



प्रतिध्वनि कला एवं
संस्कृति की

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आनन्द लोक

वर्ष-9, विशेषांक - 6, 2023
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(जुलाई - दिसम्बर)

(अर्धवार्षिक शोध पत्रिका)

सम्पादक

डॉ. मधु रानी शुक्ला

सम्पादक मण्डल

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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)

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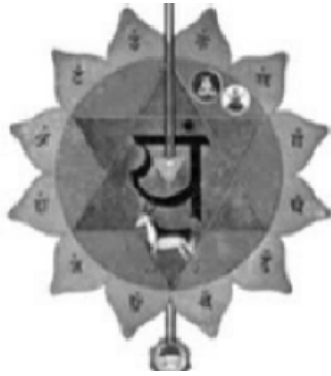
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सम्पादकीय

आप सभी को आगामी नववर्ष की हार्दिक शुभकामनाएं देते हुए अनहद लोक विशेषांक छः आप सभी के शुभ हाथों में अत्यंत हर्षित मन से सौंप रही हूँ। इस अंक में हुई त्रुटियों के लिए क्षमा प्रार्थी हूँ तथा आप सभी से सकारात्मक समीक्षात्मक प्रतिक्रिया की कामना करती हूँ।

भारत ने आज़ादी के 75 वर्ष पूरे कर लिए हैं, हम अमृतकाल के उत्सव में रमें हुए हैं, साहित्य, कला, संस्कृति, विज्ञान, व्यवसाय एवं खेल के माध्यम से स्वयं को उच्च से उच्चतम् शिखर तक पहुंचा रहें हैं और यात्रा अनवरत जारी है, इस स्थान तक पहुँचाने में स्वाधीनता से जुड़े अनेक ज्ञात-अज्ञात लोगों का योगदान रहा है, जिन्होंने स्थान-स्थान पर जन-जन को जागृत कर देश को आज़ादी दिलाई। विशेषांक पाँच के संपादकीय में मैंने लोक कलाकारों के योगदान की चर्चा की, इस अंक में अन्य संगीत सेवियों के योगदान को आप सभी के समक्ष प्रस्तुत कर रही हूँ।

स्वाधीनता संग्राम की चर्चा हो तो यदि फिल्मों को छोड़ा जाए तो उचित न होगा। फिल्में समाज से सीधे संवाद करती हैं, अतः फिल्मों ने अपनी छाप तत्कालीन समाज पर भी छोड़ा और आन्दोलन को दिशा दी।

1930 से 35 के मध्य एक फिल्म बनी 'महात्मा विदुर', जिसके विषय को आपत्तिजनक मानते हुए अंग्रेजों ने इस पर रोक लगाई। 1931 में 'स्वतंत्र याचे तोरण वीर मराठा शिवाजी' फिल्म बनी, जिसने देश भक्ति की भावना को जागृत किया। 1935 की फिल्म 'बलिदान' में संगीतकार नागरदास ने एक गीत संगीतबद्ध किया था-

जागो जागो भारतवासी, एक दिन तुम थे जगतगुरु, जग था उन्नत अभिलाषी

इसी समय एक और फिल्म आयी 'कुंवारी या विधवा' का गीत जिसे सुदर्शन ने लिखा और संगीतबद्ध नागरदास ने ही किया था, इस गीत ने जनता की आत्मा को झकझोर दिया था-

भारत की दीन दशा का तुम्हे, भारतवालो कुछ ध्यान नहीं

इसके बाद चंदुमल शाह द्वारा निर्देशित फिल्म का यह गीत बहुत प्रचलित हुआ-

यही है पूजा यही इबादत, यही है भगवत भजन हमारा, वतन की खिदमत हम करेंगे

1935 में फिल्म 'देश दीपक' जो 'जोश ऐ वतन' नाम से भी प्रदर्शित हुई, जिसके गीत जोसफ डेविड तथा मास्टर मोहम्मद ने गया था, इसका गीत भी बहुत चर्चित रहा-

हमको जां से प्यारा वतन हमारा

1936 में अशोक कुमार की फिल्म 'जन्मभूमि' के गाने सी. कश्यप तथा सरस्वती देवी ने गाये थे, इसके गाने भी देशभक्ति से परिपूर्ण रहे। इसी वर्ष में वाडिया मूवीटोन की फिल्म 'जयभारत' जिसमें सरदार मंसूर और प्यारु कब्बाल मोहम्मद ने गाया था-

हम वतन के वतन हमारा, भारत माता जय जय जय

1939 में 'कंगन' फिल्म में कवि प्रदीप ने गीत रचा-

'राधा राधा, प्यारी राधा, किसने हम आजाद परिदों को बंधन में बांधा'

अनिल विश्वास का नाम प्रारंभ से ही स्वाधीनता सेनानी के रूप में आता है, सागर मूवीटोन की फिल्म 'कॉमरेड्स', जिसका हिन्दी में शीर्षक था 'जीवन साथ', इसमें अनिल विश्वास जी ने संगीत दिया, इस फिल्म में अनेक देशभक्ति गीत लिखे गए, जिनमें से सर्वाधिक प्रचलित गीत रहा-

'कर दे तू बलिदान बावरे, कर दे तू बलिदान, हंसते-हंसते तू दे दे अपने प्राण'

स्टंट फिल्म पंजाब मेल में दो देशभक्ति गीत प्रसिद्ध हुए, पहला गीत- 'इस खादी में देश आज़ादी, दो कौड़ी में बेड़ा पार' एवं दूसरा गीत 'कैद में आए नंद दुलारे, दुलारे भारत के रखवारे', इन गीतों को सरिता सरदार, मोहम्मद मंसूर जी ने गाया था। 1939 में 'इम्पीरियर मेल' फिल्म का गीत जोश भरा था, 'सुनो सुनो हे भाई!, भारत माता की दुहाई, गैरों की गुलामी करे' और एक गीत था 'देश को करेंगे आज़ाद, जरे-जरे की जबान पर भारत की फ़रियाद', इसने तत्कालीन समाज में जन चेतना जागृत किया।

1939 की ही फिल्म 'वतन' का गीत 'भारत के रहने वालों, कुछ होश तो संभालो, यह आशियां हमारा' इस गीत को गुलशन सूफी तथा बृजबाला द्वारा गाया गया था। गांधी, नेहरू, सुभाष के आह्वान पर अनेक गीत रचे गए, जिसे संगीतज्ञों ने संगीतबद्ध किया, ऐसा ही एक गीत 'वंदे मातरम' नेताजी की इच्छानुसार तिमिर बरन जी ने कंपोज किया, जिसने समाज को देशभक्ति की भावना से सराबोर कर दिया।

1940 में 'बंधन' फिल्म का गीत 'चल-चल रे नौजवाँ' बच्चे-बच्चे के होंठों पर था, जिसके कारण अंग्रेजी हुकुमत ने फिल्म पर रोक लगा दी। 1943 में बनी 'किस्मत' फिल्म का गीत प्रदीप ने लिखा, जिसके कारण उनकी पहली गिरफ्तारी का आदेश हुआ तो वो भूमिगत हो गए थे -

'दूर हटो ऐ दुनिया वालों हिंदुस्तान हमारा है'

40 के दशक में 'आज का हिंदुस्तान' फिल्म में पं. दीनानाथ मंगेशकर द्वारा लिखे तथा खेमचंद प्रकाश द्वारा संगीतबद्ध गीतों को ईश्वर लाल ने अपनी आवाज़ दी 'चरखा चलाओ बहनों, कातो ये कच्चे धागे'। फिल्म 'आजाद ए वतन' का गीत 'सर करो वतन पर कुर्बान, मुल्क के सारे नौजवान, सर करो कुर्बान'। इसी समय वाहिद कुरैशी का लिखा देशभक्ति गीत 'वीरों-वीरों हो जाओ कुर्बान, अपनी इज्जत गैरत का हम लें दुश्मन से बदला'। एक और बहुचर्चित गीत रहा 'हम देश के हैं परवाने, मस्ताने, दीवाने, आज़ादी के अफ़साने'। मास्टर दामोदर के संगीत निर्देशित 'भारत की पत राखो भगवन्त, भारत की पत राखो' और 'मुबारक हो, मुबारक हो, ये हिन्द का लाल मुबारक हो' दोनों ही गीतों को अहमद दिलावर ने साथियों के साथ गाया। वत्सला कुमठेकर और अहमद दिलावर का गाया गीत 'भारत पे काले बादल छाए रहेंगे कब तक' ने आत्मा को झकझोर दिया था।

इसी समय खान मस्ताना के संगीत निर्देशन में फिल्म 'वसीयत' आई, जिसके गीत शीला प्रमिला ने गए थे-

हिंदू माता की तुम ही संतान हो

इसी समय तुलसी फिल्म में 'स्वर्ग है भारत देश हमारा' गीत प्रसिद्ध हुआ, जिसे लिखा पंडित फानी ने और संगीतबद्ध हरिश्चंद्र बाली ने किया था।

