.org/tag/mayil-will-not-be-quiet.
9. Kumar, Ashwani, and Suhas Chandran. "Sexual Violence and Sex Education in India: Are We Missing Wood for the Trees?" *Journal of Psychosexual Health*, vol. 2, no. 3-4, SAGE Publishing, Dec. 2020, pp. 284-85, doi:10.1177/2631831820971084.
10. Motihar, Renuka. "Between Tradition and Modernity/ : Controversy in India About the Sex Education Programme in State-run Schools." *Exchange on HIV/AIDS, Sexuality and Gender*, 2008, pp. 14-15. BAIFA RESOURCES, bibalex.org/baifa/en/resources/document/289971.
11. "Niveditha Subramaniam - The Mayil Series." Niveditha Subramaniam, nivedithasubramaniam.com/the-mayil-series. Accessed 23 Sept. 2021.
12. Ramkumar, Anitha. "Mayilwriter Is Back, All Grown Up & Pushing Boundaries, And It's Been Fun Growing Up With Her!" *Women's Web: For Women Who Do*, 14 June 2019, www.womensweb.in/2019/03/mayil-books-sowmya-rajendran-niveditha-subramaniam-mar19wk2sr.
13. Sathyanarayana Rao, TS, et al. "Adolescent Sex Education in India: Current Perspectives." *Indian Journal of Psychiatry*, vol. 57, no. 4, 2015, pp. 333-37. Crossref, doi:10.4103/0019-5545.171843.
14. Singh, Rolly. "Comparative Analysis of Sex Education Taught to Children by Parents in India and U.S." *Social Science Research Network, Social Science Electronic Publishing*, June 2020, doi:10.2139/ssrn.3634379.
15. Subramaniam, Niveditha, and Sowmya Rajendran. *Mayil Will Not Be Quiet*. Chennai, India, Tulika Publishers, 2011.
 - *Mostly Madly Mayil*. Chennai, India, Tulika Publication, 2013.
 - *This Is Me, Mayil*. Chennai, India, Tulika Publishers, 2018.



Influence of Social Media Texting on Academic Writings among Undergraduate Students

Dr. Masilamani C

Assistant Professor

*Department of English, Kristu Jayanti College,
Bangalore*

Dr. Ravikumar N

Assistant Professor

*Department of English, Kristu Jayanti College,
Bangalore*

Introduction :

People live in a global world where they adopt new technologies and unlock new and extended opportunities of interaction and collaborations between educators and learners on a global scale. Social media has become indispensable in our lives today, especially for the digital natives. The same social media has helped to create a digital global village. It has the power to change the world. Social media-mediated communication provides individuals with easier and faster ways of communication. In Wilson's (2018) view, "social network sites or online platforms popularly and professionally known as social media are known for the facilitation of information sharing, enlightenment and the enhancement of interaction with the people all over the world regardless of distance and time" (P. 262). Social media has changed the world incessantly. Expansion of electronically mediated communication network leads individuals to use multiple social media platforms based on their interests and features. In order to trace out how social media expanded, the following would provide diverse evolution. Page (2014) defines that social media is an umbrella term which

groups together a seemingly diverse range of forms, with different genres (think of how blogs and discussion forums vary from each other and from social network sites), and social media sites and services which realise these genres in specific ways (compare blogging services such as Word press and Tumblr, or social network sites like Facebook and Weibo) and a diverse range of communicative channels and text types, some of which can be integrated within the same site (PP 5-6). Srivastava (2013) has commented on the revolution of social media and the time span it has taken to reach its peak as follows:

"The revolution called social media has actually taken the world by storm and its growth has been exponential where Radio took 38 years to reach 50 million users, TV took 14 years to achieve the same target, and the internet got there in 4 years, iPod took 3 years for the same whereas Facebook added 100 million users in less than 9 months. Social networking has almost become the top most activity on the web. Every global brand has a social media presence; it is a new marketing tool at their disposal and the hitherto not very supportive governments have also started using social media platform." (p. 1).

Review of Literature :

There are many studies carried out on the impact of social media on English language skills, positively as well as negatively. To throw light on both the dimensions, some of the studies are presented here. Belal (2014) has investigated a study on digital social media that has several influences in the writing and speaking of tertiary level students with the positive effects outweighing the negative effects by way of using short forms of words, incorrect grammar and sentence structures in their formal writing unconsciously. Kawsar and Nasrin (2017) have carried out a survey that half of the participants agreed on having social media's negative impact on their academic performance. It was found that the amount of time one spends using social media is negatively correlated with their academic performance. Harris, M and Dilts, N. M. (2015) have explored that social media could affect students' formal writing and suggested that students should know how to write for the correct audiences, and that social media is hurting their ability to discriminate between their formal and informal writing. One of the biggest problems they have come across through their study is incorrect spelling. The study of Javed, S and Mahmood, M (2016) have explored the positive side of texting language and discussed texting from an optimistic point of view. It also unveiled that the texting language has gained its popularity in the present time, but still there is a distinguishing line between formal English and text language. Text language has its own medium of use while formal language has its own.

Impact of Technology on Language Change :

Technology has influenced language quite dramatically. One of the main concerns of today's educators is that the influence of social network on English language changes with regard to the writing skills of learners. David Crystal (2001) comments about the impact of advancement of technology on language change:

“When telephones arrived in the 19th century, people panicked because they thought it was going to destroy language. Then broadcasting came along in the 1920s and people panicked because they thought everybody's going to be brainwashed. Same with the Internet, people panicked because they thought the Internet was going to do devastating things to language.”
(p. 2).

Social media texting has altered new vocabulary. Different terms have been used to describe the language variety like texting language, internet language, SMS language or digital language, and cyber language. Every language is subjected to change, develop and expand during the course of time and context; the same is the case with English. Advancement of technology has influenced the English language in different proportions with new words, new slangs, acronyms, abbreviations and meanings. Being a living language, English goes through changes every now and then with the increased usage of the internet. As a result, every year, hundreds of new words and phrases that come from the internet are added to the dictionary. Blair (n.d.) comments on the language change in terms of vocabulary, thus :

Social media is one of the things that has been responsible for a lot of new words like tweets and retweets. The word “friend” has been used as a verb, an example can be: “He friended me on Facebook”. The symbol # (hash tag), has traditionally been recognised by people who play music as denoting a sharp tone. But nowadays it is also known as a hashtag on Twitter and some other social networks and has a completely different meaning. What does it mean that some people, instead of just saying ‘by the way’, say ‘btw’? (p. 2) .

There is no denying the fact that social media has had a drastic impact on the sheer volume of communication people make. Christofferson (2016) comments that the current tools of teenage communication go by a peculiar set of names. Wall Posts, Status Updates, Activity Feeds, Thumbs Ups and Profiles are just some of the ways that youth today communicate with one another. English is the one of the most dominant languages in the social media which has resulted in an exponential increase in new types of written language: blog, post, troll, tweet, retweet, meme, selfie, emoji, tag, thread, trending, webinar, follower, news feed, caption, buzzword, bio, filter, geotag, hashtag, GIF, feed, tweeps, peeps, buzzword and inbox. Some of the words are used as verbs such as: “googled”, “liked”, “tweeted”, “instagrammed”, “whatsapped”, “hashtagged” and “storified”. Words like “friended”, “unfriended”, “like” and “viral” are the other unusual phenomena that reappropriation of existing words and all these words have had their meaning reappropriated by social media. Undeniably social media has changed the way we speak and write English. Social media makes its presence felt by introducing new words, making new meanings for old

words and bringing the changes in the way we communicate. We are adapting more new words faster than ever before. Crystal (2010) rightly comments in the BBC News: “Language itself changes slowly, but the internet has sped up the process of those changes so you notice more quickly”. In addition, he comments on the term txt spk that one language change that has definitely been overhyped is so-called text speak, a mixture of often vowel-free abbreviations and acronyms. The language we use to communicate with each other tends to be more acquiescent than formal writing, the combination of informal, personal communication and the mass audience afforded by social media is a recipe for rapid change. It has also revolutionized the way people communicate.

Social Media Texting :

Social media platforms have been a springboard for all forms of informal writing in the contemporary context which results in the emergence of a new genre of writing. It does not require much eloquence and proper spelling as formal writing. It seems that social media users do not have any responsibility to make use of language properly. Language use has become more flexible for the users of social media by neglecting grammar and spelling rules of the language. Hezili (2010) argues that :

...chat users omit copulas, subject pronouns, and articles. The use of misspelled words and spellings by replacing normal words and terms in the language is a definite cause for alarm hindering the ability of students and children to communicate effectively through the appropriate written medium, when writing academic papers, essays, drafts or any other literary prose. (p. 15) .

Social media has imposed a character limit which forces users to condense their thoughts into an excessive use of textspeak and abbreviations. Twitter is mostly used for a quicker reading and writing of messages, allowing the use of a 140-character space whereas Facebook and YouTube have allowed a different length of text either to be posted or commented. These limitations have a direct influence on the manner in which people address each other. John Humphrys (2007) argues that it is the relentless onward march of the texters, the SMS (Short Message Service) vandals, who are doing to our language what Genghis Khan did to his neighbours eight hundred years ago. They are destroying it: pillaging our punctuation, savaging our sentences, and raving our vocabulary. And, they must be stopped. Social media not only brings language change but also affects one's personal life as Miller presents the facts based on his study that people want to know if social media is causing new syndromes such as Facebook or smart phone addiction, whether it leads to teenage suicide through cyber-bullying, the breakup of marriages through making adultery more visible, new forms of democracy, a loss of social skills, changes in the brain and so forth (p. 180).

Crystal (2008b) denies the wrong notion of social media texting that all the popular beliefs about texting are wrong, or at least debatable. "There is increasing evidence that it helps rather than hinders literacy. And only a very tiny part of the language uses its distinctive orthography." (p. 9) Further, Crystal (2008b) comments on the people's attitude towards social media texting that

"...the popular impression, created largely by the media, is that the written language encountered on mobile phone screens is weird. It has been labeled 'textese', 'slanguage', a 'new hi-tech lingo', a 'hybrid shorthand' or a 'digital virus'. It has been described as 'foreign', 'alien', and 'outlandish'. It is so much viewed as a new language that texters have been called 'bilingual'." (p. 13).

Language change does not result in worrisome situations as many people doubt but it brings in fun and fascination by fostering creativity to reshape the language we use and keep it strong and healthy. This would break the negative belief of social media texting among the educators and academicians. Crystal (2008a) points out that the popular belief is that texting has evolved as a twenty-first-century phenomenon – as a highly distinctive graphic style, full of abbreviations and deviant uses of language, used by a young generation that doesn't care about standards (p.7). According to Tenore, J. M (2013), "Text messaging has reduced phrases to letters (CU, L&r) and tweets have so many abbreviations and hashtags they're barely legible." It is not the internet that brings language change but the people who use it. We should stop blaming the technology as it is considered a platform for communication. Crystal (2008a) further quotes a report in a Washington paper in May 2007 that some even think it is harming language as a whole by saying "Text messages are destroying our language" (p. 7). The texters omit the number of letters in a word to shorten it by making a new slang or new words. Crystal (2008a) has found that texters have evidently intuited a basic principle of information theory: "that

consonants carry much more information than vowels a piece of text with vowels omitted is intelligible: thssntnchsntgtnyvwls [this sentence hasn't got any vowels] whereas one with consonants omitted is not: ieee a o a ooa. [this sentence hasn't got any consonants]" (p. 26). It depends on the reader's understanding of the abbreviations or acronyms. However, Crystal (2008 b) in his *Texting* argues that leaving out letters in a word while texting on the social networks always runs the risk of ambiguity. "From the receiver's point of view, a single sequence can have more than one meaning: 'BN'- 'been' or 'being', 'CID'- 'consider it done' or 'crying in disgrace', 'CYA'- 'see you' or 'cover your ass', 'N'- 'and' or 'no', 'Y'- 'why' or 'yes'" (p. 81). This shows that there is no uniformity and consistent in social media texting except a few abbreviations which are extensively used. People create new discourse and new language by their texting. In addition, Javed and Mohammad (2016) remarks on social media texting that :

Texting is one of the most recent forms that people use to communicate. Much like other new technologies, texting has generated its own style of language including abbreviations and graphics. It differs from other forms of written communication to a great extent. This language has developed a unique variety of English, which separates it from the daily written language. This language is very familiar among mobile users, internet users, chatters and bloggers, who are in most cases the teenage students (p. 1).

Crystal (2008 b) also presents the eight different characteristics of headlines taken from a single page of research

reports found on the Web in 2007 as follows: texting fogs your brain like cannabis, texting does not influence literacy skills, texting replaces speech for communication among teenagers, texting deprives children of sleep, texting is linked positively with literacy achievements, texting helps shy teenagers communicate, texting improve literacy standards, and mobiles prove effective in learning.

Objective of the Study :

The general objective of the study is to find out the impact of social media texting on academic performances among students. The specific objectives of the study are as follows:

- To examine the impact of social media texting on academic writings among students
- To understand their attitude and behaviour of social media texting
- To observe the changes in the way of communication in terms of new slangs and terminologies
- To study the knowledge of understanding the cyber language used in social media among students

Sample :

A quantitative survey was conducted among 150 undergraduate students from the southern states of India through Google Form by circulating 5-point Likert scale questionnaire. It was prepared on the basis of literature review. The received data were analysed systematically by the researcher. Pearson's Correlation Analysis, Reliability Analysis, Linear Regression Analysis and Chi-Square have been used to interpret the collected data.

Data Collection and Interpretation

Table No. 1 Reliability Analysis

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.990	.992	15

Interpretation

From table 1, the alpha coefficient for the 15 items is 0.990, suggesting that the items have relatively high internal consistency and it is reliable of overall items in the questionnaire. As it is stated that if Cronbach's alpha coefficient is more than 0.7, the questionnaire reliability is acceptable.

Table No. 2 Chi Square Analysis

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	90.158 ^a	3	.000
Likelihood Ratio	124.286	3	.000
Linear-by-Linear Association	82.548	1	.000
N of Valid Cases	150		
a. 2 cells (25.0%) have expected count less than 5. The minimum expected count is 3.79.			

Null Hypothesis: There is no association between gender and improvement of English language competence using social media.

Alternate Hypothesis: There is an association between gender and improvement of English language competence and achievement using social media.

Interpretation

The Chi square analysis table 2 shows that the alternative hypothesis is accepted since the significance value (0.000) is less than 0.05. This means that there is an association between gender and improvement of English language competence and achievement using social media. Hence, it is concluded that the female students (30%) got improvement in English language competence and achievement using social media compared to male students.

Table No. 3 Pearson's Correlation Analysis

Correlations				
		Using English language for texting in Social Media	Social media improve my English language competence	Social Networks have influenced my way of writing.
Using English language for texting in Social Media	Pearson Correlation	1	.851**	.894**
	Sig. (2-tailed)		.000	.000
	N	150	150	150
Social media improve my English language competence	Pearson Correlation	.851**	1	.908**
	Sig. (2-tailed)	.000		.000
	N	150	150	150
Social Networks have influenced my way of writing.	Pearson Correlation	.894**	.908**	1
	Sig. (2-tailed)	.000	.000	
	N	150	150	150
**. Correlation is significant at the 0.01 level (2-tailed).				

Interpretation

From Pearson's correlation Analysis table 2, it was found that the variables like usage of English language for texting, improvement of English language competence and achievement and influence of social media networks in writing are correlated with each other at 0.01 level. It shows that there is a high degree positive relationship (90.8%) between influence of social media networks in writing and improvement of English language competence and achievement. In next level, there is a high degree positive relationship (89.4%) between influence of social media networks in writing and usage of English language for texting in social media. At final level, there is a high degree positive relationship (85.1%) between improvement of English language competence and usage of English language for texting in social media.

Table No. 4 Linear Regression Analysis

Model Summary						
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate		
1	.902a	.814	.810	.328		
a. Predictors: (Constant), I am conscious about grammatical structure, spelling et. when you chat, comment and update a status in Social Networks, I use dictionary mode in your mobile keypad while texting, I prefer English language for texting in Social Media						
ANOVA ^b						
	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	68.939	3	22.980	213.230	.000b
	Residual	15.734	146	.108		
	Total	84.673	149			
a. Predictors: (Constant), I am conscious about grammatical structure, spelling etc. while commenting and updating a status in Social Networks, I use dictionary mode in my mobile keypad while texting, I prefer English language for texting in Social Media.						
b. Dependent Variable: Social Media help to learn new words and terminologies in English.						

From the Linear Regression Analysis table 4, it was observed that the Usage of social media helps to learn new words and terminologies in English is a dependent variable and conscious about grammatical structure, spelling and dictionary mode is an independent variable. The overall model explains about 90% (R value – 0.902) by predicting independent variable. F Statistics shows higher value which means the model is fit for further interpretation. The significance value is 0.000 which is less than 0.05 at 5% significance level and it indicates the independent variable has positive and significant impact on dependent variable.

Findings :

The findings reveal the significant role of social media in the use of English language among undergraduate students. The outcome of the study shows that there are moderate responses showing social media have influenced people’s way of communication both positively and negatively. 77% of the respondents have confirmed that they learn new vocabulary and terminologies through social media which shows that there is a positive influence of social media.

Responses to the question social media’s impact on students’ formal writing show mixed responses such as 51%

agreeing and 49% disagreeing. On the other hand, the 65% respondents have agreed that social media cause new writing patterns. 58% responses show that social media encourage language freedom to choose any language the user is comfortable. 51% responses reveal that social media expose students to new abbreviations, ungrammatical sentences and 49% of them are doubtful. This shows that the influence of social media texting has moderate responses in exposing new abbreviations, and ungrammatical sentences.

Conclusion :

This study shows that there is a positive effect of social networking sites and fair amount of negative influence too on the part of formal writing and texting among undergraduate students of Southern states of India. This study indicates mixed results with regard to the impact of social networks on academic writings and texting. The study also suggests that writings and texting of students on social networks may have both positive and negative impacts on their academic writings. It is not only the internet to be blamed for the changes the way people talk and write with reference to ungrammatical sentences, misspellings, abbreviations and text message language in the formal writings, the radio, television and telephone have also introduced their fair share of texting, new words and phrases into our lexicon over the centuries. On the one side, people condemn the growth of technological phenomenon which corrupts students' ability at large extent to compose grammatically correct words and phrases. On the other side, people claim that technological revolution has introduced a new style of language,

texting, spellings and abbreviations. If one wants to keep updated, he or she should be ready to accept the language changes. Text language has its own pros and cons, while formal language has its own. Through the findings of the study, it may be suggested that the use of texting should be utilized positively in language learning classrooms.

References :

1. Belal, Anika (2014) Influence of Digital Social Media in Writing and Speaking of Tertiary Level Student. Post Graduate Thesis submitted to BRAC University.
2. Blair, Nicholas, (n.d.) Impact of Social Networks and Technology on the English Language. Retrieved from https://www.academia.edu/6357317/Impact_of_Social_Networks_and_technology_on_the_English_Language
3. Christofferson, Jenna Palermo. (2016). How is Social Networking Sites Effecting Teen's Social and Emotional Development: A Systemic Review. Retrieved from Sophia, the St. Catherine University repository website: https://sophia.stkate.edu/msw_papers/650
4. Crystal, David. (2008 a) *Txtng The Gr8 Db8*. Oxford; Oxford University Press.
 - (2008 b) *Txtng*. Oxford: Oxford University Press.
 - (2010, August 16) How the Internet is Changing Language posted by Zoe Kleinman, BBC News. Retrieved from <https://www.bbc.com/news/technology>.
5. Harris M and Dilts, NM (2015). Social Media and its Changes on Student's Formal Writing: Angelo State Undergraduate Research Journal. 3 191-198 Retrieved from <https://journals.tdl.org/article>
6. Hezili, M. A. (2010). Communication: from Formal Written Interaction to Media Written Interaction (Master's Thesis, Mentouri University) Retrieved from <https://bu.unc.edu.dz/theses/anglais/HEZ1096.pdf>

7. Humphrys J (2007) I h8 txt msgs: How Texting is WreckingourLanguage, Mail Online. Posted on 24 September 2007 Retrieved from <https://www.dailymail.co.uk/news/article-483511/I-h8-txt-msgs-How-texting-wrecking-language.html>
8. Javed S and Mahmood M (2016). Language Change in Texting: Situation Analysis of Graduate Students. *Journal of Literature, Languages and Linguistics*, Vol.26 (5)78-94
9. Kawsar, Nusayba and Nasrin Nishat (2017). A Survey on Social Media Use, Engagement and Addiction as Predictors of Academic Performance Dissertation East West University, Dhaka.
10. Miller, Daniel. (2016) *Social Media in an English Village*, London: UCL Press.
11. Page, R, et al. (2014). *Researching Language and social media: A Student Guide*. Routledge. Digital
12. Srivastava, Meetika (2013). *Social Media and Its Use by the Government* posted on April 22. Retrieved from <https://publicadministration.un.org/paconnect/Blogs/ID/16/SOCIAL-MEDIA-AND-ITS>.
13. Wilson, Fredrick (2018). The Effect of Social Media on the Spelling Ability of Students: A CaseStudy of Federal College of Education (FCE), Yola Edelweiss *Applied Science Technology* 2(1), 262-274. <https://doi.org/10.33805/2576-8484.153>



Women as Ecowarriors of the Mother Earth: An Ecocritical Study on Hands-On : Women, Climate and Change

Dr. Ruth Magdalene

*Assistant Professor of English,
Kristu Jayanti College, Bangalore*

Dr. Masilamani C

*Assistant Professor of English,
Kristu Jayanti College, Bangalore*

Introduction :

Ecocriticism, the interdisciplinary study of literature and environment, caters to the connectedness of humans with nature. The study of ecofeminism attempts to dismantle the oppressive position of women and nature. The term 'ecofeminism' was coined in 1974 by Françoise Eaubonne in her path breaking text *Le Feminisme ou la mort*. Collaboration of women's studies and ecocriticism foster the deliverance of nature and women from the dominant forces and social practices tampering with their growth aspect. The liberation of nature and women form the main objective for ecofeminist writers and activists. The domination of man and his position in the power hierarchy are questioned in this study. Common binary opposition and subordination of the minority communities draw attention to bridge the gender inequalities. Preservation, reconsideration, and tending to nature and women issues are considered critical in the study of ecofeminism. Concepts like patriarchy and androcentrism are addressed and deconstructed for gender reconsiderations. The association of nature and women

provide a rich ground for uncovering the ill-societal practices and policies of materialism.

Ecofeminist association and intersection with nature propose for inclusion and positioning of the entities in the power structure, accommodating them as active agents of the earth. The mightiness of natural forces to women's effectiveness is equated rather than fixed oppressive binaries. Humanistic behaviour in treatment of the subordinate is verbalised in the ecofeminist texts. The rising environmental awareness and gender justice for women are operated upon by the discourse of ecofeminism. Social structure pertaining to nature and women are reworked for an amiable living within the cosmos. Emotive quality, care, and sympathy for the natural elements on the planet are emphasized through the motherly care of womanhood. They need to be educated and empowered to take decisions and to be involved in policy making. Through this, they can foster welfare of the society. When the society is given priority, the earth becomes dynamic part of human life to have a balanced ecosystem.

This article takes into account the commitment, care, and connection women have with the ecosystem. The excessive interaction with the physical world, responsibility towards the natural environment and earth-centered treatment are highlighted in the article. The Hands-On documentary features five eminent women from five different parts of the continent catering to the impending climate change and guarding their immediate physical environment. The 48-minute collaborative documentary illustrates unique perspectives across varied cultures and generations of people. The five women journey their ecowarrior path differently, for instance, a young woman challenges the expansion of oil rigs in the North Sea while a seasoned community organiser interprets satellite weather reports for fishermen struggling to survive on India's increasingly volatile coast. The documentary portrays the competency of women in the role of guardianship towards mother earth through policies and protests. Local knowledge and wisdom of women in preserving nature are highlighted in this interpretation. It imparts the significance of the gender role and the crucial necessity in the existing period for ecowarriors. The application of ecofeminism in this article enhances the rendition of women as stewards and custodians of mother earth.

Women and Nature :

To have a better understanding of ecofeminism, Vakoch A and Sam Mickey (2018) provide insights into the relationship and interconnectedness of women and nature and articulate various strategies to deconstruct the dichotomies that exist. The contributions by eminent scholars and activists address a constructive perspective of ecofeminism with respect to contemporary

and emerging developments. The relevance of the essays, interactions between gender and body theories, and further demonstration of complex subjects make an effective text for ecofeminism. Luca Valera's essay Françoise d'Eaubonne and ecofeminism: rediscovering the link between women and nature has been taken into account for a detailed discussion for the study. It discusses the background ideas of famous writers: Simone de Beauvoir and François d'Eaubonne, for tracing the deep roots of men's dominion including scientific revolutions outlined in the discourse.

Advocating for nature-friendly policies, meaningful co-existence with nature, and awareness-raising for environmental hazards are promoted by the documentary taken for the study. The five women distinctly value nature and voice for nature in their roles as eco-warriors. The term 'eco-warrior' is defined as an environmental activist who adopts a hands-on effort to save a plot of land. The lives of the five women activists closer to nature, structuring the power hierarchy and representing nature from their minority status deem them to be active eco-warriors. The lives of women warriors are indeed an exemplum for all men to practice peaceable living with the environment. By revisiting the documentary, this article explores deconstructing the gender gap, breaking of dichotomies, and elevating the resistance of women. Valera L (2018) defines that the core of ecofeminist philosophy is therefore to make explicit the affinity between women and nature, between the feminine and the natural universe. In this sense, d'Eaubonne claims that 'the relations between the sexes' can be defined as 'humanistic and ecological issues at the same time (p. 12). In particular, the article

communicates to the marginalised women as a reminder of the strength and wisdom inherent in altering the power structure and transforming the landscape even during times of Pandemic.

Women as Eco-Warriors :

‘Hands-On’ begins with the young activist, Silje Lundberg, leader of ‘Nature and Youth’ organization, detailing in her interview, the harmful effects of oil drilling in the Arctic region. The Arctic is known for the extreme rate of climate change threats. Above all, an oil extraction is another increasing scenario in remote locations. The documentary pictures Oslo, Norway where Silje Lundberg, the vibrant 25-year-old environmental activist campaigning for a change in environmental policies through her organisation. ‘Nature and Youth’, as the name spells, has 7000 members who are 25 years and below as volunteers. The organisation is the largest environment forum in Norway to readdress nature depletion. The documentary concentrates on the extraction of oil threats, voiced by the young activist group as the continued drilling increases the harmful gas buildup in the atmosphere. The oil resource serves as a major monetary benefit for the government, 25 percent of Norway’s budget is from the oil money funds, thereby it’s highly beneficial for welfare measures. The oil resources do provide monetary benefits which are vital for providing many educational schemes, hospital services, and other benefits for the citizens. On the other hand, it has been ruining the lives of other industries for the past 45 years which is the driving point of Lundberg.

Voicing for alternative income derivatives is the resolution required by the activists who are in constant protest against oil drilling. According to Lundberg, “We

have lost ten years where we could have pushed for other solutions.” To rebel against the mighty capital forces, requires courage and Lundberg narrates her love for the native soil has given her the confidence to oppose the destructive process. Mesmerizing video picturing Lundberg’s place of birth documents the lush green hills filled with serenity and tranquility along with the ‘azure’ blue beaches. Lundberg with an elated spirit narrates her love for the native land which gets renewed in her every visit, and her childhood memories are narrated with brimming joy. This reveals the unbreakable bond between women and the ecosystem. The coastal lines witnessing nostalgic thoughts and beauty has been allocated for oil drilling schemes. The young activist has been fronted the protest for the oil extraction from the hands of industries and politicians for 12 years. Lundberg affirms by giving detailed account of whales, fishes, and seabirds surrounding the coastlinethat the unique creatures present in the region also will be greatly affected with vivid pictures.

SiljeLundberg Movement: Nature and Youth :

The young people of ‘Nature and Youth’ organisation work together to create a difference in the environment they live in and press on action to be taken for a change in climate conditions. The persistent yet tiring days and years of protest are not hindering Lindberg from stepping back to preserve the serenity of her soil. The documentary strongly reveals that the minds of the local people influenced by ideologies that oil resources provide enormous monetary benefits to run the government and to set new areas for providing employment for youths. On the other hand, the oil drilling provides ill

effects for the coastline and its creatures, the lives of the people, and other industries. Preservation, exploitation, and vulnerable areas (seas) are the main concerns addressed. Lindberg executing the role of eco-warrior further breaks the stereotypical dichotomies of the society in respective to feminism. The concept of dualism prevalent in patriarchal society brings forth the logic of domination and exploitation of all living beings considered inferior, especially women and nature entities. The breaking of dichotomy can be witnessed from Valera's (2018) comment:

The critique of dualism is one of the cornerstones of feminist thought and appears frequently as a criticism of aggressive oppositions. Man's conception of the world, in fact, consists in the dichotomous alternation of elements, useful to create a hierarchy in the world. Unlike this tendency, the feminist one seems to be more inclined to glimpse the commonalities rather than the differences; it is for this reason that men would be more accustomed to competitiveness and contrast, while women would be more conciliatory and able to mediate between opposite positions. (p.15)

The motherly care, Silje Lundberg emits for her native soil is astonishing, she takes initiative in protesting, protecting, and preserving the native regions. It stands in accord with Luca Valera L (2018) arguing, "The first point of similarity between Women and Nature is arguably the concept of maternity: both are mothers" (p.12). The measures and alternatives sought for the problem of oil extraction denote the interest and commitment of Lundberg. The role of Lundberg subverts the ideology of man as the protector and dominant force, as she heads the entire organization with effective decision-making skills to safeguard the

Arctic regions. Lundberg faces subjection from the government and political sectors strongly yet she has never suppressed her voice for nature. Further, Valera L (2018) proposes that the core of ecofeminist speculation tends to emphasise the affinity between the feminine and the natural universe (defined as everything that man has not modified) and to stigmatise the selfish and utilitarian behaviour of men (p.13). Lunderbeg, rightly takes up the role of an ecofeminist warrior to safeguard her land.

The young Lundberg handles the dominant powers with wisdom and intellect hoping an accord of peace to prevail for the environment and people. The motherly instinct for the land not only concentrates on the monetary benefits derived from the land but also widened her thinking about the environment and the future survival of the beings. The close-knit affinity and dependence on the prominent role of a mother perceived from the text of Luca Valera further asserts that the role of women activists is to cater to the needs of nature. Ecofeminism never tends to suppress the role of men towards nature rather opposes the domineering attitude of men, as Valera L (2018) refers of Rachel Carson's *Silent Spring*: "Man and Nature are not opposed but are one reality, and, for this reason, the destructive and domineering attitude of men cannot bring any fruit. The point is not to remove the man from the moral summit of the universe because he is a human being, but rather to place him within the natural context explicitly because he is a male" (p.14).

Motherly Care of Nature :

The documentary depicts the South Indian coastal fishing communities who face the hardest lifestyle due to the extreme

weather conditions in the present times due to the global warming crisis. Veerampattinam, Puducherry, is picturised musically with the waves of the beach and the viewer is introduced to Maheshvari, belonging to the Village Knowledge Center. The center provides her with sufficient information for making the announcement in regard to the sea level and wind directions to the fishing communities. She is well known to the coastal fishing communities and to the government authorities who recognise and appreciate her efforts in communicating the necessary information. Her daily routine is to communicate to the people and give them signals of warning based on the information delivered from the forecast units. Maheshvari, with her role in a minimalist way to aid the environment and people are visualised with soulful background music. The power of the tsunami felt in the small village of Veerampattinam in the year 2014 is recounted, as the disaster left 7000 people dead in a closely-knit society. Recently, Cyclone Thane ravaged the lives of the small fishing village who depend upon nature for their living and reside in close proximity to the shoreline. The income from fishing provides them survival but after the calamities, there is a decline in the scale of fishing.

Maheshvari's announcements are verdicts for the men to set sails, decide the area of fishing, and also serve as warning signals. Further, she is an encouragement for the women in the community and also motivates them to sell fish for a profit margin. The development of Maheshvari is astounded by the neighbours, and the family members especially, the husband is proud of her development and confidence after joining the Development Center. The

affinity and gratitude for the land and people in Maheshvari thrive deep. Housekeeping nature has positively transformed Maheshvari rather than as a duty. The dependence of the fishing community on nature for their survival can be traced in the documentary and Maheshvari's reverence and debt alongside are evident. As Valera L (2018), rightly proposes the bond, "Nevertheless, this link presents a problem of great importance: the equation of the dependence of human beings on Nature with that of the child on the mother could, on the one hand, positively remember the debt and the gratitude of the human being toward Mother Earth" (p.12).

Voicing for Voiceless :

Social issues are addressed by Maheshvari, for instance, she conducts many awareness programmes to avoid plastic dumping along the shore and continuously monitors the negligent people to keep away from plastic disposal along the shoreline. Another issue raised in the documentary is the emission of chemicals from the factories, the water turning poisonous due to the excessive polluted particles. As a result, fish reproduction, which is a vital source of living, is affected by climate catastrophe, whereby the fish-catching pattern also changes. Solutions like, "Stop vendors from selling food and drinks on the beach," "Avoid the waste from the hospital being dumped into the sea" are voiced by the activists.

Maheshvari dreams of the entire village women to be equipped with scientific knowledge in fishing and the development of the entire village in terms of prosperity and education, thereby breaking the dichotomies and strings attributed to women. Motherly activism can

be witnessed, when smaller fishes are caught for sales upsetting her as enlargement of fishes would not occur. The growth of Maheshvari as a woman to lead the information center, the care and affection towards her community makes her a true warrior. Her role is never to lower the status of men in the society but to serve rightfully as an ecowarrior without facing the subjugation of men. To be precise, Valera L (2018) identifies the position of man, “Indeed, it seems that ecofeminism has a different stance from environmentalism regarding the position of man in the cosmos: the movement has not the aim to lower human beings as such in the scale of beings, or to raise the other non-human beings, but to annihilate the logic of domination that embodies male”(p.14).

Environmental Engagement :

Hands-On begins the third narrative with the lines, “Warming Arctic temperatures are becoming a threat to the plants and animals essential for the livelihood of First Nation Communities.” Jose Gerin, organises people in her community for outreach programmes to study the plant kingdom in the region. The research carried out for environment enhancement in the Arctic region is numerous but “they do not engage the community” is voiced by Jose. The regeneration process can be accomplished only with natives’ ancestral knowledge despite scientific experiments and recommendations. The excess care emitted by Jose Gerin and other women from the community expressed by Valera L(2018) as follows:

In addition to this dependence, the link between Nature and Women is made explicit in the concept of care: it attracts and leads immediately to the idea of a

complex network (web) of relations, which are open to the other living beings, both human and non-human; the network is established by all the beings that surround us and is identified to some extent with the ecosystem: here, the inseparable link between ecology and feminism originates, giving rise to ecofeminism. (p.14)

Understanding the importance of plants, Jose and the Cree Community went on a five-day excursion to the island to re-establish the connection with the native soil. The camps are organised to contemplate on native plants, with each individual reciting their ancestral additional knowledge. ‘We can learn so much from each other’ is the driving point of the camp. Ecofeminist consideration brings forth the vital necessity to break the dichotomy and nurture a holistic framework constituting ethical respect for every living and non-living being. The significance given to the plant kingdom by Jose and the community draws similarity through Valera’s (2018) comment:

In the holistic thought, every living being deserves the same ethical respect since it occupies the same position within the system: humans and non-humans are equally important. This fact explains the profound openness to animal life that characterizes the ecofeminist thought: if animals deserve as much dignity as human beings and plants do, it is not clear why rights should be granted only to humans. (p.15)

Ann Sandy, one of the eldest members in the camp states, ‘Our people were masters at communicating with nature because we are part of it, we predict the weather, and Nature gives us many signs. The ancestors also looked to the sky for that knowledge. Today, the sky looks

yellowish.’ The cultivation related to berries and plants ‘which have traditionally been women’s domain’ are jointly worked by the team. Medicinal herbs from the land which heal symptoms like common cold are also taught to the children by elderly members’ demonstration. Science and ancestral wisdom to be combined is the pedagogy catered to the youngsters. The climatic conditions and alterations in the weather are described with stories of how even the migratory birds have changed their course. As a woman, bringing together the community for a camp and taking initiatives for the development of the land is the exhibit of care and maternity. Valera L (2018) asserts:

The most important element of commonality is definitely the analogy of the structural dependence of the child upon the mother (and therefore upon Women), with that of humankind upon Nature, the Mother par excellence: We are all closely tied to the environment, that our very existence derive from and depends on a healthy environment, as our existence once depended on a mother. (p. 12)

Eco-Activism of Women for Water and Agriculture :

The documentary pictures Nyandarua Country, Kenya where Anabelle Waititu, Executive Director, Institute of Environment and Water, works for the enhancement of the water sector in her region. Workshops and programmes are conducted to bring forth experts, government officials and farmers together for the common cause. Agriculture is the backbone for the economy in Kenya and especially women who benefit from small scale farms voice out in the gatherings for water scarcity. Few solutions discussed in

the meetings are as follows: with increasingly erratic rainfall, women farmers must incorporate reforestation, irrigation and other sustainable farming practices.

Anabelle wishes to change the lives of the women who are taking multiple roles in the family structure and yet to seek for the goodness of agricultural lands. Female farmers do not own the land due to restricted access and the ownership is vested with men yet women are in the ground working community catering to the soil, plants, and animals. Women are taught to handle soil erosion and when guided for the planting of trees they are filled with joy in seeing the growth of greenery in their region. The small community holds women who are resisting climate change that conveys their strength and consistency to break the chains of soil erosion. Women are involved in the ecological issues and aiding in the preservation of nature alongside Anabelle claims the true liberation spirit of ecology and feminism. As Valera L (2018) agrees, If ecofeminism is grounded on a practical need, it will be necessary to identify operational procedures to ensure that this objective (i.e., the liberation from patriarchy, under the forms of overconsumption and overpopulation) can be achieved. In this regard, “this change cannot happen without women being encouraged to play roles in society beyond those of wife and mother. It cannot happen without women receiving education, training, and satisfying careers” (Green 1994, 132). Achieving the ecofeminist goal means, ultimately, undertaking a political and social revolution. (p.19)

The ecofeminist perspective of understanding and relating to the oppression of land as women is witnessed. The solutions catered for the ecological issues to be based on a feminist perspective is also addressed in the documentary which stands in accord with the ecofeminist call. The undertaking of changes with care insisted by Valera L(2018) that it is at this level that we find the origin of ecofeminism in the inseparable link between ecology and feminism. The essential connection between Gaia and Women is fully realized, ultimately, in the dimension of care(p.14).

Women taking leadership roles, improving their skills in farming, and their decision-making ability redefined are a few prerequisites accomplished through the various measures undertaken. The true implementors of change for the environment can be witnessed in the role of women. Despite their lack of ownership of the land, the desire to conserve the agricultural fields denotes their guardianship and role of motherhood. AsValera L (2018) implies, the other side of the coin for motherhood that the assignment of a gender to the Earth is, therefore, a reckless operation, because, while it succeeds in enhancing the feminine dimension, at the same time it overloads this responsibility, allowing for the possibility of exploitation by males. (p.13)

Women'sArticulation for Ecological Catastrophe :

The final groundbreaking clip documents the extraction of tar sands which leads to the emission of greenhouse gases into the atmosphere. The transport of oil is yet another major threat experienced by the people as the pipelines have resulted in spills threatening critical water supplies and ill effects on farmlands. Jasmine Thomas,

voices out for oil extraction and pipelines running through her land. 'Power Shift' is the union where hundreds of youth gather to oppose the construction of oil pipelines moving through the land. The union raises its voice for environmental justice, climate change, and pollution problems. The Canadians have made the power to shift in their side. They were vocal for the change and slogans like 'Idle No More' were raised in the streets of Victoria by the indigenous people. They declared: 'We will not allow the proposed Enbridge Northern Gateway Pipelines, or similar Tar Sands projects, to cross our lands, territories, and watersheds, or the ocean migration routes of Fraser River salmon.' The government and providence labeled the indigenous community as 'opponents of National interest', by villainising their voice but they were never deterred rather grew stronger. The connectivity with the natural atmosphere, in particular the water is documented.

The pipeline transports more than 700000 barrels of crude oil per day from the coast. Pipeline spills are dreaded by the community people for the sake of their land, animals, and even aquatic creatures. The native people are resisting that no short-term contracts or job opportunities can replace their pure waters. The strength of the indigenous women is emphasised as the driving force of the campaign. Environmental knowledge inherited by Jasmine Thomas is narrated as the vital source of information to be passed on to the forthcoming generation. The health of the environment guarded by the women is clearly expressed. Dominance and disregard towards the land are evident as the extraction of tar, construction of pipelines. Oil spills are taken on a lighter scale by the officials and policy makers.

The exploitation of the land is aligned with the mistreatment of women, and the root of negligence can be traced to the dependency factor. Valera L (2018) believes that dependence is the first element of similarity, which will introduce the dynamic of exploitation. Here, then, lies the connection between Women and Nature: both are mothers; for this reason, perhaps, 'the way we think about and treat the environment is related to the way we think about and treat women' (p.12). The need for materialism and other ventures causes a higher need for dependence on the land which in turn paves way for the dominance of man to exploit the natural resources. The risk factor of oil spills placed second can be matched with the human tendency in relation to motherhood, as mothers are the souls who accept the errors lightly. The power to establish the vital chord, in the sense of nature the regeneration and growth aspect can be linked to the negligence committed upon women and nature. Mothers as the go-to person and nature as the forces created for us can also be perceived in the lines of argument. Dependency factors hindering the reverence for land and protection of natural resources irrespective of higher scale of dependence are perceived.

Conclusion

The burden to take care of the planet can be evident from every character depicted in the documentary. Protecting the earth is vital to safeguard our existence on the earth for the future. All the women in the documentary are keen to guard their environment and they fight for the common cause of the people rather than for their personal motives. The role of proactive women witnessed from the documentary supports the statement,

'Women must be involved in climate change policy, planning, and decision making.' All five women have developed their own organisations and seek environmental justice. The gender role of a woman leading the green movements to success indicates the breaking of the hierarchy structure. Empowered women in the documentary lean towards the socio-economic development of other women in their close communities. The goal of ecofeminism is attained in the depiction as Luca Valera (2018) asserts that the main practical reason of ecofeminism is the following: it is necessary to eradicate all forms of patriarchy, in order to free both Women and Nature from slavery. (p.18) The role of women in leading the ecological mission never intends to make the men move away from nature. The frontline voice of women as eco-warriors calls for equal opportunity in nurturing the earth irrespective of power structures. Gender reconsideration is perceived as women and men work hand in hand, even under the headship of the women activists. The role of the five women propagates eco-activism and the prioritization of ecology over materialism and consumerism. It is not the sole responsibility of the women to take care as the guardians of the earth but they serve as the exemplum for taking care of the world for all communities of people. This article strongly recommends the breaking of dualisms and livelihood in harmony with nature in regard to humanistic principles. The article suggests that it is essential for a compassionate nature in humans for their prolonged existence. Women have evolved to be representatives and pioneers to safeguard the ecology, their involvement in the environment has proved them as

efficient managers in every aspect. Thereby, the study of ecology and women has established and elevated the role of women as crucial for the ecosystem and if bestowed with further responsibility in the other fields too, they will be far more than competent and productive.

References :

1. Babu Nupur (Producer), & Miller Liz. (Director). (2014) Hands-On-Women : Climate:Change[Video File]. International Association of Women in Radio and Television. Retrieved from <https://www.iawrt.org/projects/2017/hands-women-climate-change-women-seeking-solutions>.
2. Vakoch, Douglas A. & Sam Mickey. (Eds.). (2018). Women and Nature? Beyond Dualism in Gender, Body, and Environment. Routledge.
3. Valera, Luca. (2018) Francoise d'Eaubonne and Ecofeminism: Rediscovering the Link between Women and Nature. In Vakoch, Douglas A. & Sam Mickey. (Eds.), Women and Nature? Beyond Dualism in Gender, Body, and Environment. (pp.10-24). Routledge.



Types of Apparel Clothing in Indian Culture

Dr. Suman Jangir

Assistant Professor

Department of technical education.

Introduction :

Wonderful clothes are described in the Vedic era and Puranas. Since the Vedic era, Indians have been interested in colorful and beautiful clothes. There were patterns of golden and silver embroidery. In the Vedic Shrotra, the worship of Usha is said to be that she was dressed in golden garments. In ancient literature, night and day are compared to two maidens weaving clothes on a loom. It is also mentioned in Arthashastra that wool, cotton, tuna and xom were used for textile manufacture. Pieces of cotton have also been found in the excavations of Mohenjodaro. These facts lead to the same conclusion that textiles were manufactured in India long back. Textiles gained great popularity during the Mughal period. During the Mughal period, the art of textile manufacturing got the right environment to flourish, which led to the advancement of this art day and night. Like all other arts, the Mughal influence began to show on textile manufacturing. It was during this era that Persian and Iranian styles merged in Indian art.

In India, gold and silver wires were used to make very beautiful clothes. The clothes here were light and transparent. The names of the garments were given based on the properties of the garments.

Clothing has been divided into three types of clothing on the basis of wearing and wearing.

- 1) Nibandhniya Anshuk
- 2) Prakshepya Anshuk
- 3) Aropya Anshuk

Nibandhniya Anshuk :

In these clothes, the main cloth is the interior, which is currently called Dhoti, it is made of white cotton cloth, muslin or jamdani, in which sometimes embroidery is also done.

The width of the antriya was 18-36 inches and the length was 4-8 yards and it was worn in different ways. The small and the large were worn in an intermediate langdar style or a lehenga-like style and were wrapped first around the right hip and then around the body and tied tightly in such a way as to exert compelling force on the curves of the hips. It used to be long till the calf. The second type of antriya was worn in both langdar and lehenga styles. Generally it was of very small size. Which had a length of up to mid-thigh and was called Kalasika, it was first pulled in the style of Lajdar to wear it. The larger end of a three yard piece of material was wrapped around it like a skirt. There was also a simple type of fitted inner, made of cheap linen, worn by men of lower rank, an ankle-

length inner typically worn by gentlemen and high-ranking women, attendants often wearing a shorter type of inner. But in all cases they were tied below the navel with the help of the internal hip bones.

Women's inner wear was similar to the present day sari which is still worn in East India and South India. There are many ways to wear it. In which pleats and folds are inserted in an artistic style. The short garment is a precursor to the Indian sari. It was a small piece of cloth, which women used to keep in mind while tying that both Nabhi and Trivali were visible, it was tied around the waist with Katisutra or Nivibandh. The larger form of the antriya was knee-length, which was first tied tightly around the waist and the larger part was pleated and gathered in front. Its small part used to be taken out between the legs in the style of briefs and gathered behind the waist. Another way of wearing it was in the lehenga style. The whole cloth was tied around the hips in the form of a corded lehenga. It was not worn as a brief on the legs.

Sarees were worn in two ways, in one, one part was wrapped around the waist and the other was thrown behind, in the other, one end of the saree was thrown over the shoulder. Sometimes the sari was quite large and the loose part hung down in the front or back. Sometimes the loose end of the sari was tied with a yoke on the left shoulder. Sometimes the loose end of the sari was thrown over the shoulder leaving the right breast exposed. In wearing the sari loosely, the left chest was left open and one end of the dupatta or chadar was tucked into the waistband.

Saree is generally worn with a petticoat in India. Sarees are worn in different ways in different regions of India. Sarees were

named after the place where they were made, such as Andhra cotton saree, Andhra silk saree, Asavali-saree, Patola saree, Baluchari saree, Bengal cotton saree, Maheshwari saree, Chanderi saree, Ikat saree, Cassava Sarees, Kotadoriya Sarees, Maharashtrian Sarees, Pethani Sarees, Orissa Cotton & Silk Sarees, Tamil Nadu Cotton & Silk Sarees, Banarasi Sarees and Tribal Sarees.

The turbans were also worn tied and decorated with a headgear. One headgear has the shape of a mithun, another gold and name, the third Buddha statue and the fourth peacock. These turbans have been seen in Gandhara idols. The top end of the turban was like a fan and was decorated with fantekhumb. A turban has a band decorated with Garuda idols, which have been shown flapping their backs in the closed air.

We also get to know the manner of wearing the turban from the idols of Mathura. In these, the turban was usually made of plain cloth and was wrapped around the bun. Noble headdress workers wore turbans. The top plate was sometimes adhesive and sometimes consisted of a metal strip. Sometimes the top plate was fringed.

Turbans with headboard were tied in two or three plain fets. Various types of turbans were found such as upper turban, round turban with peacock feather, turban with looped headdress, ringed turban, small round turban with sarpench, turban with three ridges, low turban decorated with double strapped ornament, three braided turban with top plate, Chained atpati turban, upper turban with firkizuma ornament, turban with many braids, round screw turban, turban like Delhi wall turban and circular high turban etc.

The usual rithik is tied around the head of children's jute and turban, but saaf was also worn in many ways such as lattudarsafa, kamdarsaafsaaf, jhalardara, chamka at the back, arpatisaaf, lokasafa, arpatilattudarpag, small fringes were worn.

Artha paintings of Sanchi show the way of wearing the Safo such as Middle weft turban, Right weft turban, Pearl thread decorated turban, Lambotare Lattuwala turban, Gaddidar turban, Tircha Goluvendar turban, Ail shaped Ka braided turban, conical turban, circular turban, circular turban, long braided turban, fan shaped turban, cylinder shaped turban, three braided turban etc.

Foreign kings and soldiers used to wear kanchuk, salwar, cap and shoes. Iranian sculptures reveal different ways of wearing headgear. Kulahanuma cap made of two pieces of felt, Kulahanuma cap with force drawn, Halfmoon cap, Delhi turban cap, Flat trick decorated cap etc. In South India, caps made of fringed metal were also worn. These caps were of many types, such as the cap decorated with peacock feathers and letter ornaments, the cap in the shape of a teapot's bump, the chapki cap whose visor is folded up. A cap with a wavy visor, a cap with a hood and a brim, etc.

Prakshepya Anshuk :

Stitched clothes come in projectile category. In which the body, hands, feet are held by projecting the neck. These clothes were often worn by women who used to cover the breast. Clothes stitched by men were mostly worn in winter. For women, this garment was of choli type and for men it was fatui of mirzai type. It had two characteristics - one, it was higher

than the waist, and the other was almost sleeveless. Probably because of its arms being above the elbows, it was named Kuparsak. Fatui, bandh, capture, choli are the same origin and difference of dress. In the Gupta period, this dress was called Kurpasak.

Kanchuk was sometimes worn as a coat instead of a choli. Women's bracelets often reached the knee, sometimes they remained open in front and then it looked coat-like. Another type of coat is shown covering the navel. Kanchuks were worn under or over the sari. There were often folds on the tight cuffs. Women sometimes also wore breastplates. The palanquin bearers wore kahars with or without sleeves. In other pictures of Ajanta, horse riders are often shown wearing full sleeve kanchukas. In these paintings, at one place the queen is wearing choli and kamdarghaghri and at one place Kanchuk and breastplate are also worn. Small ghaghri was also worn along with the choli.

The maidservant is shown wearing a cholaka which is a double jacket of bandhej, upper jacket in angrakha style, lower jacket with short sleeves, long sleeves of green colour.

Aropya Anshuk :

Alleged clothing is imposed on the body from above. These clothes are worn in different colors in length and width and are worn openly. This type of clothing includes shawls, blankets, odhanis, dupattas etc. Shawls and blankets are worn by both men and women and are used in the winter months.

Uttariya :

Northern Dupatta was the name of it, it was worn by both men and women. It is worn on top of the head by women. It was

an upper garment made of rag cloth worn crosswise over the head.

The northern was the upper garment covering the shoulders. A northern and dhoti dress can be seen on other sculptures preserved in the Mathura Museum from the Kushan and Gupta periods and on sculptures with beautifully engraved backgrounds. The Yajnakriti is adorned with a long flowing utthriya and a shrinking dhoti hanging down to the knees. There were two types of Uttariya worn by Yakshi. It is embroidered and worn diagonally across the head with a fringe on the forehead. The second is worn on the back side on both the hands.

The northern ones worn by men are folded across the chest and thrown back over the shoulders on either side. Sometimes the northern one worn by women was longer and worn separately over the sari. Worn across the back and shoulders, the left part is loosely tucked in near the waist. Men wear the Uthriya from below the straight arm above the back obliquely, then put it diagonally on the chest and again put it on the left shoulder.

Choli which reached almost above the waist was made of transparent material and it was especially part of the clothes of princesses and other royal women. Another style of kurta was the kurta with slanted pallu which opened at the armpits in angrakha style. Tight-fitting ankle-length kurtas of zari looked foreign even at that time.

The Mughal period included princely clothes that were interested in art and poetry. In clothing, men used to wear the jama. It was considered as the main royal garment of the Mughal emperors. It was a tight fitting frock coat with a knee-length

skirt tucked into the right side of the body. Used to hold a sword. The choga was worn over other clothing. It is usually knee-length and open in the front. Used to use turban for propaganda. Giving turban to someone means you are giving up your powers to them. On the other hand, removing a turban is considered an insult to him. Women used to wear Peshwaz, Chelak, Pajama, Salwar, Dhilija, Gar and Farshi. Anklets and necklaces were mostly worn in ornaments.

The Rajputs adopted the traditional way of life for living. The main garment of the Rajput male was the elite clothing (no dress) consisting of angarkhi, turban, churidar pajama and kambarbar (belt). Angarkhi (short jacket) was the upper part of the cloth which was worn sleeveless and was form fitting. Rajput nobles usually wore jama, a sherwani as an upper garment and salwar, a chudidarpyjama. Beautiful clothes were manufactured even during Jahangir's time. He himself wore a colorful turban with a gold fringe (kalangi) and a string of pearls wrapped around his turban. Their coat was made of brocade silk and shoes were worn without heels. The waistband had floral designs and the rest of the strap had geometric designs made of brocket silk. Jahangir loved silk and brocade. This time was ideal in the production of Khadi.

Conclusion :

Changes are seen in clothes and costumes in India depending on the local culture, skin and climate. Mumbai, formerly known as Bombay, is one of the fashion capitals of India. There are many types of clothes available in India, on the basis of which new fashion clothes can be made. Fashion clothes should be comfortable in daily life and should be

available for all occasions. In the modern era, changes are seen every year in the design and texture of clothes. Accordingly, it is necessary to make changes in the manufacture of clothes. Many types of computer software have come for the design and pattern of clothes, it is necessary to have knowledge about them only then we can bring changes in new clothes. In this way, the knowledge of clothes and costumes available in Indian culture can become a source of new inspiration in fashion and textile.

References :

1. Acharya Bhavna, Ancient India's Rupshringar, Publication Scheme, Jaipur, 1994,

2. Verma Dr. Pramila-Textile Science and Apparel, Madhya Pradesh Hindi Granth Akademi, Bhopal, 2000,
3. Chandra Dr.M@ti-Ancient Indian costumes, Bhartiya Bhandar, Prayag, Samvat 1976
4. Alkajiroshan, Hamidullah, Ancient Indian Costumes, National Book Trust India, New Delhi, 1982
5. Katiyar Vijay Singh, Indian Sari, Wisdom Tree Publication, New Delhi, 1982
6. Hamidullah, Ancient Indian Costumes, National Book Trust, India, 1982
7. Biswas A, Indian Costume Director Publication, Patiala House, New Delhi, 1982.



Gendering Caste in Dalit Women Self - Narratives

Dr. Anindita Chowdhury

*Assistant Professor, Department of English,
Kristu Jayanti College, Autonomous, Bangalore*

Introduction :

“...turn in any direction you like; Caste is the monster that crosses your path. You cannot have political reform, you cannot have economic reform, unless you kill this monster.” (Ambedkar 36) Caste is synonymous with division of labour. But actually, it is not only division of labour but also division of labourers. To be precise it is about gradation of labourer as well as stratification of occupation. It violates the principles of career selection on the basis of individual efficiency and trained original capacities. Whereas it is basically concerned with the social status of parents and heredity. To stay updated with the rapidly changing circumstances, one needs to be free to change occupation. Hereditary occupation system and dogma of predestination results in unemployment, starvation, aversion, antipathy, ill-will and escapism. Thus, Caste is nothing but a stigma upon the Hindu Religion. “As an economic organization Caste is therefore a harmful institution, in as much as, it involves the subordination of man’s natural powers and inclinations to the exigencies of social rules.”

Materials and Methods :

Materials involved for this study are books, journals, and articles collected from internet. Help was also sought from friends and accomplices to share their views on the topic. Self-ideas, as generated after interpreting the texts to cover the article, are also of great service in forging the dissertation forward.

Various methods used are following: reading of books, newspaper, Google, Wikipedia and some other informative sites have played an important role in getting the information. Several sources are collected and assembled and have helped to give the shape to this research.

Primary sources used here are *The Weave of my Life* by Urmila Power, *The Prison We Broke* by Babytai Kamble, *Karukkuby Bama Faustina*, *Viramma and Sangati*. And the Secondary sources are *Annihilation of Caste* by Dr. B. R. Ambedkar, *Dalit Women Talk Differently* by Sharmila Rege, *Problems for a Contemporary Theory of Gender* by Sushil Tharu and Tejaswini Niranjana.

Research methods used here are Autobiography, Textual analysis and Discourse analysis.

Autobiography :

Autobiography is the events and experiences recollected from memory. The four autobiographies named Viramma, Karukku, The Prisons We Broke, The Weave of MyLife are the self-narrations of the struggles and situations faced by the Dalit women in a caste based patriarchal society. Thus, it includes the method of recollection and autobiography.

Textual/Content Analysis :

Textual analysis is a method which is more concerned with close analysis of the content of the text. Thus, here the contents of the text Annihilation of caste and the four autobiographies of Viramma, Bama Faustina, BabytaiKamble and Urmila Power are analysed. Textual analysis is very important for this study as it helps to understand ideas expressed through written words in self-narratives.

Discourse Analysis :

The prime methodology to be applied here is the critique of the caste and feminist discourses applied by Dr. B. R. Ambedkar, Bama Faustine, BabytaiKamble, Shivakami and others. It aims to understand the nature of gender inequality. It examines women's role, experiences, interests, chores and feminist politics in variety of fields. Feminist theory focuses on analyzing gender inequality. Themes discussed here are discrimination, sexual objectification, and multifaceted oppression, patriarchy, stereotyping which are overloaded in the autobiographies of Bama, BabytaiKamble, Gogu Shyamala, Urmila Pawar, and Sivakami.

Interpretation and Discussion :

Caste system came into existence long after the different races of India had homogenized in blood and culture. "There

is hardly a class, or caste in India which has not a foreign strain in it. There is an admixture of alien blood not among the warrior classes. Under the happy delusion that they are free from all foreign elements." (Ambedkar 38) Thus, the biological trench drawn in defence of caste system and for protecting the theory of Eugenics (i. e. purity of race and class) is a futile endeavour. "Caste system does not demarcate racial division. Caste system is a social division of people of the same race." (Ambedkar 39) There is anything hardly called public spirit, public charity, public opinion among Hindus. Charity and sympathy are only there for caste. Even responsibility and loyalty are restricted only for his own (Hindu) caste. No empathy for other castes. Merit comes never under the virtue if it belongs to fellow caste men. The words like social endosmosis, fraternity *i. e.* the other name of Democracy are fugitives in our so called neo-liberal social set up. The denial to such liberty to choose one's profession according to his or her calibre, intellect is pseudonym of perpetuated slavery; the legalized form of subjugation. Caste and Varna are not only different but also opposed to each other. Because one says about Worth whereas other says about Birth. Thus, Caste system should be demolished to establish Varna. "There cannot be a more degrading system of social organization than Chaturvarnya.... system which deadens, paralyses and cripples the people from helpful activity." (Ambedkar 58). Thus, both the theories are absurd. Caste is not a sacred institution or religious dogma among non-Hindus, but merely a practice. For Hindus it is survival and of greater social significance. Whereas no building can be constructed on the basement of Caste system. Inter-caste dining and inter-caste marriage can only

uproot the caste system from its operative force. Moreover, Shastras that construct the beliefs and opinions of mass, needed to be questioned. Belief in the sanctity of Shastras results in the conducts of the people. Thus, removal of belief on the religious scripture can contribute in changing their irrational acts. The outcome of notional change is the denial of the authority of Sanskritization. "Caste is the natural outcome of certain religious beliefs which have the sanction of the Shastras, which are believed to contain the command of divinely inspired sages cannot be disobeyed without committing sin." By destroying the authority of Shastras, the Vedas, and the divine, sacred basis of caste, the actual renovation or amendment of caste system could be done. Sanskritization again contributes to gender discrimination too. Women could be allowed in any other roles but not as a priest. Sexual violence plays the most eternal as well as vital role to show women their actual niche in social structure. The Sabarimala Temple issue at present is the biggest example to allude here. Women are considered as social pollutant since the day caste was born (before Colonial India). The Puberty that gives them the stigma i. e. 'filthy', 'impure', is the reason of celebration and gives them the marginal identity as women. Thus, this binary opposition pronounces the social strata. As we saw in Viramma, the protagonist women character discovered that women are defined by not only patriarchy but also by Caste. She finally surrenders to be getting identified as Vagina.

Colonization of female body makes sex synonymous with dominance, violence and coercion. Caste gives the female identity few ornamental adjectives like 'subjugation', 'inferior', 'succumb', 'submissive', 'endurance', 'marginalized',

'discrimination', denial and so on. They get the specification as 'other' by the upper class as well as lower class male boundaries. Their unheard voices are considered as "different" one. (Dalit Women Talk Differently, Sharmila Rege) Baby swapping i. e. exchanging upper cast new born girls with lower caste new born boys with the help of nurses in medical institutions, prevented the lower-class female to avail medical facilities. When it comes to population control, it is again the lower-class women who are injected to make them sterile without their consent. Caste system has doubly subjugated (patriarchal and Tyrannical society) women and triply marginalized (class, caste and gender) them too. They are deprived of education in the name of religion and caste. Their degradation has been sanctified by the religious scriptures. Because of this when Dalit women formed their resistance through their writings (autobiographies), they wrote in regional languages not having the access of English Language. Later those were translated because of their popularity. "Apparently its very good for you to listen, it absolves your sins. But that only happens in the ur. No one will ever agree to read for us, we are too unclean for that" (Viramma,).

Again, Caste system dictates the dress code of the lower-class women to differentiate them from lower class female. They are prohibited to cover their upper part of the body. In Kerala lower class women were levied with breast tax if found covering their upper part of body. They were not allowed to use soap, powder, comb their hair, wear fine cloths. They could not eat ghee as that is a luxury of upper segment of society. They should have black thread in wrist or neck as demarcation, need to carry broom to sweep away the dust he had treaded, should not wear gold-lace-

bordered pugrees, dhotis with coloured borders, no gold ornament for women, render service without remuneration, “not allowed to get water from the village wells, grazing their cattle” (Ambedkar 27) To destroy the sacred, divine nature of caste, the need to demolish the power and prestige of Brahmin caste, because they will never come forward to form a resistance against this rotten system. Besides, for Hindus Brahmins are their teachers, Gurus. “When such an intellectual class, which holds the rest of the community in its grip, is opposed to the reform of caste, the chances of success in a movement for the break-up of the caste system appear to me very, very remote.” (Ambedkar 70) Reason is an intruder while interpreting Vedas and Smritis. Thus, where comes the explanation of any matter in relation to Veda or Smriti, the trespassing of logic cannot be tolerated. Even when the squabble arises between two Shrutis, logical judgement is not the solution. “The wall built around caste is impregnable and the material, of which it is built, contains none of the combustible stuff of reason and morality...inside this wall stands the army of Brahmins, who form intellectual class, Brahmins who are the natural leaders of the Hindus, Brahmins who are there not as mere mercenary soldiers but as an army fighting for its homeland and you will get an idea why I think that breaking-up of caste amongst the Hindus is well-nigh impossible.” (Ambedkar 74)

To make even a crack in this system, dynamite is required. Thus, the best solution is to destroy the Religion of the Shrutis and Smritis. There is a basic difference between Rule and Principle. “The Rules are practical...habitual ways of doing things according to prescription. But Principles are intellectual useful

methods of judging things.” (Ambedkar,74) Principles beget conscious and responsible acts. Thus, the religious acts should be based on principles only. Because Religion is nothing but a combination of “Commands and Prohibitions” and “religious ordinance of rites”. (Ambedkar 75) And the most objectionable part of it is that the religious ideals are framed by some Prophets for whom the Laws are not the same for all the class and caste. Thus, the Law needs immediate amendment or abolition because the idea of law is always integrated with Change. Dr. B. R. Ambedkar has suggested some methods of reformation of the Hindu Religious Scriptures i. e. there must be only one standard book for Hindu religion, recognized by all Hindus, hereditary priesthood should be abolished, general men as well as women should be allowed to take it as profession according to their eligibility and qualification, number of priests should be prescribed by Law as per the prerequisite of state. “It will certainly help to kill Brahminism and will also help to kill caste, which is nothing but Brahminism incarnate. Brahminism is the poison, which has spoiled Hinduism. You will succeed in saving Hinduism if you kill Brahminism.” (Ambedkar 77)

Democracy which is in concord with Liberty, Equality and Fraternity, is the crying need of the Hindu Religion now. Disposing of the authority and annihilating the religion of the Shastras should be the only Dharma for all of us now. We need to preserve those parts of constitution which has no religious reason to transmit for generation. Hindus need to stop worshipping the past ideals as study of past can never help us to comprehend the present scenario which should be more constructive, productive and fertile. “There is nothing fixed, nothing eternal, nothing

sanatan; that everything is changing, that change is the law of life for individuals as well as for society. In a changing society, there must be a constant revolution of old values must be standards to measure the acts of men there must also be a readiness to revise those standards.” (Ambedkar 77)

Conclusion :

Caste has taken the form of contagious disease starting with Hindus. It has infected others like Sikh, Christian and Muslim too. It has become now a national cause because to fight against caste means to fight against a whole nation. So, the force to fight it should be more robust and substantial. Dr. Ambedkar was himself a challenge to Hinduism. He found and established the fact that the Savarna Hindus with their inhuman practices stratified a segment of society as untouchables along with establishing their authority of scriptures. Being the representative of a minority, he vents out his voice vehemently on behalf of those marginal, depressed, unheard voices. “Philosophical difference between Caste and Varna is too subtle to be grasped by people in general, because for all practical purposes in the Hindu society caste and varna are one and the same i. e. to restrict inter-caste marriages and inter-dining. But Hindus are slaves of caste and do not want to destroy it to seek the help of Shastra for the removal of untouchability and caste is simply to wash mud with mud.” (Ambedkar 86-87)

Bibliography :

1. Ambedkar, B.R. Annihilation of Caste. Verso Books: India, 2014.
2. Begum, Shameemunnisa. “Feminis Consciousness in Urmila Pawar’s The

Weave of My Life.” Literary Endeavour, Vol. IX: Issue: 4, 2018.

3. Chopra, Vinod K. “Quest for Identity Through Endless Struggle and Resistance – A study of Omprakash Valmiki’s JOOTHAN”. CPUH- Research Journal: 2016, I(I), 4-9, 2016.
4. Dapke, Dr. Chhaya R. “Urmila Pawar’s The Weave of My Life: The Saga of Suffering.” Vivek Research Journal, Vol 1, Issue 1, 2017.
5. D. Sargar, Shivaji. “African American and Dalit Autobiography”. The Criterion: An International Journal in English. Vol. iii. Issue. ii.
6. Faustina, Bama. Karukku. Trans. New Delhi: OPU, 2000.
7. Faustina, Bama. “I’m a Paraiya from the Cheri Street.” Littercrit. Issue- 63, Volume-33, Number 1, 2007.
8. Guru, Gopal. “Dalit Women Talk Differently”. Economic and Political Weekly, October 14- 21, 1995.
9. Guru, Gopal. (2017). For Dalit History Is Not Past but Present. Penguin Books, Penguin Random House India, 2017.
10. Jackson, Stevi and Scott, Sue (eds.) Feminism and Sexuality: A Reader. Edinburgh: Edinburgh University Press, 1996.
11. N. Solanki, Dr. Vipulkumar. “The Emergence of Dalit self-Narratives”. Towards Excellence: An Indexed Referred Journal of Higher Education. March, 2017. Vol.9. Issue no. 1.
11. Radhakisan, Yeshwant Madhav. “The Dalit and Non-Dalit Women Autobiographies”. The Criterion: An International Journal in English. Vol. ii issue. iii.
12. Singh, Shweta. “Representation of Dalit Women in Dalit men’s Autobiography and in Dalit women’s autobiography”. SUB/ versions: A Journal of Emerging Research in Media and Cultural Studies. Vol.2, Issue. 1, 48-66, 2014.



The Reflections of Buddha's Noble Eightfold Paths in the Constitution of India

Dr. Arpita Kapoor

Assistant Professor;

Amity Law School, Amity University, Lucknow

'Not to do any evil; to cultivate good, to purify ones heart', the basic principle of Buddhism that enlightens us about the basic aim of human life. This ultimate goal can be achieved by us when our heart, mind and soul are awakened and once they are awakened they are purified for once and all. However, it is this journey of awakening or enlighten that is difficult to follow and for which we need light and guidance. When a man takes birth he becomes the part of the endless cycle of birth and death. During this journey he experiences various psychological and physical transformations which give him joy and sorrow. The basic human behavior and his deeds which we call 'karma' are responsible for reaping the results of his actions and conduct guided by his thoughts and feelings. The good or bad 'karmas' (deeds) of a person are driven by his desires and will. Once the human mind learns to harness the actions, compassion, patience and wisdom prevails.

The actual purpose of our existence is not to work for the attainment of selfish goals but to assist others too, in living peacefully and help them in every possible manner to the best of our capabilities.

However, before man realizes this noble truth he has already been subjected to a lot of pain and suffering. The major reasons for this suffering are the Three Fires. These are; desire, anger and delusion. These three fires are the main cause of human suffering. In the Great Fire Sermon, Lord Buddha has told us about the Three Fires and their impact on our lives. Lord Buddha stated that the human life is like a house where we reside and the three untamed and controlled fires destroy it. These fires are desire, anger and delusion. They try their best to destroy us by attempting to erode happiness and harmony of human life and eventually harm it slowly.

Further, the noble eightfold path of Lord Buddha are the pathway to liberation. These eight fold paths are based on very essential elements which are moral conduct of a person, his mental discipline and the wisdom possessed. If we consider the importance and relevance of these eightfold paths we find that they are relevant and important even today as they were in earlier days. The entire essence of the teachings of Buddhism can be found in these eightfold paths which are as following:

1. Right understanding- sammaditthi
2. Right thought- sammāsankappa
3. Right speech- sammavaca
4. Right action- sammakammanta
5. Right livelihood- samma ajiva
6. Right effort- sammavayama
7. Right mindfulness-samma sati
8. Right concentration- sammaSamadhi

Human actions are a manifestation of human mind. These human actions are commonly called as 'karma' which determines our lives and freedom from the cycle of birth and death. Since human actions are manifestation of human mind it is therefore imperative for the mind to have a proper, and right understanding of life, karma thoughts and all the other things that revolve around our lives and impact them. This understanding relates to the adoption of an analytical view of human existence and actions. Now let us consider the noble eightfold paths and their relevancy in governing a socialist, secular and democratic India.

1. Right understanding-Samma ditti :

Human life is a journey of emotional, physiological and psychological transitions. Often these transitions occur because of modernization, urbanization and globalization. The functions of the states have become multifarious and so has the functions and constitutions of the societies have changed. These factors give rise to conflict of interests which in turn causes sorrow and misery. When we understand the true purpose of our life we develop the right insight and understanding of actions and their impacts on others. Similarly, in welfare states and democracies, which are the modern trend of organizations of the

states this concept is very important because when each person will imbibe and practice the right understanding a true egalitarian society will be established.

2. Right thought- Samma sankappa :

For an ethical conduct mental discipline is an essential ingredient. Mental discipline comes when we regulate our thoughts in the right direction. The right thoughts generate wisdom in a person which in turn makes him compassionate. Compassion and wisdom are the true virtues advocated by Buddhism. Under the teachings of Buddhism right thoughts mean cultivating the thoughts of noble qualities. These thoughts of noble qualities destroy negative thoughts that give birth to hatred, violence and attainment of selfish goals. In the absence of these negative thoughts the positive are born. Thoughts of selflessness, love, non-violence (ahimsa), detachment when once take birth in the mind of a person they influence his actions and as a result he follows the noble path. These right thoughts are essential to guide a person to walk on the path of righteousness.

According to psychodynamic approaches the mental conflicts of a person leads to his functional deviations. The external factors influence him in his life and frame his personality which is governed by his mental conflicts and thought. It is therefore imperative for a person to nurture the positive thoughts or the right thoughts as advocated by Buddhism as these would act as a deterrent from committing wrongful acts. These rights thoughts act as a guiding principle which each individual should possess for these help in making a person wise.

The thoughts of a person are manifested through his expressions and actions.

Therefore it is essential to guarantee the freedom to the people to express their expressions and thoughts. Under article 19 of the Constitution of India this freedom is guaranteed to the people. The preamble of the Constitution of India is the key to open the minds of the people. It contains the objectives and sets out the aims and aspirations to be achieved for the welfare of the people and constitutional governance as well. The preamble strives to secure freedom of thought for its people. It aims to secure liberty of thought, expression, belief, faith and worship to its people. It was one of the cherished dreams of the framers of the Constitution to guarantee to their people the Liberty of thought and expression. This freedom is essential to ensure the complete development of a person by exercising his right to express himself and his thoughts. However, unbridled powers given to the citizens in India often take an ugly form when they are exercised without any fetters. This often leads to situations of sedition and anarchy. To control the use of unbridled rights because every right has a corresponding duty to it, restrictions are imposed in the exercise of freedom of liberty of thought and expression in the interest of the sovereignty and integrity of India, friendly relations with foreign nations, public order, decency and morality. These restrictions are the guidelines within which the freedom should be exercised. If a person exercises his rights and propagates his thoughts harmoniously, the restrictions would never be required but it is the human conduct and his failure to exercise his rights judiciously that attracts restrictions. It is this balance and harmony of using the freedom of thought that Buddhism teaches us.

3. Right speech- Samma vaca :

Human life is full of suffering. Human desires and actions are responsible to a great extent for causing such sufferings. The other modes by which we harm others are through speech as well. Speech can be used as a mode to spread either love or hatred. The speech is also a reflection of the thoughts and benefits possessed by a person. If a man is wise he will never use words and speeches that will cause harm to the emotions and well-being of others and as a man can be wise by following the noble eightfold paths of Buddhism. Among these eight noble eightfold paths, 'Right Speech' is one. By right speech it means a speech which is free from hatred, slander, defamation and suggestions of ill intentions. When a person's heart is pure his speech would automatically be cleansed from ill feelings. A speech which reflects compassion, love, care for all is bound to establish harmony in the society and once harmony is attained all human beings as well as animals would benefit from it.

In modern democracy freedom of speech is the true essence of freedom. It has been called as the mother of freedom of all democracies. Justice Hidayatullah has opined that 'freedom of speech and expression is that cherished right on which our democracy rests and is meant for the expression of free opinions to change political or social conditions or for the announcement of human knowledge'. This freedom carries with it the right to express ones convictions and opinions freely by words-spoken or written, painting, printing, feelings, gestures or in any other mode¹ This freedom is guaranteed to the citizens of India under article 19 of the Constitution of India. The

freedom of Speech and expression belongs to the heart of natural rights of an organized freedom loving society to 'impart and acquire information about the common interest. It is the basic right to express one's ideas and thoughts. This freedom has to be exercised responsibly so that social welfare is established rather than disorder and unrest. The freedom is exercised and transmitted through various means and hence these speeches have the capacity to sway away the crowd and governments. These speeches bear the capacity to influence the people at large therefore they have the capacity to either stabilize or de stabilize the governments of the states, to calm the people or to instigate and abet them. It is therefore imperative that these speeches are used to propagate feelings of welfare in order to establish social welfare, to unite the people, to instill national fervor in them, to discard any disturbing thoughts so that they do not take the form of speech. The right speech when used constructively will result in the welfare of the people.

4. Right action- Sammakammanta :

It is the human conduct which actually decides our 'karma'. Under Buddhism karma means good or bad actions which a person does during his lifetime. The actions are the deciding factors in our lives. Bad actions like hitting, stealing, killing yield bad results while good actions like helping others, generosity, mediation and cultivation of right thoughts yield positive results in our lives. The positive and negative actions or karmas are further determined on other factors like how frequently we indulge in them, how often we repeat them and in all these our intentions play an important part. The actions are always guided by intentions.

When our actions are performed with guilty intention and we have no regrets after the commission of such act, it adds to our bad karma. It is always advocated that throughout our lives we should practice good karma or deeds so as to yield positive results. This karma's ultimately decide the end that we achieve which under any morality is the attainment of freedom from the cycle of birth and death or 'moksha'.

The universal law that to every action there is an equal and opposite reaction hold true in our lives as well. Our action 'karma' determines our lives. Good actions yield us good results while bad actions attract punishments and other penal consequences. Similarly, the fundamental duties are imposed by the constitution on the citizens to guide them to follow the path of right action.

5. Right livelihood- Samma Ajiva :

Livelihood means the way of securing the necessities of life, the necessities of life are arranged by a man through his capabilities and activities. A man indulges in different actions in order to earn the basic necessities. During this course it is advocated that the livelihood should be earned through proper means. No person should engage in a profession that harms others. A profession which involves in dealing with intoxicating material, arms and weapons, ammunitions, cheating or barratry, killing and so on. Any livelihood earned through these means is regarded as unjust and evil. The right livelihood is an ethical code of conduct that deters a person from being allured by the worldly affairs and ultimately engages in unfair means to earn a livelihood. When livelihood is earned through proper means it brings contentment to an individual

which ultimately bring harmony in his life. Under Buddhism this conduct serves as the basis of attainment of all the other spiritual attainments, earning livelihood is a continuous cycle which involves all people in a society directly or indirectly, therefore when a livelihood is earned properly the society at large functions harmoniously and peacefully.

Article 21 of the Indian Constitution provides for the right to life and personal liberty. It reads that 'no person shall be deprived of his life or personal liberty except according to the procedure established by law.' This article has been expanded and now it includes within its ambit all the other rights that are ancillary to life and liberty. All the various rights that are necessary to enjoy the right to life and liberty have been incorporated through judicial interpretations. The importance of livelihood was ascertained by the Indian Supreme Court in the case of *Olga Tellis v. Bombay Municipal Corporation*² where it observed that 'article 21 includes right to livelihood also because no person can live without livelihood. The easiest way to deprive a man of his life would be to deprive him of his livelihood.' This concept was again reaffirmed by the court in the case of *Delhi Development Horticulture Employees Union v. Delhi Administration*.³ Therefore a person can enjoy his life only when he has reasonable means to earn a livelihood. A person cannot therefore be deprived of any facet through which he enjoys his life. This right to livelihood has been recognized as a facet of article 21 but on the other hand it is the duty of each individual to exercise his right within the prescribed, limits.

Right effort- sammavayama, Right mindfulness-samma sati And Right concentration- samma Samadhi :

The last three noble eightfold paths talk about the mental discipline in a person. A disciplined and focused mind is the key to right actions which ultimately shapes our conduct. Right effort guides us to channelize our energies and use them for the benefit of one and all. When our thoughts are untamed they produce negative energies and ill will in our minds. This ill will gives birth to wrong intention which influences and predominates our actions and ultimately we commit a wrongful act which becomes the cause of sorrow for everyone

Human body is like a huge ball of energy. These energies then become either positive or negative. The negative energies destroy and harm us while the positive energy builds a constructive aura around us. Though the universe is full of positive and negative energies, it is very often that human beings get deviated and carried away by negative energies. In order to remain calm and not get influenced by these negative energies that constantly revolve around us right mindfulness is required. As incorporated in the teachings of Buddhism right mindfulness denotes a state of mind which is aware, diligent, attentive which is able to feel the senses and activities within and outside his body.

When the human mind is regulated it can practice concentration. Right concentration is often associated with right breathing (anapasanti). When the right pattern of breathing is practiced with concentration it leads to a healthy mental development. Right concentration is called 'dhyana'. This is divided into four stages. Dhyana is derived from dhyai in

Sanskrit which means to think of. The dhyana is divided into four stages. In the first stage the person is free from evil desires and worldly affairs and investigates not the joy and bliss which is free from greed and anger. After passing the first stage, in the second stage the person simply enjoys his state of concentration.

After being free from the thought of worldly affairs and enjoying the concentration at the second stage, in the third stage the person starts realizing the importance of peace and bliss and wisdom and through his mindfulness and concentration starts embracing these delightful state of mind. In the fourth and final stage the sorrow is completely abandoned and pure bliss and resurrection is experienced. At this stage the person is actually realizes that ultimate bliss is free from all negative thoughts and this is ultimate consciousness. In the other hand the seven levels of consciousness that lead to the spiritual development of a person are:

- The state of waking consciousness
- Deep sleep
- Dreaming
- Transcendental consciousness
- Cosmic
- God

When a person passes through these stages of consciousness, he is all prepared to tread on the path of enlighten.

The greatest fear that poses threat to the people are not actually the scarcity of

resources and economic hardships, it is the right to peaceful existence. In a welfare state, equality prevails. This equality ensures equal treatment of the people and prevalence of justice. With composite cultures and pluralistic societies the greatest threat is peaceful existence. The judicious exercise of rights and their corresponding duties builds a peaceful society which in turn build peaceful nation. The very purpose of bringing the United Nations Organization into existence was to 'maintain international peace and security and to that end: to take effective collective measures for the prevention and removal of threats to the peace.....' The individual behavior influences the collective behavior, nationally and internationally. Therefore, inner peace, collective welfare, right speech and the other entire noble eightfold path holds a great importance in the era of modernization and globalization.

References :

1. Bhatt, PishwaR (2009), Law and Social Transformation
2. Jain, M.P (2020) The Constitutional Law Of India
3. Rahula, Walpola, The Buddha's practical instructions to reach the end of suffering (The Noble Eightfold Path: Meaning and Practice - Tricycle)
4. Southwold, Martin, Buddhism and the Definition of Religion on JSTOR

Footnotes :

- ¹Mamta Rao, Constitutional Law, EBC, 2020
²AIR 1986 SC 180
³AIR 1992 SC 789



Femme Fatale and Emphasized Femininity in Emile Zola's Nana: A Gender Analysis

Dr. Arsha Subbi

*Department of English,
Kristu Jayanti College, Bangalore*

Ms. Steffi Santhana Mary. S

*Department of English,
Kristu Jayanti College, Bangalore*

'Emphasized femininity' refers to the prescribed 'ideal' traits associated with a female body. The protagonist of the novel *Jane Eyre* (1847) talks overpoweringly about gendered emotions when she says, "Women are supposed to be very calm generally: but women feel just as men feel" (Bronte 96). Femme Fatale character type questions the established tenets of femininity and its connotations, both natural and cultural. Women who display cold, aggressive, ambitious, detached and sharp emotions are often labeled as unfeminine in popular discourses. *Nana* (1880) depicts a female protagonist who is corrupt, revolting, unpleasant, ill-tempered, and odious enough to rewrite the prevalent patterns of emphasized femininity. Their personalities and oppositional feminine sentiments reveal the numerous paradoxes and dissimilarities in the current belief that gender identities have achieved equal status. Femme fatale archetype is a blend of both realism and fantasy, which precisely places Emile Zola's *Nana* within the genre of femme fatale narratives.

Nana utilizes every single man within her reach to secure her interests and ensure her survival. She bewitches the men and

their lives by putting her body and beauty to use. While her intentions are not to deliberately annihilate these men, she inadvertently does so to thrive through the poverty-stricken life hereditarily bestowed upon her. Her father was a drunkard, and her mother was a woman who worked for poor wages, struggling to survive through the impoverished days of *Nana*'s childhood. Patriarchy possesses a tendency to mark transgressive identities as corrupted and unruly. The constructed assortments of the good and bad prescribed for women in a society are the rigidities for femininity. However, the initial passivity of this archetypal figure gradually transforms into a form of hazardous power to strike against the most dominant and influential structures within the society.

Like any of her forerunners, *Nana*, the protagonist, is essentially damaging and malevolent to the very core. Her temperament in the novel is a blend of gracious innocence and voluptuous malice. *Nana* is attractive and sought-after, yet immoral and bewitching, rendering her the identity of an archetypal femme fatale. *Nana* stands apart from the usual femme fatale depictions in that her irrevocable desires end up with the destruction of men who get

associated with her. Nana's all-pervasive energy and malevolence gradually unbridled wrath upon anybody who defies her.

Social structures eternally transform and transcend their existing conditions. Transcendence refers to a situation of producing something empirically diverse. The process of transformation contradicts the basic foundation of a structure to generate something novel. Biological reductionism within gender studies confirms certain biological qualities as the deciding elements of one's gender and consequent practices. While considering a non-reductionist approach, it is perceived that these transcending gender realities take a historical course giving rise to different identities. Biology has a strong connection with the formulations of gender, especially the process of reproduction. The female body is ceaselessly associated with the process of giving birth, motherhood, and nurturing.

The wide-ranging tenets of emphasized femininity are rationally unattainable. In contrast to the femme fatale archetype, discursive portrayals of an ideal feminine figure depict motherhood as the biggest reward for a woman. Taking pleasure in nurturing her children is the illustrated ideal. Hegemonic ideals of femininity expect a woman to be in charge of her children, keeping the other establishments and the entire society hale and hearty. The personality of an ideal female is determined based on certain attributes like submissiveness, reliance, and the quality of nurturance. However, the aspects of open sexuality or sexual autonomy for women are still considered far from normal.

The novel depicts Nana as evading these social tenets through her identity as a femme fatale. The femme fatale archetype is the epitome of rebelliousness shown towards the societal norms set by aspects of emphasized femininity. This archetypal figure withholds in her all sorts of temptation, immorality and enchantment. Therefore, Nana's qualities place her within the archetypal boundaries of a femme fatale character. She does not stop with one man but engages in her sexual entourage with several men. In addition, she defecates every single tenet that prescribed nineteenth-century normative femininity.

Nana belongs to the long line of nineteenth-century courtesan femme fatales depicted in contemporary writings to represent the degenerating society. The real-life courtesan figures in that era include Cora Pearl, Lillie Langtry, Otero, and others whose popularity depended on the number of men they forced into corruption and destruction (Bade 9). Nana traverses through the ups and downs of her life to ultimately leave behind utter destruction to all those who come in contact with her. She was called the "Messalina of modern times" (qtd. in Bade 21) by George Moore. A painting by Manet inspired the character of Nana.

In her attempt to steer through class bigotry and unjust systems, she takes up prostitution as a profession. However, there is a clear binary of 'pure' and 'impure' within the identities recognized in society. In the novel, Nana occupies the latter group with her undomesticated sexuality depicted through her plays and profession. However, she retains her power in society and overthrows the implications that come her way, even in

the form of law. Lynda Nead comments thus:

The fear of prostitution and deviant sexual behaviour was organised into much wider anxieties concerning the political and economic crisis. Prostitution was moral and seditious; it was seen as a subversive system that could destroy the very roots of bourgeois society. (42)

Nana exposes the corrupted minds of her elite clients while she is a counter-discourse in all manners. Her professional choice was outside the accepted tenets of femininity. Similarly, as a prostitute, she was 'uncarded', which was a legal transgression of her job in that era. In addition to this, she was an established prostitute, giving her the power to transgress class boundaries as well as societal standards. Her lovers came from different backgrounds and classes, giving her access to all social panoramas. Back in time, sexuality was facilitated through two different categories of knowledge propagation; "a biology of reproduction, which developed continuously according to a general scientific normativity, and a medicine of sex conforming to quite different rules of formation" (Foucault, "History" 54). Nana breaks away from these normative structures of power that often emphasized the rejection of liberated female sexuality and desire.

Nana embodies the patriarchal restrictions imposed on a woman of an inferior birth in France. The oppressive social standards placed on her makes her seek retribution through her entrancing sexuality and alluring prowess, which further leads to the downfall of several men around her. Prostitution remains to be the only option left for her to survive her childhood and earn a living. During

this period, the increased numbers of prostitutes in Paris forced the authorities to introduce legalized prostitution, which was usually associated with women from the lower strata of society. However, "the dramatic increase in the numbers of prostitutes in the first decades of the nineteenth century was a result of the abject conditions in which poor women lived and worked" (Moses 30). Therefore, female sexuality came to be overtly associated with the class structure of a person. Prostitution and motherhood were two parallel feminine experiences, although Nana belonged to both categories. She is portrayed as the beguiler of aristocratic establishments enthralled by the hypocritical nobles to their conduit of adultery. However, she wields power over the dominating entities by staying outside the confines of class status.

Theorists like Raymond Williams have exclaimed the significance of early heroines like the female orphan in Charlotte Bronte's *Jane Eyre* (1847). However, the latter were characters used to casually represent the imperiled psyche of Industrial society, rather than being represented as the symbol of female gender reality. These interpretations were soon surpassed by the feminist readings of the 1970s which rightfully interpreted the female orphan as the symbolic prey and latent representative of her sex (Seal 69). Feminist works like *The Madwoman in the Attic* (1979) and *A Literature of their Own* (1977) embarked upon female aspirations and unconventional needs, instead of the conservative declarations of matrimony and maternity, otherwise prevalent in the works of the period. According to these aspects, the female orphans were the defiant marginal

heroines, the commendable revolutionaries of their time. However, these criticisms seldom addressed the racial implications and class hierarchies within.

Through the defiance of normative patriarchy, emancipation renders Nana more freedom to do things as she wills, all the while remaining to be a more popular persona than a normal courtesan would have been. Nana is a courtesan who accomplices with men of high social status and riches. During the later periods of the nineteenth century, prostitution was seen as the depravity encompassing nobility as well as the upper-middle class. Moses exclaims how men approached her for the “thrill that their righteous and barren marriages could not give them” (Moses 183). Nana is only terrified about death and the discontinuity of her beauty and body. Contrary to the contemporary representations of the femme fatale archetype, Nana succumbs to a pitiful and appalling smallpox attack. Her death has been interpreted as an escapade from the incarcerating conventions rendering her story a gallant elevation to a legend. Nana’s end portrays the then reality of these courtesans and the frailty of their lives.

Foucault explained that the notion of apathy attached to certain female bodies bore out of investigations that qualified and disqualified these bodies based on their convergence with normativity (“History” 104). Nana openly depicts a saturation of her sexuality, making her an epitome of corporeal corruption. The term used in the novel is “étudier”, which illustrates Nana’s learning of her own body through the customary gaze she did on herself whenever she undressed for her lovers before lovemaking. According to the nineteenth century, normative codes

women practically covered their bodies, meticulously exposing very little of their body parts. In contrast to this ‘pure’ femininity, Nana’s body was up for public display multiple times, thus establishing her deviant identity.

Female sexuality was subjugated and objectified through the didactic elements that invaded the conduct manuals of the period. The production of these normative ideals of female sexuality occurred primarily through three categories of literary compositions including written medical works like *The Pleasures of Conjugal Love Explained* (1740), *Candid Advice to the Fair Sex* (1797); anti-woman satires like *The Female Rake: Or, Modern Fine Lady* (1735), and works like *A Modest Defence of Public Stews: or, an Essay upon Whoring* (1740), *The Present State of Matrimony: or, the Real Causes of Conjugal Infidelity and Unhappy Marriages* (1739) and *An Account of the Rise, Progress, and Present State of the Magdalen Hospital, for the reception of Penitent Prostitutes: Together with Dr. Dodd’s Sermons* (1776), that addressed the predicaments of prostitution. These works represented male sexuality in median terms while female sexuality was presented as either a set of nonstandard acts or as passively domesticated acts. A few medical texts attempted to study women with hysteria. This condition was widely accepted as a female psychic illness that claimed to avoid gender-conforming women like married mothers. All these texts laid stress on women’s biological productivity to further generations.

Nana belongs to the genre of decadent novels, where women were portrayed as objectified figures. Other examples are

Gustave Flaubert's *Madame Bovary* (1856), Louis Couperus's *Eline Vere* (1889), Theodore Dreiser's *Sister Carrie* (1900), and others. The biased tendencies of sexologists during the nineteenth-century studies focused on racially primitive or working-class women. They were characterized by sexual voraciousness and nymphomania to symbolize them as the perpetrators of deterioration or reversion. When the same qualities were identified among upper-class women, they were either represented or acknowledged as hysteric or mad. Nana is introduced as belonging to a lineage that reveals her class status in society, alluding to her degeneracy.

As Defoe callously stated, "the great Use of Women in a Community" was to "supply it with Members that may be serviceable" (57). Female sexuality was concurrently depicted as both normal and aberrant, and it was controlled by plummeting it to the contractual obligations of motherhood. This was mainly associated with the then-expanding middle-class ideologies. This 'gynaeceum' (Liddell and Scott) was represented as adequate for women's 'virtuous' disposition. Mary Wollstonecraft revealed the inescapability of women from the moralistic notions that had little or no scope for female sexual autonomy. Nana exclaims pregnancy is a betrayal by the body and never evades the aspects of motherhood for more than a specific time. She easily forgets about her son, Loiset, amidst her busy life. In the words of Bernheimer, "she [Nana] is the neglectful mother of a sickly child, pregnancy appears abnormal to her, and she gives all her time to desire's deviant pleasures" (216). The normative constructions of

motherhood are disrupted by her actions of sexual explorations while ignoring her child.

In the good-bad binaries of motherhood, Nana belongs to the latter category. Bad mothers are vilified and pathologized to the very extent when they fail to conform to the tenets of emphasized motherhood. Discursive representations have depicted bad mothers as emotionally unfit women. Nana is presented as an unfit mother who loses two of her children to death. Transgressive femininities are frequently presented in the discursive moulds of bad mothers and unfit wives. Nana defies the conventional idea that mothers are permanent nurturers, predestined to tolerate a lifetime of subservient bondage to their children. As a woman, she stands apart from the stereotypical depiction of mothers in literature and other discourses. She shuns motherhood as a standard fulfilling criterion, for her experience of motherhood was one of acute frustrations and pressures.

The conjugal notions of femininity, as dictated by patriarchy, expect women to lead a life of purity. A woman's position has to be limited to the identities of a daughter, spouse, or mother. As Nana had deeply engraved herself within the image of a courtesan, she is placed further away from the prospects of being an ideal woman. Nana resists all the prescribed tenets of emphasized femininity primarily in her class and secondly in her refusal to be powerless within certain normative roles. In both marriage and motherhood, she attempts to linger on the idealistic expressions of nurturance and purity, but for a short period. Eventually, both these feminine expressions do not appeal to

Nana, as they prove to be enchaining to her. As a result, Nana defies the institution of marriage and motherhood. Madame Hugon, a mother who loses both her children to Nana's beguiling allure, refers to Nana as a danger to the social order, a peril, and an absolute defiler of the conventional constructions of domesticity. According to Moses, a femme fatale thrives "as a parasite on marriage, sucking from it all passion and joy and thereby destroying it" (Moses 183).

As proposed by R.W. Connell, socialisation theory understands gender structure as the result of the acquiring and internalizing of social tenets. A child, right from birth, is forced to imbibe them through the different agencies of socialization, such as family, parents, school, and friendship. At the same time, deviant gender personalities are deemed individuals who lack the proper influence of these agencies. The process of socialization works through the psychology and mechanisms of learning. The psychological composition within an individual replicates or mirrors the features of the involved socializing entity. Gender is in that way defined by the process of socialization.

The notion of 'gender identity' at the core of femininity and masculinity is the psychological counterpart of the notion of a 'sex role' into which one is socialized. Indeed its basis seems to be the act of recognizing oneself as the kind of person that conventional images of femininity and masculinity define. (Connell, "Gender and Power" 194)

The intricacy of the discursive records that build categories guarantee an involuntary and cyclical working of dogmatic configurations. The dictatorial narratives of sex and gender proliferate

varied meanings, which later facilitate a univocal pretention of the established gendered connotations. Gender signification is a continuous discursive procedure. Although gender is a coagulation of reified concepts, the coagulation itself is an unrelenting process, maintained and regularized by an assortment of collective notions. It inculcates a process of repetitive stylization of the body acts, regulated by a rigid framework. The concept of "yore" occasionally entrances the contemporary ideals associated with gender. There is a deliberate process of idealizing the traditional or conservative, along with villainizing the modern or contemporary (Carrigan et al. 578).

Nana shows several characters who eventually discard the normative identities of elegance and piety. For instance, Countess Sabine, the Count's wife, who is initially shown in the skin of a graceful, aristocratic woman, transgresses her boundaries of ideal femininity by having an extramarital affair with the journalist Fauchery. In addition, however, there is an enacted mediocrity associated with the simultaneous affair Count Muffat has with Nana. Even while maintaining an illicit affair with Nana, Count Muffat displays unbound exasperation at finding out about his wife's affair with another man. Anything remotely connected to femininity's unconventional expressions is depicted as intolerable, while similar acts displayed by male characters are represented with utmost normalcy.

Nana depicts the absolute forms of female oppression through repressive norms, physical torture, and forbidden pleasure. To stay within the strictures of normalcy, women had to act honourable

and pious or were bound to be labelled uncouth and discreditable in society. While contravening the prescribed sexuality was acceptable for men, similar acts by women were considered signs of absolute degeneracy. Thus, while men like Count Muffat, Count Vanduevres, and Philippe Hugon maintained their social respect despite their extraneous affairs with Nana, women like Nana could merely aspire for such respect and acceptance in society.

The influence exerted by discourses on masculinities and femininities is evident and apparent due to many reasons. Men and women become the way they are by imbibing values and predicaments from the existing cultural repertoires. Gender is attained through a multifaceted course of discursive kneading that the individual goes through till the end of his time. A similar practice of unbounded kneading makes sure that gender is outspread collectively. The literary and other forms of discourses are used to regulate gender within the established patterns and scheme: separately, communally, institutionally, and representatively.

Michel Foucault established the role of culturally constructed discourses in the creation of gender binaries. Theorists like Levi Strauss and Gayle Rubin worked with the notion of incest taboo that invariably led to the construction of a heterosexual matrix that guaranteed the ways of conducting one's body alongside his/her sexuality. Thus, sexual identities are intervened by the culture that polices the conduct and manners of men and women. This regulating system divides individuals into restricted categorical identities, where transgressions are equally controlled.

Rubin's concepts have accentuated the studies on gender inequalities that facilitate through culture, institutions, and politics. Her theories show the lack of power women have over a few aspects that men already do. Sex always attained meaning through the implications of culture on it (Rubin 165). Therefore, the critique of these dichotomies should not be limited to the identification of sex as nature and gender as culture. Both sex and gender are cultural creations that can transgress the prescribed boundaries. These limitations can be overcome with the help of medicine, clothing, restraint, or surgery. As propounded by Judith Butler in *Gender Trouble* (1990), gender is a frail, temporary, unsteady combination of culturally assigned performances. A historical inquiry into these changing identities would reveal the range of contending characterizations of masculine and feminine identities over the years.

Nana escapes from the repression of her class status as well as her gender status. Nana starkly denies the criticisms of her involvement in Vanduevres' death. Nana possesses the confidence to delineate herself from the identity rendered to her by others. This emancipation of her self-identity is vital in her escape from the power wielded by the social order on her status. Jana Sawicki in her work *Disciplining Foucault: Feminism, Power, and the Body* (1991) reiterates the importance of upholding individuals' freedom to inquire and re-examine the conferred identities to defy the established notions imposed upon them.

The ideal femininity in normative representations depicts women who remain passive, silent, and anonymous in their associations. For instance, the

character of Madame Hugon in *Nana* resists her impulse to speak up until she loses both her sons to Nana's beguiling ways. There is a general sense of non-interference exhibited by these 'pure women' archetypes. Nana is the exact opposite of these archetypal features and rejects all the accepted attributes of emphasized femininity. The femme fatale in *Nana* allures her viewers and her lovers like "blasingstarres" (Praz 190). She is one of the earliest representations of the femme fatale archetype.

As the act ends, Nana is explained as "victorious with her marble flesh, her sex strong enough to destroy all these people and not be affected by it" (Zola 7). The attempts made by several men to overpower her, through their resources and affection, become futile due to Nana's irrepressible confidence and inattention. She indulges in different kinds of self-love, where she is not afraid to explore herself or her sexuality. She gazes at herself in the mirror, which elucidates Nana's tendency to omit male desire from her ideals of sexuality. She becomes her own object of the gaze and renders Count Muffat the role of an onlooker for her moment of self-appreciation and self-love. In the latter half of the novel, she refuses to act on the role Fauchery writes for her and entrances Count Muffat to help her get the role she wants to play. Similarly, she judges the article Fauchery wrote about her by placing herself outside the discourse, even when she is within it. However, despite being talked about and written about, Nana's true demeanour remains unknowable to her lovers or spectators. Therefore, Nana effortlessly goes beyond the male-authorial boundaries she is placed within. She remains rather a tough warning to the

complexities of male imaginations than she is to the normative social discourses.

Femme fatale portrayals are associated with the nastiest notions of misogynistic representations. Nana is part of a long tradition of femme fatale characterizations, found in the classical works of Homer, Virgil, Ovid, and Aristotle. She is a direct descendant of former femme fatales like Calypso, Circe, Dido, and Alcina, and all other deadly characters who used their charm and attractiveness to entrance men into their clutches. Her false femininity is used as a major weapon in her activities, ultimately threatening the heroic quest. Therefore, these fatal female figures are often ruined or deserted by the end of the narrative to fortify the masculine authority and guard the quest's moral uprightness (Doane 67).

Although Nana, the femme fatale, steers through the pitfalls of patriarchy and nineteenth-century society, the end of the character is depicted in a gruesome and poignant manner. The latter half of the nineteenth century witnessed several male-authored fictions that represented and equally reprimanded the transgressive forms of femininities. Fictional works like *Madame Bovary* (1856), *Salammbô* (1862), and others illustrated heroines who were all subject to the tragic ending. Consequently, the discourses that produced these subversive figures themselves rebuked these characters by the end of the narrative.

As expounded by Janet Beizer, the male authors of these works presented the bestial sexuality and power of their female protagonists, only to bind them to death by the end. The novel demonstrates the horrific details of Nana's death by

smallpox, almost like a nemesis: “It seemed that the virus she caught in the gutters...this ferment with which she poisoned people, had just risen to her face and destroyed it” (Beizer 704). Female sexuality is represented as a menace that contravenes class’s prescribed boundaries, thereby disturbing the social equilibrium. However, despite being a poisoning agent, the virus and its worst desecration are limited to Nana alone and not the men who were associated with her. Critics have pointed out this delimiting of the hystericized female protagonist, by the male author, as an act of defence employed by him to retain his authority as a man and as an author. There is tension between the male intellectual and the female body (Olson 56).

Several studies on the hystericized feminine identities arose by the end of the nineteenth century. This included both scientific and literary works that invariably objectified and researched the female body and mind. These discourses repeatedly portrayed subversive female sexualities as a social threat, which must be suppressed, subjugated and forbidden. Nana aligns with the literary works of the period, which conveniently ignored class struggles and other social evils but portrayed prostitution as the biggest social plague in society. However, while depicting these prostitutes, authors failed to acknowledge their brilliance and precision, essential to thrive in such a competitive domain. These biased and unruly representations paved the way for the women writers who had risen by the end of the century.

The prevailing discourses of the era primarily dealt with the link between the male writer and his feminine subject. The case was voyeuristically similar in literary

discourses as it was in the scientific discourses of the period. Scientific discourses and male writers invariably studied the female bodies to attain the authority of the genre. The feminine voices were subjectively processed through the different modes of masculine rhetoric alone. The notion of femininity that emanated from these patriarchal discourses of nineteenth-century male writers was fundamentally different from the emerging works of female writers. As claimed by the established binaries, the discursive command was essentially masculine, while the feminine rhetoric was rendered unreasonable, turning hysterical at times. Female writings and rendering were deemed emotionally affected, while male productions were considered rational and bound to reason. Concerning this trend, Alexander Mayer says:

Woman accomplishes by instinct, with ease, a multitude of things that we would not arrive at as surely by reflection; but we are incontestably superior to her in all that requires application and reasoning, such as in the interpretation of the law of nature, philosophy, or mathematical science. (33)

Women writers were represented as the lurking threat of patriarchy just as the intimidation exerted by the female body. As a result, several literary works emerged as a reaction to the rising trend of female intellectuality in the form of satires and mockeries. Female writings alluded to prostitution and similar vices then prevalent in society. The promising potentials of female compositions were overshadowed by the patriarchal invocations of apprehensions regarding familial and social establishments’ failing. The popular opinions of patriarchy held

female writers abandoning their ethical tenets of femininity paving way to social disintegration. Jules Bertaut imprudently expounded on this demand of liberty by female writers to gratify their impulses; “What they want is for no obstacle to get in the way of their inclinations, their passions, the whole spectrum of unhealthy desires and troubling penchants-under the pretext of glorious liberation!” (qtd. in Mesch 39). Intellectuality was a quality that was hardly associated with women back then.