पंडित नरोत्तम व्यास के गीत को शांता आपटे ने 'अपना घर' फिल्म में गाया था, जो देश प्रेम से ओत-प्रोत थे। 'बॉम्बे टॉकीज' फिल्म का गीत 'आज हिमालय की चोटी से फिर हमने ललकारा है, दूर हटो ए दुनिया वालो हिंदुस्तान हमारा है'। 1943 में पंडित भूषण का लिखा पंकज मल्लिक का संगीतबद्ध किया गीत 'हम चले वतन की ओर' सबके होठों पर था, इसी समय का एक गीत 'सोए हुए भारत के मुकद्दर को जगा दे' मार्मिक भावों का गीत था, जिसकी संगीत रचना बुलो सी. रानी ने किया थी।

इसी प्रकार फिल्म '20वीं सदी' के गीत '20वीं सदी आई इंकलाब लिए' जिसे पन्नालाल घोष तथा अनिल विश्वास में निर्देशन में बनाया गया। इसी समय जोहराबाई का गाया 'डूबते भारत को बचाओ मेरे करतार' गीत पर लोगों में जोश जाग उठा था।

1944 की फिल्म 'पहले आप' का गीत 'हिंदोस्तान के हम हैं और 'हिंदुस्तान हमारा, जमीं-जमीं हमारी, हिंदुस्तान हमारा' ने युवाओं में जोश भर दिया। इसी वर्ष आई फिल्म का एक गीत 'चरखा चल के काम बनाये, चरखा हटाए गरीबी जी' ने स्वदेशी वस्त्रों की ओर जागृत किया।

1946 में 'नीचा नगर' नामक फिल्म में अंग्रेज और हिंदुस्तानियों के मध्य ऊँच-नीच, गरीब-अमीर की बात को उठाया गया था, जिसने भारतीयों के मन में चेतना जगाया।

इप्ता संस्था ने 1943 से कलाकारों के माध्यम से स्वाधीनता जंग को मजबूती प्रदान की ख्वाजा अहमद अब्बास, डॉ. भाभा, अनिल डेसिल्वा, अली सरदार जाफरी, पं. रविशंकर, पंकज मलिक, कैफ़ी आज़मी, मजरूह सुल्तानपुरी, साहिर लुधियानवी, बलराज साहनी, शैलेन्द्र, प्रेम धवन, बुलो सी. रानी, हुस्न लाल, भगत राम, कमर जलालबादी, मंजु दुर्गानी, मुहम्मद रफी, नौशाद, शातिर गजनवी, गुलाम हैदर, अशोक घोष, सुरेन्द्र, एस. के. पाल, रेणुका, मसूद, जोश मलीहाबादी (जिन्हे शायर-ए-इन्कलाब' कहा गया), पन्नालाल घोष, जोहराबाई, शंभू मित्र, उषा दत्त, ए. करीम, श्याम हिन्दी, पंडित इन्द्र, मोहन सिंह, शेवन रिज़वी, पंडित अंकुर, अंजुम पीलीभीती जैसे अनेक कला सेवियों ने बल प्रदान करते हुए आंदोलन को मजबूती प्रदान किया। फिल्म संगीतकारों में चित्रगुप्त जी ने भी बहुत योगदान दिया। मोहनतारा हमीदा बानो, फ़िरोज़ दस्तूर के योगदान को कभी भुलाया नहीं जा सकता। नूरजहाँ, सुरैया, सज्जाद हुसैन, वी. शांताराम, वसंत देसाई, अमीरबाई कर्नाटकी, शमशाद बेगम के योगदान को कौन अस्वीकार कर सकता है।

प्रस्तुत विशेषांक में देश के प्रतिष्ठित विद्वानों के साथ ही कला-संस्कृति से जुड़े अनेक शोधार्थियों के आलेख भी प्रकाशित किए गए हैं, आप सभी की प्रतिक्रिया की अपेक्षा में...

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A Study on Bamboo and Cane Based Products in North-Eastern Region of India

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Bamboo is the well-known plant in the north-east India. Such plant can grow in any climate. It is important in tribal culture and rituals. Bamboo is the first growing plant having the medical benefits. It is use for multiple purposes, like as preparing musical instruments, weapons, textiles, construction, medication, culinary purpose, leaching, timber, and other works. It can be used as alternative of wood. Madhya Pradesh is the largest producer of bamboo in India. Maharashtra, Andhra Pradesh, and Odisha are the leading states in bamboo production, but more than 50% of bamboo species are found in north-eastern region of India. Bamboo is called as the “Fastest growing woody plant.” There are seven states in north-eastern region of India. This region is also called as the “Land of seven sisters.” This region is dominated by the ethnic tribals and bamboo products are important part of their life (Bain, 2021).

Bamboo products are the important part in the tribal culture. Basket waving is the traditional technique which indigenous tribes are using for the long period. Local tribes are produce diversified bamboo products. Bamboo products are the primary livelihood of the tribals.

Tribals have the particular skills for preparing the products which they learned from their forefathers. Bamboo have the multipurpose uses that increases its significance. It is conserved as an important cash crop considering the income generation for the cultivators (Mridusmita, 2018).

Bamboo products has more future prospects, because bamboo crafts are eco-friendly, light weight, relatively cheap, and presentable. But it is unfortunate that demand of the bamboo products is less in international and national market, although there is no shortage of the raw materials, and skilled workers. Central Government executed the National Bamboo Mission for expansion of the bamboo cultivation. Cane and Bamboo Technology Centre is established under the mission for development of the bamboo industries. Bamboo was removed from the tree category after the amendment of the Indian Forests Act 1927 in 2017. Therefore, any person can now cultivate bamboo without any licence from the government. The objectives of this paper are: (a) to study the importance of bamboo and cane products for tribals, and (b) to examine the production of bamboo and cane based

products in the north-eastern states of India.

Bamboo and Cane Base Products in the North-eastern States of India :

Bamboo base crafts are occupied important place in handicraft industry in the north-eastern region of India. Bamboo product are producing by the tribals in the region from the ancient period. Such products are generally produce in the rural areas. Dao and knife are the basic equipment for producing the bamboo products. Male and female are involved in producing the bamboo products. Karbi and Barak Hills of Assam are more popular for the bamboo products. Khaloi, jakoi, pollo, and juluki are the fishing tools produced from the bamboo. Kula (winnowing fan), chalani (sieve), traps of fishing, doon (measuring baskets), dukula (big basket), khoralu (small basket), and hats are used by the farmers in paddy field are prepared from bamboo and cane. Rice berry bugs, musical instruments, and hukkas are some durable products produced by bamboo. "The Japi" is the popular bamboo product is Assam that has been using since the period of 'Hiuen Tsang'. Japi are also various types, like as cap japi', 'bordoiya japi', 'sorudoiya japi', 'pitha japi', and halua japi'.

Bamboo is used to make the musical instruments for the long period. Bamboo Fiddle, Bamboo Flute, Bamboo Lyre Harp, Bamboo Pan Flute, Bamboo Rain stick, Bamboo Ukulele, and Bamboo Xylophone are the leading bamboo made musical instruments. Bamboo and cane also use as food, and medicine. Dhari' or bamboo mate is the another popular item in Assam. Bamboo base musical instruments (flute, bamboo beater, and do-tara) are used for the Bihu festival of Assam (Halder and Mujumder, 2020).

Bamboo Ganapati, bamboo tabala, bamboo veena, bamboo dholak, bamboo charakha, amboo strip vase, bamboo dhal & talwar, bamboo peacock, bamboo talwar, bamboo bullock cart, bamboo bullock cart, bamboo plough, bamboo name plate, bamboo name plate, bamboo home name plate, bamboo home name plate, bamboo tribal face, bamboo bull face, bamboo tribal mask, bamboo note book, bamboo file folder, bamboo file folder tray, amboo writing pad, bamboo visiting cards, bamboo table organiser, bamboo mobile amplifier, bamboo mobile stand, bamboo tree mobile stand, bamboo pencil pen stand, bamboo camera pen stand, bamboo pen stand, bamboo paper weight, Ganesh wall clock, bamboo table clock, shivaji wall clock, train wall clock, anchor wall clock, octagonal wall clock, and bamboo round clock are the well-known bamboo products in the north-eastern India.

The other leading bamboo products are bamboo wall clock, bamboo flower vase, wall flower vase, table flower vase, bamboo photo frame, bamboo photo, bamboo strip tray, bamboo mat tray, bamboo silver tray, bamboo tea coaster, bamboo horse tea coaster, bamboo strip dustbin, bamboo square dustbin, bamboo round dustbin, bamboo stick dustbin, bamboo memento, bamboo invitation card, bamboo square basket, bamboo sun basket, bamboo doll key, bamboo keys, elephant key holder, bamboo hanging lamp, bamboo hanging lamp, bamboo sliver lamp, bamboo max lamp, bamboo led lamp, bamboo glass lamp, bamboo electric lamp, bamboo candle set, bamboo diya serial set, and bamboo samay.

Bamboo is an important plant for the tribes of Tripura. Tripura is known as the

“Bowl for bamboo and cane handicrafts in India.” Majority of houses in the rural tribal dominated areas are constructed by the bamboo. Basket used by the tribal people for carrying food grains, and firewood’s are prepared by the bamboo. Shallow carrying baskets (Tukri, Karawala Tukri, Laii etc.), small Storage Baskets (Sempa Khari, Date Basket etc.), large storage baskets (Grain Storage Basket), fish trap (Sudha, Dulla etc.), rain shields (Pathla), and Smoking pipes are prepared by the bamboo and cane. Doko is another popular bamboo product that used for transferring commodities from one place to another. Bamboo also used for jewellery pieces of women. Cane and Bamboo occupy a distinctive place in the life of Tripura.

Bamboo and cane related crafts have large significance in the tribal communities of Mizoram. The local name of the cane and bamboo are mitperh and phulrua respectively. They make fine cane hats and uncommonly beautiful baskets. The traditional Mizo hat is known for its workmanship. Lunglei, Aizawl, and Chimplupui (Sailha) districts are popular for production of bamboo base produces. Chairs, tables, sofas, cages, knitting needles, umbrella-handles, hats, ornaments etc. are produced by using bamboo. Mizos both men and women are inveterate smokers. The pipes for smoking is also made from bamboo. They are producing various sizes of basket as per their needs. Open weave carrying basket (paikawng, and Emsin), closed weave basket (Paiem, Tlamen, and Dawrawn), small storage baskets (Fawng), storage containers (Thul), native furniture (Stool), whole culm containers (Tuium), winnowing trays (Thlangra), fish baskets (Paikur), smoking pipes (Vaibel, and Tuibur), weapons (Sairawkher), rain

shield and head gear (Lukhum) are produced by bamboo and cane.

Bamboo products are more popular in Nagaland. Khonoma village in Nagaland is well-known for the unique bamboo products. Cane craft is used extensively for production of utensils, furniture, baskets, and dress materials. Naga artisans also use bamboo for making mugs, mats, haversacks, containers, bowls, jewellerys (like as bangles, armlets, necklace, head bangles, and leg-guards) etc. They are using bamboo for constructing house and also the floors of house. Naga men are wearing hats made of cane strips. Bamboo is the main material for the Naga houses. Bamboo used for rope, fences, bridges, water pipes, and verandah. Tati, flute and mouth string are the popular musical instruments make by bamboo. Bamboo rice, salt and clothes are used in marriage ceremony by the ‘Ao’ tribe. Different bamboo based food products are bamboo water (vinegar), fermented bamboos, fresh and dry bamboo shoots.

Bamboo and cane crafts secure an important place in the economy of the Meghalaya. Meghalaya is well-known for various crafts. Bamboo is the vital components of Khasis, Garos and the Jaintias tribes culture. Bamboo mats are used to furnish walls. Mats, stools and even umbrellas are produced from bamboo. Khasi pig basket, khoh, Khasi fruit basket, and shallow carrying basket are makes by bamboo. Khasi pig baskets are used for carry animals. Khoh is used for general purpose. Khasi fruit basket are popular for transporting fruits. Shallow carrying baskets are used for storing commodities. The other popular bamboo made products in Meghalaya are Khasi rain shield, Khasi bamboo pipes, Khasi bamboo comb, Shield made of bamboo splints, Khasi

trap, Mud shovel, coiled cane containers, Winnowing fan etc.




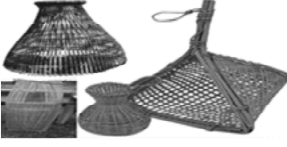
The bamboo and cane crafts of Manipur have a huge variety that range from traditional from modern creation. Bamboos and their products are inevitable for the people living in the plains and hills. The state is the second-largest producer of bamboo in the Northeast. Imphal, Tamenglong, Jiribam, and Churachandpur districts are the main sources of raw bamboos and canes. Bamboo in the state use for multiple purposes. Some popular bamboo made products in the state are basketry, murhas, sofa sets, flower vase, table, tray, chair, ashtray, and other decorative and utility articles. Conical basket, container basket, and filtering basket are the bamboo made baskets. Bamboo made headgears and ornaments (wristlet, anklet, basket-effigies, brass masks etc.) are also popular among the tribes. The bamboo and cane crafts of Manipur incorporate making musical instruments. Bamboos are used in rituals, burning scrap, and daily life activities. The


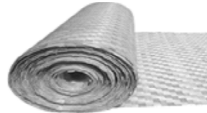










people of Manipur use different bamboo and cane articles for different purposes.



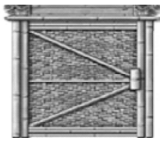





Bamboo and cane crafts have effervescent tradition among the tribes of Arunachal Pradesh. Arunachal Pradesh has 16 major tribes of whom the Adi group is the largest in number, followed by Nishi, Wancho, and Monpa. Arunachal Pradesh has a rich tradition of Bamboo and Cane Handicrafts. Arunachal Pradesh is famous for its cane and bamboo crafts practiced throughout the state by its tribes at the household level. Hill Miris, Mishmis, Apatanis, Bangnis, Adis, and Nocts are expert in such crafts. They use bamboo for manufacturing hats, baskets, bags, and utilitarian items. They are also using bamboo for creating items as jewellery (nose rings, necklaces, and ear rings), fashionable hand fans, furniture, weapons (armor, spears, arrows, and bows), headband, waistband, armband, anklets, fishing traps, mats, bridge, smoking pipes, wardrobes, chairs, tables, mugs, combs, plates, spoons, rays and vessels etc.

Conclusion :

Table 1 : Some popular Bamboo and cane based products in north-eastern region of India

 <p>Jaapi is the headgear produced on commercial scale. It is worn in a style of Bihu dance, used as protection against the elements</p>	 <p>Bamboo jewellerys are popular among the male and females. It is available as nose rings, necklaces, and ear rings.</p>
 <p>The basket has a square base, and the sides flare out sharply to a large circular rim. It used for store or carry commodities.</p>	 <p>Bamboo fish trap are commonly used for caching fish in local areas.</p>

 <p>Bamboo musical instruments are the sources of recreation of the local tribes.</p>	 <p>Bamboo mats have variety of uses. It have many varieties in quality and patterns.</p>
 <p>Bamboo furniture is becoming an integral part of everyday life in tribal culture.</p>	 <p>Bamboo smoke pipes are used by male and female in tribal culture.</p>
 <p>Bamboo wall clock is created by bamboo sticks.</p>	 <p>Bamboo wall hangings are part of the internal decorators of the houses.</p>
 <p>Bamboo painting frame are used for the internal decorators of the house.</p>	 <p>Bamboo bowl have the multiple uses in domestic and business purposes.</p>
 <p>Bamboo hand fan is more use during the summer. It have various varieties.</p>	 <p>Bamboo knief have various varieties and it can be reusable.</p>
 <p>Bamboo headgears are integral part of the tribal culture having the multiple uses.</p>	 <p>Bamboo flower vase use for internal decorator and it is eco-friendly.</p>

 <p>Bamboo water bottle is a eco-friendly product for carry water.</p>	 <p>Bamboo light lamp is a part of internal deculators.</p>
 <p>Bamboo doors are inherently green, exotic in nature and rich in design.</p>	 <p>Bamboo swing chair withstand everyday use.</p>
 <p>Bamboo mug holder is more useful in kichen having the multiple uses.</p>	 <p>Bamboo dolls are created, taking advantage of the bamboo's natural straight lines.</p>
 <p>Bamboo shoes have various varieties and friedly for skin.</p>	 <p>Bamboo bags are eco-friendly and use for multiple purposes.</p>

Bamboo products are the important part in the tribal culture. Tripura is known as the “bowl for bamboo and cane handicrafts in India.” Majority of houses in the rural tribal dominated areas are constructed by the bamboo. Local tribes are producing diversified bamboo products. Bamboo products are the primary livelihood of the tribals. Tribals have the particular skills for preparing the products which they learned from their forefathers. Bamboo have the multipurpose uses that increases its significance. This region is

dominated by the ethnic tribals and bamboo products are important part of their life.

Male and female are involved in producing the bamboo products, but males are more involved than the females. Bamboo is used to make the musical instruments for the long period. Cane craft is used extensively for production of utensils, furniture, baskets, and dress materials. Bamboo made headgears and ornaments (wristlet, anklet, basket-effigies, brass masks etc.) are popular

among the tribes. Bamboos are used in rituals, burning scrap, and daily life activities.