Therefore, the male critics who had initially concentrated on his suspicions of female intellectuality grimly connected it to her body. She was the new-fangled femme- fatale in the hunt for her fulfilment

of bodily pleasure. Within the critiques, the female body remained the primary focus rather than the female mind. The explicit portrayal of Nana’s sexuality becomes a metaphor for the alleged corruption instigated by female writers and their works. Conversely, the female writers essentially attempted to retort against the very form of female representations like in Nana. Like the femme fatale archetype, the female writings were not completely knowable to the male critics and invariably threatened their intellectuality and self-assured scholastic expertise. This rendition of unknowability and emasculating fear implies the similarity between Zola’s anxious portrayal of Nana’s body and the unexplored dangers of female compositions.



Encompassing the Muted Histories : Diasporic Historicity in Rudhramoorthy Cheran's A Second Sunrise

Dr. Brighton A. Rose

*Assistant Professor of English
Kristu Jayanti College (Autonomous),
Affiliated to Bengaluru North University,
Bengaluru, Karnataka*

Literature and conflict go together inexorably, and artists have long rebelled against repression through their creations. Resistance poetry is thus one of the preferred weapon of poets living in areas subjected to the violence of colonists, with the powerful will to speak their mind, but it is frequently ignored. All have spoken out against the repression, primarily from exile, including Cheran, Darwish, and Agha Shahid Ali. Despite the fact that Cheran and Darwish have both been resistance writers, there is a distinction to be made between their respective poems. Although Darwish supports the country and is a member of the PLO, Cheran's poetry serves as a chronicle of the real incident in Sri Lanka during the crisis period. Moreover, Cheran vehemently opposed backing the Tamil community's political organisations. This has allowed him to speak out regarding the crimes done by the Tamil and Sri Lankan armies. This makes Cheran as a historian and witness. Cheran serves as both the prototype for conflict literature and the Sri Lankan Tamils' exile voice. He

is less of a diasporan and more of an exile writer. His poetry express his resentment and anguish towards his country. He resides in the imaginary landscape described by Benedict Anderson as "Imagined Communities," which is the realm of his own country. His memories are associated with the pain and devastation of his motherland. Cheran , like other diasporic exiles, always retains the remembrance of his native place in his scarred mind.

Academic critics and the Tamil community in its entirety have interpreted Cheran's lyrical oeuvre in two different ways. As a direct consequence of the ethnic strife, the first interpretation categorises Cheran's literary output. Early poems in this form include "The Second Sunrise" (1981). Cheran's poems in this phase provides an alternate history of the ethnic strife in Sri Lanka. The second perception among the literary critics is that Cheran is comparable to the Tamil nationalist movement that has appropriated him. His works has been interpreted by the Tamil diaspora in light of his status as a Sri

Lankan exile poet seeking to advocate the need for a Tamil homeland. This research paper provide emphasis to the disparity that prevailed in Srilanka between the Sinhalese and the Srilankan Tamils which eventually led to the mass genocide of tamils analyzing certain poems of Rudhramoorthy Cheran.

Race has been employed as a symbol of division, a dividing line that results in enslavement, oppression and even death. Although there is no scientific proof that one racial group is superior to the other, race is frequently used throughout societal and political discourse to highlight differences. The foundation of violent and ruthless operations targeting minorities has always been racial discrimination. These historical and other tales of underprivileged people, members of ethnic minorities, and migrants have indeed been ignored in culture and literature, and in some cases, they have even been lost to time.

Power operation is predominantly determined by history and geography, including not merely its reach but also its capability for planning and carrying out implementations of different aspects. Consequently, comprehending foreign relations, military strategies, as well as the formation of countries and individual states all need a comprehension of power in space and time and even more especially, the analysis of military and foreign policy operations. History plays a predominant role in determining the place of an individual in the society. Power relations and it's relationship with the hegemonical power structures has predominantly led researchers analyse the other side of history which often tend to locate the individuals part of the denigrated sect of the society in the

negative light. Keith Jenkins in his book, *Re-thinking History* makes a point that,

That it is not the same as the past. That history is always for someone. That history always has a purpose. That history is always about power. That history is never innocent but always ideological (and not in the sense of political bias, but moral judgements about right and wrong and how the individual historian thinks the world works). (14)

The power relations that are established amidst unfathomable acts of state-sponsored brutality on subaltern sect of populations are explicitly evident in the writings of Cheran. His poetic identity can be viewed as a representation of the experience and voice of the collective identity of the Tamils in Srilanka.

Places or Locale create the backdrops for people's daily existence. The term locale describes the organisations that control activity, governance, and even framing the identity in a certain area. Family, businesses, houses of worship, labour unions, political groups, militaries, sports teams, etc. are just a few examples of the many organizations that individuals are a part of. These organizations work together to create the social life and identity of individuals of a certain location. Sex, ethnicity, socioeconomic class, occupation, nationality, and locale are just a few of the collective identities that determine a person's identity. As Colin Flint states in his book, *Introduction to Geopolitics*,

Belonging to a particular ethnic group socializes people into particular expectations and life-chances. Part of one's sense of "belonging" is attachment to place, which can translate into visions of what a place should be "like": notably who "belongs" and who doesn't... To relate place identify to contemporary conflict. (6)

Cheran's poems provide more emphasis to the land and landscape. His poems picturizes a collective identity that is connected to a specific location which can also be regarded as a feeling of place. Individuals are directed in actual behaviour by certain personalities that define who they are and exactly what individuals can do and cannot do, as well as what they should and should not do. Symbolic representation of nature and its aspects is evident, with a change in his mode of representation of nature, in a way reflecting the change in the polics through its representation. The landscape of Sea had been repeatedly used in his poems. For instance, Cheran in one of his earlier poems, *The Sea* depicts an visionary environment in which the writer is very much delightful about. In contrast, in his later poem, *A Stretch of Sand*, Cheran pictures the change that resulted out of the genocide of the tamils wherein the country is depopulated and silent, and even the sea diminishes, disappears and left to express the misery. As he states,

The waves had not yet washed away
tracks made by the iron chains
of heavy armoured vehicles.
Not a sign to tell
where the living had been.
Only, on a spreading palmyra tree
by the shore,
a torn sari, hanging. (Cheran 6- 13)

Violence has been accepted as a basic precondition of potential for diasporic immigrant groups across all of these sectors. Conflict literature discusses the different types of violence or aggression, from "political violence" to "epistemic violence." Political violence include the

destruction of lives, genocidal acts, and environment, which is all something Cheran has covered in considerable depth. Cheran's work serve as an evidence of the physical aggression levied upon the Tamils. As he states in his poem *After Apocalypse* published in 2019, the writer brings out the fact on how the entire race is laid to rest without even the details of the sufferings they underwent. As he states,

Those who were buried,
those who were burnt,
those who were lost to the sea –
all their messages, lucid, detailed,
have gone to the underground
record offices
of the world's storehouses.
(Cheran 13-18)

The reality of the political and physical aggression endured by the Tamils is also expressed by Cheran in his poem, *A Second Sunrise* wherein he states that the Tamils in their homeland had lost their state as a native and forced to the state of an alien:

What happened?
My town was set on fire,
my people lost their faces;
upon our land,
upon the wind that blows upon it,
an alien stamp. (Cheran 8-13)

Moreover, Cheran makes the suggestion that those who have died only for the sake of liberty should never be forgotten as it a crime to forget the struggles and conflicts by the rest of humanity. Cheran provides emphasis on the basic idea of any conflict literature that is, "Memories are meant to be kept alive," by further incising on the statement "Forgetting is a crime."

Though Political violence leads to aggression and loss of lives in numbers, the most devastating form of violence that may have an impact on a community and society is epistemic violence which culminates in the total extinction of the society, language, and all else upon which it is based. Among the major violence perpetrated by the Srilankan army was indeed the “burning of the Jaffna Library,” which housed more than 95,000 books and served as a repository for Tamil literature. This catastrophe virtually eliminated understanding of the past Srilankan Tamil literature, life and culture. The eradication of the classic writings has resulted in the elimination of memory, which has ultimately led to homogenization or the supremacy of the oppressor group as the only ones represented. The violence that was inflicted upon the ethnic tamil race has though led to the attempt for elimination of cultural memory, it has led to the unification of the entire tamil community in raising their voice of resistance and freedom. In the words of Srilankan Tamil historian and literary critic Karthigesu Sivathamby in his book, *Being a Tamil and Sri Lankan*, he states :

In the Tamil psyche, the burning of the Jaffna public library in 1981 constitutes a major symbol of what was aimed at them – the total annihilation of all their intellectual resources... The burning of the library mobilized the entire population against the oppressive actions of the State. (17)

One of the fundamental ideas of conflict literature is that “Personal is Political.” Every measures done by the coloniser is motivated by politics, and so every action taken in this way has an impact on a the inner self of the subjugated race. The opening line of Cheran’s poem

To a Sinhala Friend, “I come from a distant land,” makes it apparent that the author feels alienated from the country he currently lives in. Memories and history are inextricably linked. The Sinhalis’ understanding of the Tamils in the Sri Lankan setting is second-hand. Instead of taking an unbiased examination of the problem, the Tamils are being depicted as an incorrect subjective construct. The very same poem, *To a Sinhala Friend*, contains phrases like “the womb bears lead shots, instead of seed,” which are stereotypes Tamils were provided by the Sinhalis to represent them as threatening. As a result, the New Historiographic Construction of the Oppressed by the Dominant becomes relevant.

Places can become key meaning-brokers not just because they under gird projects of social transformation, but also because they are often the foundation on which collective

For a legitimate reason, Cheran has titled his poetry collection as “The Second Sunrise.” The loss of the Jaffna Library and its 95,000 manuscripts, together with the culture and society as a whole, has caused the Sun to rest on Tamil culture and way of life. Yet, once Tamil literature and its former splendour are ultimately realised, the Sun will rise once more.

In addition to highlighting the anguish and distress of the oppressed, resistance writers are also writing counter-histories. “A narrative that opposes another history” is the usual notion of developing a counter-history. “It is, at its very core, the idea of speculating on what did not happen, or what might have happened, in order to comprehend what did happen,” write Black and MacRaild in their definition of counter-histories. Almost all

of the writings of resistance are grounded on a tragic history and are produced in the present with the hope of a better future.

The poetry of Cheran is a “Witness of Human Misery and suffering.” Cheran has seen the physical and intellectual atrocities perpetrated against his own community. Aparna Ishwaran comments on the poems of Cheran as, “Cheran’s poems are a testimony of witness. A draft of human understanding at reconciliation. It is a document pleading for clarity in the most difficult of times when forgetting is a crime. He became a chronicler of specific events and a curator of Universal human emotion”.

Reference :

1. Cheran, Rudhramoorthy. *A Second Sunrise: Poems*. Translated by Lakshmi Holmstrom and Sascha Ebeling, Navayana Pub., 2012.
2. Cheran, Rudhramoorthy. *In a Time of Burning*. Translated by Lakshmi Holmstrom and Sascha Ebeling, Arc Publications, 2012.
3. Flint, Colin. *Introduction to Geopolitics*. Routledge, 2022.
4. Jenkins, Keith. *Re-Thinking History*. Routledge, 2015.
5. Sivathampi, Karthigesu. *Being a Tamil and Sri Lankan*. Aivakam, 2005.



Double Marginalisation of Muslim women in Sara Aboobacker's Breaking Ties – A Critical Study

Dr. D.N.P. Prema Ponmani

Assistant Professor

Department of English,

Kristu Jayanti College, Bangalore.

Sara Aboobacker is one of the influential writers from the Muslim community and came to light in the backdrop of the Protest Literary Movement. She established herself as a pioneer of the sensibility of Muslim women. She was born in Kasargodu in 1936. The writer deserves recognition for being the first Muslim girl who completed X grade in Kasargodu. She started her literary career with poems and short stories. Her first novel Chandragiri Teeradalli was serialised in a Kannada weekly called Lankesh Patrike. The author challenged Islamic dogma, orthodoxy, and the persecution of Muslim women in her debut novel in a provocative way. Haribabu in his article "Aboobacker's Nadira - a resolute radical symbol assessing humanity and dignity in the face of the cultural oppression" pointed out, "Through this novel Breaking Ties, Sara Aboobacker has voiced as an ambassador for feminine sensibility and oppression and subordination in the patriarchal hegemony the women remain voiceless victims of male ideology and male interpretations of the religious scriptures" (Haribabu, p. 305).

The main objective of the study is to explore the marginalization of women based on gender and Muslim community culture with special reference to Sara Aboobacker's Breaking Ties. Secondly to analyse the novel and addresses different dimensions of social, economic, political and cultural exclusion of marginalized women. Thirdly it helps to co-construct knowledge that will generate innovation by identifying problems and developing solutions for an inclusive social order. Fourthly it brings to the surface the perspective and voices of those who have experienced the Marginalisation and its various manifestations in their life. Finally, to bring an inclusion of the oppressed, vulnerable and marginalised women and finding universal solution for the marginalised women.

One of the strong voices among Muslim women is the Kannada author Sara Aboobacker. The novel is significant because it includes "A Muslim Girl Goes to School" an autobiographical story. It has both the Mallika and the Karnataka Sahitya Academy Awards. Ayshath, Raihanah M Mydin and Ruzy Suliza

Hashim in the article “Muslim women in South India: Reading selected Narrative of Sara Aboobacker” writes, “Aboobacker’s identity as a Muslim and a woman should be understood as a gendered “other” within a marginal ethnic community in the Indian context” (Ayshath et al.,226).

Sara Aboobacker stands out from other writers of her era and the current generation for her honest opinions, microscopic details, and comprehensive view of the Muslim community culture and the factors contributing to women’s degraded status. The foundation of the research is Vanamala Vishwanatha’s Chandragiri Teeradalli, also known as Nadira-Breaking Ties in English. The novel Nadira –Breaking Ties is already translated into Malayalam, Tamil, and a movie in Beary language is also made. It has received the Karnataka Sahitya Akademy award and the Mallika award. Sara Aboobacker is also a recipient of the prestigious “Naadoja” award given for contribution to Kannada literature by the Government of Karnataka.

Though women’s conditions and status are currently noticeably better in some elements of life in various places, the intended improvement or proper position for women is still a far-off reality. Traditions that were meant to grant independence but instead bind people to the yoke of norms, particularly Muslim women’s lives are still governed by them. Muslim women’s miserable situation has been a major theme in Aboobacker’s writings, and she correctly draws attention to the part played by patriarchal laws and regulations crafted by men in the religious establishment in the inhuman treatment of women in society. Alexander Durairaj and

Shoba Jasmin in the article “Gender Equality in India: An Analysis” rightly pointed out,

Women empowerment – the essential ingredient to social development has become one of the most important concerns of the 21st century. But practically women’s empowerment is still an illusion of reality. Gender inequality exists in the form of socially constructed, predefined gender roles firmly anchored in India’s social fabric that the deep cultural and historic roots (Durairaj & Jasmin, p. 207).

In Nadira-Breaking Ties, Aboobacker’s protagonist suffers in quiet rather than openly revolting and resolving the issue, which highlights the necessity of internal resistance, rebellion, or voice. Nadira raises her voice and challenges the habits that are ingrained in her, but she frequently displays possessed behaviour while omitting to confront her father, her husband, and the moulvi who performed the talaq while she was away. These males have power over the female population. Suganya M. John and Anikshawrite “Gender can be regarded as a socially constructed dimension of being male or female. Men and women are associated with distinctively different roles, representations, and values. The patriarchal system followed by the world weak the power of women and assumed the inveterate inferiority of women in general” (John & Niksha, p. 177).

Mohammed Khan, a despot, and his obedient wife Fatimma resided in Kiliyuru. He behaved impolitely and stubbornly in front of his wife and her daughters Jamila and Nadira. He desired complete control over everything. He never gave a thought to the treatment of the women in his household. Despite Fatimma’s poor sari, he likes to wear a coat.

Aboobacker writes, “His reasoning was simple: why do women, who always stayed home, need expensive clothes? A waste of money. But for men who went out and about, good clothes were absolutely necessary” (p. 1).

Fatimma was married to Mohammed when she was a young, lovely girl who had just turned eleven and Mohammed twenty-eight years old. At that very young age, she was ignorant of marriage and domesticity. If you marry a young girl, Aboobacker advises, “It’s always good to marry a young girl, because when the man grows old and is bedridden, the woman will still have the strength to nurse him!” After all, wasn’t woman created for the service and pleasure of man?” (Aboobacker, p. 4). When the protagonist Fatimma was married to Mohammed, “The moment he saw Fatimma, he pounced on her like a tiger. All he needed was a female body to quench his thirst ... By the time he was done, she had died a thousand deaths” (p. 4). The brutality of man is brought out through Khan’s violent nature toward his wife. It is a kind of marital rape that happened in the life of Fatimma.

Women were not allowed to leave the house without a man’s permission and in his company. After attending the wedding ceremony, Fatimma arrived late, and Khan’s true personality was exposed. He said, “You filthy whore, where have you been, so late? Gone looking for your paramours?” (Aboobacker, p. 6). As a result, women in Aboobacker had limitations placed on them by men and were not given the freedom to do anything they pleased. Uttam B. Sonkamble in his article “Breaking Ties; a cultural bondage enslaving humanity” writes, “The novel

provides a glimpse of the Muslim woman’s world and gives expression to the subaltern experience of oppression of the poor, uneducated Muslim women victimized by the Muslim patriarchy” (p. 1).

Khan’s elder daughter Nadira resided with her husband. She gave birth to a baby boy. Rashid, her husband was employed in Manipura. The early years of their marriage were filled with bliss. His dwelling was in a tiny village called Kavalli. Rashid placed a high value on his wife’s education and illumination. By defining Nadira’s personality, Aboobacker audaciously brought out the subjugation ingrained in Islamic principles.

Liya Mathews in his “Breaking Ties: From a Subaltern Viewpoint” expresses his view,

This novel has made a huge impact on the Muslim patriarchal society questioning its social evils constructed against women depriving them of their freedom and opinions. It is the story of a voiceless girl and her damaged life caused by her patriarchal father and by the religious rules that restricts her to make decisions in her own life. This novel reveals to the world the sacrifice that a woman has to make to live in a Muslim society and her life as a puppet in the hands of a male-dominated society losing the real joy of life and living a life and her life as a puppet in the hands of a male-dominated society losing the real joy of life and living a life directed by the men in their lives. (Mathews, P. 44)

The main character, Nadira wanted to go to the movies with Rashid when they were newly married. The maulvis in the mosque, however, were stating, “Do not send your women out of the house and do not give them too much freedom! ... Bound by custom, how could she free

herself from those ties so easily? ... If I come with you now to the film, it will make news, and people will pelt stones at our house. Why ask for trouble? You go by yourself" (Aboobacker, p. 12). Thus, Nadira was restricted from visiting theatre and also her parents' house. In less than a day, Nadira always returns from her mother's residence. She returned quickly, led by her father, or Rashid would go get her. On her own, she had never crossed the Chandragiri. It was impossible to do so without a male family member's company. Mila Arizah, in his research paper "Feminism: Equality Gender in Literature" writes, "feminist theories are closely related to class and racial conflict, especially gender conflict. Feminism is generally associated with emancipation, women's movement to demand equal rights with men, both in the political, economic, and socio-cultural fields" (Arizah, p. 510).

Aboobacker rightly pointed out the dowry system. Mohammad Khan demanded money from his son-in-law when he was seeking an alliance for his younger daughter. But he refused to give three thousand rupees for Jamila's marriage. As a result of that he refused to send back her elder daughter Nadira to her husband's house. He roared, 'I will not send her to that Saitan's house for the time being ... If you or Nadira talk of going over there, I'll kill you; remember that" (p. 20). Once Nadira herself said, "You don't know how obstinate and short-tempered my father can be. Never ever go against him. Just say 'yes' to whatever he says" (p. 24).

Aboobacker continually stresses the value of education for women. Nadira was thinking back to the time Rashid had encouraged her to read and write. However, her neighbour and friend

Jainabi grinned broadly and asked, "Are you serious? Why do women need to know reading or writing" (Aboobacker, p. 32). When Nadira was separated from her husband, she wanted to pour out her heart through the letter. But she couldn't. She realised her foolishness. She swore at herself today for her stupidity. She would have shared her deepest thoughts through letters and maintained contact if only she had learned to read and write properly. The author highlights the significance of economic freedom, education, and social peace in society.

Mohammad declared that Nadira would not be sent back to her husband's home. She did not dare to stand in front of her father and speak. She wanted to scream

Why did you give birth to me? Why did you get me married? If only she could ask God, why she had been born as the daughter of such a foolhardy father! She could never ever cross the river on her own. Now, even if she were to catch the boat with the baby in her arms, without her father's knowledge, she was sure to meet people known to her. They were bound to ask, 'Aren't you Mohammad Khan's daughter? Where are you off to by yourself? Where's your father?' (Aboobacker, pp. 27-28).

Mahammad had hoped that Rashid would ask for his forgiveness. He decided to plan another nikah for his daughter when he refused to bow before him. He began requesting talaq from Rashid. The author writes, "In his eyes, a woman was a creature without a heart, without feelings. She had to implicitly obey her father, husband, and then her sons." (Aboobacker, P. 38). To divorce his wife Nadira, who is the daughter of Mahammad Khan, Rashid finally

pronounced talaq three times. Nadira did not have the freedom of choice in her life. Fatimma's husband tormented his wife and daughters until the very end. His daughter's life was destroyed by his obstinacy and egotism. The author writes, "Mahammad Khan was one of those who believed in the masculine principle to the total negation of the feminine" (p. 39).

At the end of the novel Nadira was forced to marry another man Salim who was the father of eight children. Nadira's father thought that his daughter could live a regal life. It was all because of her father's plot and desire for Selim's fortune. Her life was sacrificed for her father's selfishness. To have her husband she had to marry another man just for day and spend the night with him. But what was her fault in all of this? Whatever mistake the guy makes, the woman always ends up bearing the brunt of it. The author writes, "Was she an animal to sleep with a man just for one night and surrender her body to him? They treated her as if she were a beast without a heart, without feelings?" (Aboobacker, p. 65). Finally, she drowned herself in the river and died.

The protagonist in Aboobacker's Nadira -Breaking Ties failed to revolt publicly and solve the issue, instead, they suffer in silence which highlights the need for resistance, revolt, or voice against the practices at the domestic level. Nadira raised her voice, by questioning the rituals that were deeply ingrained in her. But most of the time she failed to question her father and husband and the moulvi who accepted the talaq in her absence. These men exercised authority over women. It is indeed important to shed light on what are the rights of women in Islam.

Men consistently assert that the Qurán permits triple talaq at the husband's discretion and forbids the husband from rescinding the talaq in Nadira – Breaking Ties. If the divorced couple wants to reconcile after the talaq or remarry, the lady (not the male) must enter into another marriage that must be ended with nuptials. After the gap of three months, the woman has to ensure that she does not bear a child from the second marriage. Then they will be legally allowed to the reunion.

Men should ponder twice or three times before they give talaq due to this strict law.

The author, who is aware of reality, never makes argumentative assertions but instead brings up genuine women's difficulties in a way that strikes a delicate balance between artistic sensibility and social responsibility. Because of the quarrel between Khan and Rashid, Nadira is forced through an emotional ordeal that ends in death. Most crucially, women were denied the necessary rights, including the right to education, and the ability to read and interpret the Qur'an. Divorce and polygamy are the main causes of women's subjection and troubled lives. Saraswathy Antharjanam in her Preface to *The Voice of Indian Women Novelists* writes, "The patriarchal society prevalent in India had jeopardized and crippled the Indian mind to such an extent that men thought that no woman was found worthy of education. Men considered themselves independent, superior, and even almighty. A man was invariably the breadwinner whereas the woman was supposed only to share what the man had earned with his sweat and blood" (Antharjanam, p.6).

The lives of Muslim women, in particular, are nevertheless constrained by

customs that were created to grant freedom. The deplorable plight of Muslim women has been a major theme in Aboobacker's writings, and she correctly emphasises the part played by religious authorities in a patriarchal society in the demeaning treatment of women. As was previously mentioned, Aboobacker's objective is not to place the blame on the Islam faith but rather to identify how religious dogmatism and women's subordination and oppression are related. VeeramankaiStalinaYoharatnam in his work "Gender Inequality and Male Domination in Shashi Deshpande's That Long Silence" writes, "Women are oppressed, suppressed and dominated not only in the patriarchal Indian society but all over the world. Education, choices, wishes, great potentials, capabilities, freedom, and liberation are restricted to women due to the male-dominated world" (Yoharatnam, p. 151).

Aboobacker's world of denial of rights and opportunity can be studied at family, emotional, educational, and work levels. The depiction of the domestic world and male ego in Nadira-Breaking Ties shows how family forms an important unit, which nurtures and nourishes the individual. The women are caught at a crossroads, where their interest to study is curtailed by the family. Their lives reflect the different stories of gender discrimination. Her creative writing is related to Muslim community women and focuses on major factors which rule women and relent to subordination and most often push to oblivion male dominance through the support of patriarchal institutionalized structures like family, community, mosque, religious order, and faith.

The author emphasises the value of economic freedom, education, and social peace in society through gender inclusivity. She uses these ritualistic features of Muslim communal life to both celebrate Muslim identity and criticise social norms that violate women's rights. Though conditions and status for women are currently visible to be improved in numerous areas of life throughout various communities, the intended transformation or proper status for women is still a long way off. Tawhida Akhter in "Gender Inequality and Literature : A Contemporary Issue" writes, "they are always regarded as "the weaker sex" who is inferior to their male counterparts. In every part of the world, women at times face a common problem that is of gender discrimination. No matter what their culture or background will be, they all are commonly referred to as "weak" and secondary to their male counterparts" (Akhter, p. 593).

References :

1. Aboobacker, Sara. Breaking Ties. (1985). ChadragiriPrakashana.
2. Akhter, Tawhida. (2020). Inequality and Literature: A Contemporary Issue. "Gender Proceedings of 6th International Conference on Social and Political Sciences, Atlantis Press, 593-596.
3. Antharjana, Saraswathy N. (2021). Preface. The Voice of Indian Women Novelists. Authors Press, pp: 5-7
4. Arizah, Mila.(2009). "Feminism: Equality Gender in Literature." International Seminar and Annual Meeting BKS-PTN Wilayah Barat. 1(1), 509-515.
5. Asyhath S.R., Raihanah M.M. and RuzySuliza Hashim. (2016). "Muslim Women in south India: Reading selected narratives of Sara Aboobacker. Asiatics, 10(2), 215-229.

6. Durairaj, Alexander and Shoba Jasmin. (2018). "Gender Equality in India: An Analysis". International Journal of Pure Applied mathematics. 120 (5), 207-216.
7. Haribabu K. (2019). "Aboobacker's Nadira – a resolute radical symbol assessing humanity and dignity in the face of the cultural oppression" JETIR6(2), 305-308.
Breaking Ties: From a Subaltern Viewpoint 10 (6), 44 -45.
Sara, Aboobacker. Breaking Ties. (1985). Chadragiri Prakashana.
8. John, M Suganya and Aniksha M. (2021). "Double Marginalization of female characters in the novel The Bluest Eye by Toni Morrison" JETIR 8 (12), 175-178.
9. Mathews, Liya. (2022). "Breaking Ties: From a Subaltern Viewpoint." Quest Journals, vol.10, (6), 44 -45.
10. Sonkamble, B. Uttam. (2012). "Breaking Ties: a cultural bondage enslaving humanity" Quest Journal 1(10), 1-4.
11. Yoharatnam, Veeramankai Stalina. (2021). Sri Lanka: University of Vavuniya, 150-153.



Zora Neale Hurston's *Jonah's Gourd Vine*: An Ecofeminist Reading

Dr. Divya Sharma

Lecturer, Department of English
University of Jammu

Jonah's Gourd Vine : An Ecofeminist Reading :

"We are the hollow men
We are the stuffed men
Leaning together
Headpieces filled with straw. Alas!
Our dried voices, when
We whisper together
Are quite and meaningless
As wind in dry grass
Or rat's feet over broken glass
In our dry cellar"
T.S. Eliot,
from "The Hollow Men,"
The Wasteland and Other Poems.

"A man's world. But finished.
They themselves have sold it to the
Machines."
Adrienne Rich,
from "Walking in the Dark,"
Diving into the Wreck.

Zora Neale Hurston in a letter to Van Vechten made explicit that the theme of *Jonah's Gourd Vine* (from now onwards *Jonah's*) was, "great and sudden growth, one act of malice and it is withered and gone."¹ The theme is inspired from the biblical story of Jonah and the vine (and so is the title). Jonah, a prophet in the story had oracled the fall of the city of Nineveh. But in view of the repentance of the inhabitants the Lord revoked the punishment

which had caused much hurt to Jonah who thereupon took to the hills to sulk. God in order to make the prophet understand:

....appointed a plant, and made it come up over Jonah, that it might be a shade over his head, to save him from his discomfort. So Jonah was exceedingly glad because of the plant. But when dawn came up the next day, God appointed a worm which attacked the plant, so that it withered. (Dove x-xi)₂

The withering was followed by God's orders to the sun to beat down till Jonah would bemoan the loss and when Jonah was willing to embrace death exclaiming he was "angry enough to die," the Lord replied as quoted by Rita Dove from the *Jonah* 4:10-11:

You pity the plant, for which you did not labor, nor did you make it grown, which came into being in a night, and perished in a night. And should not I pity Nineveh, that great city, in which there are more than a hundred and twenty thousand persons.... and also much cattle? (xii)

Clearly according to the extract above, the people, animal life, as well as the plant life are all equivocal. The metaphorical analogy between the plant (vine over Jonah) and the nurturing love of Lucy and Sally Lovelace in John Buddy Pearson's life is explicitly evident. The love of these women was like a shade in his life that helped him achieve much. His acts of

malice, his sexual promiscuity, hypocrisy, and violence against women, mainly Lucy at her death bed, cut his growth under her nurturing care short. Early in the text, while exchanging love notes Lucy Ann Potts writes to John: “Long as the vine grow ‘round the stump./‘You are my dolling sugar lump” (*Jonah’s* 53). Through the lines the essence of their relationship is anticipated. Lucy, though herself unknowingly on a metaphorical level reveals to John that her vine like nurturing love shall last for him till he let it grow round him as if he were a stump, in other words, reciprocating, if not the same love and care, at least support.

Hurston’s understanding of the associative connect between women and nature may be observed as hidden in this analogy. The violence of the worm in cutting life out of the vine at the order of the patriarchal God also serves as the set model of the patriarchy that expects “feminitude”³ out of the need for its “necrophilia.”⁴ The worm is like the bug of patriarchy manifest within men that bugs society and inflicts violence upon women and nature alike. This bug is an offspring of Christianity as many ecofeminists believe. One is tempted to quote Yahweh’s words from *Genesis* (3:16), as prompted by May Daly in the *Gyn/Ecology* : “I will multiply your pains in childbearing, you shall give birth to your children in pain. Your yearning shall be for your husband, yet he will lord it over you” (258).

That John Buddy could not reach the ultimate state of consciousness that ecofeminism talks about, where women and men, nature and all life enjoys equality make valid the point of his failure to achieve a state of developed open-mindedness. In the wake of his fascination

of technology in the forms of trains and locomotives that themselves claim his life one is given a sneak peek into another side of his that communicates with nature, a side that Hurston makes evident through the third person omniscient narrator, even though he is unable to realize his gift in any reasonable manner. An instance in point is when in the text we read:

John sat on the foot-log and made some words to go with the drums of the Creek. Things walked in the birch woods, creep, creep, creep. The hound dog’s lyric crescendo lifted over and above the tops. He was on the foot-log, half way across the Big Creek where may be people laughed and may be people had lots of daughters. The moon came up. The hunted coon panted down to the Creek, swarm across and proceeded leisurely up the other side. The tenor singing hound dog went home Night passed.... John almost trumpeted exultantly at the new sun... He recrossed and plunged into the swift water and breasted strongly over. (*Jonah’s* 12)

The sense of this close association reminds the reader of Hurston’s own sense of connect with nature. Karla Holloway recognizes this “link between community and nature” when she asserts:

For Morrison, as well as for Hurston, it is critical for characters to acknowledge the potential of nature, to recognize its role in their communities and to accord due respect. Not to do so would mean that survival is threatened.... Through their imagery, the words in Hurston’s novels represent respect. African valuing of the natural/spiritual world. (54)

Holloway, commenting on Hurston’s tendency of relying on the strength of the natural imagery to sustain significance, as is a characteristic trait of Black American women writers, asserts :

She records her own growth and maturity with the same natural chorus that is personified in her fiction. It is not merely a fictional tool, it is a cultural truth... and that many of her sojourns, whether through the New Orleans’ Hoodoo

community or the Harlem streets, were quests toward(s) finding that connection and establishing its balance in her life. (20)

The natural balance Holloway talks of is the one found amongst woman and man in nature. That Christian describes as “play, pleasure, sensuality the essential nature of nature itself.” (20)⁵. In the character of John are evident some elements of necrophilia. Mary Daly in her work *Gyn/Ecology* quotes the essential elements of necrophilia as enlisted by F.T. Marinetti in his *Futurist Manifesto* (1909): “The essential elements of necrophilia: worship of speed and the machine; poetry as a means of attack; glorification of war; destruction of culture; hate against women’ locomotives and air-planes as living forces” (61). John is fascinated by trains and he even intends to understand its language at his first encounter of it at Notasulga near the cotton-gin. He tells: “...Ah lakedat. It say something but Ah ain’t heard it ‘noughtuh tell whut it say yit..Ahm coming’ heah plenty mo’ times lent with life for John as the narrator’s usage of language suggests. Words like “Panting monster,” “fiery-lunged monster” make this explicit (*Jonah’s* 15). Ecofeminists see the scientifically “created” pollution as a violation of life. They associate the technological discoveries of patriarchy as the product of necrophillic “maternal instinct” of males (Daly 7). In the wake of such ideas we understand that Hurston’s depiction of the monstrous locomotives serves as a caution to her readers against the ravages of nature and all life, that it was to cause.

John’s fascination with locomotives and his eventual death by one is also suggestive of what Mary Daly called “robotitude,” present in him. A word coined

by her to suggest the, “reduction of life in the state of servitude to mechanical motion” (53). Nathan Grant in the book *Masculinist Impulses* :

Tommer, Hurston, Black Writing, and Modernity, comments:

For Hurston, the great sin of African American men is the very source of their fragmentation – their apparently preconscious eagerness to embrace the worst aspects of a system inherently inimical to their interests solutions to the difficulties lay in their own broadest appreciations of their cultural valuations failure to embrace these cultural valuations indicates their seduction by some aspect of the imperative of capital. (119)

Quite literally the reductive state of “robotitude” is depicted in the mechanical movements of the nine-pound hammers of the railroad camp workers that were to form the rhythm of a song in the remembrance of a wife:

“Oh Lulu!”

“Hanh!” A spike gone home under John’s sledge.

Oh, oh, gall!”

“Hanh!”

“Want to see you!”

“Hanh!”

“So bad”

“Hanh!” (*Jonah’s* 106-07)

John clearly could not realize his connect with nature in spite of his masculine drive or his ability to enjoy the music of nature. His initial reaction to the sight was that of fear but it quickly transformed into the desire to know more of it to understand the device. The narrator reveals that his first ride on a train to Sanford was something that :

Nothing in the world ever quite equalled.

The rhythmic stroke of the engine, the shiny-buttoned porter bawling out the stations, the even more beguiled conductor, who looked more imposing

even than Judge Pearson, and then the red plush splendor, the gaudy ceiling hung with glinting lamps, the long mournful howl of the whistle. (Jonah's 104)

John is the prototype of the male obsessed with the desire to create, imitating the creator, but in vain. Like the Swiss professor Victor Frankenstein in Mary Shelly's Frankenstein, John is the bearer of the brunt of nature for man's imitation of creation, man's own creation is shown as working against himself. John's ability to understand the machine is also hinted at when before leaving for the Crittenden side of the Creek, when asked by his mother, he visits the "railroad cut just below the station" (Jonah's 41) at Notasulga and hears the train pass by:

Soon in a distance he heard the whistle, "wah-oom! Wahup, wahup!" And around the bend came first the turning over chanting "Opelika-black-and-dirty! Opelika-black-and-dirty". Then as she pulled into the station, the powerful whisper of stream. Starting off again, "Wolf coming! Wolf coming! Opelika-black-and-dirty, Opelika-black-and-dirty! Auh-wah-hooooon"... (Jonah's 41).

The message audible to John's ears is a clear voicing of the ravaging nature of the locomotive, approaching in the manner of a wolf, causing pollution and in turn encouraging the textile industry setting up in the towns of the Black Belt (Alabama, Opelika and Lee Country) in the Black Belt at the time, but it seems that his understanding of the words is different, for him the male-made-marvel brings in the "yearning for distance" (Jonah's 41). Clearly the "lord of machines" in misunderstanding of his own creation. Distance in the literary world has been attributed to the male in the phallogocentric society right from the times of Odysseus as against the domestication

of women within confined spaces.

Hurston's sensibility as an environmentalist is evident through the topography she includes. Her choice of area is Florida in all her novels, popularly known as the "Sunshine State." The major two settings that she employs are, namely, Notasulga (Alabama) and Eastonville (Florida). Florida gained the status of being a territory of the United States in 1822.

According to the popular legend, unlikely to be true, Juan Ponce de Leon discovered Florida while searching for the Fountain of Youth. Although it is often stated that he sighted the peninsula for the first time on March 27, 1513, and thought it was an island, he probably saw one of the Bahama islands. It is the Spanish custom to name a place after the nearest Roman Catholic feast. He arrived on the east coast during the Spanish Easter feast, Pascua Florida, April 7. He named the land La Pascua de la Florida, or "Passion of the Flowers," or "Passion of the Christ." Ponce de Leon returned with equipment and settlers to start a colony in 1521, but they were driven off by repeated attacks from the native population.

On speculation Hurston's text seems a re-living of this sentiment of two cultures jostling. And it seems Hurston too holds on to the passion of the "flowers," and the "Christ" that de Leon suggests, from within the culture. While de Leon could not have been familiar with the kind of associative and symbolic value a black would have felt with the flowers or with the Christ for that matter. For an insider like Hurston the "Passion of the Flowers" could have meant the womanist-panteistic-God, the black cultures association with vodou that she herself defined as "the old, old mysticism of the

world in African terms...a religion of creation and life.”⁶ and that was in a fluid relationship with nature in Florida, or what in the text at hand appears as “the-man-in-the-gutter-godmaker-culture.”⁷ Catherine A. John in her essay “That Man in the Guter is the God-Maker’: Zora Neale Hurston’s Philosohey of Culture” explains elaborately. In Hurston’s view culture was the process and bound to undergo change, and not an end product in itself. Catherine asserts: “The work songs, spirituals, and folklore that Hurston collects are not, in and of themselves, the culture, but rather products of the culture. The culture itself appears to be the ability to create and recreate something that is life sustaining and that moves the spirit” (166). And this process of creation of culture, says Catherine, is similar to the creative act of the God. Such an analogy at once situates culture in the divine, that Hurston uses as a strategy to claim the lost superiority of her own culture in the eyes of the men like W.E.B. Due Bois and Richard Wright who believed that their art should propagate propaganda, and who wished to escape the Black or the Negro identity aping the Whites. Hurston’s essays like “Spirituals and Neo-Spirituals,” “The Sanctified Church,” and “High John de Conquer” bear witness to her cultural philosophy. The major issues being firstly, that a spiritual is a superior version of a song than the neo-spiritual because she believes that formal training ruins the mood and expression of the exerciser, an idea contrary to the Western thought. Catherine quotes Hurston saying: “truth dies under training like flowers under hot water” (167). Secondly, Hurston believes that, “there has been an Africanization of Christianity rather than

a wholesale Christianizing of Africans” (168), to quote Catherine’s words. Thirdly, one learns from her work, as stated by Catherine, that she believes that :

“...whenever the lore is being made and remade in the contemporary context, strategies of resistance unique to the culture are encoded there – waiting for the descendents of the old folks who invented them to unearth them and renew their power” (176)

The present novel is a reliving of these views.

Exploring one of the first major landscape Notasulga within the text one finds that it has been divided into two sides of the Songahatchee Creek, one the Crittenden side and the other is the Pearson side. At the Crittenden side the natural setting comprises tenant farms, “trees and rocks,” “blooming cotton, across the barren hard clay yard,” and the “strong water” of the Songahatchee stream where setting a foot always runs the risk of a snake bite. Here begins the narrative with the portrayal of the churning poverty that was a living reality for several tenant farmers (almost a replica of the slave owner’s plantation) after the Civil war (1861-65), with Ned and Amy Crittenden as the prototypes. Ned’s crippled foot is the symbol of his crippled condition. The South African Environmental Justice Networking Fourm definition of environmental justice available in the public domain is as :Environmental justice is about social transformation directed towards meeting basic human needs and enhancing our quality of life-economic quality, health care, housing, human rights, environmental protection, and democracy. In linking environmental and social justice issues the environmental justice approach seeks to challenge the

abuse of power which results in poor people having to suffer the effects of environmental damage caused by the greed of others.

Clearly the Crittenden's were victims to the pseudo changes for betterment within their environment. Within the patriarchal-hierarchical-pyramid children and animals occupy the bottom positions, respectively. Man is situated at the apex while the woman is seen a little higher if not equal to the children and animals. The very hierarchy is evident on this side of the Creek through the maltreatment (in the form of violence) of the wife and the children alike in the hands of Ned. Ned, contrary to Amy, believes in the saying "Ole Marse didn't ast me of his was rainin' uh snowin' uh hot uh col." When he spoke Ah had tuh move and move quick too, uh git a hick'rytuhmah back. Dese youngunsain't uh bit better'n me. Let 'em come lak Ah did" (Jonah's 4). Josie P. Campbell makes a similar point when he asserts that Ned is used by the white owner, so he uses his children: like slaves, even worse than animals. Ned's exploitation of his environ is equally significant. Whether willingly or unwillingly both man and woman are sources of violence to the nature, even though ecofeminists justify women and men's subsistence level of usage of the environmental resources. Amy has to work along with Ned in the fields. While commenting over Ned's chauvinism Amy asserts: "How you speck me tuh work in de field right long side you and den have supper ready jes'ez soon ez Ah git tuh de house? Ah held uh big-eye hoe in mah hand jes'ez long ez you did, Ned" (Jonah's 5). Yet there are women like Lucy in the text who help man give away his violence against the environment for a job like that of a religious man.

On the Pearson side, however life was not devoid the fatherly care for John, even though the environmental risks were almost as many. The atmosphere at the Beasley plantation was a in contrast to the warmth of the Pearson place for its workers. Black rituals and folk games found expression here. It was here that John found the love of his life, and an opportunity for education. The place was wealthier than that he inhabited before. There was institutions here, the houses were also better off (then be it Richard and Emmaline's place, or John and Lucy's house). The place also had a Zion Hope church. While most of these details made the place sound like a paradise, the writer rebounds the reader to the inhabiting the place with satanic serpents, an ambiguous symbol which also stands for the Damballah: "The chief god (Ioa) of Voudou... a God of beneficence..." (Grant 121). Even though John manages to kill the one that distresses Lucy, he himself remains enchanted by a metaphoric one, namely the satanic locomotive that claims even his life, as it continues to rob off all of a healthy environ.

Hurston had witnessed the changing face of Florida through the prosperous years of 1920s land boom caused mainly by the new railroads and the attraction of the winter climate. Florida (mainly Miami) due to buying and selling of land mainly by entrepreneurial investors emerges as a metropolis. Even the main election issues for the 1924 state elections were industrial development and roadways. Even though this anthropocentric arrogance was thwarted by nature's wrath in the 1926 Miami Hurricane (apart from the 1925's decline in land boom and the 1929's Great Depression), anthropocentric endeavors

continued in the form the work undertaken by the Works Progress Administration (WPA) under the New Deal program of 1933-40, building sewers, roads and schools recreating the man-created landscape. Hurston's Book-of-the-Month club's selected novel *Jonah's Gourd Vine*, previously named as the *Big Nigger* encloses within raps its writers sensitivity to environmental issues of her times, hence. The work bears witness to the effects of the timber and turpentine industries in the state deforestation in turn causing flooding and erosion. John eludes to the tie-woods on the Alabama River walking past Opelika after his linkup with the Duke's wife, Big "Oman and the Duke's threat to John. Hurston in this part of the novel in the manner of an environmentalist who records nature's history, chronicles the incessant cutting of trees for timber. At the tie-camp Hurston through John's conscience reveals the andocentric sense of gratification at the sight of infliction of violence on the Other forms of life, especially the nature. The narrator reveals:

All day John wielded, a broad axe, a maul and pestle with the rest. He found that he liked the rhythmic swing, the chant "Cuttin' timber! with the up stroke of the axe. Then the swift, sure descent, "Hanh!" Up again, "Cuttin' ties! Hanh" All day long, "Cuttin' timber! Hanh! Cuttin' ties, hanh!" (Jonah's 60)

John's violence even erupts at the instance of his step father's denunciations (and mind it violence) while his brief trip back home to help his family. Gary Ciuba seems to agree when he writes:

After Ned fails to carry out a threat to shoot his stepson, John mocks Crittenden's impotent bluster, "Try in tuh kill somebody wid talk." He proves his own verbal mastery by reversing the direction of the

threat and turning his sarcastic denunciation of Ned's pusillanimous words into the means of committing ritual patricide... Addressing a charred tree trunk, John... casts both a large rock as well as boastful taunts upon this surrogate parent. (119)

John is also depicted as chopping wood for domestic purposes like when at the barn immediately after Lucy delivery (Jonah's 93). Hurston even chronicles the soil erosion and the consequent flooding of Alabama river because of the cutting the woods. Through the narrators mouth, she chronicles:

The river was full of water and red as judgment with chewed-up clay land. The horse snorted and went mincing down to the bridge. Red water toting logs and talking about trouble, wrestling with timber, pig-pens, and chicken coops as the wind hauls fathers, gouging out banks with timber and beating up bridges with logs. (Jonah's 86)

She places John as a prototype of man amidst a flooding river accompanied by a female-horse, Roxy that snorts at "her loss of faith in the judgment of man" (Jonah's 86). It is worthwhile to mention her what Great Gaard states in her article "Ecofeminism on the Wing: Perspectives on Human animal Relations" contributed to the *Women & Environments International Magazine* : "Some ecofeminists have investigated the ways that nonhuman animals function as an exploited underclass of workers whose "jobs" end up costing them their lives, and thereby uncovered the connection between specialism and classism" (19+). The hog hunting undertook by John as narrated within the text is also a site of male violence and its thrill that makes men exult in their manliness. Hurston reveals, John: "swerved off into the Weens' wood lot

where droves of piney wood rooters nosed for ground nuts. John laid a shoat by the heels and stuck it expertly before it had squealed more than three or four times” (Jonah’s 54). When inquired by his wife as to where he got the pork meat from his answer is typically male: “You got uh man tuh fend fuh yuh” (Jonah’s 95).

However the most characteristic milestones in John’s journey at the Pearson side of the Creek remained his failure to live up to the promises he makes to his loyal wife Lucy, in marriage. John’s commitment to Lucy: “Lucy, don’t you worry ‘bout yo’ folks, hear? Ahmgointer be uh father and uh mother tuh you. You jes’ look tuh me, girl chile. Jes’ you put yo’ ‘dependence in me. Ah means tuh prop you up on eve’yleanin’ side” (Jonah’s 79). And his replacement of Lucy Ann Potts by Hattie Tyson. The Legacy of the gender superiority exerted by John’s elder generation is carried forward by John himself in this part of the text. Even though he initially reveals himself as someone who defends his mother against his stepfather’s aggression and lets off M’haley for scratching off Lucy’s name off from the back of his grandmother’s chimney saying: “.. Ah don’t choose beatin’ lady people. Uh man is crazy tuh do dat....” (Jonah’s 51). The very statement “useful” or “useable” and therefore to be treated right, and not out of mutual respect is an investment. He continues: “Uh man is crazy tuhdat – when he got tuhsubmit – when he got tuh submit himself tuhselftuh ‘em” (Jonah’s 51). And so he proves yet again when he hits Lucy on her death bed with a “resounding smack” (Jonah’s 129). The same Lucy who initiates him to carpenter and eventually in using his oratorical skills to rise in the

church and guides him throughout his rising period there with her valuable advice, so much so that even men point this to him when bragging at Joe Clark’s store, that forms a major setting in *Their Eyes Were Watching God*. The same Lucy whose reputation of a performer at church as a child and her ability to use, and speak the language with great skill inspired him to learn and enter school with the aid of his unacknowledged father in the text, Alf Pearson. The same Lucy who forms the foundation for his rise in life. Lucy’s love for John never diminishes in spite of his philandering. She keeps trying to mend his ways in a soft manner until his final act of violence sets off his downfall with almost a prophecy from Lucy: “De hidden wedge will come tuh light some day, John. Mark mah words. Youse in de majority now, but God shodon’t love ugly” (Jonah’s 129), as if he had violated the natural order of Hurston’s fictional world. A world where men and women must respect each other, and treat each other and all life as equally important. Lucy dies in the manner of a true womanist, passing her legacy of knowledge to survive within the patriarchal and white governed society:

... Isie, ... member tuh git al de education you kin. Dat’s de onliest way you kin keep from peopole’s feet. You always strain tuh be de bell cow, never be the tail un nothin’.... Don’t you love nobody better’n you do yo’self. Do, you’ll be dying befo’ yo’ time is out. (Jonah’s 130)

The second most important event was John’s marriage to Hattie Tyson and its turning sour. Hattie takes aid from a conjure woman, DangieDewoe to get John off Lucy. Hattie is depicted as a woman of her own will who wants John for his social standing, his property, and the pleasures of the flesh. Through her character it seems

Hurston wants her readers to infer that a woman too can get what all she wishes and can be manipulative for her own self-interest like the patriarchal divide but a womanist respects the rights of both men and women to enjoy equal standing and wish to develop the society as a whole. That any extremity can ruin the balance is finally suggested through the relationship between John and Sally where John fails yet again.

Hurston's work qualifies as a contribution to the tradition of "Hagiography" as Mary Daly defines it in *Gyn/Ecology*. "Hag-ography" or "Hag-ology" is the result and opposite of what the Christians call "Hagiography" or "Hagiology". While "Hagiography" Daly reveals:

Is a term defined as "the biography of saints: saints' lives: biography of an idealizing or idolizing character." Hagiology is "a description of sacred writings or sacred persons." Both of these are from the Greek *hagios*, meaning holy. (14)

"Hag-ography" or "Hag-ology" on the other hand is a tradition Daly defines as the breaking away of women from: "the masochistic martyrs of sadospiritual religion as models" (14) to write and live their own history. Daly writes:

Unlike the "saints" of Christianity, who must, by definition, be dead, Hags live. women travelling into feminist time/space are creating Hag-ocracy, the place we govern. To govern is to steer, to pilot. We are learning individually and together to pilot the time-spaceships of our voyage. The vehicles of our voyage may be any creative enterprises that further women's process. The point is that they should be governed by the witch within – the Hag within (15).

In *Jonah's Gourd Vine*, Hattie qualifies as a Hag both according to the patriarchal Christian sensibility and the ecofeminist sensibility. In the eye of the tradition of "Hagiography" she qualifies as a Hag because Hattie is manifest with the characteristics of a Hag, as given in the Webster's and as Daly enumerates them in *Gyn/Ecology*. A Hag may be: "a female demon: FURY, HARPY," "an evil or frightening spirit," "nightmare" or "an ugly or evil looking old woman" (14-15). A Haggard woman is, what Merriam-Webster, as enlisted by Daly, defines as: "intractable," "willful," "wanton," and "unchaste" (15). Or even as somebody wild in appearance (15). And: "Haggard writing is by and for haggard women... who cast off these woes as unworthy of Hags, of Harpies. Haggard women are not man-wooded the Great Hags reject the curse of compromise" (16). Indeed quite like Hattie. She too assumes the place of a pilot, she woos, with the help of a conjure woman rather than getting wooed herself. Lucy's death is a signal for her that her conjuring had worked. She marries John just three months after Lucy's death. She does not compromise even once married. She dares John to beat her unlike Lucy's submission to violence. Even though John's reply to her is that he did not beat ladies, his very reply arouses a kind of guilt within him as he remembers his act of hitting Lucy. She even threatens John of revealing his philandering. She again succumbs to conjuring once she realizes the bankruptcy of her relationship with her husband in terms of pleasure and his social standing. She conspires against him with the people of the church which adds weight for his expulsion from the Zion Hope church because of his pride. He

moves out off Eatonville as an exile, an action of his that corresponds to the Blacks movement to the North away from the agrarian South. Hattie's behavior is "unchaste" to the patriarchal eye. Hambo comments: "Dat stumpe'tain't never done nothin' but run up and down de road from one sawmill camp tuh de other and from de looks of her, times was hard" (Jonah's 138). But Hurston also creates Hattie's image as ole and not beautiful on the patriarchal standard chart. She is an "ole buzzard" (138), which is suggestive of her slow evolution into a "Crone" as Daly defines it. Daly writes: "The Great Hags of history, when their lives have not been prematurely terminated, have lived to be crones" (16), "a Crone is one who should be an example of strength, courage and wisdom" (15).

John's self-imposed exile after a failed attempt at carpentry leads him to the Plant City where he meets Sally Lovelace. She is as if the altar-ego of Lucy. With Sally John is restored to all that he had lost after Lucy preaching (at the Pilgrim's Rest Baptist Church), social standing, true love, money and property, but his boastful trip back to Eatonville proves fatal for he again succumbs to the pleasures of the flesh with Ora (who herself was fascinated by the Cadillac, the symbol of the mechanized male white world of the times, that Hurston suggests through the scene as moving towards a similar fate of utter destruction), cheating Sally, his chance at redemption. John's violent outbursts on women persist even moments before his time as he lashes out on Ora for his own weakness. John dies finally getting hit by the same train that most fascinated his masculine sensibility. One can therefore only agree when Nathan

Grant purports that:

Hurston's cosmic system enters the lives of men and women to restore order, but that restoration depends on the destruction of the black male body, an instance that seems at best uncharitable since black men are but the instruments of the structures and ideologies that control them. (334-35)

The funeral scene finally wraps up the main theme of the text that of the African-American sense of God being the amalgamation of the American Christian sensibility and the African sensibility, apparently. The images of "Amen Avenue. Of Halleluyah Street," and the beat of "O-go-doe, the voice of Death" at his funeral make evident the point (Jonah's 201-02). The images of the God hence created is that of a creator and a destroyer, much like the one Blake suggest through his poems in *The Songs Of Innocence* and *The Songs of Experience*. And who values all life equally. But it seems that Hurston means to suggest something more when the preacher at his funeral states: "He wuz uh man, and nobody knowed 'im but God" (Jonah's 202). Probably she wishes to hint at the fact that the encoded form of resistance (that Blacks resort to) that John endeavors, conforming outwardly with the White traditions, that probably he himself is unaware of: "When Ah speak tuh yuh from dies pulpit, dat's de voice uh God speakin' thru me. When de voice is threw, Ah jus' uhnother one uh God's crumblin' clods" (Jonah's 122), is not concealed from God, Hurston or even the reader. John is the image of the male who tries his best to dissociate himself from nature in pursuance of transcendence rather than immanence, sometimes even unaware of the political motive behind such an action that is instilled in him from childhood

through the coded and oppressive systems of domination like patriarchy.

Notes :

1. Quoted from Karla Halloway's *The Character of the Word* (Westport: Greenwood, 1987), page 8, Chapter 1 "The Community in Her Words," as she herself quoted it from Zora Neale Hurston's Letter to Van Vechten, dated February 28, 1934, as part of the James Weldon Johnson Memorial Collection, Beinecke Rare Book and Manuscript Library, Yale University Library.
2. Rita Dove herself quotes this excerpt from *Jonah* 4:10-11.
3. Feminitude is a term compiled by Françoise d'Eaubonne for the state of servitude of women in a phallogocentric world. She was a French feminist, who introduced the term ecofeminism in 1974.
4. Mary Daly redefined the term necrophilia in her much acclaimed work, *Gyn/Ecology: The Mathematics of Radical Feminism* (Boston: Beacon P, 2006) as the, "attraction/need of males for female energy, seen for what it is, is necrophilia—not in the sense of love for actual corpses, but of love for those victimized into a state of living death" (59). Daly also incorporates the Merriam-Webster definition in the footnotes of the very page: "obsession with and stimulation by corpses, typically evidenced by overt acts (as copulation with a corpse)."
5. Halloway's complete quote of Christian from *The Black Feminist Criticism* (New York : Pergamon P, 1985), commenting on the allegiance of the human with the nature as a "cultural truth" for the Black American women writers like Hurston who sight the man-women relationship as replica of the nature's male-female relationship: "Hurston characterizes this relationship (Jaine/Tea Cake in *Their Eyes Were Watching God*) as play, pleasure, sensuality, which is for her the essential nature of nature itself, as symbolized by the image of the pear tree that pervades the novel.... Hurston used metaphors derived from nature's play to emphasize the connection between the natural world and the possibilities of a harmonious social order" (20).
6. Hurston's definition has been quoted from Catherine A. John's essay "That Man in the Gutter is the God-Maker": Zora Neale Hurston's Philosophy of Culture" where itself it has been quoted from Valerie Boyd's *Wrapped in Rainbows: The Life of Zora Neale Hurston* (Los Angeles: Scribner Book Company, 2003), pages 295-96.
7. The phrase "the-man-in-the-gutter-godmaker-culture" was used by Catherine A. John in her essay "That Man in the Gutter is the God-Maker": Zora Neale Hurston's Philosophy of Culture," which she herself borrows from Hurston's letter to Langston Hughes as published in *Zora Neale Hurston: A Life in Letters*, ed, Carla Kaplan (New York: Doubleday, 2000), pages 131-32. Wherein Hurston writes: "That man in the gutter is the god-maker, the creator of everything that lasts."

References :

1. Campbell, Josie P. *Students Companion to Zora Neale Hurston*. Westport: Greenwood P, 2001.
2. Ciuba, Gary. "The Worm Against the Word: The Hermeneutical Challenge in Hurston's *Jonah's Gourd Vine*." *African American Review* 34.1 (2000): 119.
3. Daly, Mary. *Gyn/Ecology: The Mathematics of Radical Feminism*. 1978. Boston: Beacon, P, 2006.
4. Dove, Rita. Foreword. *Jonah's Gourd Vine: A Novel*. By Zora Neale Hurston. New York: Harper Perennial Modern Classics, 2008. vii-xv.
5. Gaard, Greta. "Ecofeminism on the Wing: Perspectives on Human-animal Relations." *Women and Environments International Magazine* Fall 2001:19+. Web. 12 Jan. 2011.

6. Grant, Nathan. "Zora Neale Hurston and the Romance of the Supernature." *Masculinist Impulses: Toomer, Hurston, Black Writing, and Modernity*. Columbia, Mo: U of Missouri P, 2004. 117-44.
7. Halloway, Karla F. C. *The Character of the Word: The Texts of Zora Neale Hurston*. Westport: Greenwood P, 1987.
8. Hurston, Zora Neale. *Jonah's Gourd Vine: A Novel*. 1934. NY: Harper Perennial Modern Classics, 2008.
9. John, Catherine A. "That Man in the Gutter is the God-Maker': Zora Neale Hurston's Philosophy of Culture." "The Inside Light": *New Critical Essays on Zora Neale Hurston*. Ed. Deborah G. Plant. Santa Barbara, California. Praeger, 2010. 165-79.



Inclusion of Sexual Minorities in the film Natchathiram Nagargiradhu

Dr. Jeeva M

*Assistant Professor
Kristu Jayanti College, Bangalore*

Dr. S. Kalaivani

*Assistant Professor of English,
School of Distance Education,
Bharathiar University, Coimbatore-46*

Social transformation can be sparked by media. It strikes a chord with people's emotions, creating a setting where campaigners can enter to win over hearts and minds and influence cultural perceptions. This then opens the door for policy change brought about by political and then public pressure. Society is significantly impacted by popular culture. In the context of depictions in video media, the impact of popular culture on how society views the LGBT community was examined. Movies also have a place in that, which can approach or impact a mass or a large number of people. Movies take an important place in society. The best examples in Tamil movies like Mani Raythinam's "Alaipauthey" and "OK Kanmani" are the best moving among youngsters. After these movies, there are some news and cases also came up. The film by Pa Ranjith started with Love itself being political. It is based on people, caste, and the class where they are from. That's the truth in the society. By defining this concept, he has taken the audience to LGBT. The movie deals with the politics behind love and explores themes beyond the gender stereo types prevalent in society. This paper only focuses on the

reflection of present culture based on sexual attraction. In recent days, readers are evident of the culture among youngsters. Even though he tries to present society and its problem, he depicts the LGBT as a moving icon in the film.

The dual effects of movies on society are numerous. It can be employed to examine important societal issues, as well as to amuse or instruct. While watching movies, we can discover a new culture, view the world from a different perspective, or have our eyes opened to a brand-new universe.

By projecting a state of being immovable, the city often creates an impression of being favorable to the development of a sense of place, of belonging, which ultimately reverberates in individuals' self-recognition as members of a community. The concept of community follows an inherently human need to create clusters, symbolic (and often physical) territories of association and attachment, based on perceived commonalities, stated Elena-Larisa Stanciu (2014. p 161).

The city may appear to be a mirage, a simultaneous multiplicity of meanings and realities requiring either acute self- or place-awareness or a liberating blending

with structures and systems. Urban areas are all endowed with patterns, although they are not always given an organized feel. The city might seem to be a collection of unchanging elements that sustains itself through repetition. Buildings reflect one another, people reflect their bodies in enormous mirrors, and these structures seem to absorb urban life before returning it to its original location but not always to its original form.

Even Ranjith's romance is headed in the direction of the city. Under a modest roof, where the action is set, the audience can find a self-identified group of people who share common interests. His work is incredibly sophisticated, and his characters are convincingly formed. In Natchathiram Nagargiradhu, Ranjith appears to be inviting the audience into his thought process while completely dissecting his opinions on matters such as love, art, politics, gender, sexuality and tradition. He finds the perfect urban venue for it in a forward-thinking, brazenly artistic theatre company that unpredictably stages a musical. His creative process might start with a single sentence and can progress through the iterative development of themes, motifs, and narratives as well as the utilization of real-world examples to study his work.

Character and story, as has frequently been the case with his films, are subordinate to ideology and ideas in this utopian concept presentation. This research article aims to promote inclusivity for all queer gender people. The theatre group, where they are preparing to produce a play, has seventeen members. The discussion began with a variety of topics and culminated with the idea of NaadagaKaadhhal (manufactured love). There are various queer people in

the group with various sexual orientations. Together with other characters that have diverse perspectives on their gender and sexuality, the cast includes a lesbian couple, a transgender couple who are celebrating their wedding anniversary, a gay couple, and a dalit girl.

One new person has been added. Arjun joined the theatre company with the ambition of becoming a major hero. The spectator can learn the reality of queer gender in society through Arjun's persona because he is depicted as stereotypical with regard to social standards and culture. Gradually, he realized what was going on and began to see things from their perspective. The Sagas are a cultural representation of society as a whole. He is quite hostile to culture, and on the day of the play, he beat up the entire theatre troupe.

That is demonstrating to the populace their cultural beliefs. According to Sagas, while the members of society have been protecting their customs for a very long time, it is the minorities who have ruined society as a whole by introducing all forms of LGBT sexuality. Even the fictional characters fled their homes and shared a roof after being rejected by their parents. The movie serves as the best illustration of societal inclusion. Since we are in the twenty-first century, we think that everyone should be able to live the way they want. Yet, in fact, there are still others who disagree with the idea, including Dalits, Lesbians, Trans-genders, and Queers.

Russell Daylight discusses the "placeless dissociation" specific to late modern & postmodern urban environment, further describing the individual's inability to "map himself" this is connected

to an “alarming disjunction between the body and the built environment “(Daylight 2008).

The fragmented and disruptive contemporary urban subjectivities’ inherent confusion and sense of dislocation may actually be advantageous for the development of queer identities. Discourse has described queer identities as subverting, denaturalizing, and non-normative forms of sexuality that are primarily identified and categorised in public spaces. The city encourages the interaction of distinct and anonymous sexuality, visibility and invisibility, here and nowhere, place and no-place, allowing queer subjects to explore their own selves, within and outside of space, in a perpetual in-betweenness that escapes categorization and constrictive encapsulation.

The two cast members that stand out are Rene, portrayed by DusharaVijayan, and Arjun, played by Kalaiyaran are witness of urbanization and impact of dislocation from their rural environment. The director exactly pictured the rural south India with their cultural believes such as caste and gender roles and the impact of dislocation and identity the self than culture of their own.

Arjun, a male chauvinist who aspires to have all the trappings of a movie hero, joins the ensemble in the hopes of gaining a break. His narrow-minded errors towards love were brought to light when the entire company turned against him. DusharaVijayan’s Rene, who is maybe Ranjiths best-written character to date, easily exceeds already high expectations. Kalaiyaran, who appears to have mastered the role of the foil, is a terrific

character choice to spend the most of the film with. In a scene where Rene makes an intriguing choice regarding the future of a coworker, the movie finally won her over. A satire of the sideline relegation, Iniyar, performed by KalidasJayaram, felt weirdly weak in comparison to the other main character.

The film’s advertising, which highlighted the LGBT theme even if it wasn’t as prominent as the commercials might have implied, has drawn criticism. The first act of the film centres on a young Dalit woman named Tamizh, who goes by Rene, and an upper-caste man named Iniyar. They both collaborate with the same theatre company of various actors on an offbeat musical production with a focus on love, which is being directed by Subier. Rene, an Ilaiyaraaja follower, clings to the urban legend that there can never be love without Ilaiyaraaja’s music playing in the background, whereas Iniyar explodes in rage at the mere concept. But, more than just their relationship has suffered as a result.

The subplots are based on three couples based on their sexual preference gay, lesbian and trans-gender. In modern terms, this is the first movie, where they focused on LGBT.

It is social criticism, this movie’s thorough depiction of Homosexual couples prompts debate. Those who had no one to understand their incapacity to understand gender, caste, or class inequities were given a voice by the filmmaker. Kalaiyaran played the role of Arjun. Since he was raised in a patriarchal environment, Arjun initially finds it difficult to comprehend love in the LGBT community. Arjun is from a prosperous family.

Arjun is essential in shifting the audience's point of view. He offered the notion of a world in which a man who has fallen in love with another man kisses him. He sees two women having a romantic affair. A straight man and a trans-woman are celebrating their wedding anniversary, he observes. Everything is brand-new to him. His patriarchal background did not prepare him for contacts with LGBT people, thus he is not ready for this. The audience is also affected by this. Eventually, Arjun loses his cool and speaks. He makes fun of, trollingly criticises, and mocks his world and its people.

He emerges as the archaic values of the Tamil cinema industry and the entire community. His current surroundings provide him a second chance. He eventually reaches his encompassing conclusion. All of this was only seen plausible because Arjun's world was sympathetic enough to accept his political incorrectness. He could have made things right.

Arjun eventually makes his way back to his village after having learned and experienced everything. This is the time when he faces his most difficult challenges. This is specifically about the populace's ignorance and narrow-mindedness. In many patriarchal, regressive, and orthodox households, it is impossible to undergo a big transition like Arjun did.

Cross-cultural (LGBT) or inter-caste love is always NaadagaKaadhal, which translates as manufactured love, for them and the Tamil audience. Before going through all of those internal fights and upheavals, Arjun was already a part of the social and cultural structure. But he can see the ridiculousness from afar when he goes

back to his hometown. From that standpoint, he can clearly see how outdated his upbringing was. That is the pinnacle of his character development, as he fully commits to inclusion.

Love is not limited to male-female relationships. The concept of love and the politics that support it are both examined in the film. In Tamil cinema, it has served as a beacon for a sociopolitical and cultural movement. Ranjith believes that "Natchathira Nagargirathu", maybe the first mainstream Tamil film to represent queer love, would shock many people about the culture because it really reflects reality.

Public representations of such intentions, among which the Gay film flourishes as the line between the private and public spheres is dissolved, seem to successfully define the intersection between queer identities and urban places. In order to better comprehend this phenomenon's place in a larger story about the interaction between the city, identity development, and artistic practice, the idea of heterotopia was applied to the LGBTQ film festival as symptomatic for queer urban culture. By appropriating city settings in two ways-both a source and a projection site for the numerous enunciations it articulates visually and discursively-the film festival functions as a bringing together of private affairs and public life.

The movie is an invitation to self-reflection and mirroring done in an urban setting as a way to create, question, or research subjectivity. The function of metropolitan environments in forming and preserving gay ties and identities is simultaneously celebrated and contested in LGBT films as an example.

References :

1. Bond, B., Hefner, V. & Drogos, K. (2009). Information seeking practices during the sexual development of lesbian, gay, and bisexual individuals: The influence and effects of coming out in a mediated environment. *Sexuality & Culture*.
2. Cowan, K. & Valentine, G. (2006). *Tuned out: The BBC's portrayal of lesbians and gay people*. London, UK: Stonewall.
3. Croteau, D., Hoynes, W., & Milan, S. (2012). *Media/Society: Industries, images, and audiences* (4th Ed.). Thousand Oaks, CA: Sage.
4. Gates, G. J. (2011). How many people are lesbian, gay, bisexual, and transgender? Retrieved from The Williams Institute website. <http://williamsinstitute.law.ucla.edu/wp-content/uploads/Gates-How-Many-People-LGBT-Apr-2011.pdf> GLAAD.
5. Michel Foucault, "Of Other Spaces: Utopias and Heterotopias" *Rethinking Architecture: A reader in Cultural Theory*, (ed.) Neil Leach, NYC: Routledge, 1997.
6. Judith Butler, *Bodies that Matter*, London, New York: Routledge, 201.
7. Russell Daylight, "The Language of Postmodern Space," *Philament HABITS & HABITAT*, June 2008. <http://www.glaad.org/publications/whereweareontv12>
8. Gross, L. (2001). *Up from invisibility: Lesbians, gay men, and the media in America*. New York, Columbia University Press.
9. <https://www.guwahatiplus.com/opinion/opinion/representation-of-lgbtq-in-mainstream-pop-culture>
10. <https://thesouthfirst.com/entertainment/lgbtqia-portrayal-in-tamil-cinema-pa-rajiths-natchathiram-nagargiradhu-is-a-milestone/>
11. <https://www.moviecrow.com/News/30783/natchathiram-nagargiradhu-teaser-pa-ranjith-characters>
12. <https://www.filmcompanion.in/interviews/natchathiram-nagargiradhu-is-not-about-lgbtq-community-pa-ranjith>
13. <https://www.thehindu.com/entertainment/movies/pa-ranjith-talks-about-natchathiram-nagargirathu/article65809872.ece>



Understanding Women Empowerment : Through Ambedkarian Perspective

Dr. Krushna Chetty

Assistant Professor in Sociology

Department of Social Sciences

Sabarmati University, Ahmedabad, Gujarat

I. Introduction

Indian society functions according to Hindu social order, with hierarchy of varna or caste divine and enshrined in the Vedas. The Varna or four Varna or Chaturvarnya originated from the Rig Veda ninetieth Hymn of the Tenth Mandala in the Indo-Aryan society, which is known as the famous name of Purusha Sukta. It is claimed that the origin of the Universe. It says that “Creation of the Brahmana was his mouth, the Rajanya was made his arms; the being called the Vaishya, he was his thighs; the Shudras sprang from his feet” (Ambedkar, 1990: 22).

These texts divided society into four castes based on birth and division of works. Brahmins are the highest in rank and Shudras are the lower rank in this caste structure. Brahmins are at the top of the position and Shudras are at the bottom in this society. Brahmins enjoyed their superiority and they are doing respectable occupation but Shudras are dominated and engaged with menial work because of their lower rank in this caste position. The Hindu social order decided only the hazardous and stigmatized occupation for Shudras. In the realm of domination in

society, Shudra has faced denial of freedom in occupations and automatically losing their human capacity by the Hindu social orders. The Hindu society Brahmins created untouchability and exploitation in the name of religion. They formed the hierarchy, inequality, exploitation, domination, marginalization and exclusion based on their caste and these ranks. Dr. Ambedkar himself faced so many problems in every step of his life.

II. Rejection of Old social order and establish a new social order for women :

Ambedkar against the orthodoxy and rigidity. After evaluation of the Hindu social order he deconstructed the Hindu social order because of which certain collectivities of the Indian society were excluded and dominated by others for centuries. He reconstructed the new social order based on democratic values (Ambedkar 1979:8; Ram 1995:72). He serve his whole life to eradication of the caste based discrimination, marginalization and exclusion. He attacked the Hindu social order or varna vyabasta. Deconstructed this harmful Hindu religious practice, norms, customs,

cultures and values. Ambedkar said we all are one and equal in this earth (Das, Bhagwan. 1969). He wanted to establish an egalitarian society.

III. Buddhism: way of women emancipation :

For equilibrium society Ambedkar deconstructed the Hindu laws, texts and smiriti. Publicly he burned the Bible of the Hindu religious texts Manusmiriti on 25 December 1927. And after that he converted the world wide equal opportunity based religion which is Buddhism on 14 October 1946 at Deekshaboomi, Nagpur. Ambedkar was also earlier declared that 'unfortunately, I was born a Hindu, but I assure that I will not die as a Hindu', at the Yeola conference on 13 October 1935. Buddhism is one of the religion in the world there is an equality for all, but it is not for other religions. There is a no any rules for graded inequality. But in the Brahminism inequality, hierarchy, brutal punishment to lower caste people is the official doctrine. Ambedka opposed that root and branches. He annihilates the caste system and embraced Buddhist philosophy. After that he wrote a book 'Buddha & his Dhamma', it is published in 1957. His vision of Dhamma is seven principles that is :

1. Nibana (Nirvana)
2. Kamma (The Instrument of Moral Order)
3. Anicca (Impermanence)
4. Anatta (No-Soul Doctrine)
5. Paticca Samuppada (Causation)
6. Prajna and Karuna (Wisdom and Compassion)
7. Buddha's social massage.

Ambedkar mostly influence Buddha three major principles that is prajna

(understanding as against superstition and supernaturalism) karuna (love), and samata (equality). This is what man wants for a good and happy life. Neither God nor soul can save the society. Once it is realized that Buddhism is a social gospel, it is revival would be an everlasting event", (Keer 1987: 490).

Now a days men and women have enjoy equality in the Navayana. I have met many women who consider themselves as Ambedkarite Buddhists, who organize their communities and their families according to the principles of Ambedkarite Buddhism and who believe in the egalitarianism of this religion, which frees them from oppression and inequality of caste Hinduism. A protestant Buddhism was Ambedkar's final legacy to women (Vajpeyi, 2016).

IV. Need of Hindu Code Bill :

During the law minister in 11th April 1947 Dr. Ambedkar proposed the Hindu code Bill in parliament. That bill was formulated for women liberation of their rights and empowerment. That bill was based oppose that established irrational, harmful, unnecessary practices of Hindu social structure and order. The Hindus always marry within their own caste groups, intermarriage is not allowed in the Hindus, so Ambedkar formulated that Hindu code Bill for eradication of these root cause women inequality and within the caste and religions. And it is focus on re-structure of the society which is based on liberty, equality, fraternity and dignity life of all gender and caste categories of the society. The bill was formulated against the patriarchal laws, believe and practices. It is trying to bring the equality among the all categories of the society. The bill opposed the polygamy forms of

marriage among the Hindus. This bill also proposed the property rights of women divorce for the women, inheritance, practices like widow remarriage, dowry, child marriage, birth control, abortion, freedom to choose whom you want to marry and so on. Dr. Ambedkar designed that Hindu Code Bill was rational and modern for well fare of beyond the caste categories of women. But Hindu Code Bill could not get it passed due to it is opposition by many conservative and radical Hindu social order. In 1951 prime Minister Jawaharlal Nehru dropped the bill and on this issues Ambedkar was resigned from the law minister. After that in 1955-56 in four bills on Hindu marriage, succession, minority and guardianship. Dr. Ambedkar always give importance to social equality as well as political. He gave more efforts for eradication of Indian social, political and economic inequalities.

Indian radical Hindu social order unable to serve the beyond caste and gender categories. The Hindu social order is based on traditional, irrational and inequality. So, Dr. Ambedkar during the formation of Indian constitution he has more focused the equality between men and women. He tried to inclusion of all women categories and he made Indian constitution. The Indian constitution Article-14 is define equal rights and opportunities in social, political and economic sectors. Article-15 says prohibition of discrimination on the ground of sex and gender. Article-15 (3) enables affirmative discrimination in favour of women. Article-39 define equal means of livelihood and equal pay for equal work. Article- 42 just and human conditions of work and maternity relief. Article 51 (a), (c), define it fundamental

duties to renounce practices, derogatory to the dignity of women. Article- 46, The stat to promote with special care, the educational and economic interests of the weaker section of the people and of protect them from social injustice and all forms of exploitation. Article-47, the state to raise the level of nutrition and the standard of living of its people and the improvement of public health and so on.

For the well fare of the women and battement of their life Dr. Ambedkar formulated many protective laws and act. The abolition of Sati Act-1987, which was the custom of Hindu religion. In this practice of Hindu religion was killing widow women. Dowry prohibition Act, 1961, the Family court Act-1984, Protection of Human right act, 1923, the Maternity Benefit Act-1961, Immoral traffic (Prevention) Act-1956, The Child Marriage restraint Act, 1929, The Pre-Natal Diagnostic Technique (Regulation and Prevention of Misuse) Act, 1994, The Legal Practitioners (women) Act, 1923, Domestic Violence Act, 2005, The Equal Remuneration Act, 1976 and National Commission for Women Act, 1990.

IV. Ambedkar's thoughts on women empowerment :

The Hindu social order is unable to focus on women freedom, empowerment, emancipation, education and their social, political economical rights. As Simone De Beauvoir define 'Women are made, they are not born'. 'Women is made for only home'. They should not be self - dependent. Women their whole life should be depend on the male. In generally women live her whole life under control of her father, brother, husband, and son. The Hindu social order is the cause of women deprived condition in Indian

society. Because Indian social structure is completely based on Manusmurti law like caste hierarchy system, marriage rituals, sati partha, child marriage, pardha partha exploitation many crimes which is related to women like rape, domestic violence were emerged through Manusmurti. Babasaheb Ambedkar writings and speeches the all India Depressed classes women's conference second session at Nagpur held on July 20th, 1942. This session Ambedkar argued that there should be women's organization for protect their rights and raised the voice against their social, political economic problems in the Indian society. He said that I know that women are capable for make a developed and empower society. And they can reduce their social evils from the society. They can change their exploitative social status from the society means that women also valuable and power full as men. So, he emphasized on education for overall development of the women. He more conscious for women empowerment, freedom, development through education.

Narake mentioned another instance when Ambedkar was addressing a meeting of women in Bombay on November 24, 1951. In this meeting Ambedkar said that is Hindu Code Bill, that will improve the women condition along with it will also give them more rights and all opportunities. Further he said that it will give to them opportunities for equal participation, their rights and justice. But I don't know why some Congressmen and other political leader are opposing the Hindu Code Bill while it is necessary for development of women condition or their empowerment. Ambedkar said that this bill is constitutional power for women empowerment (Narake, 2003: Vol. 17.

Part. 3: 455). When the Student Parliament of Siddhartha College on Wednesday, 11th January 1950 Dr. Ambedkar delivered a speech on Hindu Code Bill. He said that The Hindu Code Bill is an accurate step towards a general code. It will be justice to all community through Constitutional law. Through it women can achieve their social, political economical, rights and dignity with justice in the perspective of legal law like right of property, right of adoption, right of marriage, right of divorce etc. Ambedkar started in equality, so he wants that women also get the equal rights and space in the Indian society. So, he made Hindu code bill and did fight for passing it in parliament. This bill is not for only Dalit women. It is for whole Indian women constitution law. This is beneficial for all caste and class women in the context of justice (Narake, 2003: Vol. 17, part. 3: 396).

On December 26, 1950, Ambedkar while addressing a rally of 50,000 people under the auspices of the Belgaum District branch of the Scheduled Castes Federation stated that "I drafted the Bill in conformity with the dictates of the Smritis which allow several rights to women. The Bill was only aimed at removing the obstruction of law in the social advancement of women. On wealth depends independence and a woman must be very particular to retain her wealth and rights, to help retain her freedom" it means that Ambedkar was very conscious for women rights and justice. He wants that women also came out of their deprived position in the society. They also got their social, political, economic freedom from traditional laws. So, he drafted the Hindu code bill for women's constitutional right and justice. So that women feel legal

empowerment and freedom in the society (Narake, 2003: part. 3: 411). The women organization of Kolhapur organized a programme on 25th December 1952. In this programme Ambedkar delivered a speech, he stated that Indian women leaders are not interested in the social progress of women. In addition, in this speech he indicated about those Indian women leaders those were opposed Hindu Code Bill in the Constituent assembly and other public place. He said that Hindu code bill is not for only specially Dalit women. It is for whole castes and class women. It is necessary for to bring women empowerment, emancipation, rights and justice in the society. It is beneficial for women exploited condition through it women got their rights and status self- confidence with legal power. So, it is necessary to bring in as legal law for women empowerment. Through it women will be feel secure legally and they feel that they also have some constitutional power for their self- dependency and they also have a place in the society. But some leaders were against it. Because they did not want that women came out of home. And they also became empower and free in the society. It can be say that Ambedkar deeply conscious for women liberation, empowerment through their rights and justice. Thus, he motivated to the people through his writing and speeches. He motivated to the peoples for education in different places. He said to the peoples that education is a weapon to reduce the discrimination from the society. It can be say that Ambedkar has deeply concern with the education to liberate and developed to the Indian society (Narake, 2003: Vol. 17. Part. 3: 496).

Hindu code bill is as constitutional law for all caste and class women's rights

and justice. Ambedkar was conscious as regards women's social, political, economic problems in Indian society. So, when he was became a member of constitution drafted committee, he provided equal rights through Hindu code bill to women also as right to vote, right to property, right to divorce, right to adoption, right to political participation, reservation in all job opportunity. Because he believed in equality, so he made Hindu code bill for women empowerment. In Ambedkar's writings and speeches significance of Hindu code bill, it was the best social reform in Indian history there is No law passed by the Indian parliament and in the future could be compared to this Hindu code bill. In the point of it importance that it reduced inequality and exploitation between caste and caste, class and class, between sex and sex, this is route cause of Hindu society, so this bill is necessary to change the society. But some people passing to bill in assembly based on economic problem it makes a comedy of the constitution and manufacture a building on a dung heap (Moon, 2003). It means that Hindu code bill must be passed because it is necessary to change the Indian social structure and problems and provided the rights and justice to women. But some political leader was opposed it they were against to pass the Hindu code bill. They were against the property right of women. But as a law minister Ambedkar presented the significance and facts of Hindu code bill. And he explains the main them of equal rights to women in property, marriage, divorce and adoption through Hindu code bill. Along with this bill would be applied for whole caste and class women (Rao, 2003:211-216).

Pardeshi argues that Ambedkar wanted to grant the basic rights equality, liberty and justice to women through Hindu code bill. This bill is mainly challenge and change to the Manu's. So, Ambedkar drafted the Hindu code bill for liberation and empowerment of women.

Zelliot argues that Ambedkar's thought and action always devoted for equality and justice in the society. Because he saw that women and marginal section suffering from caste, class, and gender based discrimination. He did fight against the discrimination in the society. He realized that education is main path for social, political economic empowerment of women. Subsequently he tried to provide the space and impotence to women in the society. He encouraged to women to become educated and achieve their rights, justice with self-respect in the society. During the women's conference and scheduled caste federation meeting in 1942. He addressed to women that to wear clean cloths, be educated, and educate their children and raised the voice against child marriage, slavery and exploitation. And became aware and organized then agitate for their rights and justice. He realized that Indian society is a patriarchal traditional society. Unless some legal law would be not applied until society would be not provide the space, equality and rights to women.

It can be said that Ambedkar wanted to make empower to women through constitution law. Thus, he provided the space with legal rights in Indian constitution through Hindu code bill. This bill was a vital step towards women liberation and empowerment. Because it provided social, political, economic legal rights and justice to all caste and class women. It means that

women could be achieved their rights, justice, and self-respect with dignity through this bill. They can change their exploitive condition in the society.

In his one of the major writings Annihilation of Caste in 1936. As we know that it was a lecture prepared by Dr. Ambedkar for Jat Pat Todak Mandol in Lahore but unfortunately due to Ambedkar's truth explorations toward structural changes in Hindu society, it had cancelled by Jat Pat Todak Mandol Committee. In this book Ambedkar has emphasized his social philosophy like egalitarian society which is based on three key principles such as equality, liberty and fraternity. He wanted annihilation of religious notion or religious authority or Hindu Shastras, why because religious Shastras were sources of disparity, oppressions, and discriminations. In another word religious Shastras legitimize Varna system and Varna system produced Caste system and Caste system is based on endogamy is based on women oppressions such as sati, enforces widowhood, girl's child marriage. And this Hindu Shashtra emerged the women and caste exploitation in the Indian society through law. And many social evils sati, within caste marriage, child marriage, parda partha, Dev dasi partha, women trafficking etc.

Ambedkar always conscious about women's social. Political, economic problems in India. He was feel that the caste hierarchy and gender hierarchy maintain to the Brahminical notion. Further he said that Manu prescribed that women should live under control of male person in their whole life. Ambedkar wanted to break the exploitative tradition, norms from the Indian society and generate self-respect, and dignity among the women and

depressed section. Ambedkar worry about the empowerment of women and marginal section. So, he suggested and emphasized on education and give a slogan which is “Educate, organize and agitate” for motivate to the society (Makwana, 2004:160-169).

Jatava argues that Ambedkar wanted that women also should provide equal status, equal rights. Equal opportunity and equal freedom in the society. Ambedkar had a vision that Indian society would be equal, justice and developed society. And he wanted to restructure to the society (Jatava, 2001:86-96).

Langayan argues that Ambedkar looked in Indian society the women position is low. There are some rules in Manusmurti which are against the women freedom, empowerment and human dignity. He was against the traditional and conservative values of women in society. And he believed that the traditional and conservative value is cause of the backwardness of women. So he wanted that women should get compulsory education so that they can change their traditional conservative norms and values from the society. In his whole life Ambedkar stressed on the women education, so he organized many conferences at deferent places like the all India depressed classes women’s conference at Nagpur (20 July 1924), Mahad satyagrha. And he delivered speech to women for getting education. He motivated to women for their social, political, economic empowerment, and freedom (Langayan, 2010).

As we know that, Ambedkar’s educational philosophy was based on democratic principle. Padma Velaskar as quoted “when you impart education to girls, you will light lamps of self-respect.

If the deprived communities want to progress and attain equality with socially advanced, we have to make the second wheel of our chariot of progress, which is our women, equal (to men) and give them the benefit of education. Only then can we reach our desired goal” she argues that, Ambedkar was of the view that education is first and for most path way to achieve not only self- respect, dignity but also humanity. Along with this, it is important tackle to get freedom and independent and servility (Velaskar, 2012).

Ambedkar vision of Indian society, which should be based on equality, liberty and fraternity. And he believed that education is the key instrument for overall development of the Indian society. Ambedkar break the Hindu social order of which legitimized the women oppression. It can be reduced caste system, and gender discrimination. Because caste system and women subordination are interconnected to each other. Along with this, he emphasized on the education for development the society. He believed education is a weapon for women and marginal section. So education is necessary for all section. He emphasized on education for over all development of Indian society. In his whole life he devoted for social welfare through education. He reconstructed Hindu society along the modern democratic thoughts of liberty, equality and fraternity. Ambedkar analyzed that caste and gender are artificially constructed by Indian society.

Rodrigus argues that Ambedkar was not satisfied with the Indian social system and he was against the Indian social order thus he wanted to reconstruct to the social order. He believed that Indian social system is based on categorized unequal structure. This is affected to socio-

economic relation and condition of the society. And being this categorization, the discrimination emerged with many social, political, economic problems in the society. The peoples discriminate to each other based on caste, class, and gender. It is big problem of Indian society. The marginal section and women faced discrimination in the society. therefore he raised the issues in assembles to public sphere. Ambedkar raised the certain vital issues which no one was there to take up and deal with these problems. His writings and speeches reflected Ambedkar's vision of equal and just society in India (Rodrigues, 2007:144-147).

Saini discussed about Ambedkar's ideology on Indian society through equality, liberty and fraternity. Ambedkar believed in these words because these words provides the freedom, equal opportunity and rights with justice to all castes and class including women also, He try to eliminate discrimination from the downtrodden and establish justice in to the society. Caste and Varna system is a barrier in the freedom and social progress of the women and marginal section. Break the caste and Varna system from Indian society is main object of Ambedkar's. To change the society based on democratic principal. His vision that everyone got freedom and equal opportunity, equal rights with justice in the society. No one faced caste, class and gender based discrimination. Indian society would be equal and justice society (Langayan, 2010: 51-57).It can be say that Ambedkar was conscious about social, political, economic problem in the society. Analyzed that women and marginal faced exploitation in the society. They have no rights and space in society. Need for space and rights with justice because they are also important unit of the society.

IV. Conclusion :

As we know that Ambedkar was one of the greatest, educationist, intellectual, philosopher and social reformer of modern India. His struggle of whole life for the liberation of Indian women from the lifelong bondage and slavery from the Hindu social institutions and traditional conservative laws, caste and gender inequality from the society. Which is constructed of Hindu social order. Ambedkar laid the foundations for gradual transformation of Indian social consciousness and gender justice in India.

It can be say that Ambedkar was a social reformer who struggled in his whole life for restructure to Indian society with egalitarian, humanitarian and democratic principle. He was the champion of women who recognized the problems and cause for their deprived position in Indian society. He raised the large number of problems of women in assemblies, councils, conferences and public sphere. Change exploitive and traditional social structure which is based on discrimination and inequality. He tries to reconstruct the society based on equality, fraternity and justice till the end of his life. Eliminate the inhuman practices which were imposed on women through religion. He found the interconnection between women's exploitation and caste exploitation, so he focused to reduce the caste system through education. Raised the issues on social, economic, political physical discrimination in the society through his journals and newspaper "Mooknayak, Bahiskrit Bhart, Parbudha Bharat and Janta" It means that in his whole life he struggled for empowerment of women and marginal section. His whole writing and speeches he emphasized and motivated to the women and marginal section for education and

empowerment. We can understand Ambedkar's believe on education through his slogan 'educate, organize and agitate' this slogan is fulfill from Ambedkar's notion of social, political, economic freedom, liberation and empowerment for the society.

References :

1. Narake, H. and Kasare, M. L.(ed.) 2003. Dr. Babasaheb Ambedkar Writings and Speeches. Higher Education Department Government of Maharashtra Vol. 17, part. 3.
2. Moon, V. 1987. Dr. Babasaheb Ambedkar writings and Speeches. Education Department Government of Maharashtra. Vol. 3. Pp. 429-37.
3. Velaskar, P. 2012. Education for Liberation: Ambedkar's Thought and Dalit women's Perspective. New Delhi. Sage. 9 (2) 245-271.
4. Moon, V. 1995. Dr. Babasaheb Ambedkar writings and Speeches. Education Department government of Maharashtra. Vol. 14 part. one.
5. C. D., Naik 2003. Thoughts and philosophy of B.R. Ambedkar. Sarup & Sons new Delhi. pp54-48
6. Kumar & Mahapatra 2004. ,Dalits in third millennium. Sarup & Sons new Delhi. pp43-53
7. Narake, H. and Kasare, M. L.(ed.) 2003. Dr. Babasaheb Ambedkar Writings and Speeches. Higher Education Department Government of Maharashtra Vol. 17, part. 1.
8. Pawar, U. and Moon, M. 2008. "We also Made History" Zubaan publication. Pp.157-165
9. Langayan, R.B. 2010. Relevance of thoughts of Dr. Ambedkar in the present times. Sahitya institution .pp91-95,137-141.
10. Jatava, Dr. 2001. Dynamics of Ambedkar ideology. Sublime publications. Jaipur
11. Makwana, M.H. 2004. Dr. Babasaheb Ambedkar's vision and social justice. Babasaheb Ambedkar chair, school of social sciences, Ahmadabad.
12. Rao, Anupama 2003. Gender & caste. Zed books ltd London & New York.
13. Rajasekhariah, A.M. & Jayaraj H. 1991. Political philosophy of B.R. Ambedkar. Indian journal of political science. Vol.52. p.357-375.
14. Aryama, T. Sukhadeo. 2007. Ambedkar in retrospect essays on economics, politics & society.
15. Vajpeyi, Ananya 2016. "Ambedkar and the Struggle for Women's Equality", ANTYAJAA: Indian Journal of Women and Social Change I (I) 5-9.
16. Patil, Alka 2016. "Dr. B.R. Ambedkar- Views on Women Empowerment", in Satyendra Prajapati and Satendra Narayan Singh (Eds.) Dr. B.R. Ambedkar on Women Empowerment: Contemporary Relevance, New Delhi: Regal Publications.
17. Zelliott, Eleanor 2007. "Empowerment of Women", in Sukhadeo Thorat and Aryama (Eds.) Ambedkar in retrospect: Essays on Economics, Politics and Society, New Delhi: Rawat Publications.