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Gender Variations: A Study of Discrimination Due To Sexual Orientation in Lakshmi Narayan Tripathi's *Me Hijra Me Laxmi*

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Judith Butler's concept of gender explains :

“gender is the mechanism by which notions of masculinity and feminine are produced and naturalized, but gender might very well be the apparatus by which sub terms are deconstructed and denaturalized” (Butler, “gender regulations” 43)

Gender studies as a discipline originated in India a century ago, as an academic discipline it mainly included women's studies, queer studies and men's studies. Jyoti Bai Phule who started the first School for Girls in Pune and Ismath Chugtai a pioneer in the empowerment of women laid the foundation for not only women studies but also gender studies as a whole. Men's studies included the study of men their masculinity and politics. understanding masculinity and its different aspects were the main focus of the men's studies. Gender studies under the title 'Queer studies' focuses on the various alternative genders and their roles in the society. Queer studies mainly include LGBT studies to understand

various sexual orientations and gender identities. This research lay emphasis on the conditions of the people classified as Queer, the trauma they faced and to create awareness for their acceptance in the society.

Gender Discordance and Mannerisms:

“Sex is what you are born with, gender is what you recognize and sexuality is what you deserve” -A. Chatter

The LGBT community in India has always been viewed with a critical eye and considered it as abnormal because of their sexuality and gender choice, the Indian Penal Code also criminalized non heterosexuality as in section 377, which was introduced by the British colonial government in 1861. People who were assumed to be homosexuals were imprisoned, tortured, fined and forced to undergo castration or psychological treatments, even though the Supreme Court of India had passed the judgment in 2014 to recognize the trans genders as a third gender and entitling them with all the basic rights like any other citizen, pathetically still the transgenders are

discriminated at several levels in the society.

Interestingly if we look back at the ancient Indian history and mythology we come across several characters who were trans genders and enjoyed gender norms. Hindu mythology depicts Indian society practicing same sex love, depiction of love between kings and their same sex young lovers. Kama Sutra, the Indian treatise on love, features love between the same sex, and transexual manifestation as observed by Lord Krishna who turned Mohini or Lord Shiva as Ardhanarishwara or Arjun as brihnhalla and many more. In mythology, homosexuality was never considered to be a crime, apart from male and female there were also other type of genders like trans women, trans men, androgynous, pangender and trigender etc. According to Devdutt Patnaik, the celebration of queer ideas in Hindu stories and rituals is a stark contrast to the ignorance and rigidity that we see in Indian society today. Several kings in ancient times were bisexuals and such references are present in ancient Indian history, it is only over the years that hijras and transgenders are considered as a shame in the society. but the Scenario is changing at a high pace each day and several hijras, transgenders and LGBT activists like Ashoke row Kavi, Lakshmi Narayan Tripathi have come forward to support the rights of LGBTs.

Gender Transition in *Me Hijra Me Laxmi* :

A phenomenal change in the outlook of Indian society towards third gender took place in 2014, Supreme Court judgement declaring trans genders as the “third gender”. thereby, affirming that the

fundamental rights granted under the constitution of India are applicable for this category of people too. this landmark decision is regarded as a crucial step towards gender equality in India. Lakshmi Narayan Tripathi born in a high caste brahmin family, was a male but was effeminate in mannerism. right from her childhood days, she felt that she was a woman trapped in a man’s body. This entrapment is caused mainly due to the societies regulations on gender-specific roles or performance. first coined by Judith Butler in her book titled gender trouble (1990), the theory of “gender performance” or “gender performativity” mainly centers on gender identities which originated primarily in the context of the feminist movement and discourse, but encompassed significantly the ideas of “queer theory”, Butler’s primary concern was that gender identity does not go hand in hand with biological determination of sex, thereby, emphasizing the widely quoted statement made by Simone de Beauvoir that “one is not born, but rather becomes, a woman”. (Beauvoir 1953:295) moving further in this context, Butler argues that:

“there is no resources to a body that has not always already been interpreted by cultural meanings; hence, sex could not qualify as a pre discursive anatomical facticity. Indeed, sex, by definition, will be shown to have been gender all along”. (Butler 1990:8)

In the case of Lakshmi, it took several years for her to realize that real self. and educated individual, oh Bharatnatyam dancer, a model coordinator, an actor and an activist, Laxmi sets benchmarks in every work she did. recollecting our childhood days, she states:

“the sweet memories of childhood enrapture everyone. but not me. I am different because I did not have a happy childhood. parents love children and give them what they want. I, too, was given everything by my parents, and to this day there is nothing that I lack. but what I have never had is the innocence that makes a child what it is. I did not know what innocence is. if I tax my memory and try to remember the things of the past, all I can think of is illness, and....” (Rao and Joshi 2015:1)

Lakshmi’s memories of her childhood days are clearly at a conflict brought in by the societal Expectation on gender-specific roles. committing on such roles. Nivedita Menon says, “the question of gender-appropriate behavior is thus inextricably Linked to legitimate procreative sexuality.

That is, sexuality strictly policed to ensure the purity and continuation of crucial identities, such as, cast, race and religion. Non-heterosexual desire threatens the continuation of these identities since it is not biologically directly procreative, and if non-heterosexual people have children by other means, such as technological interventions or adoption, then the purity of these identities he’s under threat. “(Menon 2012:4) thus, Lakshmi’s childhood, under the pressure of confirmation to search ‘gender-appropriate’ behavior, was not a usual one. being sexually assaulted at the age of seven. Lakshmi stood up for herself when she realized that she is being forced and blackmailed. she states:

“I decided to be rowdy and aggressive as they were. I dared them to touch me. it worked.” (Rao and Joshi 2015:8)

She protested against sexual advances at the age of 14 and since then there was no turning back for her. much later in her life, she realized the fact that she was a hijra. she faced all the trials and tribulation that a hijra goes through- be it begging or sex work. Her femininity always craved for a true compassion, the love that would accept her as a human, as a hijra. commenting on such desire for acceptance in human beings. weather heterosexual or homosexual.

Ruth Vanita says,

“many societies have viewed romantic attachments between men and women as perfectly compatible with marriage and procreation, that is, a person may be responsible spouse and parent, but this or her primary emotional attachment maybe to a friend of his or her own gender. it is only relatively recently in human history that heterosexual monogamous relationship has come to be viewed as necessarily a married person’s chief emotional outlet..... loud need not take a explicitly sexual form, but is nearly always expressed in language of poetic excess and metaphoric power” (Venita and Kidwai 2008:xxiv)

Lakshmi’s craving for a true compassion is also not limited only to the desires of the body but to the longing of the soul. she never shied away from her femininity but acceptive it and fought for it.

Lakshmi is the first transgender to represent Asia Pacific in UN in 2008 and who has been working for the rights of the third gender or the transgender for over 2 decades. Laxmi has been representing issues like gender change and the transgender problems, HIV aids related issues in transgender in several conferences

of national and international stature. she pioneered the Indian third gender movement and was the leading head to take up the case to the Supreme Court of India for establishing a gender other than that a male and female that is the third gender.

Laxmi's autobiographical work *Me Hijra Me Laxmi* stands out to be one of the most celebrated work in this genre. the work is based on her life as hijra which is clearly indicated by the emphasis on "me". according to Jasbir Puar,

"one must interrogate not only how the nation disallows certain queer subjective over other". (Puar 1998:414)

The book redefines the meaning of hijra and changes our perspective in weaving them. Laxmi states, "a hijra is neither a man nor a woman. she is feminine, but not a woman. he is masculine, a male by birth, but not a man either. A hijra's male body is a trap- not just to the hijra itself who suffocates within it, but to the world in general that wrongly assumes a hijra to be a man".

Hijra is always born as a male and is distinctly different from a hermaphrodite who has born both male and female sexual organs. a hijra has male genitals but feels womanly from within. the conflict between the desires of the body and the social expectation of "performativity" is a common experience for the queer people. this also results from various myths related to the body, primarily culminating in the idea "... that bodies heart naturally entirely one sex or another, that hermaphroditism (bodies possessing both male and female sexual characteristics) is a disease; and that desire naturally follows only between "opposite" sexes..," (Menon

2012:53) mythologist Devdutt Patnaik has rightly stated that queerness is not only modern or western or sexual but had been represented quite often in the Hindu mythology. even the hijra community signifies their ancient existence by pointing out tales from epic like Mahabharata and Ramayana. not only Hindu mythology but there are several other mythologies in the world that have tales of queer relations. one tale that the hijra community firmly believes is from Ramayana, when Lord Rama was leaving for his 14 years exile, his kinsmen accompanied him till the outskirts of the Kingdom. seeing the love of his citizens for him Lord Rama requested 'all men and women to return to the Kingdom and wait for him'. but the transgender remained there and when Lord Rama returned, he was Astonished to find them there. On enquiring he learns that he advised only the men and women and they are neither men nor women. pleased by their love and dedication towards him, Lord Rama bestows them with a boon that their blessings will be answered.

However, Indian mythology texts on same sex love or sex conversion are not always from a positive perspective. Ruth Vanita in his connection states:

"for a man to become a woman and remain a woman seems to be a disaster in many texts. in the bhagavata purana, Narada tells king Prachinburi's a cautionary tale-that of puranjana, whose excessive love for women led to his rebirth as a woman. the moral of this story, according to Narada, is 'renounce the householder's stage of life (lit, women's house) with its talk about extremely lust full and lascivious gatherings' (iv. 29.55). however, a new pattern emerges in the later puranas, influenced by ascendant Vaishnava

devotion, where in men aspire to become women. this pattern becomes dominant in the medieval., When erotic love displaces friendship as the main form of devotion, and men wish to be reborn as women and to live as women, in relation to God”. (Vanitha and Kidwai 2008:22).

Thus we can see a dual perspective presented in the mythological texts with regards to same-sex love or sex conversion.

Me Hijra, Me Laxmi tells the tale of Laxmi’s journey from being a male to the third gender. the different gendered role that she delves into is described in great detail by her. she recognizes herself as a hijra as she proudly states:

“I was now neither a man nor a woman.
I was a hijra. i had my own identity.
no longer did I feel like an alien.”
(Rao and Joshi 2015:43)

Laxmi voices out her individuality and stands up for her fellow hijra in order to provide them a better life. it is quite difficult to understand the authenticity of their lives but according to Laxmi’s testimony, in our confessional book, she gives a clear picture of the kind of life of a hijra has. the agony, despair, pain and suffering that they endure are inexpressible. Lakshmi is an exception in this case because she does not face rejection from her family and friends, but she witnesses several other hijra’s who face rejection and abuse from their families, friends and society.

CONCLUSION :

Gender equality is essential for economic prosperity. Societies that value women and men as equal are safer and healthier. Gender equality is a human right. Transgender is about gender identity,

when they find themselves out of the usual classification of sex as Male and Female they choose to undergo sex change surgery and get categorised as transsexuals. Even today Hijras are treated as out caste, the voiceless and the marginalized section of the society. They are rejected by their own families.

Gender studies under the title ‘Queer studies’ focuses on the various alternative genders and their roles in the society. Queer studies mainly include LGBT studies to understand various sexual orientations and gender identities. The LGBT community in India has always been viewed with a critical eye and considered it as abnormal because of their sexuality and gender choice Those who reject the traditional gender identity describe themselves as “queer”. Devdutt Patnaik Deals with the idea of identity and gender related issues in almost all his works; an expert in Indian mythology, Patnaik’s revisionist texts delves deep into the various gender roles prescribed by the society and the conflicts arising as a result of such norms, his collection of stories from mythology, Shikhandi and other stories they don’t tell you focuses primarily on queer identity; bringing such tales together, Patnaik highlights on the various concerns related to queer identity in the unheard mythological narratives.

Thus we can see a dual perspective presented in the mythological texts with regards to same-sex love or sex conversion. Me Hijra, Me Laxmi tells the tale of Laxmi’s journey from being a male to the third gender; the different gender role that she delves into is described in great detail by her, she recognizes herself as a hijra as she proudly states:

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A Study of The Impact of Digital Music Services on The Economics of Music

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The economics of music is a popular and pervasive topic, with numerous studies and analyses ongoing. Music economics is particularly relevant today, as recent technological advancements offer both opportunities and challenges for the music industry. The emergence of digital music distribution platforms such as Spotify and Apple Music is one example of a major disruption to the traditional music industry. As these platforms continue to change the industry's structure, economics analysts and academics research how this shift has impacted the overall value of music.

In its essence, music economics is the study of how people interact with and consume music and the subsequent implications for the industry. This includes analyzing how the industry affects artists' incomes, how the music industry creates value through sales and streaming, and how digital services impact the value and availability of music. Music economics considerations range from the big picture of the industry structure, down to the micro details of consumer behaviour.

Since the emergence of a digital music model, there has been debate around the issue of valuing music correctly and fairly. Many industry professionals and academics

are concerned about the devaluation of music in the digital age, citing decreased revenue from sales, while digital services extract the majority of profits. Moreover, digital services have been accused of not fairly compensating the artists, and of not paying the full value for the work due to the difficulty of tracking data.

In today's world, digital music services have had a significant impact on the economics of the music industry. The ability to stream music online and purchase digital downloads has changed the way music is consumed, creating a new market with different economic opportunities and challenges. This paper will discuss the various ways digital music services have impacted the economics of the music industry, including changes to the industry's revenue streams, the implications for the recording and publishing industries, and the implications for the global economy.

The most obvious impact of digital music services on the music industry has been the shift from physical to digital formats. With the emergence of digital streaming services such as Apple Music, Spotify, and Pandora, consumers have become accustomed to streaming music rather than purchasing physical formats such as CDs or vinyl. This shift has

changed the way musicians and labels generate revenue, as physical sales are now a much smaller portion of industry revenue. The IFPI (International Federation of the Phonographic Industry) reports that in 2018, digital music services accounted for 62% of global music industry revenues, while physical sales only accounted for 20% (IFPI, 2018).

In addition to changing the way the music industry generates revenue, digital music services have also had a profound impact on the recording industry. Digital music services have enabled artists to bypass traditional record labels and release their music independently. This has opened up new opportunities for independent artists, who can now use digital streaming platforms to reach a wider audience than ever before. The increasing popularity of digital music services has also created an environment in which record labels are able to sign artists without investing in expensive marketing campaigns or promotional tours.

In conclusion, digital music services have had a significant impact on the economics of the music industry. They have changed the way the music industry generates revenue, created new opportunities for independent artists, and enabled the industry to reach new markets. As the popularity of digital music services continues to grow, it is likely that the economics of the music industry will continue to evolve.

Review of Literature :

The growth of digital music services has had a major impact on the way music is consumed. According to a survey conducted by the Recording Industry Association of America (RIAA), streaming services accounted for 75% of total music

industry revenue in 2020 (RIAA, 2021). This is a significant shift from the early 2000s when physical formats such as CDs and vinyl still dominated the music industry. Streaming services have enabled consumers to access a much larger library of music than ever before, which has led to an increase in overall music consumption. This has resulted in a shift from ownership to access, as consumers are now more likely to access music through streaming services than to purchase physical copies.

The shift to streaming services has also had a major impact on music industry revenue. Streaming services have enabled the music industry to generate more revenue from subscription-based models, as well as from advertising revenue. The rise of streaming services has also resulted in a decline in the sale of physical formats, leading to a decrease in overall revenue for the music industry.

The emergence of digital music services has also had a major impact on artist compensation. According to a report from the Institute for Policy Innovation, artists receive a lower share of streaming revenue than other players in the value chain, such as major labels and streaming services (IPI, 2016). This is due to the high cost of licensing music for streaming services, as well as the large share of revenue taken by streaming services themselves. In addition, the low per-stream royalties paid by streaming services has led to a decrease in overall revenue for artists.

The papers collectively suggest that digital music services have had a significant impact on the music industry. (Lee *et.al.*, 2016) found that the introduction of online streaming services positively influenced music record sales.

(B. Knežević, n.d.2012) highlighted how digitalization and the internet have disrupted the music industry's value chain, changing the way people consume and trade music. (K. Alves, n.d.2004) examined case studies of online music sharing services and concluded that digital music distribution services did not lead to the demise of the music industry but rather shifted consumer spending habits. (Sadie A. Stafford, n.d.) 2010 discussed the emergence of digital music and its repercussions on the industry, including the need for artists to maintain a digital relationship with consumers through social media. Overall, these papers indicate that digital music services have both disrupted traditional music distribution models and presented new opportunities for artists and consumers.

(Alagoa, 2015) discusses the rise of digital distribution and the decline in recorded music sales, while (Yu & Zhang, 2015) explores the potential for business model innovation in the digital music industry. (B. Daga, n.d.) in 2015 examined the impact of digitization on product innovation and the democratization of the music market. (Mbhele & Ramnandan, 2020) focuses on digital entrepreneurship and its impact on music distribution. Overall, these papers highlight the transformative effects of digital technology on the music industry, including changes in distribution models, challenges with piracy, and the potential for independent artists to thrive in the digital landscape.

Analysis :

Digital music services have had a major disruption on the economics of music. Services such as Spotify offer a wide convenience to music consumers and

have democratized the music industry, making music available to more people than ever before. In addition, digital services are providing shops larger profits than physical media sales while creating new marketing and promotional opportunities for artists. The impact of digital services on the economics of music has been profound and multifaceted. Over the past few decades, the music industry has undergone significant transformations due to the digitization of music production, distribution, and consumption.