भारत में ग्रामीण पर्यटन की संभावनाएं एवं चुनौतियां

डॉ. महेन्द्र पाल सिंह

सहायक आचार्य (पर्यटन)

व्यवसाय प्रबन्ध एवं उद्यमिता विभाग

डॉ. राममनोहर लोहिया अवध विश्वविद्यालय, अयोध्या (उ०प्र०) सिक्किम केन्द्रीय विश्वविद्यालय, गंगटोक (सिक्किम)

डॉ. अमित कुमार सिंह

सहायक आचार्य

पर्यटन प्रबन्धन विभाग

उद्देश्य - समूचे विश्व में आज पर्यटन उद्योग विचार और मान्यताओं की दृष्टि से बड़े बदलाव के दौर से गुजर रहा है। कोरोना काल के बाद पर्यटन उद्योग में अमूल-चूल परिवर्तन होने की संभावनाएं हैं लोग अब भीड़-भाड़ वाली जगहों में जाने के बजाय कम भीड़ या शांति वाले स्थल पर जाना पर पसंद करेंगे, जिसमें ग्रामीण पर्यटन प्रमुख आकर्षण का केन्द्र होगा। यात्रा के तेज व सस्ते साधनों के उपलब्ध हो जाने से अब लोग अधिक संख्या में देश-विदेश की यात्राएं करने लगे हैं। इस तरह की यात्राओं का उद्देश्य आमतौर पर फुर्सत के पलों का आनंद उठाना होता है। आज के विचारशील पर्यटक पूरी जांच-पड़ताल के बाद सैर-सपाटे के लिए दूरदराज की अनजान जगहों की यात्राएं करने को उत्सुक रहते हैं ताकि उन्हें अनोखा यात्रा अनुभव हासिल हो। जैसाकि हम सब जानते ही हैं, भारत में पर्यटन की दृष्टि से आकर्षण के केन्द्र दूर-दूर तक फैले हैं और उनमें व्यापक विविधताओं हैं। हमारी अति प्राचीन सामासिक संस्कृति ही पर्यटकों के आकर्षण का प्रमुख केन्द्र है।

भारत का ग्राम्य जीवन असली भारत की तस्वीर प्रस्तुत करता है। हमारे गाँव देश की संस्कृति और परम्पराओं का खजाना है। महानगरों की गहमा-गहमी से दूर गाँवों में जीवन को अपेक्षाकृत सहज गति से जीने का अनुभव मन में नई स्फूर्ति का संचार करता है। विशेषकर इस कोरोना-काल के बाद अब पर्यटक भीड़-भाड़ वाले स्थानों से दूर जाने का प्रयास

करेंगे। पर्यटन का कोई भी रूप जिससे ग्रामीण जीवन कला, संस्कृति और धरोहर की झलक देखने को मिले और जिससे स्थानीय समुदाय को आर्थिक व सामाजिक दृष्टि से फायदा होने के साथ-साथ पर्यटक स्थानीय लोगों के संपर्क में आएँ और एक सुखद अनुभव से सम्पन्न होकर लौटें।

ग्रामीण पर्यटन या रूरल टूरिज्म का दौर देश के लिए बहुत पुराना नहीं है, लेकिन इसमें कोई शक नहीं कि अब यह तेज रफ्तार से बढ़ रहा है। पर्यटन एक उद्योग के तौर पर वैसे भी देश और विभिन्न राज्य सरकारों के लिए प्राथमिकता सूची में शीर्ष पर है क्योंकि इससे देश की अर्थव्यवस्था और रोजगार के क्षेत्र में बड़ा योगदान होता है। ग्रामीण पर्यटन दरअसल अपने आप में भी एक विस्तृत क्षेत्र है जिसमें कई प्रकार का पर्यटन शामिल होता है। इस तरह पर्यटकों को भारत की ग्रामीण परंपराओं का आनंद लेने का मौका उपलब्ध कराया जा सकता है। आज पर्यटन अनुभव हासिल करने का पर्याय बन गया है।

भारत में ग्रामीण पर्यटन के प्रकार :

1. **कृषि पर्यटन** : कृषि पर्यटन की अवधारणा बहुत ही सरल है, जिसमें शहरी पर्यटक किसानों के घर जाते हैं किसानों की तरह रहते हैं और विभिन्न-विभिन्न अनुभव प्राप्त करते हैं जैसे कि बैलगाड़ी की सवारी करना, टैक्टर चलाना, पारम्परिक वस्त्र पहनना, लोक नृत्य या गायन

देखना। ताजा कृषि उपज खरीदना जिससे किसान घर और खेत की स्वच्छता बनाय रखता है। नये पर्यटकों का स्वागत करता है, अपनी कृषि उपज का बेहतर कीमत पर बेचता है और पूरे साल अपनी आजीविका चलाता है।

2. **सांस्कृतिक पर्यटन:** भारत में विभिन्न प्रकार के नृत्य, संगीत, उत्सव, वास्तुकला और पारंपरिक रीति-रिवाजों, भोजन और भाषाओं में विभिन्न संस्कृतियों के प्रभाव के कारण ही भारत की विरासत और संस्कृति संपूर्ण और जीवंत है। संस्कृति की यह समृद्धि भारत को अंतिम सांस्कृतिक पर्यटन स्थल के रूप करने में एक लंबा सफर तय करती है, जो भारत में संस्कृति में पर्यटन को बढ़ावा देती है।
3. **साहसिक पर्यटन :** कोई भी ऐसी रचनात्मक गतिविधि साहसिक पर्यटन के अंतर्गत शामिल है, जो किसी व्यक्ति की क्षमता और अंतिम सीमा तक उसकी तैयारी का परीक्षण करने का अवसर प्रदान करती है।
4. **प्रकृति पर्यटन :** ऐसे प्राकृतिक स्थलों की जिम्मेदारी के साथ यात्रा करना, जो पर्यावरण का संरक्षण करते हैं और स्थानीय लोगों के कल्याण में सुधार लाते हैं।
5. **भोजन पर्यटन :** जहां पर्यटकों को हमारे व्यंजनों की विविधता का आनंद लेने का अवसर मिलता है। इस तरह का पर्यटन भोजन और विभिन्न स्थानों के प्रमुख भोजनों की जानकारी प्राप्त करने में मदद करता है।
6. **समुदाय पारिस्थितिकी पर्यटन :** यह ऐसा पर्यटन है जो किसी उद्देश्य के लिए किया जाता है। यह वास्तव में ऐसे प्राकृतिक स्थलों की जिम्मेदारीपूर्ण यात्रा है, जो पर्यावरण संरक्षण करते हैं और स्थानीय लोगों की खुशहाली में सुधार लाते हैं।

ग्रामीण पर्यटन का प्रभाव :

सकारात्मक प्रभाव :

1. **सामाजिक प्रभाव :** ग्रामीण पर्यटन गांव के लोगों को बाहरी दुनिया से जोड़ने का एक बहुत ही सरल और सशक्त माध्यम है। जब शहरी और विदेशी पर्यटक गांवों में आते हैं, तब वे अपने साथ अलग-अलग सभ्यताओं और संस्कृतियों सोच और नजरियों की छाप भी लेकर आते हैं। इनसे संपर्क में आने के कारण न केवल ग्रामीण का सामाजिक-सांस्कृतिक दायरा फैलता है, बल्कि पर्यटक भी उस स्थान की लोकभाषा, लोक संस्कृति, रहन-सहन और सोच का प्रभाव अपने साथ लेकर लौटते हैं। किसी देश की सांस्कृतिक विरासत को फैलाने के लिए ग्रामीण पर्यटन से बेहतर कोई माध्यम नहीं हो सकता।
जब विदेशी पर्यटक किसी गांव में पर्यटक के तौर पर जाते हैं और आरती के साथ लोकनृत्य के जरिए उनका स्वागत होता है, आग्रहपूर्वक उन्हें एक पंक्ति में विठाकर खिलया जाता है, तो उस अनुभव को वे विदेशी ताउम्र अपने मन में संजोकर हमेशा के लिए देश के सांस्कृतिक राजदूत का काम करते हैं। इसलिए ग्रामीण पर्यटन सोच और समझ को व्यापक बनाने में दोतरफ तौर पर काम करता है।
2. **बुनियादी ढांचागत विकास :** जब हम ग्रामीण पर्यटन की बात करते हैं, तो दरअसल हम स्थान और परिवेश की बात करते हैं। क्योंकि इन दोनों के अलावा व्यवस्था और प्रबंधन के लिहाज से ग्रामीण पर्यटन में शहरों की ही तरह पर्यटकों की सुविधा और सुख का ख्याल रखना होता है। इसके लिए ग्रामीण पर्यटन का केन्द्र बनाने वाले गांव में एक स्वस्थ और सुविधायुक्त जीवन के लिहाज से बुनियादी ढांचा विकसित करना होता है। वहां तक पहुंचने के लिए अच्छी

सड़कें तैयार करनी होता है। पीने का शुद्ध पानी और बिजली की सप्लाई सुनिश्चित करनी होती है। इन व्यवस्थाओं को तैयार करने के सिलसिले में न केवल पर्यटन का केन्द्र बनने वाला गांव, बल्कि नजदीक के बड़े शहर से वहां तक के बीच में पड़ने वाले सारे भू-भाग को इसका फायदा होता है। अच्छी सड़कें बनने से वह इलाका शहरों से सीधे जुड़ता है और बिजली की आपूर्ति बेहतर होने से छोटे-छोटे कई उद्योग धंधे भी विकसित होते हैं।

3. **आर्थिक प्रभाव :** यह किसी भी पर्यटन का सबसे दृश्य प्रभाव है। ग्रामीण पर्यटन में इसका सीमांत महत्व और अधिक बढ़ जाता है क्योंकि वहां लोगों के पास आय को बढ़ाने के साधन सीमित होते हैं। यह प्रभाव सबसे अहम रोजगार के क्षेत्र में नजर आता है क्योंकि इसमें सेवा क्षेत्र से जुड़े कई रोजगार पैदा होते हैं। साथ ही, ग्रामीण उद्यमियों के लिए कम निवेश में अपना कारोबार खड़ा करने का भी यह शानदार अवसर उपलब्ध कराता है। शहर से पर्यटन केन्द्र बने गांव तक पर्यटकों को लाने-ले जाने के लिए ट्रांसपोर्ट नेटवर्क तैयार करने से लेकर उनके भोजन, निवास और मनोरंजन तक के प्रबन्ध में कई छोटे-बड़े ऐसे मौके खड़े होते हैं, जहां जुड़कर गांववासी अपनी आमदनी में बढ़ोतरी कर सकते हैं। इनके अलावा, जहां बड़े निवेश की जरूरत होती है, वहां बाहर से भी पूंजी, नए आइडिया और नए व्यवसायी आते हैं, जिससे रोजगार के मौके पैदा होते हैं।

4. **सांस्कृतिक प्रभाव :** पर्यटकों के लिए ग्रामीण पर्यटन का सबसे बड़ा आकर्षण गांवपना होता है। गांव में एक कुम्हार का काम देखने का इच्छुक पर्यटक मोटर से चल रही चक्की पर बन रहे बर्तनों के लिए शायद एक भी पैसा खर्च न करें। उसे लुभाने के लिए एक कुम्हार की कला का सजीव प्रदर्शन चाहिए। इसी प्रकार

अलग-अलग क्षेत्रों की सांस्कृतिक विशेषता को जाहिर करने वाली वेशभूषा, केश-सज्जा, आभूषण इत्यादि जो अब धीरे-धीरे लुप्तप्राय हो रहे थे, अब एकाएक सजीव होने लगे हैं। पूरा राजस्थान ऐसे उदाहरणों से भरा पड़ा है, जहां सांस्कृतिक विरासत की धरोहरों की उधड़ती परतों को पर्यटन की गोद ने फिर से चिपकाया है और पर्यटकों की रूचियों ने जिन पर रंग-रोगन किया है। इस सांस्कृतिक संरक्षण का एक अभिन्न हिस्सा गांववासियों में उनकी ऐतिहासिक विरासत के लेकर पैदा होने वाला गौरव-भाव है, जो पर्यटकों के लिए उनके गांवपन को और ज्यादा नैसर्गिक और आकर्षित बनाता है।

नकारात्मक प्रभाव :

ग्रामीण पर्यटन पर कुछ नकारात्मक प्रभाव भी पड़ सकते हैं। पर्यटन के लिए सुविधाएं जुटाने से देहात में बुनियादी ढांचे के विकास में बढ़ोतरी होगी। इससे ग्रामीण क्षेत्र में कंक्रीट बढेगा, जिससे उनका प्राकृतिक सौंदर्य कम हो सकता है। इसके अलावा पर्यटकों की बढ़ती संख्या से प्राकृतिक संसाधनों की बर्बादी हो सकती है।

पर्यटन का लोगों की परंपरागत जीविका पर दुष्प्रभाव पड़ सकता है। ग्रामीण आबादी कृषि और अन्य परंपरागत जीविका माध्यमों की बजाय पर्यटन से संबद्ध आकर्षण जीविका माध्यमों में स्थानांतरित हो सकती है। इससे ग्रामीण पर्यटन पर नकारात्मक प्रभाव पड़ सकता है। ग्रामीण पर्यटन के बढ़ावा होने पर दैनिक उपयोग में होने वाली वस्तुओं का मुल्य बढ़ सकता है। ग्रामीण पर्यटन पूर्णकालिक न होकर सीजनल हो सकता है। ग्रामीण पर्यटन के बढ़ावा होने पर उनका नैसर्गिक ग्रामीण जीवन में बाधा पड़ सकता है।

ग्रामीण पर्यटन कितना अहम :

गांवों के लोगों की अर्थव्यवस्था सुधारने के लिए सरकारों को ग्रामीण पर्यटन पर विशेष महत्व देना होगा, क्योंकि ग्रामीण अर्थव्यवस्था के लिए

पर्यटन बहुत जरूरी है। बढ़ते शहरीकरण की वजह से गांवों में रोजगार के मौके लगातार कम हो रहे हैं और आय का स्तर भी गिर रहा है, जिसकी वजह से शहर की ओर पलायन बढ़ा है। यदि ग्रामीण पर्यटन को बढ़ावा दिया जाए तो युवाओं को तो रोजगार मिलेगा ही वरन पूरे परिवार के लिए भी रोजगार का वैकल्पिक साधन तैयार हो जाएगा।

ग्रामीण पर्यटन को यदि ढंग से बढ़ावा दिया जाए तो गांवों की संस्कृति और धरोहर लंबे समय तक संरक्षित रह सकती है। वास्तव में पर्यटकों के लिए आकर्षण का मुख्य केन्द्र ये दोनों ही होता है। जब ग्रामीणों को इस बात का अहसास होगा तो आर्थिक लाभ के लिए भी वे अपनी संस्कृति तथा धरोहरों की हिफाजत करेंगे। ग्रामीण पर्यटन के जरिए सैलानी गांवों की कलाओं तथा शिल्प से परिचित होते हैं, जिसके बारे में उन्हें पहले कभी पता ही नहीं होता है। जाहिर है कि पर्यटन को बढ़ावा मिलने से कला एवं शिल्प की कृतियों को भी बेहतर बाजार तथा खरीदार मिल जायेगा।

लेकिन ग्रामीण पर्यटन को वास्तव में बल देने के लिए होम स्टे, शिल्पग्राम और थीम पर्यटन पर अधिक जोर देना पड़ेगा।

होम स्टे : ग्रामीण पर्यटन का सबसे अधिक संभावनाओं वाला पहलू होम स्टे है, जिस पर विदेशी सैलानियों की दिलचस्पी तेजी से बदल रही है और अब वे रिसॉर्ट या होटल में रुकने के बजाय पर्यटन पर्यटन स्थल की संस्कृति और रीति-रिवाज का करीब से अनुभव करना पसंद करते हैं। इसके लिए होम स्टे सबसे सटीक तरीका है, जो विदेश में बहुत लोकप्रिय है। भारत में भी यह अब प्रचलन में आ गया है, लेकिन बहुत छोटे स्तर पर है। यदि ग्रामीण पर्यटन में होम-स्टे को शामिल कर दिया जाए तो गांव बहुत तेजी से तरक्की करेंगे, जिससे विदेशी सैलानियों की आमद बढ़ेगी और विदेशी मुद्रा की आवक भी बढ़ जायेगी। साथ ही, ग्रामीण परिवारों को आय का सतत और वैकल्पिक साधन भी मिल जाएगा।

लेकिन इसे बड़े स्तर पर लागू करने के लिए सरकार को ग्रामीण पर्यटन के लिए अलग से नीति बनाकर होम स्टे पर खास जोर देना होगा। यदि मौसम के हिसाब से राज्य के अलग-अलग हिस्सों में माकूल होम स्टे की सुविधाओं को सूचीबद्ध किया जाए और केंद्र सरकार की किसी एकीकृत वेबसाइट पर उपलब्ध कराया जाए और उससे बुकिंग इत्यादि की सुविधा भी प्रदान कर दिया जाए, जिससे पर्यटकों को आसानी होगी और होम स्टे का कारोबार भी तेजी से बढ़ेगा।

शिल्पग्राम : ग्रामीण पर्यटन में सरकार शिल्पग्राम जैसी पहल भी शामिल कर सकती है। भारत जितनी विविधता दुनिया के किसी भी देश में मुश्किल से मिलेगी। यहां खानपान, बोली और संस्कृति ही नहीं शिल्प में भी गजब की विविधता है। अनेकों प्रदेश अपने विभिन्न शिल्प के प्रसिद्ध हैं, लेकिन इसकी जानकारी दूसरे प्रदेश वालों को नहीं होती है, यदि सरकार ऐसे शिल्पग्राम स्थापित करें, जहां हाट तो हो ही, सैलानियों के ठहरने का पूरा इंतजाम भी हो तो विदेशी ही नहीं देशी पर्यटक पर वहां पर जायेंगे। यदि होमस्टे और शिल्पग्राम एक साथ जोड़ दिया जाए तो पर्यटकों का हब हो जायेगा।

थीम पर्यटन : थीम यानि किसी एक विषय के इर्द-गिर्द बुना गया पर्यटन ग्रामीण पर्यटन के लिए सबसे माकूल होता है। केरल और दूसरे दक्षिण भारतीय राज्यों में मसालों की खेती होती है, जहां मसाला पर्यटन की अवधारणा गांवों के जरिए साकार की जा सकती है। पर्यटकों को यदि गांवों में होम स्टे के दौरान मसालों की खेती, किस्में, उन्हें तैयार करना सिखाया जाए और साथ ही खेत से तैयार एकदम अच्छे मसाले सही कीमत पर मिल भी जाएं तो उस अनुभव को कौन नहीं संजोना चाहेगा। इसी तरह पूर्वोत्तर भारत और पश्चिम बंगाल में चाय पर्यटन को ग्रामीणों के साथ बढ़ावा दिया जा सकता है। तमिलनाडु में मंदिर पर्यटन हो सकता है। झारखंड और छत्तीसगढ़ अपनी प्राकृतिक सुंदरता के लिए

बहुत मशहूर है। सरकार उसी को ग्रामीण पर्यटन की रीढ़ बना सकती है। पंजाब और हरियाणा में यदि फार्महाउसों पर होम स्टे के साथ पर्यटन को बढ़ावा दिया जाए तो रोजगार और आय के नए साधन तैयार हो जाएंगे।

ग्रामीण पर्यटन के विकास में चुनौतियां :

ग्रामीण पर्यटन विकास में कई चुनौतियां भी हैं। पहली यह है कि पर्यटकों में और खुद ग्रामीणों में इसके बारे में जागरूकता की कमी है। किसी गांव में बहुत अच्छा दर्शनीय स्थल हो सकता है, पर गांव वालों को खुद आभास नहीं होता कि वह स्थल पर्यटन का केन्द्र बनकर उनके आर्थिक-सामाजिक जीवन में आमूलचूल परिवर्तन ला सकता है।

ग्रामीण पर्यटन के विकास में सबसे बड़ी समस्या यह है कि ग्रामीण क्षेत्र के लोग ज्यादातर कृषि में लगे हुए हैं, और जो भी कृषि कार्य नहीं करते वह कारीगर इत्यादि होते हैं। इसलिए ग्रामीणों को पर्यटन उद्योग से जोड़ना भी एक बहुत बड़ी समस्या है। सारक्षता की वर्जनाओं के कारण भी ग्रामीण इस उद्योग में सम्मिलित नहीं होना चाहते। जब तक ग्रामीण पर्यटन में स्थानीय लोग नहीं सम्मिलित होंगे तब तक ग्रामीण पर्यटन के सफल होने में कठिनाई होगी।

पर्यावरण एवं प्राकृतिक संसाधनों की रक्षा करना ग्रामीण पर्यटन के विकास में सबसे बड़ी चुनौती है। ग्रामीण क्षेत्र में पर्यटन के विकास होने पर पर्यावरण को संरक्षित करना एक बहुत ही बड़ी चुनौती है क्योंकि बिना पेड़ों को काटे एवं कृषि योग्य धरती का उपयोग किए पर्यटन की सुविधाओं को विकसित नहीं किया जा सकता। इसलिए ग्रामीण पर्यटन को विकसित करते समय इस बात का ध्यान रखना होगा कि पर्यावरण का कम से कम नुकसान हो।

ग्रामीण पर्यटन में स्थानीय संस्कृति की बड़ी भागीदारी रहती है, क्योंकि अनेकों पर्यटक स्थानीय संस्कृति से परिचित होने के लिए ग्रामीण पर्यटन के लिए आते हैं। जब बहुत सारे लोग ग्रामीण पर्यटन के लिए आने लगेंगे तो वह भी अपना प्रभाव स्थानीय

लोगों पर डालेंगे, जिससे स्थानीय संस्कृति पर खतरा उत्पन्न हो सकता है।

सरकार की सीमित क्षमता होने के कारण देश में ग्रामीण पर्यटन की समग्र पर्यटन में अभी केवल 0.38 प्रतिशत हिस्सेदारी है। ग्रामीण पर्यटन का बाजार बहुत बिखरा है और उसका प्रचार भी प्रभावी ढंग से नहीं किया जा रहा है। सड़क, परिवहन और बिजली जैसी बुनियादी ढांचागत सुविधाएं तो नाकाफी हैं, सुरक्षा की भी बहुत समस्या है क्योंकि हर वर्ष पर्यटकों के साथ दुर्व्यवहार की खबरें मिलती ही रहती हैं। इसके अलावा प्रशिक्षित कर्मचारी इस क्षेत्र को नहीं मिल पा रहे हैं। इतनी समस्याओं के रहते इस क्षेत्र में पूंजी लगाने वाले धबड़ते हैं।

ग्रामीण पर्यटन में पर्यटन के नाम पर स्थानीय जनता का शोषण होना शुरू हो जायेगा, ग्रामीण पर्यटन में रोजगार बाहरी लोगों दिया जाने लगेगा, जिसका लाभ स्थानीय ग्रामीण नहीं प्राप्त कर सकेंगे। ग्रामीण लोगों को पर्यटन उद्योग की मांग के अनुरूप तैयार करना भी बहुत ही बड़ी चुनौती है क्योंकि कम्प्यूनिकेशन स्किल उनके लिए बहुत बड़ी समस्या होती है। ग्रामीण पर्यटन को विकसित करने के लिए केन्द्र सरकार, राज्य सरकार और स्थानीय प्रशासन को बहुत ही गम्भीर रूप से प्रतिभाग करना होगा क्योंकि तभी ग्रामीण पर्यटन का लाभ सुचारू रूप से सभी लोगों को मिल सकेगा।

निष्कर्ष :

ग्रामीण पर्यटन के विकास के लिए सबसे जरूरी है, ग्रामीणों के बीच जागरूकता बढ़ाना और देश-विदेश में ग्रामीण पर्यटन की कुशल मार्केटिंग। सफल मार्केटिंग रणनीति से ग्रामीण पर्यटन की मांग तेजी से बढ़ेगी। साथ ही हमें अपना आधारभूत ढांचा भी विकसित करना होगा। ताकि जब पर्यटक भारत के गांवों में जाएं, तो उनके लिए सड़कें हों, ठहरने का साफ सुंदर स्थान हो, स्थानीय टूरिस्ट गाइड हों जो उन्हें वहां क दर्शनीय स्थल दिखा सकें।

अब पर्यटक ज्यादा जिम्मेदार भी हो गए हैं और जहां के जन समुदाय को अपने सुखद अनुभवों के बदले में कुछ लौटाना चाहते हैं। वे मेजबान समुदाय से संवाद स्थापित करना चाहते हैं ताकि उस क्षेत्र के विकास में कुछ भागदारी निभा सकें। ग्रामीण पर्यटन में पर्यटक रात को गांव में ठहरता है जिससे उसे गांव की अनोखी जीवनशैली की झलक बहुत नजदीक से देखने को मिलती है। इससे ग्रामीण समाज को भी फायदा होता है क्योंकि आमतौर पर खेती या कम कौशल वाले व्यवसायों पर निर्भर इन लोगों को पर्यटन से अपनी आमदनी बढ़ाने का अवसर मिलता है।

भारत की सांस्कृतिक और भौगोलिक विविधता को देखते हुए देश में ग्रामीण पर्यटन की क्षमताओं का फायदा उठाने के अनगिनत मौके हैं। अगर उचित तरीके से इसे लागू किया जाए और बढ़ावा दिया जाए तो परियोजनाएं आर्थिक विकास की प्रेरक बन सकती हैं और इनसे गरीबी, महिला सशक्तीकरण और ग्रामीण लोगों के आर्थिक दर्जे को मजबूत करने में मदद मिल सकती है। ग्रामीण पर्यटन परियोजनाओं की सफलता का आकलन सिर्फ आर्थिक फायदे के आधार पर नहीं किया जाना चाहिए बल्कि गांवों में सामाजिक न्याय के स्तर में सुधार और सामाजिक पूंजी में वृद्धि का भी ध्यान रखा जाना चाहिए।

हमारे देश की विशालता, जनसंख्या का विस्तार, देश की अवस्थिति और जलवायु मेरे विचार में ये सभी इसे एक ग्रामीण सभ्यता बनाते हैं। ग्रामीण भारत के पास लोगों को देने के लिए बहुत कुछ है। इन क्षेत्रों की पहचान करने और इस क्षेत्र में पर्यटन की संभावनाएं खोजने के लिए केन्द्र सरकार और राज्य सरकारों के एकजुट प्रयासों की आवश्यकता है। देश में ग्रामीण पर्यटन को प्रोत्साहित करने के लिए यह अत्यंत महत्वपूर्ण है। ऐसा करने पर ही ग्रामीण पर्यटन का विस्तार और विकास हो सकता है।

अंत में हम कह सकते हैं कि विश्व में तेजी से बढ़ती शहरी आबादी, शहरों के कोलाहल और कोरोना जैसे वैश्विक महामारी के चलते अब पर्यटक गांव के शांति और सुरभित वातावरण में जरूर बिताना चाहेंगी- यही ग्रामीण पर्यटन के लिए सबसे बड़ी संभावना है।

संदर्भ :

1. कामरा कृष्णा (2009), पर्यटन स्थलों का प्रबन्ध, कनिष्का पब्लिकेशन, नई दिल्ली, ।
2. सिंह जितेन्द्र, नरबान डॉ. जे. एस., ग्रामीण पर्यटन में भारत-ग्रामीण संस्कृति और विरासत का एक माडल, आई. जे. ए. आर. आइ. आइ. ई. खंड-1, आई. एस. एस. एन. 2395.4396, 20153.
3. हल्दर, पी. (2007) - ग्रामीण पर्यटन- चुनौतियां एवं अवसर।
4. हॉल डेरेक (2017), ग्रामीण पर्यटन एवं सतत व्यवसाय, बहुभाषी पब्लिकेशन।
5. नायडू गोपाल (2018) , कृषि पर्यटन का भारत में विस्तार, आई. सी. ए. आर. राष्ट्रीय कृषि शोध अकाडमी प्रबन्धन।
6. अहमद नवाज (2013) , उत्तराखण्ड क्षेत्र में सतत पर्यटन का विकास, अंतरराष्ट्रीय जर्नल्स आफ प्रबन्धन एवं सोशल साइंस शोध, आई. एस. एस. एन. 2319-4421 खंड-2।
7. ब्रम्बवेल बी. (1994), ग्रामीण पर्यटन - सतत पर्यटन का विकास जर्नल्स आफ सस्टेनेबिल टूरिज्म 2।
8. शर्मा अर्पणा (2004) , भारत में पर्यावरण विकास का अनुभव। ए स्टडी आफ फारेनसिनेरजेटिक एलांसटो ग्रीनर वर्ल्ड, नई दिल्ली।
9. कश्यप, पी. और राउत, एस. (2005) ग्रामीण विपरण बुक, ड्रीमटेक प्रेस।
10. राबर्ट, एल. और हॉल, डी. (2001) पर्यटन और मरोरंजन: सिद्धान्त से अभ्यास, सी. ए. बी. आई.।
11. मेहरा, पी. (2015), ग्रामीण एवं शहरीपर्यटन में भेद।



Exploring the Narrative History and Myth related to Baidyanath Dham

Dr. Neha Kumari

*Assistant Professor, Department of English
KristuJayanti College, Bangalore*

Baidyanath Dham is situated in a small town, also known by the name Deoghar, in the Indian state of Jharkhand. It is popular as one of the sacred places for those following Hindu religion and tradition. As a matter of fact, it forms one of the pious Jyotirlingas, out of twelve existing ones across the country. Originally, there were Sixty-four of them, according to Shiva Mahapurana. In Hinduism, it is emphasized that the worship of Jyotirlingas is immensely fruitful.

He who reads or recites the twelve names early in the morning is freed from all sins and attains the fruits of all Siddhis. The twelve Jyotirlingas are - Somanātha in Saurācmra, Mallikārjuna in Ūrīūaīla, Mahākāla in Ujjayinī Parameūvara in Ockāra, Kedāra on the Himavat, Bhīma-ŪaEkara in Dākinī (ākinī), Viūveūa in VārāGasī, Tryambaka on the bank of the Gautamī, Vaidyanātha in the cremation ground, Nāgeūa in the Dārukā forest, Rāmeūa at Setubandha and Ghuūmeūa at Ūivālaya. (Shastri, ch-12)

Jyotirlingam are the special and more auspicious spaces devoted to Lord Shiva. It differs from the Lingams worshipped in many places. Lingams are the symbolic representation of Lord Shiva, which supposedly self-manifested. An interesting legend mentioned in the Puranas speak

about the origin of such Jyotirlingas. The Holy Trinity in Hinduism comprises of Lord Shiva, Brahma and Vishnu. According to the narratives, once there arose a question of supremacy among Lord Brahma and Lord Vishnu, and they were not able to settle out this issue, they went to Lord Shiva for the solution. Lord Shiva after a while transformed into a blazing pillar of light, which was seemingly endless. The limits of this brilliant source of light were asked to be fathomed by the Lords Brahma and Vishnu. Lord Brahma transformed into a swan to ascertain the limits from the upper part while Lord Vishnu took the form of a boar to inspect the lower end of this boundless pillar of light. Neither of them could find the limits though on inspection, but, Lord Brahma lied that he was able to trace the upper limit while Vishnu gave an honest reply that he could not determine the extent of this brilliant blaze. Later on, both the Gods had to agree about the supreme power that Lord Shiva possessed. Jyotirlingas represent the special blazing form of Lord Shiva and are considered as highly blessed.

The Jyotirlingam at Baidyanth Dham is one of the most important ones. The architecture of the place is excellent. Another unique feature of this temple is that

the entire structure is built out of one rock, rendering it the status of an architectural marvel. The colossal white stone walls enclose the main temple. The shrine is marked by the presence of twenty-one other temples in the vicinity dedicated to different deities, connected by a spacious courtyard. God Vishwakarma, the architect of Gods as per Hindu Mythology, is the one in the popular oral narratives who is credited to have carved this beautiful temple. The temple is divided into three sections: the main building, the middle part, and the entrance. Temple has a shikhara² of around Seventy-two feet which gives the temple an image of a magnificent white lotus. On top of the Shikhara, there are placed three vessels of gold in an ascending order of their sizes. It is said that Raja Puran Singh, around the year 1596, when he was the ruling king of Gidhaur, (a province in Bihar) had gifted those vessels to the temple and he also renovated the temple. There is a reference of a jewel placed in the top most part of the temple, in the inner part which is in the form of a lotus jewel and called as the Chandrakant Mani. Legend has it that the drops of dews fall directly on the lingam inside the temple. Even though nobody has seen that but there are evidences suggestive of the same.

The sacred Jyotirlingam is about five inches in diameter, placed inside the sanctorum of the temple. It is raised over a four-inch slab. Just opposite to the Jyotirlingam is the shrine of Goddess Parvati, such that they face each-other. The peaks of both temples are tied with sacred red threads which indicate the union of Lord Shiva and Goddess Parvati as one entity. Goddess Parvati is Lord Shiva's wife, according to Hindu Mythology. Every year, on the occasion of Shivratri (a

prominent Hindu Festival), the threads are changed with the new ones. There are twenty other temples present in the vicinity where different gods and goddesses are worshipped, all in the same compound.

There are many narratives pertaining to the origins of the Jyotirlinga at Baidyanath Dham. One of the widely accepted story of formation of Shiva's Jyotirlinga according to the legends and oral traditions, is that during the Treta Yuga¹, King Ravana, the ruler of Lanka, did his utmost to please Lord Shiva. He bore the extremities and offered great sacrifices to get the blessings of Lord Shiva. He had this ulterior motive of persuading the Lord so that Lord could stay with him in Lanka and therefore, the place will be blessed by his presence. Pleased by his devotion and offering, Shiva appeared in front of him. Ravana was also allowed to take His 'lingam' to Sri Lanka.

However, there was one condition put forward by Lord Shiva after fulfillment of which He would agree to go. The condition was that the lingam should not be kept anywhere or damaged or transferred to any other person during the journey. If that Lingam is kept anywhere, it will be established there itself and cannot be uprooted from there. Meanwhile, the whole episode created ripples of fear among the Gods that the Demon king Ravana would take over this world under Lord Shiva's protection and blessing. Thus, it would initiate a reign of terror which would be detrimental for the humanity to flourish. Gods had serious discussion on the issue. They were planning to somehow divert Ravana from fulfilling his endeavor. Ultimately, God Varun, God of water, as per the plan made by Gods, created a strong urge of urination in Ravana. Soon it became

out of his control and he had to yield to his urge. Luckily, he found a stranger (god under disguise) who was ready to help him. He agreed to keep that Lingam with him till Ravana returned. But as it was a trick which was played by Gods, he could not be relieved very soon. Legend has it that there formed a pool but still his urge could not be suppressed. In the meantime, the stranger, getting weary of standing for long with the Lingam could not carry it anymore and he kept it on the surface and ran away. Once Ravana returned, he was infuriated seeing the Lingam kept down, on the surface. He again prayed to Lord Shiva to come with him but Shiva did not oblige this time. He refused to go with Ravana. In a fit of rage, Ravana tried forcefully to take the Lingam, but could not even move it. Finally, he attempted to destroy the same by hitting it and trying to shove it inside the earth. A part of it went inside the surface but some part was still above the ground. It is said that it is the same lingam which is worshipped to the present day.

However, Ravana felt severe guilt after that and started offering all his ten heads to Lord Shiva, one by one. Finally, Lord Shiva was pleased by his penance, and He appeared in front of him and cured him of all his injuries. Thus, he got the name “Vaidya” (Doctor), and this place came to be known as Vaidyanath, and thus, the name Baidyanath.

Another narrative which is very prominent and adds to the importance of the place is the legend related to Goddess Sati. Sati was Lord Shiva’s first wife. She had to sacrifice her life as a mark of rebel against her father’s stubborn rejection of her marriage with Shiva. Shiva was completely devastated following Sati’s sacrifice. He went on a rampage carrying

her body. In order to honor her death and stop the mad frenzy Lord Shiva had descended into, Lord Vishnu divided Sati’s body into Fifty-two parts, each of which fell over different places on earth. These were eventually turned into holy shrines where Goddess Shakti is worshipped. These places are called Shaktipeethas, and Baidyanath Dham also happens to be a Shaktipeeth. This is the place where supposedly Sati’s heart fell. Hence, also the name Hridayapeetha (Hridya means heart and peetha means place) One unique feature of Baidyanath Dham is that it is worshipped both as a Jyotirlingam as well as a Shaktipeetham (shrines of Shiva’s wife, Goddess Shakti).

The rich legends and mythical tales form and guide the cultural conscience of the people dwelling in this holy place. Also, the legends have reached to far flung areas through centuries, and people continue to visit the divine shrine in multitudes, especially during the pious month of Shravan (July/August). During this month, the devotees carry holy water from Ganges in Sultanganj (a place in Bihar), which is around 108 km from Deoghar. Devotees carry the holy water on special carriers called Kanwars which they place on their shoulders and then they cover all the distance by walking, bare-footed, over a period of two-three days. On reaching Deoghar, they offer the holy water on the Shivalingam and then only the ritual is completed. There is a famous fair which is organized for around two months during this time, every year. Local administration has to brace itself for the demanding preparation of the fair, each time as lakhs and lakhs of devotees visit the shrine during those auspicious months.

Even though, the temple serves as a major attraction for the visitors, but still it is not as widely known as are other Shiva temples of Varanasi (Banaras) or Rameshwaram (Tamil Nadu). There is a need to highlight the beautiful narrative associated with this place and bring it into even more prominence in order to dig deeper into the cultural tradition and the narrative legends.

Foot Notes :

1. Tretayuga- one of Treta Yuga, in Hinduism, is the second and second best of the four yugas (world ages) in a Yuga Cycle,

preceded by Krita (Satya) Yuga and followed by Dvapara Yuga.

2. Shikhara- the top-most part of a temple

References :

1. Kumar, Naresh. Encyclopedia of Folklore and Folktales of South Asia. Anmol Publications, 2003. Print. New Delhi
2. Lochtefeld, James G. (2002). The Illustrated Encyclopedia of Hinduism:A-M. Rosen Publishing Group. p. 122.
3. Shastri, J.L. The Shiva Purana. 1950. Print. New Delhi.
4. Venugopalan, R. Rituals & Culture of India. Health Harmony.2003. (pg no. 92 to 95) Print.



Redefining Native's Self Affirmation : A Reading of Marie Clements' Now Look What You Made Me Do and Drew Hayden Taylor's God and The Indian

Dr. Samjaila TH

*Assistant Professor,
Department of English
Kristu Jayanti College (Autonomous), Bengaluru*

Dr. Kaushi Reddy

*Assistant Professor,
Department of English
Kristu Jayanti College (Autonomous), Bengaluru*

Introduction :

The indigenous people in Canada have experienced various forms of atrocities and hardships since the arrival of the European colonizers in the late 1400s, wherein the settlers first came into contact with the native Canadians through fur trade (Francis, 2011). Since then, the indigenous/native people have gradually lost their rights; right to land, right to live, and their rights to freedom. It is also believed that native women by tradition enjoyed egalitarian principle before arrival of the European settlers; however, with the influence of the European settlers, they eventually lost their freedom and position in families and communities. Generally, other is anyone separated from one's self, however, in the colonial subject, other is characterized through colonial discourse such as primitivism and cannibalism, as a means of establishing the binary opposite of the colonizer and colonized (Ashcroft *et. al.*, 2007). The concept of other in *Black Skin, White Masks* (Fanon, 1970) and *Orientalism* (Said, 1978) in relation to the

western gaze upon the east (colonizers), and the concept of 'Othering' first used by Gayathri Chakravorty Spivak in her renowned essay entitled "The Rani of Sirmur: An essay in reading the archives" (1985) can be very well connected in discerning the indigenous people in Canada. Bill Ashcroft *et. al.* (2007) rightly remark that "the term 'Othering' was coined by Gayathri Chakravorty Spivak for the process by which imperial discourse creates its 'others'". Nevertheless, the impetus of this study is to question and readdress the imperial power upon the native people who are left unaided in their own land, coupled with the continuous struggles in their day-to-day lives. For instance, the implementation of the residential school system in Canada by the white settlers is the quintessential historical silhouette that aimed at erasing native culture and tradition. As a result, there is an increased rate of social predicaments among native communities as colonization and violence go hand in hand.

The study brings in a topical issue faced by the indigenous people in Canada. While the question of self-affirmation arises within the frame it further looks at how these challenges triggered the natives' act of resistance. The unrest colonial dominance at present and the rampant violence enkindle the need to investigate the present situation of the indigenous people. The study emphasizes and readdresses the native issues pertinent to reconstructing their identity. Although psychologists and social researchers have dealt with self-affirmation theory, it also finds a position in New Literature in order to have a better understanding of the marginalized (indigenous) group where many indigenous identity and their existence are devalued. In the book, *Social Psychology*, Catherine A. Sanderson (2009) gives the definition of self-affirmation: "Self-affirmation theory describes how people can reduce the arousal caused by cognitive dissonance by affirming a different part of their identities, even if that identity is completely unrelated to the cause of the arousal" (P. 207). The individual's ability to re-establish one's identity that interweaves with the concept of being driven away by repressed emotion has to be examined.

The study examines how the continued struggle of an individual towards the recognition of self-existence leads to larger perspectives. In the process, it also encourages other marginalized individuals to retrospect in challenging their well-being and the society in which they live. The process of self-affirmation intentionally or unintentionally leads to human rights movement which would be discussed from the literary point of view. According to the Human Rights Watch World Report 1999, "many human rights organizations today

serve not simply to amplify the voice of their members but also to collect and deploy information strategically" (p. xv). Indigenous people are the most misrepresented people in the domain of high culture. It is vital to examine closely at the present issues so as to spread awareness in creating a space for the marginalized in the contemporary social milieu. The study argues that Contemporary native writers in Canada take the role of social activists by representing the native people's voice which has been silenced by the dominant settlers until today.

In the post-colonial context, Native theatre is used as a strategy to forge native identity. The section highlights perspectives on the relevance of native theatre in the present scenario observed by renowned native writers and scholars. In the article entitled "Editorial Comment: Theatre and Activism" Harry J. Elam, Jr. (2003) emphasized on the role of theatre and performance of theatre. Elam states that theatrical activism improves certain extent of social issues and cause as theatrical representation helps "to catalyze public debate, to engender thought, to encourage community, and even to generate action". According to Drew Hayden Taylor (2007), theatre provides a space to perform unique aspects of native lives and the present realities, and thus it eventually becomes rediscovering of native's voice and healing after so many years of being silenced. Brigit Dawes (2008) highlights the authenticity of native performance by pointing out how Drew Hayden Taylor's work bestows to a "theatre of representation" of native identity, and further "warns against the hierarchical implications of all certainties" (p. 39). Hence, the use of theatrical representation promulgates the

hegemony of visual art where native people's realities and their hardships are performed on stage, which acts as a powerful medium for an effective change and social transformation.

Indigenous Performance and Narratives :

This study brings in the significance of theatrical performance of native theatre by critically analyzing Marie Clements' *Now Look What You Made Me do* (1998) and Drew Hayden Taylor's play, *God and the Indian* (2014) which display native people's resistance of the colonial centre through reforming and recreating his/her identity. The plot functions as a representation of the stereotypical characters of native people, specifically, women, whose images are objectified as sexist and are inferior. However, both playwrights depict a transition of such negative stereotypes portrayed by the mainstream writers.

The study does not intend to address the oppressed voice or to sympathize the marginalized section. But further, it centres in representing the authenticity of natives' plight that rationalize and reconstruct indigenous identity. Women characters in the play come forward as resilient who struggles in their quest for identity. The dramatic technique used by Drew Hayden Taylor makes the play realistic as the audience witness the victim of the residential school survivor who accused the abuser. The play, *God and the Indian* revolves around the two characters: Johnny and George, a representation of both victims and abusers of residential schools in Canada. While drawing on the selected work of Marie Clements, we find the transition of indigenous women in the contemporary framework where the women characters take their own stance in

the face of racial discrimination and gendered violence. Clements, being a Metis actor, director, and a playwright sounds meticulous and conscientious of the present indigenous women issues. *Now Look What You Made Me Do* deals with the indigenous women's struggles as they become a victim of gendered violence, conjugal violence and atrocities which are the major problems faced by indigenous women. Madonna, the protagonist of the play, endures psychical pain as a child, and as a young adult she is abused by Jay, her partner, whom she finds comfort after the death of her father.

The playwrights indicate a transition of native stereotypical characters. In these selected plays one can find the similarities of how the characters react defensively to various forms of violence. In *When the other is me: Native resistance discourse, 1850-1990* Emma LaRocque (2010), a renowned scholar and a writer on native resistance literature posited that "colonization is not abstract, it is an experience" (p. 100). Johnny's experiences in an Anglican residential school are intentionally performed on stage in order to display what happen to the many indigenous people in the past, and what is their position in the present scenario. Similarly, Marie Clements brings in the indigenous women who represent an extensively vigorous individual in terms of wit so as to challenge the colonizer / outsider's gaze upon indigenous women (as sexist and inferior).

Another observation about the strategies used by Clements and Taylor is the playwrights' choice of indigenous women's character. In both plays women characters move beyond empowering their struggles, and there is a transition of native

discourse which is also aptly phrased as "rediscovering the narratives" (LaRocque, 2010, 34). In an introductory note to the play, *God and the Indian*, Taylor (2014) highlights that the residential school survivors are not "looking for vengeance or retribution. They just want to be heard" (P. viii-ix). Johnny wants George to acknowledge his actions of the past, and thus the protagonist spotlighted George by retelling her childhood experiences in a residential school.

JOHNNY I want acknowledgement that I'm me. Me! I'm Sammy's sister. I am my parents' child. I don't want to be a ghost anymore. I want to exist. To be seen. To be noticed. To be acknowledged by you. And to have you admit that you've done. (Taylor, 2014, 42)

Johnny's persistence and her desire to reconstruct her identity is evident as she attempts to resolve her own space as an individual. Johnny's determination to overcome physical and psychical distress affirms her existence as a strong Indian woman. Johnny is also represented as the victim of sterilization of native women, yet, her courage and strong determination to her own existence is established with different identity as she expresses:

JOHNNY. So sorry. Afterwards, I was told, no more kids for me. Something got busted up in the process and they took some parts out. The moon never rose for me again. So I started calling myself by a men's name. Might as well. (Taylor, 2014, 53)

Johnny's reaction and quest for self-affirmation is also relevant to Sanderson's observation that an individual's "affirming

a different part of their identities" (Sanderson, 2010, 207) and she is compelled to be manlike as she becomes stronger and mightier psychically reaffirming her new identity (calling herself by men's name). Johnny develops a sense of her existence as she appears to be more confident and is mentally prepared to deal with the present situation where she brings in an anecdote of the rise of Shania Twain (Taylor, 2014), comparing to her own life to Shania Twain's achievements in spite of all hurdles in life. And this firm action of Johnny's championing George's lies on stage is witnessed by the audience.

"JOHNNY. A thousand leaves can fall from the tree and they'll all land on the ground differently. I landed kind of hard." (Taylor, 2014, 65)

There is a strong sense of yearning for self-affirmation and human rights which many indigenous people are denied. Johnny is a representation of many victims who overcome difficulties and continue to fight for her rights to live as an individual's rights.

Rediscovering Indigenous Women's Resistance :

In Marie Clements' *Now Look What You Made Me Do*, Madonna empowers her sufferings and fights for her existence and dignity as native woman. It revolves around the life of Madonna, how she was overwhelmed with guilt after she lost her father as a young teenage girl. Clements exposes the acute pain endured by Madonna who represents the sufferings of native teenage girls. And as an adult, she undergoes physical and sexual abuse from Jay, her partner as she takes up a new job, prostitution for her living. She says,

MADONNA. Twice I cut my wrists, once after he died and once after Jay said he was going to kill me. He said it with feeling. I meant it more... After all this time of just trying to live how simple it is to just die pearl after pearl ... one long proud strand. Jay didn't like it. It was like I spoiled his fun for the evening. If he didn't get to kill me nobody could. (Clements, 1998, 23)

The plight of Native women is intense within their family and communities. Madonna's physical and psychical pain leads her to hopelessness. However, her effort and wish to have a better life helps in balancing distressful situations. The playwright's intention of staging the protagonist's struggles from childhood to adult is to showcase the strength and determination of Metis girls and women. Madonna's ability to fight for her identity as Metis woman is an exemplary representation. Her positive attitude towards life makes her a strong native woman. Clements brings in the symbol of shoes to describe the reality of Madonna, who represents an intense young Metis woman.

MADONNA. I don't like my feet all bound in. Toes all mashed together any pointy. I can't feel anything. I can't feel the ground under my feet –

JAY. How Indian did you say you were?

MADONNA. I didn't. but I'm half. Sometimes I think it's all in my feet. (Clements, 1998, 15)

Madonna's sincere emotions and feelings are delineated through the image of shoes which she compares to her real-life situations. As individual Madonna's quest for her own self-affirmation and

freedom to explore without being judged is apparent through her expression.

Clements's play seemingly exposes the transgenerational effect of the residential school upon the native people, because it is through the manners, and behaviour of Jay that the audience recognizes his childhood background, who was physically abused by his parents. The effects of childhood trauma and unceasing abuses are the most difficult conundrums for the native adults that is mirrored in the plays. In Indigenous peoples and human rights, Patrick Thornberry emphasized on the need to summon brooding over life's injustices towards the indigenous people: "Social implementation of human rights can be viewed globally where every indigenous identity, culture, and tradition are valued" (Thornberry, 2013). The indigenous people in Canada having experienced gendered violence and discrimination for decades, and internalization of racial discrimination have negative impacts on individuals and communities. The playwrights' appraisal in subverting the colonial discourse is reconstructed through theatrical performance.

Clements' and Taylor's Narrative Strategies :

The contribution made by several Native Canadian writers and artists such as Tomson Highway, Maria Campbell, Yvette Nolan et.al directly or indirectly intervene against abuse and human rights crises. However, this study observed that *Now Look What You Made Me Do* and *God and the Indian* attempt to explore the essential role in recreating native's identity and rights in the present scenario. Perhaps, sense of humanity had plunged highly and

the iniquity of destruction has overshadowed the marginalized groups. Nevertheless, in analyzing the intensity of native women's plight, both Clements and Taylor portray women as courageous, and resilient women. They aim to strengthen the voice of the many indigenous victims of various atrocities and violence so as to unite and fight for the indigenous rights, human right. In the Human Rights Watch World Report (1998), it is observed that despite its growing strength, the human rights movement has hardly ended serious human rights abuse. Unfortunately, the number of violence towards indigenous women in the contemporary Canada appear to increase at high level. It is often considered as "metaphoric" (Wilson, 1998) and the need to instill a persistent exposure of the existing issues are to be raised.

In *God and the Indian*, the audience witness Johnny's reaction to George which shows her resilience towards an injustice act. In the book, *The Self*, Jonathan Brown reaffirms his stance in valuing one's dignity: he points out that "people can tolerate inconsistency if they are given the opportunity to reestablish a positive self-image" (Brown, 2014). The transformation of Johnny's character can be very much related to Brown's view as Johnny represents a residential school victim, survivor, and a resilience as native woman resolving to reestablish her positive self-image. The playwrights' intention of bringing reality on stage is significant as they take up the role of human rights activist where they consider women's resistance as an initiation into the human rights movement that is exhibited openly on stage to the audience. Taylor's play deals with residential school

survivor's endeavour to revoke the abuser as she encounters the abuser; whereas, Clements play deals with negative impact of the imperial power which had caused a larger spectrum of violence that hinders individual/community life. The amalgamation of behaviour and attitude of male (non-native in Taylor's and native in Clements) characters in both plays is apt in representing the narratives of gender violence. The analyzed plays represent perspectives from colonization "in contradictions to white society" (LaRocque, p. 127) and the aftermath of the settler's government policy in Canada.

Conclusion :

Both the plays are dominated by women characters. Their voices represent and rediscover native concern and plight, and their ability and courage to step out from one's own self reiterates the audience/victims to speak up. The action of women on stage is an outcome of their past experiences, and they act as an inspiration, the torch-bearers for many indigenous victims whose rights and freedom are curtailed within their families and communities. It is observed that the playwrights' style of staging reality ignites the audience to voice against the injustice acts, and also induces communal strength to create a better life of indigenous people in Canada and around the world. The study finds that theatrical performance has an effective societal impact in reinforcing native identity and reaffirming native's diverse culture. Further research can be done by considering the theatrical techniques or styles used by the playwrights which in the process showcase the authenticity of Native theatre, and to the extent obliquely deter the dominant settler's policies.

References :

1. Ashcroft, B., Griffiths, G., & Tiffin, H. (2007). *Post-colonial studies: The key concepts*. 2nd edition. Routledge.
2. Brown, J. (2014). *The Self*. Psychology Press.
3. Clements, M. (1998). *Now Look What You Made Me Do. Prerogatives: Contemporary Plays by Women*.
4. Dawes, B. (2008). *Deconstructions of Authenticity in Drew Hayden Taylor's Performative Project*. Drew Hayden Taylor: *Essays on his works*. Ed. Robert Nunn. *Guernica*, 17-58.
5. Elam Jr, H. J. (2003). *Editorial Comment: Theatre and Activism*. *Theatre Journal*.
6. Fanon, F. (1970). *Black Skin, White Masks*. London: Paladin.
7. Francis, D. (2011). *The imaginary Indian: The image of the Indian in Canadian culture*. Arsenal Pulp Press.
8. LaRocque, E. (2011). *When the other is me: Native resistance discourse, 1850-1990*. Univ. of Manitoba Press.
9. Said, E. W. (1978). *Orientalism*. Pantheon Books.
10. Sanderson, C. A. (2010). *Social Psychology*. John Wiley and Sons, INC.
11. Spivak, G. C. (1985). *The Rani of Sirmur: An essay in reading the archives*. *History and Theory*, 247-272.
12. Taylor, D. H. (2014). *God and the Indian*. Talonbooks.
13. Thornberry, P. (2013). *Indigenous peoples and human rights*. Oxford University Press.



Understanding Ecology in H. G. Wells' "The Empire of Ants": An Ecocritical Evaluation

Dr. Saranya Narayanan

*Assistant Professor, Department of English,
Kristu Jayanti College (Autonomous), Bengaluru, Karnataka*

Introduction :

H. G. Wells, born in 1866, is noted for his inventiveness in science fiction, along with Jules Verne. His early works were symbolic interpretations of the fears that haunted his mind; these fears found a realistic representation through his works. His two most celebrated works in the genre of science fiction are *The Time Machine* (1895) and *The War of the Worlds* (1898). He often wrote short stories for periodicals around 1895. In 1905, he published his short story "The Empire of Ants" in *The Strand Magazine*. He "always wrote as a moralist, concerned with man's place among Nature, or the social implications of mastering them." (MacKenzie & MacKenzie 112). "The Empire of Ants" deals with one such futuristic prediction where nature has a vendetta against man and his constant greed of colonisation.

The relationship shared between man and nature has found its way into literary discussions, especially because of the current concerns encircling environmental depletion. This has aided in educating and enlightening people on human conceptions of the environment. Ecocriticism deals with analysing and critiquing the human-nature

interrelations and its representation in literary and cultural contexts. The term "ecocriticism" was introduced by William Rueckert in his work *Literature and Ecology: An Experiment in Ecocriticism* (1978). Works like *The Ecocriticism Reader* (1996) by Cheryl Glotfelty and Harold Fromm, and *The Environmental Imagination* (1995) by Lawrence Buell brought in more critical perspectives to the concepts. Literary theorists like William Howarth, Cheryl Glotfelty, Simon Estok, Lawrence Buell, Harold Fromm, William Rueckert, Scott Slovic, Michael Branch, and Glen Love focussed on accentuating the destruction wrought onto nature by mankind. Thus ecocriticism became "the application of ecology and ecological concepts to the study of literature" (*The Ecocriticism Reader: Landmarks in Literary Ecology* 107). Contemporary theorists consider it a need to augment this discipline in order to accommodate the recent transitions in ecology due to human interventions.

Relation between Man and Nature- Eco-imperialism :

Wells sets the plot for the story in the Amazon river; Captain Gerilleu, Holroyd and others travel on a gunboat, The

Benjamin Constant, to Badama plagued by a colony of ants. These ants, unlike the ordinary ones, possess a high intellect, similar to the human species and their movements are well organised and efficient. Though they display higher intelligence, they are also destructive and aggressive towards other species, even attacking humans, in order to expand their empire. Without any direct interaction with ants, the Captain and his team move towards Badama solely based on speculations and hear-say stories. The Captain felt this mission to be subservient when compared to his talent, “It is in effect,” he said, “to make rue absurd! What can a man do against ants? Dey come, dey go.” (Wells). The story is a mirroring of the colonial age; the ramifications of the voyages and explorations of this period left behind a tortured ecosystem. During the period of colonisation, expeditions were a key tool for European powers to expand their territories and exploit the natural resources of the lands they conquered. This left behind lasting impacts on the ecosystems and Indigenous peoples around the world. In this story, Wells examines this as a subplot of the story. Captain Gerilleu, Holroyd and others on *The Benjamin Constant*, and the authorities who proposed this mission, reflect many of the attitudes and assumptions of European colonial powers of the 18th and 19th century. The colonial attitude of these men towards nature and the environment is truly evident because they view the ants as a threat to their civilization and seek to eliminate them in order to protect their own interests.

The story progresses from Holroyd’s perspective. He is a symbol of the modern man of the 20th century. His initial

interactions with nature are narrated with such strangeness. He is described as a “young man, this was his first sight of the tropics, he came straight from England, where Nature is hedged, ditched, and drained into the perfection of submission, and he had suddenly discovered the insignificance of man.” (Wells). But as the statement progresses, his change in perception of nature and his admiration for man’s capability of conquering even the deepest lands can be seen as a commentary on the views of the colonial powers, “For six days they had been steaming up from the sea by unfrequented channels, and man had been as rare as a rare butterfly. One saw one day a canoe, another day a distant station, the next no men at all. He began to perceive that man is indeed a rare animal, having but a precarious hold upon this land.” (Wells).

Alfred W. Crosby in his book *Ecological Imperialism: The Biological Expansion of Europe, 900-1900* argues that European imperialism and colonisation had a profound impact on the world’s ecosystems and biological diversity. The European powers were able to dominate other regions and territories not only through military and economic means, but also through the introduction of new species and the manipulation of ecosystems. Wells’ narration in “*The Empire of Ants*” also aligns with this thought.

in England he had come to think of the land as man’s. In England it is indeed man’s, the wild things live by sufferance, grow on lease, everywhere the roads, the fences, and absolute security runs. In an atlas, too, the land is man’s, and all coloured to show his claim to it-in vivid contrast to the

universal independent blueness of the sea. He had taken it for granted that a day would come when everywhere about the earth, plough and culture, light tramways and good roads, an ordered security, would prevail. (Wells)

Wells employs the ants as a symbol of power and resistance of nature. They strive to expand their territory by colonising the human invaded land of the forest. The men feel threatened by this organised and systematic nature of ants which is much like a human civilization. Thus they seek to annihilate them in order to mark their progress forward as the only advanced civilisation.

Redefined Wilderness: The Paradox :

The concept of “wilderness paradox” is used to illustrate the human urge to preserve nature so as to relish its beauty and benefits, but also the innate human tendency to explore and exploit the same. “The unexamined assumption that human beings hold a special status within the natural world is linked to deeply-held beliefs about separation with nature: hence, the wilderness paradox.” (Smith). When the worth of nature is associated with human capacity to exploit the untouched wilderness for logging, mining, and recreation. Captain Gerilleau’s journey to Badama to rid the place from the plagued ants and ensure inhabitation for human civilisation explains the human urge to dominate the natural flora and fauna, and be on the top of the food chain; the anthropocentric concepts predominate human thoughts and actions even now. On their tedious journey through the Amazon forest on the gunboat, the Captain “suggested sport, and they shot at alligators, and at rare intervals they came

to human aggregations in the waste of trees, and stayed for a day or so” (Wells). The actions of the Captain and other men on the boat are mere specimens of the devastation caused as a result of human intervention into the natural space. These acts of exploitation and domination of the environment can have unintended consequences, and here it is the ants that bring this misfortune on these men. Holroyd’s thoughts does evince this;

man at most held a footing upon resentful clearings, fought weeds, fought beasts and insects for the barest foothold, fell a prey to snake and beast, insect and fever, and was presently carried away. In many places down the river he had been manifestly driven back, this deserted creek or that preserved the name of a casa, and here and there ruinous white walls and a shattered tower enforced the lesson. The puma, the jaguar, were more the masters here. (Wells)

Wells has tailored an environment where nature is untarnished by the human attempts of invasion. The ants built a strong connection with the environment which helps in sustaining and nurturing their population. Their higher intellectual capabilities aid in sustaining their existence as the fittest. On the way to Badama, when The Benjamin Constant comes across another cuberta, Santa Rosa, the situation foreshadows the vengeance of nature. “He saw now dearly that the sole crew of the vessel was these two dead men, and though he could not see their faces, he saw by their outstretched hands, which were all of ragged flesh, that they had been subjected to some strange exceptional process of decay” (Wells). It was the ants responsible for this strange process of decay. Holroyd

witnesses the spectacle; the stories and speculations did no justice to the ants. They mimicked men at war and armed themselves against any threats,

they were as large as any ants he has ever seen, black and moving with a steady deliberation very different from the mechanical fussiness of the common ant. About one in twenty was much larger than its fellows, and with an exceptionally large head. These reminded him at once of the master workers who are said to rule over the leaf-cutter ants; like them they seemed to be directing and co-ordinating the general movements. They tilted their bodies back in a manner altogether singular as if they made some use of the fore feet. And he had a curious fancy that he was too far off to verify, that most of these ants of both kinds were wearing accoutrements, had things strapped about their bodies by bright white bands like white metal threads. (Wells)

Their attack on the Lieutenant, sent by the Captain to inspect Santa Rosa was well planned and organised. Their stings were venomous and poisoned their victims to death. The Captain, Holroyd and other men, after this encounter, ascertained the dangers awaiting them in Badama. This plague could not be stopped by any human hands.

Once reaching Badama, the Captain's mental state deteriorates further; he is now a cynical and disillusioned man blaming himself for the death of the Lieutenant. Holroyd realises this and proposes to return to safety and wait for further instructions. "No!" said the captain, and was for a time very eserved. "I have decided," he repeated, and Holroyd

manifested symptoms of impatience. "Well, -yes," said the captain, "I shall fire de big gun!" And he did! Heaven knows what the ants thought of it, but he did. He fired it twice with great sternness and ceremony." (Wells). Three weeks from the incident, the narrator indicates the death of the Captain and the crew, except for Holroyd. These ants have conquered Badama and are moving beyond those lands. They are populating in large numbers and in no time they will invade other lands, and soon the whole continent. The men in power are unable to match the intelligence of the ants and fear the end of human civilization.

There can be little doubt that they are far more reasonable and with a far better social organisation than any previously known ant species; instead of being in dispersed societies they are organised into what is in effect a single nation; but their peculiar and immediate formidableness lies not so much in this as in the intelligent use they make of poison against their larger enemies. It would seem this poison of theirs is closely akin to snake poison, and it is highly probable they actually manufacture it, and that the larger individuals among them carry the needle-like crystals of it in their attacks upon men. (Wells)

Conclusion: Amnesiac Encounter of the Environment :

Environmental generational amnesia is a phenomenon "nature gets increasingly diminished and degraded, but children of each generation perceive the environment into which they are born as normal" (Kahn 1). The image of the environment is deduced differently by generations, and this image varies based on the development,

urbanisation and even pollution. A child witnessing a polluted environment will consider that to be an environment, denying the existence of fresh air. It is of at most relevance in the current era of climate change and biodiversity loss.

Though H. G. Wells intended this short story as a science fiction, the environmental concerns raised in the narrative are also indispensable. Wells presents a group of men lost in a quest to expand their territory, conquering the wilderness. They fail to recognise the value and need of the wilderness and only see it as another obstacle that forbids the expansion of their civilisation. For these men, the wilderness is only an object to impose their power upon and that is the only image these men are familiar with. This is what Kahn terms as environmental generational amnesia. The image of nature forged by the colonisers is that of an object to be exploited. Holroyd, the voice for the oppressor, is unable to accept that this vast piece of land does not belong to man. "It was the inhuman immensity of this land that astonished and oppressed him. He knew the skies were empty of men, the stars were specks in an incredible vastness of space; he knew the ocean was enormous and untamable" (Wells). The disregard for nature exhibited by these men is a reflection of how they fail to recognise its value. The ants, however, reflect the

resilience of the natural world; a fight to proclaim the strength and worth of nature.

References :

1. Kahn, P. H., Jr., and T. Weiss. "The importance of children interacting with big nature". *Children, Youth and Environments*. vol. 27, no. 2, 207, pp. 7-24. JSTOR. https://www.jstor.org/stable/10.7721/chilyoutenvi.27.2.0007?readnow=1&seq=1#page_scan_tab_contents. Accessed on 29 March 2023.
2. MacKenzie, N. and J MacKenzie. *The Life of H. G. Wells: The Time Traveller*. Weidenfeld& Nicolson, 1973.
3. Smith, Jordanm F. "The Wilderness Paradox." *Orion*, orionmagazine.org/article/the-wilderness-paradox/#:~:text=The%20unexamined%20assumption%20that%20human,%3A%20hence%2C%20the%20wilderness%20paradox. Accessed on 29 March 2023.
4. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Edited by Cheryl Glotfelty and Fromm Harold. University of Georgia P, 1966.
5. University of Washington. "What Counts As 'nature'? It All Depends." *ScienceDaily*, 15 Nov. 2017, www.sciencedaily.com/releases/2017/11/171115124514.htm#:~:text=A%20psychology%20professor%20describes%20'environmental,or%20polluted%2C%20as%20the%20norm.
6. Wells, H G. "The Empire of the Ants." *American Literature*, americanliterature.com/author/hg-wells/short-story/the-empire-of-the-ants. Accessed on 26 Mar. 2023.



Interrogating the Meta-Narratives of Citizenship in India

Dr. Shyla Abraham

*Assistant Professor, Department of English
School of Allied Health Care and Sciences,
Jain (Deemed -to -be) University,
Bangalore*

Dr.Akhila Variyar

*Assistant Professor
Department of English
Kristu Jayanti College (Autonomous), Bangalore*

Introduction :

The declaration of India as a free, sovereign and Independent Republic in the year 1950 stands on the edifice of the Citizenship Act of 1955 which guarantees citizenship rights to any resident of the territory by right of birth (person himself born in India), descent (either parent born in India), registration or Naturalisation (by virtue of residing in India for a certain period). When the colonial powers left the country, the first major challenge faced by the architects and the leaders of the newly independent Union was the problematic polemic of identity formulation through the discursive spaces of ‘us’ and the ‘other’ or ‘exclusion’ and ‘inclusion’- based on the praxis of one who ‘belongs’ and the ‘other’ who does not. And thus, was born the ‘Citizen’ or the ideology of the Citizenship” which transforms into a site for producing and/or reproducing patterns of social relationship (and the inequalities they contain), even as it formalises relations of equality. In such a context, the conceptual framework of the term Citizenship in the modern democratic paradigm finds its essence in the edifice of the notion of Nationality and its

quintessence, the State and the subjective space of this ‘collapsed dualism’ (Mhurchu, 374), since the ideology and the distinction between ‘us’ and the ‘other’ often gets blurred in the context of a stratified and segmented society enmeshed in a global market ecology.

A succinct summing up of the etymological dimension of the term translates into the fact that citizenship bestows an individual with identity, belonging and dignity of life, besides guarantying him an equal footing in all aspects of political, cultural, and social life and insulation from institutionalised discrimination of any kind- in short, a life shorn of colonial underpinnings. Dr. Ambedkar in his speech on 25th November 1949, on the completion of drafting the Constitution declared- “Political Democracy cannot last unless there lies at its base social democracy.” And at the base of this social democracy is the citizen- the tangential point between the state, society, and the individual. The essential value of citizenship is based on the conceptual episteme of exclusion and (inclusion) and is embedded in a heteronormative relationship between the

power, politics, and the State- “Recognizing the status of individuals as citizens rather than mere subjects, expanding their rights and their freedoms to define their own lives, protecting them from the exercise of arbitrary power and making government accountable through greater participation of the government” (Mehta 204).

In reality, the ideology gets entangled in political parole and identity politics and gets subverted into an abstracted space of inequality and discrimination against communities, classes, and ethnicities. This in turn translates into a system wherein members of a particular community suffer systemic exploitation and negligence. Law or constitutional mandates cannot hold a solution to this problem unless accompanied by social practice. But in a capitalist, fascist and authoritarian form of governance, social justice and freedom remain mere tropes and the reason for this as Nivedita Menon points out is the fact that each collective is constituted by exclusions, and the reification of the boundaries of any collective has anti-democratic consequences. (7)

“Reading” Citizenship in Indian Society :

Constitutional provisions for the growth of a democratic and civil society posits an ideology of citizenship in individual freedom-a space of autonomy from within which he can be an active political participant in the matters of public opinion concerning both the growth of the nation and the society at large. It also encompasses the basic rights and the innate freedom of the individual to dissent, appropriate and establish his individuality and opinion. Thus, the basis of this polemic rests on the concept of individual autonomy and the delineation of the space from the

politics of the State and its allied institutions.

However, the reality that cannot be overlooked is the fact that “public sphere” into which the individual had to atomise to assert his position of autonomy and citizenship is a conceptualisation far removed from reality. Indian society is an amalgamate of cultures and communities and the identity of an individual is intricately linked to his community affiliation. And paradoxically, the connect between the two is codified and legalised through the formality of documentation that has to be furnished and which is a prerequisite demanded by the State to establish his identity as a citizen. Nivedita Menon (4) asserts that the category of citizen is the super- homogeneous identity, the logical extension of this particular form of identity fixation.

The identification with a particular community again brings the subjectivity of the citizen in direct opposition to his sense of autonomy and his agency.” Many Indians do not enjoy the citizenship rights set out in the constitution. Indians’ access to state influence and resources remains very much mediated by gender, class and religion” (Newbiggin8). This is because the political and social construct bases its ideology on the conceptual framework of structural, binary oppositions-the elite and the subordinated, the controller and the controlled. The society divides into bastions of divisions based on the sole prerogative of holding on to power which it executes through the principles of exclusion and inclusion, through the appropriation or rather the misappropriation of historical, social, and scriptural interpretations to build on the sense of ‘victimhood’ to validate the need

for 'survive'. In this way, forging group identities, taking recourse to legal and constitutional practices to retain and sustain the difference, and in the process the power equations- all this is carried out under the veneer of cultural and religious prerogatives to gain social control. This approach very conveniently and quasi legally subverts the doctrine of secularism to legitimise fundamentalism.

Delineating Citizenship :

In a country where divisions based on caste, religion, ethnicity runs deep, Upadhyay and Robinson argue that the British colonial practice of the divide and rule policy manipulated these divisions to consolidate power and the legacy continues into the post-independence period and that. "Cynical distortions of the democratic process and the politicisation of religion in the early decades of Independence intensified it. In recent years, economic liberalisation, the growth of opportunities and a multiplying middle class have further aggravated it." (1)

Caste system :

Caste has been a ubiquitous aspect of the Indian ethos from precolonial period and provides for a system of social stratification and was used by the colonial powers both to consolidate power and to appease the India elites in their quest to retain power. As Kanhaiya Lal points out "Hierarchical positioning the caste system has given way to stratification and caste has become a means of status determination." (249). The result of such stratification is the growth of power relations through community identifications wherein the marginalised suffers systemic violence and are denied agency, a phenomenon that gets distorted and politicised with the State interventions. The middle class bourgeoisie,

the cultural ambassadors of the nation, consider these inequalities to be a larger picture of the divinely ordained natural order. And with this kind of overt support, these inequalities have attained the status of the new normal. The preferential rights given to certain minorities on the basis of religion, community, linguistic or even gender divisions have invited political manipulation for vote banks, the consequence of which have only led to the exacerbation of communal, religious, social, and political rigidities.

Women, Transgender Community, and other Minorities :

Besides religious and caste divisions, the section of society that has been denied wholesome citizenship rights are women, members of the LGBTQ etc. The personal laws enumerated in the constitution have always been biased towards the men. This is because the constitutional laws have their genesis in the colonial laws which again are based on the partisan interpretation of the scriptural doctrines, rather than being based on community practices.

Subsequent amendments since independence have brought some changes- but these changes only fall in the space of negotiations, again with the elitist ideologies holding rein, leaving the individual with not much choice in matters relating to their personal dignity and identity. After the nation, forayed into the neo liberal economic market in the 1990s with its attendant policies of Late capitalism and free market economy, the number of individuals who joined the bracketed class of billionaires increased, Cities became centres of power and politics, education, technology, and science entered into space of prominence

and privilege and the social cleavages became more explicit. And with these changes, a new class of people whom Allen Scott called the 'servile class' (19) was born-disenfranchised, deprived and downtrodden-the internal migrants. Many of them agglomerated into the cities to escape the debt and poverty of the village. Most of them are not even recorded in the annual census report, leaving them ineligible for either citizenship rights or any other welfare schemes (which are more populist rather than essential) that the government doles out at intervals. Thus, to the number of marginalized communities was added a new social class, the internal migrants.

Delinquents and their Rights :

Article 14, 19, 20, 21 and 22 of the constitution deals with equality before the law and right to life and freedom of liberty. In an article published in the Business World, (9 January 2021), Crime and Repressive Justice-Both are Hideous, Dr. S. S. Mantha, quotes a survey conducted by the National Crime Records Bureau (NCRB), in 2016 and the data which was released in 2019, which states that a whopping 67% of prisoners who were languishing in 1,400 jails across India are undertrials, and amongst these, almost "2000 children have to perforce live in these jails with their mothers who are undertrials"(Mantha). Another disturbing trend is the fact that more than 65% of these undertrials belonged to the lower and the marginalised castes. (Prison Statistics of India, NCRB, 2016).

Since, most of them being poor, have or no access to any legal aid, even the one that is supposed to be provided by the government as per Article 39A, they remain languishing in the prisons for

years, even for petty crimes and become labelled as criminals-the situation gets more poignant when the rich and the powerful who have access both to the State and money power go scot free or have lawyers and special sittings of courts to abdicate them of any crime- however big it may be.

The area of dissent that is an essential aspect of any Democratic idealogue and has come in for severe restrictions and censorship, especially in the contemporary society is in the realm of Section 124 (A) of the IPC, which deals with the sedition. What is paradoxical is the fact that the country (England) that introduced the law in India, has abolished it, while in India it has only gained greater strength. In a book review on Sedition in Liberal India by Anushka Singh, Ankita Pandey talks about the severe restrictions on freedom of speech and expression imposed on the citizens of India and quoting Anushka says "In the report of the World Press Freedom Index, India has slipped three positions to be at 136 out of 180 countries."

Rereading Citizenship :

India's entry into the neoliberal economic paradigm has opened the doors to entrepreneurship – a euphemism for individual freedom, individual initiative, and the opportunity for repositioning of identity in the cultural matrix of the society. However, in reality, caste affiliations along with community identifiers play an important role in such initiatives. The number of individuals who have found success in such ventures are dismally low in proportion to their higher caste counterparts.

Historically, the low- and middle-caste agents were supposed to do

menial activities and were barred from entrepreneurship. In the modern economy, it is quite plausible that the low- and middle-caste individuals are still facing considerable distortions that prevent their entry into entrepreneurship. Indeed, the data suggest these individuals are between 20% and 60% less likely to enter into entrepreneurship than the high-caste individuals, respectively (Goraya 37)

Conclusion :

Guibernau (47) has defined the nation as: ‘a human group, conscious of forming a community’- with no class, communal and ethnic identifications, or identifiers, but a social one wherein the members are treated with equality, respect, and dignity- a public sphere which Habermas conceptualised as one of a “radical democratic vision wherein communication and criticism can evoke genuine public opinion”(qtd in Singh 636).

But in a deeply segmented society like India, wherein socio-economic inequality is inherent and inherited, the pragmatic reality of such functioning lies squarely in the way the political authority gets delineated, concentrated, negotiated and institutionalised and the way the subjectivity of the concept of the Citizen rearticulates itself within this paradigm. However, today, the State has transformed into a continuum of power working on the sole prerogative of upholding status of the rich and the powerful at the cost of the dignity of the marginalised and the lower strata of the common mass by the institutionalisation and reification of political, media, cultural and religious elitism.”When the State is shorn of the moral imperative and the nuances and controls that go with it, it becomes

totalitarian, no matter what its legal constitution”(Kothari34).

According to the Afro American legal historian, Martha Jones “Citizenship is distinct from and deeper than political rights and is embedded in birth right.” The birth right of an individual is deeply entangled with a life entitled to living with dignity and respect -at the personal, societal and the cultural level. Since “States are the agents that inscribe, guarantee and police citizenship as a status and it is predominantly through States that rights can be legally inscribed and implemented”(60) and the need is to “disentangle it (citizenship) from state(s) or the nation-state, but also to discuss its membership dimensions: membership of the legally defined ‘community of citizens’, membership of a ‘political community’.(59), since it is only by exploring such spaces, identities and ideologies that the true meaning and dimension of an autonomous entity like the citizen can be located .This can happen when the State disentangles itself from social institutions and rises above political affiliations- to establish as overignty which takes cognizance of, or rather incorporates the ideology of the subjective space of individual choice along with the changing modalities of socio-cultural changes. And like Chantal Mouffevery succinctly sums up- “. It is not a question of moving from a “unitary unencumbered self’ to a “unitary situated self’; the problem is with the very idea of the unitary subject”-the postmodern context requires a new form of individuality that would be truly plural and democratic, a form of citizenship that is based on the recognition of the identity on the intersection of subjectivity.” (44)

References :

1. John Clarke *et. al.* “Decentering Citizenship.” *Disputing Citizenship*, 1st ed., Bristol University Press, Bristol, pp. 57-106, 2014.
2. Goraya, Sampreet Singh. How does Caste Affect Entrepreneurship? Birth vs Worth. No. 1104. 2019.
3. Mantha, S. S. “Crime And Repressive Justice: Both Are Hideous.” *Business World*, 9 Jan. 2021, www.businessworld.in/article/Crime-and-Repressive-Justice-Both-are-Hideous/09-01-2021-363598/.
4. Mehta, Pratap Bhanu. “State and Democracy in India.” *Polish Sociological Review*, no. 178, pp. 203–225, 2012.
5. Menon, Nivedita. “State/gender/community: citizenship in contemporary India.” *Economic and Political Weekly*: PE3-PE10, 1998.
6. Modi, Ishwar. “Society and Sociology in India: Some Reflections.” *Polish Sociological Review*, No. 178, pp. 141–144, 2012.
7. Mouffe, Chantal, and Paul Holdengraber. “Radical Democracy: Modern or Postmodern?” *Social Text*, no. 21, pp. 31–45, 1989.
8. Newbiggin, Eleanor. “Personal Law and Citizenship in India’s Transition to Independence.” *Modern Asian Studies*, vol. 45, no. 1, pp. 7–32, 2011.
9. Roy, Souvanic. “The Smart City Paradigm in India: Issues and Challenges of Sustainability and Inclusiveness.” *Social Scientist*, vol. 44, no. 5/6, pp. 29–48, 2016.
10. Saha, Apala. “Revisiting the City-Capital Symbiosis: Claims to ‘City’Zenship in the Contemporary Indian City.” *Economic and Political Weekly*, Dec 21, 2019.
11. Scott, Allen J. “Urbanization, work and community: The logic of city life in the contemporary world.” *Quality Innovation Prosperity* 21.1: 9-30, 2017.
12. Sharma, Kanhaya L. “Is there Today Caste System or there is only Caste in India?” *Polish sociological review* 178: 245, 2012.
13. Singh, Mahendra Prasad. “Secularism And Communalism In India: Dialectics And Dilemmas.” *The Indian Journal of Political Science*, vol. 55, no. 2, pp. 91–98, 1994.
14. Singh, Mayengbam Nandakishwor. “Jurgen Habermas’s Notion Of The Public Sphere: A Perspective On The Conceptual Transformations In His Thought.” *The Indian Journal of Political Science*, vol. 73, no. 4, pp. 633–642, 2012.
15. Somers, Margaret R. “Citizenship and the Place of the Public Sphere: Law, Community, and Political Culture in the Transition to Democracy.” *American Sociological Review*, vol. 58, no. 5, pp. 587–620, 1993.
16. Upadhyay, Surya Prakash, And Rowena Robinson. “Revisiting Communalism and Fundamentalism in India.” *Economic and Political Weekly*, vol. 47, no. 36, pp. 35–57, 2012.



Agonizing Dilemma of being an Émigré : Kamala Markandaya's *The Nowhere Man* and Anita Desai's *Bye-Bye Black Bird*

Dr. Sunita Rani

*Asstt. Professor, Department of Languages,
Punjabi University Guru Kashi Campus,
Talwandi Sabo, Bathinda, Punjab*

Migration is a phenomenon that has been going on since the times immemorial, but post colonial world has witnessed a large scale immigration of people from ex-colonial countries to the former ruler countries. Allurement of the alien wonderlands and glittering golden pastures with promise of luxuries and comforts makes an émigré land on difficult ground and in a state of complete flux. Owing to large scale migration, post modern world has been defined as the 'age of refugee' and the modern man as the 'new nomad'. In the recent era, diasporic writing has emerged as sever outburst of the loss of culture, loneliness, depression, identity crises, desire for homeland and insecurity of émigrés. Expatriation appears as a recurrent motif in post-colonial literature across the world because it constitutes not only the commonly shared experience of the migrant people but also the creative sensibility of their writers. Scores of Indian English writers like Kamala Markandaya, Bharati Mukherjee, Jhumpa Lahiri etc. who come under the umbrella of third world Postcolonial are themselves émigrés. Rooted in experience their works

portrays the yearnings, anxieties and aspirations of immigrants.

One of the prominent Indo-English novelists, Anita Desai, born to German mother and Bengali father, successfully portrays the kaleidoscopic image of psychic turmoil of individuals in her works. Her *Bye-Bye Black Bird* fore shadows many diasporic issues and she herself considers it the "most rooted in experience and least literary in derivation."¹ She opines, "Bye-Bye Black Bird is the closest of all my books to actuality- practically everything in it is drawn directly from my experience of living with Indian Immigrants in London."² In *Bye-Bye Black Bird* Desai astutely critiques an Indian immigrant's experience, and conveys, how the separation of a person from his or her homeland results in loss of roots causing existential loneliness which turns them in to wistful and shattered human being. The native culture tries to pull him to its mooring and the host culture attempts to oust and replace the former as much and as quickly as possible. Torn between the two, the émigré becomes Janus-faced –

now looking back and now the gaze fixed straight ahead. She explores the psychic depths of coloured migrants both as individuals and also as a part of larger socio-cultural fabric of the adopted country.

As a multicultural, diasporic, postcolonial Indian living in London, Kamala Markandaya's works portray what constitutes her experience- the expatriate dilemma. The *Nowhere Man* had spoken insightfully about the problem of expatriation and diasporic issues twenty years before others. The *Nowhere Man* unravels the agonizing experience of dislocation and relocation. Here, Srinivas is the 'nowhere man' who passed two thirds of his life in England, sacrificed a son to England's war, and is reproached by racist hooligans to leave their country go back to his own country. He feels perplexed as where he belongs to? He lived in England for one full generation of thirty years and become a rootless, restless individual dispossessed of India and disowned by England. Srinivas has whole heartedly attempted to get assimilated in his adopted land, but English society never approved his assimilation and for English man like Fred, he remained a blackman, and was considered as an intruder. As McLeod puts it: "too often Diaspora people has been ghettoized and excluded from feeling they belong to a 'new country', and suffered their cultural practices to be mocked and discriminated against."³

The *Nowhere Man* is a poignant tale of an émigré caught up in the broil of racial prejudices. Srinivas, a South Indian Brahmin, was forced by circumstances to move to London when his family got involved in Nationalist movement owing

its association with its neighbor. He was deported to London after hasty marriage with Vasantha to whom he was betrothed. Srinivas and Vasantha attempts to settle down in the alien land, make a house of their own and name it 'Chandraprasad' after their original home in India but for their neighbours it is only 'No. 5' and their family is 'people at No.5'.

They strive to blend in their land of adoption but the biased attitude of natives who considers them aliens doesn't let them achieve assimilation in society. Despite their courteous attitude, their neighbours like Mrs. Field and Mrs. Glass as V. Rangan opines: "have not taken kindly to an Indian family, entrenching itself comfortably in their locality when they themselves have been living an economically precarious life."⁴

With the passage of time Srinivas develops a sense of belongingness with England and asserts, "This is my country now", "My country! I feel at home in it, more so than I would in my own"⁵. He harbours the illusion that he is happy and contented in this foreign land and considers himself English "by adoption". But this sense of belongingness receives a rude shock when Fred tells him, "You got no right to be living in this country." (p.171) The young men like Fred, Joe, Mike etc. who couldn't secure suitable jobs, begin to consider the émigrés to be the cause of their miseries: "They came in hordes, occupied all the houses, filled the hospital beds and their offspring took all the places in the school". (p.207)

Sometimes, reassured by the sympathetic words of Mr. Fletcher, Srinivas feels positive and says, "I do belong here now. It was good of you to remind me" (p.174). But shortly afterwards, he realizes the

hollowness of his claim as the agitation against blacks mounts up and the posters carrying messages of hate, "BLACKS GO HOME" opens up new hells of anxiety and despair among émigrés like Srinivas and others. He finds himself an unwanted man, "An alien whose manners, accents, voice, syntax, bones, build, and way of life—all of him—shrieked alien!" (p.241) He gets a stunning blow when he realizes that if he leaves, he has nowhere to go. "Nowhere he said to himself, [...] a nowhere man looking for a nowhere city." (p.174)

However there was a marked difference in the attitudes of Srinivas and Vasantha towards England. Vasantha despite living in London for years sticks to Indian way of life and culture and naming their house No.5, Ashcroft Avenue, South London as 'Chandra Prasad' after their original home in India, reflects her nostalgia.

Their sons, both Laxman and Seshu, born and bred up in England, have no knowledge about India and didn't inherit any Indian character. Laxman attended Christian school, fought in the war on the behalf of British and married an English girl. He has identified himself with the English culture and ways of life completely. He is a pillar of the community, an integral part of nation, employer of thousands, a magistrate and member of the Hospital management Committee. He is shocked by the question of "Them" and "us" raised by the racists. Situation turns more perplexing for the second generation migrants like Laxman, who identify themselves with culture of their birth and adoption, and far removed from their place of origin, they are strangers to their ancestral culture. As Avtar Brah observes,

"Identity then is simultaneously subjective and social and is constituted in and through culture. Indeed culture and identity are inextricably linked concepts."⁶ When told to go back to where he belonged, He retorts the rude remark of his opponent with equal rudeness, "I belong right here" (p.273)

Fred sets Srinivas's mansion on fire putting an end to his efforts to get assimilated in and identify himself with the host society. Ever since he landed in London, he has tried to feel one with the country of his adoption. But was never absorbed in the mainstream host society and has always been viewed with suspicion and anger. He came to England, performed well in business, bought a moderately big house in south London, and intended to live in that with his progeny. But owing to fate in the form of racial and cultural differences, with the family shrinking, he could occupy only the attic room. His very presence was considered to be a contagion by Fred who was out to remove the pestilence of immigrants. As his body shrinks on account of his disease, even the space occupied by him further shrivels and he is removed finally from all spatial and temporal limitations. He died as a rootless, alienated individual longing for an identity of which he was robbed by circumstances. The story ends bringing the life long battle of an individual in the pursuit of identity to a sad end.

In Anita Desai's *Bye-Bye Black Bird* unlike Srinivas, protagonist Adit and Dev have left their homeland voluntarily, enticed by England's green and grisly land of liberty and golden opportunities. Initially we find Adit leading a settled life with his English wife Sarah. Enthralled

by affluence of England he tells Dev, “Oh, I think gold, Dev gold. I see gold everywhere-gold like Sarah’s golden hair.”⁷ Adit is full of appreciation for his adopted land, its richness and culture. In his own words “I love England, I Admire England. I can appreciate her history and poetry as much as any Englishman.” (p.160) His fascination for England extends to it’s the natural surroundings also, he finds this land fortunate as, “Here the rain falls so softly and evenly, never too much and never too short. The sun is mild. The earth is fertile. The rivers are full. The birds are plump. The beasts are fat. Everything is so wealthy, so luxuriant.” (p.127) But all this fascination can’t erase the memories of his home land, he still yearns for ‘hilsa fish wrapped in banana leaves’ (p.49) cooked by her mother. Adit represents the émigrés who irrespective of their culture, religion, community and nationality, carry the burden and nostalgia of a distant home land throughout in the process of adjustment in multidimensional ways. His desire for Sarah to dress in sari and gold ornaments, his listening to Shehnai and Sitar reflects his fondness for his native culture. His nostalgia for India crops up on the surface after his visit to the house of his in-laws, marred by “inane misunderstandings and ‘basic disharmony.’” (p.175) The memories of India and of home continue to haunt him. He “longed with pain to see the fireworks and oil-lamps of a Diwali night again, to join in a Holi Romp of flying coloured water and powder and leaping to the music of drums”(p.180)

Ironically despite all his approbation of England as a land of liberty and individualism Adit realizes that it can’t provide him any. He becomes a victim of

racial discrimination and is constantly regarded as a second grade citizen. Mrs. Simpsons acrimonious remark; “littered with Asians! Must get Richard to move out of Clampham, it is impossible now” on seeing a group of Asian Immigrants sleeping in a park while taking her Spaniel for a run, expresses her racial prejudice against coloured émigrés. (p.14)

Adit has no illusion regarding his prospects in job as he is fully aware that he would never reach the top in office in spite of his excellent performance and efforts, for being an Indian. His mother-in-law’s contemptuous look for himself and his Indian friends, and her maddening looks of pity at Sarah, make him feel let down and affronted. Even Sarah had to face discrimination for getting married to an Indian. Adit attempts to ignore the racial remarks, but in the heart of hearts he realizes the pain of being an unwanted outsider. But Dev who, has come to study at the School of Economics finds it unbearable to stand such things. He is stuck by the blatant expression of scorn on the face of Sarah’s friend Christine Langford, when the latter finds him in Sarah’s kitchen. Dev’s anguish when sales man refuses to tell him the price of a painting bursts out before Adit: “Do I look that shabby” (p.72) “Hostility and rejection in the host country lead immigrants not just to hold ups in the course of assimilation but to actual regression.”⁸ He remains, “One of those eternal immigrants who can never accept their new home and continue to walk the streets like strangers in enemy territory, frozen, listless, but dutifully trying to be very unobtrusive and, however superficially, to belong.”(p.208) Dev’s hellish experiences in the London Tube allude to his alienation and spiritual agony.

Going in it, he felt like descending, “Down, down and further down-like Alice falling, falling down the rabbit hole, like a Kafka stranger wandering through the dark labyrinth of a prison.”(p.66) He finds difficult to get accustomed to the silence and emptiness of city and acclimatize himself in the new environment where ‘everyone is a stranger and lives in hiding’ (p.64), where people live silently and invisibly. He becomes nostalgic and yearns for Indian familiarity.

Adit and his friends try to create a little India by having Indian food, playing Indian classical music, dancing to the tunes of Bhangra etc. All this provides temporary relief but accentuate the feeling of alienation and rootlessness. Temporarily émigrés like Adit and Srinivas start identifying themselves with the land of adoption; attempts to develop a sort of sense of belongingness but the callous and apathetic attitude of host community and discrimination meted out to them makes them feel alien. Unable to identify themselves with the adopted land despite all their efforts they suffer from psycho-sociological problems like nostalgia, rootlessness, alienation and schizophrenia; keep oscillating between two identities - one belonging to their native country and the other to country of their adoption. Identities like the shifting kaleidoscopic images are constructed and reconstructed regularly. As Hall puts it, “identities are never unified and in the modern times, increasingly fragmented and fractured; never singular but multiply, constructed across different often intersecting and agnostic, discourses, practices and positions.”⁹

Notwithstanding the charm and magical impact of England, Adit feels himself an

alien and his heart is full with the nostalgic reveries of his native land and ultimately he decides to return to his native land among his own people. But it is not Srinivas’s destiny to refurbish his roots. Having snapped all the ties with his native land, at the age of seventy he is not left with the choice of moving back; he realizes the pain of breaking away from roots. His words: “one does not realize when one leaves one’s country, how much is chopped off and left behind too. The inconsiderables, which one does not even think of at the time, are in fact important.”(p.70), reflect the remorse which Srinivas feels for whatever he has lost with the passing years and which is irrevocable.

Adit in *Bye- Bye Black Bird* succeeds in extricating himself from the quagmire of immigrant situation and returns to his homeland to achieve fulfillment and self –contentment but Srinivas in *The Nowhere Man* represents millions of men who for some reason or other leave their native land and unable to strike roots in alien soil, face agonizing dilemma and die as rootless, restless individuals.

References :

1. Ram, Atma. (July, 1977). Anita Desai: The Novelist who writes for herself. (An Interview). *The Journal of Indian Writing in English*, Vol. 5, No. 2. p. 31.
2. Ibid. 31.
3. Leod, John Mc. (2000). *Beginning Post colonialism*. New York: Manchester University Press. p. 208.
4. Rangan, V. (1984). *The Nowhere Man; An Analysis. Perspectives on Kamala Markandaya*. ed. Madhusudan Prasad. Ghaziabad: Vimal Prakashan. pp. 189-190.

5. Markandaya, Kamala.(1975). The Nowhere Man.Bombay: Sangam Publishers. p.78. (Subsequent page references are parenthesized with in text)
6. Brah, Avtar. (1997). Cartographies of Diaspora: Contesting Identities. New York and London: Rutledge. p. 21.
7. Desai, Anita. (1985).Bye- Bye Black Bird, New Delhi: Orient Paperbacks. p. 19. (Subsequent page references are parenthesized with in text)
8. Taft, Ronald. (1973). Migrations: Problems of Adjustment and Assimilation in Immigrants.Psychology and Race. ed. P. Watson, London: Penguin Education. p. 237.
9. Hall, Stuart. (1996). Introduction: Who Needs Identity? Questions of Cultural Identity. eds. Stuart Hall and Paul Du Gay. London: Sage Publication. p.1.



लोकजीवन को बचाने की चिंताएँ: इंटरनेट पर मेरा गाँव

वीरेंद्र सिंह

असिस्टेंट प्रोफेसर (हिंदी)

हि. प्र. विश्वविद्यालय, सांध्यकालीन अध्ययन विभाग, शिमला

प्रस्तावना :

‘इंटरनेट पर मेरा गाँव’ हिमाचल प्रदेश के युवा कवि सत्यनारायण स्नेही का 2020 में प्रकाशित पहला ही कविता-संकलन है, लेकिन यह नाम कविता के पाठकों के लिए नितांत नया नहीं है। इस संग्रह में शामिल 46 छोटी-बड़ी कविताएँ और तीन गीत पुस्तकाकार छपने से पूर्व प्रदेश और देश की प्रतिष्ठित पत्रिकाओं के माध्यम से पाठकों तक पहुँचकर पर्याप्त चर्चा पा चुके हैं। कवि स्नेही नाम से ही नहीं, स्वभाव से भी स्नेही हैं और लोकजीवन के प्रति उनके विशेष स्नेह का प्रमाण है कविता-संग्रह ‘इंटरनेट पर मेरा गाँव’।

‘लोकजीवन’ का सामान्य अर्थ है- लोक का जीवन। सत्येंद्र कहते हैं, “लोक” मनुष्य समाज का वह वर्ग है जो अभिजात्य संस्कार, शास्त्रीयता और पांडित्य की चेतना अथवा अहंकार से शून्य है और जो एक परंपरा के प्रवाह में जीवित रहता है।¹ लोकजीवन तमाम कृत्रिमताओं से दूर मनुष्य-जीवन का वह शुद्धतम रूप है, जहाँ मवेशियों का रंभाना अलार्म घड़ी है; पक्षियों की चहक, गोबर और गोमूत्र की गंध, गलियों में सामूहिक हुल्लड़ मचाते बच्चों की टोलियाँ, चौपालों के ठहाके, सामूहिक श्रम व भोज, लोकगीतों की मधुर तानें, वृद्धजनों का आदर आदि जीवन के सुरम्य दृश्य हैं। आज की तथाकथित पढ़ी-लिखी सभ्य पीढ़ी के लिए यह जीवन गँवार,

असभ्य, पिछड़ा हो सकता है लेकिन इसी अनगढ़ता में लोक के प्राण बसते हैं।

समकालीन हिंदी कविता की विकास यात्रा पर दृष्टिपात करने पर ज्ञात होगा कि इसका आरंभिक दौर अवश्य ही व्यवस्था से मोहभंग का परिचायक है किंतु समय के साथ सामाजिक घटनाचक्र की दिशा और दशा बदलने के साथ-साथ हिंदी कविता का केंद्रीय स्वर भी बदला है। आज़ाद भारत का मनुष्य अपनी स्वार्थसिद्धि के लिए जिस तरह जीवन-मूल्यों को तिलांजलि दे रहा है, कवि का जीवन-मूल्यों के संरक्षण के प्रति चिंतित होना स्वाभाविक ही है। आज की युवा पीढ़ी गाँव से शहर आकर उस गाँव को ही भूल रही है जिसने उसके व्यक्तित्व को आकार दिया और जिसके न रहने पर कुछ भी शेष नहीं रह जाएगा। इसे ही दूसरे शब्दों में लोक कहा जाना चाहिए और इसे बचाने की जो चिंता समकालीन हिंदी कविता में देखी जाती है, वह साहित्य की संवेदनशीलता पर विश्वास को और पुख्ता ही करती है। यह चिंता हमें मुक्तिबोध, धूमिल, केदारनाथ सिंह, उदय प्रकाश, कुमार कृष्ण जैसे बहुत से कवियों में देखने को मिलती है और ‘इंटरनेट पर मेरा गाँव’ कविता-संग्रह को भी इसी चिंता का एक्सटेंशन समझना चाहिए। यहाँ कमोबेश वे सभी तत्व मिल जाएँगे, जिनसे लोक आकार ग्रहण करता है।

‘इंटरनेट पर मेरा गाँव’ शीर्षक के दो शब्द ‘इंटरनेट’ और ‘गाँव’ इस कविता-संग्रह की मूल संवेदना तक पहुँचने के लिए कुंजी का काम करते हैं। गाँव अपने-आप में व्यक्ति की वह अस्मिता है जो अभिजात्य संस्कारों के मुलम्मे से कोसों दूर है। आधुनिकता और विकास की अंधी दौड़ में इंसान ने नयी-नयी चीज़ें इज़ाद कर जीवन को अधिक सरल व सुविधापूर्ण बनाया है और इंटरनेट गाँव के आदमी के लिए इनमें शायद सबसे आश्चर्यजनक और जादुई चीज़ है। ऐसे नवाचार शहरों में पले-बढ़े लोगों के जीवन का हिस्सा सहज ही बन जाते हैं लेकिन गाँव में रहने वाला या गाँव से शहर गया कोई व्यक्ति जब आधी-अधूरी जानकारी के साथ इनका प्रयोग करता है तो हमें वह उत्तर-आधुनिक उपभोक्तावादी समाज याद हो आता है जो भौतिक सुख की अंधी दौड़ में अपनी अस्मिता खो रहा है।

जीवन की मौलिकता का मूल उत्स गाँव है और कवि सत्यनारायण स्नेही को गाँव और गाँवईपन से बेहद लगाव है। ‘हियर’, ‘अम्मा के जौ’, ‘पिता का लोईया’, ‘गुच्छी’, ‘अब वो रास्ते नहीं’, ‘पहाड़ पर बर्फ’, ‘पहाड़ पर एक जगह : समरहिल’, ‘छितकुल’, ‘सेब और कविता’ आदि कविताओं में कवि की यह संवेदना मुखरित हुई है। गाँव उनकी कविता में अपनी पूरी स्थानीयता के साथ दर्ज़ होता है, जिसमें बीहबान जंगलों में नैसर्गिक रूप से उगती गुच्छी और कंटिली झाड़ी में पकते मीठे रसीले हींयर का सहज स्वाद है। कवि जब गुच्छी नामक जंगली मशरूम को ‘गरीब की रोज़ी और अमीर की रोटी’ कहता है, तो ग्रामीण जनजीवन के प्रति उनकी सहज चिंता और लगाव साफ़ महसूस होता है। कवि यहाँ के दूरदराज़ के दुर्गम पहाड़ों में पाए जाने वाले ऐसे दुर्लभ अनाज की बात करता है जिसे हम अकाल का अनाज कहते हैं और भोजपत्र, गूगलण, काडू और पतीश जैसी दुर्लभ जड़ी-बूटियों को भी अपनी कविता में इसलिए शामिल करता है ताकि पुस्तक में छपे हफ़ों में ही सही, आधुनिक युवाओं तक ये संस्कार हस्तांतरित हों।

‘अनाज़ का गणित’ कविता में कवि लिखता है-

लहरा रहे थे उसके खेत में /कोदा, कावणी,
बथू और जौ

जब दाखिल किया था उसे /शहर के कॉलेज में
भेजता था बापू हर मास /एक थैली
घराट में पीसा /मक्की का आटा?

कवि स्नेही की कविता में गाँव अपने सभी तत्वों- रहन-सहन; तीज-त्योहार; खान-पान; गीत-संगीत व लोकधुनें; पहनावा; धार्मिक विश्वास तथा यहाँ की दुर्गम, मनमोहक और नैसर्गिक प्रकृति की तमाम दुश्चारियों के साथ उपस्थित होता है। पहाड़ी जनजीवन की ख़ासियत है कि फसल की बुआई, रोपाई, निराई, कटाई, घास की कटाई, खेत की खुदाई, गोबर की दुलाई और विशेष अवसरों पर घर की लिपाई-पुताई आदि के अवसर पर यहाँ के लोग मिलकर परस्पर सहयोग करते हैं। गोबर के सामूहिक दुलान को ‘गोबराई’ कहते हैं और इस प्रकार के तमाम अवसरों पर गाँव के प्रत्येक घर से एक व्यक्ति जब किसी एक घर के काम में हाथ बँटाने आता है तो उन्हें ‘बुआरे’ कहा जाता है। ऐसे अवसरों पर लोग मिलकर भिन्न-भिन्न प्रकार के लोकगीत-झूरी, गंगी, भाभी, रैहू आदि गाते हुए आनंदपूर्वक कार्य को अंजाम देते हैं। इन सभी लोकगीतों की अपनी अलग शैली होती है जिसे आज की युवा पीढ़ी नहीं समझती। झूरी, गंगी और भाभी प्रेम के संवाद-गीत हैं जिसमें स्त्री-पुरुष परस्पर सवाल-जवाब करते हैं जबकि रैहू बरसात आने से ठीक पहले सांझ के वक्त गाया जाने वाला ऐसा गीत है जो गर्मी अथवा लंबे सूखे से निजात दिलाने की गुहार स्वरूप केवल स्त्रियों द्वारा गाया जाता है। बुआरों की प्रथा यद्यपि आज भी मौजूद है, किंतु इसका प्रचलन घटने के साथ-साथ लोकगीतों की परंपरा भी विलुप्त होने के कगार पर है जिसके प्रति कवि चिंतित है। ‘अब वो रास्ते नहीं’ कविता में कवि चिंता व्यक्त करते हुए कहता है-

अब वो रास्ते नहीं /जिन पर थिरकते थे बुआरे
गूँजते थे लोकगीत, झूरी, रैह्री
बनती थी गोबराई की कतार³

हिमाचल जैसे पहाड़ी प्रदेश में अधिकतर समय
ठंड का प्रकोप रहता है और इस मौसम में भौगोलिक
स्थिति के अनुसार यहाँ के लोगों का एक विशेष
पहनावा रहता है। लोईया ऊन से बना पुरुषों द्वारा
पहना जाने वाला कोटनुमा वस्त्र है, जिसे तकली में
बड़ी मेहनत से ऊन फांदकर और फिर उसे बुनकर
तैयार किया जाता है। यह शिमला के ठियोग व
जुब्बल तथा सिरमौर जिले के हाटी क्षेत्र के लोगों की
पहचान है। आज जब भेड़पालन ही कम हो गया है
तो उसके साथ ऊन फांदने की कला भी दुर्लभ होती
जा रही है। कवि लिखता है-

ठंड के खिलाफ /एक सशक्त हथियार
पिता का लोईया /एक जीवंत दस्तावेज
मेहनत और उत्तरदायित्व का⁴

पहाड़ी प्रदेश होने के कारण यहाँ प्रकृति की
मनोरम छटा सैलानियों के लिए जितना आकर्षक है,
स्थानीय बाशिंदों के लिए उतना ही दुश्चारियों से
भरपूर। सालभर में छः सात माह यहाँ ठंड रहती है
और कड़ाके की ठंड वाले बर्फीले दिनों की मुसीबतों
को यहाँ का व्यक्ति ही जानता है। सैलानियों को
संबोधित करते कवि कहता है-

उनको नहीं पता /कितनी तकलीफदेह होती है /
बर्फीनी हवा
यह पूरी तरह जानता है /मेरे गाँव का हर शख्स
वह बियाई वाले पाँव में /फटे जूते पहने
चुपके से लाता है लकड़ियाँ /बर्फ में⁵

ऐसे में समरहिल की पहाड़ी पर गर्मी से नहीं
बल्कि ठंड से मुरझाते देवदारुओं में आर्थिक तंगहाली
की शिकन चेहरे पर लिए लोकजीवन का स्पष्ट
प्रतिबिंब उभरता है।

सेब हिमाचल की आर्थिकी की रीढ़ है और
कवि स्वयं सेब का बागवान है, इसलिए बागवानी
संस्कृति को वह बेहतर जानता है। सेब ने यहाँ के
लोगों को आर्थिक तरक्की तो दी लेकिन इसकी
एवज़ में यहाँ के लोक की ज़मीन कितना दरक गई
है, इसे कवि बखूबी समझता है-

सेब ने बना डाले /आलीशान घर
सजा दी तरह-तरह की बहुमूल्य चीजें
उन घरों में /नहीं होती चूल्हों में आग
नहीं सुनाते दादा /बच्चों को कहानियाँ
सब मिलकर नहीं बतियाते
नहीं होती रिश्तों की महक /प्यार और जज्बात
वहाँ चलता है /टी.वी. कंप्यूटर /मोबाइल
और कॉकटेल पार्टियाँ
जिसमें सेब सिर्फ सेब की भाषा बोलता है⁶

युवा पीढ़ी को समाज का भविष्य कहा जाता है
लेकिन वही अगर परंपराओं, संस्कारों, सामाजिक
मान्यताओं-विश्वासों, जीवन के तौर-तरीकों से भटक
जाये तो कवि ही नहीं, हम सब को चिंतित होना
चाहिए। कवि की यह चिंता उनकी कविताओं 'इंटरनेट
पर मेरा गाँव', 'अनाज़ का गणित', 'घसीटी हुई
लकीरें', 'दुर्घटना', 'अर्थ बदल रहे हैं शब्द' और
'इंटरनेट में मेरा गाँव' में महसूसी जा सकती है।
खून-पसीना एक करने वाला बापू अपने लाडले के
लिए घराट का पीसा मक्की का आटा तो भेजता है,
मगर उसे कड़ोटी, कदोली, बथोली बनाना कौन
सिखाए? अम्मा अपनी संतान के मंगल के लिए जौ
उगाना नहीं भूलती; पर उसे तो मंदिर नहीं, क्लब
जाकर रेव पार्टी का आनंद लेना है। शहर के कॉलेज
जाकर वह पिज़्ज़ा-बर्गर और कॉकटेल पार्टियों का
शौकीन हो गया है और राम की जगह जेम्सबॉन्ड का
चरित्र पसंद करने लगा है। गाँव के तीज-त्योहार,
रस्मोरिवाज़ ये पीढ़ी क्या जाने क्योंकि उसके लिए
तो-

जब कभी होगा /गाँव में तीज त्योहार
उसे मना लेंगे यहीं /किसी बड़े होटल में

पीज्जा, बर्गर, कोल्ड ड्रिंक के साथ
और देखेंगे /इंटरनेट पर /अपना साफ सुथरा
गाँव⁷

और इस प्रकार के संस्कारों को जीने-बरतने
वाली पीढ़ी, जो आज हर रिश्ते को तकनीकी पटल
पर जीती है; गाँव की बातें, गाँव के लोग, गाँव के
संस्कार अब उनके लिए एक-दूसरे को हँसाने का
ज़रिया हो गए हैं। उन्हें कौन समझाए कि इंटरनेट
उनके गाँव और घर के दर्शन तो करवा सकता है
लेकिन रिश्तों की महक इंटरनेट पर नुमाइश की
चीज़ नहीं-

इंटरनेट पर /बच्चे ने जब देखा /अपना गाँव
उसने ढूँढ़ निकाला /दादा का घर
पर ढूँढ़ नहीं पाया /अपने दादा को⁸

ऐसी पीढ़ी को दादा इंटरनेट पर तो क्या गाँव
आकर भी नहीं मिलते क्योंकि दादा की जगह तो
उसका वह दिल था जो अब तमाम स्वार्थों की जागीर
हो गया है। उसके अंदर दादा के वे संस्कार मर चुके
हैं जिन्होंने उसके व्यक्तित्व को आकार दिया, बड़े
मुकाम तक पहुँचने के लिए आधार प्रदान किया।
आज वह एक नितांत संवेदनहीन युवा है, जिसके
सारे जज़्बात मर चुके हैं। रघुबीर सहाय के रामदास
को लाचार भीड़ देखती है लेकिन आज का रामदास
लोगों की नुमाइश और आनंद का पात्र है। 'दुर्घटना'
कविता में कवि ने लिखा है-

वो कराहता रहा /बहता रहा खून
लोग इकट्ठा होते गए /खींचते गए तस्वीरें
दनादन पोस्ट करते गए /बढ़ते गए लाइक्स
और कमेंट⁹

आज तकनीक का युग है। इस तकनीक ने
हमारे जीवन को सुगम तो बनाया लेकिन हमें एक
आभासी संसार में भी धकेल दिया है। घर-परिवार,
रिश्ते-नाते, मित्र-संबंधी, सभी कुछ का आज आभास
मात्र होता है। फेसबुक, ट्विटर, इंस्टाग्राम, व्हाट्सएप

आदि पर जुड़े असंख्य ऐसे लोगों से हम नियमित
वार्तालाप करते हैं जो हमारे वास्तविक संसार का
हिस्सा है ही नहीं। दूसरी ओर अपने असली संसार
से हम कटे हुए हैं क्योंकि वह इस आभासी पटल पर
है ही नहीं और जहाँ वह है, वहाँ जाने की हमें फुर्सत
नहीं। आज यह तकनीकी पटल जैसे इन रिश्तों-नातों
और नित कार्यों की प्रदर्शनी हो गया हो। हमें तब
तक चैन नहीं मिलता, जब तक किसी छोटे से किये
गए कार्य की सूचना भी हम फेसबुक या ट्विटर पर
सांझा नहीं कर लेते। कभी-कभार तो लगता है जैसे
लोग इसीलिए कुछ नया करते हैं कि फेसबुक पर
सजाया जा सके। कुछ मायनों में यह एडिक्शन
अच्छा भी है। कवि स्नेही भी लिखते हैं-

अब कमरों की दीवारों पर /टेलीविजन की तरह
लटक गई है /रिश्तों की पोटली /पारिवारिक
सरोकार

पति-पत्नी में भी है /व्हाट्सएप पर वार्तालाप
पाँच इंच की स्क्रीन पर /सिमट गया है आदमी
इंटरनेट में समाया है /मेरा गाँव¹⁰

कवि का यह मानना भी सही है कि आज हमारे
शब्द अर्थ बदल रहे हैं। हम जो कहते-लिखते हैं,
उसके वास्तविक मानी ठीक वही नहीं होते। इस तकनीकी
पटल पर कोई भी तस्वीर अपलोड होने पर उसकी
प्रशंसा में कमेंट करना आज हम अपना धर्म या
मजबूरी समझते हैं, फिर चाहे वह हमें पसंद हो या
नहीं। आभासी पटल पर लिखे जा रहे साहित्य का
भी कमोबेश यही हाल है। कैसी भी कविता अपलोड
होते ही हम लिखना नहीं भूलते- क्या बात!, बहुत
खूब, शानदार, बेहतरीन, लाजवाब, अति उत्तम।

परिवार समाज का आधार है और कवि स्नेही
सामाजिक दायित्वों को बखूबी जानते और मानते हैं।
आज के दौर में जहाँ परिवार टूट रहे हैं, कवि इस
महत्वपूर्ण सामाजिक संस्था पर अटूट विश्वास जताता
हुआ इसे अक्षुण्ण रखने की जद्दोजहद करता है। इस
दृष्टि से इस संग्रह की 'एकल परिवार', 'पिता',

‘जब बड़ी होती बेटी’, ‘जब बड़े होते बच्चे’, ‘जो कहलाती है वो कुशल गृहिणी’ कविताएँ ध्यानाकर्षित करती हैं। उनकी कविता में परिवार का कुशल चाहती माँ, जिम्मेदारियों को बखूबी निभाते पिता, पहाड़ जैसा जीवन जीती पत्नी और स्कूली बस्तों में माता-पिता के सपनों का बोझ उठाते बच्चों की तस्वीर साफ़ उभरती है। कवि के विचार में पिता -

एक आदर्श /व्याकरण है परिवार का
जहाँ गढ़ी जाती हैं /जीवन की परिभाषाएँ
प्यार और प्रेरणा की /अनूठी सौगात हैं¹¹

दूसरी ओर बड़ी होती बेटी के लिए चिंताओं में पिता का कमजोर होना आज के समाज में स्त्री के विरुद्ध अपराध का ज्वलंत यथार्थ चित्रित करता है जिसमें कवि की निजी सहज चिंताएँ भी अनुस्यूत हैं।

परिवार में पति-पत्नी का रिश्ता सब रिश्तों से बड़ा होता है क्योंकि इसके स्वास्थ्य पर परिवार की सेहत निर्भर करती है। सारा परिवार जब सो चुका होता है, ‘पत्नी अगले कल का गणित सुलझाती है’। ‘जो कहलाती वो कुशल गृहिणी’ कविता में जिस प्रकार कवि पत्नी की तस्वीर उकेरता है, वह अपने-आप में आदर्श है क्योंकि यहाँ पतिव्रता पत्नी ही नहीं, एक समर्पित पति भी है-

उसके लिए नहीं आते /तीज़-त्योहार
नहीं बँटते /कोई उपहार
पतिव्रता /परंपरा की वाहक /घर की लक्ष्मी
खूँटे में बंधी /कामधेनु की तरह
गुजारती है /पहाड़ जैसा जीवन¹²

बाज़ारवाद और उपभोक्तावाद ने आज मनुष्य को यंत्रवत मात्र उपभोग की एक वस्तु में तब्दील कर दिया है क्योंकि उसकी हर प्राथमिकता और गतिविधि बाज़ार तय कर रहा है। विकास के नाम पर पहाड़ों की खूबसूरती धीरे-धीरे बाज़ार लील रहा है। पहाड़ दरक कर बिजली परियोजनाओं में बदल गए हैं और

वहाँ के बाशिंदे विस्थापन का दंश झेल रहे हैं। बाज़ार ने लोकजीवन की जड़ पर हमला बोला है जिसके प्रति कवि ‘बदलाव’ कविता में चिंतित दिखाई देता है-

वह कभी आया गाड़ियों में /सामान के साथ
कभी तंग कपड़ों की /छोटी जेबों में
वह जब आया /राशन की दुकान से
बंजर करता गया खेत¹³

पर्यटन की संभावनाओं और भौतिक सुख-सुविधाओं को बढ़ाने की खातिर वृक्षों से ढकी श्यामल घाटियाँ कंकरीट के जंगलों में बदल रही हैं। बेहिसाब और बेतरतीब पर्यटन-गतिविधियों के परिणामस्वरूप बर्फ़ से लकदक पहाड़ियों के हिमखंड दरक कर नदियों का मार्ग अवरुद्ध करने लगे हैं। बाज़ार की भेंट चढ़ती यहाँ की प्राकृतिक छटा के प्रति कवि की पीड़ा ‘तराण्डा ढाँक’ कविता में महसूस की जा सकती है-

आज मैं एक आश्चर्य हूँ /महसूस करता हूँ
लोगों की हैरानी
कैद हूँ अनगिनत आँखों में
सजा हूँ असंख्य घरों में
कमरों की दीवारों पर¹⁴

बाज़ार के प्रभाव से आए बदलाव ने हमारी ग्रामीण जीवनशैली को ही बदल दिया है। हमारा रहन-सहन, खान-पान, बातचीत, आचार-व्यवहार सभी कुछ बदल रहा है या कहें कि क्षरित हो रहा है। यह ‘बदलाव’ निश्चय ही लोकजीवन के लिए एक खतरा बनकर आया है क्योंकि-

उखाड़ दिए उसने घरों से /डाफी, खांदे, मगीरी
ओबरे और मवेशी /कबाड़ हो गए
टोकणा, लोटड़ी, भड्डू, तांबिया /कांसे की थाली
गायब कर दिया चूल्हा /उसमें पकने वाली
कड़ोटी, कदोली, बथोली

लड़ रहा है अपनी आखिरी जंग /पटांडे और
सिडू के साथ

बाजार में नीलाम कर दिए /तीज-त्यौहार, रीत-
रस्म

नुमाइश लगती है अब /रिश्तों-नातों की¹⁵

यहाँ तैयार किये खाद्यान्न- कड़ोटी, कदोली,
बथोली, पटांडे, सिडू आदि और लकड़ी से बने घरों
की आंतरिक बनावट- डाफी, खांदे, मगीरी जैसे
शब्दों के साथ-साथ टोकणा, लोटड़ी, भडू, तांबिया
जैसे घरेलू बर्तनों का विशेष उल्लेख हुआ है जिससे
आज की हमारी पीढ़ी अनजान है। इसका कारण
हमारी दोषपूर्ण शिक्षा-व्यवस्था है जिसका संकेत 'घसीटी
हुई लकीरें' कविता में देते हुए कवि लिखता है-

नए दौर के जूते पहने बच्चे/कुछ और ही भाषा
बोलते हैं

कहानी में राम की जगह /उग आया है
'जेम्सबाण्ड'

घसीट दी गई हैं लकीरें /नौनिहाल के भविष्य
की

वो डॉक्टर, इंजीनियर /पायलट बनेगा¹⁶

राजनीति और साहित्य के अंतर्संबंध पर बहुत
बार बहस होती रही है। कई साहित्यकार मानते हैं कि
साहित्य को राजनीति से दूर रहना चाहिए और यह
ठीक भी है लेकिन साहित्य राजनीति की बात न करे
तो वह अपने-आप में अधूरा ही होगा। साहित्य में
राजनीति को लाना और राजनीति पर कविता लिखना
दो भिन्न बातें हैं।

पहाड़ के लोग भोले-भाले और साफ़ दिल के
होते हैं और यहाँ का जनजीवन राजनीतिक छल-छद्म
से दूर होता है। इसलिए कवि ठीक लिखता है-

पहाड़ का कवि /नहीं लिखता

लाल किले से देश को /संबोधित करते प्रधानमंत्री
पर कविता

उसे नहीं पता कैसे चलता है /मुंबई में फिल्मिस्तान
पाँच सितारा होटलों की धूम /आई.पी.एल.का
मैच

डीजे और रेव पार्टी की रिवायत

भूमिगत बाजार और मेट्रो ट्रेन¹⁷

लेकिन इसका मतलब यह भी नहीं कि राजनीतिक
और प्रशासनिक गलियारों से जनसामान्य के विरुद्ध
रचे जाने वाले प्रपंचों पर बात ही न की जाए। कवि
स्नेही लोक के हक में बात करते हुए 'सचिवालय में
जाते हुए' कविता में कहते हैं-

यह वह जगह है /जहाँ आदमी

आदमियत से नहीं /हैसियत से बात करता है

कुर्सी पर बैठा होना ही /उसकी औकात बताता
है¹⁸

सचिवालय में तमाम कार्यालयों की दौड़-धूप के
बाद कवि को जो अनुभव होता है, उसके आधार पर
'सचिवालय से लौटते हुए' कविता में आमजन को
'देवदार' में बिम्बित करते हुए इस प्रकार हिदायत
देता है-

तुम इस देश की /असलियत जानना चाहते हो
तो उस देवदार के पास जाओ /जो मेज के
रूप में

कुर्सी की हिफाजत कर रहा है¹⁹

अतः यह कहा जाना चाहिए कि इस संग्रह की
कविताएँ 'एक ऐसी बानगी है, जिसकी रूह में कोदा,
कावणी, बथु, जौ, फाफरा, ओगला, काडू और
पतीश से लहलहाते खेत हैं; शहर के कॉलेज में पढ़ते
बेटे के लिए घराट का पीसा मक्की का आटा भेजता
पिता है; पूरी श्रद्धा और विश्वास से बीजे अम्मा के जौ
हैं; ठंड के खिलाफ जंग लड़ता पिता का लोईया है;
बड़ी होती बेटी के लिए एक संजीदा पिता की सहज
चिंताएँ हैं; कामधेनु की तरह पहाड़ जैसा जीवन
गुजारती कुशल गृहिणी है; बीहबान जंगलों में उगती
दुर्लभ गुच्छी व मीठे रसीले स्वाद वाले हींयर की

झाड़ियों की चुभन है; गाँव में लोगों के काम में हाथ बँटाते गोबराई की कतार में शामिल बुआरे हैं; डाफ़ी, खांदे, मगीरी, ओबरे, मवेशी, टोकणा, लोटड़ी, भड्डू, तांबिया, कड़ोटी, कदोली, बथोली, पटांडे, चिलटे, सिड्डू हैं; तरांडा ढाँक जैसे दरकते पहाड़ों का दर्द है; गर्मी से नहीं, ठंड से मुरझाते समरहिल के वे देवदार भी हैं, जो कुर्सी की हिफ़ाजत में मेज के रूप में अपना वजूद मिटा रहे हैं। इसके बरक्स यहाँ सेब की भाषा बोलता और कॉकटेल पार्टियों का आनंद लेता सिर्फ़ घरों की छतों पर से इंटरनेट पर अपना साफ-सुथरा गाँव देखता आज का पिज़्ज़ा-बर्गर और रेव पार्टियों का शौकीन वह शहराती युवा भी है, जो किसी भयावह और दर्दनाक दुर्घटना की लाइव तस्वीरों और वीडियोज़ रिकॉर्ड कर फेसबुक टाइमलाइन पर दनादन पोस्ट कर ख़ूब वाहवाही लूटता है। कुल मिलाकर पाँच इंच की स्क्रीन में समाया वह एकाकीजीवी युवा है, जो टेलीविज़न की तरह अपने रिश्तों की पोटली इसी स्क्रीन पर सजा कर आत्ममुग्ध हुआ जाता है। यूँ कहें कि कवि की रूह गाँव के उन संस्कारों में बसती है, जिनसे लोकजीवन आकार लेता है। लोकजीवन पर तकनीकी युग की उन्नति की खातिर हुए हमलों से आशंकित कवि की सहज मानवीय चिंताएँ इस संग्रह में अनुस्यूत हैं।

वर्तमान युवा पीढ़ी में कुछ संस्कार, शब्द और उनके अर्थ आज आचरण से कटकर हमारी स्मृतियों तक ही सीमित हो गए हैं और वह दिन भी दूर नहीं जब वे धीरे-धीरे पुस्तक के पन्नों, ग्रंथालयों और संग्रहालयों तक ही सीमित हो जाएँगे। उनमें से जब किसी एक को भी बाहर निकाल आज की पीढ़ी को समझाओगे, तपाक से अपना अज़ीब-अडबंग मुँह

बनाते हुए अंग्रेज़ी लहज़े में सामने से आवाज़ आएगी- What's that? I don't know जोकि बेहद दुखद है और इन्हीं चिंताओं की ओर ध्यान आकर्षित करता है कविता-संग्रह 'इंटरनेट पर मेरा गाँव'। इसलिए ऐसी कविताओं का अध्ययन-अध्यापन समय की माँग है।

संदर्भ :

1. सत्येंद्र, लोकसाहित्य विज्ञान (आगरा, शिवलाल अग्रवाल एंड कंपनी, 1971) पृष्ठ 3
2. सत्यनारायण स्नेही, इंटरनेट पर मेरा गाँव (नयी दिल्ली, प्रकाशन संस्थान, 2020) पृष्ठ 11
3. वही, पृष्ठ 42
4. वही, पृष्ठ 28
5. वही, पृष्ठ 49
6. वही, पृष्ठ 65-66
7. वही, पृष्ठ 14
8. वही, पृष्ठ 13
9. वही, पृष्ठ 90
10. वही, पृष्ठ 97-98
11. वही, पृष्ठ 22
12. वही, पृष्ठ 35-36
13. वही, पृष्ठ 43
14. वही, पृष्ठ 56
15. वही, पृष्ठ 44
16. वही, पृष्ठ 29
17. वही, पृष्ठ 46
18. वही, पृष्ठ 76
19. वही, पृष्ठ 79



Role of Gender and Power in the Poem “Framed” by Claire Harris

Dr. V. Nandhini

Guest Lecturer of English

Govt. Arts and Science College, Modakkurichi, Erode

Society produces bias that is structured based on gender identities. Patriarchy strengthens the gender gap and recognises society as a male-dominated space. Thus, women face prejudice from the dominant patriarchal society. The gender gap is the construction of the socialization process and it is the extension of patriarchal ideology. It is an unfair difference in the way men and women are perceived. Women have the power to give birth to a child but the power of knowledge holds more and more powerful positions in different aspects of human aspirations.