The music industry used to rely heavily on physical formats like CDs, vinyl records, and cassettes. Digital services, such as iTunes, Spotify, Apple Music, and YouTube, have made music easily accessible through downloads and streaming, significantly reducing the demand for physical media. This shift has both positive and negative economic implications. While production costs for physical media have decreased, it has also affected revenue streams for artists and labels.

Digital services have introduced various revenue models for artists and the industry. Streaming platforms offer both free, ad-supported tiers and premium subscription options. These services generate revenue through advertising, subscriptions, and data collection. However, the revenue per stream is relatively low, which has led to debates about fair compensation for artists.

Digital platforms have provided musicians with a global audience. Artists can now reach listeners all over the world without the need for extensive international distribution networks. This expanded reach can lead to increased revenue opportunities through streaming and merchandise sales.

Independent artists have more opportunities to succeed in the digital age, as they can distribute their music through platforms like SoundCloud, Bandcamp, and YouTube without the need for a traditional record label. However, this has also led to increased competition and challenges in standing out in a crowded digital landscape. While digital services have provided legal and convenient ways to access music, they have not eliminated piracy entirely. Piracy continues to pose economic challenges by diverting potential revenue away from artists and record labels. Copyright infringement issues remain a significant concern.

Digital services collect vast amounts of data on listener behaviour, which can be valuable for artists and labels. They can use this data for market research, targeted marketing, and optimizing their music releases and promotion strategies. Live performances and tours have become increasingly important revenue sources for musicians due to the challenges of earning substantial income from recorded music alone.

Thus it has reshaped the economics of the music industry, providing both opportunities and challenges for artists, record labels, and consumers. While they have expanded the global reach of music and made it more accessible, questions about fair compensation, copyright enforcement, and the sustainability of the industry in the digital age remain important issues for stakeholders to address.

Digital music services have transformed revenue distribution in the music industry. While they provide a convenient way for artists to reach a global audience, the per-stream payouts are often low.

Independent and emerging artists may struggle to earn a substantial income from streaming alone, leading to concerns about fair compensation. Record labels have adapted to the digital age by renegotiating contracts and exploring new revenue streams. They still play a significant role in promoting and distributing music, especially for established artists. Labels often negotiate favourable streaming deals with platforms, which can result in higher payouts for their artists.

It generate revenue through subscriptions, advertising, and data licensing. Physical sales were historically a significant revenue source for the industry, but they have become less lucrative. This has implications for physical retailers, manufacturers, and distribution networks.

Digital downloads, once a major source of revenue through platforms like iTunes, have declined in popularity as streaming services have become the norm. This shift has changed the purchasing habits of consumers, impacting both revenue and pricing models. Digital services have allowed the industry to tap into global markets more easily. Emerging markets with large populations, such as India and China, present new revenue opportunities for the music industry as streaming platforms expand their reach.

The subscription-based model of digital music services has created recurring revenue streams. Subscribers pay a monthly fee, providing a stable income source for streaming platforms and artists. However, the competition for subscribers can be intense, leading to marketing and content acquisition costs. The digital music industry has seen intense competition, with various streaming platforms vying for market

share. This competition has led to price wars and exclusive content deals, affecting both revenue and consumer choices.

Some artists and labels have entered into exclusive content deals with streaming platforms to attract subscribers and increase the perceived value of music. These deals can result in short-term revenue boosts and promotional opportunities. Live performances, tours, and merchandise sales have become increasingly important revenue sources for artists. Some artists have adopted direct-to-fan models, leveraging platforms like Patreon, Kickstarter, and Bandcamp to connect with their audience and monetize their work directly.

Ensuring fair compensation for artists, protecting intellectual property rights, and addressing consumer expectations are ongoing concerns. The effectiveness of these efforts often varies depending on the specific circumstances and stakeholders involved.

However, digital music services have also created some significant challenges. Many experts have underestimated the long-term impact of digital services on music economics. For example, the devaluation of music through low royalty rates is a major concern for many industry professionals. As digital services compete for market share, profits are shared between the services, artists, labels, and publishers resulting in increased competition and lower royalty rates.

Moreover, digital services have also created a data problem. They have made it difficult to measure how music is consumed, impacting the ability of the industry to ensure that artists are fairly compensated. As a result, the industry is in need of a new data-tracking solution

that is capable of tracking consumer behaviours in the digital age.

Suggestions and Conclusion :

This paper suggests the following recommendations for addressing the challenges posed by digital music services:

1. Developing new data-tracking solutions to better understand how music is consumed and to ensure fair compensation for artists, songwriters, and producers.
2. Introducing effective artist-to-fan initiatives and streaming bonuses to encourage better compensation.
3. Encouraging more research to understand the economics of music in the digital age.

The digital music economy has changed the music industry dramatically. Digital services have created some major advantages, including increased convenience and profits for music retailers. However, digital services have also created challenges, including the devaluation of music and difficulties tracking data. This paper has examined the economics of music in the digital age and has suggested some potential solutions to the challenges that have been created.

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Ethnoecological study of Kameng Valley, Arunachal Pradesh

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Introduction

Surrounded with hills and crowned with rivers, Arunachal Pradesh (26° 28' N. to 29° 30' N. and 91° 30' E. to 96° 30' E.) is located at the foothills of the Himalayan range in the eastern slant of India. The study area comprises of the Kameng valley, i.e., East Kameng and West Kameng districts of Arunachal Pradesh. The tribes like Nishi, Shertukpen, Monpa, Bugun, Akas, Mijis and Sulung predominantly inhabit this valley. The present study has been an attempt to contribute to the understanding of the archaeology of Kameng valley, Arunachal Pradesh through a collective approach of archaeological, ethno-archaeological and ethnographic data collections (documentation among the Nishis and Shertukpens).

Previous Research :

The earlier investigations in this region have not thrown light on archaeological data as well as the ethnographic documentation. There are very few archaeological explorations and excavations conducted in this region. The prehistoric (Neolithic) site of Parsi-Parlo

is the earliest excavated site in this region which provides information about the settlement of a Neolithic community in the area. This site is in Kamla valley region, adjoining the Kameng valley, giving a clear picture of the settlement pattern during Neolithic period.

The medieval site in the Kameng valley i.e., Naksaparvat provides ample information of a settlement depending on the surrounding ecology by the inhabitants. This site has yielded structural, and hearth remains. Besides stone structures of Buddhist and Brahmanical period, the excavation yielded a plethora of ceramic bowls, carinated vessels, conical lids, ritualistic pots and storage jars made up of red, brownish, glazed and Celadon wares and glass beads. An iron smelting kiln and ring-wells also appear in this phase.

The ecological condition of Arunachal Pradesh has a subtropical climate. The terrain is of high hills and deep valley covered by a thick forest of tall trees and impenetrable evergreen shrubs and herbs intertwined by various vines. The wild animals like elephant, tiger, leopard, bear,

gaur, sambhar, barking deer, and almost 144 species of birds including the hornbill. “Heavy rainfall and the acidic nature of the soil prove detrimental to the preservation to archaeological remains cultural material in their proper context” (Deori 2012). Due to the climate, nature of the soil and excess use of organic material used in day to day life the archaeology of North-East India as well as Arunachal Pradesh is not able to reflect the proper archaeological remains and the material culture of the people in totality.

The archaeological materials of Kameng valley were not sufficient to understand one region but with the help of ethnographic study in this region the result of the present research has brought to light encouraging and valuable facts.

Material Analyzed in Present research :

In the present research, the archaeological stone artifacts (17 objects) were documented and studied from Parsi-Parlo, which provided information about the subsistence in Kameng valley and the nearby Kamla valley from the Neolithic time. Corresponding with the ethnographic data which collected in the present research providing information about the settlement of the Nishis in this area is continuation from the Neolithic time to the present date. The Nishi are still using the same techniques and antiquity in their present day life. For example-the *lowdap*, is used as agricultural implement. According to the excavator A. A. Ashraf, this stone hand-axe can be used with a wooden handle in cultivation.

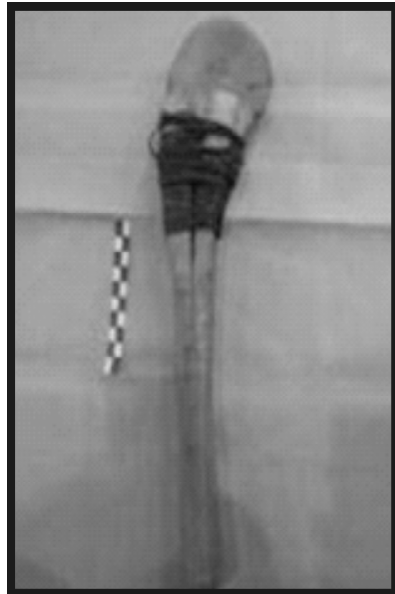


Fig.1.1a Agricultural Implement 1

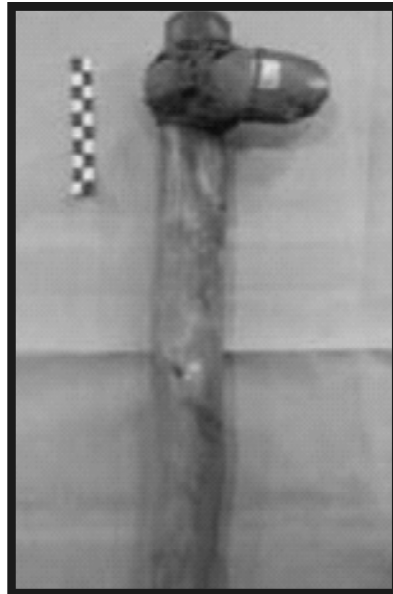


Fig.1.2 b Agricultural Implement 2

* these two implements are in the State Museum of Arunachal Pradesh, Itanagar.

According to the excavator of the archaeological site of Naksaparvat (15th -16th Century A.D.) there are two fold habitation patterns-

1. **The Piled house-** the floor of the houses were made with some perishable materials such as bamboo and wooden planks supported by long wooden beams. The floors of this kind of houses were supported by dressed stone pillars. Some of the pillars are cylindrical while others are square.
2. **The Regular house-** the excavators divided the floor of the regular houses on the basis of their floor types:
 - Those with a floor of brick-bats and pebbles, the top of which was covered with mud plaster.
 - Brick platforms, the heights of which are raised up to 1.10 metres.
 - Undressed stone blocks, the upper surfaces of which were dressed.

The upper structures of the houses of Naksaparvat were made up of perishable materials which are found abundantly in the region, such as wood and bamboo. Hence these super structures were not found by the excavators during excavation (Borah 1997). According to the late historian R. M. Nath, the remains of Naksaparvat represented the glorious past of the Barahi Kingdom. The Barahis were a section of the Bodo tribe (Borah 1997). Such types of structure are very much like the house construction of the Shertukpen and Nishi communities as mentioned in Chapter 4 in detail. But it need not be taken as a direct analogy.

According to the excavators “Naksaparvat brought to light a single tribal habitation which can be dated 15th-16th century A.D. The inhabitants were agriculturists and they practiced dry and wet rice cultivation. That the inhabitants were not confined to the hills alone is

proved by the recovery of a Muslim-era coin. Discovery of this coin need not be taken as an unusual phenomenon keeping in view the Ahom-Mughal contest that took place at Biswanath, in the plains by the river Brahmaputra in the early parts of the 17th century A. D. Thus, it may be said that Naksaparvat inhabitants were known to the people of plain area and maintained relations with them. The stray Muslim coins were either brought by a deserter or by someone from Naksaparvat who perhaps used to frequent the plains on different occasions” (Borah 1997) .

Results :

Analogous with the archaeological data, we can postulate that although the inhabitants of Naksaparvat were not of Shertukpen origin, their house patterns are similar probably as a requirement of the climate of the region. In this research the researcher has attempted to trace the settlement patterns and their continuation from the past till today. The living traditions are still the same among the ethnic groups. To understand past human behaviour we should look at present day communities in the same region. It was important to study the housing pattern of the Shertukpen and Nishi in order to know their lifestyle, culture and adaptation pattern in the regional climatic conditions which were very similar in the past as well. We know from the information from Parsi-Parlo that the people lived in houses built of perishable materials, possibly from bamboo and timber. Again, we also see from the excavations at Naksaparvat, that the techniques of constructing the so called ‘Regular Houses’ are also the same. From these examples it may be possible to conclude that the technique of construction of a house is the same among the tribal people in this region.

Construction of house pattern :



The explored site Bhalukpong and Dimachang New Bethali in West Kameng district also gives us a picture of human settlement during medieval times. The rock inscription of Dimachang New Bethali of the Mahayana Buddhist mantra “*om mane padme hum*” proves the existence of followers of Mahayana Buddhism in the area. This same area is still inhabited by Mahayana Buddhists such as the Shertukpen and Monpa. During a village-to-village survey, present researcher found two more Mahayana Buddhist rock inscriptions which were engraved with the mantra “*om mane padme hum*” in the *Chhnngton* (Buddhist temple) of Rupa village.



Fig.2.1 Rock Inscription, *Chhnngton*

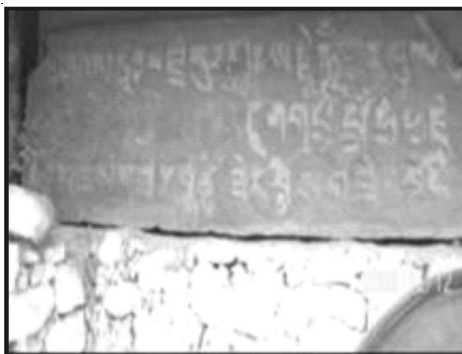


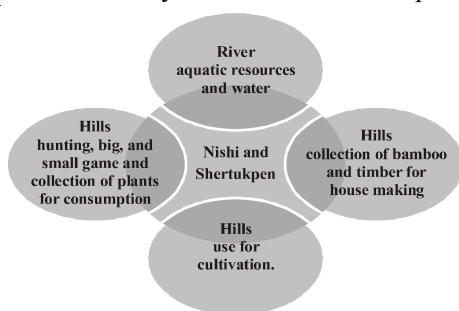
Fig.2.2 Rock Inscription, *Chhnngton*

Methodology :

To understand the archaeology of the region, the Nishi and Shertukpen were studied with an ethnoarchaeological approach. The detailed study of these two communities in relation to settlement patterns, subsistence patterns and socio-cultural practices provides ample information to understand the past human adaptations pattern of this region. It helps us to understand and systematically define relationships between behaviour and material culture of the inhabitants (Nishi and Shertukpen) through **Area of Relative Isolation Model** (Kramer 1979), which ascertained how certain features of observable habit reflects in the remains of bygone past. According to this model the instinct socio-cultural behavioural pattern based on ecological factors generally disintegrates at a very slow pace with the advent of urbanisation, modernisation and cultural contact. The rate of assimilation and defusing invariably depends upon various means of communication (physical and physiological). It is found that certain behavioural elements of socio-cultural systems have material correlates if they are incorporated with ethnography and archaeology. The Area of Relative Isolation Model was an important tool in understanding the regional adaptation pattern of the Nishis and Shertukpens in hilly ecological zone. However, it was not found sufficient and hence a new model “**Area of Environmental Adaptation Behavioural Method**” is formulated to understand the adaptation patterns in this ecological zone.

According to the eminent scholar, Late Prof. H. D. Sankalia “A theory or model when formulated before or after some ground-work has to be scientifically

proved and tested”. Keeping this in mind, the present researcher attempted to use this model on the Nishi and the Shertukpen to know their adaptation pattern from the surrounding ecology. In the result it was observed that these tribal people are not dependent on sources outside their area for their settlement and subsistence perspective. They fulfil each requirement from the nearby areas. They know very skillfully how to explore the hills and collect food items as well as house construction materials from it. They have adapted to the surrounding environment from prehistoric times or from the very beginning of their occupying this region. These communities collect the water and aquatic resources from the nearby rivers and water streams; hills are fruitful for *jhum* cultivations, hunting, big and small games, collection of plants for consumptions and collection of bamboo and timber for house construction. From the hills they collected various medicinal herbs also for their treatments. “Arunachal Pradesh is full of different medicinal herbs. These herbs are being used by the highlanders for the treatment of their own as well as their livestock” (Maiti 2014). So, the present researcher formulated this model among the tribal communities especially for the North-East region with the initial study of Nishi and Shertukpen.



Interpretation of the formulated Model among the Nishi and Shertukpen

The ethnography of the Kameng valley draws a clear picture about the site formations process in archaeology. Settlement pattern always gives a clear picture to understand the archeological context. The use of perishable materials in house constructions to comprehend the settlement archaeology in Kameng valley region, ethnography of the house pattern was very significant. Archaeologically in this region, we will be able to find very less prospects because of the use of perishable materials in house construction. But there is some noteworthy evidences which help the archaeologist to draw analogies to incorporate the settlement pattern in this area.

The house pattern of the Nishi and Shertukpen is significant to know their lifestyle, culture and the adaptation pattern in this regional climatic condition which was very similar in past as well. The Nishi houses are built on poles. In the archaeological context, the posthole of the bamboo poles can provide the evidence.

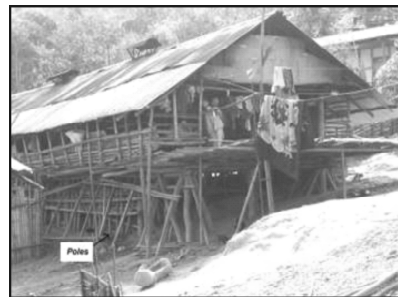


Fig.3 Poles of a Nishi house

The massive stone structures which the Shertukpens use as their base of their house, is the only archeological remnants we can find *in situ* in this region. We hardly find any other preserved material from their houses because they are made of perishable materials due to the climatic

requirements of this area. The other features include massive stone arrangement used as the boundary of their house; significant archeological evidence (Fig.).