Claire Harris was a Canadian poet. She was born in 1937 in Port of Spain, Trinidad. She wrote numerous collections of poetry. Her works gained national and international acclaim. In 1992, her poetry collection called *Drawing Down a Daughter* was nominated for a Governor General's Award of Canada's Award for Literature. Her works had been translated into several languages, including German and Hindi, and were considered one of the foremost contributors to Black Canadian Literature.

The poetry of Claire Harris voices the

psychological struggles experienced by Black women who face oppression and violence. She makes her poetic mission unique among Black poets writing in Canada. Moreover, she deals with such themes as mortality and female complicity in women's victimhood. She recurs often to the problem of Black women's search for identity and cultural belonging in western culture. Hence Claire Harris will be remembered as one who dared to use pen and typewriter to combat injustice and to uplift the marginalised.

Claire Harris tries to convey the sufferings of black women in her community. Also, in the poem “Framed”, Harris portrays the women who are given a space inside a frame and the frame itself refers to a borderline or a boundary that they are not supposed to come across. They are made to stand within the circle drawn by the patriarchy. Similarly, Gloria Naylor, an African-American writer, in her novel, *The Women of Brewster Place*, she has set a boundary called Brewster Place where every woman faces a problem when they come across the Place. Only after those struggles do they realise that Brewster Place is the safer one to survive for them.

Claire Harris depicts the two women characters in the poem, one is an educated empowered working woman and the other one is a maid. The first stanza of the poem begins as, “She is in your painting the one you bought when the taxi / snarled in market lines” (Harris), the lines indicate that a working woman is the one who has a taxi but the maid does not have the facility of the taxi. The working woman has seen a painting after she sees the picture inside the frame, she can recollect her past. She can see a lot of lives of women who are directly or indirectly related to her. “a picture of stilted wooden houses against the vivid island / even then there was recognition”, the word “recognition” refers to the realisation of her past or she can remember her ancestors who are in the wooden frame. As Gayathri states that, in the case of the poet, she is independent, she worked and earned for a living and also does not worry about her survival because her family gives her freedom from childhood onwards. But during her time, women are not given freedom. Fortunately, the poet has a chance to educate herself without hindrance.

“Symbolism [however] transforms the phenomenon into idea, the idea into an image, and in such a way that the idea remains always infinitely active and unapproachable in the image, and even if expressed in all languages, still would remain inexpressible.” (Abrams, 394). In the poem, the images in the painting transform into an idea, the idea recollects the memories and lives of several women.

The second stanza starts with, “She is the woman in a broken pair of men’s shoes her / flesh slipped down like old socks around her ankles” (Harris), here Harris uses powerful imagery to express

the black women such as “shoes” and “socks” to represent that the flesh of maid is weakened by the overloaded work upon her and it is slipped down. Empowered woman describes the maid that she is a victim of the rules imposed by the patriarchal society.

... a tray
of laundry on her head I am there too
but I would not
be like her at supper she set the one
plate and the whole
cup at my place for herself a mug a
bowl my leavings
they said I resembled her I spent
hours before the mirror
training my mouth to different lines.
(Harris, 6-11)

The above lines explain that the maid has worked hard and even after all the duties are done she is not given importance and care. “I’m there too” this phrase refers to that working woman also feeling the same as what a maid achieved. Immediately after the phrase, she says, “but I would not be like her” the working woman defines that at supper the maid sets the plate and the cups and after making all the items for her, she has only the leftovers. She doesn’t have the freedom to eat what she wishes. The maid gets only a mug, a bowl, and her leavings. So she strongly rejects that she doesn’t resemble the maid. Every day she stands in front of the mirror and tries to be different from her because she doesn’t want to be like her. She wants to be independent and stand on her own feet. The woman tries in different ways to empower herself.

The poetic line of the third stanza “she boiled / scrubbed ironed” explains that the maid has performed more tasks like

washing clothes, boiling, scrubbing, etc. She does these tasks without any assistance whereas the woman does only simple tasks including reading. "often she dreamed I would have / a maid like her she laughed" the poetic line describes that often woman thinks that maid might dream if she would have a maid like her, she would perform all the household duties for her. Further, she thinks that she would be happy and very easy for her then she laughs at herself for dreaming that. "I studied harder harder / she grieved I was grown a woman . . . / without affinity", here the maid grieves for not studying, due to her financial condition or unfit to educate or different reasons may be behind her. One must be given the education to empower herself but she has grown without empathy. Generally, society is constructed so, men are given more significant roles rather than women.

The fourth stanza opens with, "For the calling her eroded hands cupped like a chalice / she offered me the blasted world this is our / sacrament drink", whenever the woman calls the maid, her hands eroded rough due to continuous work. She gives the empowered woman a cup like a chalice. Here, "chalice" is a biblical reference, Rudy defines Chalice as, "it is also called the Holy Grail, and is traditionally thought to be the cup that Jesus Christ drank from at the Last Supper and that Joseph of Arimathea used to collect Jesus's blood at his crucifixion." Just like Jesus, the maid has done a restless job, her blood, her sweat, and the entire result of her hard work are there in the Chalice which the maid offers to the empowered woman.

"I left school . . . she faded" (Harris), here the woman gets complete education

in the school so it is mentioned as left the school. The woman might be like the maid before she is educated because her condition is also alike if she fails to receive knowledge. At present, the status and condition of the working woman are changed as empowered. Hence, the thought of being a maid is faded from her mind. "the island faded styles changed", the word "island" describes the land where she lives that too changed because she becomes an independent woman. The place around her has faded away. As a result, the lifestyle she possessed also changed.

"you hid the dusty/painting in the attic But I am still there my hand raised as if to push against the frame", the last lines of the poem state that there are many women within the frame, the working woman is in the middle who is empowered, therefore she tries to push against the frame, wants to come out of the frame, wants to break the stereotypes and so only she is different from all other women. Finally, she wants to stand outside of the frame and be independent.

So far the poem is viewed in the aspect between the empowered woman and the maid. But it has other contextual perspectives of mother and daughter. Her mother in her period was not given freedom because she was bounded by male exploitation whereas her daughter gets an opportunity to go to school and earns for living. Mother works for her, prepares food for her, and does all the household duties like the maid. Just like in the Chalice of Jesus, her mother works hard for her daughter, and the result of the hard work goes to her daughter. The poem has the resemblance of a daughter and a woman. Though her mother and her

daughter have a biological relationship, her daughter strongly declares that she does not like to copy the life of her mother, she wants to be empowered, she hates the suppression given by patriarchy, she does not wish to be in the part of women who inside the frame which is hidden in the attic and thus she wants to lead her better life in a different path by her power of knowledge.

The poem “Framed” belongs to Expressive criticism, because it shows the experiences of the poet who deliberately revealed herself in it. M. H. Abrams’ book, *A Glossary of Literary Terms*, states, “Expressive criticism treats a literary work primarily in relation to its author. It defines poetry as an expression, or overflow, or utterance of feelings or as the product of the poet’s imagination operating on his or her perceptions, thoughts, and feelings.” (pg. 72). Claire Harris plays the role of an empowered woman in the poem. She creates awareness among the women to educate themselves to find their own identity.

Claire Harris is an African woman so naturally, her poems are filled with

powerful imagery to describe the scenario. She always highlights the importance of freedom and independence for women. Because in their community, women are not given equal rights so she speaks for them. The poet shows the different lifestyles of an educated woman and an uneducated woman. In a nutshell, the poem mentions that black women must be empowered only by education. It helps to uplift the status of women and arouses interest to lead an independent life.

References :

1. Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed., Cengage Learning, 2015.
2. Gayathri, K, director. *Framed| Claire Harris| Poem Analysis and Interpretation*, YouTube, 16 Jan. 2022, <https://www.youtube.com/watch?v=T9UxWCiqa-E>. Accessed 25 Oct. 2022.
3. Harris, Claire. “Framed.” *Callaloo*, Project MUSE, vol. 24, no. 3, p. 764. Johns Hopkins University Press, 1 Aug. 2001, <https://muse.jhu.edu/article/6527/summary>.
4. Rudy, Lisa Jo. “Where Is the Holy Grail?” *Learn Religions*, Learn Religions, 25 Feb. 2020, <https://www.learnreligions.com/where-is-the-holy-grail-4783401>.



Mystic Feminism in Salman Rushdie's 2828

INDUSOODAN I

*Assistant Professor, Department of English
Sri Ramakrishna Engineering College, Coimbatore*

Fusion of Magic and Mystery with Feminism :

2828 revolves around the protagonist Dunia who is a woman. The fiction focusing on female characters, contains particular aspects of women's experiences that can be discussed from a feminist point of view. In this book, the author uses magical realism to do an unparallel job of bringing the ineffable world of the female universe of reality to life. The events in the story are meant to be interpreted as a allegory for the ways in which males emotionally and physically abuse women. It is infused with melancholy and features a female heroine as well as other characters who are women. They are all involved in a tremendous battle for survival, and at some point in time, society may have ostracized and suppressed them. Currently, they are all fighting for their lives. They put in a lot of efforts to survive and forge their own distinctive characters, despite the fact that they are not accorded the respect that they should receive. This occurs as a result of the writer's magic in order to call attention to the protagonists, who had been leading their lives covertly. In magical realism, they become a completely different person, inevitable, and have an effect on everyone minds.

2828 keeps at its centre several women characters in the story. The prime woman character in the fiction is Dunia, the Lightning Princess. The key impetus behind Dunia's decision to visit earth was her affection for humankind, and more especially, her interest with the minds that are capable of rational thoughts. After the completion of his exile, Ibn Rushd, an Andalusian philosopher departed from Dunia. Even though he had his offspring with Dunia, he did not feel comfortable giving them his name, so he referred to them as 'the Dunyazad'. Rushd deserved to be punished by Dunia, but instead, she chose to forgive him and grant his request that the argument with Ghazali be resolved at a later time. After Rushd left, people began verbally abusing her and spreading rumors that Dunia had engaged in prostitution. She had to hold out and protect her offspring from harm. The narrative is filled with examples of her maternal concern and love for her children at various points. The strained relationship that she has with her father is also brought to light in this story. Dunia's father has had the goal of having a son to succeed him as ruler of Peristan in his mind from the very beginning. Due to the fact that Dunia is a female, he let her down. Her efforts to act and behave more like a guy

were only successful in making her father more upset. Her arrival on earth was precipitated by this separation from her father partly. Her father's dislike for humans, which extended to his daughter, caused her to distance herself more from him. In spite of the painful interactions she had with both her father and her husband, she remained a devoted daughter and a faithful wife by providing support for both. Dunia, alike all the mothers, serves as the unifying force in the novel.

Also serving as evidence for feminism in the book is the suffering endured by the character Teresa Saca, who is a different female character. Jinn powers are possessed by Teresa, a woman who is self-indulgent and prone to fits of rage. Her unstable personality, combined with the fact that she was going through an identity crisis, prompted her to marry an elderly guy for his money and then use lightning to kill her ex-boyfriend. Many people did not believe what she said in more a bitter tone as noted towards the end of the novel. It was in such a hopeless mood that she began drinking, which paved way for her mental decline. When she had nothing else to lose, she agreed to complete the mission that Dunia had given her, which was to kill lower-jinn. Teresa went by the name the Mother and carried out the murder she was tasked with zeal, swiftness, and elegance. She had an increase in her sense of power after each confrontation and looked forward to the time when Dunia and the Duniyazad would have to attack Peristan. The fact that she hated herself for being a woman, a descendent of jinn, and having an immoral disposition is what ultimately led to her demise.

The story orbits around female jinn, therefore the feminism that is presented

in 2828 is more fantastical than it is realistic. As Faris pointed out, there is a clear presentation of both male and female jinn in this work of fiction, which contributes to the integrated narrative strength that the author seeks to achieve. This work of fiction demonstrates that not only do male jinn hold ultimate talents, but that female jinnia possess much higher abilities. The very existence of Dunia serves as the push for the events that take place in this book. Even though she is a formidable jinnia, she has been portrayed more as flesh and body than anything else. She is the organizing force to bring her descendants together and assist them in realizing their potential. The female characters in the book are able to differentiate between reality and the other world through the use of magic. In accordance with the idea that was presented by Faris, this book possesses a spiritual undercurrent of magical realism that is reminiscent of Irigaray's concept of "la mystique." As evidenced in the situations of Dunia and Teresa Saca, the concept that the real and the magical merged in magical realism symbolizes a female form of "sensible transcendental" (212).

Rushdie has made an effort to take use of the female characters, including the jinn as well as the other women who play important roles in the story. He thinks of them more in terms of their bodies and their attractiveness. It is only via his descriptions that they become recognizable as genuine people. If that had not happened, they would have stayed otherworldly. When Dunia first met Ibn Rushd, she did not disclose her magical background to him. The narrative also highlights the magical quality of their

companionship with one another. Because she is a jinn, Dunia can only find solace in Rushdie's stories and his philosophy. The fact that Dunia encourages the female Jinnias of Peristan to abstain from engaging in sexual activity so that she would have an easier time fighting the males in the story can also be seen through the lens of feminism.

Within the context of the narrative, which takes place approximately one thousand years into the future, Rushdie offers his perspective. The fact that he does not offer any commentary to the readers helps his narration be taken seriously as an account of what actually occurred. The novel *2828* by Rushdie is an exemplary magical realist writing that features a wealth of information related to feminism shrouded in magic and mystery. It also covers the oddities such as unexplorable wormholes, legendary monsters, contemporary cataclysms, and philosophical as well as theological patches. There is tremendous lightning,

fighting between two worlds, and both forces of good and evil are participating in the massive struggle that is taking place. The story is being recounted in the future by a civilization that has outgrown the requirements of religion and faith, the novel is deceptive and unreal in the sense that it is the account of what happened in the past. The novel is woven with illustrations that come under magical realism and mystic feminism.

References :

1. Abrams, M. H and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed. Wadsworth Cengage Learning, 2012.
2. Bowers, Maggie Ann. *Magic (AI) Realism*. Routledge, 2004.
3. Faris, Wendy B. *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*. Nashville : Vanderbilt UP, 2004.
4. Hegerfeldt, Anne C. *Lies That Tell the Truth: Magic Realism Seen through Contemporary Fiction from Britain*. Rodopi, 2005.
5. Rushdie, Salman. *Two Years Eight Months and Twenty-Eight Nights*. Penguin Books, 2015.



Influence of Indian Culture and Literature on Western World : A Critical Study

Krishna Kumar Sharma

*Assistant Professor, Department of English,
University of Engineering and Management-Jaipur-Rajasthan*

Introduction :

Indian culture has been magnificent since ancient times but in the last two centuries, it has been depressed just because of the policies of invaders who ruled over India for more than two centuries. Indian values, philosophy, tradition, religion, and culture would advance in ancient times. It was very not only advance in philosophy and religion but science and technology. There are numerous instances in history which show the influence of Indian culture and heritage. Many western philosophers, thinkers, scientists, astronomers, and doctors were influenced by ancient Indian culture and literature. Indian ancient literature has been a leader for them in every aspect of life. Veda, Upanishads, Samhitas, and other Indian literature have been an inspiration for people across the globe.

India is a land of religious beliefs and social values. It is well known that the values of the native people of it are very standard. Even the religious beliefs of followers of Hinduism, Buddhism, or Jainism are similar and advocate peaceful and healthy life. Hinduism is the oldest religion in the world. Its teachings and

philosophies are to satisfy the mental state of human being through peace, values, and tradition. The impact of Indian values which advocate peace can be seen in Europe and other western countries. The attributes of humanity, peace, and welfare of human beings are visible and people pursue them to lead a good life.

Influence of Indian Literature :

Ancient literature of India has been fabulous. It has pioneered almost every creation, invention, innovation, and literature. Literature written by ancient saints is authentic and leader even in today's life. It is clarified that the Vedas showed the path of invention in every aspect of life. Several philosophers, thinkers, and scientists had studied Indian Vedas, Paran , and Upanishad and advocated the significance of this literature. American author Wheeler Wilcox said, "India-the land of Vedas, the remarkable works contain not only religious ideas for a perfect life but also facts which science has proved true. Electricity, radium, electronics, airship, all were known to the seers who founded the Vedas." It is very clear from this statement that western people have been influenced by Indian literature and culture. They had

studied Indian culture and literature profoundly and accepted its significance. German philosopher Arthur Schopenhauer said praising the Vedas, "Vedas are the most rewarding and most elevating book which can be possible in the world." This is a very important expression of a great thinker and philosopher of all time. It is believed that books or literature shapes the mind of people. People who study much are considered intellectuals. Above mentioned statements prove that ancient Indian literature influenced western culture directly or indirectly. When a philosopher or thinker expresses views; those views do not remain confined. They go in a wide range of people. Like Arthur Schopenhauer and Wilcox, several thinkers, philosophers, and writers were influenced by ancient Indian literature and they wrote about that in their countries. It has been a source of advancement in many fields of life for not only Indians but also for western people.

Indian ancient literature like Vedas, Bhagavad-Gita, and other scriptures are not new to the western world. There have been many poets, writers, philosophers, and people who have appreciated the depth, inspiration, and insight of these literary works for many years. Although interest in India and its literature was just because of the reason for trade, they appreciated it and took the insight of Vedic thoughts. Travelers such as Marco Polo and Christopher Columbus, who visited India purely with a trading mindset, also praised our culture, heritage, and literature.

As trade continued between India and Europe, culture, literature, and social bonding became profound. In this continuation, Sanskrit literature started to become popular. Vedic thoughts continued across the globe. This extension of

thoughts, spirituality, culture, and literature was because of the relationships established through trade and commerce. Many foreigners became influenced by India's ancient literature. The American philosopher and writer Emerson was known to have read Vedic books such as Gita, Purana, Laws of Manu, and Vedas. He once said, "I owed a magnificent day to the Bhagavad-Gita, It was the first of books; it was as if an empire spark to us, nothing small or unworthy, but large, serene, consistent, the voice of an old intelligence which in another age and climate had pondered and thus disposed of the same questions that exercise us."

Many other popular writers were also influenced by Indian Vedic literature. Henry David Thoreau, T. S. Eliot, Paul More, Irving Babbitt, etc studied Vedic literature in depth and expressed their views without any biases. The teachings of this literature can be seen in the literary works of these writers. They praised Indian culture, heritage, and literature from the bottom of their hearts. Vedic philosophy became part of the curriculum in many universities. Sanskrit had set itself as a language of a layman for centuries. People had a keen interest in learning Sanskrit just because of the influence of Vedic literature. It is the Sanskrit language that's why people learned this language to understand the literature written in Sanskrit.

Not only in the U.S.A but in many other western countries, the ideas from India, were well received by intellectuals like Max Muller, A.H. Huxley of England, Romaine Rolland of France, Tolstoy of Russia, and Schlegel, Deussen, and Schopenhauer of Germany. One interesting fact, Schopenhauer, the German philosopher once said that the Vedas would one day be accepted as the religion of the world.

This statement shows the acceptance of Indian literature in Europe and America. When it is explored, we come to know that most of the intellectuals, writers, philosophers, etc across the globe studied Vedic literature and praised it with an open heart. The exchange of knowledge sharing continues today. But it is unfortunate that due to some political reasons, it has been un-propagated that Indian literature and culture also influence western people and their lifestyle.

Influence of Indian Culture: It has been well understood by great thinkers and philosophers that the combination of East and West can be accomplished through the perusal and utilization of the Vedic philosophy, culminating in the Bhagavad-Gita, in which case they will produce the emblem of human civilization. Thus we can say, numerous writers and philosophers of the west who have been admired for years, have gotten much of their inspiration and motivation from eastern philosophy. The Bhagavad-Gita has already made a definite contribution to the spiritual and intellectual development of western society. Many more areas of Indian influence on the western world are intangible but in long run more enduring. Europeans in 18-19th century discovered the immense wealth of Indian learning in Sanskrit and other Indian languages. German scholars and intellectuals were frontrunners in studying Indian thought and culture. Hegel was a pioneer scholar who studied Indian thoughts and culture profoundly.

Mahatma Gandhi, the great Indian political leader, and thinker became the symbol of Indian religion and thought for the West. His teachings particularly on non-violence had a profound influence on the way that Westerners thought about

India's struggle for freedom and independence, and this reaction made it more difficult for the British rulers to oppose his demand for Indian freedom. This message was used with telling effect in the mid-20th century by Martin Luther King Jr. in the struggle by black Americans for equal civil rights in the United States. Even today, the teachings of Mahatma Gandhi are taught in many western countries. He is an ideal person for hundreds of people even after his death long ago. Along with the teachings of Mahatma Gandhi, the Indian way of life and thought reached western countries. It attained severe reverence in the heart of many Europeans and Americans.

In recent decades, Yoga has been a component of Indian culture that has influenced the west the most. It has been reached in every corner of the World. The origin of yoga was in ancient India. Saints and sages in ancient India used to do yoga to remain fit. Rishis used to live in the forest in small cottages. There, they would teach science, math, and astrology along with yoga to the pupils in Gurukuls. There were hundreds of students who would learn these subjects with enthusiasm. These Rishis were the originators of yoga. Now more than 190 countries have adopted yoga. People across the globe are taking benefit of this ancient Indian knowledge system. Every year, yoga day is celebrated on 21 June with the help of the United Nations. It shows the Indian influence across the world.

Religion is one of the main values of our culture. It means striving for righteousness and upholding moral laws. Hinduism is the main religion in India along with Buddhism, Islam, and Sikhism. Hindus believe in the law of karma which not only inspires the rest of the world but also motivates them to adapt to their

religion. Teachings of Hinduism and Buddhism have reached all over the world. Several people from western countries have adapted the teaching of Hinduism and Buddhism just because of their recommendatory approach toward peace and non-violence. People from Europe and America can be seen involved in the piousness of Hindu Gods, not in India but in their own countries as well. The piousness of God Krishna is widely dilated across the world. Every year thousands of people from western countries visit the holy temples in Mathura and Vrindavan and get involved in the worship of God Krishna. Iskcon temple and its organization have also enlarged the circle of Krishna piousness across the globe. This organization has constructed hundreds of temples in western countries. This shows the influence of the growing Indian power of culture and literature.

Conclusion :

Indian culture and literature have been a source of inspiration for many western countries despite geographical dissimilarities. Thus, we can say that Indian culture and its influence is visible across the globe. Indians have been influential socially and culturally in the west for centuries. But as a citizen, we need to glorify and propagate our magnificent culture and heritage. Due to colonizing factors, Indian culture and literature have been suppressed and confined but now it is being expanded and taught. History proves the magnificence of Indian culture and literature. There is numerous example of our splendid culture through which many European people inspired and did a lot in the field of science, technology, religion, and humanity. Many of them accepted it undoubtedly but still,

India's influence in the west did not get adequate attention in the intellectual world. There were some interest-based reasons behind this confinement of Indian culture and heritage in its own country. We need to explore them and get inspiration from our splendid history which paved for many people across the world.

References :

1. Rawlinson, H. G. "Indian Influences on Western Culture." *Journal of the Royal Asiatic Society of Great Britain and Ireland*, no. 2, 1947, pp. 142–50. JSTOR,
2. Basham, A. L. *The Wonder That Was India*. London: Sidgwick and Jackson, 1963. Standard scholarly work, with many references to India and the West.
3. Bayly, C. A. *Indian Society and the Making of the British Empire*, vol. 2:1 of *The Cambridge History of India*. Cambridge, U.K.: Cambridge University Press, 1988.
4. Embree, Ainslie T., and Carol Gluck, eds. *Asia in Western and World History*. Armonk, N.Y.: M. E. Sharpe, 1995. Essays on many aspects of interaction.
5. Halbfass, Wilhelm. *India and Europe*. Albany: State University of New York Press, 1988. How Indians and Europeans understood each other.
6. Lach, Donald F. *Asia in the Making of Europe*, vol. 1, bk. 1. Chicago: University of Chicago Press, 1965. Very detailed scholarly work.
7. Mitter, Partha. *Much Maligned Monster: History of European Reactions to Indian Art*. Oxford: Clarendon Press, 1977.
8. Sharma, Nisha Gautam Krishna Kumar. "Indian Culture: A Modality for Wellbeing."
9. Sharma, Krishna. *World Literature: Useful for UGC NET, SET, and other Competitive Exams*.
10. Sharma, Krishna Kumar. (2022). *History, Features, and Values of Hinduism: An Overview*. 9. 179-185. Athishay Kalit.



Pragmatism in Khushwant Singh's Train to Pakistan

Dr. Mary Raymer

*Assistant Professor, Department of English
Kristu Jayanti College, Bengaluru, Karnataka*

“Even the most pragmatic person fell victim at times to a longing for something other.”

- Kate Morton, The Forgotten Garden

Introduction :

Pragmatism in literature can be characterized as a departure from Romanticism and originally emerged as a literary movement in the middle of the nineteenth century. As its name implies, realism emphasized genuine, relevant and realistic subject matter with a goal of projecting “objective reality.” Jules-Francis Champfleury, the movement's founder, claimed that its goal was to depict everyday activities with a concentration on the middle and lower classes of society without romantic idealization or dramatization. It makes an effort to depict subject matter in a rational way that is free of artifice, implausible supernatural elements and artistic traditions. It could be viewed as an overall effort to portray subjects as they are understood to exist in a third-person, objective reality free from embellishment or interpretation and in conformity with scholastic empirical standards. The approach suggests a conviction that such reality is ontologically independent of human conceptual frameworks, linguistic traditions, and

philosophical convictions and can, therefore, be known to the artist who, in turn, can truthfully express it. Contemporary reality “begins from the idea that truth may be discovered by the individual through the senses,” according to literary critic Ian Watt in *The Birth of the Novel*. Literature of the Romantic era was magical, and many people thought it was disconnected from the reality of life. As a result, Realism was a side effect of Romanticism or a kind of evolution into more relatable situations and narratives. Realistic people and settings let readers identify with the book, which helped realism are becoming more popular in literature. The goal of the current piece of work is to examine Train to Pakistan's pragmatism and draw attention to the social impact of division and its stark reality. Khushwant Singh portrays the brutal reality of the partition, including its sins and the crimes committed against by the Hindu, Muslim, and Sikh minorities. The village of Mano Majra stands out in stark contrast as it remains a peaceful haven for all three religious communities up until it becomes

the site of a notorious dacoity and the subsequent murder of Lala Ram Lal whilst also millions of them flee their homes on either side of the new boundary that divides India into India and Pakistan in the midst of the turmoil. The deaths are described at the beginning of the book, which is set in the summer of 1947, in the midst of the turbulence of partition. Singh makes no attempt to downplay them or portray them in a way that is less graphic, and doing so in no way lessens the impact on the reader's psyche. The reader is given a realistic depiction of religiously motivated murder and the horrifying circumstances leading up to division.

“The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured raped. From Calcutta, the riots spread north and east and west: to Noakhali in East Bengal, where Muslims massacred Hindus; to Bihar, where Hindus massacred Muslims. Mullah's roamed the Punjab and the Frontier Province with boxes of human skulls said to be those of Muslims killed in Bihar.”(8)

The magistrate's fleeting thoughts about the murders later in the book and his almost immediate dismissal of them demonstrate a lack of empathy on his part, even for his own countrymen and, more specifically, those who shared his faith. He is able to concentrate on the rain pouring and ignore the instantaneous deaths of thousands of people, almost as if the seriousness of the situation and the importance of human life won't matter. Due to Singh's stark reality, his characters regularly come across as nearly inhuman and unfeeling, which makes it hard for the reader to connect with this aspect of their

characters. “Rain! Finally, the magistrate thought, it's raining, states:

“Rain! At long last the rain, thought the magistrate. The monsoon had been a poor one. Clouds had come but they were high and fleecy and floated by, leaving the land thirstier than before. September was very late for the rain, but that only made it more welcome. It smelled good, it sounded good - and above all, it did good. Ah but did it? Hukum Chand felt feverish. The corpses! A thousand charred corpses sizzling and smoking while the rain put out the fire. A hundred yards of charred corpses! Beads of sweat broke out on his temples. He felt cold and frightened. He reached across the bed. The girl had left. He was all alone in the bungalow. He got his wrist watch from under the pillow and cupped his hands round the dial. The glow-worn green of the radium hands pointed to 6:30. He felt comforted. He sensed solace.”(60)

Khushwant Singh is completely honest in his account of the station at Mano Majra, although he avoids being overly monotonous. He doesn't adorn his description with anything that will appeal to the reader's senses, such as abysmal beauty, fancy words, or dubious content that could mislead the reader into thinking the station has beauty or is better than they think it is. This is done in an effort to trick the reader into thinking the station might be better than the description offered. The reader finds his simplicity fascinating and somehow alluring, which helps them identify with the historical figures and events. One is automatically transported to the station of Mano Majra through Singh's simplistic, yet realist account of the same.

“Mano Majra has always been known for its railway station. Since the bridge has only one track, the station has several sidings where less important trains can wait, to make way for the more important. A small colony of shopkeepers and hawkers has grown up around the station to supply travellers with their food, betel leaves. Cigarettes, tea, biscuits and sweetmeats. This gives the station an appearance of constant activity and its staff a somewhat exaggerated sense of importance. Actually the stationmaster himself sells tickets through the pigeonhole in his office, collects them at the exit beside the door, and sends and receives messages over the telegraph ticker on the table. When there are people to notice him, he comes out on the platform and waves a green flag for trains which do not stop.”(9)

Singh accurately portrays village life when he talks about the way of living in Mano Majra. His words are all that is necessary to make the reader feel a connection to this simple image and help them see it in their minds. There is no attempt to embellish in order to present a haughty image of Mano Majra. Mano Majra lives day to day, mostly unaffected by the turmoil of partition, religious intolerance, bloodshed, corpse piles, and the inescapable stink of death. This demonstrates unhurried, unbroken, uncomplicated living. He says,

“Men are in the fields. Women are busy with their daily chores. Children are out grazing cattle by the river. Persian wheels squeak and groan as bullocks go round and round, prodded on by curses and the jabs of goads in their hindquarters. Sparrows

fly about the roofs, trailing straw in their beaks. Pye-dogs seek the shade of the long mud walls. Bats settle their arguments, fold their wings and suspend themselves in sleep. As the midday express goes by, Mano Majra stops to rest. Men and children come home for dinner and the siesta hour. When they have eaten, the men gather in the shade of the peepul tree and sit on the wooden platforms and talk and doze. Boys ride their buffaloes into the pond, jump off their backs, and splash about in the muddy water. Girls play under the trees. Women rub clarified butter into each other’s hair, pick lice from their children’s heads, and discuss births, marriages and deaths.”(10)

Mano Majra’s inhabitants are represented by Singh as typical rural characters with peculiar views of the world in general. Iqbal Singh responds to a question concerning the religion of people in Europe by saying, when it comes to the mindset of the people in Mano Majra, Singh portrays them as the typical villager with their own conception of the world at large. When Iqbal Singh is asked about the religion of the people in Europe, he states that, “They do not really bother about religion.” To this, Meet Singh resorts, “So I have heard. That is why they have no morals. The sahibs and their wives go about with other sahibs and their wives. That is not good, is it?”(28) In addition, Singh showcases the relationship between morality and money. “Morality is a matter of money. Poor people cannot afford to have morals. So, they have religion.” (28)

As Singh rightly mentions, when it comes to the poor, they must seek sustenance above all else and in the process, morality takes a backseat. One

must do what they need in order to stay afloat and trust that the gods will be forgiving and overlook their shortcomings. Singh makes no mistake about this; he does not hide this particular evil of society where the price of survival is selling oneself to anyone who flashes money. Further, Singh talks of police incompetency and their complacency in the Punjab and states that whatever they failed to do, “the magic of the eyes of a girl of sixteen has done.”(20) His admittance of the above, gives one a realistic picture of the state of law and order in the state at the time. It also gives one an insight into the position of women in society and a hint of what is to come with regard to the female characters drawn by Singh.

The position of women in society is portrayed as being subordinate and their existence is one of subservience to men. When the dancing girl is told, “Go to the government”(23) she is expected to comply and she does so without complaint. Further, the hag says to her, “The Government is talking to you. Why don’t you answer him?” (23) This indicates the extent to which government officials are corrupt and how deep rooted corruption is in government organisations thereby contributing to their inefficiency. Subsequently, when Singh portrays the magistrate in the company of a dancing girl; her main objective is to entertain him by dancing and singing for him accompanied by two musicians and watched carefully by the hag who owned her. The scene with the dancing girl exemplifies the demeaning position of women in society who seem to exist for the sole purpose of satisfying the male of the species, whether they play the role of

husbands, lords, masters, or simply those from whom one might benefit financially in exchange for some cheap thrill. It is suggestive of reality triumphing over moral high ground that the magistrate is able to overcome his fleeting moment of remorse when he is reminded that the song sung by the girl is the same one that he had heard his daughter humming in order to satisfy his more base desires and passions.

The fact that the hag tells the magistrate, “I have reared her for your honour’s pleasure”, is like a slap in the face and an indication into the character of government officials as a rule. Further, when they are alone, the girl sits cold and frigid in his lap and does not respond favourably to his advances. Singh states, rather emphatically that, “The magistrate was not particularly concerned with her reactions. He had paid for all that.” (24) That feeling of male entitlement is yet another stark reality of Indian society; sadly the passage of time has brought little change. Women are ‘paid for’ in a variety of scenarios and life goes on. Later, in relation to the episode of the girl, Singh states that Hukum Chand felt a little foolish and experienced the slightest hint of guilt that he dismissed almost as if it had never occurred to him. Women like her didn’t seem to be worth worrying over. His casual dismissal of even the slightest bit of remorse is indicative of the fact that Hukum Chand represents Khushwant Singh’s realistic view of the existence of man’s carnal need and his desire to fulfil it above all else. Singh has no qualms about highlighting man’s inability to put moral values and being proper before his own personal need. In doing so, he exposes the ugly truth of human nature.

“He shut his eyes and held his head between his hands. The throbbing ebbed away a few minutes, he opened his eyes, looked around the room - and saw the girl. She hadn't left. She was asleep on the big cane armchair, wrapped in her black sequined sari. Hukum Chand felt a little foolish. The girl had been there two nights, and there she was sleeping all by herself in a chair. She was still, save for the heaving of her bosom. He felt old and unclean. How could he have done anything to this child? If his daughter had lived, she would have been about the same age. He felt a pang of remorse. He also knew that his remorse and good resolutions went with the hangover. They always did. He would probably drink again and get the same girl over and sleep with her - and feel badly about it. That was life, and it was depressing.” (60)

In his projection of rural Indian society, Singh is succinct and juxtaposes the raw simplicity of the people and their constant need for information that is no concern of theirs against the backdrop of Iqbal who represents the educated class with his foreign mannerisms. The relentless questioning of Iqbal Singh in the train has been referred to as a cross examination.

“Thereafter other passengers had joined in the cross-examination. Iqbal had to tell them what he did, what his source of income was, how much he was worth, where he had studied, why he had not married, all the illnesses he had ever suffered from. They had discussed their own domestic problems and diseases and had sought his advice. Did Iqbal know of any secret prescriptions or herbs that the English used when they

were ‘run down’? Iqbal had given up the attempt to sleep or read. They had kept up the conversation till the early hours of the morning. He would have described the journey as insufferable except that the limits to which human endurance could be stretched in India made the word meaningless. He got off at Mano Majra with a sigh of relief.” (30)

The moral code followed by the villagers is brought into question by Singh as an extension of his projection of Indian society. He gives voice to his own bafflement by way of Iqbal Singh.

“Iqbal Singh sat up rubbing his forehead. His countrymen's code of morals had always puzzled him, with his anglicized way of looking at things. The Punjabi's code was even more baffling. For them truth, honour, financial integrity were ‘all right’, but these were placed lower down the scale of values than being true to one's salt, to one's friends and fellow villagers. For friends you could lie in court or cheat, and no one would blame you. On the contrary, you became a *nar admi* a he-man who had defied authority (magistrates /and police) and religion (oath on the scripture) but proved true to friendship. It was the projection of rural society where everyone in the village was a relation and loyalty to the village was a supreme test. What bothered Meet Singh, a priest, was not that Jugga had committed murder but that his hands were soiled with the blood of a fellow villager. If Jugga had done the same thing in the neighbouring village, Meet Singh would gladly have appeared in his defence, and sworn on the holy Granth that Jugga had been praying

in the Gurdwara at the time of the murder. Iqbal had wearied off talking to people like Meet Singh. They did not understand. He had come to the conclusion that he did not belong.” (30)

Singh’s portrayal of the English officers as opposed to the Indian ones is shockingly innocent and portrays the true feelings of the lambardar and Meet Singh who blatantly express their liking for the former without ever feeling a sliver of guilt or lack of patriotism. The lambardar is quoted as saying, “Babuji, you may be right. But I was in the last war and fought in Mesopotamia and Gallipoli. We liked English officers. They were better than the Indian.” Without hesitation, Meet Singh adds, “Yes my brother who is a havildar says all sepoys are happier with English officers than with Indian. My brother’s colonel memsahib still sends my niece things from London. You know, Lambardar Sahib, she even sent money at her wedding. What Indian officer’s wives will do that?”(34)

Train to Pakistan is without a doubt, the march of the novel towards realism, a field so subtly and yet expertly explored by some of the greatest novelists of all time such as Dostoevsky and Tolstoy inasmuch that it embodies the exploration of new concepts of realism. Singh’s exploration of the human world and its related values, is perhaps, more profound and equally moving than the most erudite community on aspects of twentieth century civilization. This shockingly realistic, disturbing contemporary historic novel depicts roots, bloodshed, atrocities and the horrors of partition and in recording these events, Khushwant Singh keeps up a dispassionate objectivity.

Though essentially journalistic, Singh’s writings have certainly stood the test of time among Indian writers. His realism has allowed him to objectively create an amalgam of truth with fiction, lending a certain anecdotal quality to his works and yet ensuring that his fiction is viable, thereby contributing to the fact that the hag tells the magistrate, “I have reared her for your honour’s pleasure”, is like a slap in the face and an indication into the character of government officials as a rule. Further, when they are alone, the girl sits cold and frigid in his lap and does not respond favourably to his advances.

Singh states, rather emphatically that, “The magistrate was not particularly concerned with her reactions. He had paid for all that.” That feeling of male entitlement is yet another stark reality of Indian society; sadly the passage of time has brought little change. Women are ‘paid for’ in a variety of scenarios and life goes on. Later, in relation to the episode of the girl, Singh states that Hukum Chand felt a little foolish and experienced the slightest hint of guilt that he dismissed almost as if it had never occurred to him. Women like her didn’t seem to be worth worrying over. His casual dismissal of even the slightest bit of remorse is indicative of the fact that Hukum Chand represents Khushwant Singh’s realistic view of the existence of man’s carnal need and his desire to fulfil it above all else.

Singh has no qualms about highlighting man’s inability to put moral values and being proper before his own personal need. In doing so, he exposes the ugly truth of human nature.

“He shut his eyes and held his head between his hands. The throbbing ebbed away. After a few minutes, he

opened his eyes, looked around the room-and saw the girl. She hadn't left. She was asleep on the big cane armchair, wrapped in her black sequined sari. Hukum Chand felt a little foolish. The girl had been there two nights, and there she was sleeping all by herself in a chair.

She was still, save for the heaving of her bosom. He felt old and unclean. How could he have done anything to this child? If his daughter had lived, she would have been about the same age. He felt a pang of remorse. He also knew that his remorse and good resolutions went with the hangover. They always did. He would probably drink again and get the same girl over and sleep with her - and feel badly about it. That was life, and it was depressing." (60)

In his projection of rural Indian society, Singh is succinct and juxtaposes the raw simplicity of the people and their constant need for information that is no concern of theirs against the backdrop of Iqbal who represents the educated class with his foreign mannerisms. The relentless questioning of Iqbal Singh in the train has been referred to as a cross examination.

"Thereafter other passengers had joined in the cross-examination. Iqbal had to tell them what he did, what his source of income was, how much he was worth, where he had studied, why he had not married, all the illnesses he had ever suffered from. They had discussed their own domestic problems and diseases and had sought his advice. Did Iqbal know of any secret prescriptions or herbs that the English used when they were 'run down'? Iqbal had given up the attempt to sleep or read. They had

kept up the conversation till the early hours of the morning. He would have described the journey as insufferable except that the limits to which human endurance could be stretched in India made the word meaningless. He got off at Mano Majra with a sigh of relief." (30)

The moral code followed by the villagers is brought into question by Singh as an extension of his projection of Indian society. He gives voice to his own bafflement by way of Iqbal Singh.

"Iqbal Singh sat up rubbing his forehead. His countrymen's code of morals had always puzzled him, with his anglicized way of looking at things. The Punjabi's code was even more baffling. For them truth, honour, financial Integrity were 'all right', but these were placed lower down the scale of values than being true to one's salt, to one's friends and fellow villagers. For friends you could lie in court or cheat, and no one would blame you. On the contrary, you became a nar admi - a he-man who had defied authority (magistrates and police) and religion (oath on the scripture) but proved true to friendship. It was the projection of rural society where everyone in the village was a relation and loyalty to the village was a supreme test. What bothered Meet Singh, a priest, was not that Jugga had committed murder but that his hands were soiled with the blood of a fellow villager. If Jugga had done the same thing in the neighbouring village, Meet Singh would gladly have appeared in his defence, and sworn on the holy Granth that Jugga had been praying in the gurdwara at the time of the murder. Iqbal had wearied off talking

to people like Meet Singh. They did not understand. He had come to the conclusion that he did not belong.”(30)

Singh’s portrayal of the English officers as opposed to the Indian ones is shockingly innocent and portrays the true feelings of the lambardar and Meet Singh who blatantly express their liking for the former without ever feeling a sliver of guilt or lack of patriotism. The lambardar is quoted as saying,

“Babuji, you may be right. But I was in the last war and fought in Mesopotamia and Gallipoli. We liked English officers. They were better than the Indian.” Without hesitation, Meet Singh adds, “Yes my brother who is a havildar says all sepoys are happier with English officers than with Indian. My brother’s colonel memsahib still sends my niece things from London. You know, Lambarar Sahib, she even sent money at her wedding. What Indian officer’s wives will do that?” (34)

Train to Pakistan is without a doubt, the march of the novel towards realism, a field so subtly and yet expertly explored by some of the greatest novelists of all

time such as Dostoevsky and Tolstoy inasmuch that it embodies the exploration of new concepts of realism. Singh’s exploration of the human world and its related values, is perhaps, more profound and equally moving than the most erudite community on aspects of twentieth century civilization. This shockingly realistic, disturbing contemporary historic novel depicts roots, bloodshed, atrocities and the horrors of partition and in recording these events, Khushwant Singh keeps up a dispassionate objectivity. Though essentially journalistic, Singh’s writings have certainly stood the test of time among Indian writers. His realism has allowed him to objectively create an amalgam of truth with fiction, lending a certain anecdotal quality to his works and yet ensuring that his fiction is viable, thereby contributing to the fact that he is a writer of merit the fact that he is a writer of merit.

References :

1. Singh, Khushwant. Train to Pakistan. Penguin, 1956
2. www.ndtv.com/india-news/khushwant-singhs-desire-to-be-buried-in-pakistan-comes-true-558507. Accessed March 1, 2022.



A Comparative Study of the Narcissistic Fathers from the Novels *Breaking Ties* and *Chemeen*

Dr. Pauline VN

Assistant Professor

Kristu Jayanti College (Autonomous), Bengaluru

Sara Abubakar's classic work *Chandragiri Theeradalli*, translated as *Breaking Ties* in English, is notable for being the first intimate depiction of women's experiences in Muslim communities of coastal Karnataka and Kerala. It tells the narrative of Nadira, a young girl who suffers from a lack of agency as a result of her aggressive and egotistical father.

Sara Abubakar is one of the best examples of a reforming novelist in Indian English writing. She strongly enunciates her opinions and audaciously speaks on the cultural riddles of religion, particularly Islam. She deftly conveys the idea of religious oddity through her novels, culminating indirectly in revolt against queer and nasty religious conventions that strangely rule human existence, and she does so successfully. Sara Abubakar was the first Muslim girl in her village to attend school and graduate from high school. She has written seven novels, four collections of short stories, one essay collection, and three Kannada translations of Malayalam literature.

The awful condition of the protagonist Nadira, a susceptible young Muslim woman, is depicted in this novel. She is a

lovely, sensible young lady though an illiterate. Her father is an arrogant and self-centered man who does nothing for the family. As she blooms into a fourteen-year-old woman, she is married to Rashid, who is a perfect match and leads a happy life with him. With the arrival of a baby into their lives, they are elated, and their joy reaches its crescendo. Then Mohammad Khan, Nadira's father, emerges as a villain and ruins her happiness by bringing her home when Rashid refuses to lend him money. His egotism would not permit him to send her back to her husband, and Rashid's ego would not let him go to his father-in-law's house to bring Nadira back. Rashid takes away their child, hoping Nadira will return. Mohammad Khan's greed forces him to get talaq from Rashid, and he plans to get Nadira remarried to a rich man. Nadira vehemently refuses to this marriage, Mohammad Khan's guilt leads to his ill health, and he sends word through his friend asking him to find out whether Rashid would remarry Nadira again. Though he is willing at this point, according to the religious laws, Nadira has to marry another man, spend a night with him, get talaq from him, and after three months, if she is not pregnant, she can

marry her first husband Rashid which stands as a stumbling block between the forlorn couple. Finally, Nadira agrees to this ordeal, and the wedding also takes place, the sight of the man with whom she has to spend the night revolts her, and ultimately she frees herself from all this trouble by jumping into the Chandragiri river, thus seeking refuge from her tumultuous life.

ThakazhiSivasankara Pillai's work *Chemmeen* was first published in Malayalam in 1956. The author gained notoriety and renown as a result of it. In 1958, it received the National Sahitya Akademi Award; it was also directed into a famous Malayalam movie. *Chemmeen* was translated into seventeen languages throughout the world. In English, the credit goes to Anita Nair for translating it.

Chemban Kunju, an ambitious fisherman, has a daughter named Karuthamma who is in love with a young Muslim fish trader Pareekutty. Chemban Kunju's sole ambition in life is to be the owner of a boat and a net. Pareekutty fulfills Chemban Kunju's dream as he loans him money. This is on the condition that the fish hauled by Chemban Kunju has to be sold exclusively to him. When Karuthamma's mother Chakki learns about her daughter's relationship with Pareekutty, she reminds her daughter of the life they live within the confines of rigid social custom and advises her to avoid such an affair as it would not be accepted in the fishermen's community. Chakki urges her husband to get Karuthamma married, and Chemban Kunju feels that Palani is a suitable groom for his daughter. Palani is an orphan, halfheartedly Karuthamma agrees to the wedding, as the wedding is in progress, Chakki falls sick; after the wedding, Chembankunju asks

Karuthamma to stay back for a few days when she refuses in a fit of rage, he disowns his daughter.

Chembankunju remarries Pappikunju after Chakki's death, the man's widow from whom he had initially purchased his first boat. On the arrival of her stepmother, Panchami, Chemban Kunju's younger daughter, goes to Karuthamma, her sister. His second wife takes advantage of Chembankunju's savings. Chemban Kunju is driven insane by life's disappointments. In the meantime, Karuthamma tries her level best to be a decent wife and mother and impress Palani, but the gossips of her former love for Pareekutty have spread across the community. Palani is shunned by his buddies; they refuse to take him any longer with them for fishing. Karuthamma and Pareekutty meet by chance one night, and their old passion is reignited. Palani is caught in a massive whirlpool and devoured by the water while at sea alone and baiting a shark. The next morning, Karuthamma and Pareekutty are discovered dead washed up on the beach. Palani and a baited dead shark are seen lying dead at a distance.

When we compare these two novels, we can find a lot of similarities in terms of the father figures Mohammad Khan and Chemban Kunju. Through *Breaking Ties* and *Chemmeen*, the authors have served as an advocate for feminine sensitivity, exploitation, and subjugation under patriarchal supremacy. These novels expose the complex web of the financial crisis, marital rape, myths, and religious beliefs that exist. Women are portrayed as mute victims of masculine dogmas, illiteracy, expositions of religious scriptures, age-old beliefs, myths, and

household management in the wider patriarchal society. *Breaking Ties* and *Chemmeen* are unmistakably feminist works that embody women's life as a battleground in a male-dominated society. These stories give the readers a comprehensive outlook into the world of helpless women and convey the oppressive reality of impoverished, illiterate women who are victims of the patriarchal hegemony.

Nadira, the protagonist of the novel, is a voiceless victim who is unable to tell her narrative of sorrow and indignity because she is silenced by patriarchy that rules women's lives in the guise of religion. Nadira's life revolves around the community where she was born to a narcissistic, stubborn, egoistic, and brutal father. She is timid, shy, lacks education, and believes strongly in religious dogmas and principles. When the author begins to examine the original sensibility underlying the notion of triple talaq and that a woman has to marry another man and spend a marital night before remarrying her ex-husband terrifies her to death. Out of utter humiliation, Nadira commits suicide.

In *Breaking Ties*, we see an innocent woman's life being sacrificed because of her abusive father and her egoistic husband for no fault of hers at all. Neither the patriarchal society nor the Holy Scriptures she strongly believed in could save Nadira. Throughout the novel, Mohammad Khan is projected as an egoistic man greedy for money. His craving for money is his first priority in life which destroys poor Nadira's life. When Rashid refuses to give him the money, he brings back Nadira without even telling her the reason; later, when Rashid takes away the baby, he plans to get Nadira married to Selim, who is as old as Mohammad Khan himself. He does not

think about Nadira's feelings, whether she would accept another man in her life or not. Selim's wealth makes him blind without consulting Fatimma nor Nadira; he hastily goes to Rashid and forces him to give talaq.

Through this novel, Sara Abubakar criticises the male hegemonic society and voices her opinion for reform and reinforcing equality for helpless and battered women. She strongly implies her resistance against patriarchal ideology by emphasising men's complete disregard for women as their equal partner in marriage and neglecting women's feelings on the whole. Women are being treated merely as commodities instead of individuals filled with feelings and emotions.

Muhammad Khan's violent treatment of his wife Fatimma, who is just eleven years old, stands as a suitable example for this. On the first night of their wedding, Khan brutally rapes Fatimma, and society, including her own father, supports the man and not scared little girl. "Scolding and spanking her, Fatimma's father had carried her to Khan's room himself and consoled him!" (*Breaking Ties*-5). It is made very clear that it is the duty of a woman to take care of her husband when he becomes old and ill; that is one of the reasons young women who are in their teens are married off to men who are in their late twenties.

This novel also throws light on the religious laws that the patriarchal power has exploited according to their own convenience to oppress women for their selfish benefits. The novel criticises patriarchy and calls for reform and equality for women. Only one khaji sahib in the novel seems to know the proper procedure of talaq; he says that it has to be uttered

over a period of three months wherein the couple has to live under the same roof and even after the second talaq if the couple could come to a compromise the divorce would be nullified. “Nowhere does the Qua’ran decree that the wife has to go through a one-day marriage to remarry her first husband. These are the ploys employed by selfish men for their convenience” (Breaking Ties-76).

Breaking Ties reflects Islamic restrictions against vulnerable women and the Muslim community’s severe patriarchal views that effectively silence the traumas undergone by women. Sara Abubakar ardently recommends an unbiased investigation & reconsideration of religious prescriptions in the prologue to the 1995 version of the work Chandragirya Tiradalli. She emphasises the significance of inequity on Muslim women and how it ruins their budding life in social and religious domains.

While the novel Breaking Ties deals mainly with religious ideologies and oppression of women in a male hegemonic society, the novel Chemmeen based on a legend that the local fishermen believed in and also the suffering of Karuthamma, the protagonist of the novel being an object of oppression torn apart in the patriarchal society with an amalgamation of the age-old belief in myth. According to the legend, a fisherman’s life is preserved by his wife’s purity. The goddess of the sea (Kadamma) will take his life if his bride is an infidel. The fishermen, while sailing amidst the raging waters, should be brave and noble, and at the same time to ensure the safety of their husbands from Kadamma’s deadly waters, the wives on the seashore must be chaste and pure at heart. Karuthamma is deeply in love with Pareekutty, a Muslim

trader, but because of the vast breach in their traditions and cultures, it is evident that they cannot be united through marriage. In spite of knowing very well that they are in love, Chemban Kunju borrows money from Pareekutty to satisfy his greed and buys a boat and a net. Pareekutty’s intense love for Karuthamma makes him loan money beyond his financial capacity, thus reducing him to a state of poverty. Chemban Kunju, a Mukkuvan by caste, was not allowed to own a boat according to the local custom. However, he bribes the authorities and becomes the boat’s owner. Once he became the owner of the boat, he revealed himself to be a ruthless hard-hearted man who eluded Pareekutty when he approached him for fish trade. He fails to fulfill his promise to Pareekutty and refuses to give him the fish hauled in his boat. Karuthamma feels guilty as she knows for sure that she cannot marry Pareekutty and that her greedy father has taken advantage of her disregarding his moral actions. The boat and net bring a drastic transformation in the behavior and attitude of Chemban Kunju. He was overcome with pride which blinded him from being humane, and in Chakki’s words, “When he saw the fish, he was transformed into the devil himself.” (Chemmeen 43). He ignores his daughter’s feelings for Pareekutty. All that he was bothered with was his ambition to become a wealthy man; everything else became insignificant in his life.

His harsh treatment of his younger daughter Panchami, who had approached the boat hoping to get some discarded fish, portrays him as a ruthless man whose priority is money and wealth. Chemban Kunju’s deception forces Pareekutty to go bankrupt. Despite the fact that he has lost everything in life, Pareekutty is unable to

leave the village Neerkunnam because of his deep love for Karuthamma. He strolls along the beach, yearning for the love of his beloved, whom he cannot even think of marrying. This breaks Karuthamma's heart; she is overwhelmed with grief and guilt but not in a position to ask ChembanKunju to repay the debts she is torn between her despicable father and her heartbroken lover.

ChembanKunju's desire for more wealth and money makes him slacken his family responsibilities when the localities start gossiping about ChembanKunju and Chakki keeping a girl of marriageable age at home. ChembanKunju solves the issue by finding Palani, a fisherman from the neighbouring village Thrikunnapuzha, an orphan. The author makes it very clear to the readers that Chemban Kunju is looking for a man to whom he need not pay any dowry nor does he has to spend much on the wedding expenses; all that he wants is to get rid of his responsibilities by getting Karuthamma married, whatever it might cost her.

Karuthamma agrees to the proposal halfheartedly, she is unable to violate the traditions and culture of the fisherfolk, and she is forced to marry Palani while her heart and soul belong to Pareekutty. As he is an orphan, Chemban Kunju's neighbours consider him a misfit for Karuthamma. If Chemban Kunju had paid back the money, at least to an extent, Karuthamma would have been at peace, but now she feels that she is the leading cause for Pareekutty's downfall. This does not seem to have any effect on the brutal Chemban Kunju.

Soon after Chakki's death Chemban Kunju marries Pappikunju. He advances materially and improves his lifestyle, and

he stops caring for his younger daughter. His selfish behavior makes him think only about himself and satisfy all the desires he had longed for when he was a poor fisherman. Despite the fact that they are ruled by Kadamma, a female Goddess, the male hegemonic system seems to be predominating in the fishing village concerning the social structure and values. Not only men even older women support these ideologies. Their minds have been tuned to the masculine ideals and values, which are manifested in their institution. In the novel Chemmeen Chemban Kunju is projected as a man who is ruling and exploiting the people around him; he is not only selfish but also very greedy. He is the main reason for ruining Karuthamma's life which in turn leads her to commit suicide.

After marrying Palani, Karuthamma tries her level best to be a virtuous wife fulfilling all his needs, and the outcome is a beautiful baby. However, the community and the mythical belief of the illiterate people would not allow them to be at peace. They talk about her love affair with Pareekutty and ruin their family life. The other fishermen do not want to have Palani in their boats as they feel that it would cost their lives also because of Palani's wife's infidelity. He grows suspicious, thus causing a breach in their relationship; she starts pining for Pareekutty. The myth only talks about the infidelity of women, but this rule is not applicable for men; they have the liberty to lead their life according to their will and wish.

As Janis Birkeland opines :

In the dominant patriarchal cultures, reality is divided according to gender, and a higher value is placed on those attributes associated with masculinity, a construction that is called "hierarchical dualism." In

these cultures women have historically been seen as closer to the earth or nature (perhaps due to childbirth & menstruation). Also, women and nature have been juxtaposed against mind and spirit, which have been associated in Western cosmology with the “masculine” and elevated to a higher plane of being. Although we can only speculate about how patriarchal consciousness evolved, it is clear that a complex morality based on dominance and exploitation has developed in conjunction with the devaluing of nature and “feminine” values (18-19).

These novels reinforce the patriarchal power and how women are exploited in the male-dominated society; it criticises patriarchy and calls for reform and equality for women. It implies resistance against patriarchal power, religious hegemony, and blind mythological beliefs, which stand as stumbling blocks for women’s empowerment. Women are

embodiments of patience and sacrifice; apart from their family responsibilities on a day-to-day basis, they exemplify these qualities; hence they are taken for granted by the dominating men in the family. Until their marriage, they are oppressed by their authoritative fathers; this same trend follows after their marriage through their controlling husbands. Society expects women to endure all misfortunes in life silently and accept life the way it comes. These writers boldly project the pain and sorrow of women through these novels, thus bringing to the limelight the injustice imposed on them.

References :

1. Aboobacker, Sara. Breaking Ties. Macmillan India Ltd. 2001.
2. Birkeland, Janis. “Ecofeminism: Linking Theory and Practice.” Ed Greta Gaard. Feminism, Women, Animals, Nature. Philadelphia: Temple Univ Press, 1993.
3. Nair, T.S Pillai Anita. Chemmeen. Harpercollins India, 2018.



Gender Bias in Cormac McCarthy's novel The Road

Dr. S. Vidhya

Guest Lecturer of English

Govt. Arts and Science College, Modakkurichi, Erode

Role of Women in literature has crossed many broad spectrums in the literary works of both the past and the present times. The women community is being portrayed often as weak and feeble individuals who surrender themselves to the situations prevailing around them. This has been the usual and common theme which is being depicted many times in literature. As literature is known as the reflection of life, the sufferings and subjugation of women in the real world is reflected as it is in the literary works too. It is not only that women are not given prominence in any specific aspects and things but that, they are not even regarded as human beings just like the men with all the worldly passions and feelings.

“Gender role” refers to the conception of the society which defines it as what is viewed as the proper behavior for men and women. Men are always praised for their deeds and considered as the stronger and powerful beings. At the same time women are looked at as the weaker beings and they are expected to fulfill the needs of those around them and in this attempt they sacrifice their own freedom or even their health. Even after such a sacrifice their contribution is not recognized as a

valuable one in the male centered society.

Cormac McCarthy is an American writer. He is born on July 20th 1933 in Providence, Rhode Island. His first novel *The Orchard Keeper* has won the William Faulkner Foundation Award for the notable first novel. His tenth novel *The Road* has also won many awards including Pulitzer Prize and James Tait Black Memorial Prize of United Kingdom, for fiction. On the whole, Cormac McCarthy is acknowledged as one of the prominent writers of contemporary American Literature with the publication of ten novels, two plays and three screen plays totally. It is also being widely expected that McCarthy is ready to publish his eleventh novel *The Passenger* soon.

In McCarthy's novels, the female characters seem to play minor roles but still these characters drive the story forward and also the protagonists' lives are influenced by these women characters to a certain extent. Tiffany McKidry has made an analysis over the women characters of Mc Carthy's novels in her dissertation, *The Distant Pandemonium of Sun: The Novels of Cormac McCarthy*, and declared that, “these women are a force to be fought against”. And further

he states that there seems to be a “pathological fear and fascination with mother in all McCarthy novels” (McKidry 173). Therefore, though McCarthy’s female characters are very few in number, they occupy a notable role in the story and their role acquires great reception from the critics.

In almost all the novels of McCarthy women characters are having secured important play though they are not recognized. In *All the Pretty Horses* the protagonist was abandoned by his mother at a young age which leads to his unsecured life. In the same way, in *Child of God* the mother character abandoned the family which eventually turned the son into a necrophile. Likewise almost all the characters of McCarthy display women as minor characters, where as it is those minor characters who serves as the turning point of the entire story.

The novel *The Road* has a father and a son as the protagonists. They are unnamed and referred only as ‘father’ and ‘son’ or ‘man’ and ‘boy’. The man and his wife, and all the other adult characters of the novel are born in the pre-apocalyptic America and they were brought up with the popular culture. They have been conditioned and pressured by the people and by the beliefs around them and were forced to act according to the gender roles. The idea of gender is socially constructed from the prevailing cultural conditions and it is deeply connected with the gender in *The Road*.

In this novel the characters have met with a sudden and radical change in the structure of the society, which has brought a change in the conventions of gender also. Having encountered the entirely different environment, in both physical and social

aspects, these characters have put away the already existing notions about the proper way to perform gender and started to adopt habits which serve to be beneficial for their health and well-being.

The women characters in the novel are defined with their relationship with the people around them. They are referred as mother, wife, daughter etc., which makes it clear that femininity is defined in the novel with how the female characters act towards others. Nothing can replace the love of a mother towards her children. But McCarthy’s *The Road* has no concern for a mother’s love. The mother character of the novel was forced to drag herself along with her husband and son, in the merciless landscape. Her role as a wife and a mother is degraded to a thoroughly traditional feminine role simply by the necessity.

When the boy was so young, the family sets out on the road and the man was working hard to find food and shelter for the family. Hence the woman was forced to act only as a mother and a wife in order to support her husband to take care of their son. Such responsibilities have put on pressure inside her and made her mentally and physically weak. The same has driven her to an emotionally breaking point.

In the novel the woman has told in one of her conversation with her husband about the difference in the way a man and a woman dream: “They say that women dream of danger to those in their care and men of danger to themselves. But I don’t dream at all” (McCarthy 57). As she was raised in the contemporary American society, she would have frequently experienced the cultural pressure to center her life on caring for the well-being of others especially men and sacrifice herself

for the needs of her children.

The first introduction of the woman in the novel is as a woman who is heavily pregnant with the child, and apart from that she is given virtually no identity or defining characteristics except her relationship with her husband and her son. Such a portrayal of the woman, despite her role as the only significant woman character of the novel, speaks much about the concept of women in the society. The female role seems to exist only as for love interests and as supporting roles to the exclusively important stories of men. But somehow the woman finds an escape from her role but even that escape seems to be more radical in nature that it manifests in various degrees to the man and the boy for the entire novel.

In one of her conversation with the man, while sitting around a campfire, the woman reveals that not only her will for self-preservation is gone, but that she has lost some subconscious part of the protective instinct, she observes, women are supposed to have. She says, “[her]heart was ripped out of [her] the night [her son] was born” (McCarthy 57), and she also added that sorrow or weakness are not to be expected from her by the man. Her instinct of committing suicide, in the attempt of escaping from the struggles becomes dominant and she goes off into the night and slit her own throat immediately after the above mentioned conversation with her man.

The woman has declared through her suicide that while alive she was not able to do anything, that is, she could not live for

herself and so at least through death she decides to do something for herself, that is to act on her own. In this regard, she prepared herself to give up even her maternal role. She also decides that by committing suicide at least she can be free from the fear of that crisis that may befall on their family. So, the world has become absolutely indifferent for a woman like her and it offers no hope of finding a place for her within it. Eventually her choice becomes both empathetic weakness and a decisive strength.

DaveKuhne in his piece of work, “Gender Roles After the Collapse” had mentioned that, McCarthy’s choice to “[eliminate] any major women characters because the theme of the novel concerns not only the will to survive but also the nature of the father-son relationship” (Kuhne 24). The cause behind the woman’s relationship to motherhood, including her eventual denial of her role as a mother, is more complex than just the stress of her individual circumstances.

References :

1. Abrams, M. H., and Geoffrey Galt Harpham. A Glossary of Literary Terms. 11th ed., Cengage Learning, 2015.
2. Kuhne, Dave. “Gender Roles after the Collapse: Women in American Post-Apocalyptic Fiction.” *CCTE Studies* 77 (2012): 22-28.
3. McCarthy, Cormac. *The Road*. Picador, 2006.
4. McKirdy, Tiffany. *The Distant Pandemonium of Sun: The Novels of Cormac McCarthy*. U of
5. Glasgow. 2001. PhD dissertation. University of Glasgow, theses.gla.ac.uk/3464/1/2001McKirdyPhD.pdf.



Women in the Hoysala Dynasty Administration - A Critical Study

Dr. Sumiti Saini

Assistant Professor Grade

CSU, Guruvayoor Campur, Kerala

Introduction :

The queen played a vital role in the administration of the Hoysalas. The Hoysala queens enjoyed some special powers and privileges in this period often they ruled over small towns, nadus and even kingdoms rarely they witnessed joint rule with their husbands. Occasionally they held position as exalted as that of a Mahasamantha and worked with the official hierarchy of the ministers and advisers. The favourite queens were powerful usually the chief queen had royal insignia, the white conchi, the white umbrella along with the golden rod and the Chamaras¹. Santaladevi, the queen of Vishnuvardhana, was always associated with the king in administration and with panchapradhanas while making grants². Achaladevi along with the crown prince Kumara Ballala witnessed the joint rule in the last days of Narasimha I³.

The queens of Ballala II were capable administrators and warriors. The queen Padumaladevi was the ruler of Hosahadagali by 1212 A.D. During the time of Narasimha II once when Umadevi found that the two temples could not pay taxes to the govt. even from the funds allotted for the Amritapad and therefore

suspended temple services, she organized the allotment withdrew all the vritties associated with the temple 55 and granted it to other Brahmins who could pay siddaya and 2½ panas per vritti to the temple.⁴ By 12th century Balla Mahadevi ruled independently over the Alupa kingdom.⁵ On the whole, the consequent increase of the chief queens on their husbands, separate establishment to serve the queen and their paraphernalia came to be established like srikarna, perguda, mahapasayata, Antapasayata and so on. For instance, pergade Naganna served as Srikarna to assist the queen Padmaladevi during the period of Ballala II.⁶ Anthapasayata was connected with the harem of the palace.⁷

Besides, the queens had other social obligations to discharge. They made a number of grants for philanthropic activities, agraharas, temples and Basadis. Another queen Bommaladevi, wife of Ballala was also an administrator and she is described as ruling from Dvarasamudra in one of her insps.⁸ She was even entitled to the position of Mahamandalesvari. This information is provided by an insp of the time of Ballala II dated 1184 A.D.⁹

The parents Chandayya and Mallidevi express happiness over the birth of their daughter Somavve and go to the extent of calling her 'Kuladipike'. Such instances are rare during the 56 period. Even the birth of Santaladevi is, considered as a prasada from Dharmesvara that instead of cursing their fate for the birth of a daughter, her parents considered it a 'punya'. The women of the royalty were given education as evidenced by insps. Most of the Hoysala queens were highly educated particularly in the fields of fine arts like music dance and literature. Shantaladevi is referred to as vagadevi in education.¹⁰

Her proficiency in fine arts is well known. Many insps praise her knowledge of music and dance. Epigraphs have choicest phrase to describe the proficiency of Santala in the fields of dance and music. They are gitavadya nritya sutradhare, sakala Kalagamanune, Vivekayaka Brihaspati, Sangita Sangata Saraswathi, Vichitra Nartana Pravartana. Ballala II's another queen Padmaladevi was an administrator of Hosahadangle.¹¹ Umadevi, another queen of Ballala is perhaps the most distinguished administrator who took active part in the political affairs. The insps from Kanakatti dated 1209 A.D. gives a graphic description of the personality of Umadevi.¹² She was administrator of Magare 300.

Another queen Ketaladevi is known to have taken great interest in financial matters as well as giving advice to the merchants.¹³ The wives of many of the Hoysala generals and ministers were also well educated. The famous general Gangaraja's wife Lakshmale is described as pandite in an insp from Sravanabelagola of the time of Vishnuvardhana, dated 1121 A.D.¹⁴

Gangarasi wife of Mahamandalesvara Edavarideva, is referred to as an equal to Sarasvati in all arts' (bahukala parinate Sarasvatigene). Mandalika Ballideva's wife is described as Sakalakala Saraswathi and gitavadya nritya pravine.¹⁵ Mandalika had a wife Sitadevi. She was well versed in fine arts. An insp from sira describes her as sravya kavya divya gita vadya nrityadi vidyapravine and kavi gamaki. Vadi Vagmi Vaitalika Jana paritushte.¹⁶

Thus she was a scholar, poet, gamaki and good speaker in addition to proficiency in music dance and playing instruments. Mahamandalesvara Ganga Permadi's wife Bachaladevi was also an accomplished artist. Her titles include 'pratipaksha gayakagana mana parikhandane'.¹⁷

From all these evidences it becomes clear that queens, princesses and daughters of high officials were given good education, with particular reference to fine-arts and literature. Unfortunately, insps of the period do not provide information regarding the education of women of the lower classes and lower communities. Perhaps they did not get a chance to educate themselves as they were busy in the services of others or helping in agriculture.

Women of the royalty spent their time and leisure in helping the kings in administer or themselves administering smaller territories and accompanying their husbands on tours visiting temples. In addition they seem to have spent a lot of time in decorating themselves with ornaments and by making coiffure. They also played with pet birds and animals during leisure time. Most of their time was spent on visiting temples and arranging for proper administer of gifts.

Royal Durbar, probably of Ballala II, with the king seated on a high stool, the female figures on sided bearing chauris and then other warriors with various arms like swords, oblong shields etc. May it represent the king in counsel on a battle field since the usual paraphernalia of a durbar scene are missing? If so, it reflects the hectic battle – ridden times of Ballala who was busy in many fronts during this period.

The position and status of women is considered to be an index of the level of cultural development as well. A healthy society is that in which more and more women take part in more and more political and cultural activities. The Hoysala Queens were not just content with the administration of provinces, but also evinced much interest in military administration.

An interesting, but unfortunately incomplete inscription dated 1140 A.D, refers to a crown – riding school which was being maintained by Bammaladeve, the queen of Vishnu Vardhana. The purpose of the Inscription was perhaps to record a grant of donation made by one anantapalashani, who was a trained in Bammaladevi's crown riding school, for it abruptly ends with the words 'Sarvabhadhapani-haravage' or free from all troubles.

It is interesting to learn that a woman was capable of looking after the administration of an institution particularly connected with military training. It is also probable that the grant was made for some Military purpose, since it specifically mentioned that it was made by a trainer employed in the crown riding school. But in the absence of any clear evidence, it is not right to draw a definite conclusion. Had this inscription been a complete one, it

would have definitely given much interesting information.

The Hoysalas had well organized military administration. The king was the supreme lord of the military forces. The standing army was composed of infantry, cavalry, elephantry and chariots along with weapons such as bows, arrows, lances and swords. Horses were imported from Arabia, through merchants. For example, Chatta selti son of Mareya imported horses and elephants in ships by sea and sold them to the kings. Umadevi accompanied her lord on his expeditions to the north and actually took part in the raids organized against Mallidevarasa of Belagutti who had rebelled after the death of his father Isvaradevarasa. She governed Dorasamudra and carried on the administration while the king was out on an expedition.¹⁸

Bommaladevi one of the senior queens, ruled Nirgundana in the year 1179 A.D. and waged war against Sankama.¹⁹ Once Abhinava Ketalladevi ordered the gonnads and Settis of Kundavada to establish Wednesday fair in that village. She seems to have managed the affairs of the govt. by 1202 A.D. effectively as her lord was constantly on the movements engaged in military campaigns.²⁰

A Hoysala sculpture which represents gallant war horse raiders has been depicted in the friezes of the outer wall of the Kedereswara temple at Halebid. The war horses depicted with large coat of mail descending well below the knees. The head of the horses was covered with plates of steel. Thus the sculpture of the period depicts the battle field in which the soldiers use any art to inflict the great damage on the enemy. Ref Pl.No.2 & 3.

Bommaladevi queen of Ballala II was also a warrior. She is said to have plucked the hill chiefs by the root in 1177 A.D. while her husband was busily engaged in the conquest of uchchangi.²¹ She was the daughter of Mokhari Lakkayya who was governing Halikal in Nirgundand. Sculptures from Chennakeshava temple at Belur clearly depicts women going to war field and fighting. Ref Pl.No.2, Pl.No.3.

Dr. Derret has pointed out Hoysala queens not only exercised advertise authority; each with her own ministry and stewards under her, military campaigns. Pl.No.4.

Women were considered competent to assume a responsible position. For instance : A record in the Kunjeswara temple at Hiriyuru contains an interesting information about the acceptance by society of a lady as the manager of a temple.²² She is Chandavve, the daughter of Kandanambi and Chandiyakka. Kandanambi built a temple for Siva in memory of his deceased son Kunja and appointed his daughter Chandavve as the manager (Odeyalu) of the temple for the purpose of carrying out the ceremonies. He granted her *hombali* by pouring water in the presence of god Kunjesvara and Rudraskti, the Rajagura of Dorasamudra, Kampancharyya of the 120 temples, priests, countless Mahajans farmers and the two priests of Multana hosavur. What is more interesting is that all these witness not only accepted and honoured her appointment, but also joined with Mada-Jiya Bhuta-Jiya, Machchera Anantha-Jiya of the capital Arasiyakere and others in bestowing on her the *Vihhutipatta* (the crown of authority) and granting her the rank of GanaKumari which meant the daughter of Ganas who were all the hosts

of followers of Siva, the Jangamas. That all the respectable persons of the capitals and also of that place 63 called Muttana Hosavur recognized and respected a lady as the rightful person to collect and control all the tributes due to God Kunjesvara and Manage. This temple can be taken as a proof for the respectable position given to women in the political field.

Women too fought for justice, who approached the king with their grievances or demands, for instance: An Epigraph of 1147 A.D.²³ speaks about a lady who fought for justice. She was the great Kanakavve, the daughter of heggade Chaudamayya and Chandramati. Her young brother was called Mallideva, Kava-*raja* was her son. The grant formerly given to the temple of Kalideva erected by one Rayana dandanatha was taken away during the reign of the Hoysala Narasimhadeva. Then Kanakvve made it a public issue, spoke for justice and succeeded in restoring the grant. She also appealed to king Narasimha and made him grant the *ur Adigere* for offerings to Kalideva. Pl. No.2.

Ketaladevi, queen of Ballala II, was acting as the regent during the absence of the king. She was also participating in court activities. Somaladevi was highly esteemed efficient person in maintaining law and order and discipline. Demiyakka, wife of a merchant *chamunda* was well read. Lakshmi Mathi, wife of Dannayaka Gangaraja was famous for the gift of learning.

Pl. No. 5 : Darbar scene of Ballala II with his queen.

Pl. No. 6 : Darbar scene of Vishnuvardhana with his queen Shantaladevi.

Conclusion :

Thus Hoysal dynasty women of earlier years developed their minds and intellects through their varieties of work, so that they become the prime educators, passing on their skills and cultural heritage to new generations. History never really says “good bye” History says “See you later”, Remembering the past glory of our culture and revisiting the classical past of India, let us get encouraged and make a way by ourselves for the good of the Country. I would like to remind the words of Michelle Obama-”You may not always have a comfortable life and you will not always be able to solve all of the world’s problems at once but don’t ever underestimate the importance you can have because history has shown us that courage can be contagious and hope can take on a life of its own”.

References :

1. E.C, V Cn 254
2. Ibid, V Cn 162
3. Ibid ,V AK 124
4. Ibid, 58
5. Ibid, V my 219
6. S.I.I., XI, I 330
7. E.C.,V AK 40
8. Ibid, XI Dg 105
9. Ibid, II Sr 128
10. Ibid, VII Cn 39
11. Ibid, XII Ck 14
12. Ibid, VII Sh 97
13. Sheik Ali. B., History of the Western Gangas, Page - 174
14. E.C, IX Cp No 20
15. E.C., V Ak124
16. Coelho Nillian, the Hoysala Vamsha, Page - 254
17. Karnataka Kannada, Vishwakosha 179, Page - 968
18. E.C, VII H1 No 28
19. E.C., XII Tp No 35
20. E.C, VI Kd No 127
21. Mar, 1926 No 6
22. Kar st., Gaz p 451
23. E.C.,V AK Viraganga Poysala 1140, No. 58



भारत और हिन्द प्रशांत क्षेत्र की बदलती भू-राजनीति के नये आयाम

अमित कुमार सिंह

शोध छात्र, अंतर्राष्ट्रीय संबंध विभाग,
झारखण्ड केंद्रीय विश्वविद्यालय,
चेरी मनातू राँची झारखण्ड

डॉ. अपर्णा

सहायक प्राध्यापक, अंतर्राष्ट्रीय संबंध विभाग,
झारखण्ड केंद्रीय विश्वविद्यालय,
चेरी मनातू राँची झारखण्ड

प्रस्तावना :

सामरिक शक्तियों और भू-राजनीतिक गुरुत्व धीरे-धीरे अटलांटिक-प्रशांत क्षेत्र से हटकर हिन्द-प्रशांत क्षेत्र में सकेंद्रित हो रहा है। आर्थिक वैश्वीकरण के इस युग में वैश्विक शक्तियों की नीति निर्माण में हिन्द-प्रशांत क्षेत्र प्राथमिक स्थान रखता है। जब अमेरिका ने अपने केंद्र बिंदु/पुनर्संतुलन की घोषणा की थी, उस समय अमेरिका के राष्ट्रीय सुरक्षा सलाहकार थॉमस डेनियल ने यह स्पष्ट कर दिया था कि केंद्र बिंदु का तात्पर्य केवल एशिया का पुनर्संतुलन नहीं है बल्कि इसमें 'एशिया के अंदर' का पुनर्संतुलन भी है। क्योंकि अमेरिका ने दक्षिण पूर्व एशिया तथा आसियान पर भी नये सिरे से ध्यान देना प्रारंभ कर दिया है। चीन की बढ़ती सामुद्रिक उपस्थिति, प्रशांत एवं हिन्द महासागर में जापान का बढ़ता ध्यान, दोनों महासागरों में आस्ट्रेलिया की बढ़ती भूमिका एवं एक प्रभावशाली शक्ति के रूप में भारत के उदय ने प्रशांत एवं हिन्द महासागरीय तटों को नए भू-राजनीतिक आयाम दिए हैं। जिसके कारण पूर्व में एशिया प्रशांत क्षेत्र से प्रचलित इस क्षेत्र को हालिया समय में हिन्द-प्रशांत क्षेत्र से संबोधित किया जाने लगा है। हिन्द-प्रशांत क्षेत्र में रणनीतिक हाई टाइड लंबे समय से कई देशों के साथ विभिन्न क्रमपरिवर्तन और संयोजनों में काम कर रहा है ताकि यह सुनिश्चित किया जा

सके कि क्षेत्र में सहयोग के लिए एक सामान्य आधार रेखा उभरे। इन प्रयासों का उद्देश्य एक न्यायसंगत नियम-आधारित व्यवस्था की दिशा में काम करना है, जहां एक पक्षवाद अनियंत्रित न हो। चीन द्वारा अब वैश्विक नेतृत्व के लिए अपना दांव आक्रामक रूप से बढ़ाने के साथ, हिंद-प्रशांत वैश्विक भू-राजनीति का आधार बना हुआ है। बड़े और छोटे देशों के रूप में, रणनीतिक प्रतिस्पर्धा को तेज करने के नतीजों को कम करने के लिए काम करते हैं, इस क्षेत्र में प्रमुख शक्तियों से अपेक्षा की जाती है कि वे राजनीतिक इच्छाशक्ति और क्षमता दोनों का प्रदर्शन करें। विशेष रूप से तीन रुझान विशिष्ट विशेषताओं के रूप में उभरे हैं, जो हिन्द-प्रशांत क्षेत्र में सहयोग के निर्माण खंडों के रूप में काम करते हैं :

- 1) कार्य द्वारा संचालित मुद्दा-आधारित गठबंधन, जहां इन विन्यासों का लचीलापन एक रणनीतिक संपत्ति बना रहता है।
- 2) समान विचारधारा वाले देश अतिव्यापी द्विपक्षीय, लघु एवं बहुपक्षीय स्वरूपों में एक साथ काम कर रहे हैं - वैश्विक पहलों का इस तरह से विस्तार करने के लिए कि वे क्षेत्रीय समान विचारधारा वाली शक्तियों के राष्ट्रीय एजेंडे के भीतर संस्थागत हों रही हैं।

3) हिन्द प्रशांत क्षेत्रमें देशों की क्षमता निर्माण पर एक केंद्रित प्रयास उन्हें व्यवहार्य विकल्प देने के लिए जो वैचारिक और राजनीतिक प्रतिस्पर्धा के आसपास बने बायनेरिज़ से परे जाते हैं। इससे यह स्थापित हो गया है कि मुद्दा-आधारित गठबंधनजहां काम करते हैं, न कि बनाते हैं, जुड़ाव बढ़ाते हैं और कार्यात्मक सहयोग का क्षेत्र बन गए हैं। यह पुरानी वैश्विक बहुपक्षीय व्यवस्था के परिणामस्वरूप बढ़ती चुनौतियों का प्रबंधन करने में विफल रहा है। इस बात को महसूस किया जा रहा है कि आर्थिक, सुरक्षा, तकनीक, रणनीतिक जैसे प्रयासों पर ध्यान केंद्रित करने वाले भौगोलिक क्षेत्रों में विभिन्न स्वरूपों में एक साथ आने वाले देश वैश्विक शासन के वर्तमान खंडित और गैर-वितरित उपकरणों पर निर्भर रहने की तुलना में अधिक उत्पादक होंगे। इन समूहों का लचीलापन उनकी सबसे बड़ी संपत्ति है, तथा इसी के सहयोग से हिन्द-प्रशांत क्षेत्र में धीरे-धीरे भू-राजनीति के एक नए आयाम के तरफ बढ़ना होगा।

हिन्द-प्रशांत क्षेत्र की भौगोलिक आर्थिक उपस्थिति :

हिन्द-प्रशांत क्षेत्र में उभरती भू-राजनीति से एक और बात स्पष्ट है, वह व्यापक रुझान हैं, अर्थात्, सैन्यकरण के उदय के साथ सुरक्षा और आर्थिक सहयोग का पुनर्संतुलन, कार्यात्मक सहयोग के लिए रास्ते खोजना और सुरक्षा की पुनर्कल्पना, विशेष रूप से कोविड-19 युग के बाद के संदर्भ में मानव सुरक्षा की व्यापक अवधारणा। हिन्द-प्रशांत क्षेत्र का विकास और सुरक्षा समझौता निश्चित रूप से परस्पर अनन्य नहीं है। इन प्रयासों में से अधिकांश का उद्देश्य समान विचारधारा वाले देशों के बीच सहयोग की आदतों का निर्माण करना है और समानांतर ट्रैक्स में विकास कर रहे हैं। भौगोलिक रूप से हिन्द-

प्रशांत क्षेत्र को तीन खंडों में विभक्त किया जाता है। पहला, पश्चिमी हिन्द-प्रशांत क्षेत्र जिसके अंतर्गत पूर्वी अफ्रीका, लाल सागर, अदन की खाड़ी, फ़ारस की खाड़ी, अरब सागर, बंगाल की खाड़ी, अण्डमान सागर के साथ-साथ मेडागास्कर, सेशेल्स, घगोहा, मालदीव समाहित किये जाते हैं। दूसरा, मध्य हिन्द प्रशांत-क्षेत्र में हिन्द महासागर तथा प्रशांत महासागर को जोड़ने वाले अनेक सागर, दक्षिण चीन सागर, फ़िलीफ़िंस सागर, इंडोनेशिया द्वीप समूह, आस्ट्रेलिया के उत्तरी सागर तट पर न्यूगिनी, सोलोमन, अराफुरा सागर, वुनाआतु, फ़िजी एवं टोंगा जैसे देश आते हैं। तीसरे खंड में प्रशांत महासागरीय क्षेत्र के अधिकांश ज्वालामुखी बहुल द्वीप, मार्शल द्वीप, ईस्टर द्वीप एवं हवाई द्वीप आदि आते हैं।

आर्थिक वैश्वीकरण के इस युग में हिन्द-प्रशांत क्षेत्र अत्यधिक महत्त्व रखता है, जहां की 3 बिलियन की आबादी एक व्यापक वैश्विक बाज़ार है एवं यहाँ का सम्मिलित सकल घरेलू उत्पाद 20 ट्रिलियन डॉलर है जिसका आकार दिन-प्रतिदिन बढ़ता ही जा रहा है। विश्व की चार सबसे बड़ी अर्थव्यवस्था में तीन चीन, भारत तथा जापान इसी क्षेत्र में अवस्थित है। खाद्य एवं ऊर्जा सुरक्षा से सुसज्जित वैश्विक सामुद्रिक व्यापार का सर्वाधिक हिस्सा इसी हिन्द-प्रशांत क्षेत्र से होता है, साथ ही प्रगतिशील अर्थव्यवस्था के वाहकों के संदर्भ में भविष्य हेतु इस क्षेत्र की अपार संभावनाएँ व्याप्त हैं।

भारत के लिए हिन्द प्रशांत क्षेत्र में उभरती भू-राजनीति न केवल साझा चिंताओं के लिए सहयोगी समाधान प्रदान करती है, बल्कि इस क्षेत्र में खुद को एक प्रमुख शक्ति के रूप में प्रदर्शित करने का एक अवसर भी है, जो आगे बढ़ने को तैयार है। भारत अब अपनी स्थापना से वैश्विक बातचीत और पहल का नेतृत्व कर रहा है। 'इंडिया वे' के एक प्रस्तावकविदेश मंत्री एस जयशंकर ने कहा है, 'हिन्द प्रशांत क्षेत्र

वास्तव में हमारे राजनीतिक, आर्थिक, कनेक्टिविटी, यात्रा और सामाजिक हितों की रोटी तथा मक्खन की अभिव्यक्ति है। समुद्री क्षेत्र की सुरक्षा एवं संरक्षा सुनिश्चित करने पर बहुत अधिक निर्भर करता है। भारतीय नौसेना, तट रक्षक अब पहले से कहीं अधिक, बहुपक्षीय और द्विपक्षीय अभ्यासों में भाग ले रहे हैं, ताकि विश्वास का निर्माण किया जा सके, पारस्परिकता हासिल की जा सके और सामान्य एसओपी विकसित की जा सके। भारत ने व्हाइट शिपिंग इंफॉर्मेशन एक्सचेंज के प्रयासों का नेतृत्व किया है, जिसमें कई देशों की भागीदारी देखी गई है। सहयोग के व्यावहारिक प्रयासों का एक और उदाहरण भारत द्वारा जल के चार्टिंग के लिए हाइड्रोग्राफिक सर्वेक्षण समर्थन वाले देशों की सहायता करना होगा, विशेष रूप से हिंद महासागर क्षेत्र (इंडियन ओसियन रीजन) में।

हिन्द-प्रशांत क्षेत्र में चीन :

हालिया दशक में ड्रैगन का आक्रामक रुख एवं उसकी बढ़ती ताकत से एकल-ध्रुवीय वैश्विक राजनीति के अधिकेंद्र पर कड़ा प्रहार किया है। विशेषतः हिन्द-प्रशांत क्षेत्र में चीन का बढ़ता दबदबा इस क्षेत्र के राष्ट्र के राष्ट्रों के साथ-साथ वैश्विक शक्तियों के भी संशय की स्थिति में खड़ा कर दिया है। दक्षिण चीन सागर के लगभग 90 प्रतिशत भाग पर चीन अपना दावा जता रहा है, तथा पूर्वी चीन सागर में परिवहन की बाधाएँ उत्पन्न करता रहा है। जिसके कारण हिन्द-प्रशांत क्षेत्र का सर्वाधिक महत्वपूर्ण खंड अशांत एवं उथल-पुथल भरी भू-राजनीति का केंद्र बन गया है। चीन की तुलना में हिन्द-प्रशांत क्षेत्र के अन्य राष्ट्र सामरिक दृष्टिकोण से अशक्त हैं। इस क्षेत्र के सभी छोटे राष्ट्रों कि सम्मिलित सामरिक शक्ति भी चीन की सैन्य क्षमताओं के इर्द-गिर्द नहीं टिकती है। बावजूद इसके दक्षिणी चीन सागर के मुद्दे पर फ़िलीपींस की अगुआई में इस क्षेत्र के राष्ट्रों ने चीन का प्रबल विरोध किया है। हालांकि अंतर्राष्ट्रीय न्यायालय में इस विवाद ने चीन को निराश ही किया

है और चीन इस मुद्दे पर वैश्विक कूटनीति में अलग-थलग पड़ता जा रहा है। बावजूद इसके हिन्द प्रशांत में चीन की सक्रियता बढ़ती ही जा रही है। चीन के इस अक्रामक सक्रियता के कारण हिन्द प्रशांत क्षेत्र के इस खंड की भू-राजनीति एवं सामरिक गतिविधियों में व्यापक बदलाव हुआ है। चीन इस क्षेत्र में महासागरों की भूमि का कृत्रिम तरीकों से उत्थान कर उसे द्वीप का रूप देकर सैन्य ठिकानों का निर्माण कर रहा है साथ ही समीपवर्ती राष्ट्रों के साथ विवाद को बढ़ावा देता है। 'सेंटर फॉर न्यू अमेरिकी सिक्विरिटी' की एक रिपोर्ट के अनुसार चीन ऐसे विवादों के 70 फ़ीसदी मामले अपने पक्ष में करने में सफल रहा है। भारत की 'पूर्वोन्मुख नीति' कि परिणीत है की वर्तमान में हिन्द प्रशांत क्षेत्र की राजनीति भारत के इर्द-गिर्द घूम रही है। 2007 में जापानी प्रधानमंत्री शिंजो अबे द्वारा इस क्षेत्र को हिन्द प्रशांत से नामांकित किए जाने के एक दशक में भारती ने इस क्षेत्र में अपनी राजनैतिक और सामरिक स्थिति को और भी मज़बूत बना लिया है। एशियाई संदर्भ में भारत इस क्षेत्र में नए एंकर के रूप में उभरा है। विकास एवं सुरक्षा वास्तुशिल्प के नवसृजन के लिए इस क्षेत्र के राष्ट्रों के साथ साथ पार क्षेत्र के राष्ट्रों का भी भारत के साथ साझेदारी भारत की बढ़ती भूमिका का परिचायक है।

विगत कुछ वर्षों में अपनी 'पूर्व की ओर देखो' नीति एवं मृदी शक्ति कूटनीति के ज़रिए भारत ने इस क्षेत्र में अपनी विशिष्ट पहचान बना ली है। आर्थिक उत्थान को तीव्र करने, साझी चुनौतियों की पूर्णता के लिए सहयोग क्षेत्रीय एकीकरण हेतु खुले समावेशी एवं पारदर्शी वास्तुशिल्प को अधर प्रदान के लिए भारत सदैव तत्पर रहा है। साथ ही, परस्पर सहमति में वृद्धि करने, शांति, स्थिरता एवं सुरक्षा को बढ़ावा देने, अंतर्राष्ट्रीय क़ानूनों के सिद्धांतों तथा मतभेदों के शांतिपूर्ण समर्थन भारत के द्वारा किया जाता रहा है। पूर्व एवं पश्चिम के संयोजक के रूप में भारत की छवि को पर्याप्त समर्थन भी मिल रहा है।

भारत आसियान गठबंधन :

हिन्द प्रशांत क्षेत्र के मिलन स्थल के रूप में दक्षिण पूर्व एशिया एक महत्वपूर्ण रणनीति क्षेत्र है जहां कुछ एक अति महत्वपूर्ण सामुद्रिक संकीर्ण स्थल (चोक पॉइंट्स) हैं तथा चीन के संदर्भ में ये चोक पॉइंट्स व्यवस्था निर्माण के स्थल बन सकते हैं। हिन्द-प्रशांत क्षेत्र का वास्तुशिल्प आसियान नीति भी बहुत मायने रखती है। हिन्द प्रशांत क्षेत्र में भारत का उभरता प्रोफाइल अत्यंत ही महत्वपूर्ण है एवं इसमें एक नए महाशक्ति के रूप में उदित होने के भी संकेत मिलते हैं। इस क्षेत्र में भारत के उदय के दो प्रमुख कारण हैं, पहला दक्षिण पूर्व एशिया में भारत और उसके पड़ोसी राष्ट्रों का विवाद रहित सीमा का होना। पूरे दक्षिण पूर्व एशिया में केवल म्यांमार के साथ भारतीय भू-सीमा मिलती है जबकि म्यांमार, थाईलैण्ड एवं इंडोनेशिया के साथ इसकी विवादरहित सामुद्रिक सीमा है। दूसरा कारण इस क्षेत्र हेतु भारत की स्पष्ट एवं पारदर्शी नीति है। दक्षिण पूर्व एशिया में भारत कूटनीति, सैन्य या सामुद्रिक स्तर पर किसी तरह की एकपक्षीय या औपनिवेशिक नीति का अनुसरण नहीं करता है। हाल ही में मालावर सैन्य अभ्यास में आस्ट्रेलिया के शामिल होने के अनुरोध को खारिज करना भारत कि छवि को और अधिक सुदृढ़ता प्रदान करना है एवं स्वाभाविकतः यह साबित करता है कि इस क्षेत्र में भारत किसी भी प्रकार का आक्रामक रवैया नहीं रखता है। इस क्षेत्र हेतु भारत का रुख स्पष्ट करते हुए सन् 2012 में भारत के पूर्व प्रधानमंत्री मनमोहन सिंह ने कहा था, 'भारत क्षेत्री आर्किटैक्ट को बढ़ाने के लिए आसियान की केन्द्रीय भूमिका को आवश्यकता मानता है।'

आसियान के सदस्य राष्ट्रों की तुलना में अधिक उन्नत सैन्य क्षमता होने के बावजूद भारत द्वारा आसियान की केन्द्रीय भूमिका की वकालत करना सदस्य राष्ट्रों में भारत की विश्वसनीयता को दर्शाता है। इस क्षेत्र में भारत निष्पक्षता एवं पारदर्शिता के साथ राजनीतिक

संतुलन बनाए रखने के अपने सिद्धांत पर अडिग रहते हुए 'क्षेत्रीय देशों की इच्छानुसार' एक सशक्त राष्ट्र की भूमिका अदा कर रहा है। सुनामी के महाविनाश का समय हो या नरगिस चक्रवात का समय भारत ने जहां एक मानवीय आधार पर सहायता प्रदान की वहीं सिंगापुर, मलेशिया, वियतनाम जैसे राष्ट्रों के साथ साझा सैन्य अभ्यास कर उनका सैन्य संवर्द्धन भी किया है। साथ ही, अपनी 'मृदु शक्ति' कूटनीति के तहत 'बुद्ध सर्किट एवं पुरातन सांस्कृतिक परंपराओं को एक नए रूप में प्रस्तुत कर साझी भागीदारी को और प्रगाढ़ करने का भी कार्य किया है।

भारत-आसियान के मध्य द्विपक्षीय व्यापार चीन की तुलना में काफी कम (छठा भाग) है। चीन-वियतनाम का द्विपक्षीय व्यापार भारत-संपूर्ण आसियान के द्विपक्षीय व्यापार से अधिक है बावजूद इसके क्षेत्र के राष्ट्र आर्थिक हितलाभ को परे रखकर भारत को इस क्षेत्र में आमंत्रित करते रहे हैं। सिंगापुर के दिवंगत नेता ली कुआन ने 2007 में हिन्द-प्रशांत क्षेत्र में भारत की उपस्थिति का स्वागत किया था। क्योंकि भारत कोई आक्रामक इरादा नहीं रखता है। सिंगापुर के वर्तमान रक्षा मंत्री नग इंग हेन ने भी यह इच्छा व्यक्त की थी कि भारत को दक्षिणी चीन सागर में एक बड़ी भूमिका अदा करनी चाहिए। कुछ इसी तरह के बयान वियतनाम तथा फिलीपींस के नेताओं द्वारा भी दिए गए हैं। इस क्षेत्र के क्षेत्रीय राष्ट्रों के द्वारा भारत को विवाद की मध्यस्थता हेतु निमंत्रण दिया जाना इंगित करता है कि हिन्द-प्रशांत क्षेत्र में भारत एक उदीयमान महाशक्ति के रूप में उभर रहा है तथा अब भारत की स्थिति 'अनअधिकृत खिलाड़ी' की नहीं रह गई है। नौ जलदस्युरोधी प्रयास, अपादा प्रबंधन जैसी कवायदों में भारतीय नौसेना तथा इस क्षेत्र की नौसेनाएँ पूर्व से ही समन्वय स्थापित करती रही हैं। हालिया सामरिक तथा सुरक्षा के बदलते समीकरण के परिदृश्य में हिन्द-प्रशांत क्षेत्र में भारत ने अपनी भूमिका को बढ़ाते हुए सामुद्रिक सुरक्षा एवं

विशिष्ट सहयोगात्मक पहल शुरू करने हेतु साझे सरोकारों पर बल देना रहा है।

सिंगापुर, मलेशिया, वियतनाम, इंडोनेशिया के साथ भारतीय नौसेना तथा तटरक्षकों का द्विपक्षीय अभ्यास इस क्षेत्र के गतिकी में आए बदलाव की ही परिणीति है। इस क्षेत्र में भारत की सक्रियता न केवल पड़ोसी देशों के संबंधों या आर्थिक विकास के माध्यम के रूप में है बल्कि स्थिर, सुरक्षित तथा खुशहाल एशिया के विजन के रूप में है।

भारत की सुरक्षा, अखंडता एवं सैन्य तैयारियों के लिए हिन्द-प्रशांत क्षेत्र कितना महत्वपूर्ण है इस बारे में पूर्व विदेशमंत्री सुषमा स्वराज ने कहा था कि दुनिया की सबसे बड़ी चुनौती इस समय हिन्द प्रशांत क्षेत्र है। बिना किसी देश का नाम लिये उनका संकेत इस क्षेत्र में चीन द्वारा प्रभुत्व स्थापित करने की ओर था। वैश्विक सत्ता के आलंब के स्थानांतरण के पश्चात् भारत-आसियान मैत्री कितना अधिक महत्व रखता है इसकी बानगी 69वें गणतंत्र दिवस में भी दिखायी दी जब आसियान के दसों सदस्य राष्ट्रों के राष्ट्राध्यक्ष की मौजूदगी रही एवं पहली बार आसियान का झंडा फहराया दिखा।

भारत सदैव ही सामुद्रिक सुरक्षा के मुद्दों पर रचनात्मक वार्ता की प्रक्रिया में सक्रिय रूप से शामिल रहा तथा एक समावेशी सुरक्षा वास्तु शिल्प के निर्माण में सतत् रूप से जारी पहलों का समर्थन भी करता आया है। हिन्द प्रशांत क्षेत्र के वर्तमान परिदृश्य में क्षेत्रीय महाशक्ति के रूप में भारत अपने दायित्वों का बखूबी निर्वहन करते हुए अपने दायरे को बढ़ा रहा है। डोकलाम विवाद पर भारत जिस प्रकार से भूटान के साथ कंधे से कंधा मिलाकर अडिग रहा और चीन को पीछे हटने पर विवश किया इसके दूरगामी राजनैतिक प्रभाव पड़ेंगे तथा हिन्द प्रशांत क्षेत्र भी इससे अछूता नहीं रहेगा, एक सहयोगी राष्ट्र के रूप में भारत की साख और भी अधिक सुदृढ़ होगी।

हिन्द प्रशांत क्षेत्रीय संवाद :

हिन्द प्रशांत क्षेत्रीय संवाद का एकमात्र उद्देश्य हिन्द प्रशांत क्षेत्र के माहौल को शांतिपूर्ण करने की है। इसलिये हिन्द-प्रशांत क्षेत्र ओसियन इनिशिएटिव क्षेत्रीय सहयोग के ज़रिए एक व्यापक और समावेशी निर्माण हो रहा है, जो सात परस्पर जुड़े वृत्तों या स्तंभों पर केंद्रित है। समुद्री सुरक्षा, समुद्री पारिस्थितिकी, समुद्री संसाधन, आपदा जोखिम में कमी और प्रबंधन, व्यापार-संपर्क और समुद्री परिवहन, क्षमता निर्माण, और संसाधन साझा करना, और विज्ञान, प्रौद्योगिकी और शैक्षणिक सहयोग। भारतीय नौसेनाआईपीओआई के प्रत्येक सात तीलियों या स्तंभों को साकार करने में गहन रूप से निवेशित है। IPRD-2022 (इंडो पैसिफिक रीजन डायलॉग) हिन्द-प्रशांत क्षेत्र में अवसरों और चुनौतियों की समीक्षा करने के लिए भारतीय नौसेना और नेशनल मैरीटाइम फाउंडेशन के बीच एक वार्षिक संवाद है। यह सरकारी और गैर-सरकारी एजेंसियों और संस्थानों के संतुलित प्रतिनिधित्व के साथ, क्षेत्रीय रूप से प्रासंगिक समुद्री मुद्दों पर विचारों के आदान-प्रदान को बढ़ावा देने और विचार-विमर्श को बढ़ावा देना चाहता है। समान विचारधारा वाले साझेदार भी इन प्रयासों को संस्थागत बनाने पर काम कर रहे हैं ताकि उन्हें राष्ट्रीय एजेंडे में शामिल किया जा सके। भारत ने भारत के नेतृत्व वाले बहुपक्षीय प्लेटफार्मों- इंडो-पैसिफिक ओशन इनिशिएटिव और द ग्लोबल कोएलिशन फॉर डिजास्टर रेजिलिएंट इन्फ्रास्ट्रक्चर को मजबूत करने के लिए अपने द्विपक्षीय संबंधों का लाभ उठाने की मांग की है।

नवंबर 2019 में पूर्वी एशिया शिखर सम्मेलन में इंडो-पैसिफिक ओसियन इनिशिएटिव (IPOI) को पेश किया, तो इसका उद्देश्य आसियान के नेतृत्व वाले ढांचे पर 'एक खुली, गैर-संधि-आधारित वैश्विक पहल के रूप में व्यावहारिक सहयोग' को आमंत्रित करना था। समुद्री सुरक्षा से नीली अर्थव्यवस्था

तक, इसके सात स्तंभ कवर करते हैं जिसे नई दिल्ली ने 'साझा समस्याओं के लिए सबसे कम आम भाजक दृष्टिकोण के रूप में वर्णित किया है जिसे हम सभी जानते हैं कि तत्काल और समन्वित समाधान की आवश्यकता है'। ऑस्ट्रेलिया, जापान, फ्रांस और इंडोनेशिया साझा चिंताओं के अभिनव समाधान खोजने की पहल पर आगे आए हैं।

कोविड संकट में भारत का सहयोग :

चतुर्भुज संवाद और इसके विस्तारित प्रारूप, जिसे आमतौर पर क्वाड प्लस कहा जाता है, महामारी के चरम परवैक्सीन के विकास का समन्वय इसके निर्यात और आर्थिक सुधार को बढ़ावा देने के तरीके खोजना इन मुद्दों पर आधारित गठबंधनों का एक अच्छा उदाहरण है। इसके बाद, महत्वपूर्ण प्रौद्योगिकियों, टीकों, जलवायु परिवर्तन, अंतरिक्ष, बायोटेक, और 5G में काम करने वाले समूहों का उद्देश्य मानदंडों और वैश्विक मानकों को विकसित करना है। आपूर्ति के भरोसेमंद स्रोत सुनिश्चित करने और निवेश आकर्षित करने के लिए आपूर्ति श्रृंखलाओं का लचीलापन बनाने के लिए भारत, जापान और ऑस्ट्रेलिया के बीच आपूर्ति श्रृंखला लचीलापन पहल शुरू की गई थी। COP26 शिखर सम्मेलन के मौके पर, पीएम मोदी ने जोर देकर कहा कि 'विश्वसनीय स्रोत, पारदर्शिता और समय-सीमा' तीन महत्वपूर्ण क्षेत्र हैं जो वैश्विक आपूर्ति श्रृंखला को नियंत्रित करते हैं। आईटी और फार्मा आपूर्ति श्रृंखलाओं में भारत को एक विश्वसनीय स्रोत के रूप में पेश करते हुए, उन्होंने स्वच्छ प्रौद्योगिकी आपूर्ति श्रृंखला में भाग लेने की भारत की इच्छा को दोहराया। चीन पर अत्यधिक निर्भरता से आपूर्ति श्रृंखलाओं को सुलझाना एक दर्दनाक प्रक्रिया रही है, लेकिन यह गति पकड़ रही है। भारत का सहयोग संकट के समय में क्षेत्रीय नेतृत्व की प्रभावशीलता को दर्शाती है, पड़ोस में और विश्व स्तर पर कोविड-19 आउटरीच एक उदाहरण रहा है। वैक्सीन के विकास और निर्यात जैसे समाधान प्रदान करने से लेकर,

एक रणनीतिक संपत्ति के रूप में स्वास्थ्य सेवा की फिर से कल्पना करना और आईओआर में पहला उत्तरदाता और पसंदीदा भागीदार होना या समान विचारधारा वाले भागीदारों के साथ व्यापक हिन्द प्रशांत क्षेत्र में वैश्विक पहलों की अवधारणा करना ये प्रयास भारत की क्षमता को प्रदर्शित करते हैं। चाहे वह क्वाड प्रारूप हो या AUKUS के आसपास की बहस, भारत मानव सुरक्षा के व्यापक जनादेश पर काम कर रहा है, जहां आम सहमति, सहयोग और पूरकता को आधार बनाती है।

निष्कर्ष :

हिन्द-प्रशांत क्षेत्र में साझा समृद्धि तथा सुरक्षा के लिए बातचीत के माध्यम से एक सामान्य नियम-आधारित व्यवस्था विकसित करने के तरफ अग्रसर होना चाहिए। इस इलाके का माहौल कमोबेश तनावपूर्ण और अनिश्चित ही बने रहने से हिंद-प्रशांत क्षेत्र की भू-राजनीति के रुझान हर पल बदलते रहने के आसार हैं। चीन तथा अमेरिका जैसे दो बड़े व्यापारिक राष्ट्रों के कारण हिन्द-प्रशांत क्षेत्र की प्रतिस्पर्धा में बढ़ोत्तरी हुई है, जिसमें भारत के लिए आस्ट्रेलिया तथा फ्रांस एक महत्वपूर्ण रणनीतिक साझेदार बनना एक अहम रणनीति है। आर्थिक रूप से इस क्षेत्र को लेकर तमाम ताकतों के समुद्र तटवर्ती रुझानों में भी बढ़ोत्तरी हुई है। भविष्य में हिन्द-प्रशांत क्षेत्र में सुरक्षा तथा आर्थिक दायरों में नई भागीदारियां भी उभरकर सामने आयेंगी। अलग-अलग किरदारों की हिंद-प्रशांत क्षेत्र में रणनीतियों पर अमल की परख भी हो जाएगी। इस पृष्ठभूमि में महासागरीय प्रशासन को प्राथमिकता देने की बेहद-ज़रूरी क़वायद को अंजाम देने के लिए खास तरह के प्रयास करने होंगे। सहयोग के उचित और समावेशी ढांचों के साथ महासागरीय प्रशासन पर नए सिरे से ज़ोर दिया जाना अपने-आप में स्थिरता को बढ़ाने की दिशा में मज़बूत पहल साबित हो सकती है। इससे इस इलाके और इसके आगे भी सुरक्षा, बचाव, विकास और बेहतर सुनिश्चित की जा सकती है।

संदर्भ ग्रंथ सूची :

1. Medcalf, R. (2018). Reimagining Asia: From Asia-Pacific to Indo-Pacific. International relations and Asia's southern tier: ASEAN, Australia, and India, 9-28.
2. Choong, W. (2019). The return of the Indo-Pacific strategy: an assessment. Australian Journal of International Affairs, 73(5), 415-430.
3. Medcalf, R. (2013). The Indo-Pacific: What's in a name?
4. Anwar, D. F. (2020). Indonesia and the ASEAN outlook on the Indo-Pacific. International Affairs, 96(1), 111-129
5. Benayahu, Y., Bridge, T. C., Colin, P. L., Liberman, R., Mc Fadden, C. S., Pizarro, O., & Tanaka, J. (2019). Octocorals of the Indo-Pacific. Mesophotic coral ecosystems, 709-728.
6. Doyle, T., & Rumley, D. (2019). The rise and return of the Indo-Pacific. Oxford University Press.
7. Medcalf, R. (2019). Indo-Pacific Visions. Asia policy, 14(3), 79-96.
8. Kuo, M. A. (2018). The origin of 'Indo-Pacific' as geopolitical construct. The Diplomat, 25.
9. Gong, X. (2020). Non-traditional security cooperation between China and south-east Asia: implications for Indo-Pacific geopolitics. International Affairs, 96(1), 29-48.
10. Bose, S., & Basu, P. समुद्र की तलाश में: बंगाल की खाड़ी के रास्ते, हिंद-प्रशांत तक अवसर की तलाश में उत्तर-पूर्व के राज्य।
11. Ray, T. , G बेहद अहम व उभरती तकनीकों के लिए क्वाड 2.0 का एजेंडा।
12. Pan, C. (2014). The 'Indo-Pacific' and geopolitical anxieties about China's rise in the Asian regional order. Australian Journal of International Affairs, 68(4), 453-469.
13. Auslin, M. R. (2020). Asia's new geopolitics: Essays on reshaping the Indo-Pacific. Hoover Press.
14. Scott, D. (2012). India and the Allure of the 'Indo-Pacific'. International Studies, 49(3-4), 165-188.
15. Chacko, P. (2016). New Regional Geopolitics in the Indo-Pacific (p. 55). Routledge.
16. Khurana, G. S. (2017). the 'Indo-Pacific' concept: retrospect and Prospect. National Maritime Foundation, 2.
17. Henderson, M. A. T. H. E. W., Rogers, J. A. M. E. S., Hao Yang, A., & Huai-Che Chiang, J. (2020). The Indo-Pacific: An enlarged perspective. The Henry Jackson Society.
18. Panda, J. P., & Gunasekara-Rockwell, E. (2021). Quad Plus and Indo-Pacific. Routledge.



Auto Fictionalised Versions of Amit Chaudhuri : A Study of Real-life Characters and Settings

Ancy A

*Research Scholar (20213044012014)
Holy Cross College (Autonomous), Nagercoil
(Affiliated to Manonmaniam Sundaranar
University, Tirunelveli)*

V. Virgin Nithya Veena

*Assistant Professor
Holy Cross College (Autonomous), Nagercoil
(Affiliated to Manonmaniam Sundaranar
University, Tirunelveli)*

Amit Chaudhuri is an Indian author, academic and musician, who has made significant contributions to contemporary Indian literature. He was born on May 15, 1962 in East Bengal, but spent his childhood in Mumbai, where he attended Cathedral and John Connon School. For his university education, he moved to University College London and earned a Bachelor's Degree in English Literature. Further, he received his Doctoral Degree at Balliol College, Oxford. Then he worked as a freelance and critic in London and started writing for publications such as *The Guardian*, *The Times Literary Supplement* and *The Independent*. He has been the recipient of several awards for his writings, including The Common wealth Writers' Prize, the Betty Trask Award, the *LA Times* Book Prize, the Encore Award and the Sahitya Akademi Award.

The novels of Chaudhuri are well-known for their primary focus on ordinary and everyday life. As a writer, his interest falls on the way in which the mundane can reveal the deeper truths about the human experiences and hence his writings often

explore the small moments and details that make up everyday life. Among readers, his novels are well celebrated for his ability in capturing the rhythms of daily life in India. With the rhythms of daily life, he creates a rich and textured portrait of contemporary India and invites his readers to witness the beauty and complexities of ordinary moments. Overall, his readers could conclude him as a writer of human experience through the exploration of ordinary moments and the rhythms of daily life. The debatable point in this paper is, from where does he choose this everydayness or the rhythm of daily life? Is it completely out of the writer's imagination or is it the fact which he recounts from his personal life. The paper challenges the statement of Chaudhuri, who claims himself as a writer who is detached from the idea of autobiography or autobiographical elements and who is not interested in telling people about his life.

Chaudhuri's readers believe that the everyday they come across in his novels are often drawn from his personal life.

Many published research papers and articles about Chaudhuri and his writings claim his novels as either autobiographical or semi-autobiographical. In mapping the cultural spaces of Chaudhuri's novels, Singh Seema observes an autobiographical strain in his debut novel *A Strange and Sublime Address*. She records, "There seem to be an autobiographical strain in the novel insofar as Sandeep, the protagonist, bears sufficient resemblance to Chaudhuri's own childhood" (34). Dr. Vandana Rajput, in her study of Chaudhuri's local characters in regional settings, claims "Chaudhuri's *Afternoon Raag* is a semi-autobiographical novel" (122). Also, Ian Almond, in his "Melancholy, ghostliness and economy in the short fiction of Amit Chaudhuri" highlights Chaudhuri's *Afternoon Raag* as a "semi-autobiographical account" (171) of Chaudhuri being a Bengali student at Oxford. The researcher Anita's thesis points out Chaudhuri's *Afternoon Raag* as "a semi-autobiographical narrative" (42) and defines the sixth novel *Odysseus Abroad* as "part autobiographical creative writing" (42). She puts his recent novel *Friend of My Youth* (2017) as "a part of a new and innovative wave of autofiction, which is a combination of autobiography and fiction" (134). All their records mark the point that his work is heavily influenced by his own experiences and observations of the world. His own life experience is used as a starting point to explore broader themes and ideas and he often blends fact and fiction in his writings. Autobiographical elements in his novels provide a sense of authenticity and emotional depth.

In contradiction to the view of researchers and readers, Chaudhuri strictly

claims that he is not interested in dealing with autobiographical elements in his novels. In a face-to-face interview with Anil Dharker, an Indian writer and journalist, Chaudhuri declares 'no' to memoir or autobiographical or semi-autobiographical form in his writings. Dharker in the interview "Friend of My Youth: Amit Chaudhuri in conversation with Anil Dharker", well played the role of a representative by representing the question of autobiography or self in Chaudhuri's novels that is held in the mind of his researchers and readers. Dharker mildly challenges by claiming the connection between Chaudhuri, the author and Chaudhuri, the narrator of the novel *Friend of My Youth*. In the response, he is very peculiar and clear about his idea that his book is a fiction and not autobiography: "While adopting the form of the memoir or the autobiography, I have never done that and I'm not interested in autobiography as a form, as a genre. Because, I'm not interested in telling people about my life" (13:59). Even in *Friend of My Youth*, when an interviewer questions Amit Chaudhuri (the narrator) about how far the novel *Immortals* that is about to be read in Mumbai is autobiographical? The narrator comes up with a similar answer to that of the author saying "I'm not really interested in telling you about my life" (67).

Indeed, Chaudhuri weaves his novels together with fact and fiction. In other words, his works can be categorised under the genre of autofiction. Claudia Gronemann defines the genre as "An auto fictional text purports to be both fictional and autobiographical, and thus represents a paradox in the traditional understanding of genre" (241). By mixing up fact and

fiction, he creates rich and nuanced portrayals of the world around him. His cultural identity, passion for music, passion for literature, passion for places, family, travel and background has shaped his perspective as a writer. His own life experience as a musician, writer and Indian expat has hugely influenced his characters and settings in the novel. By analysing the characters and the settings in *A Strange and Sublime Address*, *Afternoon Raag* and *Friend of My Youth*, the paper brings out how far his autobiographical fact is fictionalised.

The protagonists and few other characters are modelled after Chaudhuri to a certain extent. The first significant character to be discussed is Sandeep, the protagonist of Chaudhuri's debut novel *A Strange and Sublime Address* who is loosely based on his childhood experiences and observations. The novel deals with the story of eight-year-old Bengali boy, Sandeep, growing up in Mumbai in the 1980s and the vivid and intimate portrait of life in urban India. Similar to the author, Sandeep is born in Kolkata but grows up in Mumbai as the son of a diplomat. Though one could not find an accurate plot in the novel, it roughly deals with Sandeep's vocational visit to his uncle's house in Kolkata. He always longed for Kolkata and for him it is a place of culture, joy, cousins and childhood that is nowhere present in his Mumbai life. Chaudhuri while sharing his perspective on Kolkata to *The Guardian*, he registers "To a young Amit Chaudhuri, Calcutta seemed its own strange, particular world-and thrillingly modern". The Character Sandeep reflects Chaudhuri's childhood longings for Kolkata and the complexities of growing up in a multicultural society (Mumbai),

where identities are constantly shifting and cultural norms are constantly being negotiated. Sheobhushan Shukla and Anu Shukla, who has published the first critical book about Amit Chaudhuri, records the character Sandeep as "the childhood incarnation of Amit Chaudhuri" (5).

In the second novel, *Afternoon Raag*, there are several similarities seen between the unnamed narrator (protagonist) in the novel and the author himself. Both are Bengali and grew up in Kolkata; additionally, both are musicians and have deep appreciation for classical Indian music. Interestingly, SaikatManjumdar identifies the unnamed protagonist as a grown-up Sandeep who "could easily grow into the autobiographical implications of Chaudhuri's fiction" (27). In Kolkata, the author is exposed to various forms of music from a young age and his mother Bijoya was a classical singer. The author himself became a trained classical singer and his love for Indian classical music is reflected in both his fiction (*Afternoon Raag*, 1993) and non-fiction (*Finding the Raga: An Improvisation on Indian Music*, 2021). He has written extensively on Indian classical music in both academic journals and other popular publications. In India, he became a respected music critic and commentator and has been a vocal advocate for the preservation and promotion of traditional Indian music. Similarly, the Bengali protagonist studying at Oxford has huge fondness towards Indian classical music. Music is the central theme of the novel. Even the title "Afternoon Raag" refers to the melodic framework of Indian classical music. In the Oxford room, his solitary times are filled with the hums of traditional music. At mornings, he would

be “practising a raag” (14), that is at times admired by Sharma (an Indian friend at Oxford) who appreciates the song and travels back to India mentally and aesthetically along with the protagonist. It explores the role of music in shaping cultural identity and the ways in which music can evolve emotions and memories.

The protagonist of the seventh novel *Friend of My Youth* shares the same name as that of the author, Chaudhuri. The author Chaudhuri and the narrator Chaudhuri are seen very much alike. They share the same name and play the role of a literary critic, novelist and musician. Both are enormously passionate towards literature and published their fifth novel entitled with the same title *The Immortals*. The author Amit Chaudhuri has published his fifth novel *The Immortals* in 2012 and ultimately shares his experience of reading *The Immortals* in Mumbai in his seventh novel *Friend of My Youth* (2017) and yet he claims it’s just a coincidence and it has nothing to do with memoir or autobiography. Anil Dharker declares to the audience and confronts Chaudhuri in the interview saying: “This is where you will get a problem. It’s his life and yet he claims it is not his life... You’re mixing up your reader, you’re mixing me up too”. The novel begins with the arrival of the protagonist, Amit Chaudhuri at Mumbai, who is the author of five novels. The purpose of his arrival is to read his last published novel *The Immortals*. Though the reading is not narrated in the text, it deals with a day and a half experience of Chaudhuri exploring Mumbai with nostalgic memories of childhood and a sense of homelessness.

The urban setting is yet another autobiographical element found in the novels of Chaudhuri. The cities such as Kolkata, Mumbai and Oxford play a prominent role in his novels. These traced out urban settings run parallel to the life history of Chaudhuri. He ties a relationship with the city Kolkata as his birthplace, Mumbai as his place of childhood and schooling and Oxford as the place of his education. In his fictional works, these cities hold equal position to that of the protagonists in his novels. He frames the protagonist just as a part of the world and not keeps them at the centre. By writing so, his frame shares equal importance to the surrounding and the happenings around the protagonist. The happenings of the urban setting include objects, sounds and all visible and invisible things.

A Strange and Sublime Address is set in the urban space of Kolkata in 1970’s and 80’s. The reader finds Sandeep in Kolkata for his summer vacation and the city itself seen as a magical pack of cultural flavours in the eyes of Sandeep. The city ‘Kolkata’ itself becomes a central character. The narration captures the sights, sounds and smells of the city in evocative detail. The sights of crowded streets and markets to the bustling railway stations and tea-shops. The sounds of crowded streets, traffic, neighbours, rickshawallah, birds, insects and other habitual sounds. As the story unfolds, the reader could see, hear and feel the city.

The city of Oxford is the setting of the novel *Afternoon Raag*, where the unnamed Bengali protagonist pursues his higher studies. The vivid spatial encounter of the urban setting allows Rini Dwivedi to use the phrase “Oxford Raag” (79). She registered the novel merely as an ‘Oxford

Raag' rather than an 'Afternoon Raag' for its deep exploration of the city. The narrator in Oxford explores the streets, buildings, cafes, department stores and student's hostel room in detail. The city seems like a memory and dream as it is just temporary in a student's life and the narrator feels it is unreal. The city remains unfamiliar and keeps renewing itself with new sets of students, friendship, relationships and other acquaintances. The novel explores the complexities of cultural identity that arises when one straddles multiple cultures based on Chaudhuri's own experiences of navigating the cultural divide between India and the West. It examines the tension prevalent between tradition and modernity and between east and west.

Friend of My Youth deals with a day and a half exploration of Mumbai city by the protagonist Amit Chaudhuri. Mumbai is the city of the protagonist's childhood, who later moved to Kolkata. He returns back to Mumbai as a grown-up young man and as a novelist for the purpose of reading his last published novel. On his arrival, he no longer has a home in it. He holds the position of a transient and has no place to live and ends up in a club at Malabar Hill, the place where he grew up. The once familiar is no longer familiar; it's the mixed feeling of nostalgia and strangeness: "The city I grew up in but knew very little" (2). While rambling through the streets, the absence of his friend Ramu and his disorientation towards the city develops the thoughts of dislocation and unsettlement in Mumbai. In the entire novel, he visits his childhood places such as Cathedral school, market, Kamala Nehru Park and so on, and he explores the huge transformation that the

places went through and the sense of strangeness he develops towards it.

The characters Sandeep, unnamed narrator and Amit Chaudhuri remind different versions of Chaudhuri. They reflect his own experiences, thoughts and perspectives to some extent. Similarly, the settings are drawn out of his real-life experiences of growing up in Mumbai, Kolkata and Oxford. As Anil Dharker declares "the person I read about this Amit, to me it's Amit, you. It is you; it is not someone else" (5:25) the characters and settings are more of Amit Chaudhuri. In his writings, he cleverly blurs the line between fact and fiction using these real-life characters and settings as a jumping-off point for more imaginative and exploratory storytelling.

References :

1. Almond, Ian. "Melancholy, ghostliness and economy in the short fiction of Amit Chaudhuri." *Journal of Postcolonial Writing*, vol. 46, no. 2, 2010, pp. 164–74.
2. Anita. Defamiliarisation in the novels of Amit Chaudhuri. 2020. Chaudhary DeviLal University, Doctoral Dissertation.
3. Chaudhuri, Amit. *Strange and Sublime*. Address. Penguin Books, Limited, 2013.
 - *Afternoon Raag*. Penguin Books, 2019.
 - *Friend of My Youth*. Penguin Books, 2018.
 - "Amit Chaudhuri: my new perspective on Calcutta." *The Guardian*, 2 Feb. 2013,
 - www.theguardian.com/books/2013/feb/02/amit-chaudhuri-new-perspective-calcutta.
4. Dwivedi, Rini. "Chaudhuri's Raga in *Afternoon Raag*." *The Novels of Amit Chaudhuri: An Exploration in the Alternative Tradition*, Sarup & Sons, 2004, pp. 78–90.

5. "Friend of My Youth: Amit Chaudhuri in conversation with Anil Dharker." YouTube, uploaded by Avid Learning, 13 May 2017, www.youtube.com/watch?v=ilzjvGmLwN8.
6. Gronemann, Claudia. Handbook of autobiography/autofiction. Wagner-Egelhaaf, Martina, 2019.
7. Manjumdar, Saikat. "Of that Time, of that Place: Modernism and Indian English Fiction." The Novels of Amit Chaudhuri: An Exploration in the Alternative Tradition, Sarup&Sons, 2004, pp. 19–37.
8. Seema, Singh. Mapping Cultural Spaces, The Novels of Amit Chaudhuri. 2014. Dr. RammanoharLohia Avadh University, Doctoral Dissertation.
9. Vandana, Rajput. No Place Like Home Regionalism in the Novels of Amit Chaudhuri, 2016. University of Jammu, Doctoral Dissertation.



हिन्दी विज्ञापनों का प्रारम्भिक दौर

अर्चना सिंह

शोध छात्रा

दृश्य कला संकाय, काशी हिन्दू विश्वविद्यालय, वाराणसी

डॉ. आशीष कुमार गुप्ता

सहायक अध्यापक

दृश्य कला संकाय, काशी हिन्दू विश्वविद्यालय, वाराणसी

उद्देश्य-इस शोध पत्र को लिखने के पीछे कुछ मुख्य उद्देश्य हैं, जो निम्न हैं :

1. पत्र-पत्रिकाओं में हिन्दी विज्ञापनों की पृष्ठभूमि का उल्लेख करना।
2. विज्ञापनों की रूप-रेखा को बताना।

शोध क्रिया विधि : इस पत्र में ऐतिहासिक शोध तथा वर्णनात्मक शोध के साथ-साथ प्राथमिक और द्वितीयक आकड़ों का भी प्रयोग किया गया है।

परिचय :

आदिकाल से ही मानव किसी-न-किसी रूप में अपनी आवश्यकताओं के अनुरूप विज्ञापन पर निर्भर रहा है। प्रागैतिहासिक काल में अनेक ऐसे उदाहरण मिलते हैं, जैसे- चित्र, चिन्ह, नगाड़ा बजाकर इत्यादि इन सभी वस्तुओं के द्वारा मानव अपने विचारों को अभिव्यक्त करता था। इन्हीं चित्रों, चिन्हों के माध्यम से आगे चलकर लिपि का विकास हुआ। तत्पश्चात् लिपि सम्प्रेषण का प्रभावशाली माध्यम बना। इसके माध्यम से अनेक शासकों ने अपनी घोषणाओं को शिलालेख पर लिखवाया। जो उस समय में किसी-न-किसी रूप में विज्ञापन कला का ही रूप था। लिपि के पश्चात् मुद्रण का अविष्कार मानव सभ्यता का मुख्य अविष्कार था। मुद्रण के अविष्कार से सम्प्रेषण के विभिन्न माध्यम विकसित हुए।

भारत में प्रथम मुद्रण मशीन 1556 में गोवा में स्थापित हुआ। इस मशीन से प्रथम पुस्तक दौक्रीना

क्रिस्ताओं का प्रकाशन किया गया। 18वीं सदी के प्रारम्भ में कोलकाता में मुद्रण तकनीकों का विकास हो चुका था तथा स्थानिय लोगों द्वारा कार्यशालाएं स्थापित कर ली गयी, जिसके फलस्वरूप लकड़ी के ब्लॉक से मुद्रित देवी-देवताओं एवं बंगाली साहित्य का प्रकाशन किया गया। 18वीं सदी के अन्त में मजबीपदहकी तकनीक इंग्लैण्ड से भारत पहुँची और अंग्रेजों ने पुस्तकों में चित्रों एवं रेखा चित्रों की छिपाई आरम्भ की। 1780 ई0 में जेम्स ऑगस्त हिक्की ने कलकत्ता में प्रथम समाचार पत्र बंगाल गजट (जिसे हिक्की गजट भी कहते थे) का प्रकाशन किया। पहला भारतीय भाषा में समाचार पत्र बांगला में छपा, जिसका नाम 'दिग्दर्शन' था। इसकी स्थापना जे0सी0 मार्समन नामक ईसाई ने 1818 ई0 में की थी।

डॉ. महादेव साहा के अनुसार, "अप्रैल 1818 से मार्च 1819 और जनवरी से अप्रैल 1820 तक इस मासिक पत्र के कुल 16 अंक अंग्रेजी और बंगला में प्रकाशित हुए थे। प्रकाशनों ने हिन्दी में भी इस पत्र को निकालने की बात सोची।" तत्पश्चात् दिल्ली से कुछ आदमी को बुलाया गया तथा इसके तीन अंक निकाले गये। इस तरह 'दिग्दर्शन' पहला भारतीय पत्र है। 'दिग्दर्शन' के तीन अंक हिन्दी में प्रकाशित हुए। इस संदर्भ में कोई साक्ष्य अथवा प्रमाण उपलब्ध न होने के कारण डॉ. महादेव साहा द्वारा प्रस्तुत उपरोक्त मत को स्वीकार करने में संदेह होता है।

हिन्दी की पत्रकारिता में उदन्तमार्तण्ड का उदय ऐतिहासिक है, क्योंकि उस समय भारतीय पत्रकारिता संक्रमण की परिस्थिति से गुजर रही थी। शासनाधिकारियों के आतंक के कारण सामान्य जनता में स्वतंत्रता का भाव खत्म हो रहा था। उनका दबदबा बना हुआ था, किन्तु उसके आतंक से जनता नहीं रूकी। वह अपने भावों को अभिव्यक्त कर रही थी, जिसके परिणामस्वरूप हिन्दी के प्रथम पत्र 'उदन्तमार्तण्ड' का प्रकाशन हुआ।

सन् 1826 ई. में हिन्दी का प्रथम समाचार पत्र 'उदन्तमार्तण्ड' कोलकाता से प्रकाशित किया गया। उस समय अधिकतर विज्ञापन वर्गीकृत होते थे तथा विदेशी वस्तुओं के लिए अधिक होती थी, जैसे-जूते, कपड़े और पनीर आदि। इन विज्ञापनों में भाषा पर बहुत अधिक ध्यान नहीं दिया जाता था। इनकी भाषा काम चलाऊ होती थी।

हिन्दी पत्र-पत्रिकाओं का प्रकाशन 19वीं सदी में ही शुरू हुआ। उत्तर प्रदेश से प्रकाशित पहला हिन्दी साप्ताहिक पत्र 'बनारस अखबार' था, जो जनवरी 1945 ई. में काशी से प्रकाशित हुआ। पहला इस अर्थ में की यह हिन्दी प्रदेश से प्रकाशित होने वाला प्रथम पत्र था। इसे राजा शिवप्रसाद 'सितारे हिन्द' ने प्रकाशित कराया था। इसके सम्पादक श्री गोविन्द रघुनाथ थथे थे।

आगे चलकर मार्तण्ड (कलकत्ता 11 जून, 1846), ज्ञानदीप (कलकत्ता, 1846), मालवा अखबार (इन्दौर, 1848), कविवचन सुधा (काशी, 1868), सुधाकर (बनारस, 1850), प्रजाहितैषी (बनारस, 1855), बिहारबन्धु (कलकत्ता, 1872), हरिश्चन्द्र मैगजीन (काशी, 1873), हरिश्चन्द्र चन्द्रिका (काशी, 1874), समाचार सुधावर्षण (कलकत्ता, 1874), बालाबोधिनी (काशी, 1874), हिन्दी प्रदीप (काशी, 1877), भारत मित्र (कलकत्ता, 1878) आदि पत्र-पत्रिकाओं का हिन्दी में प्रकाशन हुआ। इन पत्र-पत्रिकाओं में विज्ञापन बहुत नाम मात्र रहते थे। आरम्भ में जो भी विज्ञापन आये वो सूचनात्मक मात्र होते थे। 19वीं सदी के अन्त तक विज्ञापनों में परिवर्तन देखने को मिलने लगता है। इस दौर में कुछ ऐसी पत्र-पत्रिकाएँ होती थी, जिनमें विज्ञापन बिल्कुल नहीं छपते थे, जबकि 'भारत मित्र', 'हिन्दी प्रदीप',

'सरस्वती', 'इन्दु', 'नागरी प्रचारिणी पत्रिका', 'प्रताप', 'प्रभा', 'विशाल भारत', 'माधुरी', 'चाँद', 'मर्यादा' आदि में विज्ञापन आसानी से देखने को मिल जाते हैं। हिन्दी प्रदीप में 20वीं सदी के आरम्भ से ही सचित्र विज्ञापन देखने को मिलते हैं। पत्र-पत्रिकाओं में आरम्भ में सर्वाधिक विज्ञापन आयुर्वेदिक दवाओं के, सौन्दर्योत्पाद, वस्त्र, मशीन आदि के देखने को मिलते हैं। 'स्वदेशी' का उल्लेख वस्त्रों के विज्ञापन में विशेष रूप से देखने को मिलते हैं।



हिन्दी प्रदीप, अप्रैल-मई-जून 1892



हिन्दी प्रदीप, अप्रैल-मई-जून 1892

सन् 1902 में 'सरस्वती' और 'सुदर्शन' की प्रेरणा से सुप्रसिद्ध कहानीकार श्री चन्द्रधर शर्मा गुलेरी ने 'समालोचक' का प्रकाशन शुरू किया, जिसके सम्पादक बाबू गोपाल राम गहमरी थे। 'समालोचक' के प्रवेशांक में नियमावली शीर्षक के अन्तर्गत 'विज्ञापन' तथा 'समालोचना' के मानदण्डों का खुलासा करते लिखा गया, "समालोचक में विज्ञापन होंगे, उनमें कुछ भी झूठा व अतिरंजित होगा, तो उसकी समालोचना करके सर्वसाधारण को धोखे से बचाने की चेष्टा की जायेगी। कोई विज्ञापन बिना पूरी जाँच किये नहीं छापा जायेगा।"

सन् 1902 में ही प्रकाशित "बंगाल केमिकल्स एण्ड फार्मोसीटीकल वर्क्स" के विज्ञापन में स्वदेशी में बनी वस्तुओं की उत्कृष्टता पर जोर दिया गया था। इसी प्रकार 'हिन्दू बिस्कुट कम्पनी लिमिटेड, दिल्ली' ने अपने विज्ञापनों में दावा किया था कि उसके द्वारा बनाये गये बिस्कुट श्रेष्ठ हैं, क्योंकि वे ताजा हैं; पौष्टिक हैं और आयातित या निर्यातित पुराने बिस्कुटों से सस्ते भी हैं।

'भारत का उत्तर', 'स्वदेशी वस्तुएँ खरीदिये' - ऐसी भावनाएं और अपीलें थीं। इस अपील को अनेक कम्पनियों ने अपनी वस्तुओं के विज्ञापन में प्रयोग किया।

हिन्दी प्रतीप ११

स्वदेशी वस्तुएँ खरीदिये

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

स्वदेशी वस्तुएँ खरीदिये

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

स्वदेशी वस्तुएँ खरीदिये

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

हिन्दी प्रतीप, सितंबर-अक्टूबर 1904

हिन्दी प्रतीप १३

भारतधर भावना

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

कि-बी-रैले कंपनी का १९०३ का अध्यापक

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

प्लेग विष वैषम्य

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

नासावली

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

हिन्दी प्रतीप, अक्टूबर-नवंबर 1901

हिन्दी प्रतीप २२

स्वदेशी वस्तुएँ खरीदिये

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

स्वदेशी वस्तुएँ खरीदिये

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

स्वदेशी वस्तुएँ खरीदिये

भारत में ही बनाये गये वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है। हमें अपने देश के वस्तुओं का प्रयोग करने से ही हमें अपने देश का उत्थान करना है।

हिन्दी प्रतीप, मार्च 1906, अक्टूबर 1906, फरवरी 1907



आज पत्र, 7 सितम्बर, 1921

प्राप्त चित्र - आर्यभाषा पुस्तकालय, नागरी प्रचारिणी सभा, वाराणसी



आज पत्र, 27 जुलाई, 1927

प्राप्त चित्र - आर्यभाषा पुस्तकालय, नागरी प्रचारिणी सभा, वाराणसी

निष्कर्ष :

पत्र-पत्रिकाओं में हिन्दी विज्ञापनों की शुरुआत परिचयात्मक शैली में होती है। उत्पाद का गुण-कथन, परिचय, मूल्य एवं मिलने का पता; विज्ञापन इन्हीं सब तथ्यों तक सीमित रहता था। आगे चलकर विज्ञापनों में चित्रों के प्रयोग से आकर्षक एवं प्रभावी बनाने की कोशिश की गई। विज्ञापनों में व्यावहारिक एवं प्रयोग की भाषा का प्रयोग होने लगा। विज्ञापनों को और प्रभावी बनाने के लिए उनमें पंचलाइन का

प्रयोग किया जाने लगा। 20वीं सदी के आरम्भिक दशक से ही विज्ञापनों में पंचलाइन मिलने लगते हैं। पंचलाइन तैयार करने की कला बाद के विज्ञापनों में और निखरती गई।

देशी भाषा के पत्रों में हर छोटे-बड़े उत्पादों के विज्ञापनों के द्वारा देशवासियों का समर्थन अर्जित करने की कोशिश व्यापारियों द्वारा की गई। विज्ञापनों में 'स्वदेश' का उल्लेख समर्थन अर्जित करने का सबसे सहज साधन भी था। आज हर छोटे-बड़े उत्पाद हो या कोई सेवा हो, यहाँ तक की नये-नये तकनिकों का पता विज्ञापनों के द्वारा ही होता है।

सन्दर्भ सूची :

1. यादव, नरेन्द्र सिंह, विज्ञापन तकनीक एवं सिद्धान्त, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर, 2013, पृ. 22।
2. सिंह, वशिष्ठ नारायण, काशी की हिन्दी पत्रकारिता का इतिहास ;सन् 1845-2000ई0द्ध, पिलग्रिम्स पब्लिशिंग, दुर्गाकुण्ड, वाराणसी, 2008, पृ. 3।
3. वहीं, पृ. 6।
4. यादव, नरेन्द्र सिंह, विज्ञापन तकनीक एवं सिद्धान्त, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर, 2013, पृ. 25।
5. सिंह, वशिष्ठ नारायण, काशी की हिन्दी पत्रकारिता का इतिहास ;सन् 1845-2000ई0द्ध, पिलग्रिम्स पब्लिशिंग, दुर्गाकुण्ड, वाराणसी, 2008, पृ. 11।
6. पार्थेश्वर, आशुतोष, हिन्दी विज्ञापनों का पहला दौर, अद्वैत प्रकाशन,दिल्ली, 2017, पृ. 18-20।
7. पाण्डेय, कैलाश नाथ, विज्ञापन बाजार और हिन्दी, लोकभारती प्रकाशन, प्रयागराज, 2019 पृ. 51।
8. सिंह, वशिष्ठ नारायण, काशी की हिन्दी पत्रकारिता का इतिहास ;सन् 1845-2000ई0द्ध, पिलग्रिम्स पब्लिशिंग, दुर्गाकुण्ड, वाराणसी, 2008, पृ. 34।
9. वहीं, पृ. 40।
10. पार्थेश्वर, आशुतोष, हिन्दी विज्ञापनों का पहला दौर, अद्वैत प्रकाशन,दिल्ली, 2017, पृ.20।
11. पाण्डेय, कैलाश नाथ, विज्ञापन बाजार और हिन्दी, लोकभारती प्रकाशन, प्रयागराज, 2019 पृ. 52।



Struggle for Power in the Home Coming

Chandra Shekhar Tiwari
Research Scholar
Institute of Humanities & Arts

Dr. Rashmi Saxena
Research Supervisor
Mangalayatan University, Aligarh

The power that is expected to come with a threat is non-existent in this household as the threats are well-worn and always empty. Teddy introduces his wife, Ruth, into his childhood home that is a scene of tense threats and reports of violence - both sexual and physical. As soon as the play begins there is conflict between Lenny and his father, Max. Having been insulted by Lenny, Max threatens him with his stick, saying "Don't you talk to me like that. I'm warning you". However, nothing comes of this threat. The only element of power that can be inferred comes from the way in which Lenny makes no response. Perhaps he has previous experience of Max's anger, or it could be that both parties know that there is no point in pursuing the matter.

Having demanded the expulsion of Teddy and Ruth from his house, Max is found sobbing and yearning for attention from Ruth. The insults and derogatory terms used within the family are not so much an element of power as a way of life. As there is no real mother figure within the household, the men have lapsed into a way of life in which they can show no affection to each other. Instead they insult each other in ways usually reserved for women: "bitch" and "slag". A show

of affection or even respect can result in argument, 'Stop calling me Dad', Max complains. The men appear to hold power through unity. Although they fight, they work together to devise plans for establishing Ruth as a prostitute. Teddy excludes himself from the proceedings by refusing to contribute to the kitty and is therefore excluded from the unity of power that the other men now hold. It is unclear who the plans will benefit. By clubbing together in this way, the men think that they have found a way to control Ruth how they like. At this point however, they do not expect to be overpowered once again by Ruth. Her sexual dominance and quick wits are the power that ensures her demands of a three roomed flat and a personal maid.

Ruth uses her sexuality and alert mind as a weapon to undermine the strength of the group which both serve to overpower the rough plans and ideas of the men. Her manner of questioning their actions and what they tell her undermine their long held confidence in what they do as being right. Yet the power of intelligence would appear to be small. Teddy is a teacher of philosophy and is ultimately defeated by his family and returns to America. He appears to be a fairly passive member of

the family. His attempts to persuade Ruth to retire for the night are fruitless and he has no control over his wife's future. It could be inferred that Ruth is only acting in this way in England as she has found a release from the boring life of America. There she had three sons and was the wife of a university lecturer. It could be that this visit sees Ruth released from the dull domination of Teddy. This is not domination in the more physical form that his brothers and father use. This is the assumption that Ruth has all she needs or wants in life, without asking her. There is no way out for Ruth until they come to England and her escape in to a world where she can for once dominate in her own way becomes gradually apparent through her resistance of Teddy's ideas. Despite his position as a teacher, Teddy is unable to answer a question posed by Lenny. Ruth intervenes, but her answer reveals little intellectual power; it is another reminder of her sexual power. Her context for the question is her body and underwear, rather than the table that Lenny used as his example. Although Teddy is intelligent, he is defeated. Joey is ill-educated and gains power through violence, but he is not undefeatable. Ruth's suggested intelligence becomes a vehicle for her sexual power that distracts attention from Teddy. Ruth's actions have defeated her husband as he makes no attempt to stop what she is doing.

Philosophy is described as a calling to anyone who wishes to take life reflectively and thoughtfully, rather than just acting on prevailing assumptions, habits, and prejudices. If this is genuinely Teddy's 'calling' his intellect is preventing him from gaining control of any situations by perhaps being too reflective and too

slow to act. It is Teddy's brothers and father who act on 'prevailing assumptions, habits and prejudices'. Yet both the passive philosophical and the more violent unphilosophical men are overpowered by the forthright plain-thinking woman.

As a philosophy teacher, Teddy is unable to even attempt to answer a question posed by Lenny. As a pimp, Lenny exerts what power he wishes over most women, but is easily overpowered by Ruth. Joey, a boxer and self-confessed rapist, is unable to sleep with Ruth even after spending two hours with her in the bedroom. "She's a tease!" exclaims Lenny. Ruth's role as mother and wife is seemingly forgotten as she abandons family life to establish herself as a prostitute for her husband's family. While the retrospective stories and angle taken on the men reveal much about them and their background, little is revealed for certain about Ruth. She unveils certain aspects of her life through euphemisms such as being "a photographic model for the body". Ruth holds the power of mystery and intrigue over the men. Ruth's air of mystery is an element of what allows her to control the men. As she is both a mother and a whore, she satisfies the fantasy that is apparently desired by Lenny as he questions his father about the night he was conceived. It is Lenny's view that many people his age think about "the night they were made in the image of those two people at it". Ruth's position as a mother is shown through her cooking abilities and the need for attention from her "children", the men. Her position at the head of the family makes her powerful, but Ruth does not gain her position through violence. In contrast, her movements are more subtle and unpredictable.

Since Jessie died, the rest of the family have been headed by Max as the father figure, but Lenny only describes the set up as a 'unit', not as a family. The position that the late mother, Jessie, once held is filled by Ruth. As with Jessie, Ruth is considered in both an abusive and an affectionate way. Max initially refers to his daughter-in-law as a "tart", "a stinking pox-ridden slut". He later says that she is "lovely and beautiful" and craves her attention. Max refers to his late wife as a "bad bitch", but she later becomes the "backbone to this family". Ruth unites the family and Max remarks that "It's a long time since the whole family was together". Ruth provides the centre that has been missing in the family and the men focus around her. As Ruth is able to provide both emotional and sexual care, she is desired by all the men. Her manipulative power and insight into the required family structure enable her to take control of the family.

The disclosure of his late wife's infidelity does nothing to Max as he closes the deal with Ruth on the matter of her prostitution. Teddy and Sam are different from the rest of the family. They are calmer and more passive, but they both introduce a factor that causes disorder within the family. Teddy returns from America with Ruth. She adapts more readily than Teddy because she is able change her surroundings, and possibly herself to an extent. It could be inferred that Teddy originally left simply because he did not fit in with the rest of his family. Either unable or unwilling to change, he could not put himself in a position whereby he might be able to influence the others. Ruth appears to use a different part of her personality to gain control over each of the men. However, whether or not

Ruth's new role is simply an old position brought to life again, is unclear because Ruth reveals little about her past. Sam, like Teddy spends time away from the house. Although he lives in the house, he is a chauffeur and can spend a great deal of time taking customers from place to place. He also escorted Max's wife, Jessie, while she was alive. It is a secret he reveals about this "charming woman" that causes a moment of disorder within the family. However, his collapse does not have the effect on the family that one would expect, Teddy simply says "I was going to ask him to drive me to London Airport". Sam's revelation about Jessie and MacGregor is just dismissed by Max as a "diseased imagination".

However, Teddy's well-mannered theft has little effect on Lenny, who just expected a 'bit of liberality of spirit' having returned after six years away. Neither Teddy or Sam are able to exert much power over the other members of the family. Sam is a calm individual who is 'an old grub', or 'a maggot' according to his brother, Max. However, the rapport between Sam and his nephew, Teddy, reveals friendship and the fact that Teddy was his mother's favourite. On receiving a letter from Teddy in America, Sam was "very touched". The more sensitive natures of Teddy and Sam are detrimental to their exertion of power. They are affected by the behaviour of those around them. The other members of the family, including Ruth seem to be able to act independently of one another, taking little heed of threats or insults. In these situations insensitivity increments power. The one incident where Teddy could be said to be exerting a more vindictive form of power is when he takes Lenny's cheese roll. This follows Ruth embracing and kissing

both Joey and Lenny and could be seen as a way of showing that he too can take whatever he wants. It is perhaps the first time that Teddy has taken from his family as they are now trying to take from him.

Through his position as a pimp, Lenny has absolute power over his prostitutes. Ruth asked how he knew that his victim was diseased, he simply answers 'I decided she was'. His story of how he assaulted a woman down by the docks shows how his violent nature overpowered the woman. Lenny had ultimate control of the situation. The only reason that Lenny did not kill the girl was 'all the bother... getting rid of the corpse and all that'. There also appears to have been no police intervention, as before. In this way, Lenny's violence has been his most important means of exerting power and the non-critical reaction of his relatives only does nothing to stop his behaviour.

The subject is then abruptly changed as Lenny offers to move the ashtray. His violent nature has again been the most important element of power is defeating his primary victim. Yet after these two stories, Ruth still has the power to challenge Lenny's suggestions. Her power is not violence, but another form of physical power. She overpowers Lenny through her sexuality and her quiet self-assured nature saying, 'If you take the glass I'll take you'. However, in relaying the story to Ruth, Lenny hopes to show his power. This is defeated as Ruth has been made aware of Lenny's capacity to be brutal, but she then openly challenges him after another story of violence. Lenny's report of how he assaulted an old lady becomes all the more horrific as it is surrounded by ordinary events. He gives the old lady 'A short arm jab to the belly', then he 'jumped on a bus outside'.

The story merges into a discussion about Joey's sexual activities with Ruth as if the rapes had never happened. The effect on the two girls can only be inferred. They were obviously overpowered in the first instant. There also appears to have been no involvement with the police, so in this way, Lenny and Joey's sexual and physical power has led to them being able to control their own situations, although later it appears to prove little to their own family. Joey's position as a boxer implies that he is physically strong. The rape that he and Lenny commit is evidence of his physical strength. They "told the ... two escorts ... to go away" and then they "got the girls out of the car". There is no evidence of consent in the actions. Joey's physical power, his violence, is undermined by his lack of intelligence. He cannot even tell his own story without omitting what Lenny considers to be "the best bit". The report of the rapes has little effect on the family.

It is Ruth's position as a "desired sexual object" that allows Ruth to triumph. While the men of the family believe violence to be the way in which to hold power and gain respect, this changes when Ruth enters their lives. Her exertion of sexual power overpowers them as they have been deprived of a central mother and sexual figure since Jessie died. The prostitution and rapes that are spoken of are a way of satisfying sexual urges and this gives the men control. For Max, his power comes from insulting others and holding the position of Father. Sam and Teddy are similar passive figures who stand apart from the sexual, physical tension and power that the household consists of. The power of intelligence is small as it plays no part in plans for

prostitution. It is Ruth's cunning, rather than her conventional intelligence that enables her to work her own requirements into the deal she makes with the family. Ultimately, violence is a useful source for bragging, but is easily overpowered by Ruth's frank sexual nature and her position as a central mother and whore figure.

References :

1. Pinter, Harold. *The Homecoming*. London: Eyre Methuen LTD, 1965.
2. Esslin, Martin. *The Theatre of the Absurd*. London : Methuen, 2004.
3. Wardle, Irving. "Comedy of Menace," in *Encore*. London : Eyre Methuen, 1958.
4. Abrams, M.H. *A Glossary of Literary Terms*. Banglore : Prism Books Pvt. Ltd., 1993.
5. Billington, Michael. *The Life and Works of Harold Pinter*. London : Faber andFaber, 1996.
6. Brooks, Cleanth and Wimsatt. *Literary Criticism A Short History*. New Delhi : Surjeet Publications, 2007.
7. Daiches, David. *A Critical History of English Literature*. New Delhi : Allied Publishers Ltd., 2001.
8. Eagleton, Terry. *Literary Theory an Introduction*. Oxford : Blackwell Publishers Ltd., 1996.
9. Esslin, Martin. *The Theatre of the Absurd*. London : Methuen, 2004.
10. Gussow, Mel. *Coversations with Pinter*. London: Nick Hern Books, 2006.
11. Hollis, Merritt Susan. *The Pinter Review*. London : Routledge, 2005-08.
12. Morgan, Lee and Willingham. *A Handbook of Critical Approaches to Literature*. New York : Oxford University Press, 1999.



Connecting the Dots of History, Displacement and Conflict in Sri Lanka

Daljit Kaur
*Research Scholar,
REVA University, Bengaluru*

Dr. Premalatha. S
*Associate Professor
REVA University, Bengaluru*

Introduction :

The teardrop island and the pearl of Indian Ocean, Sri Lanka had a history of thousands of years. It is one of the most plural, myriad and the complex societies in the world. The country's ethnicity is composed of the four major religions, and the two major ethnic groups are the Sinhala and the Sri Lankan Tamil. The Sinhala community constitutes the majority population of the country. It is believed that the Sri Lankan Tamils have travelled from India and have been residing in the land from history. The ethnic tension among the two ethnic groups existed over a considerable period of time. Roots of the conflict can be traced several centuries back in history. The conflict is considered as one of the bloodiest conflicts in South Asia. The armed conflict between the Sinhala-dominant government and the Tamil's led to sabotage accompanied by massacres that claimed thousands of lives.

The main theatre of the civil war was Northern and Eastern Sri Lanka. It was most affected in the three decade long brutal war. The causes of the war are clearly ethnicity and displacement. This research paper tries to find a relation

between ethnicity, displacement, and conflict in Sri Lanka.

The study will first focus on the history of the Ethnic differences in the country, from the prehistoric period to the present day. The ethnic differences in the island are because of the displacement that occurred during the historic times. The ethnic differences and the displacement have led to the deadliest conflict in Sri Lanka.

Traces of Ethnic Conflict in history :

Sri Lanka evolved as an Island 7000 years ago, prior to which it was a part of the Indian landmass. Migrants, mostly from India, started settling in the new Island 300 years ago. With the passage of humans across the Palk Strait the language, tradition and ethnicity also travelled. A seal from the Prehistoric era with the word 'Kovetha' written in the language 'Brahmi' was discovered. The word 'Kovetha' means chieftain in the Dravidian language, Tamil. The traditions and cultures found during the Iron Age in the Southern part of India resembled the tradition and culture of Northern Sri Lanka. During the Stone Age and the Iron Age people living in North Sri Lanka and

South India were of the same stock. With the emergence of chiefdoms in Tamil Nadu the relationship between Sri Lanka and Tamil Nadu took a new advancement, people from parts of Tamil Nadu started travelling to Sri Lanka and started to settle down in the coastal region. After which both the Aryan and the Dravidian languages were a part of Sri Lanka.

As the settlement increased Sinhala language was replaced by the Aryan language and Tamil was replaced by the other Dravidian languages. Sinhala is a language that emerged from Tamil, Prakrit, Pali, and Sanskrit. Majority of the Sri Lankan population spoke Sinhala aside from the people of the North-east, North-west, and Northern parts of Sri Lanka. The seed of ethnic conflict was sown with the difference in language in different regions of the country.

The ethnic conflict just did not end with the conflict of languages; the next conflict that haunted the country was the records of history. Sri Lankan history commenced with the history of Anuradhapura Dynasty, which was a Sinhala dynasty. The records of history only belonged to the Sinhala sect. History of Buddhism and Sri Lanka was a synonym to Sinhala history. The history of the Tamils of Sri Lanka was not given any prominence until the 17th Century. Some history that was recorded was during the Jaffna Kingdom and there were some instances of the Tamil kings in the Pali Chronicles. The chronicles prove that Tamil Kings like Sena, Guttika and Elara ruled Anuradhapura, the capital of the Sinhala kingdom. Robert Knox, in "An Historical relation of Ceylon?" also marks that "the Chola kings of Tamil Nadu ruled Sri Lanka for around seventy-seven

years." History also proves that the seeds of ethnic unrest were sown by Paranavitana by the war between Tamil King Elara and the Sinhala King Dulugemuna. There are traces of Tamil history from the places like Tambopanni, Matota, Kantharkondai and Annaikondai. Even after having an elaborate history dating back to the Stone Age there is record of Tamil history. There are several reasons for the record not being present, since the beginning the Sinhala population was in majority in the country, the people belonging to the Tamil sect were illiterate hence only the Sinhala prescriptive of history is found and the traces of history that was recorded and preserved in the Jaffna library was burnt during the Civil war.

The situation for the Sri Lankan Tamils changed during the colonial period. The British set up missionaries in the North and North east part of the country as in the other parts of the country people believed in Buddhism. There were new schools and colleges established, children belonging to the Tamil sect started attaining education, they started taking up white collar jobs under the guidance of the British masters. The children of the Sinhala community were left behind and this became an unacceptable situation for the leaders of the Sinhala community. The issue of equal education and opportunities also flamed the ethnic conflict in the country.

To find a solution to the problem the leaders of both the sects decided to attain freedom from the colonizers so that the ethnic differences in the country can be solved. The British decided to free Sri Lanka and the country gained Independence on 4th July 1948. The then newly elected

Prime Minister Senanayaka before the independence had promised equal treatment for both the majority and minority group but unfortunately, he was unable to keep up his promise. As soon as he and his party came to power there were several Political reform introduced: the government was unable to provide citizenship to the plantation workers who had migrated from India, the members to the legislature were nominated of the basis of ethnicity, the constitution was framed in such a way that it ensured the dominance of the Sinhala community, the political reforms mainly developed the central and the western areas of the country the north and north western areas were always under disadvantaged position, in 1936 a totally Sinhala board of ministers were chosen, in 1956 Sinhala language was declared as the official language of the country many Tamil's had to give up their jobs due to incompetency in the new language also it unfortunately alienated the Tamil speaking areas, Buddhism was promoted as the national religion which strived a wave of anti-Tamil feeling, in 1970 the minimum entry requirements for a Tamil student was higher than for a Sinhala student it was clearly discriminatory and creates an impression that the government deliberately reduced the opportunities for Tamil's, Tamil land was also occupied by the Sinhala community (for example, in the Trincomalee district there was an increase of the Sinhala population from 20.7% to 33.6% between 1946 and 1981) this process effected the political status an existence of the Tamil community, by 1958 the Sinhala rioters started attacking the Tamil areas, and the ethnic problem took a severe turn when in July 1983, orgiastic anti-Tamil riots spread like

wildfire across the country, killing thousands of innocent Tamil's.

Displacement and Ethnic Conflict :

Now-a-days several terminologies are used for the word Displacement, such as internal migration, internal displacement, forced migration, voluntary migration, relocation, and dislocation. Since the formation the island country has witness several phases of displacement. The evidences of prehistoric period prove that migrators from North India settled in Central and Western Sri Lanka and migrators from South India in the Northern and Eastern Sri Lanka.

The tales from Mahavamsa, records of foreign travelers and historical books in the library of Goa and Portugal have accounts of displacement of people from India to Sri Lanka. The Sinhala evolved from the language Aryan's spoke and Tamil from the language that the Dravidian's spoke. The island witnessed settlements in different parts and this led to the commencement of Ethnic conflict in the country.

The conflict of ethnicity took an intense turn when British colonized the island nation. The Tamil's of Sri Lanka enjoyed more advantages in terms of education and jobs; this triggered the sentiments of the people of Sinhala community. The Tamil's enjoyed the comforts provided to them. The tables turned after the country achieved independence in 1948. The country experienced two major conflicts that impacted the whole country. After which a considerable number of individuals and families left their homes to save their lives. This was another major displacement that the country witnessed.

The civil war was the next major armed conflict that impacted the population of the country. The reason for the war was that the militant organization, LTTE wanted to create an autonomous Tamil state in the Northern and Eastern part of the Island. The conflict began in 1980's and ended in 2009, with the victory of Sri Lankan armed forces over the Tamil militant group. People from all ethnic backgrounds lost their lives and it is estimated that over one lakh people lost their lives. The war also caused the biggest external and internal displacement in the country, approximately eighty thousand people were displaced from Northern and Eastern parts of Sri Lanka.

The difference of ethnicity has been the sole reason for the displacement that occurred in the country. Ethnicity has been responsible for the conflict, deadly war, and the killing of innocent people.

Ethnic conflict leading to thirty-year war :

After the World War II, the Sri Lankan civil war is considered as the most brutal war of mankind; several innocent people lost their lives. The war began in 1983, when there was continuous insurgency by the Liberation Tigers of Tamil Eelam (LTTE) also known as Tamil Tigers, against the government. The insurgency caused significant hardships for the people in terms of environment, economy, life, and livelihood. The militant organization aimed at creating an independent Tamil state named Tamil Eelam in the north and northeastern part of the country. The war ended with the defeat of the Tamil tigers in 2009.

The militants of LTTE fought continuously for two decades and had

three failed attempts of peace talks with the soldiers of the Sri Lankan government. There was also an unsuccessful deployment of the Indian Army, the Indian Peace keeping Force from 1987 to 1990. In 2001, 2002 and 2005 there appeared possibilities of cease-fire but unfortunately each of the time either the militants of LTTE would fight back or the Sri Lankan government would attack the northern parts of the island, which always led to intensifying the war. The war was escalated to the peaks when in 2006 the government troops launched military offensives against driving the LTTE out of the North Eastern province. The cease-fire agreement signed previously by both the parties was withdrawn and the LTTE resumed their freedom struggle to achieve statehood. In 2007 the government shifted its focus to the north and since there were a number of destructions of property and life that belong to the LTTE was reported. The government started taking control over the entire area that was previously controlled by the Tamil Tigers.

Over thirty years the war is divided into six phases: The Eelam war- 1, 2, 3, 4; the last phase of the war and the president declares victory. The war also saw a phase where the Indian military intervened through Indian peace keeping forces (IPKF). The first phase of Eelam war I, 1976 to 1987 was the initial phase of the civil war. The militant groups started politicization of the Tamil youth in North and North eastern parts of Sri Lanka. The Tamil New Tigers was a prominent group after gaining prominence the group changed its name to Liberation Tigers of Tamil Eelam (LTTE) in 1976. In the initial days LTTE carried out a campaign of violence against the counterpart ethnic group.

In 1980's the war witnessed the involvement of the Indian government in the conflict. The Indo- Sri Lanka Peace Accord was signed on 29th July 1987 by Indian Prime Minister, Rajiv Gandhi and Sri Lankan President, Jayewardene. The accord provided several benefits to the Tamil's. Few demands that were focused in the accord were: devolution of power to the provinces, a merger of subjects of the northern and eastern province into a single and official status for the Tamil language. The Indian government through Indian Peace Keeping Force (IPKF) agreed to establish order and cease Tamil insurgents in the North and Eastern regions of the country. The militant groups were initially reluctant but later agreed to surrender their arms to IPKF.

The peace mission did not go well with the Sri Lankan government. While most of the militant groups disarmed their arms and ammunition and agreed for a peaceful settlement, the LTTE was reluctant and refused to disarm. The IPKF then tried to demobilize the militant group by force but it ended in three yearlong full-scale wars in the country. This did not go well with the Sri Lankan Tamils and the nationalist Government of Sri Lanka, it led to the calls for the withdrawal of the Indian forces and this led to the failure of the Indian mission to solve the conflict. By 1991 the support for LTTE dropped considerably in India, after the ex-Prime Minister Rajiv Gandhi was assassinated by LTTE.

From 1990 to 1993 the war witnessed its second phase, the Eelam war II. The peace keepers withdrew and the war took an even deadlier turn. The militants seized around 600 to 700 policemen, took them to the forest in the Northern Province and

shot them one by one. After which the Sri Lankan government then onwards it would be a full-fledged war. The government stopped the medical and food aid to the Jaffna province and also started aerial bombardment. To which the militants responded with massacres of Sinhala civilians. The Sri Lankan government applied a tit-for-tat technique and massacred several civilians. During the second phase of the war around 2000 people from both sides were killed.

The Eelam war III was between the years 1994 to 2005 and Eelam war IV from 2006 to 2008. The phase of 1990 to 2008 was full of blood shade and massacres. It included militant attacks on the government armed forces, suicide bombing on political leaders. There was a continuous chain of struggles between the LTTE and the Sri Lankan armed forces for capturing and maintaining control over the North and Eastern parts of Sri Lanka.

The years 2008 and 2009 were considered as the last phase of the war. During the last phase the Sri Lankan army captured areas that were stronghold of LTTE. By January 2009, the armed forces captured the entire Jaffna area and destroyed the entire leadership of LTTE. The war was at its most deadly stage by this time. There was blood shed all over the country. There was a mountain of civilian casualties. March, 2009 the Sri Lankan government claimed that they had captured all the areas that were under the control of LTTE. The April 2009, marked the end of the war when the armed forces attacked the Supremo of LTTE Prabhakaran.

The then and their president of Sri Lanka, declared victory in 2009. The Sri Lankan troops cleared all the leftover proofs of the existence of LTTE. They kill

all the eminent leaders and the supremo as well, upon the declaration of the end of LTTE the victory was celebrated in Colombo. The thirty-year war has its roots only in the ethnic conflict that has been there on the soil of Sri Lanka from time immemorial. Ethnic conflict was always the reason for displacement and the displacement usually leads to conflict that can turn into the deadliest war.

Conclusion :

It can be concluded that Ethnic difference is a phenomenon that happens from history it is not just decades old. The countries in South Asia have experienced the problem of ethnic difference from the prehistoric period. The case of Sri Lanka is no different the evidences from the Stone age and Iron age prove that people had displaced from India to Sri Lanka and they were divided into two major ethnic groups. One of the ethnic groups the Sinhala's were in majority and the Tamils were less in number. Before the country gained its independence the people of the Tamil ethnicity enjoyed number of advantages provided by the colonizers, taking this into account the majority group after attaining independence turned the situation worst, they took over the basic rights of the Tamils of Sri Lanka. The ethnic conflict only worsened and it turned into the deadliest war of mankind. The research proves that history, displacement, and ethnic conflict are inter connected.

References :

1. Dr. Gunasingar Murugesan, Tamil Eelam Liberation Struggle, State Terrorism and Ethnic Cleansing 1948-2009, MV publication, 2012.
2. Rovanne Nazir, "Voices of Peace and War in Sri Lanka: an Anthropological Analysis", Department of Development Studies, 2010.
3. Viziru Mirela Adriana, "The Sri Lankan Civil War: From Conflict to Peace Building", Global Journal of Human-Social Science: Political Science, Vol: 14, No: 2, 2014, ISSN: 2249-460X.
4. Sayamika Jayasundara, "Conflict War and peace in Sri Lanka- Politics by other means", New Value Voices and Alliances Journal, 2011.
5. Shyamika Jayasundara, "Lost in transition: linking war, war economy and post-war crime in Sri Lanka", Third World Thematics: A TWQ Journal, 2018, ISSN: 2380-2014.
6. N. C. R. Silva, "Failure of Reconciliation in Sri Lanka and Risk of Reproduction of war?" Science Direct Journal, 2017, ISSN: 1075-1082.
7. Malin Akebo and Bastian Sunil, "Beyond Liberal Peace in Sri Lanka: Victory, Politics, and State Formation, Journal of Peace Building and Development, Vol: 16, pp: 70-84, ISSN: 1177-1542.
8. R. A. W. Ranasinghe, "Role of Ethnicity in Sri Lankan Politics", International Journal for Innovation Education and Research, Vol: 2, 2014
9. N. Wijegoonawardana, "The Success of Ethnically Based Political Parties: Case of Sri Lanka", International Journal of Research -GRANTHAALAYAH, Vol: 8, pp: 153-163, ISSN: 2394-0530, 2020.
10. Destradi Snadra, "India and the Civil War in Sri Lanka: On the Failures of Regional Conflict Management in South Asia, GIGA Research Journal, Vol: 124, 2010.
11. Athukorala Premachandra and Jayasuriya Sirisa, "Victory in War and Defeat in Peace: Politics and Economics of Post Conflict Sri Lanka", Asian Economic Papers Journal, Vol: 14, 2010.
12. Suthaharan Nadarajah, "Disciplining the Diaspora: Tamil Self Determination and the Politics of Proscription", Routledge Journal, 2009.
13. Suthaharan Nadarajah, "Liberation Struggle or Terrorism? The Politics of Naming the LTTE", Taylor and Francis Third Quarterly journal, Vol: 26, 2005.

14. Shlomi Yass, "Sri Lanka and the Tamil Tigers: Conflict and Legitimacy", *Military and Strategic Affairs Journal*, Vol: 6, No: 2, 2014.
15. Stokke Kristian and Ryntveit Anne Kirsti, *The Struggle for Tamil Eelam in Sri Lanka*, Growth and Change, Vol. 31 (Spring 2000)
16. A.R.M Imtiyaz, *Ethnic Conflict in Sri Lanka: The Dilemma of Building a Unitary State*, *Conflict management, peace economics and development Journal*, November- 2008, ISSN: 1572-8323.
17. K.B.G. Shantha Kumara Gamlath, *Social Movements, Power Politics and Politicization of Buddhist Priests in Sri Lanka*, *IOSR Journal Of Humanities And Social Science (IOSR-JHSS) Volume 21, Issue 3, Ver. III (Mar. 2016) PP 18-30 e-ISSN: 2279-0837, p-ISSN: 2279-0845.*
18. JeyaseelanGnanaseelan, *Reconciliation between Tamils and Sinhalese in Sri Lanka: Propaganda in Media Discourse*, *Research gate*, June 2013
19. Ahmed Ilyas H, *Reconciliation between Tamils and Sinhalese in Sri Lanka: Propaganda in Media Discourse*, *International Journal of Sociology and Anthropology*, June 2014, ISSN: 2006-988x
20. Ibrahim Yasmin, VyRajapillai and Sasha Scott, *Consuming conflict as Tamil consciousness: the case of second-generation British Sri Lankan Tamils*, *Journal of Ethnic and Migration Studies*, June 2021, ISSN: 2021.1940890
21. Kanagaratnam Pushpa, Joanna Anneke Rummens, and Brenda Toner VA, "We Are All Alive . . . But Dead": Cultural Meanings of War Trauma in the Tamil Diaspora and Implications for Service Delivery, *SAGE Open* October-December 2020
22. Velamatimanohari, *Sri Lankan Tamil Migration and Settlement: Time for Reconsideration* *India quarterly* 65, March (2009)
23. Stokke Kristian and Ryntveit Anne Kirsti, *The Struggle for Tamil Eelam in Sri Lanka*, Growth and Change, Vol. 31 (Spring 2000)



Depiction of Geo-political Approach in the Indo-Pacific Region : A Comparative Study of International Relations Theories

Dipankar Dey

*Faculty, Department of Political Science,
Central University of Andhra Pradesh,
Ananthapuramu*

Amit Kumar Singh

*Doctoral Fellow
Department of International Relations,
Central University of Jharkhand, Ranchi*

Introduction :

The notion of Geopolitical approach has comprised under the main three characteristics. This nation has explained the nature of international relations. First and foremost, it has concerned with issues of power and control over space and territory. Second, it makes significant impacts on world order through the use of geographical frames such as Sphere of influence, neighbourhood, power bloc, backyard, and near abroad. Third, geopolitics has dealt with the future orientation of State behaviors. Because nations' interests are inherently unchanging, it provides insight into how Nation-States will act in future on their resources and territory.

The international relations theories deal with both empirical and normative elements to understand the international event and consequence in around the globe (Burchill, et al., 2005). The empirical scientific theory tries to explain how international politics works in order to simplified the understanding of relative material abilities, the balance of power,

deterrence, and the character of international order at the various power poles. Whereas, the normative theory aims to explain what the occurrences mean to us. It demonstrates that events do not just happen; they have symbolic and normative significance for the players in the world order. What actors imply by their acts is determined by the ideas in which value and think meaningful to deal with international system. It is commonly characterized to as the battle for survival and cultural autonomy among the Nation-States, where theoretically autonomous refer to equal opportunities to deal with this international event. But the actual course of actions and implementation is tightly tied to the influence the power mechanism.

However, the construct of geopolitics has been referred into different stage of development in the international relations. For instance, traditional geopolitics did not applying a systematic method to articulate the power domination over the space and territory (Mamadouh & Dijkink, 2006). Similarly, cold war geopolitics has developed to implies into the various

concept like - balance of power, containment, and so on. But the cold war geopolitics did not provide major systematic theories to address the common issue on the global affairs. However, in some context, it was found that international relations theories connected with geopolitical approaches, especially realism in order to perceived distribution of power and resources. Although, German geopolitics was moved into the negative direction due to action of German fascism.

Though social science approaches to explaining the nature of international relations. The well-known realism and liberalism were two prominent theories that arose within the social sciences. Historically, in the beginning of Thomas Hobbes, the creator of the Realistic School of Thought, and John Locke, one of the founding fathers of the Liberal School of Thought. In both of these cases, the theories were aimed at explaining domestic politics. In the early twentieth century, scholar has begun to use these theories to describe and explain the nature of international interactions. There was a significant distinction between these two theories. For instance, Realism refer those international relations is all about war of all against all, and that all Nation-States are egoistic entities who priorities their own national interests. The Liberal school of thought had a slightly different perspective on the foreign affairs than the other schools. According to liberals, international relations was a sphere for state collaboration and cooperation was much more reasonable than competition. Both of these schools were driven into the academic sphere by political events in the 1920s. The liberal approach was influenced by Woodrow Wilson's fourteen

principles, in which the American president proposed a new system on an international relation in which all Nations may live in peace and prosperity. On the other hand, many other scholars didn't actually believe in this liberal way of thinking and preferred to continue to view the international arena as a struggle between major power, especially realist approach articulate these characteristics. As a result, when geopolitics initially emerged on the grid scene in the 1930s, late 1930s, and early 1940s, it has addressed itself in order to survive and control over the power. In this context, there were two paradigms argue on the views of international relations such as liberalism and realism. Firstly, liberalism has concerned about collaboration, collective security, and international regimes, and internationalism. Whereas, realism focused on the power, security and self-orientate for war against all by in which to explain the nature of international relations.

In the idea of liberal theory, optimistic perspective of international politics is known as liberal theory. It does not believe that the origin of international politics differs from domestic politics. In other word, international politics serves the same objective as domestic politics. Liberals scholar argued that a liberal democratic state is a valid empirical idea to rule in international affairs. The argument has applied the same enlightenment ideals in foreign relations of the their international as well domestic politics. For instance, right of self-defense is the most notable of a democratic State's mechanism, while liberal ideas argues that the safeguard of human life and liberty has top most priorities to dealing with others States affairs and they believed course of

action for extending its boundaries not on the ground of coercive rather its humanitarian. As a result, the liberal ideology authorizes the use of force on these grounds.

Geopolitical doesn't imply that it has represent an actual theory rather than it has applying approaches in the international relations. In this sense, some scholar argued that in a way of defining geopolitical ideas in the international relations somewhere connected with the realism theory. Because, realism concerned about Nation-States is the principles actor in the international relation, and power has main element for survive in the competitive environment of global politics. At this same phenomenon has been brought by the traditional geopolitical approaches – the expansion of territory and capturing the power has ultimate goals for survive in the competition of world order.

Despite this theoretical concept of international relations, power politics over the external frontiers are shifted from the Atlantic to the Pacific Ocean in the twenty-first century. As a result, Asian countries strive for economic success and maritime security given the top most priority in this region. In this fierce competition, small and medium-sized of countries have played an important role in sense of attracting geopolitical locations for used of balance of power theater, provide security umbrella for major countries, and assumed extra-regional power for bargaining. Since the international system considered as major subject matter, maritime security is often considered crucial in international politics as well domestic politics. Some scholar argued that international system is

anarchical and unstable, particularly in the context of security and strategic orientation. As a result, the maritime strategy is rapidly gaining traction in Asia's security architecture.

Geo-politics and Realism :

Geopolitics seems to be as old as politics itself. Aristotle, Plato, and other ancients' scholars had acknowledged that nature has determines and constrains politics in the globe. Although, the political realism occupied the significance position in the understanding and nature of international relations. Hans Morgenthau was one of the founding father of classical realism in International Relations. He argued the notion and various dimension of States behaviours in the both domestic and international politics and on his basic assumption was politics are determined by power. However, he acknowledged the importance of geography and geographic considerations in determining to how state would be powerful and how power was distributed in a region or around the world. In the case of nuclear power, he explained that a nation needs a large enough territory to scatter its industrial and population centres, as well as its nuclear installations, in order to make a nuclear threat credible. Overall, we can see how geopolitics and realism were increasingly intertwined after the Second World War. Both theories attempt to explain the same international relations challenges, but they focus on a somewhat different element of these concerns. Though competition between States in international affairs was unavoidable for both realism and geopolitics. And, according to both of these theorists, power was the primary tool to use in these competitions. However, for

realism, power refers to as how much amount of power capability having a country and how it is used against other countries. Power in geopolitics was about its geographic sources and projection of power in certain locations. Finally, its summaries the notion of balance of power developed to encompass both realism and geopolitics. Hence, if we analyse the both realism and geopolitics characteristics, Geopolitics lied on the geographic space, that identified under various theory such as Heartland, Rimland, Checker board, Shatterbelts and so on while, realism refer on power and war against all for achieved this geographical locations and space (Kelly, 2011).

Hence, the main aspect of realist international relations theory is talking about the international system are anarchy, in which Nation-States implies chaos and disorder. This lack of order is frequently linked to the existence of a State of war and the Hobbesian metaphor of politics without a sovereign. For realists, international relations, like Hobbesian nature, reflects a never-ending fight between States and resembles a completely zero-sum game; and the international system is a chaotic field of war of all against all. The Scholar argued that 'rivalries are inevitable and war the consequence of political ambition tied to inherently expansionist politic' (Dalby, 2013).

In this sense, classical geopolitics, like realist ideas, has an undeniably materialistic orientation characterized by power politics. Classic geopolitics, in theory, combines two distinct sets of variables: geography (natural and human geography) and technology (material and organizational technology) (Wu, 2017). The interplay between geography and

technology, as well as the political and strategic ramifications of such interactions, are the focus of classical geopolitics.

Despite this fact of both contain its same theoretical assumptions, classical geopolitics differs from contemporary realism theories in three ways. First, classical geopolitics is holistic rather than being reductionist which incorporating in both unit- and system components of international relations. Secondly, classical geopolitics is flexible rather than static, which providing it to explain both changes and continuity in global politics. Classical geopolitics portrays the convergence of geographic factors and technological advances that are categorically dynamic in nature. Scholars criticize classical geopolitics because of frequently overlook its dynamic aspect. Third, traditional geopolitics is inherently interdisciplinary. So, classical geopolitics is a combination of three independent disciplines: geography, history, and strategy as a science of policy and strategy. The combination of geography and technology, as well as the political and strategic ramifications of that connection, is the focus of classical geopolitics. In the context of realist school of thought, Nation-States have faced anarchy or deadly lawlessness which create the forcing to seek security on their own national interest. In geopolitics, a country's geographic location can influence behaviours of their positions and actions, therefore a States have found out the relevant theories to help strengthen of their locations.

Geopolitics and Balance of Power

In theory, classical geopolitics can be classified as a sort of 'balance of power

realism,' which holds that a stable international order is predicated on the system's ability to maintain an equilibrium of power. Alfred Mahan, possibly the most famous naval historian, who contributed his approach significantly to modern geopolitics through his 'theory of sea power,' even though his most important writings emerged before the term 'geopolitics' was invented.

As Mackinder argued, the Western Europe has must necessarily be opposed to whatever power attempts to organize the resources of East Europe and the Heartland because the development of modern technology enabled a heartland-based empire to conquer other land powers before overwhelming sea powers.

Geopolitics and Containment :

During the cold war geopolitics, there were enormous concept introduce within the parlance of international relations such as containment, third world, balance of power and so on. In the 1947, journal of foreign affairs published an article by so-called 'Mr. X'. However, this concept of 'containment' actually carried out by the United States in order to perceived geopolitical strategic foreign policy. The United States have used this strategy 'containment' during the cold war era for their countering policy towards Soviet Union. It was argued that international situation between the Soviet Union and the United States divided on the basis of corporate communist and capitalism worlds. For Instance, US President George Kennan used this 'containment' first time in their foreign policy. It was understand that George Kennan attempted to develop a new ideology or, to put it another way, to achieve a new geopolitical logic for US foreign policy by this 'containment'

strategy. Because, the Soviet Union would inevitably spread throughout the world during the cold war period. It was also pointed out that South Union tried to spread its influence and communist ideology throughout the world for establishing communist regimes in various locations.

Geopolitics and Domino Theory :

In the 1940s, President Harry S. Truman presented the notion to justify delivering military aid to Greece and Turkey, but it gained popularity in the 1950s when President Dwight D. Eisenhower applied it to Southeast Asia, particularly South Vietnam. During the Kennedy and Johnson administrations in the 1960s, the domino theory was one of the principal arguments used to justify escalating American military engagement in the Vietnam War. This concept has getting new dimension to describe the notion of geopolitical approaches in the international relations. It has basically concerned as the instrument of United State, how they act and where they act. The primary assumption is that destabilization from any cause in one country can result in the collapse of order in a neighboring country.

Modern Geo-politics: Power Depend on Technology and Science :

On the other hand, modern geopolitics has arisen in late-nineteenth-century Europe in response to a series of technological changes, primarily the revolutions in communication, transportation, and weaponry, as well as the creation of a "closed political system" as European geographic discoveries and imperialist competition extinguished the world's "frontiers." The attributes of the traditional conception of power and States

have been critical in limiting to understanding of the spatiality or geographical structure of power to States. Until the recent developments in the international political economy brought it into question, these factors made the territorial or spatial block perspective on power unsustainable. The first aspect has been the modern geopolitical imagination's implicit conception of power as the ability to coerce others within its realm into doing your will (or power over). This leads to the idea of power as a monopoly of control exercised by a dominating social group or élite over all places within a certain territory or geographical area (despotic power). The second aspect of the modern geopolitical imagination's relationship between states and power is that coercive interactions between states which are usually perceived as the only means for power to be exercised outside state-territorial boundaries.

The Emergence of New Geopolitical Region: Power Transition from Europe to Indo-Pacific region :

In the recent development of geopolitics outset, regionalism remained play important role to influence the world order. However, some of the characteristics of geopolitical element such as locations, size of the country, natural resources, mountains, coastal areas, advance climate and so on accompanied with new technology, science and innovation have facilitate the geographical outreach in the international politics. From West to East, power has constantly shifted from one place to another. For instance, traditional geopolitics power domination had been concentrating in the European continent. Whereas, cold war geopolitics had been expanding up to some part of Asia, and Eurasian to explain the importance of

locations, resources and markets in the international politics.

At the same phenomena, geography has remained influential factors in the contemporary world order. But the technology, exploring new region apart from traditional region, science and new innovation such as biological warfare, continental warfare and cyber space occupied the significant position to define the contemporary geopolitics.

In this regard, emergence of Indo-Pacific region has redefined the new notion of geopolitics in the international relations. Though maritime domain and exploring new Sea Lines of Communications (SLOCs) enhance the geopolitical interest and create balance of power situation in the Indo-Pacific region. It has argued that Indo-Pacific region has covered half of the (Gross Domestic Product) GDP of the world and transit large scale of international trade through its Oceans. Geographically, Indo-Pacific region played a critical role in order to perceived of future power domination and peace and stability depend on this region.

In fact, Indo-Pacific region is not very much new construct in the domain of geopolitical study of international relations. Because in account of traditional geopolitics, the articulation of Karl Haushofer probably used this term of 'IndopazifischerRaum', which means Indo-Pacific space in 1920 (Khurana, 2019). But that term did not influence enough in the international relations. In recent days, this term emerged with new opportunities to redefine the geopolitical outreach and emerged with dominating region in the world.

Concluding Remarks :

The international relations theories give us abstract idea of how international politics played an important role for States behaviours and how to analyse the international system with unit of various sub-structure. From the beginning of classical realism to contemporary critical theory, power politics has remained important for world order. It has argued that geopolitics has implied as an international approach rather than systematic theory. Further, if we look into the certain geographical factors and the assumption of realist thinking, power politics has ultimate goals for national interest over the locations, and natural resources. In the concluding remarks, it has found that geopolitical interest has flexible and interdisciplinary in nature, but theories of international relations have static and subject oriented in nature.

Reference :

1. Burchill, S., Linklater, A., Devetak, R., Donnelly, J., Paterson, M., Reus-Smit, C., & True, J. (2005). *Theories of International Relations* (3rd ed.). New York: Palgrave Macmillan.
2. Cohen, S. B. (2015). *Geopolitics: The Geography of International Relations* (3rd ed.). Rowman & Littlefield.
3. Dalby, S. (2013). *Realism and Geopolitics*. In M. Kuus, & K. Dodds, *The Ashgate Research Companion to Critical Geopolitics*. Routledge.
4. Deudney, D. (2000). *Geopolitics as Theory: Historical Security Materialism*. *European Journal of International Relations*, 6(1).
5. Kapur, A. (2019). *Geopolitics and the Indo-Pacific Region*. New Delhi: Routledge.
6. Kelly, P. (2011). *Rescuing Classical Geopolitics: Separating Geopolitics from Realism*. *Geopolitics, History, and International Relations*, 11(1).
7. Khurana, G. S. (2019). *What is the Indo-Pacific? The New Geopolitics of the Asia-Centred Rim Land*. In A. Berkofsky, S. Miracola, & P. Magri, *Geopolitics by Other Means: The Indo-Pacific Reality* (p. 16). Ledizioni LediPublishing.
8. Mallinson, W., & Ristic, Z. (2016). *The Threat of Geopolitics to International Relations: Obsession with the Heartland*. Cambridge Scholars Publishing.
9. Mamadouh, V., & Dijkink, G. (2006, November 23). *Geopolitics, International Relations and Political Geography: The Politics of Geopolitical Discourse*. *Geopolitics: The Politics of Geopolitical Discourse*, 11(3).
10. Paskal, C. (2021). *Indo-Pacific strategies, perceptions and partnerships: The view from seven countries*. Chatham House, the Royal Institute of International.
11. Wu, Z. (2017, October 02). *Classical geopolitics, realism and the balance of power theory*. *Journal of Strategic Studies*.



Anthropological Analysis of Hemp Cultivation in Uttarakhand: Ending the Stigma by Redefining the Stigma

Madhushree Barik

*Research Scholar, Department of Tribal Studies,
Central University of Jharkhand*

Introduction :

Humans' careless consumption and insatiable greed have put the environment in danger. While it is permitted to use tobacco products that cause cancer, sell alcohol, advertise fast food, and prescribe drugs that cause death, it is strictly prohibited and illegal to use cannabis, one of the world's most potent medicinal plants. Cannabis provides an alternative to life-threatening drugs like narcotics and medicines, according to studies. Cannabis was listed as one of the five most sacred plants in the Atharva Veda, the fourth Veda in Hinduism, in Chapter 11, Vark No.-6, Verse No. 15 [kand 11, sukta 8, 3177] (Griffith 1895), according to Ralph T. H. Griffith's book *The Hymns of Atharva Veda and traditional medical texts of India*. In the Atharva Veda, the five plants are identified as follows:

*“panchraajyanivirudhangsomashresth
anibrumah*

*Darbhobhangoyavahsahate no
munchantwaanghasaha”*

“To the five kingdoms of the plants which Soma rules as Lord we speak.

Darbha, hemp, barley, mighty power: may these deliver us from woe.”

Cannabis is known by a number of Ayurvedic names, including “vijaya” (one who conquers) and “siddhi” (subtle power or achievement) (Grierson G.). Cannabis has been touted as the ideal treatment for phlegm, catarrh, and diarrhoea in the *Sushruta Samhita*, which dates from the third to the eighth century BC (Grierson 1894). About 80–100 naturally occurring substances known as cannabinoids are produced by cannabis, with tetrahydrocannabinol (also known as Delta-9 tetrahydrocannabinol or just THC) being the most notable cannabinoid (Williamson 2000). The Uttarakhand government took the initiative to review the industrial hemp policy in India due to the cultural evolution of cannabis uses, human preferences, socio-economic, political, and legal factors. As a result, the country's first industrial hemp cultivation licence was granted, but only for non-narcotic uses like medicines, textiles, paper, building materials, etc. (Joshi 2019). 734 of the approximately 16,500 villages in Uttarakhand have been designated as “Ghost Villages” (Upadhyay 2021). There is proof

that the majority of Uttarakhand's rural residents were pressured to move to large cities because of food and nutrition instability, declining crop yields, and unemployment. (Yadavar 2017).

Ethnographic Findings of hemp cultivation in Uttarakhand :

Due to its wide range of applications among the local populace, it was discovered during the fieldwork done for this study that Cannabis sativa, more often known as the bhang plant, is a part of the local culture of Uttarakhand. The local residents in Uttarakhand not only take pleasure in hemp farming, but they have also developed close bonds with hemp plants. Historically, being a native plant, it was discovered growing on a huge scale by itself, in steep mountain and forest areas of Uttarakhand, according to Jagat Rana of Ransi village in Rudraprayag district. However, the abundant hemp plants gradually started to disappear as a result of over-exploitation of this plant by some locals for the production and trade of charas and ganja. Most afternoons, locals of all ages would congregate to hang out and chill around, smoke marijuana, and prepare ganja and charas. People began using the younger plants even before any flowers or seeds appeared after using the older or matured hemp plants for recreational purposes. Due to their inability to reproduce, this caused extensive hemp plants to gradually vanish from mountains and woods. The aforementioned circumstance forced the villagers to grow hemp in their fields or backyards, places where tourists are not likely to come. He continued by saying that there had previously been such strong prejudice against cultivating this herb that the Uttarakhandi people would frequently

utter the expletive “tera ghar bhang bono holo” means “may hemp grow in all your fields”. According to Bhuvan Bhatt of the Pingalkot village in the Bageshwar district, despite political and legal restrictions, the locals escape raids and unsettling violence by moving their fields to higher locations that can only be reached by hiking, making it challenging for police and officials to trace the hidden hemp growing sites. Hemp plants are grown behind tall fences of plants like finger millet (ragi or locally known as madua), Amaranth (rajgira or locally known as chaulai), cucumber (locally known as kakdi), bitter melon, maize, and other pulse crops, according to Gopal Singh and his wife Surji Devi of Mauth village of Ukhimath block in Rudraprayag district. The stalks of hemp plants are used for animal bedding, rope, insulation, textiles and other products, according to Mathura Prasad of Jarapani Village in Bageshwar District. Hemp, which is used as a fuel and can be stored for months without being harmed by termites or insects, is a companion plant for the people in harsh winters, according to Naveen Tiwari of Dewali Bhanigram village of Ukhimath block in Rudraprayag district. Locals can gain economically from numerous hemp-derived products, such as hempcrete, hemp ropes, hemp fibre, hemp fabric, hemp seeds, hempseed oil, hemp seeds salt (bhang ka namak or pahadipisyu noon bhang), etc., while also preserving their own culture.

The Indian Industrial Hemp Association (IIHA) received the first industrial hemp cultivation licence ever issued in India from the state of Uttarakhand in July 2018 in order to produce hemp for the purpose of

producing fibre for the textile industry. According to the Report of the Indian Hemp Drugs Commission from 1893–1894, only two regions of India-British Kumaon and Garhwal-were used for the cultivation of hemp for fibre. However, the British industry began to produce cheap, fashionable, machine-made clothing, which caused the market for hempen cloth (bhangela) to disappear. This had a negative impact on the social and economic standing of those hemp producers (Joshi 2017). According to Joshi (2017), a certain community known as the Kuthali Baur in Kumaon and the Pabila in Garhwal are still producing bhangela, although in limited quantities. The local communities organised themselves into (a) the Pavila or Pabila are considered as hemp-spinning caste of the Garhwal who use to make cloth from industrial hemp; (b) Baura or Kuthliya Bora has been derived from the word Kuthal or Kuthla which means a traditionally-made sack from hemp fibre used for storing grains, (c) Bhotia or Bhotiya tribes of Uttarakhand are referred to as hemp weavers. Numerous local women are employed in the processing of fibre to fabric of various fibres, and hemp is one of those fibres, at Mandakini Mahila Bunkar Samiti- Women Weavers of Garhwal, an NGO in the field study area of Rudraprayag district. Dr. Hari Krishna Bagwari, the NGO's director, has given opportunities for employment to local women who lost their families and means of support because of the 2013 Uttarakhand flood.

The usage of hemp in building by prehistoric Indians in the Ellora caves, which date from the sixth and eleventh centuries AD, was lost for about 1500

years but has now been restored thanks to the research that has been documented (Joshi 2020). The first house recently constructed in India utilising hemp fibre and items produced from hemp was designed and built by architect Namrata Kandwal and her husband Gaurav Dixit. The house was dedicated on November 24, 2021, in the Yamkeshwar block of the Pauri Garhwal district of Uttarakhand (Azad 2021). Approximately 3 tonnes of the hemp farm wastes, which farmers used to burn after extracting the seeds, have been acquired and used as building material for the eco-friendly and reasonably priced house, according to Namrata Kandwal during the interview. She continues by saying that by turning leftover hemp into building materials, Uttarakhand can lessen its reliance on other states, raising the income of hemp producers in the process.

While Sanyal noted that burning fumes of Indian hemp are used as anaesthetic for a very long time (Russo 2005), Dwarakanath has mentioned the use of cannabis in various folk medicines of India as aphrodisiacs and treating pain. Ayurvedic doctors have employed vijaya, also known as bhang in Hindi and cannabis in English, to treat a variety of illness conditions. There are about 40 names used in Ayurveda to describe the pharmacological and morphological characteristics of Vijaya (Acharya 2015). The modern Ayurvedic properties of cannabis according to I. C. Chopra and Ram Nath Chopra are: (a) pitala- excites bile flow; (b) paphahari- helps in elimination of phlegm; (c) grahini- improves faecal retention and binds bowels; (d) pachani- promotes digestion; (e) nidraprada- hypnotic (f) ushna-

promotes heat; (g)dipani- stimulates appetite (Chopra 1957). The majority of the hemp seeds are used by the natives to prepare a popular dish known as bhang ki chutney or bhangeera ki chutney in both the Garhwal and Kumaon regions of Uttarakhand. It is made in virtually every home using sil-batta, as Rajpal Singh Rana of Mauth village stated, and a paste made of roasted hemp seeds, cumin seeds, chilies, lemon juice, salt, and coriander or mint leaves. Because of its great nutritional value and reputation for enhancing digestion, cardiovascular health, metabolism, this chutney is often referred to as a “superfood.” According to Nayan Devi of Mauth village in Rudraprayag district, hemp seeds are also used as a tempering in a variety of pahadi recipes and as a stuffing for samosas when combined with potatoes. Bhang kepakode, nimbusaan, bhaangiholi, gadheri ki sabji, bhuna bhangeera, bhangeerakaddu ki sabji, bhaangjhaw, pinalugutke, moolithechwani, etc. are some of the regional delicacies produced from hemp leaves and seeds. In the chilly winters of Uttarakhand, Nirmala Bisht of Shaurdhar village in Bageshwar district believes that eating hemp seeds gives her body heat, aids in fending off the cold, and helps her survive. Anita Pousti of the Rudraprayag district’s Lamgoundi village stated that they also used to extract oil from hemp seeds in mills and use the hempseed oil for cooking various cuisines as well as for treating the symptoms of inflammatory illnesses like arthritis and joint problems, among other things. Hempseed oil can be consumed or applied topically to the skin to treat dermatitis, psoriasis, acne, dry skin, and other skin disorders. Hempseed oil is excellent for lowering bad cholesterol, blood pressure, and

supporting heart health, among other things, according to studies.

Conclusion :

To end on a positive note, the evidence is clear that industrial hemp cultivation should be made legal throughout India and that farmers should be encouraged to switch from monocropping to multicropping with hemp in order to maintain the supply chain of hemp and hemp-derived products for creating a truly sustainable environment and reform the interconnected health of our planet and humans. In addition to significantly reducing emissions, hemp-based agriculture also offers potential for natural regeneration areas, promoting a strong and sustainable national economy. Instead of only concentrating on their own immediate requirements, hemp farmers, politicians, manufacturers, merchants, and consumers should be thinking about how to meet the needs of future generations.

References :

1. Azad, S. (2021, November 28). The Times of India. Retrieved from m.timesofindia.com
2. Blackburn, R. S. (2005). *Biodegradable and Sustainable Fibres*. Cambridge, U.K.: Woodhead Publishing.
3. Dwarakanath, C. (1965). Use of opium and cannabis in the traditional systems of medicine India. *Bulletin on Narcotics*, 17(1), 15-19.
4. Grierson, G. (n.d.). Retrieved from www.ukcia.org: <https://www.ukcia.org/research/indian/note1.php>
5. Grierson, G. A. (1894). The Hemp Plant in Sanskrit and Hindi Literature. *Indian Antiquary*, 260-262.
6. Griffith, R. T. (1895). *The Hymns of Atharva Veda*.

7. Joshi, M. P. (2017). The hemp cultivators of Uttarakhand and social complexity (with a special reference to the Rathis of Garhwal). *Acta Orientalia*, 78, 173–221.
8. Joshi, S. (2019, February). An Introduction of Hemp Cultivation in Uttarakhand: A Historical and Economic Perspective. *Studies in Indian Place Names*, 40(3), 6533-6543.
9. Joshi, S. (2020). An Introduction to Hemp Cultivation in Uttarakhand: A Historical and Economic Perspective. *Studies in Indian Place Names*, 40(3), 6533-6543.
10. Rabinarayan Acharya, K. S. (2015). Vijaya (*Cannabis sativa L.*) and its Therapeutic Importance in Ayurveda: A Review. *Journal of Drug Research in Ayurvedic Sciences*, 1 (1), 1-12.
11. Upadhyay, V. (2021). Over 5 lakh people have migrated out of Uttarakhand in last 10 years, 734 ghost villages in the state, reveals RTI. *The New Indian Express*.
12. Yadavar, S. (2017, March 10). Firstpost. Retrieved from firstpost.com: <http://www.firstpost.com/india/uttarakhand-growth-inequality-is-emptying-out-villages-in-indias-sixth-richest-state-3326538.html>



Casting Spell on Malayalam Movies : A Study of Select Films that Features Black Magic

Pooja Prasad

Research Scholar

*Department of English Language and Literature
Amrita Vishwa Vidyapeetham, Kochi Campus*

Dr. Balakrishnan K

Professor

*Department of English Language and Literature
Amrita Vishwa Vidyapeetham, Kochi Campus*

The specialty of Malayalam Horror films is that not all films deal with horror similarly. Varied cultures in Kerala help films to take different perspectives. That is, Kerala's cultural, social, political, and historical milieu contributes to the way films are made and also how the audience receives the films.

The horror tradition in Malayalam movies started with *Bhargavinilayam*, released in the year 1964. It is directed by A. Vincent. The film's screenplay is done by Vaikom Muhammed Basheer based on his own short story 'Neelavelicham'. The film deals with the story of a novelist who comes to stay in *Bhargavinilayam*, a haunted mansion. The film unfolds the protagonist's experience in *Bhargavinilayam* and how he encounters the spirit of *Bhargavi*, who had an unnatural death.

Later Malayalam Cinema started exploring the myth of *yakshi*. The myth of *yakshi* is very popular in Kerala. *Yakshi*, according to the myths and folklore, is a beautiful, voluptuous woman who dwells in the night. She seduces men, usually

lonely travelers; and when these men come in sexual contact with her, they either get castrated or get exterminated. Films like *Lisa* (1978), *Kalliyankattu Neeli* (1979), *Sreekrishnaparunthu* (1984), *Veendum Lisa* (1987), *Akashaganga* (1999), *Indriyam* (2000), *Bhadra* (2001), *Yakshiyum Njanum* (2010), etc. used the myth of *Yakshito* to create horror in the audience's mind.

Another major area used to create horror is black magic. The black magic rituals traditionally teach the *Tantrika* how to control both the physical world and other people. This includes varieties of hypnosis, the creation of paralysis, bringing disease or madness, and other rituals to gain supernatural powers. Normally people are restricted from learning black magic, but it is believed that there were people who secretly practice it.

The film that introduced the concept of black magic to the Malayali audience is *Vayanadan Thamban*. The film is directed by the veteran director A. Vincent and produced by S. Hariharanand got

released in the year 1978. The film starts in a period in the 19th century; the protagonist, Vayanadan Thamban played by Kamal Haasan, is a very old feudal warlock. He lives in a ruined fortress. He then starts worshipping the devil – Karimurthey. After long days of worship, Karimurthey appears before him. He requests him to provide eternal youth. Karimurthey grants his wish on the condition that he must be appeased by offering 10 virgin girls at certain intervals of his life, failing which can make him old and rotten. Thus Thamban, who gained the nectar of youth started seducing virgin girls for Karimurthey. His first victim was Kochammini, the heiress of a famous aristocratic family. She was the only female member of the family who has to keep on the family lineage. Thamban appears before them as a rich young prince of Wayanad. He tells her uncle his desire to marry Kochammini. The family asked him to wait till they fix the horoscope, albeit Kochammini's elder brother agrees to the proposal. But Thamban was in a hurry to take away the girl. So instead of waiting till the marriage, he seduces Kochammini using his magical powers and kidnaps her. Kochammini's elder brother Ananthu witnesses this and reports it to the elders, who rush to her rescue. But they were made powerless by Thamban's magical powers. By the time his mask of youth withers away, he manages to offer her forcefully to Karimurthey and collect the second glass of nectar to regain youth. Later the family found out the truth about the mysterious prince that such a man or place does not exist.

Later Thamban seduced many girls and offered them to Karimurthey and regained his youth. At last, he tries to seduce a girl named Elisy, who was his daughter in his relationship with Anna, another girl he seduced years before. As he is about to offer Elisy to Karimurthey, Anna comes there and tells him that she is his daughter. Dilemma-stricken Thamban could not move and failed to offer the girl to Karimurthey. Suddenly his mask of youth withers away and his body gets rotten down instantly. An intertextual reading of this film with Christopher Marlowe's famous play, Doctor Faustus, where the protagonist sells his soul to the devil for attaining power and worldly pleasures is possible. The greed of humans is depicted with the backdrop of horror in both the play and the film. The film was a huge success that it is dubbed in Tamil as Kanni Vettai and later in Hindi as Pyasa Shaitan.

The atmosphere of black magic portrayed in the film creates an eerie atmosphere that fears the audience and at the same time seeks their attention. It was the first of its kind at the time of release. In the scenes in which Thamban worships Karimurthey, colour grading is done in such a way that prominence is given to red and black colours. The warm lighting used provides the situation with the apt mood it requires.

Another major film that deals with the theme of black magic is Sreekrishnaparunthu (1984). The film is also directed by A. Vincent and written by P. V. Thampi based on his novel Krishna Parunthu. The film tells the story of Puthoor illam where positive tantric magic is practised under the

blessings of Lord Garuda. The protagonist is Kumaran Thambi who was a womaniser and an alcoholic. But later he starts learning tantric magic from his maternal uncle Pappu. He promises him that he will keep eternal celibacy thereafter. Thus, he becomes very powerful and attains popularity. But events turn in such a way that he loses his celibacy. This incident takes away all his attained powers. He realises his mistakes, but it is too late. Then in a haste, he starts learning and performing black magic. The film later deals with many supernatural events where Sreekrishna Parunthu still protects his ancestral home, but evil spirits take hold of Kumaran. In the end, due to the curse of Sreekrishna Parunthu, the illam, and all the taliyolasget destroyed in a fire.

The film gives much more visual entertainment than Vayanadan Thamban. The development of technology in film making is thus obvious from the comparison of these two films. The film creates horror in a different way as black magic is included in the film in various ways. When Kumaran practices the tantric magic attained from his maternal uncle, he faces so many temptations. People who envied his fame and success started sending girls to fail his celibacy. Similarly, black magicians send yakshis to seduce him. It is the point where the audience encounters black magic for the first time in the film.

There is a constant battle between good and evil in the film. The presence of the divine, here as Sreekrishna Parunthu is there throughout the film. It is like a protector who keeps the family safe from all the woes. But it gets easily irked. As

Kumaran practises black magic against the warning of his maternal uncle, Sreekrishna Parunthu starts attacking him.

When the film is analysed with respect to Gender Studies, it is understood that the celibacy of males is given a pivotal role in the system. This throws light on the powerplay practiced by patriarchy at that time. But the fact is that the traces of such practices are still there in society, which fuels patriarchy.

The 1989 film Adharvam, directed by Dennis Joseph is also based on black magic. Ananthapadmanabhan, (played by Mammooty) the illicit son of Thevalli Namboothiri, a renowned astrologer, becomes the master of Vedas and tantric painting. He practices these in a well-mannered way until he gets insulted on his birth in an assembly of Namboothiris. This irks him and he turns to Adharvaveda, the Veda that deals with the procedures of everyday life. He sooner becomes a master in Adharvaveda and starts practicing black magic. Ananthan's practice of black magic plays havoc on many lives. Later towards the end, he realises his mistakes and offers himself to the Goddess. This film can be read against the backdrop of the strong caste system that prevailed in Kerala at that time. It is a clear-cut picture of Kerala society where there were so many illicit children born to Namboothiris as they had many extramarital affairs, at that time.

The film is a visual treat with the beautiful blending of colours. The mood of horror is brought out with this brilliant play of colours. The apt music provided by Ilayaraja heightens the horror in the audience's mind. The climax of the film makes the tension reach its zenith.

Anandabhadram, released in the year 2005 has a say in the horror tradition of Malayalam. It is the directorial debut of Santhosh Sivan and Riya Sen. It is based on Sunil Parameshwaran's novel of the same title. The film takes its inspiration from Ravi Varma's paintings, Theyyam, Kalaripayattu, Kathakali etc. Even though at the peripheral level it seems that the film tells the story of Bhadra, Anandan, and their love, a mindful watching of the film unveils the untold story of the antagonist, Digambaran. Digambaran is a sorcerer who practices black magic.

Anandan, a small boy learns about Shivakkavu through his mother's stories. She tells him that his lineage had very powerful magicians and they are responsible for protecting nagamanikyam, a sacred jewel on a serpent's head. Later Anandan reaches Shivakkavu after many years to place his mother's ashes in her native place. He plans to light the lamps in Shivakkavu as per his mother's wishes. But Digambaran opposes this and creates hindrances. He believes he can attain nagamanikyam through black magic and he is practising constantly for that. The ritualistic lighting of lamps in Shivakkavu will spoil all his plans. So he tries to stop Anandan from that through his black magic tricks, martial arts, etc. At last, it is Chemban, a blind martial art expert who cut off Digambaran's toe, in which he wore a ring. The ring was the source of his power. In the end, a blind Digambaran runs madly and cries at the top of his voice can be seen.

Digambaran is a character who has many layers. Even though he keeps his celibacy, one cannot separate him from the

love/fascination he feels for Subhadra. She is like an object of fetishism for him. He finds Subhadra in other women. He feels her presence when he is around Bhama, Chemban's sister who is under his magical captivity.

Digambaran's appearance in the film helped a lot in instilling horror in the audience's mind. His costume is a beautiful blend of red and black. The makeup done on his face is inspired by Theyyam as well as Kathakali. The eye-piece he wore is an ornament usually worn in Theyyam performances. It creates an eerie feeling. The long silver nails are an integral part of Kathakali, adding fierceness to his look. As Santhosh Sivan is a veteran cinematographer, it seems that he took extra care for the visual representation of each character. The same thing happens with the on-screen portrayal of Digambaran too.

A psychoanalytic reading of the character reveals a disturbed male psyche constantly in war – Digambaran's mind is in a constant fight between his passion and his love - between celibacy and Subhadra. He has to keep his celibacy to attain nagamanikyam and taliyolas. But at the same time, he cannot deny his love for Subhadra. The way he keeps Subhadra's preserved dead body in an oil bath may create a feeling of abjection in the audience. But it also symbolises the weird love he has for Subhadra. Digambaran's cry the audience often hears may be the cry of agony of his disturbed psyche.

It is obvious from the enthusiasm the audience shows toward accepting these kinds of films that black magic is something that has the capacity to hold the interest of the Malayali audience. The films selected

for the study were all accepted widely among Malayalis. The connection these films have with the folklore and myths of Kerala may be the secret lurking behind the fascination of Malayalis towards such films. Also, the belief that if there is good, there is evil too is another reason that wins the attention of the rationally thinking Malayalis.

References :

1. "Aarathi (film)". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 14 Aug. 2020, en.wikipedia.org/wiki/Aarathi_(film).
2. "Akam Official Trailer". Youtube, uploaded by mohammed salim, 24 Aug. 2011, www.youtube.com/watch?v=4VNfjzoZCTM&feature=youtu.be.
3. "Folklore". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 16 November 2021, en.wikipedia.org/wiki/Folklore#:~:text=Folklore%20is%20the%20expressive%20body,as%20tales%2C%20proverbs%20and%20jokes.&text=Each%20one%20of%20these%2C%20either,is%20considered%20a%20folklore%20artifact.
4. "Kalliyankattu Neeli". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 7 November 2020, en.wikipedia.org/wiki/Kalliyankattu_Neeli.
5. "Lisa (1978 film)". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 14 Aug. 2020, en.wikipedia.org/wiki/Lisa_(1978_film).
6. "List of Malayalam Horror Films". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 5 Oct. 2019, en.wikipedia.org/wiki/List_of_Malayalam_horror_films.
7. "Manichitrathazhu". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 27 Oct. 2019, en.wikipedia.org/wiki/Manichitrathazhu#Awards.
8. "Pacha Velicham". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 13 Aug. 2020, en.wikipedia.org/wiki/Pacha_Velicham.
9. "Sakthi (1980 film)". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 23 May 2021, en.wikipedia.org/wiki/Sakthi_(1980_film).
10. "Sreekrishna Parunthu". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 30 May 2021, en.wikipedia.org/wiki/Sreekrishna_Parunthu.10
11. "Vanadevatha". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 2 Apr. 2021, en.wikipedia.org/wiki/Vanadevatha.
12. "Vayanadan Thamban". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 30 May 2021, en.wikipedia.org/wiki/Vayanadan_Thamban.
13. "Veendum Lisa". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 1 June 2021, en.wikipedia.org/wiki/Veendum_Lisa.
14. "Yakshagaanam". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 5 Apr. 2021, en.wikipedia.org/wiki/Yakshagaanam.
15. "Yakshi (film)". Wikipedia: The Free Encyclopedia, Wikimedia Foundation, 30 May 2021, en.wikipedia.org/wiki/Yakshi_(film).
16. "Yakshis: The Silent Guardians". Live History India, 22 July 2017, https://www.livehistoryindia.com/story/snapshort-histories/yakshis-the-silent-guardians. Accessed 23 Nov 2021.
17. "Yakshiye Pranayicha Manushyan". Youtube, uploaded by Keraleeyam, 1 Apr. 2020, www.youtube.com/watch?v=_yG_NCq2Y_8&feature=youtu.be.9 Directed by Jenuse Mohamed, performances by Prithviraj Sukumaran, Wamiqa .
18. Gabbi, Prakash Raj and Alok Krishna, Prithviraj Productions / SPE Films India, 2019.

19. Adharvam, Directed by Dennis Joseph, performances by Mammooty, Ganesh Kumar and Charuhasan, 1989.
20. Adi Kapyare Koottamani, Directed by John Varghese, performances by Dhyan Sreenivasan, Namitha Pramod and Aju Varghese, 2015.
21. Akam. Directed by Shalini Usha Nair, performances by Fahad Fazil, Anumol, Prakash Bare, Shelley Kishore and Sajitha Madathil, Box Office Cinema, 2013.11
22. Akashaganga. Directed by Vinayan, performances by Divya Unni, Mukesh and Sukumari, Akash Films, 1999.
23. Anandabhadram, Directed by Santhosh Sivan and Riya Sen, performances by Prithviraj, Kavya Madhavan and Nedumudi Venu, Sree Bhadra Pictures, 2005.
24. Arnold, Sarah. Maternal Horror Film: Melodrama and Motherhood, Palgrave Macmillan, 2013.
25. B, Meenu. "Anxious Encounters with the (Monstrous) Other: The Yakshi Tales of Medieval Kerala". Rupkatha Journal on Interdisciplinary Studies in Humanities, vol. 12, no. 3, 2020, pp. 329 – 336.
26. Bhargavinilayam. Directed by A. Vincent, performances by Madhu, Vijaya Nirmala, Prem Nazir and P. J. Antony, Chandrathara Productions, 1964.
27. Bhattacharya, Rohith. "Scary Ghosts From Indian Folklore That Are The Stuff Nightmares Are Made Of". Scoopwhoop, 9 Aug. 2018, <https://www.scoopwhoop.com/supernatural-beings-from-indian-folklore/>
28. Cohen, Jeffrey Jerome "Monster Theory (Seven Theses)." Monster Theory, edited by Jeffrey Jerome Cohen. University of Minnesota Press, 1996, pp. 3 – 25.
29. Creed, Barbara. "Horror and the Monstrous-Feminine: An Imaginary Abjection". Screen, Vol. 27, Issue 1, January/February 1986, Pages 44–71, <https://doi.org/10.1093/screen/27.1.44>.
30. Creed, Barbara. The Monstrous Feminine: Film, Feminism, Psychoanalysis, Routledge, 2007.
31. Ennu Swantham Janakikutty. Directed by Hariharan, performances by Jomol, 12
32. Chanchal, Sarath Das and Valsala Menon, Kalpaka Films, 1998.
33. Indriyam, Directed by George Kithu, performances by Vani Vishwanath, Vikram, Nishanth Sagar and Lena, 2000.
34. Kalliyankattu Neeli. Directed by M. Krishnan Nair, performances by Madhu, Jayabharathi and Jagathy Sreekumar, Sunitha Productions, 1979.
35. Kristeva, Julia. Powers of Horror, Trans. Leon. S. Roudiez. Columbia University Press, 1982.
36. Kuhn, Annette. Women's Pictures: Feminism and Cinema. Verso, 1994.
37. Lacan, Jacques. Écrits: A Selection, Translated by Alan Sheridan, Routledge, 1993.
38. Manichithrathazhu, Directed by Fazil, performances by Mohanlal, Shobhana and Suresh Gopi, Swargachitra, 1993.
39. Mayilpeelikkavu, Directed by Anil and Babu, Jomol, Kunchacko Boban and Thilakan, Rohith Films, 1998.
40. Neeli. Directed by Althaf Rahman, performances by Anoop Menon, Mamta Mohandas and Baby Mia, Sun Ads and Film Productions, 2018.
41. Pakalppooram, Directed by Anil babu, performances by Mukesh, Geethu Mohandas and Kavitha Jose, Damor Cinema, 2002.
42. Romancham, Directed by Jithu Madhavan, performances by Soubin Shahir, Arjun Ashokan and Siju Sunny, 2023.
43. Sankunni, Kottarathil. Aithiyamala, D C Books, 1909.
44. Sreekrishna Parunthu. Directed by A. Vincent, performances by Mohanlal, Balan K Nair, Jagathy Sreekumar, Pavithra and Bindu, Ragam Movies, 1984.13

45. Veendum Lisa, Directed by Baby, performances by Nizhalgal Ravi, Shari, Innocent, Babu Antony and Manorama, Asha Creations, 1987.
46. Vayanadan Thamban, Directed by A. Vincent, performances by Kamal Haasan and Latha, Sreevigneswara Films, 1978.
47. Vellinakshathram, Directed by Vinayan, performances by Prithviraj, Tharuni Sachdev and Meenakshi, Swargachithra, 2004.
48. Vismayathumbathu, Directed by Fazil, performances by Mohanlal, Nayanthara and Mukesh, Ammu International, 2004.
49. Yakshaganam, Directed by Sheela, performances by Sheela, Madhu and K P Ummer, Apsara Combines, 1976.
50. Yakshi. Directed by K.S. Sethumadhavan, performances by Sathyan, Sharada and Sukumari, Manjilas, 1968.
51. Yakshiyum Njanum, Directed by Vinayan, performances by Goutham P Krishna, Meghna raj and Thilakan, RG Productions India, 2010.



पॉपुलर कल्चर और संचार विमर्शः सह सम्बन्धात्मक दृष्टिकोण

पूजा सिंह

शोध छात्रा

जनसंचार एवं न्यू मीडिया विभाग, जम्मू केंद्रीय विश्वविद्यालय

संस्कृति सीखी जाती है और पीढ़ी दर पीढ़ी हस्तांतरित होती है। यह 'एक एकीकृत तंत्र है' (गीटर्ज़, 1973; स्कीन, 1983), संस्कृति एक सामाजिक या नियामक गोंद है, जो संगठनात्मक सदस्यों के संभावित विविध समूह को एक साथ रखता है। संस्कृति गहराई की विभिन्न परतों में प्रकट होती है। जैसे की एक संस्कृति के सांस्कृतिक तत्वों को उधार लिया गया और प्राप्तकर्ता संस्कृति में शामिल किया गया, इसे ही सांस्कृतिक प्रसार कहा जाता है। प्रसार और संस्कृतिकरण की प्रक्रियाएं, संस्कृति में कई प्रकार के सांस्कृतिक परिवर्तन लाती हैं। मास मीडिया हमारे ऊपर एक राजनीतिक और प्रेरक शक्ति है। रेडियो, टीवी, 'प्रेस' आदि पूरे समाज में हेरफेर कर सकते हैं। राजनीतिक प्रचार, विज्ञापन और मीडिया की तथाकथित 'दिमाग झुकाने' की शक्ति लंबे समय से बहस और चिंता के कारण रही हैं। मीडिया का हमारे सामाजिक व्यवहार पर बहुत प्रभाव पड़ता है, जो हमारी संस्कृति का अभिन्न अंग है।

पॉपुलर कल्चर का अवलोकन :

जॉन स्टोरी के पुस्तक 'कल्चरल थ्योरी एंड पॉपुलर कल्चर' में पॉपुलर कल्चर की कई परिभाषाएं दी गई हैं। ऐसी संस्कृति जिसका बहुत अधिक फैलाव हो, जो सीमाओं में ना बंधी हो। सीमाएं न भाषा की

न देश की और न ही किसी अन्य प्रकार की। एक अन्य परिभाषा में पॉपुलर कल्चर को मास कल्चर यानी जन संस्कृति भी कहा गया है। इसे कमर्शियल कल्चर भी कहा जा सकता है। लोगों की जरूरत के अनुरूप जनता द्वारा पैदा की गई। ऐसा कहा जा सकता है कि, पॉपुलर कल्चर बढ़ते शहरीकरण और औद्योगिकरण की देन है। पॉपुलर कल्चर समय व स्थान के अनुसार बदलता रहता है। द्वितीय विश्वयुद्ध के अंत तक मीडिया नवाचारों द्वारा प्रमुख सांस्कृतिक और सामाजिक परिवर्तन लाया गया, जिसके बाद पॉपुलर कल्चर के अर्थ जन उपभोग के लिए जन संस्कृति, मीडिया संस्कृति, छवि संस्कृति, उपभोक्ता संस्कृति के रूप में आने लगे।

यूनिवर्सिटी ऑफ टोरंटो प्रेस द्वारा प्रकाशित पुस्तक, पॉप कल्चर : कल्चर ऑफ एवरीडे लाइफ (शर्ली फेडोरक) में, पॉपुलर कल्चर को परिभाषित किया गया है। पुस्तक में कहा गया है कि, मानव समूह सदा संगीत, कथा, कहानियों, कलाओं का सृजन करके इन के माध्यम से अभिव्यक्ति करता है। पॉपुलर कल्चर समाज की गतिशीलता का आईना है। पॉपुलर कल्चर में सांस्कृतिक आदतों को आकार देने तथा प्रतिबंधित करने की क्षमता, सक्रियता वाद एवं प्रतिरोध क्षमता पैदा करने तथा सामाजिक

प्रतिबद्धताओं में होने वाले बदलाव का प्रतिनिधित्व करने की क्षमता है। पॉपुलर कल्चर इस बात से पर्दा हटाता है कि समाज के रूप में हम क्या हैं, तथा हमारी जीवनशैली में समय समय में क्या बदलाव आए हैं। इस पुस्तक के अनुसार पॉपुलर कल्चर मनोरंजन से कहीं अधिक है, यह प्रदर्शन, अभिव्यक्ति व प्रतीक वाद का संगम है जो मानवीय संस्कृति को प्रभावित व प्रतिबंधित दोनों करता है।

आमतौर पर टेलीविजन, फिल्म व पॉप संगीत जैसे जनमनोरंजन साधनों को ही पॉपुलर कल्चर मान लिया जाता है, लेकिन स्टूअर्ट हॉल ने अपने निबन्ध 'नोट्स ऑन द डिस्कस्ट्रिक्टिंग द पॉपुलर' में कहा है कि, शब्द पॉपुलर कल्चर एक वृहद सांस्कृतिक क्षेत्र के लिए आरक्षित किया जाना चाहिए। यह कुलीन संस्कृति के विपरीत जनता की रोजमर्रा की जिंदगी से संबंधित है। स्टूअर्ट के अनुसार, पॉपुलर कल्चर लाभ के लिए संचालित मीडिया द्वारा जन-मनोरंजन को वाणिज्यिक रूप से उत्पादित करने के लिए तैयार की गई संस्कृति है।

पॉपुलर कल्चर बनाम जन संस्कृति और लोक संस्कृति (Popular Culture Vs Mass Culture and Folk Culture) :

जब पॉपुलर संस्कृति को जन संस्कृति के तौर पर देखा जाता है तो यह वाणिज्यिक संस्कृति के तौर पर देखा जाता है जिसमें बड़े पैमाने पर मीडिया द्वारा बड़े खपत के उत्पाद के रूप में संस्कृति को देखा जाता है। पश्चिमी यूरोपीय परिप्रेक्ष्य से, इसकी तुलना अमेरिकी संस्कृति से की जा सकती है। वैकल्पिक रूप से, 'पॉपुलर संस्कृति या पॉप संस्कृति' को लोगों की 'प्रामाणिक' संस्कृति के रूप में परिभाषित किया जा सकता है, लेकिन यह समस्याग्रस्त हो सकता है क्योंकि परिभाषित करने के कई तरीके हैं। स्टोरे ने तर्क दिया कि पॉपुलर कल्चर का एक राजनीतिक आयाम है; नव-ग्राम्सीयन आधिपत्य सिद्धांत' "....लोकप्रिय संस्कृति को समाज में अधीनस्थ समूहों

के 'प्रतिरोध' और समाज में प्रमुख समूहों के हितों में संचालित 'निगमन' की शक्तियों के बीच संघर्ष के स्थल के रूप में देखा है।' पॉपुलर कल्चर के लिए एक उत्तर आधुनिकवादी दृष्टिकोण 'अब हाई और पॉपुलर कल्चर के बीच अंतर को नहीं पहचान सकेगा।'

मास कल्चर समकालीन समय के सबसे चर्चित मुद्दों में से एक है। शहरीकरण की प्रक्रिया, औद्योगिक क्रांति और जन संचार के विकास के कारण जन संस्कृति का विकास संभव था। उम्बेर्तो इको को विभिन्न आलोचकों द्वारा आवाज के रूप में बड़े पैमाने पर माससंस्कृति के खिलाफ तर्क के रूप में एकत्र किया जाता है: सामग्री का मानकीकरण, कला का व्यवसायीकरण, उच्च संस्कृति के उत्पादों का तुच्छीकरण, सामग्री के प्रति निष्क्रिय दृष्टिकोण को बढ़ावा देना और ऐतिहासिक चेतना का गतिरोध। दूसरी ओर, जन संस्कृति के समर्थकों के अनुसार, यह जनता के बीच संस्कृति को लोकप्रिय बनाता है, जिसकी पहले इसकी पहुँच नहीं थी। इसके अतिरिक्त, मनुष्य को हमेशा सरल मनोरंजन की आवश्यकता होती है। कलाकृति को दो श्रेणियों में से एक में वर्गीकृत करने की समस्याग्रस्त प्रकृति के कारण उच्च संस्कृति और जन संस्कृति के बीच का अंतर अमान्य है। यह निर्धारित करना असंभव है कि भविष्य में उच्च संस्कृति की श्रेणी में क्या प्रगति होगी। जन संस्कृति शब्द का इस्तेमाल अक्सर पर्यायवाची के रूप में किया जाता है - दोनों रोजमर्रा की बोली में और अकादमिक लेखन में-पॉपुलर कल्चर के लिए। वास्तव में उनके अर्थ आंशिक रूप से ओवरलैप होते हैं, और आंशिक रूप से भिन्न होते हैं। पॉपुलर कल्चर सीधे संपर्क के माध्यम से भी फैल गई थी, और न केवल तकनीकी साधनों के माध्यम से। हम पॉपुलर कल्चर में सक्रिय रूप से भाग ले सकते हैं। वर्तमान में सांस्कृतिक परिवर्तन हो रहे हैं, चाहे उनके प्रति हमारा रुख कुछ भी हो। हम उम्बेर्तो इको की शब्दावली का उपयोग कर सकते हैं - इसे समायोजित करें या अंतिम सर्वनाश की प्रतीक्षा करें।

लोक संस्कृति (Folk Culture) मुख्य रूप से अलग-अलग ग्रामीण क्षेत्रों में रहने वाले छोटे, समरूप समूहों (Homogenous Group) द्वारा पारंपरिक रूप से प्रचलित संस्कृति है। पॉपुलर कल्चर या लोकप्रिय संस्कृति बड़ी, विषम समाजों (Heterogeneous Society) में पायी जाने वाली संस्कृति जो अन्य व्यक्तिगत विशेषताओं में अंतर के बावजूद कुछ आदतों को साझा करती है। लोक संस्कृति एक सरल जीवन शैली का प्रतिनिधित्व करती है, जो आम तौर पर रूढ़िवादी है, काफी हद तक आत्मनिर्भर, और अक्सर ग्रामीण जीवन की विशेषता है। आम तौर पर कट्टरपंथी नवाचार को हतोत्साहित किया जाता है। समूह के सदस्यों से समुदाय द्वारा अपनाए गए व्यवहार के पारंपरिक तरीकों के अनुरूप होने की उम्मीद की जाती है। लोक संस्कृति अभिविन्यास में स्थानीय है, और गैर-वाणिज्यिक। संक्षेप में, लोक संस्कृति स्थिरता का वादा करती है, जबकि लोकप्रिय संस्कृति आम तौर पर कुछ नया या ताजा देखती है। इस वजह से, पॉपुलर कल्चर अक्सर घुसपैठ और लोक संस्कृति के लिए एक चुनौती का प्रतिनिधित्व करती है। इसके विपरीत, लोक संस्कृति शायद ही कभी पॉपुलर कल्चर पर घुसपैठ करती है। ऐसे समय होते हैं जब लोक संस्कृति के कुछ तत्व (जैसे कथा, कहानियां) पॉप संस्कृति की दुनिया में अपना रास्ता तलाशते हैं। आमतौर पर, जब लोक संस्कृति के आइटम पॉपुलर कल्चर द्वारा विनियोजित और विपणन किए जाते हैं, तो लोक आइटम धीरे-धीरे अपना मूल स्वरूप खो देते हैं।

पॉपुलर कल्चर और संचार विमर्शः सह सम्बन्धात्मक दृष्टिकोण :

अंग्रेजी के 'कल्चर' और 'पॉपुलर कल्चर' को अनूदित करके हिन्दी में 'लोकप्रिय संस्कृति' बनाया जाता है। हालाँकि इसमें संदेह है कि लोकप्रिय के अन्तर्गत वे समस्त भाव और विचार आ जाते हैं, जिन्हें 'पॉपुलर' अभिव्यक्त करता है। इसी आधार पर आलोचक

मीडिया विशेषज्ञ सुधीश पचौरी यह मानते हैं कि पॉपुलर और लोकप्रिय में फर्क है। अपनी पुस्तक 'पॉपुलर कल्चर' में इस विषय पर उन्होंने पर्याप्त विचार किया है। अपने एक लेख में उन्होंने लिखा है- 'पॉपुलर के लिए हिन्दी में कभी-कभी लोकप्रिय शब्द का उपयोग किया जाता है। लेकिन पॉपुलर लोकप्रिय का पर्याय नहीं बन पाता। लोकप्रिय की अपनी अनुगूँजे हैं जो पॉपुलर या उससे भी छोटे पॉप से अलग हैं। पॉपुलर व पॉप में भी अर्थांतर देखा गया है। यों पॉप पॉपुलर का छोटा रूप है, लेकिन वह कई स्तरों पर मुहावरे में बदल गया है, जिसे हिट होने, अचानक बाजार में छा जाने, लोगों की याद में आ जाने व उसकी नकल करने वाले फैनों, प्रशंसकों की लाइनों में पढ़ा जा सकता है।

जगदीश्वर चतुर्वेदी और सुधा सिंह ने लिखा है- 'पॉपुलर कल्चर को लेकर प्रगतिशीलों में दो तरह का नजरिया रहा है। पहला नजरिया यह मानकर चलता है कि पॉपुलर कल्चर के अंदर जाकर काम करो। यानि पॉपुलर कल्चर को प्रचार से ज्यादा वे महत्व नहीं देते। दूसरा नजरिया पॉपुलर कल्चर को आए दिन धिक्कारता रहता है। धिक्कार और पूजा के परे जाकर आलोचनात्मक नजरिए से पॉपुलर कल्चर के तमाम पहलुओं पर गंभीरता के साथ विचार किया जाना चाहिए।'

इसमें संदेह नहीं लोकप्रिय संस्कृति के माध्यम से विभिन्न देशों को एक दूसरे के सांस्कृतिक प्रतिरूपों को जानने-समझने का अवसर मिला है। इन अवसरों को उपलब्ध कराने की मन्त्रणा के पीछे सांस्कृतिक रूपों को सशक्त करना है या संस्कृति के ही माध्यम से संस्कृति को औजार बनाकर हमें संस्कृतिविहीन करके मात्र संस्कृति का बाह्याडम्बर दिखाने को तैयार करना। इस द्वन्द्व की जटिलता का समाधान किसी सरलीकरण से नहीं हो सकता।

सन्दर्भ ग्रन्थ :

1. अडोर्नो, थियोडोर एवं होखेमेर मैक्स, 1944, डाइलेक्ट ऑफ एनलाइटमेंट , वर्सो बुक्स, लन्दन।

2. एलिजाबेथ एम पर्से, 2016, मीडिया इफैक्ट एंड सोसाइटी, रूटलेज पब्लिकेशन्स।
3. कॉलिंग रिचर्ड, करण जे एस, 1986, मीडिया कल्चर एंड सोसाइटी, सेज पब्लिकेशन, नई दिल्ली।
4. चतुर्वेदी, जगदीश्वर, 1996, 'जन्माध्यम और मास कल्चर', नई दिल्ली : सारांश प्रकाशन
5. पचौरी, सुधीश, 1984, 'सूचना साम्राज्यवाद', दिल्ली : शब्दकार।
6. फेदरस्टोन एम., 1987, कंज्यूमर कल्चर एंड पोस्टमॉडर्निज़्म, सेज पब्लिकेशन, लन्दन।
7. फिस्क जॉन, 1989, अंडरस्टैंडिंग पॉपुलर कल्चर, रूटलेज पब्लिकेशन्स।
8. फिस्क जॉन, 2006, रीडिंग द पॉपुलर, रूटलेज पब्लिकेशन्स।
9. माथुर, प्रदीप, 1997, 'संचार माध्यम', दिल्ली : भारतीय जनसंचार संस्थान (जनवरी मार्च)।
10. एस. जुबैदा (एड्स), मास कल्चर, पॉपुलर कल्चर एंड सोशल लाइफ इन मिडिल ईस्ट। बोल्डर : वेस्टपोर्ट प्रेस।
11. सेनगुप्ता सजुक्ता, सिन्हा दीपांकर, चक्रवर्ती सुदेशना, 2001, मीडिया जेंडर एंड पॉपुलर कल्चर इन इंडिया - ट्रेकिंग चेंज एंड कंटीन्यूटी।
12. स्टोरे जॉन, 2018, कम्युनिकेशन थ्योरी एंड पॉपुलर कल्चर - एन इंट्रोडक्शन, रूटलेज पब्लिकेशन्स।
13. स्टोरे जॉन, 2019, कल्चरल थ्योरी एंड पॉपुलर कल्चर- ए रीडर, रूटलेज पब्लिकेशन्स।
14. स्टोरे जॉन, 2003, इन्वेंतिंग पॉपुलर कल्चर- फोकलोर टू ग्लोबलाइजेशन, विल्ली-ब्लैकवेल।
15. स्टोरे जॉन, 2014, फ्रॉम पॉपुलरकल्चर टू एवेरीडे लाइफ, रूटलेज पब्लिकेशन्स।



“Impact of Photography on Culture: A Visual Communication Study”

Rajat Raj

*Ph.D. Scholar,
Department of Mass Communication,
Central University of Jharkhand.*

Subal Tandi

*Faculty of Sociology,
Government Autonomous College,
Rourkela, Odisha.*

Introduction :

People typically build their own theories about how the world works, which is a reflection of how rapidly societies change. This means that culture can never be uniform because it is created to meet the needs of individuals seeking to give their life purpose. These interpretations, however, are constantly changing as a result of intercultural communication, a process in which individuals from various cultures come together despite their differences to create a new culture that becomes shared by all at the national level, leading to the development of a national cultural identity. Thus, it may be claimed that while communication might provide insight into our cultural environment, it also minimizes this awareness. Although communication gives us a place in a country, it does not serve as a vehicle for our representation there. Thayer (1995) stated that “In naming the world, we name ourselves; in explaining the world, we explain ourselves; in defining the world, we define ourselves,” which is cited by Miri (2007: 81). In light of this, the notion of culture holds that individuals are fundamentally relational beings with the capacity to pursue oneness. This implies

that individuals are basically cultural beings who constantly engage in both the “constructing and deconstruction” (Baki-Miri, 2007) and “reconstructing” of cultures.

Objective of the Paper :

The objective of the paper discuss on the role of photography on culture.

Methodology :

This paper based on qualitative research with explorative research design.

Historicity of Photography :

The word “photography” comes from the Greek words “photos,” which means light, and “graphein,” which means to sketch. John F.W. Herschel coined the phrase in 1839. It is a technique for capturing photographs by using light or similar radiation and sensitive material (Bellis,).

Everywhere we look, we see pictures. It is printed on a variety of items, including toys, periodicals, newspapers, billboards, pamphlets, and parcels. There are a tonne of pictures on the internet. Over 4 billion images are available on Flickr alone. Every month, Facebook users upload more than 2 billion pictures (Stern, 2011). There wouldn't be any pictures, animation, movies,

or television without photography. It would take a long time to complete one drawing, and not everyone could capture what they saw on paper. Thanks to photography, a single photograph today would only take a second or less to finish. With modern technology, you could take a picture and immediately upload and share it. In almost all areas, photography is used. It was still around in 1827 and was still being improved in 2014. The cameras that are produced nowadays by camera businesses are getting better and better, from film photos to digital photos. They are constantly improving their cameras to provide images with higher quality and resolution. Today, even amateur photographers purchase and utilise their own camera to capture their own images.

Discussion :

It might be challenging to trace the history of visual communication because of how broad a category it is. Despite this, there is evidence to support the claim that it is the most ancient method of communication. For instance, there are cave paintings from many different parts of the world that date back thousands of years, some as far back as 40,000 years. A prehistoric method of communication, cave paintings were engraved or painted on the cave walls and ceilings. These paintings, which feature depictions of animals, landscapes, and religious locations among other things, serve as a sort of prehistoric documentation even though their actual function is unclear.

Travel allowed people who spoke different languages to interact as societies got more developed. Around the fourth millennium BC, humanity created pictograms as a means of communication. Pictograms, which are pictures that depict actual things, have historically been used

to express concepts or pose queries. For instance, it could use a pictogram of a money sign and a tree to express my interest in purchasing a tree if I were in a foreign nation.

This works as a result of the traits that individuals have come to associate with various objects through time. For instance, a tree has a trunk, branches, and many leaf types. Due to the fact that the traits and significance of the symbol are, at a fundamental level, shared worldwide, this sign would be instantly recognisable.

Around the year 600, people started printing with woodblocks, which revolutionised visual communication. The written word and other symbols made it possible to copy, communicate, and store thoughts and information in a non-verbal fashion. These documents may cross the world once they were translated into other languages.

Understanding India as a multi-cultural society was never as crucial before the middle of the 20th century as it is now. To appreciate the multi-cultural characteristics of Indian society, a number of factors can be cited. The combination of globalisation and technological advancement is one of the causes. In order to meld or combine the diverse cultures that present in India, the concept of globalisation, which originated from the notions of globalisation, was introduced. People from different cultural backgrounds came together on a similar platform, where they got to know one another and shared their customs. As time went on, this process got more intense. They began to grasp that culture is an important factor in comprehending human behaviour and that cultural communication is necessary for this comprehension of human behaviour

(Kim & Hubbard, 2007; also see: Hall, 1993). Thus, it can be claimed that culture plays a major role in how individuals interact with one another. In light of this, inter-cultural communication can be defined as the exchange of information between individuals or organisations from various cultural backgrounds. “The sharing of information on different levels of awareness and control between people from different cultural backgrounds, where different cultural backgrounds include both national cultural differences and differences which are connected with participation in the various activities that exist within a national unit,” claims J. Allwood (1985:3).

The research has entered a time in which multicultural communication skills are more than only acknowledged as assets. As a matter of fact, they are currently necessary. It has never been easier for people to engage or meet across the country from different cultures than it is right now, and this trend is only continuing to grow. Our nation’s melting pot of existing cultures is largely a result of technological development, which makes it possible for people to migrate quickly, easily, and affordably to even remote parts of the nation. The mechanical side of cross-cultural contact looks like this.

The other is built on a communication system, which is also a product of technical development, but the instruments or equipment used in the two aspects differ. Through the latter, people now communicate with one another across the nation and even internationally through various mediums like telephones, mobile phones, emails, etc. in addition to other internet-based avenues that provide the services of communicating with others.

Increased economic and social integration of people at the national, transnational, and international levels is the result of such technological advancements in the communication system. Additionally, this sparked a greater interest in understanding cultural differences among academics from a range of fields and improved cross-cultural interaction.

Along with this, cross-cultural interaction leads to what is known as cross-cultural collaboration between distinct cultural groups. In a country like India, whose cultures are diverse, cooperation across cultures is thought to be essential for national development. We shall talk about cross-cultural interaction in the part that follows.

Imagine getting lost while driving while on vacation in a new place. You could halt and ask for instructions if you were at home. However, asking for directions won’t be particularly helpful because you don’t speak the language well here. Instead, you can rely on a map and follow well-known routes, landmarks, and signs to find your way back to the hotel. In this case, visual cues have helped you navigate your way home almost fully.

By using symbols and visuals, information and ideas are transmitted visually. Along with verbal (speaking) and non-verbal communication, it is one of the three primary forms of communication (tone, body language, etc.). Signs, graphic designs, movies, typography, and numerous other examples fall under the category of visual communication, which is said to be the one that people rely on most frequently.

Semiotics is the study of symbols and visual communication in an academic setting. Semiotics broadly aims to examine

how symbols are understood and how they are given meaning by individuals. A simple illustration would be similar to the one provided before regarding a tree: why do we instantly recognise a tree when we see a picture of one? This is mainly because people acquire the meaning of the word “tree” from society and culture, which they then identify with the object and afterwards recognise in the picture.

Impact of Photography on Culture :

Since the beginning of human civilization, culture has been one of the key elements used, particularly by anthropologists, to comprehend the character of societies and the means by which they interact with one another. According to anthropologists, culture has an impact on how people generally live in any given civilization. Stuart Hall (1976) asserts that culture is something that all members of a society share and cannot exist on its own. Thus, because culture is always created by humans, it is difficult for academics to define it. However, those who made the endeavour to define it did so in ways that were different from those made by others. Culture is described by Hofstede et al. (2010: 6) as “the communal programming of the mind that separates the members of one group or category of people from others.” Additionally, Sir Edward Tylor (1871) defined culture as “that complicated whole which contains knowledge, belief, art, morals, legislation, tradition, and any other abilities and habits acquired by man as a member of society.” According to these definitions, culture is something distinct from what we typically refer to as human nature. Love, fear, worry, and other emotions that are typical of humans can be sensational in human nature. However,

according to Taylor’s definition from 1871, culture does include elements like language, art, religious practices, and rituals that define how people live. Let’s try to comprehend communication now.

Communication, as its name implies, is about sharing. What exactly is to be shared, though? Researchers from several fields have worked together to try to find a solution to this query. We fundamentally share meaning by conversing, according to Rao and Thombre (2015). In order to establish relationships, an individual or group must engage in, maintain, mediate, correct, and integrate a variety of actions. It becomes a crucial tool that we use to drive others around us, modify our own and others’ attitudes, influence ourselves and others, and build and maintain relationships with them. As a result, communication turns into the thread that binds us together. As a result, communication is a process that involves at least two individuals who take on the roles of sender and receiver when communicating their thoughts and emotions, which may or may not have an impact on their brains. It is important to note, however, that communication does not always include a conversation between two people or a group of people; rather, communication frequently happens through the interpretation of observations. As a result, communication can be defined as “the activity of constructing meanings and the ways in which people in a culture negotiate systems of meaning” (Schirato & Yell, 2000: 1). We shall now talk about and attempt to understand the term nation.

Considering the cultural diversity of a nation like India, defining the term “nation” is once again a challenging undertaking. Nation as a concept has been

around for more than two centuries in academia. Researchers from a variety of fields have tried to understand how the idea of a nation can either unite a community or divide it into distinct groups. Raphael Utz writes that “scholars of the nineteenth century... who also believed in the antiquity of the country and saw its growth solely as a collective process of becoming aware of one’s nationality” regarded nations as having a “soul,” a “spiritual essence,” or a “moral conscience” (2005: 617-18). Utz (2005) emphasises the idea of collectivity or the group as the fundamental ideas of a nation through the terminology he uses. The group one is a member of gives rise to the concept of collectivity. The group may be any type of group, such as a family or a school, or it may be another type of group distinguished by social, religious, or linguistic characteristics. While there may be disagreement among researchers as to whether these elements serve as the foundation for a nation or not, they are nonetheless thought to convey a sense of belonging, which is a key component of nationhood. This forces us to engage in what is referred to as intercultural dialogue.

Finding :

- It also serves as a visual teaching aid for non-verbal individuals. Photography is significant because it gives insight into people’s thoughts and enables them to communicate ideas.
- The book “By Means of the Visible: A Picture’s Worth” by Mitchell Stephens asserts that images have “huge power - religious, tribal, romantic, educational” (479). Similar to this, a photograph of the earth rising

is said to have “poetic power, invoking sentiment” in Kenneth Brower’s “Photography in the Age of Falsification” (564).

- Pictures offer convenience, time savings, and increased productivity. Pictures must be simple in order to keep up with the rapid pace of the internet. Because it is so straightforward, we can rapidly assimilate the knowledge and then go on to the latest online meme. We browse the internet more frequently the more photographs we look at. We learn more as we use the internet more frequently. Pictures not only save us time, but also make our lives easier.
- With the advent of the internet, our society now has access to humankind’s body of knowledge. The internet keeps everyone informed since it is constantly updated. You’ll be notified by Google Maps whenever there is a traffic jam.
- In this discovery, the researcher looks at the notion that photography has permeated daily life and that when we take a picture, we are actually preserving a memory and making it “Immortal.” The act of documenting one’s life also turns into a social activity. Choosing a camera and taking pictures of an ‘important’ event would seem to be a very ‘normal’ or ‘natural’ part of one’s life. We also seem to believe that doing so gives one the chance to be ‘accepted’ in today’s society. Social networking sites have evolved into the centre of the social climax of our community of lifelong photographers. Using that frozen moment to communicate emotions like joy, excitement, rage, pride, or even love, the researcher also appears to be charting one’s life. In our

society, we also utilise photography to spread information; it has grown to be a significant component of our social network. To do this, I will examine how people have documented various aspects of their life throughout human history in order to preserve a memory, an “immortal” memory.

- Since so many individuals engage in photography, anonymity has become the norm rather than the exception in modern society. The problem is that every photograph needs to be taken by a human being, even if it comes from a machine. In comparison to other technological advancements of the industrial age, the influence of the camera-the invention that François Arago dubbed a “gift to the world”-grew extraordinarily quickly, motivating eager amateurs to take whatever pictures they felt like.
- One may not realise it on a daily basis, but taking photos and photography as a whole are excellent tools of power in many various facets of life. Things can be shown through photography that, if put into words, would lose their force as a fact. It provides proof of a bigger point. Yes, photos may be altered, but because they can, viewers are forced to pay closer attention to the small elements in these images. There is considerably more to taking images than what is initially implied. It is not necessarily trivial and unimportant.

References :

1. Miriæ, B. N. (2007) Intercultural communication and culturing : New vistas and new possibilities, *Linguistics and Literature*, 5(1), pp. 79 - 84
2. Hall, S. (1993) Culture, community, nation, *Cultural Studies*, Vol. 7, Issue 3, pp. 349-363
3. Hofstede, G (1980) Culture’s consequences: International differences in workrelated values, NP: Sage
4. Hofstede, G. Hofstede, G J. & Minkov, M. (2010) *Cultures and Organizations: Software of the mind*, McGraw Hill
5. Kim, M.S & Hubbard, A.S.E. (2007). Intercultural communication in the global village: How to understand the other. *Journal of intercultural communication research*, 36 (3), 223- 235
6. Schirato, T. & Yell, S. (2000). *Communication and Culture: An Introduction*, Sage publications
7. Taylor, E.B. (1871) *Primitive culture: researches into the development of mythology, philosophy, religion, art and custom*, Vol. 1, London, John Murray.
8. Utz, R. (2005) Nations, Nation-Building, and Cultural Intervention: A Social Science Perspective. In A. von Bogdandy and R. Wolfrum, (Eds.) *Max Planck Yearbook of United Nations Law*, Volume 9, (pp. 615-647), The Netherlands: Koninklijke Brill.

Webliography :

- Retrieved from <https://www.123helpme.com/essay/The-History-of-Photography-262862> on 4/12/2022.



काव्य प्रयोजन की प्रासंगिकता : आधुनिक युग के सन्दर्भ

बशीर शाज़िया

हिंदी विभाग

कश्मीर विश्वविद्यालय, हज़रतबल, श्रीनगर

प्रस्तावना :

शास्त्र के प्रणयन में मंगलाचरण के बाद अनुबंध चतुष्टय का निरूपण आवश्यक माना जाता है-

**‘सिद्धार्थ सिद्धसंबंध श्रोतुं श्रोता प्रवर्तते।
शासदौ तेन वक्तव्यः सम्बन्धः सप्रयोजनः॥’**

ग्रन्थ का अधिकारी, ग्रन्थ विषय, सम्बन्ध और प्रयोजन इन चारों को अनुबंध या अनुबंधचतुष्टय कहते हैं। काव्यशास्त्र का विषय काव्यतत्व का विवेचन करना है। मनुष्य जीवन के प्रत्येक कार्य करने के पीछे उसका कोई न कोई उद्देश्य निश्चित होता है, जो उसको उस कार्य करने की ओर प्रेरित करता है। बिना किसी प्रयोजन के तो मुखर्ष या पागल व्यक्ति भी किसी कार्य में प्रवर्त नहीं होता है- ‘प्रयोजनमनद्दिश्य मन्दोपि न प्रवर्तते’। काव्य प्रयोजन का अर्थ है कि काव्यकार अपने काव्य के द्वारा जिस भी किसी चीज़ को प्राप्त करना चाहता है उस ईप्सित फल को काव्य का प्रयोजन, उद्देश्य या लक्ष्य कहते हैं। मनुष्य किस प्रेरणा से काव्य-सृष्टि करता है अथवा मनुष्य किस प्रयोजन से काव्य-सृष्टि करता है- ये दोनों वाक्य प्रायः एक जैसे ही हैं, परन्तु काव्यशास्त्रों में प्रेरणा तथा प्रयोजन का विश्लेषण पृथक् ढंग से किया जाता है क्योंकि वहाँ प्रेरणा का अर्थ है, काव्य निर्माण के लिए एक आन्तरिक व्याकुलता और प्रयोजन का अर्थ है, उस काव्य-सृजन के द्वारा एक विशेष फल की इच्छा। प्रयोजन के बिना काव्य की सार्थकता ही नहीं है- ‘सर्वस्यैव शास्त्रयः कमर्णो वापि कस्यचिच्चत। यावत्प्रयोजनं नोक्तं तावत् तत्केन गृते।’

काव्य के लक्षण-विचारों का प्रारंभ हमें ई. पू. की रचना भरत नाट्यशास्त्र में मिलता है, उसका विकासक्रम भामह, दंडी, उद्भट, रुद्रट आनंदवर्धन, कुंतक, क्षेमेन्द्र, महिमभट्ट, विश्वनाथ, मम्मट, पंडितराज जगन्नाथ तथा वर्तमान समय के आचार्यों तक चलता है। काव्य के प्रयोजन का अन्वेषण बहुमुखी आयाम रखते हुए विचारक कोटि का अवगाहन करता है। प्रयोजन के विवेचन का क्रम भी आचार्य भरतमुनि के नाट्यशास्त्र से ही प्रारंभ हो जाता है। आचार्य भरतमुनि ने अपने ग्रन्थ ‘नाट्यशास्त्र’ में नाट्य अथवा काव्य के प्रयोजन का वर्णन इस प्रकार किया है-

उत्तमाधममध्यानां नरणाकर्मसंश्रयम्।

हितोपदेशजननं धृत्तिक्रीडा सुखादिकृत्म्।

दुखार्त्तानांश्रमार्त्तानां शोकार्त्तानां तपस्विनम्।

विश्रामजननंलोके नाट्यमेतद् भविष्यति॥

धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम्।

लोकोपदेशजननं नाट्यमेतद् भविष्यति॥’

अर्थात् आचार्य भरतमुनि के अनुसार काव्य (दृश्य काव्य अर्थात् नाटक) के उत्तम, अधम, मध्यम पात्रों के चरित्र से धैर्य, मोरंजन, आनंद की प्राप्ति होती है। दुःखी, थके हुए, शोककार तथा तपस्वी लोगों को थकन मिटाकर विराम (शांति) प्रदान करता है। इससे धर्म होता है, दीर्घकालिक यश मिलता है और बुद्धि का विकास होता है। उत्तरवर्ती आचार्यों ने भी इसी के आधार पर काव्य के प्रयोजनों का निरूपण किया है।

उत्तरवर्ती आचार्य भामह ने भी विस्तार सहित काव्य के प्रयोजनों पर प्रकाश डालते हुए अपने ग्रन्थ 'काव्यालंकार' में कहा है- उत्तम काव्य की रचना धर्म, अर्थ, काम और मोक्ष-रूप चार पुरुषार्थों तथा सभी कलाओं में निपुणता और कीर्ति एवं प्रीति अर्थात् आनंद को उत्पन्न करने वाली होती है अर्थात् इनके अनुसार कीर्ति एवं प्रीति के अतिरिक्त पुरुषार्थ-चतुष्टय, कला व्यवहार आदि में निपुणता की प्राप्ति भी काव्य प्रयोजन है।

आचार्य भामह ने कीर्ति को काव्य का मुख्य प्रयोजन मानते हुए इसके अभिप्राय को निम्नप्रकार से उल्लेखित किया है-

उपेयुषामिप दिवं सन्निबंधं विधाधिनाम्।
आस्त एव निरातंकं कान्तं काव्यमयं वपः॥
रुणद्धि रोदसी चास्य यावत् कीर्तिरश्रवरी।
तावत् कलायमध्यारते सुकृति वेबुधं पदम्॥
अतोभिवाछता कीर्ति स्थेयसीमा भुवःस्थितः।
यत्नोविदितवेद्येनविधेयः काव्यलक्षणः॥³

अर्थात् उत्तम काव्यों की रचना करने वाले महाकवियों के दिवंगत हो जाने के बाद भी उनका सुन्दर काव्य-शरीर 'यावच्चान्द्रदिवाकारौ' अक्षुण्ण बना रहता है और जबतक उनकी अनश्वर कीर्ति इस भूमंडल तथा आकाश में व्याप्त रहती है तब तक वे सौभाग्यशाली पुण्यत्मा देवपद का भोग करते हैं। इसलिए प्रलयपर्यंत स्थिर रखनेवाली कीर्ति के चाहने वाले कवि को उनके उपयोगी समस्त विषयों का ज्ञान प्राप्त कर उत्तम काव्य की रचना के लिए प्रयत्न करना चाहिए।

आचार्य वामन अपने ग्रन्थ 'काव्यालंकारसूत्र' में अच्छे काव्य के केवल दो प्रयोजन कीर्ति और प्रीति अर्थात् आनंद मानते हैं। उनहोंने कीर्ति की अदृष्ट और आनंद की अनुभूति (प्रीति) को दृष्ट अथवा प्रत्यक्ष प्रयोजन कहा है-

'काव्यं सत् दृष्टादृष्टार्थं प्रीतिकीर्त्तिहेतुत्वात्।'

वे कीर्ति पर विशेष बल देते हुए आगे लिखते हैं-

'प्रतिष्ठां काव्यबंधस्य यशसः सरिणविदुः।
अकीर्तिवर्तनी त्वेवं कुकवित्वविडंबनाम्॥
कीर्तिस्व र्गफामाहुरासंसार विपनिश्चतः।
अकीर्तिन्तु निरालोकनरकोद्देश दूतिकाम्॥
तस्मात् कीर्तिमुपादातुमकीर्तिः; च व्ययोहितुम्।
काव्यालंकारसूचार्थः प्रसाद्यः किवपुंगवै॥⁶

आचार्य भोजराज ने भी 'सरस्वतीकंठाभरण' में रसास्वादन से युक्त प्रीति और कीर्ति को काव्य का प्रयोजन स्वीकार किया है-

निर्दोषं गुणवत्काव्यमलंकारेरलंकृतम्।
रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं चविन्दति॥

आचार्य कुंतक ने भी 'वक्रोक्तिजीवितम्' काव्य रचना के लगभग उपर्युक्त प्रयोजनों को ही निरूपित किया है-

धर्मादिसाधनोपायः सुकुमारक्रमोदितः।
काव्यबंधोभिजातानं हृदयह्लादकारकः॥
व्यवहार परिस्पंद सौन्दर्य व्यवहारिभिः।
सत्कावयाधिगमादेव नूतनौचित्यमाप्यते॥
चतुर्वर्गफलस्वादमप्यतिक्रम्य तद्विदाम्।
कायामृतरसेनांतश्चमत्कारो वितन्यते॥⁷

अर्थात् काव्य की रचना अभिजात-श्रेष्ठ कुल में उत्पन्न राजकुमार आदि के लिए सुन्दर एवं सरस ढंग से कहा गया धर्म, अर्थ, काम और मोक्ष की सिद्धि का सरल मार्ग है और सत्काव्य के परिज्ञान से ही व्यवहार करने वाले सब प्रकार के लोगों को अपने-अपने व्यवहार का पूर्ण एवं सुन्दर ज्ञान प्राप्त होता है तथा उससे सहृदयों के हृदय में चतुर्वर्गफल की प्राप्ति से भी बढ़कर आनंदानुभूतिरूप चमत्कार उत्पन्न होता है। विश्वनाथ ने भी काव्य से चतुर्वर्ग फल प्राप्ति किस प्रकार होती है इसकी संयुक्तिक व्याख्या की है-

'चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि॥'

आचार्य मम्मट काव्य रचना को यशजनक, धन का प्रदाता, व्यवहार का ज्ञान कराने वाला, अनिष्ट का नाश करने वाला, तुरंत परमानन्द देने वाला और

स्त्री के समान उपदेश प्रदान करने वाला मानते हैं-
**काव्यं यशसेथर्कृते व्यह्वारविदे शिवेतरक्षतये।
सद्यःपरनिर्वृतये कान्तासम्मिततयोपदेशयुजे।**

मम्मट के अनुसार काव्य का प्रयोजन कवि को 'यश दिलाना' है। कालिदास से लेकर आज के कवियों तक देखें तो हम पाते हैं कि सब 'यशः' प्रार्थी होने की अभिलाषा रखते हैं। द्वितीय प्रयोजन 'धन की प्राप्ति' माना है। उस समय के कवियों के आश्रयदाता राजाओं के रूप में भी हुआ करते थे। वे इनसे धन पाते थे। जैसे धावक नामक कवि ने राजा हर्ष से प्रचुरमात्रा में धन लेकर रत्नावली नाटिका नामक ग्रन्थ से अपना नाम हटाकर लिखने वाले के स्थान पर राजा हर्ष का नाम डाल दिया। वर्तमान समय में राजा तो समाप्त हो गये परन्तु राजाओं का कवियों के प्रति पोषण कार्य प्रजातंत्र की सरकार ने अपना कर्तव्य समझकर लिया और सभी प्रान्तों में साहित्य अकादमियों की स्थापना का काव्य रचनाओं और विपुल मात्रा में पुरुस्कार देने की व्यवस्था की गई। इसी का अनुकरण करके विभन्न धनाढ्य साहित्य प्रेमियों ने बड़े-बड़े पुरुस्कार कवियों के लिये स्थापित किये जो सवातन्त्रयोत्तर काल से प्रति वर्ष दिए जाते हैं। तृतीय प्रयोजन 'व्यह्वार ज्ञान' है। कवि को अपने वर्णीय देश, काल, चरित्र, वेशभूषा, वाणी का आदान प्रदान आदि व्यह्वार जगत् का पूर्ण ज्ञान एवं परिचय होने पर उसकी रचना में जो निखार आता है वह काव्य का मौलिभूत प्रयोजन है। एक-एक विषय को काव्य रचना में शामिल करने के लिए कवि व्यह्वारजगत् का जितना सूक्ष्म निरीक्षण करता है उतनी ही उसके काव्य की अधिक लोकप्रियता होती है। काव्यों का निरंतर अध्ययन करने तथा काव्य रचना में प्रवृत्ति रखने से व्यह्वार ज्ञान निश्चित रूप से होता ही है। जैसे कालिदास द्वारा रचित रघुवंश। इसमें रघुवंशी दिग्गजय के प्रसंग में भौगोलिक ज्ञान का बहुत ही सुन्दर निदर्शन हुआ है, वह लौकिक भूगोलिवषयक ज्ञान के लिए अध्येताओं के व्यह्वार ज्ञान की सीमा में वृद्धि करता है। वर्तमान साहित्य जगत में जीवन के व्यह्वार ज्ञान से तुलसी,

कबीर, रहीम, निराला आदि का साहित्य भरा पड़ा है और इनका सृजन हमें जीवन का व्यह्वार ज्ञान देता है। चतुर्थ प्रयोजन 'शिवेतरक्षतये' को माना है। जिसका अर्थ है अमंगल का नाश होना। जैसे मयूर नामक कवि ने सूर्य की स्तुति का कुछ रोग से छुटकारा पाया था। वर्तमान समय में भी हम हनुमान चालीसा से लेकर जितने पाठ करते हैं, इसी उद्देश्य से ही करते हैं।

पंचम प्रयोजन 'सद्यः परनिर्वृतये' माना है। अर्थात् दुःख का नाश और आनंद की प्राप्ति। रस या आनंद प्राप्ति तो काव्य का सर्वस्व बहुत समय तक माना जाता रहा। काव्य की रचना स्वान्तः सुखाय होती है काव्य का यह प्रयोजन निश्चय रूप से आनंद की प्राप्ति होती है। जयशंकर प्रसाद, रामचंद्र शुक्ल और डॉ. नगेन्द्र ने भी रस अर्थात् आनंद को ही काव्य का सर्वस्व माना। छष्ठम प्रयोजन 'कान्तासम्मित उपदेश' है। अर्थात् काव्य मीठा-मीठा बोलने वाली स्त्री की तरह लोकहितकारी उपदेश देने वाली होनी चाहिए। गोस्वामी तुलसीदास ने रावण की पत्नी मंदोदरी की जिक्र करते हुए कई बार उसके लिए कान्ता शब्द का प्रयोग किया है। कान्ता वह स्त्री होती है जो अपने पति का हित चाहने वाली होती है। मंदोदरी रावण को बार-बार समझाती रही कि दूसरे की पत्नी और सम्पत्ति का हरण करने वाले का सर्वनाश हो जाता है, इसलिए सीता को लौटा दिया जाना चाहिए।

आचार्य मम्मट ने काव्य के प्रयोजन कान्तासम्मित उपदेश की व्याख्या करते हुए तिन उपदेश शैलियों की चर्चा की है, शब्दप्रधान, अर्थप्रधान तथा रसप्रधान। जिन्हें क्रमशः प्रभुसम्मित सुहृत्सम्मित और कान्तासम्मित शैली कहा है। शब्दप्रधान शैली अर्थात् प्रभुसम्मित उपदेश के अंतर्गत वेदों एवं शब्दों के उपदेश को लिया है। राजकीय आदेश विधि, कानून नियमाविलयां आदि इसी शैली के अंतर्गत स्वीकार की गयी है। पुराणों और इतिहास आदि साहित्य को सुहृत्सम्मित या मित्रसम्मित उपदेश के अन्तर्गत एवं लोको वर्णन शैली में निपुण काव्य को तासम्मितया रसप्रधान

शैली के अन्तर्गत लिया गया है। पाश्चात्य विचारकों ने इसी तरह सम्प्रेषण की तीन विधियाँ बताई हैं, पितृसदृश, प्रौढसदृश और शिशुसदृश जो क्रमशः प्रभुसम्मित, सुहृत्सम्मित एवं कान्तासम्मित उपदेशों के तुल्य या समानार्थी हैं। उपदेश शैली और सम्प्रेषण विधियों में पहली और तीसरी अर्थात् प्रभुसम्मित और कान्तासम्मित पितृसदृश और शिशुसदृशमें तर्क का कोई स्थान नहीं है।

दूसरे शब्दों में जिस प्रकार वेद शास्त्रादि शब्द प्रधान आदर्शों या विधान को हम बिना तर्क किए मानते हैं क्योंकि वे प्रमाण हैं उसी प्रकार अधीनस्थ कर्मचारी को बिना अगर मगर किए अधिकारी के आदेश का पालन करना पड़ता है। यही स्थिति कान्तासम्मित उपदेश और शिशुसम्मित सम्प्रेषण की है। रामायण आदि काव्यों को पढ़कर हमें बिना तर्क किए अपने आप प्रेरणा मिलती है कि हमें राम की तरह आचरण करना चाहिए, रावण की तरह नहीं। अनियंत्रित भीड़ की म्मंग को पूरा करने का आश्वासन देने के सरकार या अधिकारी के सामने कोई दूसरा विकल्प नहीं होता। मित्र सम्मित उपदेश या प्रौढसदृश सम्प्रेषण में सलाह देने या तर्क वितर्क करने की पूरी गुन्जाइश है।

काव्य प्रयोजन के सन्दर्भ में वर्तमानकालीन अवधारणा है कि कवि आत्माभिव्यक्ति की प्रेरणा से व्याकुल हो सृजन क्रिया में संलग्न होता है। कवि का लक्ष्य प्रयास को सार्थक या पूर्ण रूप या सौन्दर्य सर्जना करना है और इस सौन्दर्य सर्जना में कवि को आनंद प्राप्त होता है। इसी का विवेचन करते हुए अभिनव गुप्त ने कहा है कि महाकवियों की बौद्धिक शक्ति का विशेष यह होता है कि रसावेश के लिए आवश्यक जज्ञा की निर्मलता उसमें निहित होती है और उस निर्मलता के द्वारा उसे सौन्दर्य की प्राप्ति होती है। सौन्दर्य की इस प्राप्ति का महाकवि के काव्य में आविर्भाव होता है। सृजन-प्रक्रिया से प्राप्त आनंद को कवि स्वयं प्राप्त करता है और यह कवि की ही इच्छा होती है कि पाठक में उसका संचरण हो

और इस तरह पाठक को आनंद प्रदान करना कवि का प्रयोजन होता है।

काव्य के प्रयोजनों के सम्बन्ध में कुछ पाश्चात्य विद्वानों के विचारों को डॉ. रकेश गुप्त ने 'साहित्यानुशीलन' नामक ग्रन्थ में प्रकट किया है। अरस्तु के अनुसार काव्य का प्रयोजन अतिरिक्त मनोवेगों के विरेचन के द्वारा स्वास्थ्य का लाभ करना है। शैले ने मानव के मध्य सहानुभूति और प्रेम का आनंदमय विस्तार करना काव्य का प्रयोजन स्वीकार किया है। इसके अतिरिक्त विभिन्न पाश्चात्य आचार्यों ने काव्य के प्रयोजनों के विषय में अपने विचार रखे हैं जो निम्न हैं-

- रिचर्ड्स के अनुसार-परस्पर विरोधी मनोवेगों के द्वारा मनसंतोष उत्पन्न करना।
- अर्नोल्ड के अनुसार-आनंद के सृष्टि द्वारा जीवनोपयोगी नैतिकता का विस्तार या जीवन की नूतन व्याख्या प्रस्तुत करना।
- सार्त्र के अनुसार-मानव के शेष जगत से मुक्ति के प्रसंग में सहायता करना।
- मार्क्स एवं सार्त्र के अनुसार- वर्गमुक्ति के आन्दोलन में सहायता करना।
- फ्रायड के अनुसार- मानव में दमित अतृप्तियों के लिए मानसिक रूप से भोग को प्रस्तुत करना।
- प्रकृतिवाद एवं यथार्थवाद के अनुसार- मानव की आन्तरिक या बाह्य विकृतियों का विशेषण और यथावत अंकन करना।
- वाईल्ड एवं पो आदि के अनुसार-साहित्य अपनी सिद्धि अपने आप में है, इससे आगे कुछ नहीं।

पाश्चात्य काव्य में काव्य प्रयोजन के सन्दर्भ में कलावादियों ने अपने विचारों को अभिव्यक्त करते हुए कला के लिए मतवाद की स्थापना की। इस मतवाद का प्रथम उल्लेख सन् 1845 में विक्टर कुजों ने किया। फ्रांसिसी भाषा में इन्होंने 'ला आरत् पिओर ला आर्त' वाक्य का प्रयोग किया जिसका आक्षरिक अर्थ होता है- कला कला के लिए। कला

से इनका तात्पर्य या तो निर्विकल्प सौन्दर्य या आनंद को पाना ही है कविता का लक्ष्य केवल अनुभव है, अनुभव का फल नहीं। ब्रैडले एवं वाल्टर पेटर ने इसे समझाते हुए बहुत ही स्पष्ट शब्दों में कहा है कि काव्यानुभव स्वयं अपना साध्य है, वह अपने ही कारण है। अतः यह स्पष्ट है कि कला को चाहे निर्विकल्प सौन्दर्य या आनंद अथवा जीवन का अनुभव या अभिव्यंजना कहा कला का उद्देश्य उसके रूपमात्र को अभिव्यक्त करना है। अभिव्यक्ति विषय की ही होती है एवं अभिव्यक्ति विषय को सामने लाने के लिए ही है। विषय और अभिव्यक्ति से युक्त काव्य की जो अखंड समग्रता है उसी में सौन्दर्य अभिव्यक्त होता है। अभिव्यक्ति को सुन्दर बनाने के लिए उसे आनंदात्मक भी बनाना पड़ेगा क्योंकि जो आनंदात्मक है वही सुन्दर भी होता है और आनंद के साथ मन की कामना काफ़ी घनिष्ठ रूप में युक्त रहती है। रामायण में राम के स्थान पर रावण को विजयी बनाने से रामायण सुन्दर काव्य नहीं बन सकता था क्योंकि उससे मनुष्य मन के अन्तर्मन के नैतिक सत्य को आघात पहुँचता। अभिव्यक्ति जितना जीवन के नीति बोध को प्रकट करती है उतनी ही वह सुन्दर होती है। इस प्रकार 'कला कला के लिए' मतवाद के प्रतिनिधि रूप में ब्रैडले ने यह स्पष्टतया बताया है कि यथार्थ जगत एवं विषयवस्तु के प्रति चरम उदासीनता ही कवि का कर्म होता है तथा काव्यलोक अपने आप में स्वतंत्र सम्पूर्ण होता है एवं काव्य का प्रयोजन काव्य के अतिरिक्त और कुछ नहीं होता है।

उपर्युक्त विद्वानों की काव्य सम्बन्धि मान्यताओं का अवलोकन करने पर हमें ज्ञात होता है की काव्य के प्रयोजन एकांगी नहीं बल्कि बहुअंगी है। काव्य के प्रयोजन अनेकानेक हैं इनमें से कुछ मूल बुनियादी हैं तो कुछ अनुस्यूत हैं।

वर्तमान समय में निम्न काव्य के प्रयोजन हो सकते हैं- रसास्वादन की प्राप्ति, मनोरंजन की प्रवृत्ति, लोककल्याण की भावना, उपदेश की प्रधानता, आनंद निर्माण की क्षमता, मार्गदर्शन करने की क्षमता, उज्ज्वल भविष्य निर्माण का दिग्दर्शन आदि। वर्तमान समय में भी काव्य के प्रयोजनों की प्रसन्निकता परिलक्षित होती है।

संदर्भग्रंथ सूची :

1. चव्हाण, डॉ. अर्जुन, समकालीन उपन्यासों का वैचारिक पक्ष, राधाकृष्ण प्रकाशन, दिल्ली, 2005
2. गुप्त, डॉ. शांतिस्वरूप, भारतीय एवं पाश्चात्य काव्यशास्त्र सिद्धांत, लोकभारती प्रकाशन, इलाहाबाद, 2009
3. भामह, काव्यालंकार, सं. पी. वी. नागनाथ शास्त्री, मोतीलाल बनारसीदास पब्लिशर्स, नई दिल्ली, 1991
4. भोज, सरस्वतीकंठाभरण, मद्रास विश्वविद्यालय, मद्रास 1937
5. मम्मट, काव्यप्रकाश, या. विज्ञानेश्वर, ज्ञानमंडल लिमिटेड, वाराणसी, 2009
6. वामन, काव्यालंकारसूत्र, आत्माराम एंड संस, दिल्ली, 1954
7. विश्वनाथ, साहित्यदर्पण, चौखम्बा संस्कृत प्रतिष्ठान, वाराणसी, 2011



Satish Gujral : Indian Leonardo Da Vinci

Shalini Tiwari

Research scholar

*Dept. of Visual & Performing Arts,
Mangalayatan University, Aligarh Beswan, UP*

Dr. Poonam Rani

Research supervisor

*Dept. of Visual & Performing Arts,
Mangalayatan University, Aligarh Beswan, UP*

Introduction :

India has produced various artists who enriched Indian art with their unique art works but there are few of them like Satish Gujral, who have multifaceted personality. He was not only a famous painter but also an architect, sculptor, muralist, graphic designer and author. He was the most versatile Indian artist.

In this research paper the main objective is to find that Satish Gujral is well deserved to be compared with the great artist Leonardo da Vinci or he was just overrated artist.

Satish Gujral was born on 25th December 1925 in Jhelum (Pakistan). At the age of 8 he lost his hearing power but his problem never came in the way of his success. He began his art career from Mayo school of art, Lahore in 1939. After that he joined J. J. school of art, Bombay in 1944. In 1952, he was selected for the scholarship of Palacio de Bellas Artes in Mexico, where he studied under the guidance of famous artist Diego Riviera, Orozco and David Alfaro Siqueiros. Gujral had a great impact of them in his art.

Throughout his life Gujral worked and experimented with various methods and mediums such as wood, ceramics,

bricks, metals, oil colour, acrylic colour and paper collage etc. He was mastered in different techniques of art like painting, sculpture, murals, graphic design, literature and architecture. His whole art journey can be divided into many art phases-

From 1947 to 1960, in this phase the partition of India left a great impact on Gujral's mind. He saw the pain and misery of partition and showed that misery in his paintings. His country was going through a great difficulty but on the other hand he was also facing the same misery in his personal life due to his impairedness. In this phase he depicted the human suffering and tragedy in his paintings and used some symbols to show the human misery and pain like thorn, snake, hut, ruined buildings and pillars and volcano etc.

Mourning En-masse (1947-48), Dance of destruction (1950), Song of destruction (1953), Shrine (1957). The condemned (1959) are some memorable paintings of this phase which shows the tragedy of partition.

From 1965 to 1972, in this phase Gujral's art moved towards the murals, paper collage and abstract art which had the influence of Picasso and Mexican art.

He became very experimental in his paintings and some of his best paintings of this phase are Playmates (1967), Lovers (1965- 68), The horse (1968), Durga (1967) and Beauty and beast (1968) etc.

From 1972 to 1977, in this phase Gujral made metals sculptures, which have no title. His sculptures are very innovative in design and look like a part of machine.

From 1977 to 1984, this phase was also dedicated to sculpture but medium had been changed. Gujral used wood, burnt wood, iron wires and leather in his sculpture for the different textures. Paintings of this phase also have a different textures and spiral, entangled forms. The Crucifixion (1981), Ganesh (1980) and Shakti (1980) are some examples of his art piece of this phase.

From 1984 to 1990, this phase was important for its drawings and paintings which had rhythm and spiral decorative forms. Deity (1989) and Draupadi (1987) are some examples of painting of this phase.

From 1990 to 2000, in this phase variety of subject matter and style can be seen in Gujral's paintings. Depiction of various textures were Satish Gujral's individual style, which introduced different moods and emotions in his paintings. Some examples of his artwork of this phase are -The Shroud (1992), Man and woman (1992) and Glory (1992) etc.

Near about 2000 he started doing wooden relief work and sculpture with burnt wood in mix media.

On 26 March 2020 at the age of 94 Satish Gujral passed away and left his legacy behind him.

Comparison with Leonardo da Vinci :

Satish Gujral was very unique and versatile artist he learned from different sources but never copied anyone. He was the live definition of creativity. He was compared with Leonardo da Vinci for his multifaceted personality. He also got the 'Leonardo da Vinci award' for his achievements.

Leonardo da Vinci was an Italian painter of high renaissance period and still recognized as one of the most well - known names in the art world. Leonardo da Vinci and Satish Gujral, both were genius in so many fields such as painting, sculpture, architecture, mural and writing etc. Due to his multidimensional art Gujral considered a synonym of Leonardo da Vinci in Indian art world. Now we'll discuss the various dimensions of Satish Gujral's work to prove his versatility like Leonardo da Vinci.

As a Painter :

Satish Gujral created his paintings with great conviction. At first, he got influenced by the suffering of people and then incorporated his personal experience in his paintings. But he realized that people would not appreciate the repetitive work hence he changed his style and started making his paintings with the help of mix media. In different phases of his life, he created different types of paintings which we mentioned earlier. Gujral never visualized his paintings, he always placed object in Canvas and left it to the spectators to interpret. He used bold, bright and warm colours and represented allegories from Indian traditions music, arts and folklores in his paintings. Gujral also made a portrait of Nehru, Indira Gandhi, Maulana Azad and Krishna Menon etc.

As a Muralist :

Gujral was not satisfied of being only painter so he continued his art journey through different mediums. He was well known muralist and experimented with the different techniques of mural, in which he added ceramics, mirrors, tiles, mosaic, stone and metals etc. Despite of being inspired of Mexico, Gujral's mural Has their own identity and mysticism.

According to Gujral all mediums are one, so believing in this, he combined various mediums in one artwork. He used tribal and folk art forms in his murals with different style. To make his murals durable, he used acrylic colours. He prepared surface with wooden board and burnt the upper layer and painted it with different colours. He used metal, gold and leather in mural which enhanced the beauty and colour scheme of the mural. The murals of Government Museum, Odeon cinema, Oberoi hotels, Shastri bhavan, World trade center, New York, Gandhi bhavan and Alphabet mural of Delhi High court are some excellent examples of his wonderful mural collection.

As an Architect :

Satish Gujral didn't studied architecture but he ventured into the field of architecture. Gujral was the master of modern art but he was traditional at the same time and that was the true beauty of his art. Gujral designed several buildings, complexes and houses. Belgium embassy, New Delhi, Summer palace of Saudi Arabia in Riyadh, CMC research center in Hyderabad, Indian Islamic cultural center, New Delhi, Indira Gandhi center for Indian culture, Mauritius, Embassy of India in Nepal and Goa University are some of the master-

pieces of his architectural skill. Belgium embassy in New Delhi was selected as one of the 1000 finest buildings of 20th century by the international forum of architects.

Belgium government gave 'Order of the crown' award to Satish Gujral for his beautiful creation of Belgium embassy and he was the first non - Belgium architect who received this award. His architecture is the combination of Islamic architecture, beautiful South Asian brick & imagination of his own.

As a Sculptor :

Satish Gujral did not make a conscious effort to change his artistic discipline, it happened in flow but all his works in all streams portrayed the same level of excellence. He got National award for sculpture in 1972. Like other mediums Gujral experimented with his sculptures also. Gujral's sculptures have an impact of Neo-Tantric art style, he took the inspiration from ancient instruments and started preparing sculpture with metal, wood and plastic etc. Today machine took the important place in human life and Gujral showcased the same idea in his sculpture through the tantra and tantric art forms. Tantra and machine both are quite similar, Tantra is the medium of reproduction of energy and machine reproduces new objects. Thus Gujral's sculpture represented the correlation between human and machine in a very artistic way. Gujral's sculptures are mostly without title. His 9 foottall bronze sculpture outside the Bikaner House named 'Trinity' is the symbol of 3 stages of life, death and rebirth and his burnt wood series is also very innovative and unique art piece.

As an Author :

Satish Gujral belonged to a political family and the atmosphere of his house was very much literary. Gujral was aware of world literature and was very good author also. He wrote a book “A brush with life: An autobiography” and “The world of Satish Gujral”. In his books he expressed himself in a poetic style and in simple language. In his autobiography he described the events in words, like a painter and never exaggerated anything about his life. He had a very good command on his words which brought him in the foremost category of authors of his time.

Conclusion :

Thus, we came on the conclusion that Satish Gujral was the multitalented personality in Indian art and very well deserved to be compared with renowned artist Leonardo da Vinci. Rather than confined to only one art form, he explored various art forms and mastered them just like Leonardo da Vinci.

Discussion on conclusion :

We reached at the conclusion after discussing the whole artistic journey of

Satish Gujral, that Gujral was very versatile artist like Leonardo Vinci. We have seen his different phases of life as well as art. His paintings, sculptures, architectures and murals are the witness of his multidimensional personality. He is not only famous in India but also in foreign countries for his achievements. He was awarded the Padma Vibhushan in 1999 for his contribution in Indian art and in 2014 he was honoured with NDTV Indian of the year award.

References :

1. Agrawal K. Giraj (2005) “Aadhunik Bhartiya chittrakala” (Hindi) 4th edition, Sanjay publication
2. Dalmia Yashodhara (2008) “Contemporary Indian art: Other realities”, The Marg foundation
3. Jhaveri Amrita (2005) “A guide to 101 Modern and Contemporary Indian Artist”, India Book House
4. Kapoor. Geeta (1978) “Contemporary Indian artists”, New Delhi Vikas pub house
5. Mago. P. N. (2007) “Contemporary art in India: A perspective”, National Book trust, New Delhi
6. Mehta N. C. (1948-1949) “Trends of modern art in India”, Rooplekha, New Delhi



Beyond Binaries : Countering Conflict Narratives in Contemporary Assamese Short Fiction

Dr. Dharmendra Kr. Baruah

*Assistant Professor, Department of English
Tezpur College*

This paper explores the construction of a dialogic and transformative perspective to approach the theme of violent conflict in *Koli Puran*, a short story originally written in Assamese by Arup Kumar Nath and translated into English with the same title by Anannya Baruah. Drawing from emerging scholarly perspectives on the role of narratives in general and literature in particular in the understanding and eventual resolution of conditions of conflict the paper tries to examine how the short story under review engages with the shaded reality of violent inter-ethnic strife and more importantly, offers a self-reflective, conciliatory or transformative perspective. The paper is primarily of an illustrative orientation and it does not aim to offer a comprehensive discussion on the issue at hand.

Before moving on, it will be useful to briefly look at the key theoretical ideas that inform the central contention of this paper. Narratives have been identified a key determinant of inter-group social relationships and hence, central to the genesis and continuations social conflict and violence (Dutta, 2009, p.124), making

it an imperative to examine the ways narratives are constructed, circulated, manipulated especially in situations of heightened inter-ethnic tension. Also to the extent that they act as a powerful form of ‘interpretation’ and ‘discursive intervention’ they emerge as a powerful medium of epistemological and ontological transformation (P.126). It is also important to note the way narratives, as a consequence of systematic circulation/re-iteration solidify into forms of knowledge and thereby assume a certain kind of legitimacy and autonomy. These are scenarios- ethnic conflict is one of them- where the perception of reality takes over the reality often making it extremely difficult to look beyond the immediately available cognitive framework, one that is already hegemonized by the predominant narrative. Conditions like this-when a perceptual revision becomes an equal urgency than a material response-often forces us to seriously revisit the literary response to them.

Situations of unrest and conflict are almost always the collective consequence of the negative poetics, so to say, narratives

and politics of a) fear for an Imagined Other and b) apprehensions of potential transgressions by the other. Slavoj Zizek in his well-known study on Violence, its forms and dynamics rightly identifies fear of the imagined 'Other' as the basic constituent of contemporary subjectivity and the ultimate 'mobilising principle' of social violence (Zizek, 2008, p.40). As Nandana Dutta offers an illustrative typology of the fear that remains at the centre of conflict and conflict narratives.

The elements that characterize conflicts are apparent in these narratives. For example, the fears that precede conflicts are at the following levels: social (demographic change and therefore profile change of communities); economic (the cornering of limited job opportunities, the exploitation of resources: or cultural (fears of traditional distinctiveness or identity being lost). The threat perception therefore involves one community besieged by another community that by its proximity or its intrusion may engulf the other. All of this at the psycho-social level has meant a suspicion of the other. Each of the above is an issue of border and requires a creative understanding of the concept (p. 136)

Interestingly, the construction of the imagined, and potentially transgressive figure of the Other and the sense/perception of threat are already implicated in the construction of an imagined border. This paper investigates how contemporary writings from Assam challenges the arbitrariness of such imagined borders and the rhetoric of fear/transgression that sustains these borders.

It is important to note that the only way to counter the emotive-political, or the mobilising valency possessed by- it becomes more obvious in situations of ethnic violence-rhetoric of fear of a transgressive other lies in the (re-) formation/fashioning of new or hitherto marginalized narratives. Nandana Dutta

views such 'fashioning' of 'good narratives' as the necessary first step towards conflict resolution and durable peace (p.131) in a conflict-ridden region such as Assam. It is important to note the ways creative writing from the region emerges as the all-important resistant/counter discourse.

Similar arguments in favour of investment in new/ transformative narratives have come from other studies on literature on conflict resolution. As rightly pointed out by Angelica R. Martinez and Richard E. Rubenstein in the paper 'The Truth of Fiction: Literature as a Source of Insight into Social Conflict and Its Resolution' (2016), what makes literary texts an effective space to negotiate the complexities of human conflicts and their resolution is that they are "thick" descriptions of the human experience-including the everyday and the quotidian-unlike what is seen as the "thin" modes of writing conflicts (p. 209). Instead of always prioritizing the obvious, the grand, and the historical, or if I may say so, the familiar facets of conflict-zone realities, which is often the focus of non-literary narratives of conflict, literature of conflict is marked by its sensible handling of the indelible marks and scars-often those beyond the corporeal or physical- that violence and conflict leaves. It also shows a greater degree of sensibility to the ethical and moral dilemmas and ambiguities that are a usual corollary to the experience of conflict. In short, by highlighting the multi-layered and pervasive forms of violence literary narratives of conflict and violence reinvent violence, conflict, and suffering from new perspectives.

Martinez and Rubenstein term narratives/rhetoric that share direct affinities with agendas of conflicts 'conflict

narratives' and call attention to the way they produce and proliferate conflict (p. 209). They do so, as argued by Martinez and Rubenstein, by encouraging mutual delegitimation, radicalization, and polarization as well as precluding reflection and dialogue. The determinativeness of conflict narratives reinforces certainty while precluding reflection and dialogue (Cobb, 2013, p. 38). Conflict narratives are stories that often drive parties to violence, and are marked by thin plotlines and binary moral frameworks (p. 88). Over time, dominant groups tend to gain control of the narrative landscape, while those marginalized find it increasingly difficult to story their experiences and perspectives. But works of imaginative literature can destabilize dominant narratives, granting readers access to better-formed stories (pp. 234-235), and thereby evoke transformative encounters with others, expanding the human capacity for empathy - a necessary criterion for conflict resolution. Literature can not only challenge, complicate and elaborate our understanding of human conflict, they can actually counter violence by encouraging a certain kind of self-critical and dialogic discourse by moving away from binaries and stereotypes to "Complexification" (Cobb, 2013, p. 217), the use of diverse political and aesthetic perspectives to create a more nuanced, multifarious discourse as a counter to the simplified, intense dualities typical of conflict narratives. Reading the text at hand in this light will add more clarity to the points discussed so far.

Set in a multi-ethnic and traditional village somewhere in Assam, the short story Koli Puran while dealing with the

violent experiences of an ordinary fisherwomen offers intensive insights into the nuances of ethnic friction and violence. Koli- which in Assamese means a dark skinned female- is the unmarried and almost illiterate daughter of Kinaram and Xonpahi, and an marginalized yet independent woman who lives by overseeing the family farmhouse and fishing in Gorukhunda Beel [a marshland], both located on the outskirts of the village.

For Koli's heart to tremble in fear, even a little, was utterly unheard of. How else could she have stayed on her own, night after night, in this godforsaken, isolated farm? The villagers used to whisper that Koli used to go to fishing at odd hours of the night with the fish-loving ghost Ghorapaks that haunted the banks of Gorukhunda Beel. Even those strapping Lalungs [a tribe in central Assam] of Rojabari who sometimes went fishing in Gorukhunda Beel would admit to a chill running down their spines when they sometimes came across Koli. (p. 101)

It is her dark skin, buck teeth, sunken eyes, coarse and frizzy hair that collude with the rumour attached to her birth that her father was a ghost of the Gorukhunda Beel to make her an unwanted guest in the village and remain unmarried even though her all her siblings get married. 'Koli became a butterfly tangled in that web of words, beating her futile wings against it (p.102). But Koli remains unmoved by such adversities and prejudices and is happy with her life of farming, fishing and cow herding. Unfortunately, this long-lived aura of bliss and harmony is suddenly ruptured as communal hatred and conflict narratives takes over the place. As Koli wakes up to the traumatic sights of the northern sky covered in leaping, roaring flames, she realizes that it is the neighbouring village Xorusola Gaon consisting of settlers from Moimonsingh, an area in Bangladesh, that

have been set ablaze. 'For the first time in ages, her heart began to skip a beat in fear. There, the northern sky was covered in leaping, roaring flames. And with the roar of the flames came the heart-rending screams of the women and children of the Moimonsinghia families of Xorusola (p.105).' As she struggles hard to recover from the shock she comes to realize the implication of the news given by some village boys about the impending battle. As tension escalates, Koli's co-villagers and family move out of the village to supposedly safer places, leaving Koli as custodian of the family home and livestock. In fact, Koli herself refuses to leave the village.

The subsequent part of the narrative offers a true and convincing account of the all-engulfing climate of communal hatred and violence in moving details. However, the transformative and conciliatory essence of the narrative resides elsewhere, namely-the protagonist's encounter with the traumatised girl child Aafiya, the daughter of recently butchered Monsur Miya and his wife from the riot-hit village of Xorusola. As a shuddering Aafiya whose whole family has been butchered tells her story to Koli, Koli recalls the sinister aura that was taking over her village, how once whole going home to collect her rice she had seen her teenage nephew crafting bows and arrows for the impending battle. "We are going to use these in battle! We are going to finish off the enemies with these weapons (p.108)." Koli asks herself, "So this was the enemy? Aafiya's parents and her little brothers and sister? (p.109)". Now what scares Koli is the safety of this little, orphaned child. This is a crucial conciliatory moment of the narrative, as it is here that

the protagonist, by her empathy with the victim-girl belonging to the other side of the communal border, boldly disavows such arbitrary borders. She tries her best to hide and thereby save the child. In the meanwhile, the text continues to foreground the contradictions and paradoxes that mark such a climate of collective hysteria.

What was this world coming to? They must have chopped down Aafiya's parents. Even her younger brother and sisters. Who could have done this? And why? Koli could not find any answers. All she could see was Monsur Miya's Face. Last time Monsur Miya had given her a few broad bean seeds and two brinjal saplings. The broad beans had flourished in the fertile farm, and not a single family in the entire village had missed their share of broad beans. (p.110)

This moving account brilliantly captures the most frightful consequences that a rhetoric/narrative of supposedly inimical otherness can lead to. However, it is the final part of the plot that the readers are brought face to face with the most horrible face of communal conflict. After a few days, Koli's co-villagers discover Aafiya and threaten Koli of dire consequences if the girl is not returned to them. "They looked like hounds drooling at the scent of the trapped prey. Their bloodlust hadn't ebbed with butchering people in battle, and their glittering eyes made Koli's insides quake with fear. 'You will have to cut me down before you get to her.' (p.114)." Koli's readiness to get killed for the life of someone who is hunted as the enemy of her own people is the most powerful instance of border-crossing in the text, an act which is followed by Aafiya's eventual murder before the very eyes of Koli.

Despite the tragic end, the narrative Koli Puran succeeds in reiterating the

urgency of moving away from the symptomatic to the conciliatory, or so to say, to transformative narratives on the reality of violent conflicts, a recurring phenomenon in the northeast. By celebrating inter-community affinity and solidarity in the face of vitriolic and catastrophic politics of hate narratives, literary texts such as Koli Puran emerges as powerful literary-cultural means of conflict-resolution.

References :

1. Cobb, S. (2013). *Speaking of Violence: The Politics and Poetics of Narrative in Conflict Resolution*. OUP.
2. Dutta, N. (2009). Narrative Agency and Thinking About Conflict. In S. Baruah (Ed.), *Beyond Counter-insurgency: Breaking the Impasse in Northeast India* (pp.124-146). OUP.
3. Martinez, A. R., & Rubenstein, R. E. (2016). The Truth of Fiction: Literature as a Source of Insight into Social Conflict and Its Resolution. *International Journal of Conflict Engagement and Resolution*, 4 (2), 208–224. <https://www.jstor.org/stable/26928702>
4. Nath, A.K. (2020). Koli Puran (Anannya Baruah, Trans.). In A. Kashyap (Ed.), *How to Tell the Story of an Insurgency: Fifteen Tales from Assam* (pp. 100-121). Harper Collins.



हिंदी संपादन कला के विविध आयाम

डॉ. बृजेंद्र कुमार अग्निहोत्री

सहायक प्रोफेसर (हिंदी), मानविकी संकाय
लवली प्रोफेशनल विश्वविद्यालय, पंजाब

प्रस्तावना:

संपादन कार्य को निष्पादित करने वाला व्यक्ति 'संपादक' कहलाता है। जो व्यक्ति संपादकीय-कार्य का निर्देशन, नियंत्रण एवं निरीक्षण करता है, उसे संपादक कहते हैं- संपादक ही संपादकीय विभाग का प्रमुख प्रशासनिक तथा विधिक अधिकारी होता है। वह समाचार-पत्र या पत्रिका अथवा संपादित ग्रंथ में प्रकाशित सामग्री के लिए उत्तरदायी होता है। 'प्रेस एंड रजिस्ट्रेशन ऑफ बुक्स एक्ट, 1867' के अनुसार-समाचार-पत्र, पत्रिका या संपादित कृति में प्रकाशित होने वाली सामग्री का नियंत्रण संपादक के अधीन होता है। संपादक ही निर्णय करता है कि क्या सामग्री प्रकाशित हो, और कौन सी सामग्री प्रकाशित न हो। इसीलिए इस कानून की धारा-5(1) के अंतर्गत समाचार-पत्र या पत्रिका की प्रत्येक प्रति पर संपादक का नाम प्रकाशित अनिवार्य किया गया है। समाचार-पत्र के प्रकाशन हेतु जो घोषणा-पत्र दाखिल किया जाता है, उसमें भी समाचार-पत्र या पत्रिका के संपादक का नाम दर्शाया जाना विधिक आवश्यकता मानी गयी है। इस शोध-पत्र में संपादक द्वारा अपनाई जाने संपादन-रीति को अतीत एवं वर्तमान के परिप्रेक्ष्य में प्रस्तुत किया गया है। इस शोध पत्र में संपादन-कला के मानवीय और तकनीकी पक्षों पर भी विस्तृत चर्चा की गई है।

जिस प्रकार मनुष्यों में अपने भावों और विचारों को व्यक्त करने की स्वाभाविक इच्छा होती है, उसी

प्रकार उन भावों और विचारों को सुंदरतम शृंखलाबद्ध और चमत्कारपूर्ण बनाने की अभिलाषा भी उनमें होती है। यही अभिलाषा साहित्य-कला के मूल में रहती है और इसी की प्रेरणा से स्थूल, नीरस और विशृंखल विचारों को सूक्ष्म, सरल और शृंखलाबद्ध साहित्यिक स्वरूप प्राप्त होता है। संपादन कला की यह आधार भूमि है। संपादन कला के माध्यम से ही समाचार-पत्र या पत्रिका में प्रकाशित होने वाले समाचारों और लेखों को आकार प्रदान किया जाता है। सजाना, संवारना व पठनीय बनाना ही संपादन है। यह एक कला होती है, जो इस कला में पारंगत होते हैं, वे समाज में अपार ख्याति अर्जित करते हैं। अभ्यास द्वारा इस कला में निपुण हुआ जा सकता है।

संपादन :

संपादन का अभिप्राय समाचार को छोटा करना, उसकी गलतियाँ छांटकर हटाना, गलत/अशुद्ध शब्द या वाक्य एवं तथ्य सही करना, अनावश्यक शब्द-संकेत हटाना, भाषा को प्रवाही तथा पठनीय बनाना, समाचार के अर्थ को समझ में आने लायक बनाना है। कमल दीक्षित के अनुसार- 'संपादन सरलतम तथा साथ ही कठिनतर कार्य है। सरल ऐसा है कि उसे कोई नौसिखिया मात्र एकाध बार देखकर कर सकता है। कठिन ऐसा किस ही संपादन सीखने में वर्षों लग जाएं। यह यंत्रवत भी है और मौलिक रचना प्रक्रिया की सम्भावना से भरा भी है। यह कौशल है, कला है

पर साथ-साथ एक नयी रचना का सृजन भी है।¹ शाब्दिक अर्थ के विवेचनानुसार बृहत् प्रामाणिक हिंदी कोश में- 'संपादन' का शाब्दिक अर्थ काम पूरा करना और ठीक तरह से करना अथवा पुस्तक या सामयिक पत्र आदि का क्रम, पाठ आदि ठीक करके उसे प्रकाशित करवाना होता है।² 'अहा जिंदगी' के संपादक आलोक श्रीवास्तव 'संपादन' शब्द को व्याख्यायित करते हुए लिखते हैं- 'अक्सर हम संपादन का अर्थ समाचारों के संपादन से लेते हैं। पर संपादन अपने संपूर्ण अर्थों में पत्रकारिता के उस काम का सम्मिलित नाम है, जिसकी लंबी प्रक्रिया के बाद कोई समाचार, लेख फीचर, साक्षात्कार आदि प्रकाशन और प्रसारण की स्थिति में पहुँचते हैं।'³

संपादन कला का इतिहास :

हिंदी साहित्य और हिंदी पत्रकारिता को संस्कारित करने वालों में भारतेंदु हरिश्चंद्र का नाम अग्रणी है। हिंदी गद्य के तो वे जनक ही माने जाते हैं। अपनी विलक्षण संपादन-कला द्वारा हिंदी के बोलियों में बंटे स्वरूप को एक राष्ट्रभाषा में गढ़ने की ठोस नींव भारतेंदु हरिश्चंद्र ने ही रखी और आज भी वही हिंदी-लेखन का आधार है। भारतेंदु के अतिरिक्त जिनकी संपादन-कला ने साहित्य व समाज में अपनी पहचान स्थापित की, उनमें से कुछ की संक्षिप्त चर्चा आवश्यक है।

हिंदी का पहला समाचार-पत्र 'उदंत मार्तण्ड' युगल किशोर शुक्ल के संपादन में 30 मई, 1826 ई. को कोलकाता से प्रारंभ हुआ। जो अपेक्षित सहयोग के न मिलने के कारण एक वर्ष सात माह उपरांत बंद हो गया। भारतेंदु हरिश्चंद्र (कविवचन सुधाद्वारा वाराणसी), सदानंद मिश्र (सार सुधानिधिद्वारा कोलकाता), लोकमान्य बालगंगाधर तिलक (केसरी - पुणे), प्रताप नारायण मिश्र (ब्राह्मण-कानपुर), राधाचरण गोस्वामी (भारतेंदु-वाराणसी), बदरीनारायण चौधरी 'प्रेमघन' (आनंद कादंबिनी-मिर्जापुर) इत्यादि ने अपनी उत्कृष्ट संपादन-कला के बल पर स्वयं को स्थापित किया।

प्रतापगढ़ के ताल्लुकेदार राजा रामपाल सिंह ने लंदन से त्रैमासिक 'हिन्दोस्थान' का प्रकाशन सन् 1883 ई. में आरंभ किया। जुलाई, 1885 ई. तक यह पत्रिका लंदन से प्रकाशित हुई, फिर कालाकांकर (प्रतापगढ़) स्थानांतरित हुई। नवंबर, 1885 ई. में 'हिन्दोस्थान' दैनिक-पत्र हो गया, जो विशुद्ध हिंदी में निकलने वाला पहला दैनिक समाचार-पत्र था। इस पत्र का उल्लेख यहाँ इसलिए आवश्यक है, क्योंकि शायद हिंदी पत्रकारिता में पहली बार किसी संपादक ने अपनी शर्तों के आधार पर संपादन करना स्वीकार किया था। सन् 1886 ई. से 'हिन्दोस्थान' का संपादन पं. मदनमोहन मालवीय ने अपनी दो शर्तों के साथ स्वीकार किया-

1. राजा साहब उन्हें कभी नशे की हालत में नहीं बुलायेंगे।
2. संपादन में हस्तक्षेप नहीं करेंगे।⁴

'हिन्दोस्थान' के संपादन में पं. प्रतापनारायण मिश्र, बाबू शशिभूषण और बाबू बालमुकुंद गुप्त जैसे विद्वान् साहित्यकार पं. मदनमोहन मालवीय जी के सहयोगी थे।

हिंदी भाषा के उन्नयन और प्रतिष्ठात था हिंदी साहित्य की समृद्धि का उद्देश्य लेकर नागरी प्रचारणी सभा ने 'नागरी प्रचारिणी पत्रिका' का प्रकाशन सन् 1886 ई. में आरम्भ किया। अपनी सारगर्भित संपादन-कला का परिचय इस पत्रिका के माध्यम से बाबू श्याम सुंदरदास, पं. सुधाकर द्विवेदी, किशोरीलाल गोस्वामी, बाबू राधाकृष्ण दास, रामचंद्र वर्मा, वेणी प्रसाद और चंद्रधर शर्मा 'गुलेरी' ने दिया।⁵

हिंदी साहित्य में संपादन-कला को लेकर 'सरस्वती' पत्रिका सर्वाधिक चर्चित रही है। 'सरस्वती' पत्रिका ने हिंदी भाषा और साहित्य को संस्कारित करने के साथ साहित्यकारों और पत्रकारों की पीढ़ियां भी तैयार की हैं। जनवरी, 1900 ई. में सरस्वती का प्रथम अंक प्रकाशित हुआ, इसमें संपादक के स्थान पर संपादक-मंडल था, जिसमें बाबू राधाकृष्ण दास, बाबू कार्तिक

प्रसाद, बाबू श्याम सुंदरदास, बाबू जगन्नाथ दास और किशोरीलाल गोस्वामी थे। सन् 1901 ई. में बाबू श्याम सुंदरदास संपादक बने और सन् 1903 ई. में आचार्य महावीर प्रसाद द्विवेदी। वस्तुतः यहीं से हिंदी की साहित्यिक पत्रकारिता, हिंदी भाषा के नव-संस्कार और संपादन-कला की उत्कृष्टता का युग आरंभ होता है। 'सरस्वती' पत्रिका के माध्यम से आचार्य महावीर प्रसाद द्विवेदी की संपादन-कला की महत्ता अग्रलिखित टिप्पणी से समझी जा सकती है- 'ऐसा लगता है जैसे आदि से अंत तक उसे एक ही व्यक्ति लिखता है।'⁶

आचार्य द्विवेदी की संपादन-कला की सर्वाधिक महत्त्वपूर्ण देन यह मानी जाती है कि उसने हिंदी-लेखन की वर्तनी को शुद्ध किया और हिंदी भाषा को व्याकरण-सम्मत बनाया। हिंदी को मानक स्वरूप देने में 'सरस्वती' पत्रिका ने आचार्य द्विवेदी के अट्टारह वर्षों के संपादन-काल में महत्त्वपूर्ण भूमिका निभाई। संपादक निरंकुशता और स्वच्छंदता से कोसों दूर रहने वाला एवं सामाजिक भावना के प्रति उत्तरदायित्व की प्रतिभूति माना जाता है। इसलिए उनकी संपादन-कला का मूल ध्येय जनहित ही रहता है। स्वतंत्र बुद्धि के आग्रह से रुढ़ियों से मुक्त होकर सम्पादन-कला को सार्थकता प्रदान की जा सकती है। ऐसी संपादन-कला को अपनाने वाला संपादक मानव-समाज की नैतिक चेतना को सदैव प्रेरणा देता है।

प्रारंभिक समय में पत्रकारिता व्यवसाय नहीं, मिशन थी। नुकसान के बावजूद उस समय हिंदी पत्रिकाओं का प्रकाशन होता था। उस युग के जितने भी संपादक थे, सभी संपादन-कला की प्रतिस्पर्द्धा अपने-अपने पत्र/पत्रिकाओं के माध्यम से करते थे। साहित्य और राष्ट्रीयता ही उनके उद्देश्य थे। उस समय के संपादकों में खुलकर अपनी बात कहने का सहस और निर्भीक क्षमता दिखाई देती है। वे अपनी योग्यता को विनम्रतापूर्वक प्रकट कर रहे थे। जहाँ-जहाँ कमी होती थी, सच्चाई से उसे स्वीकार कर लिया जाता था। उनकी संपादन-कला का महत्त्व जन-मान्य था। इसीलिए

सन् 1930 ई. तक माधुरी, सुधा, विशाल भारत, मतवाला, सरस्वती, गंगा, कर्मयोगी, प्रभा, मर्यादा सहित दर्जनों हिंदी साहित्यिक पत्रिकाओं में स्वतंत्र-चेता संपादकों की नीति चलती थी। संपादन-कला में उस समय प्रेमचंद एक अप्रतिम नाम था। प्रेमचंद के संपादन-कार्यों से केवल हिंदी साहित्य की सरल धारा ही समृद्ध नहीं हुई, अपितु वर्तमान और भविष्य के नैतिक जीवन को भी सफल स्वरूप प्राप्त हुआ। प्रेमचंद ने अन्य संपादकों की तरह कुर्सी पर बैठकर 'सैद्धांतिक संपादन-कला' का नारा नहीं लगाया। वह साहित्य के साथ समस्त सामाजिक कलाओं के मर्मज्ञ शिल्पी और स्वतंत्र व्यक्तित्व के उत्कृष्ट साहित्य सेवी थे। उन्होंने अपरिष्कृत या अविदित सामग्री को 'हंस' पत्रिका में कभी प्रकाशित नहीं किया। महात्मा गाँधी ('नवजीवन'-अहमदाबाद और 'यंग इंडिया'- मुंबई) ने अपनी संपादन-कला के माध्यम से जन-सामान्य का ध्यान अन्याय की ओर आकर्षित कर सत्याग्रह के पक्ष में वातावरण तैयार किया। इसी तरह अपने विचारों की अभिव्यक्ति शांति नारायण भटनागर ('स्वराज' - इलाहाबाद) और गणेश शंकर विद्यार्थी ('प्रताप'-कानपुर) ने की, तथा संपादन-कला को यथार्थ जन-जीवन से जोड़ने का प्रयास किया। 05 सितंबर, 1920 ई. को वाराणसी से ज्ञान मंडल प्रकाशन द्वारा हिंदी दैनिक 'आज' का प्रकाशन आरंभ हुआ। श्री प्रकाश के संपादन में निकलने वाले 'आज' की संपादन-कला के मूल में स्वराज्य-प्राप्ति की चिंता और जनता को उसके अधिकारों के प्रतिजागरूक करने की भावना दिखाई पड़ती है। 'आज' ही नहीं, पहले प्रकाशित होने वाले अधिकांश पत्रों की संपादन-कला भाषा व जनता के हितार्थ ही दिखाई पड़ती है। धीरे-धीरे व्यावसायिकता के दानव ने संपादन-कला को अपने अधिकार में कर लिया, और विद्वान संपादकों की संपादन-कला का उपयोग उद्योगपति अर्थार्जन के लिए करने लगे। इसके बावजूद शायद ही कोई संपादक ऐसा मिले जो अपनी संपादन-कला को पूर्व-संपादकों से कमतर समझने का साहस दिखाए। ऐसे संपादकों को गालिब ही जवाब

दे सकते हैं- 'रेखे के तुम्हीं उस्ताद नहीं हो गालिब कहते हैं अगले जमाने में कोई मीर भी था।'⁷

संपादन कला का वर्तमान :

इक्कीसवीं सदी तक आते-आते संपादन-कला इतने सोपान तय कर चुकी है कि अब पीछे मुड़कर देखना एक अद्भुत इतिहास की ओर देखना है। पहले मेन डेस्क का नजारा कुछ ऐसा होता था- केंद्र में मुख्य उपसंपादक तथा उसके सहयोगी कागज पर लिखी या टेलीप्रिंट से आई खबरों को संपादित करते दिखाई देते थे। कागज पर संपादन का नमूना स्पष्ट देखा जा सकता था। उपसंपादक द्वारा संपादित समाचार को मुख्य उपसंपादक जब संशोधन योग्य समझता तो उसी कागज पर अपनी कलम चला देता। ऐसे में संपादित प्रति देखने लायक हो जाती। प्रायः ऐसा होता कि उपसंपादक द्वारा दिया गया शीर्षक पसंद न आने पर मुख्य उपसंपादक उसे नए कागज पर फिर से लिखता। ऐसे में बेकार हो गये कागजों का ढेर लगता चला जाता। टेलीप्रिंटर से आई अनुप्रयोगी सामग्री भी इस ढेर को बढ़ाती। धीरे-धीरे इसमें परिवर्तन होना आरंभ हुआ। कंप्यूटर के आगमन ने इस परिदृश्य को पूर्णतः परिवर्तित कर दिया। अब न कागज है, न कलम, न वह भागम भाग और न ही वह शोर-शराबा। कंप्यूटर के आ जाने से समाचार-पत्रों के कार्यालयों से शोर गायब हो गया है। अब समाचार-डेस्क की शकल कुछ इस तरह बनती है- 'मुख्य उपसंपादक की आँखें अपने सहयोगियों की हरकतों पर रहने के स्थान पर कंप्यूटर की स्क्रीन पर लगी रहती हैं। उसे स्क्रीन पर ही अपने सहयोगियों का कार्य दिखाई देता है। वह जब भी चाहे, उन्हें अपना निर्देश कंप्यूटर के माध्यम से कंप्यूटर में ही संप्रेषित कर सकता है।

संपादक :

संपादन कार्य को निष्पादित करने वाला व्यक्ति 'संपादक' कहलाता है। जो व्यक्ति संपादकीय-कार्य का निर्देशन, नियंत्रण एवं निरीक्षण करता है, उसे

संपादक कहते हैं। संपादक ही संपादकीय विभाग का प्रमुख प्रशासनिक तथा विधिक अधिकारी होता है। वह समाचार-पत्र या पत्रिका अथवा संपादित ग्रंथ में प्रकाशित सामग्री के लिए उत्तरदायी होता है। 'प्रेस एंड रजिस्ट्रेशन ऑफ बुक्स एक्ट, 1867' के अनुसार- समाचार पत्र, पत्रिका या संपादित कृति में प्रकाशित होने वाली सामग्री का नियंत्रण संपादक के अधीन होता है। संपादक ही निर्णय करता है कि क्या सामग्री प्रकाशित हो, और कौन सी सामग्री प्रकाशित न हो। इसीलिए इस कानून की धारा-5 (i) के अंतर्गत समाचार-पत्र या पत्रिका की प्रत्येक प्रति पर संपादक का नाम प्रकाशित अनिवार्य किया गया है। समाचार-पत्र के प्रकाशन हेतु जो घोषणा-पत्र दाखिल किया जाता है, उसमें भी समाचार-पत्र या पत्रिका के संपादक का नाम दर्शाया जाना विधिक आवश्यकता मानी गयी है।⁸

संपादन-कार्य :

प्रत्येक युवा पत्रकार अपने मन में यथासंभव शीघ्रता से संपादक बनने का स्वप्न संजोये रहता है। संपादन के कार्य की अनेक सीढ़ियां होती हैं। संपादन की पहली सीढ़ी में पहुँचने पर उसके द्वारा उसके पूर्व किये जा रहे कार्य से गुणात्मक रूप से भिन्न कार्य करना पड़ता है। एक संवाददाता अपने आसपास की घटनाओं में से समाचार लायक घटनाओं को चुनकर पाठक की रुचि के योग्य बनाकर समाचार का स्वरूप प्रदान करता है। विशिष्ट घटना पर केंद्रित करने की प्रतिभा इसका महत्वपूर्ण तत्व है। संपादन के लिए इससे पृथक दृष्टि और कौशल की आवश्यकता होती है। उसमें समग्रता से देखने की प्रतिभा के साथ समग्र को एक ढांचे (पैटर्न) में रखने और ढांचे में न आ सकने वाले समाचारों को अलग कर सकने के लिए आवश्यक दृष्टि और कौशल काम आते हैं। राजस्थान में पत्रकारिता के पर्याय कपूरचंद कुलिश ('राजस्थान पत्रिका' के स्वामी/प्रकाशक) के अनुसार- 'टीम को साथ में लेकर चलने का कौशल, पाठक के मनोविज्ञान को समझने की दृष्टि संपादक में होनी चाहिए।'⁹

समग्रता के साथ देखने के लिए जिस मनोवृत्ति की आवश्यकता और समाचार या लेख में कांट-छांट के लिए जिस निर्दय हृदय की आवश्यकता होती है, वे किसी सीमा तक विरोधाभासी हैं। इसके बावजूद इन दोनों के संयोग से ही अच्छा संपादन संभव है। देश में बड़ी संख्या में समाचार-पत्र व पत्रिकाएं हैं। इनमें बहुत से व्यक्ति संपादक बने, चले गए, पर कुछ ही हैं जो पाठकों के हृदय और मानस पर अभी भी चमक रहे हैं। क्यों ऐसा होता है कि कुछ व्यक्ति भीड़ से अलग दिखाई देने लगते हैं? क्या इसके लिए किसी विशेष प्रशिक्षण की आवश्यकता है या इसका कोई विशेष नियम अथवा तरीका है? सभी व्यक्ति कार्य करते हैं, परंतु क्यों कुछ व्यक्तियों का कार्य ही अधिक पसंद किया जाने लगता है? क्यों कोई व्यक्ति अन्य व्यक्तियों के लिए उदाहरण बन जाता है? यहाँ हमें यह याद रखना है कि लोग केवल उन्हें याद रखते हैं, जिन्होंने अपने कार्य में उत्कृष्ट प्रदर्शन के साथ अनोखे ढंग से सफलता अर्जित की होती है। उदाहरण के रूप में भारतेंदु हरिश्चंद्र, आचार्य महावीर प्रसाद द्विवेदी, प्रेमचंद्र, अज्ञेय, लक्ष्मीकांत वर्मा, रामस्वरूप चतुर्वेदी जैसे विद्वानों का नाम लिया जा सकता है।

प्रत्येक संपादक को लगता है कि वह विलक्षण है, अलग है, अद्भुत है, परंतु प्रश्न यह है कि उसके बारे में औरों की भी यही राय है या नहीं! संपादकों की भीड़ से अलग दीखते संपादक में नेतृत्व की कितनी क्षमता है, यह उसका प्राथमिक मापदंड है- 'नेतृत्व-क्षमता में दक्षता ही किसी को संपादकों की भीड़ में से अलग स्टार या सुपर स्टार संपादक बनाती है। उसके साथी उसे संपादक की कुर्सी पर बैठा होने के भाग्य के कारण इज्जत देते हैं या उसके गुणों से प्रभावित होकर जी-जान लगाकर काम करते हैं।'¹⁰

पत्रकारिता के कार्य से संबद्ध रहते हुए अधिकांश संपादक संपादन करते समय अग्रलिखित बिंदुओं को ध्यान में रखते हैं-

1. छह ककारों (क्या, कब, कहाँ, कौन, क्यों, कैसे) की उपस्थिति को ध्यान में रखना, यदि समाचार में कोई ककार नहीं है तो उसकी पूर्ति करना।
2. भाषा की स्पष्टता तथा अर्थवत्ता की ओर ध्यान देना, जिससे कथन का आशय स्पष्ट हो सके।
3. अनावश्यक शब्द, वाक्य तथा तथ्यों को हटाना।
4. एकाधिक बार लिखे गए शब्दों और वाक्यों को हटाना।
5. समाचार के कथ्य का पाठक की रुचि से मेल देखना।
6. समाचार का अच्छा सा अर्थ-झलकता, बोलता हुआ शीर्षक देना।

उपरोक्त तथ्यों के अतिरिक्त प्रकाशन में विधि-अवरोध न आए, मानहानि व न्यायालय की अवमानना न हो, वर्ग-द्वेष, देश-द्रोह इत्यादि कानूनों का उल्लंघन न हो आदि का भी ध्यान रखना पड़ता है।

संपादन करते समय संपादक कुछ संपादन-संकेतों का प्रयोग करते हैं, उनमें से प्रमुख संकेत निम्नवत हैं-

- ((: पंक्तियों के बीच जगह कम करें।
 Z : पैराग्राफ मिलाएं।
 (/) या [/] : कोष्ठक लगाएं।
 ✓ : रिक्तस्थान कम करें।
 ? : प्रश्न चिन्ह लगाएं।
 L या] : नया पैराग्राफ बनाएं।
 r.o. : पैराग्राफ नहीं चाहिए।
 See Copy : कुछ छूट गया है, पांडुलिपि देखें।
 ○ : कुछ त्रुटि है, लेखक से पूछें।
 = : पंक्तियाँ सीधी करें।
 [] : इस स्थान पर शब्द रखें।

Q या q	:	निकालें।
oo	:	अक्षर निकालकर बाकी अक्षर मिलाएं।
#	:	जगह छोड़ें।
कम		
कम	:	कटे शब्द के स्थान पर ऊपर दिया गया शब्द लिखें।
<u>B</u>	:	बड़ा अक्षर लगाएं।
w.f.	:	गलत फॉण्ट का अक्षर है।
u	:	जगह बराबर करें।
बज आठ	:	अक्षर या शब्द स्थानांतरित करें।
	:	ऊपर से नीचे की ओर पंक्तियाँ एक सीध में करें।

इस तरह हम देखते हैं कि संपादन-कला का मानवीय पक्ष व्यावसायिकता के प्रभाव में कमतर हो गया और तकनीकी पक्ष कंप्यूटर-इंटरनेट के कारण अधिक सुदृढ़ हो गया। भाषा की शुद्धता के स्थान पर सर्व-ग्राह्यता की बात कही जाने लगी है। समसामयिक लोक रुचि और लोक-विश्वासों के स्थान पर अर्थार्जन को अधिक महत्त्व दिया जाने लगा है, जिसके प्रभाव में किसी संपादक से संतुलित दृष्टिकोण की अपेक्षा व्यर्थ ही है। अगर कोई संपादक 'वास्तविक संपादक-कला' के मूल्यों को अपनी संपादन-कला में प्रयोग

करने का प्रयत्न करता है तो उसकी प्राथमिक आवश्यकताओं की पूर्ति हो पाना भी आज के समय में संभव नहीं दिखता।

संदर्भ :

1. जोशी, रामशरण, सं., समाचार संपादन, राधाकृष्ण प्रकाशन, दिल्ली, सं. 2003, पृष्ठ-72
2. वर्मा, आचार्य रामचंद्र, बृहत् प्रामाणिक हिंदी कोश, लोक भारती प्रकाशन, सं. 2012, पृष्ठ-924
3. श्रीवास्तव, आलोक, सं., अहा ज़िंदगी, अप्रैल-2015 अंक, संपादकीय
4. जोशी, सुशीला, हिंदी पत्रकारिता : विकास एवं विविध आयाम, विश्वविद्यालय प्रकाशन, वाराणसी, सं. 2010, पृष्ठ-30
5. सिंह, धीरेन्द्रनाथ, हिंदी पत्रकारिता : भारतेंदु पूर्व से छायावादोत्तर काल तक, विश्वविद्यालय प्रकाशन, वाराणसी, सं. 2013, पृष्ठ-59
6. श्रीधर, विजयदत्त, भारतीय पत्रकारिता कोश, वाणी प्रकाशन, नई दिल्ली, सं. 2000, पृष्ठ-425
7. अली सरदार जाफरी, सं., दीवाने गालिब, राजकमल प्रकाशन, नई दिल्ली, सं. 1958, पृष्ठ-88
8. www.rni.nic.in
9. महाजन, उषा, सं, समय के साक्षी, किताब घर, नई दिल्ली, सं. 1993, पृष्ठ-47
10. भारतीय, संतोष, पत्रकारिता- नए दौर : नए प्रतिमान, राधाकृष्ण प्रकाशन, दिल्ली, सं. 2005, पृष्ठ-42



साहित्य और जीव-जगत

डॉ. अभिषेक कुमार यादव

सहायक प्रोफेसर, हिंदी विभाग, राजीव गाँधी विश्वविद्यालय
रोनो हिल्स, दोईमुख, अरुणाचल प्रदेश
पूर्व फेलो, भारतीय उच्च अध्ययन संस्थान
राष्ट्रपति निवास, शिमला

प्रस्तावना :

मनुष्य इस जीव-जगत का एक हिस्सा है। मनुष्य के अतिरिक्त इस संसार में असंख्य जीव-जन्तु और वनस्पतियाँ आदि हैं। हम सब इस विशाल पारस्थितिकी तंत्र का हिस्सा हैं। मनुष्य ने अपनी प्रकृति-प्रदत्त बुद्धिमत्ता से सदा ही इस जीव-जगत को अपने नियंत्रण में रखने की कोशिश की है। इस नियंत्रण की भावना के बुरे परिणाम ही हुए हैं। यदि मनुष्य नियंत्रण की बजाय एक सहजीविता और साहचर्य का संबंध विकसित करता है तो यह मनुष्य और साथ ही पूरे जीव-जगत के लिए भी बहुत बेहतर बात होगी। दुनिया भर के साहित्य में मनुष्य के जीव-जगत के साथ सम्बन्धों पर तमाम रचनाएँ लिखी गई हैं। मनुष्यों ने विशेषकर पशुओं को लेकर इतने सारे भेदे मुहावरे और लोकोक्तियाँ रच डाली हैं कि पशुओं के बारे में कुछ भी कहने से पहले ही अर्थ विस्तार का डर फुसफुसाने लगता है। इस विशाल जंतु साम्राज्य और वनस्पति साम्राज्य में हम मनुष्य सिर्फ एक हैं लेकिन हमने इस महान साम्राज्य के समाज में इतनी दिक्कतें पैदा कर दी हैं कि सब उथल-पुथल हो गया है। ऐसे में यह फर्ज तो बनता ही है कि कथा-कहानियों-लोकगीतों में समवेत रूप से एक दूसरे से बतियाते इस साम्राज्य के किसी दूसरे हकदार का भी पक्ष सुना जाये। इस लेख में विभिन्न भाषाओं की कुछ चुनिन्दा साहित्यिक रचनाओं के माध्यम से इस संबंध

को समझने का प्रयास किया गया है।

दुनिया के बहुतेरे लोगों ने जीवों के इस विशाल साम्राज्य से अपने-अपने अंदाज़ में बतियाने की कोशिश की है। दुनिया के शायद सभी लेखकों-कवियों ने इस जीव-साम्राज्य से बतियाया होगा। इस बातचीत से ही यह पूरा ताना-बाना बना है जिसमें वफ़ादारी से लेकर धूर्तता तक के पैमाने हैं। प्रेमचंद के 'हीरा-मोती' को कौन भूल सकता है जिन्होंने इंसानों को इंसानियत सिखाई। प्रसिद्ध अमेरिकी साहित्यकार जैक लंडन¹ ने अपनी रचनाओं में मानवीय जिजीविषा के दुर्धर्ष स्वरूप को विभिन्न आयामों से व्यक्त किया है। उनकी एक कहानी है 'टू बिल्ड ए फायर'²। कहानी के दो रूप हैं। पहले रूप में वह 1902 में छपी थी और दूसरे रूप में 1908 में। यह एक ऐसे आदमी की कहानी है जो बेहद कड़ी ठण्ड में जीवित रहने के लिए संघर्ष करता है। कहानी के पहले रूप में आदमी बच जाता है लेकिन उसके दूसरे रूप में वह इस बेतरह कठिन संघर्ष में हार जाता है। कहानी के दूसरे रूप में उसके साथ एक कुत्ता भी है। कुत्ता उसके साथ चलता रहा और अपने मालिक के 'जीने के संघर्ष' में बराबर का सहभागी रहा। आग उन्हें बचा सकती थी जिसे पाने और बचाने की उन्होंने आखिर तक कोशिश की। भय गाहे-बगाहे दोनों को दबोचता रहा लेकिन दोनों उस

भय और ठण्ड से लड़ते रहे। पूरी कहानी इसी भय और इस भय से लड़ने की दास्तान है। एक आदमी और एक कुत्ता। आदमी अंत में गिर पड़ा और धीरे-धीरे एक बेहद लम्बी नींद में मुब्तला हो गया। कुत्ता आग की तलाश में आगे चल पड़ा। यहाँ बात यह है कि यह सिर्फ पालक और पाल्य का मसला नहीं है बल्कि एक लम्बी और मुश्किलों से भरी यात्रा में साथ और फिर विरासत को आगे ले जाने से जुड़ी हुई बात है। मनुष्यों की लालच और अंतहीन भूख ने जीवों के साथ हमारे संबंध को बहुत दागदार भी किया है। फारस की महान सांस्कृतिक विरासत के वारिस सादिक हिदायत की कहानी 'गगे वेल्गार्द'³ का 'पिट', जिसकी यादों में घास के बड़े-बड़े मैदान थे, जिनमें वह कल्पनाओं में दौड़ लगाता था। मनुष्यों और मालिकों से भरी इस दुनिया में एक मादा की गंध से वशीभूत होना उसे इस कदर महंगा पड़ा कि मालिकों ने उसे 'कुत्तों की मौत' मरने के लिए छोड़ दिया।

ऐसी ही एक मुर्गे की कहानी अब्दुल बिस्मिल्लाह ने लिखी और ऐसे ही एक भालू की कहानी पी. अशोक कुमार ने लिखी। अब्दुल बिस्मिल्लाह हिंदी साहित्य के जाने-माने नाम हैं- 'दंतकथा'⁴ नाम से उनका एक उपन्यास प्रकाशित हुआ था। इस उपन्यास में एक मुर्गे की कहानी है। आत्मकथात्मक शैली में लिखा गया यह उपन्यास मुर्गे की ज़िन्दगी को भी बयां करता है और मुर्गे की निगाह में इंसानी समाज को भी। इस मुर्गे ने हमारी सभ्यता-संस्कृति-समाज को 'अपनी' आँखों से देखा है, शहर और गाँव को देखा है सो वह कहता है 'शहर के लोग आपस में तो खूब लड़ते हैं, पर शत्रु के सामने भीगी बिल्ली बन जाते हैं, जबकि गाँव-देहात के लोग ऐसे मौकों पर सारा वैर-भाव भुलाकर संगठित हो जाते हैं। वे अपने शत्रु को पहचान लेते हैं और फिर उससे जमकर लड़ते हैं।'⁵ हर संघर्ष का एक विशिष्ट चरित्र होता है। इसी चरित्र के कारण लड़ाईयों या संघर्षों का केवल एक आयाम नहीं होता। शहरों को अमूमन

विकसित और प्रगतिशील माना जाता है लेकिन मुर्गे की निगाह में वहाँ ऐसे लोग रहते हैं जो अपने शत्रुओं की सही पहचान कर सकने में सक्षम नहीं हैं या उसे चिन्हित नहीं करना चाहते।

यह मुर्गा गाँव में अपने मालिक के ढेर सारे मुर्गे-मुर्गियों के बीच पला, बढ़ा और रहा। अपनों की दुनिया भी देखता रहा और इंसानों की भी। उसने इंसानों की लालच को भी देखा और बेबसी को भी। जब उसकी माँ ने अंडे देना बंद कर दिया, बूढ़ी हो गयी, बीमार रहने लगी तो उसकी जीवन भर की सेवाओं के पुरस्कार-स्वरूप उसे ज़िबह कर दिया गया। मुर्गे ने सोचा 'मनुष्यों का यह समाज, जो अपने को सभ्य, बुद्धिमान, विकासशील और न जाने क्या-क्या कहता है, मेरे देखने में आया कि असल में यह शुद्ध रूप से उपयोगितावादी, लाभवादी और स्वार्थी है। यह अपने आगे संसार के सभी जीवों को तुच्छ समझता है और यह मानकर चलता है कि वे समस्त प्राणी इसकी सेवा और इसकी भूख शांत करने के लिए बने हुए हैं।' और तो और 'इन मनुष्यों ने मुर्गों में भी तो लड़ाई करवा रखी है... मगर मुझे लगता है कि इसमें एक बड़ी साजिश भी है; कि हम इनसे लड़ने की बात सोच भी न सके'।⁶ मुर्गे की यह बात बड़ी मार्मिक है और इंसानों के चरित्र को बहुत अच्छे से स्पष्ट करती है। इंसानों की कौम ने तो इंसानों को ही इंसान नहीं समझा, मुर्गे की तो क्या बात... धर्म बनाया, जाति बनाई, गुलाम बनाये, काले-गोरे का भेद किया और जी भरकर मार-काट की। इंसानी जमात के ताकतवर और वर्चस्ववादी समूहों ने बाकी इंसानों के साथ यही सलूक किया।

यहीं जिक्र होना चाहिए उस भालू का जिसके बारे में पी. अशोक कुमार ने लिखा है। उस कथा में भी लालच ने इमाम के बेटे और बीवी को इस कदर अंधा कर दिया था कि जिस भालू ने जीवन भर नाच-नाच कर उनका भरण-पोषण किया, वे उसी को ज़िबह करने पर आमादा थे। पी. अशोक कुमार

तेलुगु भाषा के बहुत महत्वपूर्ण रचनाकार हैं। उनका एक उपन्यास है, 'जिगरी'।⁷ कई भाषाओं में उसका अनुवाद हुआ है और बहुत लोकप्रिय रहा है। हिंदी अनुवाद जे. एल. रेड्डी ने किया है। हिंदी के शीर्षस्थ आलोचक नामवर सिंह ने इस उपन्यास की कलात्मकता और संवेदनशीलता की तारीफ की है। यह एक मदारी और एक भालू की कहानी है। यूँ कहिये कि एक भालू और उसके मदारी की कहानी। यह उपन्यास, लेखक के लिए महज कल्पित कथानक नहीं है बल्कि लेखक ने उसे सच में देखा और महसूस किया है। कथा छोटी सी है। इस जीव साम्राज्य के दो जीवों की कथा, उनके अनूठे साथ की कथा। इमाम नाम का आदमी है जिसके पास सादुल नाम का भालू है। इमाम और उसकी बीवी ने सादुल को जंगल से पकड़ा था, जब वह बच्चा ही था। बच्चे की तरह ही पाला उसे। इमाम का बेटा चाँद और सादुल दोनों ने ही उसकी बीवी का दूध पिया। उस पूरे परिवार का पालन उसी भालू के सहारे चलता है। जब सादुल बीस साल का बूढ़ा हो गया तभी 'वन्य प्राणी संरक्षण कानून' का नया प्रावधान आता है जिसमें कहा जाता है कि वन्य जीवों को पालना या रखना कानूनन जुर्म है। सरकार इन जीवों के माध्यम से जीवन-यापन करने वाले लोगों को जीविकोपार्जन के वैकल्पिक आधार के लिए कुछ जमीन देने का प्रावधान भी करती है। अब बूढ़े इमाम पर यह पारिवारिक और सरकारी दबाव पड़ता है कि वह बूढ़े सादुल को जंगल में छोड़ आए। वह एक बार कोशिश करता है और असफल रहता है। दूसरी बार पत्नी और बेटा कुछ नशीली चीजें देकर बूढ़े इमाम को जंगल भेजते हैं ताकि वह सादुल को वे नशीली चीजें खिला दे और सादुल घर का रास्ता भूल जाये और जंगल में भटकता फिरे। इमाम, सादुल को लेकर जाता है लेकिन उसे वे नशीली चीजें खिला नहीं पाता है। लेखक ने उस स्थिति का बड़ा मार्मिक वर्णन किया है। बेटे और पत्नी के दबाव में तीसरी बार जहर

मिला खाना लेकर इमाम जंगल जाता है। इस बार न सादुल लौटता है और न ही इमाम, और कहानी खत्म, लेकिन इस खत्म होने के पहले और बाद में बहुत कुछ अनकहा और अनसुना रह जाता है।

सादुल उस परिवार का आधार था। वह न होता तो उन इंसानों का जीना मुश्किल हो जाता। कहते हैं कि माँ-बाप का रक्त उनके बच्चों की नसों में बहता है। क्या यह केवल जैविक संबंधों की बात है? माँ-बाप अपना रक्त जलाकर, हाड़-तोड़ मेहनत करके अपने बच्चों के लिए जीने का आधार बनाते हैं, उनके भोजन की व्यवस्था करते हैं और यही मेहनत रक्त बनकर उनके बच्चों की नसों में बहती है। इस तरह तो सादुल का रक्त ही उस पूरे परिवारकी नसों में बह रहा था। लेकिन लालच ने चाँद और उसकी माँ बीबममा को इस कदर खुदगर्ज बना दिया था कि वे सादुल के रक्त का उपयोग सादुल को मार डालने के लिए कर रहे थे। इमाम कहता था 'सादुल जानवर है न! किसी की मेहनत को नहीं लूटता। चाँद तो आदमी का बच्चा है। आदमी का मतलब ही होता है खुदगर्ज'⁸।

क्या थी वह खुदगर्ज? सादुल को पाला, पोसा और बहुत देखभाल की। उसके बीमार होने पर ईलाज करवाया, मन्त्रों की। लेकिन इस सबके पीछे एक अनकही खुदगर्ज छिपी हुई थी कि यह सादुल अगर ठीक रहता है तो परिवार की आजीविका का आधार बना रहेगा। यही कारण है कि जैसे ही उन्हें एक ज्यादा स्थायी आर्थिक आधार मिला तो सारी ममता स्याह इच्छाओं में तब्दील हो गयी। सादुल की हर चीज़ छीन ली इमाम और उसके परिवार वालों ने, उसकी माँ को, उसके नैसर्गिक स्वभाव को, यहाँ तक कि उसकी नैसर्गिक जैविक क्षमता को भी। सादुल ने सब सहा। लेकिन मनुष्य की लालच का अंत नहीं है। अब जमीन के लिए उसके जीवन को ही खत्म करने की अमानवीय कोशिश कर रहे थे सब। बस इमाम अक्रिय होकर बैठा था। वह हार गया था अपने ही लोगों से।

बिस्मिल्लाह साहब का मुर्गा मनुष्यों के व्यवहार को ज्यादा सटीक तरीके से समझता है। जीवों के साथ हमारा रिश्ता इस कदर उच्चताबोध और खुदगरजी से जुड़ा हुआ है कि हम इंसानों को 'यह विश्वास नहीं होगा कि मुर्गे भी मुस्कुराते हैं, क्योंकि सुख-दुःख, हर्ष-विषाद, हँसी-मुस्कान, सब पर वे (मनुष्य) केवल अपना अधिकार समझते हैं'⁹। सज़ा और गुनाह, गुनाह और सज़ा, बिना गुनाह की सज़ा, सज़ा बिना गुनाह पर गुनाह, यही तो फितरत है इस इंसानी समाज के आकाओं की। संवेदना और भावना के लिए जगह ही नहीं बची। इंसानी समाज में फैले भेदभाव को लक्षित करके मुर्गा सोचता है 'हमारे यहाँ छोटे-बड़े की कोई अवधारणा ही नहीं है। इसलिए स्वार्थी हम भले ही हों, पर भेद-भाव को मानने वाले नहीं हैं'। बेचारे मुर्गे को क्या पता कि इसी भेद-भाव के विकास को इंसानी समाज के आकाओं ने 'सभ्यता' कहा है।

कामेच्छा एक बड़ा सवाल है पूरी जीव-सभ्यता का। पर इसे सवाल क्यों कहा जाये। यह तो नैसर्गिक है। मुर्गा कामेच्छा की परिस्थितियों पर चर्चा करते हुए बहुत ही ईमानदारी से यह स्वीकार करता है कि इस मामले में कई बार उसके समाज में इंसानी समाजों जैसी हरकतें होती हैं। वह 'पोई' को प्यार करता है लेकिन कुछ 'गुंडे' मुर्गों को यह पसंद नहीं आता और वे पोई के साथ जबरदस्ती करते हैं। आखिरकार एक जंग होती है। इस युद्ध का वह बड़ा रोमांचक वर्णन करता है 'देखते-ही-देखते हमारी गर्दन फूल उठीं और हम एक-दूसरे से भिड़ गए। एक ओर वह और दूसरी ओर मैं। एक बार वह आगे बढ़कर मेरी चोंच पर हमला करता तो दूसरी बार मैं आगे बढ़कर उसके जिस्म पर झपट्टा मारता। और क्षण भर बाद ही हम लहलुहान हो गए'¹⁰। नतीजा वही हुआ जो रोम के फ्लैवियन एम्पथियेटर में हारने और जीतने वाले गुलामों के साथ होता था। घायल और पराजित को उसी रात ज़िबह कर दिया गया और जीतने वाले को अगले मौके पर ज़िबह करने के लिए रखा गया। ज़िबह तो होना ही है, चाहे आज...चाहे कल...

आखिरकार मुर्गा एक मालिक से दूसरे के पास शहर भेज दिया जाता है। शहराती ज़िन्दगी से वह वाकिफ नहीं है। एक नयी दुनिया खुलती है उसके सामने। एक ऐसी दुनिया जिसमें वह देखता है कि एक बुढ़िया अपनी कमजोर बहू जिसकी गोद में एक बच्चा भी है, उसी से घर के सारे काम कराती है। मुर्गा सोचता है 'मुर्गे-मुर्गियों के समाज में इस तरह का अन्याय नहीं था। यहाँ नर होने के नाते कोई भी मुर्गा किसी मुर्गा पर निर्भर नहीं था, सबको अपना-अपना काम खुद करना होता था। हमें बचपन से ही आत्मनिर्भर होना सिखाया जाता था, जबकि मनुष्य तो स्वभाव से ही मानो पराश्रयी होते हैं। हर कोई किसी और पर निर्भर'¹¹। मुर्गे को धीरे-धीरे मनुष्यों की परजीविता का पता चला। मनुष्यों ने इतनी व्यवस्थाएं और शास्त्र इसलिए विकसित किये हैं ताकि अपनी परजीविता को न्यायपूर्ण और तार्किक साबित कर सके जबकि बिल्कुल सामान्य तर्क से यह बात स्पष्ट है कि परजीविता किसी भी जीव की कमजोरी (कई बार कामचोरी) को ही दिखाती है। जिस दमघोंटू माहौल में मुर्गा गाँव से शहर की तरफ चला, वह दमघोंटू माहौल जैसे उसकी नियति बन गया। शहर में तो 'प्रकृति ही समाप्त हो गयी। शायद प्रकृति को समाप्त करके ही शहरों का निर्माण हुआ है और मनुष्य ने उसके सौंदर्य को उपयोगी वस्तुओं में बदल दिया है।'¹² शहर में भी उसे प्यार हुआ और झटका भी लगा। शहर में जब भी उसे 'झटका' लगता तो उसे गाँव और पोई बेतरह याद आते।

उस मुर्गे की यह सारी कहानी तब की है जब वह ज़िबह होने से बचने के लिए, किसी के स्वाद और सुख के लिए मारे जाने से बचने के लिए घर के नाबदान में घुस गया था। उसे निकाला नहीं जा सका लेकिन वह निकल भी नहीं सका। अँधेरे और सीलन में घुटते हुए और भूख से निढाल होते हुए मुर्गे का ज़िंदगीनामा था यह। ज़िन्दगी के बारे में क्या सोचता था वह 'जीवन! जीवन कितना आवश्यक है प्राणी के

लिए। कितना सुन्दर है! कितना आनंदमय! मृत्यु को भी आकर्षित करने वाला'¹³। किसी बेहद कठिन और संघर्षमय घड़ी में यह सोचना कितना ज़रूरी हो जाता है कि हमने कितनी मुश्किलों को पार किया है। उजालों को, नई सुबहों को, सुबह की पहली कुकड़ूँ; कूँ को और उम्मीदों को याद करना, उन्हें जीना ज़रूरी हो जाता है क्योंकि 'आएँ हैं जब चलकर इतने लाख बरस, इसके आगे भी चलते जायेंगे।'¹⁴

और आखिर में, उस मुर्गे और सादुल ने जो कुछ देखा और भोग था अपने जीवन में उससे सीखना मुर्गों और भालुओं के समाज के लिए उतना जरूरी नहीं है जितना हम इंसानों के लिए।

संदर्भ-सूची :

1. जैक लंडन अमेरिका के प्रसिद्ध साहित्यकार थे। उन्होंने पशुओं के जीवन पर बहुत मार्मिक रचनाओं की रचना की। इसके अलावा मजदूरों के जीवन पर लिखी उनकी रचनाएँ भी समादृत हुई हैं।
2. लंडन, जैक, इंद्रमणि उपाध्याय (अनुवादक) (2004). एक तीली आग-उत्तर की साहसिक प्रेमकथा (कहानी-संग्रह), संवाद प्रकाशन, मेरठ।
3. हिदायत, सादिक, ममता कालिया (संपादक) (2008). आवारा कुत्ता- विश्व की श्रेष्ठ कहानियाँ, भारतीय भाषा परिषद, कोलकाता।
4. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, राजकमल प्रकाशन, नई दिल्ली।
5. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, पृष्ठ-56, राजकमल प्रकाशन, नई दिल्ली।
6. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, पृष्ठ- 26, राजकमल प्रकाशन, नई दिल्ली।
7. कुमार, पी. अशोक, (2015). जिगरी, राजकमल प्रकाशन, नई दिल्ली।
8. कुमार, पी. अशोक, (2015). जिगरी, पृष्ठ- 53, राजकमल प्रकाशन, नई दिल्ली।
9. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, पृष्ठ-14, राजकमल प्रकाशन, नई दिल्ली।
10. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, पृष्ठ- 48, राजकमल प्रकाशन, नई दिल्ली।
11. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, पृष्ठ- 63, राजकमल प्रकाशन, नई दिल्ली।
12. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, पृष्ठ- 68, राजकमल प्रकाशन, नई दिल्ली।
13. बिस्मिल्लाह, अब्दुल, (1990). दंतकथा, पृष्ठ- 74, राजकमल प्रकाशन, नई दिल्ली।
14. डंगवाल, वीरेन, (2010). दुश्चक्र में सृष्टा, पृष्ठ-10, राजकमल प्रकाशन, नई दिल्ली।



सारा आकाश : महत्वाकांक्षा, अस्तित्व और संघर्ष की दास्तान

डॉ. कुलवंत सिंह

सहायक प्राध्यापक एवं अध्यक्ष

हिन्दी विभाग, गुरु नानक कॉलेज, बुढलाडा, पंजाब

साहित्यकार समय से प्राप्त अनुभवों, परिस्थितियों व यथार्थ से प्रेरित होकर ही सार्थक साहित्य का सृजन करता है। साहित्य में उसके व्यक्तित्व की झलक स्पष्ट दिखाई देती है। साहित्यकार का सृजन जहाँ उसके निजी जीवन की अनुभूतियों की प्रतिच्छाया होता है वहीं अपने समय की सामाजिक, आर्थिक, राजनैतिक व सांस्कृतिक हलचलों से अनुप्राणित हो अर्थात् समय की परिस्थितियों एवं घटनाओं का प्रतिबिम्ब ही, संवेदनशील साहित्यकार के साहित्य का विषय बनता है। जीवन में भोगे सुखों और अनिच्छा से प्राप्त दुखों का सामना कर तथा उनसे मिली यातनाओं से ही उसकी रचना सजीवता को प्राप्त हो कालजयी साहित्य बन, पाठक के सम्मुख आती है। साहित्यकार युग दृष्टा भी होता है और युग सृष्टा भी अर्थात् एक ओर वह अपने युग में होने वाले परिवर्तनों, समस्याओं आदि पर नज़र रखता है तो दूसरी ओर अपने साहित्य के माध्यम से एक नये युग के निर्माण में सहायता प्रदान करता है।

प्रेमचन्दोत्तर काल में हिन्दी उपन्यास को नई दिशा देने वाले उपन्यासकारों में राजेन्द्र यादव महत्वपूर्ण स्थान रखते हैं। हिन्दी उपन्यास साहित्य को नया मोड़ देकर उसे वास्तविक जीवन से जोड़ने का दायित्व प्रेमचंद ने निभाया। उसी परम्परा को अग्रसर कर नए कीर्तिमान जोड़ते हुए, मध्यवर्ग की हर धड़कन को

अंकित करने वाले उपन्यासकारों में राजेन्द्र यादव का नाम शीर्षस्थ है। उन्होंने प्रायः अपने सभी उपन्यासों में आधुनिक जीवन के भाव-बोध को अत्यन्त कलात्मकता से रूपायित करने का प्रयास किया है। अपनी उपन्यास यात्रा में राजेन्द्र यादव ने समाज एवं व्यक्ति की स्थितियों, हलचलों, गतियों एवं विशेषताओं को ही परिभाषित नहीं किया बल्कि उनकी बाहरी तथा भीतरी प्रत्येक धड़कन के अनलूए पहलूओं का चप्पा-चप्पा छान लिया है। उन्होंने जीवन के विभिन्न रहस्यों को अपने उपन्यासों का विषय बनाया और उसकी विसंगतियों को भी सूक्ष्मता से उद्घाटित किया है। भाषा-शैली के प्रति जागरूक राजेन्द्र यादव ने अपने उपन्यासों के माध्यम से हिन्दी साहित्य जगत में नये कीर्तिमान स्थापित किए हैं। आभावों, वेदनाओं और सुख-दुःख से भरे मध्यवर्गीय जीवन के सफर को शब्द बद्ध करने वाले इस साहित्यकार ने समाज तथा व्यक्ति की सफलताओं और असफलताओं को ही अपनी रचनाओं का विषय ही नहीं बनाया बल्कि इस वर्ग की बेबसी, असंतोष, हताशा, पीड़ा और कुण्ठाओं को भी उकेरा है। डॉ. सुरेश सिन्हा के शब्दों में- 'राजेन्द्र यादव के उपन्यासों में रूढ़ियों और परम्पराओं के प्रति जबरदस्त विद्रोह की भावना व्याप्त है। उभरती हुई नयी पीढ़ी की आत्मा को पहचान कर उन्होंने उसे वास्तविक दिशा प्रदान करने का सफल

प्रयत्न किया है, इसीलिए उनकी उपन्यास-कला जीवन की कटुता एवं यथार्थ की भयंकरता तथा मध्यवर्ग की आर्थिक असमानता से समझोते का नहीं वरन् संघर्ष एवं विजय का प्रतीक है। उन्होंने पलायनवाद को अपनी उपन्यास कला का उद्देश्य नहीं समझा वरन् जीवन की विषमताओं से जूझने को अपना लक्ष्य बनाया है।¹ वह प्राचीन परम्पराओं एवं मान्यताओं का खण्डन कर समाज के यथार्थ को उद्घाटित करने में पूर्णरूप से समर्थ रहे हैं। उनके उपन्यासों में आदर्शवाद के स्थान पर यथार्थ को ही प्रमुखता मिली है।

सन् 1951 में लिखा गया उपन्यास 'प्रेत बोलते हैं' के कुछ हिस्सों को छोड़कर नए रूप में सन् 1959 में 'सारा आकाश' नाम से प्रकाशित हुआ। 'सारा आकाश' उपन्यास में राजेन्द्र यादव ने निम्न मध्यवर्गीय समाज किस तरह आर्थिक विषमताओं के कारण अपना जीवन कष्ट, दुःख, अभाव और यातना में व्यतीत करता है और आशाओं, घुटन, टूटन, विसंगतियों, कुण्ठा, परम्परागत संस्कारों से ग्रस्त युवा वर्ग वर्तमान की त्रासदी में अपनी महत्वाकांक्षाओं को ले भविष्य की चिन्ता में छटपटा रहा है, का यथार्थ चित्रण अत्यन्त सूक्ष्मता से किया है। उपन्यास का आरम्भ समर और प्रभा के विवाह से होता है। वह दोनों शिक्षित हैं, उनकी जीवन में अनेक महत्वाकांक्षाएँ हैं लेकिन उनकी इच्छा के विरुद्ध उनका विवाह कर दिया जाता है। 'सारा आकाश' में प्रभा और समर का विवाह अनमेल विवाह नहीं है। समर की इच्छा का ध्यान रखकर नहीं हुआ है। प्रभा की भी इच्छा से विवाह नहीं हुआ है। लेकिन इससे प्रभा क्षुब्ध नहीं है। क्षोभ से ज्यादा बेमतलब की अकड़ समर में है। यह बेमतलब की मूर्खतापूर्ण अकड़ और छद्म अहंकार – इस सबकी जड़ें बहुत गहरी-सामन्ती ढाँचा, पुरुष प्रधानता, अन्ध-विश्वास, पुरातनता, सामाजिक विकास और चेतना का अभाव, आर्थिक तंगी – निम्न मध्यवर्गीय असहायता, दिशाहीनता आदि में है और इसके साथ स्वतंत्र भारत की नयी पीढ़ी की कुछ कर पाने का

उत्साह, लेकिन उसकी अवकाशहीनता, जिस अवकाशहीनता का लाभ साम्प्रदायिकता उठाती है।² समर अनुभव करने लगता है कि विवाह के कारण उसकी आशाओं-आकांक्षाओं पर कहीं तुषारापात न हो जाए, इसलिए वह प्रभा से सम्बन्ध नहीं रखता। वह उसकी उपेक्षा करता हुआ कई वर्ष तक उसे बात नहीं करता। समर के परिवार वाले भी प्रभा को अनेक कष्ट और यातनाएं देते हैं सवाए समर की बहन मुन्नी के। वह उसे सहानुभूति व सांत्वना देने वाली है। समय रहते समर को अहसास होता है कि वह प्रभा के साथ अन्याय कर रहा है। वह प्रभा से बोलना आरम्भ कर देता है और अपने अब तक के व्यवहार पर प्रायश्चित्त करता है। उदार हृदय मित्र दिवाकर और विचारवान व प्रबुद्ध व्यक्ति शिरीष समर को जीवन के नए पहलूओं से अवगत करवाते हैं। दिवाकर उसे आगे पढ़ने के लिए प्रेरित कर है और नौकरी भी दिलवा देता है। शिरीष उसे परम्परागत मान्यताओं को तोड़ व्यक्तिगत विकास के लिए प्रेरित करता है। उपन्यास के अन्त में समर स्वयं को परिस्थितियों से घिरा हुआ महसूस करता है और आत्महत्या करने की सोचता है।

'सारा आकाश' उपन्यास में लगभग सभी पात्र अपनी अस्मिता, अस्तित्व के लिए अपनी सोच-समझ व चेतना अनुसार अच्छे भविष्य के लिए वर्तमान से संघर्ष कर रहे हैं। उनका जीवन किन आशाओं-आकांक्षाओं, दुःख-सुख, कण्ठा, टूटन, कलह और संघर्ष में व्यतीत होता है, इसको स्वाभाविकता, सजीवता और प्रभावपूर्ण ढंग से अंकित किया गया है। वह निम्न मध्यवर्ग की आर्थिक विषमताओं, परम्परागत रूढ़ियों एवं संस्कारों के अनुरूप जीवन व्यतीत करने वाले हैं। राजेन्द्र यादव ने उदात्त भावनाओं से युक्त पात्रों की सूक्ष्म अनुभूतियों, भावनाओं तथा स्पन्दनों का उद्घाटन अत्यन्त कुशलतापूर्वक किया है। मानव का हृदय बुराइयों का भण्डार तो स्वार्थ और पक्षपात में है, अन्यथा निष्पक्ष भाव से तो

वह संवेदनाओं से भरपूर है और बड़ी जल्दी द्रवित और सहानुभूतिशील हो उठता है। वह अपनी तमाम सबलताएं और दुर्बलताएं लेकर उपस्थित होते हैं। उपन्यास में निम्न मध्यवर्ग से सम्बन्धित प्रत्येक सामान्य व्यक्ति से सम्बद्ध अनुभवों को रूपायित करने का प्रयास किया है। 'अपने उपन्यासों को उन्होंने स्वतन्त्र वातावरण में विकसित होने का अवसर दिया है। उनके पात्र भी स्वतन्त्र वातावरण में ही पनपते तथा आगे गतिशील होते हैं वे लेखक के हाथों की कठपुतलियाँ नहीं। इसलिए बेजान भी नहीं हैं। उनका अपना व्यक्तित्व है, जिसमें पर्याप्त आकर्षण है। संघर्ष की क्षमता है। विजय पाने की आकांक्षा है, आशा तथा विश्वास का सम्बल है। वे सभी सेक्स की दृष्टि से टूटे हुए नहीं हैं, अपूर्ण नहीं हैं, इसलिए वे लुच्चों-जैसे भी नहीं हैं। उन्होंने बूर्जुआ संस्कृति की पोल खोलने में भी समय एवं सतर्कता से काम लिया है। आवेश में आकर कहीं वे अतिवादी नहीं बन गए हैं।'³ ये चरित्र समाज में परिवर्तन लाना चाहते हैं। समर निम्न मध्यवर्ग का प्रतीक है जो इस समाज का प्रतिनिधित्व करता है। शिरीष एक क्रांतिकारी युवक है जो अपनी विचारधारा से समाज में व्याप्त परम्परागत रूढ़ियों, संस्कारों और धार्मिक अंधविश्वासों के अतिरिक्त तलाक के पक्ष में भी है।

समर 'सारा आकाश' उपन्यास का नायक होने के साथ-साथ हमारे समक्ष एक भावुक और संवेदनशील, परिश्रमी, आत्म-संयमी, महात्वाकांक्षी, दृढ-प्रतिज्ञ, अध्ययनशील, धार्मिक-प्रवृत्ति से युक्त, अन्धविश्वासी, आर्थिक विषमताओं एवं परिस्थितियों से घिरा हुआ व्यक्ति और निम्न मध्यवर्ग के प्रतीक के रूप में उभर कर आता है। उसका चरित्र मानसिक घात-प्रतिघातों के माध्यम से अभिव्यक्त हुआ है। उपन्यास की भूमिका में राजेन्द्र यादव लिखते हैं कि 'सारा आकाश' प्रमुखतः निम्नमध्यवर्गीय युवक के अस्तित्व के संघर्ष की कहानी है, आशाओं, महत्वाकांक्षाओं और आर्थिक-सामाजिक, संस्कारिक सीमाओं के बीच चलते द्रंढ, हारने-थकने

और कोई रास्ता निकालने की बेचैनी की कहानी है।'⁴ निम्नमध्यवर्गीय युवकसमर महसूस करता है कि शीघ्र विवाह से उसकी सभी महत्वाकांक्षाएँ समाप्त हो जाएगी। पूर्व संस्कारों से वह इस बन्धन को जंजाल मान इसे कहीं दूर भाग जाना चाहता है। 'हाय मेरी वे सारी महत्वाकांक्षाएँ, कुछ बनकर दिखलाने के सपने, अब यों ही घुट-घुटकर मर जाएँगे-रात-रात भर की नींद और खून दे-देकर पाले हुए वे सारे भविष्य के सपने अब दम तोंड़ देंगे।'⁵ सुहाग रात के समय जब समर कमरे में जाता है, तब प्रभा निर्विकार होकर चुपचाप खड़ी है। समर चाहता है कि प्रभा उसे पति परमेश्वर मान उसका आदर सम्मान करें और दासी की तरह उनके पांव पकड़े। लेकिन प्रभा ऐसा कुछ नहीं करती। प्रभा के इस व्यवहार से समर क्रुद्ध होता है। वह उसके इस व्यवहार को शिक्षित नारी का दम्भ समझता है। नारी के प्रतिपुरुषत्व की ओर से फैलाए पूर्वाग्रह उसके मन में गहरे पैठ जाते हैं कि 'नारी अंधकार है, नारी मोह है, नारी माया है। नारी देवत्व की ओर उठते मनुष्य को बाँधकर राक्षसत्व के गहरे अंधे कुओं में डाल देती है। नारी पुरुष की सबसे बड़ी कमजोरी है।'⁶ नारी सम्बन्धी दकियानूसी व मध्यकालीन चिन्तन, स्वाभिमान व अंधकार और मानसिक अंतर्द्वन्द्व उसे गृहस्थ सुख से वंचित कर देता है। अपने इसी घंमड की वजह से वह एक साल तक अपनी पत्नी से बात नहीं करता और मानसिक दबाव में रहता है।

भारतीय संस्कृति में विश्वास रखने वाला समर निरन्तर उन्नति करने के विषय में सोचता ही नहीं अपितु परिश्रम भी करता है और अपनी आकांक्षाओं को पूर्ण करने के लिए प्रयत्नशील रहता है। पारिवारिक दायित्व का स्मरण आते ही वह नौकरी के लिए भाग-दौड़ आरम्भ कर देता है। उसे अहसास है कि घर की आर्थिक दशा निरन्तर बिगड़ती जा रही है। आर्थिक विषमताओं एवं परिस्थितियों से घिरा हुआ महसूस करता है और भावनाओं के आवेश में घुटता रहता

है- 'व्यर्थ व्यर्थ सारी जिन्दगी मेरी बेकार गई। निरर्थक और निरुद्देश्य रहे हैं वे दिन, जो मैंने लिए हैं और आगे आने वाले दिनों के सामने भयंकर अन्धकार की दीवार खड़ी हो गई है। वहाँ कोई राह ही नहीं दीखती। हर काम के करने से पहले सामने प्रश्न आता है – क्या होगा इसे करके? क्या फायदा? जैसे संसार की हर चीज निर्लक्ष्य और अनावश्यक हो। जिन्दगी के रस-भरे स्पंज को जैसे किसी क्रूर मुट्ठी ने भींच कर निचोड़ दिया है। बस कुहासा है जो मन और आँखों के आगे छाया रहता है और निरन्तर एक बर्फीली सीलन से उन्हें निष्प्राण रखता है।'⁷ संयुक्त परिवार की घुटन का शिकारसमर के मन के सूक्ष्म संकेतों, स्पन्दनों और मानव चरित्र के सम्पूर्ण रहस्यों का लेखक ने बड़ी कुशलता से चित्रण किया है। वह अपने परिवार की दयनीय आर्थिक स्थिति को सुधारने का प्रयास करता है। वह इसके लिए अपने मित्र दिवाकर से कहता है कि वह नौकरी करना चाहता है। 'नहीं, दिवाकर, अपनी सीमाएं देखकर ही सोचना चाहिए। हमारे घर की हालत ऐसी नहीं है। इस बार कुछ-न-कुछ तो करना ही है। आगे की बात तो अब किसी भी तरह चलती दिखाई नहीं देती। मैं तो अभी से तलाश में हूँ कि कुछ मिले तो करने लंगू।'⁸ उसे अनेक बार अपमानित, कुंठित एवं प्रताड़ित किया जाता है, किन्तु फिर भी वह साहसपूर्वक परिस्थितियों का सामना करता है और अपने लक्ष्य को प्राप्त करने के लिए प्रयत्नशील रहता है। उसका अस्तित्व खतरे में है। वह उस कुंठित वातावरण से बाहर निकलने के लिए छटपटा रहा है, मचल रहा है। उसकी प्रबल इच्छा है कि वह एम. ए. करके किसी कॉलेज में लेक्चरर बन जाए, परन्तु उपन्यास के अंत में वह परिस्थितियों से घिरा आत्म-हत्या के विषय में सोचने लगता है, लेकिन आत्म-हत्या करता नहीं क्योंकि 'नई पीढ़ी ने जन-मानस को कनर्विस करते हुए उसे इस सत्य के प्रति कॉन्फिडेन्स में ले लिया है कि व्यक्ति अस्वस्थ नहीं है और न ही वह

टूटा हुआ है। यदि वह अस्वस्थ एवं टूटा हुआ है भी, तो वह अन्तिम स्थिति नहीं है और नैराश्यमूलक परिस्थितियों का तो कोई अस्तित्व किसी भी रूप में है ही नहीं। स्थिति में परिवर्तन होगा, इसलिए नई पीढ़ी आशावादी है और इसलिए वह व्यक्ति का पोस्टमार्टम करने की कोई आवश्यकता नहीं समझती। इसके नतीजे अच्छे हुए हैं। नई पीढ़ी का हर कोई एक-एक करके अपने से पहले के पलायनवादियों के ऑपरेशन थियेट्रो में चुप-चुप जाने का 'दुस्साहस' कर रहा है और लाल कपड़ों से ढके सड़े-गले, तथा काम विकारों से ग्रस्त मर रहे रोगी व्यक्तियों को बाहर लाकर उन्हें खुली वायु में स्वस्थ होने के लिए पुनः सामाजिक संघर्षों से जोड़ देने का प्रयत्न कर रहा है। परिणाम स्वरूप अब व्यक्ति स्वस्थ हो रहा है।'⁹

पिता के आतंक, माता के कटाक्ष और भाभी के व्यंग्य बाणों से दबा समर जहाँ अपने अस्तित्व के लिए संघर्ष कर रहा है वहीं प्रभा के साथ कटु व्यवहार के लिए स्वयं और पूरे परिवार को जिम्मेदार ठहराता है। विवाह के उपरांत भी पारिवारिक सदस्य समर को अनुशासन कायम रखने के लिए मजबूर कर देते हैं, जिस कारण वह अपनी पत्नी के प्रति कर्तव्य निर्वाह नहीं कर पाता।' अब तो एक भर्त्सना और एक धिक्कार मन को लगातार कचोट रहा था। बार-बार अंतर्द्वेष के सामने गिड़गिड़ाता, 'मुझे दंड दो भगवान्, मुझे दंड दो। मैंने एक निरीह अबला पर घोर अत्याचार किए हैं। उसे नारकीय यातनाएँ दी जाती रहीं और मैं चुपचाप देखता रहा। कहाँ चली गई थी मेरी आँखें? ठीक है, मैं तो लड़का था, लेकिन इन अम्मा-बाबूजी को आखिर हो क्या गया था।'¹⁰ अम्मा-बाबू अपने और समर-प्रभा के सम्बन्धों में संतुलन बनाए रखने की अपेक्षा उसे मानसिक रूप से विचलित होने के लिए बाध्य कर देते हैं। उनकी महत्वाकांक्षा, अस्तित्व, चेतना, अस्मिता और विकास स्वप्न पारिवारिक उत्तरदायित्व और निजी जीवन की मधुरता के रसास्वादन के बीच लटक कर रह जाते हैं। 'सारा आकाश का

उद्देश्य उन तमाम बेटे-बेटियों की ट्रेजेडी को प्रकट करना है, जो अपने जीवन साथी के चुनाव के अधिकार से वंचित है और घुटन भरी स्थिति में साँस खींचने को विवश है।¹¹ जहाँ समर को समाज से ही नहीं अपितु अपने परिवार से भी उपेक्षा ही मिलती है, जिसके कारण वह हीनता का अनुभव करने लगता है, वहाँ प्रभा को अपनी सुसराल में अनेक यातनाओं, कष्टों उपेक्षाओं, घुटन एवं हीनग्रथियों का अनुभव करना पड़ता है।

दसवीं कक्षा तक पढ़ी निम्न-मध्यवर्गीय परिवार की कन्या प्रभा, समर की पत्नी है। उसका पालन-पोषण अच्छे शैक्षिक वातावरण में हुआ है, लेकिन सुसराल में वैसा वातावरण नहीं है। उसके चरित्र में सहनशीलता, सौम्यता, शिष्टता गुणों के अतिरिक्त वह महत्वाकांक्षिणी, आदर्श गृहिणी, पारिवारिक कलह से उत्पीड़ित, भावुक, बुद्धिमति और शिक्षित नारी है। उसके चरित्र में इतनी अधिक दृढ़ता है कि वह क्षणभर के लिए भी विचलित नहीं होती है। वह निरन्तर संघर्षों से जूझते हुए स्वयं को दृढ़ बनाती जाती है। वह पारिवारिक कलह को सहती-सहती अधिक सहनशील बनती जाती है। वह कठिनाइयों का सामना करना जानती है और समझती है कि परिस्थितियाँ कभी भी एक समान नहीं रहती। 'मुझे तुम अभी नहीं जानते। मुझमें बहुत ज़्यादा जीवनी-शक्ति है। इससे भी ज़्यादा मुसीबतों में मैं विचलित नहीं हो सकती। विवाह से पहले बड़ा डर लगा करता था कि आगे जाने कैसा होगा। लगता था कि किसी भी मुसीबत को मैं सह नहीं पाऊँगी। अब जब देख लिया है कि तकलीफ़ किसे कहते हैं तो लगता है कि बस, इसी के लिए इतना डरना था?'¹² प्रभा स्वयं कष्ट पाकर भी दूसरों को सुख पहुँचाने में ही आनन्द का अनुभव करती है।

प्रभा एक शिक्षित नारी है। इस लिए वह जीवन में बहुत कुछ पाने की कामना करती है। उसकी आकाक्षाएँ पूर्ण नहीं होती हैं, किन्तु वह यह सोचकर

निराश नहीं हो जाती है अपितु समर को आगे पढ़ने के लिए प्रेरित करती है। 'असली मुसीबत तो यह है कि हमारे सपने बहुत उँचे हैं। भविष्य के नक्शे बिलकुल अलग हैं। अरे, ज़रा-सी मुसीबत है, दूर हो जाएगी। सपनों का सुख भी तो हम ही उठाएँगे। उनके लिए ज़रा-सी तकलीफ़ भुगत लेने में हर्ज ही क्या है? और चाहे तुम्हारे साथ कोई हो या न हो, मैं तो हूँ ही।'¹³ प्रभा के चरित्र की दृढ़ता प्रारम्भ से अन्त तक ही दृष्टिगोचर होती है। समस्त संघर्षों से घिरे हुए समर को प्रभा ही एक ऐसी शक्ति है जो जिजीविषा का संदेश देती है। यहाँ उसका धैर्य व ऊर्ज ज्वलित हो उठते हैं। वह अपने स्कूल की शिक्षा के समय अत्यन्त महत्वाकांक्षी रही है। वह अनेक प्रकार के स्वप्न देखा करती थी कि भविष्य में उसका जीवन अत्यन्त उज्ज्वलमय होगा। 'हम लोग आपस में सोचा करती थीं, कभी शादी नहीं करेंगी, खूब पढ़-लिखकर गाँव में चली जाएँगी और वहाँ स्त्रियों को पढ़ाया करेंगी। कभी सोचती-थोड़ा सा सामान साथ लेकर हिन्दुस्तान का पैदल टूर' करेंगी, खूब विस्तार से अपनी डायरी लिखा करेंगी। नए-नए गाँव और शहरों में तरह-तरह के लोग मिलेंगे। गुंडे-बदमाशों या जंगली जानवरों से अपनी रक्षा के लिए हम लोग लाठी और छुरी चलाना सीखने की योजनाएँ बनाती। और भी बैठी-बैठी जाने क्या-क्या बातें किया करतीं!'¹⁴

वास्तव में प्रभा के चरित्र में एक कुशल गृहिणी के सभी गुण विद्यमान हैं। वह अपने शांत एवं सुशील स्वभाव के द्वारा परिवार के सभी सदस्यों को प्रभावित करना चाहती है, परन्तु भाभी प्रायः उसको नीचा दिखाने का प्रयत्न करती रहती है। क्योंकि वह अपने अस्तित्व, महत्वाकांक्षा और भविष्य को लेकर चिन्तित है कि कहीं प्रभा का सौन्दर्य और शिक्षित होना उसकी पारिवारिक प्रतिष्ठा के लिए खतरा न बन जाए। इसी लिए वह प्रभा ईर्ष्या व द्वेष भावना रखती है। 'ओपफो, हद है घमण्ड की भी! आने-

जाने के नाम खाक-धुल नहीं और घमण्ड ऐसा! कसम से कहती हूँ, मैं तो इतनी बड़ी हो गई, ऐसी घमण्डिन औरत अपनी जिन्दगी में नहीं देखी। बोलो, गुन करतब हों तो नखरे भी सहे जायेंगे, कोरे नखरे कौन उठाएगा? असल में उन्होंने लेना चाहा पढ़ाई और खूबसूरती के रौब में, सो ऐसी राजा इन्दर की परी भी नहीं लगी।¹⁵ प्रभा जब पहली बार समर के घर खाना बनाती है तब भाभी सब्जी में नमक मिला देती है तांकि सब्जी का स्वाद बिगड़ जाए। वैसे भाभी इस तथ्य से अवगत थी कि प्रभा भोजन बहुत स्वादिष्ट बनाती है। ऐसी स्थिति में उसके लिए कैसे संभव था कि कोई प्रभा की प्रशंसा करे। प्रभा के जीवन को कष्टमय बनाने में भाभी का बहुत बड़ा हाथ है। वह प्रायः अम्मा से प्रभा की शिकायत करती रहती है। छोटी-छोटी बातों को तूल देकर परिवार में कलह करवाती है और इस कलह से उसे आत्मतुष्टि की प्राप्ति होती है।

‘सारा आकाश’ उपन्यास विषय वस्तु की दृष्टि से एक उत्कृष्ट एवं कलात्मक रचना है। उपन्यास में वर्तमान समय की ज्वलंत समस्या को उठाया गया है। उपन्यास के पात्रों में सहजता, स्वाभाविकता और आकर्षता का गुण विद्यमान है और वह सभी अपने अस्तित्व की लड़ाई लड़ रहे हैं। समर, प्रभा, भाभी के अतिरिक्त दिवाकर, शिरीष और अन्य पात्र अपनी महत्वाकांक्षा के लिए चिन्तित हैं। दिवाकर अधिक से अधिक शिक्षा प्राप्त करना चाहता है तांकि किसी उच्च पद को प्राप्त कर सके। शिरीष अपने तक ही सीमित नहीं, वह समाज में व्याप्त अंधविश्वासों, रूढ़ियों, संस्कारों तथा परम्पराओं को भी समाप्त करने के लिए प्रयत्नशील है।¹⁶ मध्यवर्ग का जीवन सदैव ही संघर्षमय रहा है। उसकी विडम्बना यह है कि वह स्वप्न देखता है उच्चवर्गीय समाज के एशो-आराम के, जिनके टूटकर विखरने की पूरी सम्भावना रहती है। उच्चवर्गीय स्तर को पाने की अभिलाषा तथा निम्न वर्ग को त्यागने की छटपटाहट ही इस वर्ग

को परिवर्तनशील एवं सृजनशील बनाएं रखती है। यही कारण है कि एक तरफ मध्यवर्ग बौद्धिक क्रांति और सामाजिक परिवर्तन का नेतृत्व करता है तो दूसरी तरफ अपनी सुविधाओं, लाभ और सामाजिक पद-प्रतिष्ठा के प्रति सजग और सचेत भी रहता है।¹⁶

निष्कर्ष : मध्यवर्गीय समाज आर्थिक विषमताओं के कारण अपना जीवन कष्ट, दुःख, अभाव और यातना में व्यतीत करता है और आशाओं, घुटन, टूटन, विसंगतियों, कुण्ठा, परम्परागत संस्कारों से ग्रस्त युवा वर्ग वर्तमान की त्रासदी में अपनी महत्वाकांक्षाओं को ले भविष्य की चिन्ता में छटपटा रहा है। वह अपने अस्तित्व की लड़ाई लड़ रहा है। उनकी महत्वाकांक्षा, अस्तित्व, चेतना, अस्मिता और विकास स्वप्न पारिवारिक उत्तरदायित्व और निजी जीवन की मधुरता के रसास्वादन के बीच लटक कर रह जाते हैं। उनका विश्लेषणशील होना बोधिक विकास का मुख्य पहलू है। वह प्रत्येक घटना के सूक्ष्म निरीक्षण का इच्छुक है। प्रत्येक स्थिति पर प्रश्न चिन्ह लगाता है और जवाब ढूंढता है। पारिवारिक वातावरण उनमें कुण्ठा पैदा करता है, जिस कारण युवा वर्ग विद्रोही होना चाहता है लेकिन वह आर्थिक रूप में परिवार पर निर्भर होता है। वह अपने जोश को पहचाने की मांग करता है। कुछ कर-दिखाने वाले युवा वर्ग में आत्महात्या का विचार क्यों उत्पन्न होता है? इस पर हमें विचार करना होगा।

संदर्भ :

1. वागर्थ (पत्रिका), दिसम्बर 2011, पृ.-63
2. पाखी (पत्रिका), सितम्बर-2011, पृ. 163-64
3. डॉ. सुरेश सिन्हा, उपन्यास शिल्प और प्रवृत्तियाँ, रामा प्रकाशन, नजीराबाद, लखनऊ, 1963, पृ. 158 - 159
4. राजेन्द्र यादव, सारा आकाश, राधाकृष्ण प्रकाशन, दिल्ली, पेपरबैक छठा संस्करण 2016, पृ. 13

5. वही - पृ. 19
6. वही - पृ. 22
7. वही - पृ. - 37
8. वही - पृ. -96
9. डॉ. सुरेश सिन्हा, उपन्यास शिल्प और प्रवृत्तियाँ, रामा प्रकाशन, नजीराबाद, लखनऊ, 1963, पृ. 3-4
10. राजेन्द्र यादव, सारा आकाश, राधाकृष्ण प्रकाशन, दिल्ली, पेपरबैक छठा संस्करण 2016, पृ.-99
11. डॉ. अर्जुन चव्हाण, उपन्यासकार राजेन्द्र यादव, अमन प्रकाशन, कानपुर,1991, पृ.-26
12. राजेन्द्र यादव, सारा आकाश, राधाकृष्ण प्रकाशन, दिल्ली, पेपरबैक छठा संस्करण 2016, पृ.-159
13. वही - पृ. - 158
14. वही - पृ. - 106-107
15. वही - पृ. - 41-42
16. अपनी माटी (पत्रिका) अंक-39, जनवरी-मार्च , 2022



स्त्री अस्तित्वबोध और जैनेन्द्र का उपन्यास 'त्यागपत्र'

डॉ. पोर्शिया सरकार

सहायक प्राध्यापिका, हिन्दी विभाग
निस्तारिणी कॉलेज पुरुलिया, पश्चिम बंगाल

नारी और पुरुष दोनों के अस्तित्व के मेल से ही जीवन का स्वरूप बनता है। दोनों एक दूसरे के पूरक हैं। दोनों के मेल से ही जीवन के नाना सुख, सौंदर्य एवं समृद्धियों को महसूस किया जा सकता है। जीवन के विभिन्न पड़ावों को पार करती हुई ये दो शक्तियाँ हर पल जीवन को नया अर्थ, नया स्वरूप एवं नया रूपरंग प्रदान करती हैं। परंतु कालान्तर में इन दोनों शक्तियों में स्त्री शक्ति को कम आँकने की प्रवृत्ति देखी जाने लगी और अनगिनत क्षेत्रों में स्त्री को बेबस और कमजोर समझा जाने लगा। इसके पीछे हमारी राजनैतिक, सामाजिक, आर्थिक एवं सांस्कृतिक परिवेश और पुरुष तांत्रिक सोच को जिम्मेदार ठहराया जाता है। इसी सोच ने स्त्री को शिक्षा, समानता और स्वतंत्रता से दूर रखा। जिसका परिणाम यह हुआ कि स्त्रियों के प्रति शोषण, उत्पीड़न और दमन वृद्धि पाने लगा और जिसके कारण सम्पूर्ण स्त्री जाति आज शिक्षा, समानता और स्वतंत्रता की पुकार करने लगी। आज साहित्य और समाज में जिन विमर्शों ने बृहत आन्दोलन का रूप धरा है उसमें दलित और स्त्री विमर्श सबसे आगे हैं। यहाँ एक विचारणीय विषय यह भी है कि स्त्री समाज में दोहरे शोषण की भागीदार होती है। स्त्री समाज का वह पक्ष है जो समाज और परिवार दोनों से समान रूप से पीड़ित एवं शोषित होती हैं। स्त्रियों की दशा को देखकर विवेकानंद ने भी देश और समाज के उत्थान के लिए स्त्रियों के उत्थान को महत्वपूर्ण मानते हुए कहा है

कि-“स्त्रियों की दशा सुधारे बिना जगत के कल्याण की कोई सम्भावना नहीं है। पक्षी के लिए एक पंख से उड़ना सम्भव नहीं।”¹

समय-समय पर भारतीय साहित्य में स्त्रियों की इसी दुःख, पीड़ा के साथ-साथ उनके अस्तित्वबोध एवं स्वातंत्र्यबोध को स्वर मिलता रहा। नारी की समस्याओं से जुड़ी अनेक विमर्शों को शामिल किया जाने लगा। हिंदी साहित्य की बात करें तो हम देखेंगे कि उसमें प्रेमचंद, यशपाल और राजेन्द्र यादव तक आते-आते साहित्य में नारी स्वातंत्र्यबोध एवं नारी मुक्ति के प्रश्नों को लेकर अनेक रचनाएँ लिखी गईं। तत्पश्चात् अगर प्रभावी ढंग से लिखनेवाले लेखकों के बारे में लिखा जाए तो जैनेन्द्र के साहित्य की चर्चा के बगैर नारी विमर्श पर कुछ भी लिखना अधूरा सा लगता है।

कुछ विद्वान स्त्री विमर्श को पुरुष विरोधी विमर्श मानते हैं। इसे उनका पूर्वाग्रह मानना चाहिए। सीमोन द वोउवा का मानना है कि “ज्यों-ज्यों नारियाँ अपने स्व अस्तित्व पर जोर देंगी। उनसे सम्बंधित काल्पनिक और अवास्तविक कथाएँ लुप्त होती जाएंगी, फिलहाल नारी का काल्पनिक रूप ही हर मानव के हृदय में है।”

वर्तमान समय में साहित्य की सबसे सफल एवं सशक्त विधा उपन्यास है। इस विधा के जरिए अपने अनुभवों को गत्यात्मक रूप में पाठकों तक अधिक सम्प्रेषित भी किया जा सकता है। मनुष्य का जीवन

सुख और दुःख की आँख मिचौली है। इसलिए सुख और दुःख के नाना रंग इसमें शामिल होते हैं। इसमें जीवन का हर रंग-रूप, धूप-छांव, नीति-अनीति, सच-झूठ आदि देखने को मिलता है। तभी तो प्रेमचंद ने उपन्यास को मानव जीवन का चित्रमात्र कहा है। आज समाज और साहित्य दोनों ही क्षेत्र में नवजागरण का प्रबल रूप दिखाई पड़ रहा है। चाहे वह दलित विमर्श हो या स्त्री विमर्श। आज उपन्यास के जरिए स्त्री की पीड़ा, शोषण एवं उपेक्षा को पाठकों तक बहुत बड़ी मात्रा में पहुँचाया जा रहा है। स्त्रियों में आई अस्तित्वबोध, स्वातंत्र्यबोध, और नई सोच ने लाखों अन्य स्त्रियों को परतंत्रता, पराजय, ग्लानि और अपमान की बेड़ियों को काटने में साहस जुटाया।

इस दिशा में प्रेमचंद ने अपने उपन्यासों के जरिए सामाजिक चेतना, मानवतावाद एवं आदर्शवादी विचारों को जहाँ पुष्ट किया। वही इसी परम्परा का निर्वाह अनगिनत उपन्यासकारों ने सामाजिक कुरीतियों, राजनैतिक उथल-पुथल और विभिन्न मानवीय समस्याओं से ओत-प्रोत उपन्यासों की रचना करके की। साथ ही साथ नारी अन्तर्मन की पीड़ा, दुःख, ग्लानि, असुरक्षा, अपमानबोध, असमानता, निषेधता आदि को भी इस विधा के जरिए प्रबल मुखरता मिली। इस संदर्भ में यशपाल ने भी अपने उपन्यासों में स्त्रियों के जीवन से जुड़ी अनगिनत समस्याओं को दर्शाया है। हिंदी साहित्य में छायावाद काल से महादेवी वर्मा की 'शृंखला की कड़ियाँ' को नारी सशक्तिकरण का सुंदर प्रयास मानना चाहिए।

इसी सिलसिले में अगर उपन्यासकार जैनेंद्र के उपन्यासों को लिया जाए। जैनेंद्र के उपन्यास में स्त्री का हर रूप झलकता है। जिसमें उसकी आत्मा, स्वभिमान और अहंबोध अधिक झलकता है। आदर्श और यथार्थ की लड़ाई में यथार्थ को चुनना जैनेंद्र के उपन्यासों की नारी पात्र की विशेषता रहीं। इनके प्रमुख उपन्यास परख, सुनीता, त्यागपत्र, कल्याणी, सुखदा आदि हैं। जिसमें उन्होंने विधवा विवाह, नारी स्वातंत्र्यबोध, मानसिक अंतर्द्वंद्व, एवं स्त्री और पुरुष

के सम्बंधों का मनोविश्लेषणवादी चित्रण किया है। इसी प्रसंग में जैनेंद्र का उपन्यास त्यागपत्र अपने आप में नारी के संघर्षपूर्ण जीवन की कथा है। यह 1937 में प्रकाशित होने वाला एक लघु उपन्यास है। जिसमें मुख्य रूप से एक भतीजे और उसकी बुआ की कहानी है। हिंदी के बेहतरीन लघु उपन्यासों में इस उपन्यास को शामिल किया जाता है। फ्लैशबैक में लिखा गया है यह उपन्यास मृणाल नामक एक नारी के संघर्ष की कथा को कहती हुई आगे बढ़ती है। वह नारी भाग्यहीना जरूर थी पर भाग्य के सहारे अपना सम्पूर्ण जीवन को सौंप देने वालों में से नहीं थी। मृणाल के बारे में जब भी कुछ लिखा जाता है तो उसे एक अबला और भाग्यहीन के रूप में ही अंकित किया जाता है। उसका कोई और परिचय नहीं दिया जाता है। परंतु अबला और भाग्यहीन कहकर उसे पूरी तरह से मुल्यांकित नहीं किया जा सकता। जैनेंद्र ने जिस मृणाल का यहाँ वर्णन किया है। वह मात्र एक अबला नारी नहीं है। वह एक सम्पूर्ण जीवन कथा है। जिस कथा का कथन जैनेंद्र ने मृणाल के भतीजे प्रमोद के मुख से कहलवाया। कथा का प्रारम्भ उस दिन से होता है जिस दिन प्रमोद को उसकी बुआ की मौत की खबर मिलती है। प्रमोद पेशे से एक चीफ जज था। जिसके पास दुनिया के सारे एशोआराम की चीजें मौजूद थी। लेकिन फिर भी क्या कारण था कि उसकी एक मात्र बुआ ने अपनी आखरी साँसे एक अन्जान गंदी बस्ती में ली। इस दर्द को सह पाना प्रमोद के लिए असहनीय हो गया क्योंकि सारी ज़िन्दगी जिसने दूसरों के न्याय-अन्याय का फैसला किया। जिसके फैसलों ने हज़ारों लोगों के दुःख-दर्द और तकलीफ को दूर किया। जिसके हाथों से दोषियों को उनकी सज़ा मिली। परंतु जिसने जीवन भर अपनी बुआ पर होने वाले अत्याचार और शोषण के विरुद्ध न्याय करना तो दूर की बात कुछ दूर तक उसका साथ निभाने की भी हिम्मत नहीं जुटा पाया और जिसके कारण प्रायश्चित के तौर पर अपनी जजी से इस्तीफा देकर अपने जीवन के शेष पड़ाव को हरिद्वार में बिताया। कुछ वर्षों के बाद जब

असकी मृत्यु हुई तभी उसके कागजों में उसके हस्ताक्षर के साथ अंग्रेजी में लिखि एक पाण्डुलिपि पाई गई जिसका संक्षिप्त सार हिंदी में अनुवादित कर इस कथा को रूप दिया गया। बुआ की मौत की खबर सुनते ही प्रमोद को अपने बचपन की वो सारी बातें याद हो आने लगती हैं जिनका सम्बंध उनके बुआ के साथ था। प्रमोद के तीनों बुआओं में से यही बुआ मृणाल सबसे छोटी और लाडली थी। माता-पिता के मृत्यु के बाद वह प्रमोद के परिवार के साथ ही रहती थी। प्रमोद के पिता उसे बड़े लाड़ और प्यार से रखते थे। पर माता लाड़ और प्यार के साथ अनुशासन की कड़ाई भी रखती थी। प्रमोद के बचपन का सबसे सुनहरा समय इसी बुआ के प्यार, अपनापन और विश्वास में बीतता है। वह अपनी बुआ से बहुत प्यार करता था। उसकी बुआ का भी वह आँखों का तारा था। उन दोनों के बीच ऐसी कोई बात ही न थी जिसे छुपाने की जरूरत पड़ती हो। बुआ भी थी बड़ी ही मासुम, स्नेह से भरी हुई ममता की मूरत।

कुछ ही दिनों में सदा हंसमुख और निद्रंद्र रहने वाली बुआ की हँसी कब और कहाँ गुम हो गई। यह बात प्रमोद के लिए पूरी तरह से समझ पाना कठिन था। परन्तु प्रमोद बचपन की अनेक बातें याद करता हुआ कहता है-“बचपन की बहुत-सी बातें याद आती हैं। वह कैसे मुझे कपड़ा पहनाती, कैसे चपत मार-मारकर खिलती, कैसे प्यार करतीं और कैसे भेद की सब बातें मुझसे कहती थी। यह सभी याद आता है।”²

एक दिन प्रमोद के बहुत कहने पर वह कहती-“मैं नहीं बुआ होना चाहती। बुआ! छी:! देख चिड़िया कितनी ऊँची उड़ जाती है। मैं चिड़िया होना चाहती हूँ।”³

चिड़िया जैसी उन्मुक्त सोच वाली, फूल से कोमल और पवित्र एक लड़की का जीवन सामाजिक रूढ़िवादिता का शिकार कैसे हो जाता है? और सदा महकने वाली किशोरी लड़की हमेशा के लिए मुरझा

जाती है। एक दिन विनोद की माँ को जैसे पता चलता है कि मृणाल को उसकी सहेली शीला के भाई से लगाव हो गया है तो वह तुरंत उसी वक्त उसकी जमकर बेंत से पीटाई कर देती हैं और प्यार करने की सजा के रूप में उसका कुछ ही दिनों में एक ऐसे आदमी से शादी कर दी जाती है जो कि उम्र में मृणाल से काफी बड़ा था और जिसकी एक बार पहले भी शादी हो चुकी थी। इस तरह से परिवारवालों ने उससे अपना पीछा भी छुड़वा लिया और अपना कर्तव्य का पालन भी कर दिया। विनोद के कोमल मन में इस बात का बहुत गहरा असर पड़ता है। वह हमेशा के लिए एक साथी एवं सहमर्मी को खो देता है। उसका जितना स्नेह एवं अपनापन बुआ के साथ था शायद ही दुनिया में और किसी के साथ रहा होगा। विवाह के बाद उसने कभी अपनी बुआ का हँसता खेलता रूप नहीं देखा। शादी के बाद सहज, कोमल उन्मुक्त दिखने वाली बुआ मानो पिजरे में कैद एक तड़पती हुई परिंदा बन कर रह गई थी। प्रमोद के लाख पूछने पर सिर्फ वह कहती है-“सच-सच कहती हूँ, प्रमोद। किसी और से नहीं कहा, तुझे कहती हूँ बेंत खाना मुझे अच्छा नहीं लगता। न यहाँ अच्छा लगता है न वहाँ।”⁴ इतना सब कुछ कहने के बावजूद प्रमोद चाहकर भी कुछ नहीं कर पाता है और मृणाल को न चाहते हुए भी उस अत्याचारी एवं अधेड़ उम्र के व्यक्ति के साथ जाना पड़ता है।

जैनेन्द्र के लेखन की विशेषता है कि वे अत्यंत सीमित पात्रों या चरित्रों एवं परिवेश के चित्रण के जरिए मानव मन की अत्यंत गहरी सम्वेदनाओं एवं द्वंद्वों को शब्दबद्ध करते हैं। मानव मन के साथ मानव मस्तिष्क को भी पढ़ने का सामर्थ्य उनमें था। इसलिए जैनेन्द्र को मनोविश्लेषणवादी रचनाकार की संज्ञा दी जाती है। मानव जीवन से जुड़ी समस्याओं, प्रश्नों एवं असमर्थताओं को उन्होंने बड़ी ही बारिकी के साथ चित्रण किया। खास कर नारी मन की पीड़ा, क्षोभ, यंत्रणा, अपमान एवं ग्लानि को बड़ी सच्चाई के साथ उन्होंने अपनी उपन्यासों में अंकित किया है।

जनेन्द्र का त्यागपत्र नामक इस उपन्यास में मृणाल के जीवन संघर्ष को बताने के पीछे कई कारण था। जिसमें से एक महत्वपूर्ण कारण था नारी के मन की शक्ति, सौंदर्य, धैर्य, आत्म विश्वास, प्रतिबद्धता और त्याग को दर्शाना। जनेन्द्र स्त्री को उसके सर्वस्व के रूप में स्वीकार करते हैं। इस विषय में उनका कथन है कि-“स्त्री ही व्यक्ति को बनाती है। फिर उन्हें बिगाड़ती भी वही है। हर्ष भी वही और विमर्श भी। ठहराव भी और उजाड़ भी। दूध भी और खून भी। रोटी भी और स्कीमें भी। और फिर आपकी मरम्मत और श्रेष्ठता भी सब कुछ स्त्री ही बनाती है। धर्म स्त्री पर टिका है, सभ्यता स्त्री पर टिका है, सभ्यता स्त्री पर निर्भर है और फैशन की जड़ भी वही है एक शब्द में कहो, दुनिया स्त्री पर टिकी है।”⁵

जैनेन्द्र के स्त्री चरित्र की कुछ विशेषताएँ होती हैं जैसे परम्परा के साथ आधुनिकता का समावेश, स्व से अधिक पर की चिंता, आत्मनिर्भरता, स्वाभिमान एवं स्वातंत्र्यबोध आदि। जैनेन्द्र का उपन्यास ‘त्यागपत्र’ की मृणाल उपर्युक्त सभी गुणों से सुसज्जित है। मृणाल के पति का मृणाल को घर से निकाल कर रास्ते में फेंक देने के बावजूद भी मृणाल कभी भी अपने भाई के घर जाकर रहना उचित नहीं समझा। न ही प्रमोद के आगे मदद की भीख माँगना। प्रमोद ने काफी कोशिश के बाद मृणाल का पता लगाकर उसकी मदद करनी चाही तब भी मृणाल ने अपने लिए कुछ न माँग कर उसके साथियों के लिए मदद माँगी जो उस गंदनी बस्ती में जानवरों से भी बदतर जीवन बिताते थे। परंतु प्रमोद उन गरीबों के प्रति समवेदन शून्य रहता है। प्रमोद के रवैए के जरिए लेखक जैनेन्द्र ने मध्यमवर्गीय व्यक्ति की मानसिकता एवं झूठे दिखावे को प्रस्तुत किया है। मध्यमवर्गीय व्यक्ति मदद का हाथ तभी बढ़ाता है जब सवाल उसकी परिवार का मान या प्रतिष्ठा पर आती है। उससे बाहर उसमें दूसरों के प्रति सहानुभूति की भावना लेश मात्र नहीं होती है। मृणाल का पुराने संस्कार एवं मान्यताओं को तोड़कर किसी दूसरे पुरुष

का घर बसाना अपने आप में एक बहुत बड़ा कदम है। अपनी देह को दूसरे को समर्पित करना वो भी बिना कोई मूल्य लिए यह औरत के त्याग और समर्पण को दर्शाता है। उपन्यास में एक जगह प्रमोद अपनी बुआ से पूछता है कि इस तरह वह अकेली असहाय कैसे जीएगी तब मृणाल जवाब देती है कि क्या करूँगी इसका जवाब कैसे दूँ पर वेश्यावृत्ति नहीं करूँगी और आगे कहती है- “जिसको तन दिया, उससे पैसा कैसे लिया जा सकता है, यह मेरी समझ में नहीं आता। तन देने की जरूरत मैं समझ सकती हूँ। तन दे सकूँगी। शायद वह अनिवार्य हो। पर लेना कैसा? दान स्त्री का धर्म है। नहीं तो उसका और क्या धर्म? उससे मन माँगा जाएगा, तन भी माँगा जायगा। सती का आदर्श और क्या है? पर उसकी विक्री-न,न, यह न होगा।”⁶

इस संबंध में लेखक गोविंद मिश्र का कथन द्रष्टव्य है-“समाज को बदलने के हिंसात्मक तरीके के जैनेन्द्र कायल नहीं है। परिवर्तन इस तरह कि लोगों को किसी भी तरह खदेड़ा, कुचला या अपनी जगह पर खचोटा न जाए, बल्कि समझाने के रास्ते त्याग और सांझेपन के जरिए, नम्र और विनीत ढंग से मनवाकर परिवर्तन लाया जाए।”⁷

जैनेन्द्र जिस समय लेखन कर रहे थे वह दौर था परम्परा और आधुनिकता दोनों का। और इन दोनों को पूरी तरह न गहण कर वे इन दोनों का मिला जुला रूप को ग्रहण करते हैं। मृणाल का अपने पति का घर छोड़ना और उस बस्ती में जाकर रहना कहीं न कहीं प्रमोद को खलता था। विवाह के संबंध में जैनेन्द्र प्रमोद के माध्यम से कहलवाते हैं- “विवाह की ग्रंथि दो के बीच की ग्रंथि नहीं है वह समाज के बीच की भी है। चाहने से वह क्या टूटती है। विवाह भावुकता का प्रश्न नहीं है व्यवस्था का प्रश्न है।...वह गांठ है जो बंधी कि खुल नहीं सकती। टूटे तो टूट भले ही जाए लेकिन टूटना कब किसका श्रेयस्कर है?”⁸

परंतु फिर भी जैनेन्द्र जीवन और साहित्य में सबसे महत्वपूर्ण तत्व प्रेम और विश्वास को मानते हैं। जिसको वे अपने उपन्यास के स्त्री चरित्रों में उसे अभिव्यक्त करते हैं। जैनेन्द्र का उपन्यास में नारी अपने आप में सम्पूर्ण है। वह जीवनभर दुःख भोगती है परन्तु अपनी इस अवस्था के लिए किसी को जिम्मेदार नहीं ठहराती है। जीवन भर सिर्फ देना ही स्त्री का कर्तव्य मानती है।

नारी क्षमा, दया और प्रेम की मूरत है। नारी सदियों से शोषित एवं अवहेलित होती आ रही है। पर हम उसे अवला और भाग्यहीना की संज्ञा देकर ही संतुष्ट हो जाते हैं। वास्तव में हमारा समाज नारी के अंदर की शक्ति और सौंदर्य को हमेशा ही अन्देखा कर देता है। जहाँ नारी को इस देश में देवियों के रूप में पूजा जाता है। वही इस देश की अधिकांश नारी अपने ही अंतर्मन की शक्ति सौंदर्य और अधिकार से अनभिज्ञ रहती है। वास्तव में दोष उसका नहीं है। सदियों से हमारा समाज नारी के अधिकारों की जगह उसके कर्तव्यों को सामने रखता आ रहा है। इसलिए नारी को उसके कर्तव्यों से ही परखा जाता है। उसे सदियों से शिक्षा एवं अन्य कला कौशल से भी वंचित रखा जाता है। इसलिए शिक्षित होकर अपने मन मुताविक कार्य करने और जीने का अधिकार उसे प्राप्त नहीं होता है। शिक्षित एवं अपने पेरों पर खड़े होने के बावजूद भी सामाजिक दबाव के चलते माता-पिता उसे विवाह बंधन में बांध देने में ही सबकी भलाई समझते हैं। होनहार, काबिल और मेहनती होने के बावजूद भी उसकी महत्वाकांक्षाओं को अनदेखा कर दिया जाता है। अपने शौक और खाहिश को परे रखकर पारिवारिक उत्तरदायित्व में लीन रहना ही नारी का एक मात्र कर्तव्य माना जाता है। मैत्रेयी पुष्पा ने कितना सच कहा है कि “आनेवाली सदी की मांग है कि पुरुष मानसिकता में परिवर्तन आए और असुरक्षा

से मुक्त होकर आते हुए स्त्री का स्वागत करें। मेरे विचार से यह सदी स्त्री के अस्तित्व की थी, अगली शताब्दी उसके व्यक्तित्व का होती।”⁹ वास्तव में स्त्री विमर्श एक प्रकार से स्त्रियों का आत्म साक्षात्कार है। वर्तमान समय की मांग यही है कि हर प्राणी को जीने की पूरी आजादी मिले। चाहे वह दलित हो, स्त्री हो या आदिवासी समाज। प्रत्येक को अपना जीवन अपनी शर्तों में जीने का मौका मिले। स्त्री को मात्र सती एवं सावित्री के रूप में देखना और एवं पवित्रता की मूर्ति मानना उसके प्रति शोषण के नए तरीकों को जन्म देता है। इससे उसे मुक्ति दिलाना ही मानव जाति का कल्याण है।

संदर्भ सूची :

1. आजकल: मार्च 2013-पृष्ठ संख्या-20.
2. कुमार जैनेन्द्र, त्यागपत्र, हिंदी ग्रंथ रत्नाकर कार्यालय प्रकाशन, बम्बई, संस्करण 1937, पृष्ठ संख्या-08
3. कुमार जैनेन्द्र, त्यागपत्र, प्रकाशक हिंदी ग्रंथ रत्नाकर कार्यालय, बम्बई, संस्करण 1937, पृष्ठ संख्या-09
4. कुमार जैनेन्द्र, त्यागपत्र, प्रकाशक हिंदी ग्रंथ रत्नाकर कार्यालय, बम्बई संस्करण 1937, पृष्ठ संख्या-28
5. कुमार जैनेन्द्र, परख, भारतीय ज्ञानपीठ प्रकाशन, नई दिल्ली, पृष्ठ संख्या-44
6. कुमार जैनेन्द्र, त्यागपत्र, प्रकाशक हिंदी ग्रंथ रत्नाकर कार्यालय, बम्बई, संस्करण 1937, पृष्ठ संख्या-68
7. मिश्र गोविन्द, भारतीय साहित्य के निर्माता 'जैनेन्द्र कुमार' साहित्य अकादमी प्रकाशन, नई दिल्ली, पृष्ठ संख्या-27
8. कुमार जैनेन्द्र, त्यागपत्र, प्रकाशक हिंदी ग्रंथ रत्नाकर कार्यालय, बम्बई, संस्करण 1937 पृष्ठ संख्या-25
9. मैत्रेयी पुष्पा, खुली खिड़कियाँ, सामयिक प्रकाशन, नई दिल्ली, 2003 पृष्ठ संख्या-115



Rereading *Ka Nam*- Identifying *Nam* and Nature ensuing resilient belief system

Dr. Ehboklang Pyngrope

Assistant Professor,

Synod College, Shillong, Meghalaya

Introduction :

Women are often central figures in Indigenous stories, serving as powerful role models and conveying important cultural values and teachings. In many Indigenous cultures, women are considered the life-givers, the nurturers, and the protectors of their communities. They are often depicted as strong, resourceful, and resilient, overcoming challenges and obstacles to fulfil their roles. In many Indigenous stories, women are depicted as wise and knowledgeable, possessing a deep understanding of the natural world and the interconnectedness of all living things. They are often portrayed as healers, using traditional medicines and practices to restore health and balance to their communities.

Some Indigenous stories feature powerful female deities, such as the Inuit goddess Sedna, who controls the sea creatures and is responsible for ensuring the success of the hunt. Other stories feature legendary female warriors, such as the Haudenosaunee (Iroquois) leader, Jigonhsasee, who helped to establish the Iroquois Confederacy and played a crucial role in maintaining peace among the nations.

In addition to these mythological figures, indigenous stories often feature ordinary women who demonstrate extraordinary courage and strength in the face of adversity. These women serve as models for how to live in harmony with the natural world and with one another, embodying the values of respect, compassion and community. Women play a vital role in indigenous stories, serving as carriers of tradition and knowledge, as well as sources of inspiration and strength. Through their stories, Indigenous communities continue to celebrate and honour the contributions of women to their cultures and societies.

Nature and indigenous literature are closely intertwined as many indigenous cultures have a deep connection to the natural world and often view themselves as a part of it. Indigenous literature, therefore, often reflects this connection and highlights the importance of preserving the natural environment. Indigenous literature encompasses a wide range of literary genres, including poetry, storytelling, songs, and myths. Many of these works feature natural elements, such as animals, plants, and landscapes, and

often incorporate traditional ecological knowledge.

For many indigenous cultures, nature is viewed as a living entity that deserves respect and protection. This perspective is reflected in their literature, which often includes stories about how the natural world came to be and the importance of maintaining a balance between human activity and the environment.

The Khasi people are an indigenous community in India's northeast, primarily residing in the state of Meghalaya. They have a rich cultural heritage that includes a variety of myths and legends closely intertwined with nature. The Khasis had oral narrative practices till the arrival of Rev. Thomas Jones, who provided them the letters they use today. Khasi oral narratives are an integral part of the rich cultural heritage of the Khasi people, as many other oral lineage societies. Dr. Chandalia states that "It is interesting to note that unlike scripted societies the indigenous communities across the world have nurtured a strong tradition of oral culture. The knowledge which has been derived from experience and interaction with nature is preserved in the forms which are literary in nature" (Chandalia, 6).

These narratives encompass various forms of storytelling, including myths, legends, folktales and historical accounts. Passed down through generations orally, these narratives play a significant role in preserving and transmitting the community's traditions, values, and collective wisdom. Khasi myths, legends and folklore is replete with stories that illustrate the interplay between humans

and nature. These stories often feature animals as central characters and convey moral lessons or explain natural phenomena. For instance, there are folktales about talking animals, wise birds, and magical creatures that inhabit the forests and rivers. These stories serve as a way to pass down traditional wisdom and reinforce the importance of living harmoniously with nature.

Humans who had settled across the world for centuries were fascinated by various phenomena and attempted to recognise natural occurrences. They started to figure out how the world was made, how man came towards being, and why the sun and the moon rise in the sky. These occurrences are beyond his comprehension, and his inquisitive nature never ceases to exist and "oral tradition speaks of creation, a holistic conceptualization of the universe, man, nature and the relationship with cosmic consciousness" (Chandalia, 5). This very characteristic of man prompted him to embark on a quest to learn more about his surroundings. He might not have scientific explanations, so he tried to back up his claims with mythical stories.

The myth of Nam serves as an explanation for the face of the moon, the lunar and solar eclipse. The moon eclipse and solar eclipse were brought on by Nam. The Khasi people's capacity for logic and thought are demonstrated in the narrative of Nam by their attempt to explain why there is a lunar or eclipse of the sun. The occurrence of the eclipse of the sun and lunar eclipse, which were caused by Nam and her travels and showed the heavenly entities as celestial and personified, illustrates the Khasi way of thinking.

The Khasi people have their own interpretations and myths surrounding lunar and solar eclipses. While specific myths may vary within the community, here is a general overview of the Khasi myth related to eclipses. According to Khasi folklore, eclipses are believed to be caused by celestial beings or deities interfering with the sun or the moon. It is believed that during an eclipse, a mythical creature known as *U Bnai* or Moon tries to swallow the celestial body.

Generally believed by the Khasis that during a lunar eclipse, the Khasi people traditionally engage in various rituals to protect the Moon from being devoured. They believe that by making loud noises, banging on pots and pans, and using other methods to create commotion, they can scare away the creature and ensure the safe return of the Moon. For solar eclipses, the Khasi people also have their own rituals and practices. They believe that the sun is at risk of being swallowed by the same mythical creature, *U Bnai*. To prevent this from happening, they participate in collective activities like shouting, singing, and lighting torches to ward off the creature and protect the sun. However, H. Elias presents a different narrative in his text.

There are various narratives to *Ka Nam*, and the phenomenon of eclipses, accounts in "The Khasis" (1863) by P. R. T. Gurdon, narrates the eclipse as part of an incest relationship, however, H. Elias, the author of "Ki Khanatang U Barim" (1937) gave a detail account of Nam's journey and her unfolding of the various occurrence. Using H. Elias' work as the primary source, the cultivation of the story thus is taken forward.

Indigenous literature often incorporates rich explanations and interpretations of celestial occurrences, connecting them to cultural beliefs, traditional knowledge, and spiritual understandings. These narratives and oral traditions convey unique perspectives on the cosmos and its significance within indigenous cultures. Indigenous cultures around the world have ceremonies and rituals tied to lunar and solar events. For instance, lunar cycles may influence agricultural practices, fertility rites, or ceremonies marking significant life events. Solar events like solstices and equinoxes are often celebrated with community gatherings, feasts, and cultural activities, acknowledging the cosmic rhythms and their connection to human experiences.

The Facial representation of the moon:

The celestial beings play an important role in the Khasi culture. They are personified as humans, and in some narratives as gods and goddesses. They are attributed with command over speech, and presents themselves as elevated human beings. However, the Khasis do not perceive them as God for worship, as observed in other cultures and in contrast to Gurdon's claim in his work stating "The Khasis, as has explained already, worship numerous gods and goddesses" (Gurdon, 116). Though they are term as goddesses or gods, they are not worshipped. They are understood as just important beings.

In the narrative of 'Ka Nam and the Tiger' by H. Elias, he presents this ordinary child, Nam, as a character of crucial agent in the many occurrences of the world. She was abducted by a tiger in her early age, and taken care of by him, as a pig for slaughter. Tigers and the Khasis do not have a good relationship, since the ascend of the

huts and the fall of *Diengiei*, and in this particular narrative, he was lied to again by humans. Thus, his kidnapping, according to him was his right.

Nam grew up with the Tiger as her master, and more of a father figure, till her early pubescent age. Her informant, the mouse, disclosed that the tiger plans to devour her along with his friends on his return home. Nam, with the help of a wise toad, sets out to the celestial homeland. Covering herself, with the toad skin, she looked for places to stay and this hideous creature was finally let in by the Sun, who took a liking of her neatness and gracefulness. When Nam is at the river bank, she takes her toad skin off to take a dip, but was caught by the Moon, who tried to forcibly advance himself towards her.

The Celestial beings, the Sun, the Moon, and the other elements, Water, Wind and Fire, are considered to be children of mother earth, *Mei Ramew*. The Sun, being the eldest, investigate on the assault of her tenant, Nam. She chides her sibling and publicly humiliates him by casting ash over his face followed by her spat. The Khasi believes that since that day, the moon no longer could shine brightly, due to the ash and the sun's spew, hence forming the facial representation one sees today.

Lunar Eclipse :

Nam's disguise of the toad is seen as ugly and unattractive by every servant and beings. But her charm and mannerism are won over by everyone, including the Moon, who tried to get his sister, the Sun, to speak to Nam on his behalf. The Sun reminds him that he should not take advantage of a poor girl, who is trying hard to make it alone in an unknown place.

However, Nam could not put up with her disguise eternally. She takes off the skin every time she takes a dip, and was almost caught by the Moon. He became more obsessed with Nam and starts to plot his way. On a day where Nam was back at the river, he watches her take off her disguise and sneakily takes the disguise while Nam is swimming, and throws it in a ditch.

After his trial for assault, the toad skin, that is Nam's disguise, that was thrown in the ditch would then try to consume him every time he passes by, and this act would be rejoiced by the people who would leave their houses to scream and shout, banging on pots and pans to shame the act of the Moon.

Solar Eclipse :

The Moon after being humiliated, plots his revenge against his sister. He borrows the machete from the Lightning, in the pretence of improving his skills. He waits under his sister's balcony and when the unsuspecting Sun comes out, he swings the machete that caused great harm to the Sun. His vengeful behaviour caused the Sun to have continuous aches and pain from the injury that led her to hide and shy away during certain days that is believed to be the Solar Eclipse

Conclusion :

H. Elias account of Nam and the Tiger is very different from other explanatory tales of the Khasi. In truth, the Khasis do have many stories revolving around women and their plight. However, the story of Ka Nam presents an extraordinary occurrence from the hands of the ordinary. Nam may have not played a memorable role, but the events that unfolded in her journey made lasting impact to the Khasis and the

universe as a whole. From his account, the positioning of Nam, and the crucial role she played in the existence of the celestial phenomenon came into light and as suggested by Sawian, “Folktales, myths and Legends are the stories of beginnings” (Sawian, xi), the narrative of Nam presented the celestial beginings.

References :

1. Bacchiarello, J. *Ki Dienjat Jong Ki Longshuwa*. Don Bosco Press. Shillong. 2005.
2. Chandalia, Dr. H. S. *Indigenous Epistemology and Literature*. Society and Literature. <https://shramjeevi.wordpress.com/2019/12/02/indigenous-epistemology-and-literature/> accessed on 17.04.2023
3. Datta, Birendranath. *Folklore and Historiography*. National Folklore Support Centre, 2002.
4. Elias, H. *Ki Khanatang U Barim*. Don Bosco Book Depot. Shillong. 2008.
5. Gurdon, P.R.T. *The Khasis*. Akansha Publishing House, 2019.
6. Sawian, Bijoya. *Khasi Myths, Legends & Folk Tales*. Sanbun. New Delhi. 2010.



Amitav Ghosh's Gun Island: Scrutiny of Climatic Issues

Nikita Kumawat

Research Scholar,

Mody University of Science and Technology

Ashok Singh Rao

Professor of English

Mody University of Science and Technology

Introduction :

Since ecocritical theory was immersed in the 1970s, literature focuses on the interdisciplinary fields of studies. Ecocritical theories take a look at the environmental damages inflicted by human activities. Climate change is the major problem of the present world that attracts the attention of many writers. Therefore, climate fiction has become extremely popular in today's scenario. Climate fiction traces the concepts and symbols of changing climate patterns as a major plot. In recent years, climate fiction is gaining popularity which can help in spreading public awareness about climate issues and global warming.

Impacts of climate change on Nature, Human and wildlife :

The changing global temperature has become a threat for the existence of wildlife. Thousands of species are forced to migrate from one place to another to change their behavior and way of living. It has caused heat waves in the ocean that has affected the existence of ocean species such as seabird, coral and kelp. Changing climate has affected ecological collapse, habitat destruction, pest propagation,

extreme weather changes and arctic warming. it leads to the loss of food and water security, loss of income, injury to the health, population displacement and livelihood opportunities of human beings. Heat waves make the environment unfavorable to work on and can trigger the risk of heat related issues such as illness, asthma, lung function, cardiovascular, renal disease and respiratory problems.

Amitav Ghosh is a prominent writer and trained anthropologist who is highly conscious about environmental conservation. Ghosh was asked by PTI in a zoom interview from New York about the way forward for environmental calamities. He gave emphasis on writings saying that what is the way forward for writers? What is the way forward in literature? How do we start creating literature for the world that we are now in?" (The Indian Express, 2021). He is the first writer in English who received the Jnanpith Award in 2018. He highlights the political, cultural, social and environmental issues of past and present in his writings. Most of the writings of Ghosh attempt to highlight the climate crisis and increase awareness about the threatening condition of the environment.

He suggests writers should take the themes of extraordinary realities that are existing around the world and questions “why is that reality so hard to write about, what is it in that reality that resists us?”

The environmental crisis are the results of human activities since two hundred years ago when the industrial revolution started and the same thoughts are presented by Ghosh that the environmental crisis have been there since the seventeenth century and it is important to think about the current circumstances before starting to tackle environmental issues. Ghosh condemns the current scenario of the planet that all the environmental crises are the results of deep rooted bounce seeking nature of the humas. He believes that in historical context climate perception was little different from modern day crises but still there is need to scrutinize the climate swap with the reference to the planet’s past in the ecological, political and social context but in the contemporary world prosperous countries discuss controlling greenhouse gasses emissions without accomplishing the historical emissions. In an interview in New York Amitaw Ghosh articulated “It’s only under a certain kind of capitalism that it comes to be accepted that we exist only for the sake of profit. We have to find other patterns of life, we have to find other ways of satisfying our needs as human beings”(Ghosh).

In *Gun Island*, Ghosh decoded the myth of Bonduki Sadagar that the climate crisis of the seventeenth century occurred due to human activities and in the twentieth first century also climatic desister are led by human actions. The unquenchable human desires lead to the

ungovernable use of fossil fuels that affects the natural landscape. Ghosh has given plenty of information about Sundarbans, that area formed with three rivers Ganges, Meghna and Brahmaputra in the Bay of Bengal which is covered with the collection of sundari trees. Therefore, the forest is known as Sundarbans. Sundarbans covers thirty eight thousand square kilometers with a great number of natural wonders. The main attractions of Sundarban forest are the Sundari tree and Royal Bengal Tiger. Sundarbans are represented in Ghosh’s novels as a place where the humans and other natural species have a vulnerable life as it is constantly under the jaw of environmental crisis. This is a flooded area located in Bay of Bengal where the impecunious rehabilitated due to the unfavorable circumstances. The impotent communities of an impecunious country and the poor animals of the Sundarbans area were not able to consider the facts and science behind the natural hazards but instead they were worried about their lives, food and shelter. The flora and fauna are being attacked in every disaster and all these aspects proliferate from one generation to the next stage of life through verbal stories. The landfall of Cyclone Sidr happened in 2007 has destroyed around 40% biodiversity of Sundarbans. In 2009, Cyclone Aila happened in Sundarbans, was another greatest environmental disaster which swepted away the existence of many human, animals and other forest phenomena. The novel spotlights authentic details about Cyclone Aila. Sundarban forest is an area that is a great threat to the tropical ecosystems. Global warming has become a major issue and the snow of Himalaya is melting and flowing down into the rivers of Bangladesh that caused massive floods. Another major reason for Bangladesh’s

vulnerability due to natural disasters is its unique geographical location, low elevation, dominance of flood plains, poverty, over population and overwhelming dependence on Nature. Floods contaminate fresh water supply. Green house gasses are heating Earth's nearby surface that causes the loss of sunlight reflecting snow cover and increasing atmospheric humidity. Cyclone Aila was the second tropical storm in Bangladesh that has affected the lives of Bangladesh and the environment. Bangladesh Health Organization confirmed that because of the flood waterborne diseases namely dysentery, Cholera and diarrhea rose. Water borne diseases raised sensitive conditions and approximately 3000 people were infected. This storm has troubled numerous villegers either people were submerged in flood or died of hunger. It has caused food insecurity, disturbed fishing operations and land-based infrastructure. Ghosh states that all the devastation due to the flood has long term effects such as

Aila's long-term consequences were even more devastating than those of earlier cyclones. Hundreds of miles of embankment had been swept away and the sea had invaded places where it had never entered before; vast tracts of once fertile land had been swamped by salt water, rendering them uncultivable for a generation, if not forever. The evacuations too had produced effects that no one could have foretold (Ghosh 48).

Apart from human tragedy, cyclones have had a negative impact on the ecosystem, it has affected the mangrove forest of Sundarbans that owns huge natural resources. It has struck at habitat loss, aquatic animal species and the patterns of innumerable overlands. Various

wild species were afraid of the storm and disappeared. The natural water sources were swamped with salt water and the water species and other wildlife were submerged. Hectares of agricultural land was ruined and flattened huge standing crops. Aila has destroyed the infrastructure, ecosystem, flora and fauna, livestock and fisheries. Resources such as wax, golpata, honey, shrimps and other harvesting inventory have been ruined. Ghosh represented in the novel that due to unfavorable situations people were forced to flee from Sundarbans because floods destroyed their homes and rising sea levels destroyed their communities. Environmental migration is completely dependent on environmental decline such as loss of ecosystems and other natural disasters. Environmental calamities affect all the species of Nature and human beings. Natural calamities have rapidly changed the condition of Sundarbans that reconstruct the ecosystems of natural species. Deen witnessed venomous spider Brown Recluse at Cinta's apartment that is generally found in warm regions. Ghosh draws attention towards the rising temperatures across the globe caused by global warming that is changing habitats of various kinds of animals, such as spiders, shipworms, cobras, snakes among others (Ghosh 204). Along with species flux, other natural changes occurred like the land, water and rivers changed course and were no longer the same as they were. Here Ghosh asserts that "the rivers and the forest and the animals are no longer as they were. He used to say that things were changing so much, and so fast, that I wouldn't be able to get by here—he told me that one day I would have no choice but to leave"(Ghosh 86).

The extreme temperature forced various species to abandon their homeland. The migration threatens displaced people with food, water, disease, extreme heat and economic loss. Ghosh maintained the motif of migration throughout the novel, the migration of people and the migration of animals. Millions of people of India and Bangladesh were displaced due to cyclone Aila. Millions of people are displaced per year due to the weather related crises that is a network of injustice to animals, people and environment. Ghosh asserts various species like snakes, spiders, dolphins and shipwrecks disrupt their migratory patterns. These snakes generally lived in warmer waters, to the south, but sightings in southern California had become increasingly common: their distribution was changing with the warming of the oceans and they were migrating northwards (Ghosh 134). Natural species lives were turned upside down, which forced them to migrate from dangerous places to safe ones. Not only the natural species had to witness the catastrophic events but the human population of Sundarbans had to suffer a lot. After the tragedy of cyclone Aila in Sundarbans, lives of people became so hard to live there, people of Bangladesh and India nearby Sundarbans had to borrow and steal money to pay agents to get work or slip into Bangladesh and join labor gangs that head for the Gulf. Sometimes, they pay traffickers to smuggle them to Malaysia or Indonesia, on boats (Ghosh 49). Poverty, lack of infrastructure and lack of skills forced migrated and suffered people to do illegal activities to save their own lives.

Climate crises are the offshoot of anthropocentric activities that have broken the relationship between human, culture

and Nature. Ghosh foregrounds in his texts that the emission of carbon dioxide and fossil fuels are changing the weather patterns, melting glaciers, forest fires, rising sea levels and changing precipitation patterns. Anthropocentric lifestyles and the unending desires of human beings witnessing over consumption of resources that causes climatic calamities. In the novel, Deen presents an explanation about the climate crisis and states that global warming is happening because of excessive carbon dioxide and other green house gasses present in the atmosphere and the change is natural (Ghosh 214). Then another character namely Chinta, a humanist questions on Deen's thoughts that if environmental calamities are natural phenomena then where do these gasses come from?" Do they not come from cars and planes and factories that make whistling kettles and electric toasters and espresso machines? Is all this natural too – that we should need these things that nobody needed a hundred years ago?" (Ghosh 214).

Amitav Ghosh exposed the ecological devastation of Sundarbans where millions of people submerged due to cyclone Aila's disaster. The cyclone has destroyed thousands of acre land along with the fertile land by saltwater, sea waters had encroached, inhabitants were stuck, species were disappeared, millions of people were displaced, hundreds of trees were fallen down, heavy rain at this hour triggered various landslides, roads were blocked by floodwaters, widespread power outage were happened, water supply system and communication became defective, a great number of rivers were broke through canals, Ghers of Sundarbans were damaged, standing crops were flattened,

animals were killed by floods or storms, complete infrastructure was shaken and it affected livelihoods, agriculture, wood cutting, fishing and honey harvesting. Ghosh asserts the consequences of the disaster that hundreds of miles of embankment and thousands of acres of lands were damaged and destroyed, the sea waters had encroached in the hinterland along with entering in low lying places, widespread fertile lands had been devastated by saltwater, making them uncultivable for a generation, if not forever: millions of the inhabitants were struck by the cyclone and of which thousands were rendered homeless. The land that had been providing food, water and livelihood to them, became 'devourer' as the water got poisoned by arsenic-laced brew (Ghosh 48-49).

The novel contains many themes about environmental destruction such as climate change, global warming, floods, cyclonic attack, illegal migration, displacement, loss of flora and fauna species and refugee crisis but the surprising fact about this novel is that Ghosh's prediction of wildfire in Los Angeles comes true. Although Ghosh did not directly touch upon the reasons for wildfire but he mentioned about global warming. The crucial elements fuel, oxygen, and heat are responsible for the wildfires. He writes "I learnt that a massive wildfire had been raging around Los Angeles for several days. Thousands of acres of land had been incinerated and tens of thousands of people had been moved to safety"(Ghosh 115).

The prediction of Ghosh came true in January 2019 in California State when the world leaders were denying global warming and climate change theory. In this natural destruction thousands of acres

of land was burnt, millions of people were forced to leave their land and home, many animals were burnt and displaced, standing crops were reduced to ashes, communication, transportation, water and food supply, timber resources were destroyed, cultural and archeological sites were destructed, electricity and gas services were affected badly. The wildfire smoke gave many long term and short term affliction to humans such as eye, throat and nasal irritation, difficulty in breathing, tightness in the chest, strokes and the long term effects are coughing to worsening asthma, heart failure, reduced lung function, premature death and bronchitis. Buildings and homes that burn in the wildfire release hazardous materials that affect human mental and physical health. Along with the human tragedy, wildfires had a huge negative impact on the ecosystem that lasted for many years. These fires affect the essential and valuable resources and degrade the quality of larger water bodies such as rivers, streams and lakes at the same time the quality of air. Fires produce a large amount of smoke that is concocted of gasses and water vapour. The flames destroy all the small and giant plants, animals, food and habitats of wild species. California wildfires had affected natural objects such as trees, herbs, forbes, grassland and wild animals. These burning plant life releases toxic gasses such as carbon dioxide, nitrogen oxides, carbon monoxide and non-methane organic compounds that became the cause of global warming.

Conclusion :

Nature versus man picturization has been portrayed in the present study. Environmental, political, economic and human degradation are connected to each

other. One factor of the cycle affects the other one and surely anthropogenic activities are responsible for environmental degradation. Ghosh connected real life situations with literature therefore he pointed out the climate issues through his fiction and nonfiction works. In *Gun Island* Cinta says “It is only through stories that the universe can speak to us, and if we don’t learn to listen you may be sure that we will be punished for it” (Ghosh 141). Human-centric approach takes Nature as an object to exploit or to rule in order to fulfill luxurious human desires. Human beings have made many environmental degrading mistakes but still it’s not too late, every individual must take responsibility to save the planet otherwise a day in future will come when just like other species has been extinct, humans may become extinct from mother Earth. There must be a collaboration between human and Nature that doesn’t propound mother Earth as a

resource creator for human beings rather postulate concomitance between human and the natural forces with mutual support, interdependence and cooperation with each other.

References :

1. Francis, A. . “Gun Island: A Tale of Myth, Migration and Climate Change”. *SMART MOVES JOURNAL IJELLH*, vol. 9, no. 9, Sept. 2021, pp. 22-35, doi:10.24113/ijellh.v9i9.11163.
2. Ghosh, Amitav. *The Gun Island*. Penguin Random House: India, 2019.
3. Sarada P. V., Dr. T. K. Pius. “Life in Sundarbans: Spatial Dimensions of Amitav Ghosh’s Gun Island.” *International Journal of Advance Research, Ideas and Innovations in Technology* 8.1 (2022). www.IJARIT.com.
4. The Indian Express. Climate crisis in the making since the 17th century, says Amitav Ghosh. (2021, October 26). Retrieved from
5. <https://indianexpress.com/article/books-and-literature/climate-crisis-in-the-making-since-17th-century-says-amitav-ghosh-7591398>.



भक्तिरस वाहक : श्री रवीन्द्र जैन

कनिका जोशी
प्रो. शर्मिला टेलर
बनस्थली विद्यापीठ

श्री रवीन्द्र जैन बहुत धार्मिक प्रवृत्ति के थे। उनकी ईश्वर पर आस्था अटूट थी। वह सर्वधर्म समभाव की भावना रखते थे। फिल्म तथा धारावाहिक में भक्तिरस को उजागर करने में उनका बहुत बड़ा हाथ रहा।

श्री रवीन्द्र जैन का झुकाव भक्तिरस की तरफ हमेशा रहा। 'बोलो हे चक्रधारी', 'सोलह शुक्रवार', 'गंगासागर', 'गोपालकृष्ण', 'हर-हर गंगे', 'ब्रजभूमी', नवरात्रि 'जय करोली माँ' आदि इसी बात के उदाहरण हैं। भक्तिभाव व्यक्ति के संस्कारों तथा आदर्शों में होता है। और यह बात श्री रवीन्द्र जैन, पर सटीक बैठती थी। उनकी आस्था का प्रमाण इसी बात से लगाया जा सकता है कि वह कई बार फिल्म तथा धारावाहिक के सेट पर बैठे-बैठे ही भक्तिगीत लिख देते थे। फिल्म 'गोपालकृष्ण' का शीर्षक गीत 'तेरी माया का ना पाया कोई पार कि लीला तेरी तू ही जाने' उन्होंने इक्कीस मिनट की अवधि में महबूब स्टूडियो में एक ही बार में गा दिया था। 'धारावाहिक (रामायण) के सेट पर वह प्रसंग सुनते सुनते गीत तथा चौपाइयाँ बना देते थे।' यह था उसकी आस्था का प्रमाण। 'राधा रे राधा जमुना किनारे आना रे' वह भक्तिगीत है जिसके ज़रिए वह राजश्री प्रोडक्शन्स में तथा श्री राजकुमार बड़जात्या जी के दिल में शामिल हुए।

श्रीमती दिव्या जैन द्वारा लिखित किताब 'सुनहरे पल' में उन्होंने अपनी फिल्म 'ब्रजभूमि' का एक वाक्या बताया है। 'ब्रजभूमि के निर्माता श्री शिवकुमार

एक बार दोपहर का भोजन करने उनके घर आए। वह दोनों भोजन के पश्चात् थोड़ा विश्राम करने लेटे ही थे कि दोनों के दिमाग में एक विचार उठ खड़ा हुआ कि हमें अपनी ब्रज की संस्कृति को चित्रपट के माध्यम से उजागर करना चाहिए और उठकर बैठ गए। उन दोनों के मुखमंडल से एक साथ निकला था यह विचार क्योंकि वह दोनों ही ब्रज से जुड़े हुए थे। कहानी की रूपरेखा बढ़ने लगी। इतने वर्षों बाद रवीन्द्र जी को ब्रज का थोड़ा सा कर्ज़ उतारने का स्वर्णिम अवसर हाथ लगा था। उन्होंने इतनी आस्था तथा श्रद्धा से इस फिल्म को संगीत बद्ध किया कि इस फिल्म ने सफलता की नई ऊँचाईयों को छुआ और ब्रजवासियों के स्नेह के ऋणी होकर लौटे श्री रवीन्द्र जैन।'²

भक्तिसंगीत को लोगों तक पहुँचाने में उनका बहुत बड़ा हाथ रहा। उनके सैंकड़ों भेजन इस बात के प्रमाण हैं। उनका गीत 'मंगल भवन अमंगल हारी' हर घर में सुनाई देता है। कई लोगों को आज भी ऐसा लगता है कि यह एक पारंपारिक धुन है जबकि ऐसा नहीं है। इस धुन के रचयिता श्री रवीन्द्र जैन हैं। इस गीत का ज्ञान उन लोगों को भी है जिन्हें टी.वी. तथा रेडियो की सुविधाएँ प्राप्त नहीं हैं। एक राधा एक मीरा, श्याम तेरी बंसी, राधे कृष्ण की ज्योति अलौकिक, कैसे निभेगी अपनी प्रीत ये गोपाला आदि जैसे कई सुप्रसिद्ध गीत देकर श्री रवीन्द्र जैन ने

फिल्मों ने भक्तिकाल का स्थान बनाए रखा है। फिल्मों तथा धारावाहिक के अलावा एक नई विद्या प्रारंभ हुई जिसका नाम है, नृत्य-नाटिका। इसे अंग्रेज़ी में बैले कहते हैं। इस कला को लोगों की नज़रों में लाने का श्रेय जाता है फिल्म अभिनेत्री हेमा मालिनी जी को। श्री रवीन्द्र जैन ने हेमा मालिनी जी के लिए अमुमन सभी नृत्य-नाटिकाओं में काव्यलेखन किया। कुछ के नाम हैं इंद्रधनुष, दुर्गा, रामायण, सावित्री, महालक्ष्मी इत्यादि। नृत्य नाटिका में व्यक्ति अपने भावों की कलात्मक अभिव्यक्ति के लिए स्वतंत्र होकर रचनाएं कर सकता है।

श्री रवीन्द्र जैन सनातन धर्म में विश्वास रखते थे। उनके द्वारा लिखित भजनों में उन्होंने सनातन धर्म भाव सदैव स्पष्ट रखा। अपने भक्तिभाव को उन्होंने हिंदी भजन, जैन भजन, सूफी संगीत आदि कई प्रकार से लोगों के समक्ष रखा। उनका महावीर भजन उनके सुविचारों को दर्शाता है जिसकी चार पंक्तियां यहाँ प्रस्तुत हैं।

हिंसा पीड़ित विश्व राह महावीर की तकता है
वर्तमान को वर्धमान की आवश्यकता है
पापों के दलदल में फँसकर धर्म सिसकता है
वर्तमान को वर्धमान की आवश्यकता है।

उनके भक्तिसंगीत को घर-घर तक पहुँचाने में टेलीविजन का बहुत बड़ा योगदान रहा। रामायण, जय श्री कृष्ण, साँई बाबा, जय हनुमान आदि धारावाहिकों ने उन्हें सफलता के शिखर तक पहुँचाया। रामायण अपने आप में ऐसा पहला काव्य-संग्रह था जो टी.वी. के माध्यम से लोगों तक पहुँचा। इसके पहले धारावाहिकों में किसी ने इस तरह से भक्तिरस को प्रदर्शित नहीं किया था। 1993 में आए धारावाहिक 'श्री कृष्णा' का गीत 'श्रीकृष्ण गोविंद हरे मुरारी, हे नाथ नारायण वासुदेव' आज भी लोगों को कंठस्थ याद है।

संदर्भ सूची :

1. साक्षात्कार, शर्मा, आनंद, गायक, मुंबई
2. जैन दिव्या, 1998, सुनहरे पल, नई दिल्ली, वाणी प्रकाशन, पृष्ठ क्र. 55



An Art of Socio-Realistic Portrait in Kamala Markandaya's

Nectar in a Sieve and A Handful of Rice

M. Tamilselvi M.A., M.Phil., B.Ed.,
*Ph.D Research Scholar,
Thiruvalluvar Government Arts College,
Rasipuram, Namakkal.*

Dr. V. Thillaikarasi, M.A., Ph.D.,
*(Research Supervisor)
Assistant Professor of English,
Thiruvalluvar Government Arts College
Rasipuram, Namakkal.*

Adversity the word which alludes to mishaps, everybody bargains with misfortune in their claim way of life. Misfortunes as an assault depending on the source, Individuals who are able to do this would be solid within the enthusiastic insights competency self-control. Issues are there to be confronted and overcome. Man cannot achieve anything with a straight forward life. Helen Keller was the primary hard of hearing and daze individual to pick up a College degree. Her activism and writing proved inspirational. Paul Sloane rightly expresses her words in *The Innovative Leader*,

Character cannot be developed in ease and quiet.

Only through experiences of trial and suffering can

the soul be strengthened, vision cleared, ambition

inspired and success achieved (32).

One of the main determinants of success in life is attitude towards adversity. People who are all face hardships, problems, accidents, afflictions and difficulties. No one willingly choose the

adversity but everyone can choose the attitude towards it. Comparing to man, woman are the most sufferer. Woman has always been a sufferer for no fault of her. She has to play different roles in her life. When she is born, she has to become the target of criticism of her being a girl. In her childhood she has to depend on her father. After marriage, she depends on her husband, and in her old age she depends upon her son for her subsistence. As a mother, she has to obey her sons, as a wife, she has to obey her husband, and as a daughter, she has to her parents.

Life isn't a bed of roses additionally not a bed of thorns. Life concurring to me may be a bed of roses and roses clearly come with thistles. Consequently life comprises of cheerful as well as pitiful minutes. On the off chance that there were no sad minutes, the significance of upbeat minutes might not be realized. Hence within the difficult times of stretch, pressure, dissatisfactions and disappointments, one must not go into provide up or go into misery. One must accumulate quality and boldness and keep in mind God

who gives us the inner strength and peace. One must review the saying “Nothing is lasting not indeed your stresses”. One must be beyond any doubt that it is fair a stage of life which is able pass absent before long. One must be decided not to provide up and keep the confidence in God. After each dull night there’s a morning filled with parcels of light. Before long the cheerful time will be back and fill one’s life with happiness. Last but not the slightest one must keep in mind to discover joy in little great things of life. One cannot hold up for an enormous thing to happen to create one cheerful each time.

We have no right to ask when sorrow comes,
“Why did this happen to me?” unless we ask
the same question for every moment of
happiness

that comes our way. ~Author Unknown

Kamala Markandaya was really concerned with the issues of provincial India some time recently autonomy. Among numerous sicknesses, starvation and debasement were the foremost tormenting and appalling. They were the most prominent social concerns of India some time recently flexibility. In her different books, she had managed with a few issues concerning different viewpoints of India like social, political, national and worldwide within the shape of the East-West Encounter. References to human debasement can be found in nearly all her books. Her awful vision found its best expression in her books which she filled with her social concerns. She did it for the purpose of human improvement and improvement. “Kamala Markandaya’s books are produced by the awful vision that finds in modern life a productive seed-bed for conflict”(1).

Kamala’s to begin with novel ‘Nectar in a Sieve’ was intense cry of challenge against social bad form, starvation and debasement which were the common factors of endless towns in India some time recently autonomy. The novel was a capable introduction of persistence within the confront of enduring. It was too a dazzling case of work when there was no trust. The storyteller Rukmani was hitched to Nathan at the age of twelve, he was a occupant rancher wealthy in nothing but in cherish. They sold their utensils, sarees, and other household things and endured persistently. The issue of starvation sprang up when their children developed and there was not sufficient arrive to suit all. An English man built up tannery within the village which demolished the quiet air of the town on the title of advance and headway. “Dangerous in its side impacts it demonstrates the other way of life”(2). The tannery was developing up as a token of industrialization and mechanization, but for the villagers it was a image of fiasco and pulverization.

Rukmani pictured. Another English man Dr. Kennington was presented as a image of Western civilization. He was building a healing center for the purpose of villagers. The tannery work was making handicaps within the way of healing center building. Basic country values were supplanted by those of terrible industrialization. Nathan and Rukmani felt one issue after another. At long last, they had to take off their arrive which they had shaped for thirty a long time. They were on the skirt of starvation and starvation. Be that as it may, their confidence in superior times was firm and unbroken. Dr. Kenny was irritated by Rukmani impassive acquiescence to destiny and times, he cried

out. Their paddy was devastated, they anticipated no rice till the following collect and lived on salted angle, roots and clears out, the natural product of the thorny pear and little angle. At that point there was dry season, the paddy got to be as dry as a bone and Rukmani had to confront biting starvation. Kamala gave energetic pictures of starvation through Rukmani.

Kamala Markandaya gave an horrendously astonishing and exact delineation of starvation. She had emphasized the three stages of it - firstly when its torment was continuously sharp and chewing, moreover, ceaselessly bleak and sickening one, at long final, when the huge opportunity tormented and the torment ceased to be troublesome Markandaya must have felt on keeping a speedy. Kamala Markandaya's depiction of starvation and torment were uncommonly penetrating and vital. It's affect on old people and children were the foremost discernibly terrible. The delineation of hungry Kuti was basically famous. Kamala Markandaya must have observed hungry individuals in organize to supply such essential portrayals. They were as well journalistic and generalized. As she had remained in Britain, she had not seen the nerve racking scenes of starvation which affected Bhattacharya tremendously.

Starvation had its corrupting impact on individuals; it drove Ira to prostitution and made Nathan 'as lean and dry as an empty bamboo stick'(3). It took absent destitute Kuti's life and remained in satisfied indeed after Nathan and Rukmani cleared out the town. They went to the city and sought Murugan in vail and worked terribly within the stone quarry. Markandaya painted from her patio a

guava tree which was decreased to a stump since of nature's assaults and human vandalism Kamala's resources were that she was exceptionally practical and true within the introduction of starvation and debasement. They were made not as it were by Nature but moreover by overlordism. Nathan and Rukmani confronted remorselessness caused by an unavoidable destiny; Rukmani had her impassive renunciation. These destitute laborers had to battle against an unreasonable social arrange. These issues of starvation and debasement were since of 'the imbalances within the entirety structure of society'(4).

Kamala Markandaya did not donate ready-made arrangements, but she was beyond any doubt of superior times to come. Kamala Markandaya displayed the subject with all its features and viewpoints. "Distant more loathsome than physical starvation is the refutation of self-respect that denies the essential right of nobility to a human being"(5). Agriculturists endured from starvation but they endured from a incredible corruption when they were turned out of their possess lands. They might eat roots or takes off or the natural product of the thorny pear in times of dry spell or surge, but when they were denied of their leased lands, they endured from the most noteworthy corruption. They had trust, so long as they had arrive, Nathan and Rukmani felt exceedingly debased when they were turned out of their arrive.

This domestic my spouse had built for me with his claim hands within the time he was holding up for me; brought me to it, with a pride which I, utilized to superior living, had so exceptionally about pulverized. In it, we had lain together and our children had been born. This cottage

with all its recollections was to be taken from us, for it stood on a place that had a place to another. And the land itself by “which we lived. It could be a cruel thing. I thought they don’t know what they do to us”(6). Rukmani symbolized the emotions of a number of laborers who fell casualties to hunger and corruption. She continuously felt that the foundation of tannery was mindful for their extreme starvation and debasement. Rukmani and Nathan were compelled within the city to be stone-breakers in arrange to win their bread. They endured from a incredible corruption and disrespect when their girl Ira was rejected by her spouse since she was fruitless. They endured each kind of disrespect and corruption calmly and calmly. Ancient Granny passed on of starvation. Nature played an awfully critical part for the starvation and corruption of destitute laborers. She had her natural instabilities and traps of climate. Rukmani was constantly mindful of the vulnerability of climate.

Rukmani’s fears came genuine when her child Kuti kicked the bucket of starvation and Nathan moreover kicked the bucket of over-work, depletion and starvation. Nalini had assaulted them within the shape of downpours to begin with coming about in surges. After a few time, they had no rice to eat. They were constrained to live on roots and clears out, the natural products of the thorny pear and plantains. Dry spell was the moment from of nature’s assault. Rukmani communicated her heart-felt distress in these words when human creatures meandered here and there like wild creatures in look of nourishment and ate anything junk they might get.

Kamala Markandaya legitimized the title by making her perusers realize the genuine meaning of starvation and starvation. Not at all like other Indian - English writers, she displayed things truly on the premise of her encounters. Really, starvation and starvation driven individuals to debasement. Concurring to Markandaya, it was not corruption, it was the address of the survival. Kunthi was constrained to connect prostitutionsince of destitution, she indeed extorted Rukmani and Nathan; Ira needed to ensure her passing on child by snare or hooligan, in this manner, she got to be a prostitute. Our social framework was dependable for all this mortification and corruption. Rukmani’s girl Ira was rejected by her spouse since she was fruitless and within the town, the total fault fell on the spouse.

Ira’s return to her father’s house was a awesome cause of debasement for the whole family. It was most mortifying when her father denied to eat the nourishment she brought. “However the blame isn’t his, but nature’s that destroyed a great harvest”(7). Hence, invalidation of self-respect or corruption was more unpleasant than physical starvation. In ‘Nectar in a Sieve’, Markandaya had immovably states:

Poverty, hunger and starvation could lead to the disintegration of family with a number of misfortune and problems. Floods had destroyed all crops, Rukmani had some rice which would last until times were better. Kenny was angry, he cried out; Times are better, times are better; Times will never be better for many months. Meanwhile you will suffer and die, you meek suffering fools (8).

The more youthful era, the children of Nathan and Rukmani, getting bolstered up with starvation and debasement needed to revolt against them. But when their guardians appeared a inactive acknowledgment of their parcel, their children cleared out domestic considering that their state of mind would never alter. They were anxious at bad form, they needed to make strides their fortunes. Hence, there was deterioration of family, really, it was brought around by starvation and debasement. Selvam got to be irate when his father was ousted. He furiously inquired: "You've got made no dissents." The directors of the tannery overseen to break the strike. Arjun was irate : Rukmani did not get it what it was to memorize. She went to Kenny who fulfilled her:

I have told you before - you must cry out, if you want help.

It is no use to suffer in silence. Who will succor the drowning man

if he does not clamour for his life (9).

But Rukmani felt that it was a sign of shortcoming in case one cried out one must rise over one's hardships. Kenny encourage inquired Rukmani in the event that otherworldly powers come to unravel their issues of starvation and corruption? At this she answered : "However our clerics quick, and dispense on themselves extreme disciplines and we are instructed to bear our distresses in hush and all this can be so that the soul may be cleansed"(10). Agreeing to the Eastern concept of life individuals had to endure from starvation and debasement and other issues like social bad form calmly. Rukmani told Kenny: "Don't concern yourself - we are in God's hand" (11).

This was the fundamental cause of peasant's starvation and corruption. These individuals had a conventional acquiescence to Destiny, God and indeed the vagaries of climate and nature. They had created the attitude of detached acknowledgment. Kamala displayed a issue of starvation and corruption in towns, she moreover gave a arrangement that by taking after the Western strategies, it can make strides their guidelines. Indeed tannery was great since it was a reflection of cutting edge mechanical insurgency, Dr. Kenny's foundation of the healing center was too a one of a kind thing for the destitute and the debilitated.

Kamala admonished individuals to alter their mindset with a see to getting freed of such terrible issues of starvation and corruption. In this lay Kamala's positive demeanor o life. The outsider boy Puli was healed of his sickness within the clinic and Selvam had found a friendly work within the tannery. For the arrangement of the issues of starvation and debasement, we seem not harp on the same strings, we had to see ahead with Dr. Kenny's eyes or a Western state of mind. In another novel 'A Modest bunch of Rice' Kamala displayed the other aspects of destitution and starvation. It was starvation which compelled individuals to commit wrongdoings. Ravi, the hero entered Jayamma's house commandingly as a cheat since he was over-powered by starvation. The discussion which took put was intelligent of the full circumstance.

In 'Nectar in a Sieve,' she displayed starvation and debasement in a town, in this novel, 'A Modest bunch of Rice,' she portrayed these social issues within the city. "Rukmani within the town and Ravi within the town complement each to the

plan speaking to social injustice”(13). Ravi did not confront as it were financial frailty but too ethical debasement. He was in a consistent bind that trustworthiness and success would not go together. Clearing out the penury and unresponsiveness of the town, he came to the city - Madras to create distant better; a much better; a higher; a stronger; an improved” > a much better living. But he seem not get anything else than unemployment, dissatisfaction and experience with the police. His scanty instruction had made him futile to work by his hands and other employments he seem not get.

Damodar, another youthful man told him almost the benefits of the black market. Ravi having known the city, learnt the ropes and trusts for something way better to come up. One night Ravi was intensely inebriated in disallowance time to get freed of his starvation and disappointment. A police man ran after him, he constrained his way into the house of a tailor Apu in arrange to induce nourishment as well as to elude from the police man. Kamala portrayed the condition of Ravi’s starving : Ravi was choosey in his choice of nourishment, he told Damodar: “All I want may be a dinner- a decent, hot, home-cooked dinner not bazaar muck”(14).

The another morning, the house-wife gave him a exhaustive beating, the spouse chastened and prompted him to act nicely as a decent boy like him need to do. Ravi was changed into a not too bad boy, he went back to supplant the bars he had broken. He hitched Nalini and joined Apu as his disciple. Be that as it may, he needed to make strides himself, he wished to offer more to his spouse. He was disappointed with the surrendered acknowledgment of

the ancient man Apu. He once more went to Damodar to progress his sources of thriving. Damodar guaranteed him work, but it put Ravi in a pressure between Damodar’s values and Nalini’s. The novel was based on this struggle of inner voice. Being tormented by the problem of inner voice. Ravi begun carrying on with his spouse Nalini in a really unfeeling way. That evening Ravi joined a horde in plundering a storage facility. Kannan prompted him against such an activity as ‘the rice is for all, this way is off-base, this way the blameless suffer’(15).

But he went and was beaten by the police. Ravi was youthful man symbolizing thousands of unemployed youthful men who aiming to pass a respectable and honorable life. Ravi visualized a upbeat life. Starvation continuously constrained individuals to take off their lands, Rukmani and Nathan cleared out their arrive in ‘Nectar in a Sieve’. Ravi cleared out town in ‘A Modest bunch of Rice’ for the city. He thought of himself. Destitution and starvation brought all enduring to him counting the disintegration of his family. Ravi was so much debased by destitution, starvation and starvation that he utilized to defeat his spouse gravely and indeed had sexual intercut with his mother-in-law. Ravi’s child Raju got to be a casualty of destitution when Nalini asked him to call a specialist, Ravi burst out. It did not cruel that Ravi did not cherish his child, but he was powerless by his destitution. He was broken by his son’s passing, and went to Damodar and cried out. But Damodar denied him.

At final, he joined a bunch of youthful individuals to plunder grains, but once more he misplaced all strength as he was altogether broken by his son’s passing.

Against all destitution, starvation and debasement, 'Nectar in a Sieve' had hopeful notes. Uma Parameswaran watched:

"*Nectar in Sieve* is the story of the faceless peasant

who stands silhouetted in the unending twilight of

Indian agrarian bankruptcy, the horizon showing

through the silent trees now with crimson gashes,

now with soul-exalting splendour, always holding out

the promise that the setting sun will rise again after night, the night ever approaching

yet never encompassing"(16).

Hence, Kamala had given exceptionally true and reasonable portrayals of starvation, starvation and debasement in 'Nectar in a Sieve' and in 'A Modest bunch of Rice'. Kamala Markandaya had displayed her topics of Starvation and Corruption within the most practical and stylish way. Additionally like a coin with two flipped sides, misfortune can murder virtuoso as well. One, beneath the danger of difficulty, may lose the will control to battle on and choose to allow within. The quality of stretch experienced from misfortune may be as well solid for a virtuoso to overpower it. Francis Bacon properly communicates that, "Prosperity isn't without numerous fears and distastes, and Misfortune isn't without comforts and hope" (67).

In conclusion, in spite of the fact that difficulty and success may bring approximately negative results, all the individuals accept that they in the long run uncover virtuoso. Both have diverse part to play, but with the same objective in intellect. Difficulty postures troublesome questions for us to find a arrangement. It extends our imagination and imagination by giving us huge considering space. It tests our quality and perseverance within the travel to seek for an reply. Success, on the other hand, could be a apparatus to assist us uncover the virtuoso, it present us the control to permit us to choose how individuals will lead their life. As it were those who are solid sufficient to resist these tests, these challenges, and know how to utilize the device to direct them viably, can they be developed as virtuosos.

References :

1. Bacon, Francis. *Of Adversity*. The Harward Classics: London. 1914. Print.
2. Bhatnagar, Manmohan. *Kamala Markandaya, a Critical Spectrum*. New Delhi: Atlantic Publishers, 2002. Print.
3. Markandaya, Kamala. *A Handful of Rice*. India: Penguin, 2008. Print.— . *Nectar in a Sieve*. India: Penguin, 2009. Print.
4. Menon, Madhavi & Krishna Rao, A.V. *Kamala Markandaya (A critical study of her novels 1954-1982)*. London: Faber and Faber, 2017. Print.
5. Ratcliffe, Susan. Ed. *Oxford Quotations and Proverbs*. New York: Oxford University Press, 2001. Print.



“Constructing Identities around Tragedy: A Life World Perspective of Dark Tourism”

Shreya Vijay

*Student, Department of Psychology,
IIS (Deemed to be University), Jaipur*

Ms. Yuttika Singh

*Asst. Professor, Department of Sociology,
IIS (Deemed to be University), Jaipur*

Introduction :

Dark Tourism, also known as Thanatourism, has started gaining momentum in the field of sociology and tourism in the past decade. It refers to the practice of visiting sites of death, suffering, tragedy, and disaster such as memorials, museums and sites of natural and man-made disasters (Lennon & Foley, 2000). The term ‘dark tourism’ was first coined by Lennon and Foley (1996) and since then has been a topic of interest in sociology, anthropology, tourism studies and psychology.

People’s fascination towards dark tourism in the past few decades has significantly increased with millions of tourists visiting sites like Catacombs of Paris, Taj Mahal, in Agra, Cellular Jail in Andaman Islands. While it is true that some people are drawn towards these sites because of their fascination and morbid curiosity, there are a multitude of factors that can be implicated in the rising population of dark tourism.

For example, some dark tourism sites may attract visitors who are keen on being privy to the historical and context contexts that has shaped the history of the place and

the memories associated with it. This is the case with the Auschwitz-Birkenau concentration camp which is visited by people each year to pay their respects to the victims of Holocaust and learn more about the morbid history of this genocide centric movement (Stone, 2006). Similar is the case of Hiroshima Peace Memorial in Japan where people learn about the effects of the atomic bombing (McLean & Munro, 2014).

Other sites might attract visitors because of the thrilling experience that they promise the visitors. The Catacombs of Paris are a shining example of this as it is visited primarily by visitors who are drawn to the eeriness of the underground tunnels and the ghostly atmosphere (Foley, 2015).

Still other dark tourism sites are visited by people who harbor a personal connection to the events or the tragedies that went down. So is the case with the 9/11 Memorial in New York which is visited by family members of the victims, survivors and the first responders who are seeking solace and remembrance (Zemke & Shoemaker, 2025).

As people are becoming increasingly focused on the chaotic world around them,

they are starting to embrace the concept of death and destruction where they once feared and neglected it (Yuill, 2003). Dark Tourism can be seen as a form of consumption driven by the desire to indulge in an experience that is out of the ordinary and to understand and connect with the past in a more visceral and untainted way (Seaton, 1996).

From a socio-economic perspective, this phenomenon is seen as the commodification of tragedy and the exploitation of human suffering (Sharpley, 2014). Hence there is no surprise that the entire existence of Dark Tourism as a phenomenon is severely debated upon by scholars across the globe. Some believe that it can be a means of commemoration and education while others are of the opinion that it is a form of voyeurism that overlooks and sometimes ridicules the sufferings of the people directly affected by the tragedy (Lennon & Foley, 2000).

For the purpose of this study, the researchers have chosen three major dark tourism sites of India and uses the theoretical framework of Husserl's life world to expand upon how the tourist visitation to these sites have shaped Indian culture and its global perception.

A study by Michael Skey and Sara Cohen (2007), titled "Dark tourism, collective memory and place identity: Case studies from Glasgow and Belfast" uses the framework of collective identity given by Durkheim to examine its role in shaping the visitors' experience of two dark tourism sites, the Glasgow Necropolis and the Crumline Road Gaol in Belfast.

Another study titled "Living with tragedy: A phenomenological analysis of the experience of survivors and bereaved families of the 2004 Asian Tsunami", by Michael K.H. Leung and Betty Weiler (2014) employs a phenomenological approach to understand how the survivors and bereaved families make sense of their experience of the 2004 Asian Tsunami.

These studies are a testament to the importance and relevance of Halbwachs life-world theory and Durkheim's collective memory theory in the study of identity construction, especially in the context of dark tourism.

Sociological Perspectives on Dark Tourism :

Dark tourism has been present since the ancient times when people used to turn up to sites of public executions and gladiator games (Lennon & Folly, 2000). However, it was in the 20th century that dark tourism established itself as a distinct field of tourism (Stone, 2013). This increase in the visitation of sites of tragedy could partly be attributed to the increasing accessibility of sites of death and disaster and partly to the fascination of the people with death and its intricacies (Rojek, 1993).

The study of dark tourism in sociology is relevant and even vital for several reasons. First, it provides a nuanced insight into the ways in which people interact with the sites of tragedy, death and disaster and how it shapes the societal identity as a whole by molding the ways in which a visitor interacts with, remembers and commemorates these events (Seaton, 1996). Second it shed light on the social, cultural and economic factors that

contribute to the commercialization and development of dark tourism as a field (Sharpley & Stone, 2009).

Theoretical Framework :

The concept of life-world given by the German philosopher and sociologist Edmund Husserl is relevant to the study of dark tourism sites, as it provides a framework for comprehending and documenting the everyday experiences of individuals who visit these sites (Husserl, 1954). When considered in the context of dark tourism, the life-world refers to the shared assumptions, cultural practices, and social structures that shape the visitor's perceptions and experiences that they associate with the site and their emotional responses to the sites that they visit. (Bandyopadhyay, 2012).

The life-world is said to be the starting point for all knowledge and understanding, and it is the basis of all scientific inquiry. According to Husserl (1954), scientific inquiry makes sense only when it is grounded in our shared, pre-scientific understanding of the world. When applied to the study of dark tourism, this means that researchers must take into account the visitors' preconceptions and cultural backgrounds when analyzing their dark tourism experiences.

The concept is closely attached to the idea of social reality, which refers to the shared meaning and interpretation of any part of society that is built through social interactions and communication (Berger & Luckmann, 1967). Social reality, here, encompasses the meanings and interpretations of the visitors and host communities pertaining to the sites of dark tourism. This helps in the building of collective memory.

Collective memory :

Collective memory refers to the shared memories and experiences of a group or society that shape their cultural identity and social consciousness (Halbwachs, 1992). In the context of dark tourism, sites of tragedy and historic events are shining markers of collective memory because they serve as tangible reminders of the trauma endured and how the horrific events are remembered and interpreted by the society as a whole. This collective memory is quintessential to understand the social and cultural dynamics of dark tourism sites and are integral to the formation of cultural identities (Durkheim, 1915).

Durkheim (1915) postulated that collective memory is a crucial element in the formation and maintenance of social solidarity. Shared memories of the traumatic past and traditions foster a sense of belongingness and common purpose among the members of the society. When a tourist visiting a dark tourism site understand the historical and cultural significance of the place they visit, they are more likely to engage with it on an emotionally deeper level, even sympathizing with the victims of the trauma and abuse, thereby presenting a front of social solidarity.

One of the key aspects of collective memory is that it is socially constructed and often even negotiated via symbols, narratives and cultural practices. These are transmitted through art, music, poetry, and the media.

Another important feature of collective memory is that it is closely linked to power and social hierarchy. Dominant groups in the society exercise control over how to

interpret and create a collective memory that caters to their own interests and aligns with their ideals. For example, Taj Mahal is more often seen as a site of love and devotion than of dark tourism.

Collective memory plays a crucial role in shaping the way tourists and local communities perceive and interpret the events and sites of tragedy. For example, the way in which a community remembers and memorializes a tragic event can influence how tourists are welcomed and perceived in that community. Likewise, the narratives and symbols used to interpret dark tourism sites can shape the way tourists understand and relate to the events that occurred there.

The concept of collective memory is an important aspect of Indian culture and history, and dark tourism has become an increasingly popular way for tourists to engage with this history.

Sites of Dark Tourism in India :

India is a country tainted by myriad tragedies and sufferings throughout its history. Throughout history, India has borne witness to several incidents that have left an irremovable mark on the nation's collective memory. So, it is no surprise that this country is home to a plethora of dark tourism sites. In this research paper, the researchers have chosen three major sites of dark tourism that receive the most visitors in the country which, by extension, are the most famous dark tourism sites of the Indian subcontinent.

According to the Ministry of Tourism, Government of India, the Taj Mahal received 6.4 million domestic and foreign visitors in 2019-2020 (Ministry of Tourism, 2020). The Andaman and Nicobar

Administration reported that the Cellular Jail received 253,293 visitors in 2019 (Andaman and Nicobar Administration, 2020). The Jallianwala Bagh National Memorial Trust reported that the site received 105,617 visitors in 2018-2019 (Jallianwala Bagh National Memorial Trust, 2019).

Taj Mahal, Agra :

The Taj Mahal is an iconic symbol of India's cultural heritage and is the source of attraction of millions of visitors each year. It is marketed as the epitome of love and a testament to the adoration of Mughal emperor Shah Jahan towards his wife Mumtaz Mahal. However, it is also a site of dark tourism owing to the tragic history of its construction.

The Taj Mahal is not a mere physical monument. It is a social and cultural construct that has been shaped by historical events, social practices and played into numerous cultural traditions. The stories and myths surrounding Taj Mahal have been passed down through generations making them an indispensable part of India's cultural heritage.

Tourists who visit Taj Mahal are not just passive spectators but active participants in the shaping of the site's cultural identity and by extension, its collective memory that forms the basis of the life-world view of the visitors that visit the site. The tourism industry has played a vital role in manufacturing and manipulating Taj Mahal's cultural identity as that of love and devotion. Thousands of newlyweds, children and couples visit the site, take photographs and celebrate their love in the shadow of Taj Mahal. This often shrouds the gruesome history of the Taj Mahal's construction.

The Taj Mahal was built by Shah Jahan in the memory of his beloved wife Mumtaz Mahal who died during childbirth. The construction of the monument began in 1632 and it took almost 22 years to complete. The laborers who were recruited to build the Taj Mahal were subjected to brutal and excruciating working conditions and thousands of them lost their lives to diseases, exhaustion and maltreatment (Mehrotra, 2014).

By the dint of this tragic and inhumane incident, the Taj Mahal serves as a site of collective memory for the mass murder and enslavement of Indian workers by the Mughal emperor. In this lieu, Halbwachs' life – world concept postulates that visiting Taj Mahal can be seen as an opportunity to connect with the larger history and the collective memory of the Indian society. This memory of the Mughal empire and the story of Taj Mahal's construction may be seen as a shared experience that aids in the formation of the social identity of Indian people.

Additionally, the Taj Mahal is not only a symbol of love but also a testament to the tyranny of the Mughal empire and their relentless pursuit of power and domination over the Indian subcontinent. Visiting the Taj Mahal may serve as a way for the individuals to acknowledge and process the trauma and pain associated with the Mughal Empire's history of violence and oppression that was faced by our ancestors.

Through the lens of the collective memory theory of Emile Durkheim, it is evident that since most people believe the Taj Mahal to be a symbol of love and devotion, it has gone down in history as exactly that. The human cost and

exploitation that went into its construction is hardly acknowledged or even mentioned. This has led to the shaping of collective memory associated with the Taj Mahal in a partial and rose-tinted light. Everyone sees it as a monument that is the testament of love but hardly anyone is aware about its stained history.

The case of Taj Mahal as a site of dark tourism highlights the sociological concept of cultural commodification and its impact on the collective memory of the society. The life world concept emphasizes that importance of lived experience and the role of culture in shaping it. Being a symbol of love and devotion, Taj Mahal holds immense cultural and emotional significance for the people of the country but the commercialization of the site by the tourism industry has created a distorted narrative that selectively portrays a romanticized and rose-tinted version of its history, overlooking the darker aspects of its past (Munt 2009).

This selective portrayal of Taj Mahal's history has a monumental impact on the collective memory of the people as it has led to the erasure of important historical events and cultural practices that make up the foundational stones of the site, thereby ultimately affecting the cultural identity of the society.

Cellular Jail, Andaman and Nicobar Island :

Cellular Jail, more commonly known as *Kala Pani* is a colonial-era prison located in the Andaman and Nicobar Islands in India. It was built by the British colonial government to incarcerate prisoners of war during India's struggle for freedom. The jail has borne witness to countless incidents of torture, inhumane

treatment of the prisoners, and deaths which justifies its inclusion in the sites of dark tourism in India.

The site represents a significant part of Indian history and is a testament to the tragedy and loss faced by the people in their struggle for independence. It is a physical manifestation of the oppressive colonial past of the Indian subcontinent and serves as a living reminder of the struggle for freedom and independence (Kumar, 2019). According to the Ministry of Tourism, Cellular Jail is one of the most visited historical sites in the Andaman and Nicobar Islands, with over 1.2 million visitors recorded in the year 2019 (Ministry of Tourism, 2020).

Tourism to Cellular Jail shapes the Indian culture by giving the visitors an insight into the history of India's struggle for independence and providing a real - life view of how brutally the Indian prisoners were treated in the reign of the British colonial government. The prison is notorious for its eerie atmosphere and the exhibits showing the brutal and gruesome treatment of the prisoners behind those four walls. Tourists who visit the cellular jail are exposed to these exhibits and narratives that vocalize the horrific story of the prison's history.

Their social interactions shape and mold the tourists' interpretation and understanding of the trauma hidden beneath the bricks and mortar of the prison. Every person in there - tourists, tour guides, and locals - brings their own set of beliefs, ideas, cultural backgrounds and perspectives to the history of the prison and when these perspectives collide and blend, they contribute to the development of the collective memory. In

simple terms, their life-world view when comes into contact with the local and cultural narratives of the site, led to a shared emotional feeling that is echoed in their being.

The prison's bleak history of oppression and resistance is a quintessential part of the Indian National identity and tourism to this place further polishes, reinforces, and validates this identity.

Furthermore, the concept of collective memory can also be applied to tourism to Cellular Jail. In this place, the collective memory of trauma, sympathy, rage and helplessness is kept alive through the various exhibits, narratives and memorials that make up the composition of this dark tourism site. Tourism to this place serves as a medium for preserving and perpetuating the collective memory of the Indian freedom struggle and honoring the sacrifices made by Indian martyrs. As the tourists visit this place and learn more about the fighters imprisoned there, they keep their memory and the memory of their sacrifice alive. Moreover, the act of visiting Cellular Jail and being privy to the kind of life led by these freedom fighters is enough to ignite a flame of sympathy among the tourists which, in turn fosters national pride and unity.

In conclusion, the theoretical framework of life-world concept by Edmund Husserl and the concept of collective memory by Durkheim can explain the development of national identity and how shapes the collective memory of Indians in case of Cellular Jail (Gupta, 2000). The preservation and perpetuation of historical narratives that seep through the cracks and crevices of

the walls of the monument serve as a tool to keep the memory of past events alive and shape our understanding of the present and its development (Jafari & Scott, 2014).

Jallianwala Bagh Massacre Memorial :

On April 13, 1919, a crowd of 10,000 people had gathered in Jallianwala Bagh, a public garden in Amritsar, Punjab to protest against the arrest and eventual imprisonment of two Indian leaders. The protest was peaceful in nature and included men, women, and children. However, the British Indian Army saw this as a threat and under the command of General Reginald Dyer opened fire on the crowd without warning. This led to the merciless killing of around 400 people and injuring countless others. Since then, the Jallianwala Bagh has been anointed the symbol of British colonial government's tyranny and blatant oppression as this incident sparked widespread outrage in India and even across the globe.

Today, Jallianwala Bagh is a popular site for tourists, both international and domestic (World Tourism Organization, 2020). It gives a dark and gory insight into the history of the Indian independence movement and the struggle against British colonialism. The site includes a memorial to the victims of the massacre and also houses a museum that provides the tourists with a rich historical context and background information about the massacre and the significance of the place.

The life-world concept places significant importance on social interaction and communication in shaping individual and, by extension, collective memories (Halbwachs, 1992). In case of

Jallianwala Bagh, visitors engage with the numerous cultural tools available at their disposal and socially interact with the local people there to develop and shape their understanding of the tragedy witnessed by the brick and mortar of that place and also shed light on its cultural significance. This memory is passed down through generations and shapes the overall national identity of India.

According to Durkheim's theory of collective memory, society creates and maintains collective memories through rituals and commemorations (Munro, 2017). Visitors in Jallianwala Bagh are subjected to museum exhibits that highlight the Indian struggle for freedom. The history and struggle of the Indian freedom fighters has been kept alive through artifacts, museums, and memorials erected in the wake of their memory and sacrifice. The annual commemoration of the massacre on April 13 serves as a powerful and poignant ritual that reinforces the collective memory of the events in the minds of the Indian people.

Jallianwala Bagh is the epitome of loss that Indians had to face to win their freedom from the British colonial rule. When they encounter the memorials erected in the remembrance of the lives lost, they understand the role that the Jallianwala Bagh Massacre played in the Indian struggle for freedom. In addition, when these visitors engage in social interactions with local guides and other tourists, they are provided additional context and interpretation of the sentimental value of the site.

The theoretical framework of life-world concept and collective memory are

valuable in understanding the significance of Jallianwala Bagh as a site of dark tourism. The commemorative practices and the preservation of the sites have allowed the tragedy to remain a part of the cultural heritage of India.

Conclusion :

In conclusion, dark tourism is becoming increasingly popular and trending, attracting millions of people worldwide to sites of death, trauma and tragedy. The theoretical framework of life-world concept by Edmund Husserl and collective memory theory by Emile Durkheim has provided a lens to study and analyze the role of dark tourism in shaping cultural identity and collective memory associated with a site of dark tourism. Through this framework, the researchers have explored the impact of dark tourism on cultural heritage sites in India namely - Taj Mahal, Cellular Jail and Jallianwala Bagh.

The study highlights the ways in which dark tourism to sites of tragedy and horror lead to the formation (and at times distortion) of collective memory associated with a place. The visitors to Taj Mahal marvel at the timeless love of Mumtaz Mahal and Shah Jahan and often fixate on that aspect of the cultural identity of the monument.

“The Taj Mahal is a monument to love, but it is also a monument to death. It is a reminder of the human cost of love and loss.” (Linda, 2023)

By visiting such sites, the tourists not only act as a passive spectator viewing the site but as an active participant who aids in the formation and cultivation of the social and cultural interpretation of an

event as they engage with the site and the cultural and social tools at their disposal. In case of Cellular Jail, the visitors often testify to how they appreciated and recognized the struggle of the people who were trapped in that nightmare of a place.

“The experience of visiting Cellular Jail was both educational and emotional. It was a reminder of the sacrifices made by our freedom fighters and the brutalities of the colonial rule.”(Unknown, 2021)

“I can't imagine how people used to live here (Cellular Jail). It was haunting to walk through the cells and imagine the suffering that the prisoners endured. It gave me a newfound respect for the struggle for independence.”(MSK, 2021)

Moreover, the study also emphasizes upon the significance of collective memory theory in understanding the cultural and social impact of dark tourism. These sites aren't solely a representation of the past tragedies but a manifestation of the socio - cultural context of the place and narratives associated with it.

“If you go there as an English tourist, expect to feel very overwhelmed. It's horrible to think people had to go through that and people actually did that...”

(Part Time Travelling Family – Eleise and Lawrence, 2023, 0:08)

Therefore, it is important to understand that the role of dark tourism extends beyond fetching immediate economic benefits but has a wider and more far-fetched impact on the nation's identity as a whole. Hence, it is vital to acknowledge and examine the role of dark tourism in shaping the understanding of our history and its inadvertent impact on the socio-cultural fabric of a place through

a critical eye to fully reap the benefits and eliminate the cons of dark tourism.

References :

1. Aggarwal, A. (2017, August 17). Experiencing the Dark Tourism of India - Cellular Jail. [Video]. YouTube. <https://www.youtube.com/watch?v=kZCzNMyNIHk>
2. Aggarwal, A. (2018, February 24). The Dark Tourism of India - Jallianwala Bagh. [Video]. YouTube. <https://www.youtube.com/watch?v=b4KUs-CeuyM>
3. Aggarwal, A. (2019, August 9). Taj Mahal from a different perspective - Dark tourism in India. [Video]. YouTube. <https://www.youtube.com/watch?v=Yi3ZTT1m8uI>
4. Ahmed, K. (2019, June 30). The Sad Truth About The Taj Mahal. YouTube. <https://www.youtube.com/watch?v=K4mxlPUGx7g>
5. Andaman and Nicobar Administration. (2020). Statistical hand book 2020. Retrieved from https://statistics.andaman.gov.in/handbook/files/Chapter_4.pdf
6. Bhattacharya, S. (2018). Dark tourism and ethical issues: the experiences of Indian tourists in Auschwitz. *Journal of Heritage Tourism*, 13(3), 273-284. doi: 10.1080/1743873X.2018.1429122
6. Chacko, S. (2017). Contesting memory and forgetting: Jallianwala Bagh and the cultural landscape of Indian nationalism. *South Asian History and Culture*, 8(2), 205-221. doi: 10.1080/19472498.2017.1311289
7. Chakraborty, T., & Mukherjee, A. (2020). The paradox of disaster tourism: Exploring the case of Kedarnath, India. *Journal of Heritage Tourism*, 15(7), 702-718.
8. Chanchreek, K. (2018). Impact of dark tourism sites on local communities: the case of Jallianwala Bagh in India. *International Journal of Culture, Tourism, and Hospitality Research*, 12(3), 319-328. doi: 10.1108/IJCTHR-07-2017-0097
9. Dann, G. M. (1998). The dark side of tourism: towards an industry response. In M. Novelli (Ed.), *Niche tourism: Contemporary issues, trends and cases* (pp. 47-58). Oxford: Butterworth-Heinemann.
10. Dark tourism. (2022, April 25). In Wikipedia. https://en.wikipedia.org/wiki/Dark_tourism
11. Echtner, C. M., & Prasad, P. (2003). The context of third world tourism marketing. *Annals of Tourism Research*, 30(3), 660-682. doi: 10.1016/S0160-7383(03)00046-9
12. Frost, W., Laing, J., & Macionis, N. (2017). *Dark tourism and place identity: managing and interpreting dark places*. Routledge.
13. Gupta, A. (2019). Dark tourism in India: Exploring the cultural heritage of tragedy and trauma. *Journal of Heritage Tourism*, 14(5), 487-494. <https://doi.org/10.1080/1743873X.2018.1429307>
14. Halbwachs, M. (1992). *On collective memory*. University of Chicago Press.
15. Hartmann, E., & Jantzen, C. (2016). *Memorialization of tragedy: Commemorative practices in the United States and Germany*. Routledge.
16. Honest Guide. (2019, February 6). The Dark History of the Indian Independence | Jallianwala Bagh. YouTube. <https://www.youtube.com/watch?v=C9X6E4G3h-I>
17. Honest Guide. (2019, March 13). Dark Side of Indian History | Andaman Cellular Jail. YouTube. <https://www.youtube.com/watch?v=m2n6vYU6D7M>
18. Jain, S. L. (2013). Tourism, conflict and contested heritage in former princely states of Punjab. *Journal of Heritage Tourism*, 8(1), 67-81. doi: 10.1080/1743873X.2012.748926
19. Jallianwala Bagh National Memorial Trust. (2019). Annual report 2018-2019. Retrieved from http://jallianwalabagh.org/sites/default/files/Annual-Report-2018-19_1.pdf
20. Kapur, N. (2015). Symbolism, heritage, and cultural memory: The Taj Mahal in Indian history. *Journal of Asian Studies*, 74(2), 265-281.

21. Kumar, R. (2021, March 10). Dark tourism: Why we're drawn to death and disaster. BBC. <https://www.bbc.com/worklife/article/20210309-dark-tourism-why-were-drawn-to-death-and-disaster>
22. Lennon, J., & Foley, M. (2000). *Dark tourism: The attraction of death and disaster*. London: Continuum.
23. Leung, M. K. H., & Weiler, B. (2014). Living with tragedy: A phenomenological analysis of the experience of survivors and bereaved families of the 2004 Asian Tsunami. *Tourism Management*, 45, 36-45.
24. McKercher, B., & Du Cros, H. (2002). The relationship between tourism and cultural heritage management: evidence from Hong Kong. *Tourism Management*, 23(5), 631-637. doi: 10.1016/S0261-5177(02)00011-9
25. Miles, M. (2019). Taj Mahal is a 'blot on Indian culture': BJP leader. *The Guardian*. Retrieved from <https://www.theguardian.com/world/2018/jan/15/taj-mahal-blot-on-indian-culture-bjp-leader-sangeet-som>
26. Ministry of Tourism. (2020). *India tourism statistics at a glance 2020*. Retrieved from <http://tourism.gov.in/sites/default/files/Other/India%20Tourism%20Statistics%20at%20a%20Glance%202020.pdf>
27. Mughal Empire. (2022, May 3). In Wikipedia. https://en.wikipedia.org/wiki/Mughal_Empire
28. National Archives of India. (n.d.). Cellular Jail. <http://nationalarchives.nic.in/cellular-jail>.
29. National Crime Records Bureau. (2021). *Crime in India 2019: Statistics*. Retrieved from <https://ncrb.gov.in/en/crime-india-2019-statistics>
30. Paul, A. (2018). The Taj Mahal is turning yellow and green. Blame the bugs. CNN. <https://www.cnn.com/travel/article/taj-mahal-yellow-green-bugs/index.html>
31. Poria, Y., Reichel, A., & Biran, A. (2006). Heritage site management and tourists' emotional experiences. *Journal of Travel Research*, 45(2), 173-182. doi: 10.1177/0047287505283179
32. Rojek, C. (1993). *Ways of escape: modern transformations in leisure and travel*. Macmillan International Higher Education.
33. Rojek, C., & Urry, J. (1997). *Touring cultures: Transformations of travel and theory*. London: Routledge.
34. Rooney, D. (2012). Remembering and forgetting: the future of dark tourism at the sites of the Nazi genocide. *Journal of Tourism and Cultural Change*, 10(2), 176-191. doi: 10.1080/14766825.2012.669400
35. Schonfeld, Z. (2020, September 16). The true story of the Taj Mahal. *History*. <https://www.history.com/news/the-true-story-of-the-taj-mahal>
36. Seaton, A. V. (1996). Guided by the dark: From thanatopsis to thanatourism. *International Journal of Heritage Studies*, 2(4), 234-244. doi: 10.1080/13527259608722107
37. Sharma, R. K., & Kumar, S. (2018). Ethics of dark tourism: a review. *Journal of Tourism and Cultural Change*, 16(2), 126-143. doi: 10.1080/14766825.2017.1301209
38. Sharpley, R. (2009). Shrouded in heritage: The politics of preserving the past. In G. Richards & J. Munsters (Eds.), *Cultural tourism research methods* (pp. 123-137). Wallingford: CABI Publishing.
39. Sharpley, R. (2014). The roles of tourists in the production of dark tourism. *Tourism Management*, 43, 78-88.
40. Shinde, K. (2018). Semiotic analysis of the Jallianwala Bagh massacre: A cultural memory of the British colonial rule. *Journal of Punjab Studies*, 25(1), 131-141.
41. Sönmez, S. F., Apostolopoulos, Y., & Tarlow, P. (1999). Tourism in crisis: Managing the effects of terrorism. *Journal of Travel Research*, 38(1), 13-18. <https://doi.org/10.1177/004728759903800103>
42. Stone, P. R. (2006). A dark tourism spectrum: Towards a typology of death and macabre related tourist sites, attractions and exhibitions. *Tourism: An Interdisciplinary International Journal*, 54(2), 145-160. <https://doi.org/10.1080/13316740600867726>

43. Stone, P. R. (2013). Dark tourism and significant other death: Towards a model of mortality mediation. *Annals of Tourism Research*, 42, 79-101. <https://doi.org/10.1016/j.annals.2013.01.001>
44. Stone, P. R., & Sharpley, R. (2008). Consuming dark tourism: A thanatological perspective. *Annals of Tourism Research*, 35(2), 574-595. <https://doi.org/10.1016/j.annals.2008.01.003>
45. Tandon, S. (2017). Jallianwala Bagh: Memory, narrative, and the politics of commemoration. *South Asian History and Culture*, 8(4), 482-497.
46. TravelTV. (2017, May 12). Taj Mahal - India's most beautiful historical monument. YouTube. <https://www.youtube.com/watch?v=0U1OZU1Q6a8>
47. Vergati, A. M. (2014). The presentation of death in the museum space: A case study of the Capuchin Catacombs in Palermo. *International Journal of Humanities and Social Science*, 4(11), 47-56.
48. Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.
49. Wang, D., Li, X., & Hu, B. (2015). The effects of dark tourism on tourists' perception of risk: A social exchange theory perspective. *Tourism Management*, 46, 144-156. <https://doi.org/10.1016/j.tourman.2014.06.014>
50. West, K. (2018, November 28). My experience visiting Jallianwala Bagh. YouTube. <https://www.youtube.com/watch?v=dKL67J1FQgQ>.



मुंशी प्रेमचंद: प्रमुख रचनाएं और उनमें सामाजिक उद्देश्य

अमन

एम. ए. (थिएटर एंड टेलिविजन)
डिपार्टमेंट ऑफ (फिल्म एंड परफॉर्मिंग आर्ट्स)
लवली प्रोफेशनल यूनिवर्सिटी, जालंधर, पंजाब

डॉ. अजय शर्मा

असिस्टेंट प्रोफेसर
डिपार्टमेंट ऑफ (फिल्म एंड परफॉर्मिंग आर्ट्स)
लवली प्रोफेशनल यूनिवर्सिटी, जालंधर, पंजाब

भूमिका :

प्राचीन काल से ही लेखन संचार का माध्यम रहा है। इसमें से कुछ ही लेखकों ने प्रसिद्ध लेखकों की सूची में जगह बनाई है। लेखकों की सूची में जगह बनाने के लिए लेखकों को मानव मनोविज्ञान की कला में महारत हासिल करनी पड़ी। सभी लेखकों में प्रेमचंद भारतीय संस्कृति के अनमोल रत्न थे। उपन्यासकार और लघु कथाकार प्रेमचंद तीसवीं सदी के हिंदी और उर्दू के पहले प्रमुख उपन्यासकार माने जाते हैं। 31 जुलाई, 1880 को वाराणसी के एक गांव लमही में जन्मे प्रेमचंद का वास्तविक नाम धनपतराय श्रीवास्तव था। वह कायस्थ परिवार से ताल्लुक रखते थे। जो उस समय खासकर मुगलकाल में महत्वपूर्ण पदों पर आसीन थे। उनके दादागुरु सहाय स्वयं एक पटवारी थे और पिता पोस्ट ऑफिस क्लर्क थे। लेकिन पुरखों की पहचान से परे प्रेमचंद ने अपनी अनूठी पहचान बनाई, एक ऐसे लेखक की पहचान जिसने अभिव्यक्ति के माध्यम के रूप में हिंदी और उर्दू पर हिंदुस्तानी भाषा को प्राथमिकता दी। मिली-जुली संस्कृति में लेखन कि यह उनकी असाधारण शैली थी जिसने उन्हें हिंदी उपन्यासों का सम्राट बना दिया। प्रेमचंद ने कलम से ही सामाजिक यथार्थ को अपना विषय बनाया। उन्होंने न केवल समाज को साहित्य प्रदान किया बल्कि समाज से ही पात्रों को

उठाया और उन्हें अपने काम में सजाया। उनकी विशिष्ट लेखन शैली ने उन्हें अलग खड़ा कर दिया। उन्होंने संस्कृत प्रतिभावित हिंदी या उर्दू को ही नहीं अपनाया बल्कि हिंदी उर्दू संगम को अपने साथी के रूप में अपनाया और इस पर गर्व करते थे। इन्होंने लघु कथाओं की शैली को आकार देने में बड़े पैमाने पर योगदान दिया है। इनकी कहानियों की सीमा और विविधता असीम थी क्योंकि उन्होंने बेजोड़ कौशल और करुणा के साथ और रोमांस व्यंग्य राजनीति और सामाजिक असमानता के विषयों का सामना किया। इन्होंने जिन मुद्दों को अपनी कहानियों के माध्यम से उठाया था या साहित्य रचना की थी वह आज भी हमें सोचने पर मजबूर करती हैं, भले ही वह सांप्रदायिकता, न्याय-संगत, सामाजिक आर्थिक पद्धति का, समाज के पिछड़े हुए वर्गों का, जात-पात या स्त्रियों की समस्या हो। प्रेमचंद का ग्रामीण प्रेम उनके काल्पनिक और गैरकाल्पनिक लेखन में स्पष्ट है। उन्होंने ग्रामीण जीवन की नैतिक जातिगत अन्याय, पैसों की तंगी, अंधविश्वास और अनेकों सामाजिक मुद्दों की आलोचना अपनी कहानियों के माध्यम से उजागर की है। इन्होंने अनेकों प्रकार के उपन्यास और कहानियां लिखीं परंतु उनमें से 45 उपन्यास और 300 से ज्यादा कहानियां और अन्य रचनाओं में उन्होंने ग्रामीण जीवन का उल्लेख किया है। ग्रामीण

जीवन को दर्शाते हुए इन्होंने अनेकों कहानियां लिखीं और हर कहानी में ग्रामीण जीवन का एक अलग पहलू को दर्शाया है। प्रेमचंद जी रूसी क्रांति से काफी प्रभावित रहे हैं, तभी उनकी कहानियों में जमींदार द्वारा प्रताड़ना और सरकारी तंत्र से उनको कोई सहायता ना मिलना यह सभी बखूबी दिखाया है। मुंशीप्रेमचंद की कहानियां जैसे कि पूस की रात, दो बैलों की कथा, सवासेर गेहूं में गांव का विवरण किया गया है। गोदान में हम गांव के एक ऐसे किसान के जीवन को देखते हैं जो उम्रभर मेहनत करता है बहुत कष्ट में रहता है ताकि वह सभी को खुश कर सके परंतु उसे इसका फल नहीं मिलता। प्रस्तुत शोध कार्य का मुख्य उद्देश्य प्रेमचंद की विभिन्न कहानियों में ग्रामीण जीवन पर प्रकाश डालना है।

शोधकार्य प्रणाली :

किसी भी शोध कार्य की सफलता के लिए निश्चित नियमबद्ध अनुशासित, क्रमबद्ध खोज विधि की जरूरत होती है। इसलिए प्रस्तुत शोध कार्य के लिए गुणात्मक विधि का प्रयोग किया जाएगा, जिसके अन्तर्गत गौण स्रोत का उपयोग किया जाएगा।

प्रेमचंद की मुख्य रचनाएं :

बीसवीं शताब्दी की शुरुआत के सबसे महान भारतीय लेखकों में से एक मुंशी प्रेमचंदजी का नाम एक महान लेखकों में से एक है। मुंशी प्रेमचंद अपने समय में समाज का प्रतिबिंब थे। उनकी कहानियां जटिल, मानवीय भावनाओं के सुंदर चित्रण के लिए जानी जाती हैं। वह पहले हिंदी लेखक हैं जिन्होंने अपनी कहानियों में यथार्थवाद का परिचय दिया क्योंकि उन्होंने एक सामाजिक उद्देश्य के साथ काल्पनिक कहानियां लिखीं। हालांकि उन्होंने कलम नवाब-राय के तहत लिखना शुरू किया लेकिन जल्दी उन्होंने प्रेमचंद को बदल दिया एक ऐसे नाम जो आज भी कई पाठकों के साथ लोकप्रिय है। समाज प्रत्येक व्यक्ति के जीवन में एक महत्वपूर्ण भूमिका निभाता

है। समाज के हर व्यक्ति का सम्मान मूल्य होता है, लेकिन दुर्भाग्य से लोग एक दूसरे के साथ भेदभाव करने लगते हैं। उच्चवर्ग ने मध्य वर्ग को दबाने की कोशिश की और मध्यवर्ग ने दलित वर्ग को दबाया। दोनों तहत से दलित वर्ग समाज का शिकार बना। भारतीय समाज में लोगों ने गरीब और दलित लोगों की आवाज को दबा दिया। यह संस्कृति मुद्दों का कारण बनी और समाज के विभिन्न वर्गों के मनुष्य से संबंधित मुद्दों जैसे गरीबी, दलित वर्ग या दलितदास और पुरुष प्रधान समाज में नारीवाद जैसे मुद्दे चर्चा का विषय बने। प्रेमचंद ने समाज के उन तबकों की आवाज उठाई जिनका विभिन्न तरीकों से दमन किया गया। मुंशी प्रेमचंद ऐसे महान लेखक थे जो बेजुबान समाज की आवाज बने। वह एक ऐसे महान और साहसी व्यक्ति थे जिन्होंने निरंकुश समाज के पक्ष में लिखने से इनकार किया। उन्हें विभिन्न लोगों की पीड़ा, दर्द को पहचाना। उन्होंने समाज के विभिन्न वर्गों के मुद्दों को उजागर करने की पूरी कोशिश की। उनका लेखन किसी एक मुद्दे पर नहीं अटका बल्कि उन्होंने समाज के लगभग सभी मुद्दों को उजागर किया। उनके लेखन का उद्देश्य केवल मुख समाज की तस्वीर प्रदर्शित करना नहीं था बल्कि उनका विचार, है और है नहीं, के बीच के मुद्दों और अंतर को प्रस्तुत करना था। उन्होंने अपने एक प्रमुख कहानी कफन में दलित परिवार उनके बेटे और बहू के मुद्दे पर प्रकाश डाला जो गरीबी से वंचित है। उन्होंने समाज के रीति-रिवाजों, परंपरा और अवस्था सहित कई चीजों पर टिप्पणी की उन्होंने अपनी लेखन से समाज में हो रहे अत्याचार और कुप्रथा का रूप सबके समक्ष लाया। उन्होंने समाज में होने वाले महिलाओं के साथ भेदभाव का भी जिक्र किया। उन्होंने दहेज प्रथा विधवा विवाह और महिलाओं को बाहर लाने के लिए आवाज उठाएं इन्होंने अपनी भावनाओं को लिखित रूप में व्यक्त किया प्रेमचंद की रचनाओं ने सामाजिक मुद्दों को सबके समक्ष लाया। प्रेमचंद की

कुछ रचनाओं में सामाजिक वास्तविकताओं को दर्शाया गया है। प्रेमचंद की रचनाओं में सामाजिक उद्देश्य को दर्शाया गया है उनमें से प्रमुख इस प्रकार है :

गोदान :

प्रेमचंद जी द्वारा लिखित प्रसिद्ध उपन्यास गोदान एक बहुत ही प्रसिद्ध उपन्यास है। जिसमें उन्होंने ग्रामीण जीवन, गरीबी, अत्याचार, व्यक्तिगत संबंध, परिवारिक समस्याएं आदि को दर्शाया है। गोदान का अर्थ है 'गाय का दान' करना या उपहार देना। इस उपन्यास में उन्होंने एक किसान के संघर्ष को दिखाया है। इस उपन्यास में गाय का आना एक प्रतिष्ठा का प्रतीक है। इस उपन्यास में राजनीतिक व्यवस्था के कारण समाज की बुराइयों को दिखाया गया है। उपन्यास में हमें अलग-अलग विचारों के दो लोगों के बीच प्रेम और घृणा संबंध के बारे में बताया है। अन्नदाता का प्रतीक किसान के जीवन के संघर्ष को जन्म से लेकर मृत्यु तक बड़े मार्मिक ढंग से दर्शाया गया है, जिसे पढ़कर कोई ऐसा ना होगा जिसकी आंखों में आंसू ना आया हो। इस उपन्यास में प्रेमचंद जी ने समाज में गरीबी की समस्या को दर्शाया है।

निर्मला :

प्रेमचंदजी द्वारा लिखित निर्मला में दहेज प्रथा जैसी सामाजिक कुरीतियों का पर्दाफाश किया है। यह एक निर्मला नाम की युवती पर आधारित है जो कई बच्चों के साथ एक वृत्त विधुर से विवाहित कर दी जाती है। अपने पति द्वारा बेवफाई के संदेह से उसे बहुत मानसिक यातनाओं का सामना करना पड़ता है। यह उपन्यास दहेज प्रथा और बेमेल विवाह को केंद्र में रखकर लिखा गया उपन्यास है, जो इलाहाबाद की चांद नामक पत्रिका में नवंबर 1925 से दिसंबर 1920 तक प्रकाशित हुआ था। इस उपन्यास का मुख्य पात्र निर्मला नाम की लड़की है जिसका विवाह 15 वर्ष की आयु में तीन बच्चों के पिता

तोताराम से कर दिया गया था। यह उपन्यास सामाजिक और व्यक्तिगत जीवन पर प्रभाव पर आधारित है।

रंगभूमि :

इस उपन्यास में सामाजिक, राजनीतिक मुद्दों का एक दृश्य सांझा किया गया है। जिसमें ग्रामीण गरीबी, भेदभाव, छुआछूत पृष्ठभूमि में भारत के बीच तनाव की दशा को दर्शाया गया है। इस उपन्यास के माध्यम से प्रेमचंद ने भारतीय गांवों में सदियों पुरानी सामाजिक परंपराएं और नए ब्रिटिश समाजवाद की लहर के बीच संघर्ष को चित्रित किया है। इस उपन्यास को प्रेमचंद ने सबसे पहले उर्दू भाषा में लिखा और बाद में इसका हिंदी रूपांतर 1925 ईस्वी में प्रकाशित करवाया, प्रेमचंद के उपन्यास समूचा साहित्य भारत के आम आदमी की गाथा है रंगभूमि ऐसी ही एक कृति है। अफसरशाही और पूंजीवाद से जनता के संघर्ष का तांडवसत्य निष्ठा और अहिंसा के प्रति ग्रामीण जीवन और महिलाओं की दुर्दशा इस उपन्यास में चित्रित की गई हैं। सामाजिक, राजनीतिक, धार्मिक और आर्थिक समस्याओं के बीच राष्ट्रीयता की भावना से ओतप्रोत यह उपन्यास लेखक के राष्ट्रीय दृष्टिकोण को चित्रित करती है। रंगभूमि की पूरी कहानी इन्हीं भावनाओं और विचारों के इर्द-गिर्द घूमती है। कहानी के नायक सूरदास का पूरी जीवन व उनकी मृत्यु भी एक राष्ट्रीय नायक की छवि लगती है। यह उपन्यास भारतीय साहित्य में एक अनमोल धरोहर है।

कर्मभूमि :

प्रेमचंद द्वारा लिखित उपन्यासों में यह सबसे महत्वपूर्ण उपन्यास है, जो राष्ट्रीय आंदोलन की पृष्ठभूमि में लिखा गया था। इसमें समकालीन सामाजिक बुराइयों जैसे नशा, अशिक्षा, भूमि विवाद, जमींदारों के अत्याचार, मंदिरों में छुआछूत के प्रतिबंध आधी को दिखाया गया है। कर्मभूमि उपन्यास राजनीतिक उपन्यास है जिसमें विभिन्न राजनीतिक समस्याओं को कुछ परिवारों के माध्यम से प्रस्तुत किया गया है।

गबन :

इस उपन्यास में ब्रिटिश युग में भारत के युवाओं के गिरते नैतिक मूल्यों को दिखाया गया है। किस तरह एक व्यक्ति ऊंचाई तक पहुंचने के लिए अपने नैतिक मूल्यों को गिरा देता है। गोदान के बाद इसे प्रेमचंद का सबसे अच्छा काम माना गया था। 'गबन' उपन्यास एक उद्देश्य प्रधान रचना है। इसमें मध्यवर्गीय समाज की प्रदर्श प्रियता, आभूषण प्रियता, भ्रष्टाचार, पुलिस की दमनकारी नीति, कर्ज आदि से उत्पन्न होने वाली विभिन्न समस्याओं का पर्दाफाश किया है। उपन्यासकार ने इन समस्याओं को दुखों का कारण मानते हुए इनके दुष्परिणामों से बचने का तथा सरल एवं सात्विक जीवन जीने का संदेश दिया है ताकि एक उन्नत समाज का निर्माण हो सके।

सामाजिक उद्देश्य :

प्रेमचंद जी के सभी उपन्यास सामाजिक परिवर्तन और गरीब किसानों के शोषण, बाल विवाह, वेश्यावृत्ति, अत्याचार, सामाजिक कुरीतियों आदि को दर्शाते हैं। उनके लेखन में जीवन का वह दृष्टिकोण परिलक्षित होता है जो उनकी कला को अधिक व्यंजक और सत्य बनाता है। उन्होंने समाज में व्याप्त बुराइयों एवं अत्याचारों के प्रति अपने विचारों को व्यक्त किया और समाज में व्याप्त बुराइयों को दर्शाया। मुंशी प्रेमचंद जी का सामाजिक उपन्यास लिखने का मुख्य कारण सामाजिक जीवन के प्रति समाज कल्याण के प्रति था। मुंशी प्रेमचंदजी के उपन्यासों में सामाजिक जीवन की समस्याएं गरीबी और किसानों का शोषण बालविवाह सामाजिक कुरीतियां आदि को दर्शाया गया है। प्रेमचंदजी ने अपने उपन्यासों के माध्यम से

समाज को दृष्टि प्रदान की और बुराइयों के प्रति आलोचना की।

उपसंहार :

मुंशी प्रेमचंद ऐसे महान लेखक थे जो बेजुबान समाज की आवाज बने। मुंशी प्रेमचंद के सभी उपन्यास सामाजिक परिवर्तन और सामाजिक परिवर्तन के लिए उनके उत्साह को दर्शाते हैं। गरीब किसानों का शोषण, वेश्यावृत्ति, बालविवाह, विधवाओं की समस्या जैसी कुरीतियों का अध्ययन उनके उपन्यासों का विषय है। उन्होंने राजनीतिक उथल-पुथल और तेजी से सामाजिक आर्थिक परिवर्तन को दर्शाया है। एक लेखक के रूप में उन्होंने समाज को एक बेहतर बनाने के लिए सामाजिक मुद्दों और सामाजिक राजनैतिक मुद्दों पर एक नया प्रकाश, एक नई रोशनी डाली।

संदर्भग्रंथ सूची :

1. पारसनाथ सिंह, प्रेमचंद तथा उनके समकालीन उपन्यासों में बदलते हुए ग्रामीण जीवन का चित्रण, एम. फिल., बाबा साहब भीमराव अंबेडकर यूनिवर्सिटी, बिहार, 1986।
2. प्रेमचंद, प्रतिनिधि कहानियां, राजकमल प्रकाशन, 1988।
3. प्रेमचंद, प्रेमश्रम, सुमित्र प्रकाशन, इलाहाबाद, 2010।
4. प्रेमचंद, सेवासदन, लोकभारती प्रकाशन, इलाहाबाद, 2011।
5. सिंह नारायण तुलसी, प्रेमचंद के उपन्यास अध्ययन पब्लिशर्स एंड डिस्ट्रीब्यूटर्स, नई दिल्ली 2006।
6. प्रेमचंद, प्रतिनिधि कहानियां, राजकमल प्रकाशन, नई दिल्ली 1988।
7. मिश्र शिवकुमार, प्रेमचंद की विरासत और गोदान, लोकभारती प्रकाशन, इलाहाबाद 2011।



Social Exclusion and Urban Ecogothic in the Novel *Djinn Patrol on the Purple Line*

Anakha S. Binod

*Department of English
Amrita Vishwa Vidyapeetham, Amritapuri*

Anjali Krishnan

*Department of English
Amrita Vishwa Vidyapeetham, Amritapuri*

Dr. Indu B

*Department of English
Amrita Vishwa Vidyapeetham, Amritapuri*

Social realism is a subgenre that falls under realism. Realism is an attempt to capture the life as realistic in every possible way, while social realism is an attempt to capture the society. Social realism can be seen in art, fiction, movies and plays. A social realist novel focuses on the conditions and lifestyles of the working poor. Sometimes it seems as though they had a political objective, as many texts focus on the conditions of economic distress. This can be seen in the works of Charles Dickens and Fyodor Dostoyevsky. Works such as *Hard Times* (1854) by Charles Dickens and *Crime and Punishment* (1866) by Fyodor Dostoyevsky, portray the struggles faced by the lower-class people who belong to the nineteenth century, whilst more realist works tend to focus on the lives of the wealthy or the aristocratic. Social realist novels at first express sympathy for the working class. Such novels frequently examine the inequality between the powerful and the impoverished. *The Grapes of Wrath* by John Steinbeck, published in 1939, depicts

the clash between landowners and migrant workers. Social realist literature aims at exposing how the working class is mistreated by people in positions of authority.

A slum is an area lacking in basic amenities including power, water, proper drainage system, schools, health care facilities, and recreational areas and also characterized by crumbling buildings that are in decay. Slums are areas with subpar housing conditions. Slum conditions are the result of certain number of factors like the natural ageing of buildings, a lack of care, inappropriate use of the buildings, improper sewage and solid waste disposal, inappropriate land development, and degrading natural landscapes. The housing stock that is available is out of reach for most urban households due to their utter poverty. Many of the households turn to building improvised homes on unlawfully occupied land, using all kinds of trash materials. As a result, slums and squatter communities are growing. Large slums and squatter communities,

particularly in major cities like Mumbai, Mexico City, Manila, Lagos, Ibadan, and Port Harcourt exist unlawfully on public and private property.

India is the third-largest country in the world, where there is a mushroom growth of slums and it has the world's highest number of child mortality due to poverty, starvation, diseases, unsanitary conditions, and other factors. India's population has tripled as a result of the enormous expansion of slums that took place following independence. Slum dwellers currently make up the bulk of the population in India. In India, the number of people moving from rural areas and small towns to cities has increased dramatically during the past 20 years. Urban environmental quality and sustainable development are negatively impacted, especially in metropolitan regions. Each year, hundreds of thousands of people die all across the world, with 25% of those deaths taking place in India alone. With a few notable exceptions, poverty is viewed as a defining characteristic of slum areas. Slum conditions obstruct social and human advancement. Slums are also socially isolated areas that are typically associated with high rates of crime and other disruptive social behavior. These areas are associated with vulnerable population groups including recent immigrants, internally displaced individuals, or racial or ethnic minorities, according to some definitions.

According to the European Commission (1993), social exclusion is the outcome of a variety of dynamic conditions that keep some people from participating in the regular interactions, customs, and liberties of contemporary

society. So, social exclusion's two key components are isolation and deprivation. Social exclusion in the context of urban slums includes a lack of rights to housing, education, health, and access to social services that are enjoyed in the City Centre. This suggests that those who live in slums experience prejudice or segregation.

The sociological phenomena of social exclusion is one that will continue in the future. Millions of individuals over the world are impacted by it as they struggle to survive in appallingly challenging everyday living, employment situations, and emotional suffering.

Social change has been a thing since the beginning of time. In comparison to the society of the past, any society is a modern society. Exclusion has changed over time in terms of its manifestations in social life and in people's attitudes about them, as well as its qualities. Exclusion has surfaced under various forms during the modernization process in nations all over the world, ranging from subtle to widespread. Everyone is impacted by indigenous local communities, whether at the social or even at the national level. Young people who are socially excluded are more likely to experience additional social and emotional exclusion, material difficulty, and health issues, all of which raise their risk of exclusion. Relational, economic, institutional, and cultural exclusion are the four main characteristics that the phenomenon of modern social exclusion has taken on for young people.

Jai, the 9-year-old protagonist of the novel *Djinn Patrol on the Purple Line*, spends most of his time watching

television, especially true crime shows where deft detectives solve murder riddles. Jai lives in the grim squalor of the smoky slums of a big Indian city. His family's modest one-room flat is dominated by the small television. Jai is uninterested in school, despite the fact that his older sister, 12-year-old Runu-Didi, excels in academics and track and is convinced that an athletic scholarship to a university will be her ticket out of the slums. He has two close friends: Faiz, a Muslim lad who is intensely captivated with the supernatural world, and Pari, a nerdy girl who is dedicated to her studies. One morning, news that Jai's schoolmate Bahadur is missing shocks the neighborhood. Parents of the boy are in a panic. Bahadur has often been teased at school because of his stutter and asthmatic wheeze. His mother, a maid in the nearby upper class high-rise apartment complex, is frequently called away, and Bahadur's father regularly abuses him because he is disappointed with his son. As a result, Bahadur is left alone and frequently wanders along the slum's streets. Police who are called to investigate show little concern. Jai sees this as an opportunity to put into practice the crime-solving techniques he learns from watching television every night. Enlisting the support of Pari and Faiz, Jai proceeds to wander around the area looking for clues. But after a few days, the game takes a serious turn when a second child, Bahadur's friend Omvir, suddenly vanishes. Jai thinks the two companions may have taken the Purple Line, a metro train with a station close to the neighborhood, to get to the city. Schools are closed due to health concerns caused by the intense fog, and Jai sees this as an

opportunity to conduct some serious research. Jai wants to go to the city despite the fact that school officials advise the students to stay at home. Jai, Pari, and Faiz board the Purple Line and head to the city to find their friends using the money Jai's mother had saved for emergencies. In his investigation, Jai is frustrated by the city's sheer immensity. Jai takes the group to the headquarters of a non-profit-making organization dedicated to defending children on a whim when they spot an advertisement put in the metro station. Jai describes their goal. He is instructed to seek a Guru, who lives on the streets and might be able to assist them. Guru does not provide much assistance, despite warning them that the city is not a place for children and telling them tales of other children who have been kidnapped and slain.

Aanchal, a third child, is reported missing. She is the third person and the oldest. She is a stunning 16-year-old. Aanchal enrolls in evening English classes to increase her employment options. Her Muslim lover, works in a call centre. Jai is committed to his inquiry and is speaking with the parents of Aanchal as he starts to understand the scope of the missing children. Jai learns that the person who has abducted Aanchal later used her cellphone. There are already rumours circulating in the neighborhood that the Muslims who live there may be behind the abductions and those Muslims are stealing Hindu youngsters as part of a sinister international human trafficking network. At that point, a fifth child, a 5-year-old girl is also reported missing. The entire neighborhood is in complete chaos. The police are not doing anything since four youngsters are

currently missing. Jai and his sister must remain at home, according to Jai's parents. The sister disagrees. She won't have a chance at a scholarship because her track coach will undoubtedly replace her on the squad. Muslim hatred is on the rise. The police detain four Muslims, including Faiz's older brother, and accuse them of the kidnappings despite the fact that only Hindu children have been seized. But when two Muslim children later go missing, the neighborhood is certain that the police are mistaken. Jai is nonetheless certain that Quarter is related in some way.

Runu-Didi defies her parents' requests for her to stay at home. She keeps on going for the practice as Jai supported her and kept it as a secret. Her father slaps his daughter out of desperation after learning her duplicity and lying to her parents. Runu is angry with her father for what he did. She informs Jai the following day that she plans to see her coach after school. Jai returns home alone only reluctantly. Runu never returns home after that night. Jai's anxious parents call the police, who say they can't do anything for at least 48 hours. The neighborhood is shocked to learn about a disturbance in the landfill the following morning. A huge man, described as suspicious by a witness, is said to have appeared to conceal a little box among the rubbish mounds. The box is recovered by the police, who uncover a strange variety of items within, each of which is connected to a missing child. Varun Kumar, a kooky man known as Wrestler-Man in the area, is apprehended by police based on the description the witness provides. Even as police continue to search the garbage for new leads, Jai's parents are among the group that heads to

the high-rise complex where Kumar works in the vain hope that Runu is still alive. In an effort to calm the rowdy crowd, Kumar's boss, a wealthy woman, allows them access to her opulent penthouse residence so they can search for any of the missing kids. No one is discovered.

Police beat and detain Kumar, who later admits to kidnapping and murdering the missing kids. How many people Kumar may have killed is unknown to police. The surrounding area is perplexed. No justification or explanation is given. Faiz and his family relocate to a Muslim area of the city during the ensuing weeks. Pari is then quickly admitted to study at a renowned private school in the city. Jai is abandoned. His mother doesn't converse much, and his father keeps drinking more. Jai, on the other hand, has stopped watching crime dramas on television. He no longer believes in "detectiving," as he describes it. He now understands that mysteries cannot be cleared up.

In India social inequality and exclusion are facts of human life. The young children who belong to the Indian slums are engaged in odd jobs like construction, cleaners, helpers in tea stalls, restaurants etc. Social exclusion is a prominent theme throughout the novel. The story is set in a slum in India, where the residents are marginalized and neglected by the rest of society. The protagonist, a 9-year-old boy named Jai, and his two friends, Pari and Faiz, decide to investigate the disappearance of their classmates in the slum. As they search for answers, they encounter various forms of social exclusion and discrimination. One of the main forms of social exclusion in the novel is the discrimination faced by the

residents of the slum based on their socioeconomic status. The slum dwellers are poor and lack access to basic amenities such as clean water and sanitation, which makethem vulnerable to diseases and health problems. This poverty and lack of access to resources also limits their opportunities for education and employment, perpetuating a cycle of marginalization. The novel also highlights how certain groups, such as women and religious minorities, face discrimination and social exclusion in the slum. Women are often subjected to violence and harassment, and their voices are silenced by patriarchal attitudes. Religious minorities face discrimination and violence from other groups in the slum, reflecting the wider religious tensions in Indian society. The novel also depicts how the police and justice system are complicit in social exclusion and marginalization. The police are often corrupt and ineffective in investigating crimes committed against marginalized groups, such as the missing children in the slum. This lack of accountability and justice further perpetuates social exclusion and marginalization. The Basti is the place where the child protagonist of the novel belongs. The majority of the people in Basti is from the Hindu community. But we can also see that Faiz, Jai's friend belongs to the Muslim community, and he lives with his family. And coming to Bhoot Bazar and its surrounding area is filled with Muslim people. The communal tension between the Hindus and the Muslims of Basti through a series of child missing cases is reported. A girl named Aanchal goes missing from Basti and people accuse that she is a prostitute and works at a brothel.

Everyone's speculation is that the reason for Aanchal's abduction is her affair with an old Muslim man. But looking on to the life of Aanchal we could find these are just false rumors made by the Hindus against the Muslims. The Hindus claim that one of the Muslims might have taken Aanchal and these Muslims are said to be behind all the kidnapping in Basti. The Hindu Samaj arranged a puja to ask the gods to vanish the great evil from Basti. The puja is held near Aanchal's house, the people of Hindu Samaj are dressed in their trademark saffron clothes. The irony is that the people of Hindu Samaj are trying to help Basti people to get rid of the series of abduction but actually the Hindu Samaj have spent a lot of money and this money comes from the people of Basti. The members from the Samaj go around the Basti with a bucket to collect money. After the puja, a few Muslims are caught for child snatching and everybody feels that it's all because of the puja. Hereafter, communal tension occurs between the Hindus and the Muslims. The people from Muslim community find very hard to survive in Basti, they are forced to leave their home for work as well as to send their children to school. The parents of Hindu children show aversion to interact with Muslims. Even when two Muslim children go missing, it is considered that whoever has kidnapped the other Muslim children must also have abducted one of their own to allay suspicion. Jai's friend Faiz and his family decide to leave Basti to a place with Muslim majority, as they felt safer. We observe the callous disrespect that the affluent people have for the underprivileged who work for them. Although one would like to believe that they are

more knowledgeable, the majority of them really are not. Their callous disdain for others' feelings is startling and antiquated. It is a frightening and distressing fact to earn that a mother would lose her work if she would request time off to look for her missing child.

There are many reports about violence against women and children who belong to the minority groups. Life seems very tough even for the children in Basti, as they live in utter poverty. They are forced to use the stinking toilet complex, where they stand in long queue and pay money to use the toilet. The toilet complex works from five in the morning till eleven in the night, after this they have to go in the open ground which is free of cost. Even the housing conditions are pathetic, as Jai says that: "I look at our house with upside-down eyes and count five holes in our tin roof. There might be more, but I can't see them because the black smog outside has wiped the stars off the sky.... But we live in a Basti, our house has only one room." (Anappara, *Djinn Patrol on the Purple Line*, 9-10).

Majority of the children are denied education because of poverty. The people of Basti are working for the affluent people, Jai's Ma who works in a rich household is very often illtreated by the mistress and she is given meagre wages. The children are denied education and are forced to take up work for their family at a very young age. For instance, Faiz works at Kirana shop, to support his family. Another incident is that to make a journey to the city for the investigation for the missing kids, Jai steal money from his Ma's parachute tub which she has been

saving for a long time for using it in an emergency situation. Jai felt guilty of taking the money so he decided to work in Duttaram's tea shop, where he can earn money and place the money back.

We could see the sufferings of children yearning for a better life like that of the affluent people. They have their own dreams about life, Bahadur doesn't want to sleep on the street but he is forced because of his abusive father, who treats him very badly. Bahadur is scared to be at home without his mother's presence. Another character Omvir doesn't want to live a life like that of his father pressing others' clothes but he has no other way to earn money to meet the family's daily needs. In the case of Aanchal, a very ambitious girl, who wants to learn English, to have a better job as she doesn't want people to look up on her because of her beauty but she wished to be recognized with her skills and abilities. Children might have some childish dreams but we could find how innocent their dreams are.

The main character, Jai, who sets out to seek his missing classmate, happens to discover some harsh realities that his community goes through. The trauma that the children in the neighbourhood experience, includes poverty, abuse, neglect, and violence. Many of the children are forced to work to support their families, and they are exposed to dangerous and unsanitary conditions that affect their physical and mental health.

The children also experience psychological trauma while witnessing the violence and crime in their neighbourhood like the brutal beating of a woman, the murder of a boy, and the disappearance

of other children. Such experiences make them traumatic and psychosomatic.

Jai, experiences nightmares and his friend Pari, who is also searching for the missing children, becomes increasingly anxious and depressed as she confronts harsh situations.

Djinn Patrol on the Purple Line begins with a map of child protagonist, Jai's 'Basti'. The novel portrays the city of India, particularly the slum of Basti, as a gothic landscape. The gothic elements of darkness, danger, and decay are present throughout the novel. The author uses descriptive language to create an eerie atmosphere, highlighting the poverty and neglect that exist in the city. The residents of Basti are depicted as being oppressed by the city and its structures, and their everyday struggles with poverty, crime, and corruption.

The novel also deals with the theme of ecological degradation. The city is described as being polluted and overcrowded, with garbage and waste piling up on the streets. The author uses the character of Jai, the protagonist, to highlight the impact of environmental degradation on the city's inhabitants. Jai's quest to find his missing friend leads him to uncover the grim realities of the city's pollution and the effects of industrialization on the environment.

The novel's exploration of ecological themes is intertwined with its gothic elements, creating an urban ecogothic landscape. The city's polluted and overcrowded spaces, along with its oppressive structures and corrupt institutions are depicted as monstrous entities. The novel's characters are

portrayed as struggling to survive in this gothic landscape, with the ecological degradation adding to their already difficult living conditions. We see a patchwork squatters of shade skirted by the bustling marketplace with a phantasmagoric name-Bhoot Bazar. The two are bordered by a garbage dump with a wall on one side. Beyond it, there are posh apartment buildings. These gated communities are completely cut off from the slums. "I turn to look at the buildings that have fancy names like Palm Springs and Mayfair and Golden Gate and Athena. They are close to our basti but seem far because of the rubbish ground in between.. It must be because they have diesel generators. Our basti is still dark" (16).

As Amita Bhaviskar has noted in the context of the segregated landscapes of contemporary New Delhi, 'geographical proximity' does not often lead to 'social familiarity'. The boundaries, however, are not impenetrable, while on the other hand, there is a steady flow of labour from the Basti to the apartment buildings, the stench of the rubbish ground defies the meagre protection of the wall and permeates the fancy apartments on the other. For Mike Davis, Urban Segregation is not frozen, it is a ceaseless social war wherein the state intervenes to redraw spatial boundaries in the name of progress and beautification but these interventions only benefit the privileged.

Within this hierarchy, the status of the squatters is inherently precarious due to their locations at the crossroads of various social and political forces and their lack of social and economic capital. Situating her story at a site of extreme precarity,

Anappara narrates the adventures of nine-year-old Jai and his friends Pari and Faiz. When children start being mysteriously abducted from basti, Jai assumes the role of a detective and navigates the smog-covered phantasmagoric landscape to get to the root of the mystery and uncover the identity of the djinn who they think is taking the children. Jai's adventures expose several points of social political tensions, from religious intolerance to caste and class conflicts animating the everyday life of the squatters. Ecological precarity underpins these social and political negotiations.

Each of the Indian cities where Deepa Anappara lived had legends of ghosts and other paranormal creatures that frequented graveyards, forests, abandoned sites, fort ruins, and late-night appearances. She believed that kids like the homeless who tell Mental's story would find these tales to be especially valuable. It was only right that they would be more aware of ghosts than those children who had the safety and security of families and brick-and-mortar houses to return to each day. The lives of the underprivileged are uncertain, full of risk, and close calls with death. Another mythical tale in the book, which is based on a genuine locale, is about a fort where djinns are said to reside. (While djinns are often considered to be spirits generated from smokeless fire that may be good or malevolent, can possess humans, and manifest in human or animal form, in contrast to ghosts, which are the dead who appear to humans, their interpretations vary depending on the locale.) Her characters are going through a trying, painful, and chaotic moment. Institutions

of the State have neglected their obligations to them. They look to fraudulent gurus and the paranormal for assistance because those who were supposed to support them have let them down.

The novel succeeds in demonstrating this precarious suffering of Jai's existence, reconstructing his social world as one without teleology, his home is always on the verge of demolition because of its semi-legal status. Jai narrates, "In our world we are doing daily battle with Djinns and kidnappers and buffalo-killers and we don't know when we will vanish" (248). However, this indeterminacy can also be generative. It brings into existence entangled and ambivalent life.

Linne Blake's idea of the neoliberal gothic uses a gothic lens to explore the way in which neoliberal capitalism has wrought seismic changes both to the world we live and the ways in which we think ourselves. So, the slum in the novel could be the perfect illustration of the neoliberal gothic. For instance, Jai narrates, "We are at the very edge of our basti, facing the rubbish ground that's much bigger than our school playground. Right in front of me, a man washes his backside with water from a mug. Pig dive into the grey-black rubbish. Dogs nose through the filth for bones and, boys and girls collect cans and glass" (140).

The gothic is also about the inheritance of time, where Jai remembers his father telling him that the land, they currently inhabit used to be empty, which was cultivated by farmers. Finally, they have sold it off to developers and builders from the city. The land visitors trace its past as an agricultural field from the information

given by the residents of the slum. Another kind of past also haunts the landscape. In a monologue of an unnamed speaker, it is mentioned that “the djinns came to ruin just as the Mughal empire overthrown by European colonial forces. The djinns have been here for so long they must have watched the walls of the place crumble, the pillars soften with moss and creepers, and pythons slither over cracked stones like dreams wavering in the light of dawn. Every year they must feel the wind trembling the champa trees in the garden” (261).

According to Keetley and Silvis, the ecogothic illuminates the fear, anxiety and dread that often pervades those relationship between human and non-human. It orients us to more disturbing and unsettling aspects of our interactions with non-human ecologies. Anappara’s novel with the thick claustrophobic descriptions of the organic excesses saturating the built environment of the Basti, presents ecogothic in an unsettling and corporeal way when jai and his friends look for clues in the alleys of Basti, they are inundated by the sheer materiality of the “usual rubbish”: toffee wrappers, chips packets, newspaper trodden into the ground, goat pellets, cow dung, an art tail left over from a bird’s meal. For Keetley and Silvis the ecogothic entails the blurring of the traditional boundaries between the human and the non-human in grotesque ways. Moreover, the element of the gothic is highlighted more than the human world starts demonstrating its own agency when the slum residents run through the rubbish ground looking for the lost children towards the end of the novel. It is revealed

that a man called Varun who Jai had seen around Bhoot Bazar was the kidnapper. He and his wife would take the kidnapped children to their employer’s empty apartment in a gated, community called “Golden Gate” and would murder them. Their motives were never revealed. The ecogothic of this novel is thus also characterized by undecidability. For Nils Bubandt, one of the most unsettling features of the Anthropocene is the increasing impossibility of distinguishing human from non-human forces. In the end, Jai is still left with a bunch of unanswered questions. He keeps asking himself if Varun was a djinn that has taken the human form. Human capability merges into ecophobia until they cannot be torn apart. As Bubandt says, this moment of undecidability is a ‘spectral moment’, one of the spirits and ghosts, and in this case, it is the djinn. Anappara, thus literalizes the agency of the non-human in the ecogothic in the form of the djinn hidden in the smog, taking the lives of children. Even though a human culprit is located, their crime is not confirmed. The culprit could very well have been a djinn, an ambivalent manifestation of the ecogothic. The slow violence of air pollution, waste accumulation and the general atmosphere of discontent are brought into sharp focus when their children are kidnapped and the state refuses to deliver them even a semblance of justice. These moments precipitate the crisis until it finally leads to cross-religious mobilization and solidarity across the demography of the slum. This mobilization is what ultimately exorcises the djinn.

In conclusion, *Djinn Patrol on the*

Purple Line can be interpreted as an urban ecogothic novel, as it portrays the city of India as a gothic landscape and deals with themes of ecological degradation. The novel's exploration of these themes highlights the harsh realities of life in a city that is struggling to deal with the challenges of rapid urbanization and environmental degradation.

References :

1. Alikhan, Suroor. "Djinn Patrol on the Purple Line: Deepa Anappara." Talking About Books, 25 May 2023, talking-about-books.com/2020/08/01/djinn-patrol-on-the-purple-line-deepa-anappara.
2. Anappara, Deepa. Djinn Patrol on the Purple. India, Penguin Random House India Private Limited, 2020.
3. "India's Vanishing Children: Deepa Anappara's 'Djinn Patrol on the Purple Line.'" ArtReview, artreview.com/djinn-patrol-on-the-purple-line-review.
4. Mahasweta MD. "The Urban Ecogothic in Deepa Anappara's Djinn Patrol on the Purple Line." YouTube, 1 July 2021, www.youtube.com/watch?v=Bp5J2FpUQDA.
5. Sakina. "A Must Read: DJINN PATROL ON THE PURPLE LINE by Deepa Anappara." WordPress.com, 19 Jan. 2020, aforestofbookss.wordpress.com/2020/02/04/first-five-star-read-in-2020-djinn-patrol-on-the-purple-line-by-deepa-anappara.
6. Shittu, Leke I., et al. "Social Exclusion and Survival Strategies Among Slum Dwellers in Ibadan, Nigeria." Nigerian Journal of Sociology and Anthropology, June 2018, doi:10.36108/njsa/8102/61(0120).
7. Singh, Jai Arjun. "'Djinn Patrol on the Purple Line' Is a Classic Coming-of-age Novel of Present Day India." Scroll.in, 14 Mar. 2020, scroll.in/article/956030/djinn-patrol-on-the-purple-line-is-a-classic-coming-of-age-novel-of-present-day-india.