Fig.4 The boundary wall of a Shertukpen house

The ethnographic observation of the Nishi and Shertukpen will help us to draw analogies for locating archaeological sites in this region. Hence, in future locating and understanding of archeological sites in this region will be easier and to create a clear picture of settlement pattern in the past and its correlation with present available data.

The rich vegetation and fauna of the Kameng valley attracted Neolithic inhabitants who moved from the Tibet and other hilly regions. The presence of wild vegetations and animals offered Neolithic inhabitants a rich supply of food and material for construction of houses.



Fig. 6 Paddy Grinder (*Changpar*)



Fig. 7 Utensils made with gourd (*Ajuk*)

Finding animal bones in the archaeological context also help us to understand the zoological perspective is of very little use to us as almost every household here has domesticated pigs and these pigs consume all organic kitchen and human waste. As far as my personal observation among the Nishi is concerned, these pigs consume the fish bones as well as meat bones.

It is important to mention here that due to the non availability of non perishable materials, the Neolithic inhabitants adopted the use of other easily available materials including bamboo, wood and timber.

For understanding the settlement pattern the following items were studied:

- Land use pattern for habitation
- Village area
- House types and construction methods
- Structures for housing domesticated animals
- Settlement types
- Disposal of food waste

- Disposal of dead

To understand the subsistence pattern, studies were undertaken on :

- Small game hunting techniques
- Fishing techniques
- Gathering of food
- Agricultural practices i.e. *pani-kheti* and *jhum-kheti*
- Use of perishable materials and construction techniques

Conclusion :

In Kameng valley, living traditions still inhabits among the ethnic groups. The house pattern of the Nishi and Shertukpen is significant to know their life style, culture and the adaptation pattern in this regional climatic condition which was very similar in past as well. This valley experiences heavy rainfall averaging 287 mm falling mostly between June and October and in winter it is extremely cold primarily due to snowfall. To protect themselves from the extreme cold, the Nishi and Shertukpen construct their houses of bamboo, wood and timber which is available in abundance. These materials, although perishable in nature provides protection from extreme climatic conditions. Therefore we see that the use of certain materials is also dictated by the weather.

The **Nishi** used to bury their dead inside the compound of their house or near it. The dead is placed in a lying position. Rice, local beer (*Apong*), a wild animal, mainly a monkey or a bird is sacrificed and offered to the dead. This offering of food continues for seven days. Death by accident or suicide however, is considered to be unnatural and the burial rites are

appropriately different. The dead is buried in a standing or sitting position outside the village and no rituals are performed. Among the **Shertukpen**, the funeral procession is led either to the burial or cremation ground by the village priest who recites charms along the way. The wealthy are cremated while the poor and the ordinary folk are given a burial.

The placement of burials in the settlements has been guided by the following reasons:

- Belief in life after death, for which the dead are buried inside the house because of the affection of the family members.
- Belief that the dead person's soul will always protect the family members from the evil spirits.

The findings of iron arrowheads suggest that the inhabitants used these materials for hunting purposes. But there is no evidence revealed of iron smelting from the excavations. This could mean that they were perhaps obtained by barter and trade from inhabitants of the surrounding areas. Or more exploration and excavation in this region can throw light on this issue.

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A Study on Inspiring Indian Women Who Became the Role Models of Empowerment

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Some women are born with gifts and have done innumerable achievements in their life and they have set an example to many women, they are the real role models because they stood firm when there were a lot of hurdles. It's not an easy job for any woman to come forward and achieve something in their life because many of them are struggling due to gender inequality, male dominated society and poverty.

Smt. Sudha Murthy is an educator, a philanthropist and a great writer has won a lot of people's heart by giving tremendous service to the society. Her valuable principles projected in her active contribution in social work for art and culture, public sanitation, healthcare, poverty alleviation, and women empowerment and education. She says the social service is spirit of self-motivation. As a part of woman empowerment activity she had tried to bring around 3000 devadasis forefront to provide them basic facilities. Initially people threw rotten tomatoes and chappals at her but she took it as a challenge and brought 3000 devadasis to the mainstream of the society. She has followed the principles of liberal feminism that focus on attaining gender equality within the boundary of

liberal democracy.

She says "The lives of Devadasis are different. They are subjected to exploitation. One needs determination to bring in changes in the lives of Devadasis". (Times of India: 23: 3: 2018)

Sudha Murthy is also faced gender discrimination, she came across an advertisement form telco company where it was written lady students are not eligible to apply for the job so openly so she was offended then wrote a letter to the company and also questioned why are they promoting gender bias through it. Sudha Murthy addressed the issues faced in her college due to improper sanitization, this experience made her to come up with the idea behind building more than 15,000 toilets with the help of Infosys foundation. She has performed the principles of radical feminism, it allows the reordering of society in which the male dominance is completely eradicated in all social and economic aspects.

She replied, "For the first time in my life I was up against gender discrimination. Though I was not keen on taking up a job, I saw this as a challenge. I had done extremely well in academics, better than most of my

male peers. Little did I know then that in real life academic excellence is not enough to be successful". (Kumari: 1:2:2022)

Sudha Murthy is an inspiration to many generations of women to come as she follows these simple tips: start with the known, change your definition of giving, expect nothing in return, plan the exit strategy and don't stop having fun.

Women are born talented, they just want an opportunity to showcase their talent even if there are hurdles and obstacles they don't mind they are just focused and always trying to reach their goals. The common women who came from very humble background have done a lot of accomplishments in their life and set themselves as an example for women community. Some women are born so great and have done innumerable achievements in their lives and they have set an example to many women. They are the real role models because they stood firm when there were a lot of hurdles. It's not an easy job for any woman to come forward and achieve something in their life, because many of them are struggling because of gender inequality, a male-dominated society and poverty.

Padma Srinivasan, popularly known as Pizza Granny, is a role model for many ladies as she faced a lot of hurdles to achieve certain things. Her not giving up attitude made her stand different from others. She is from Bengaluru, Karnataka, hailing from a well-to-do Tamil Brahmin family in Madurai. She was very protective, very conservative, sent to a convent school, followed by a women's college.

People think that if you are retired – your life is over, but Padma Srinivasan

came up with new ideas and new purposes after her retirement and made her life meaningful. She was so enthusiastic and optimistic that she would achieve her goal no matter whatever the problems came in between. Padma has done a degree in Zoology and Botany. Soon after her studies, she got married to her maternal cousin and shifted to Bengaluru.

She lost her husband when she was just thirty. By then she had two children. Life became upside down after his death. Until then, she was a happy homemaker limited to four walls of kitchen. She had to face the harsh reality of life and she took it as a challenge. She also got a marriage proposal but she just declined it. She was thinking about the only thing that somehow she could provide good education for her children. To make this possible, she would have to step out of her shell. She was a pioneer (first woman who got the job) in her family to accept the job proposal but she had no choice, she had to accept it. She has got a job in her husband's company only on compassionate grounds.

She said "No woman in my family has ever worked.... I was the first one to do it. I accepted the offer and started working as a clerk in their accounts department" (Bansal:2018:167).

Her life was not easy even after she started working, because she had to balance both her work and professional life. Getting up at 4am, cooking, packing lunch and having to catch a bus at 7 am, after a full day of work again preparing dinner, helping children with their homework made her life difficult.

She said, "But it was very difficult and stressful..... I often came home and cried. I realized that the working world

is tough and it has to be tough to handle it” (Bansal:2018:167).

She became more confident and ambitious, so she has decided to study further in cost accounting. Her day got even longer with this new studies project. She used to sit up past midnight, surrounded by books, notes and making calculations because cracking the ICWA exam was not an easy thing. She took the help of her father’s friend who was the head of the department at St. John’s military school in Bangalore. Her hard work and patient learning bore fruits. It took five years but she completed her exams and became a certified cost accountant.

She said “There was one paper each in higher mathematics, accountancy, engineering and economics. All the subjects were new for me” (Bansal: 2018:167).

Padma Srinivasan retired from her job at the age of 58 but she didn’t stop there, so she came up with the unique plan as she thought grandparents lead a significant role in children’s lives in the same way. Even children have to support them when they are old and in need of them. As she said, “Elders need children and children need elders”. So they came up with the theme of Vishranthi, which means rest in English. They wanted money to begin this new ambitious project, so her daughter suggested preparing and selling pizzas to raise money for it. She started selling pizza at 5rs a slice and they got a good response from the public. Therefore, they wanted to extend their pizza business but there was a hurdle as they wanted more money and big land. Tehsildar was asking for a 3 lakh bribe so she lost her temper, shouted at him and did not let them exploit her.

There is a touch of Marxist Feminism as this theory propounds,

“Marxist feminism analyzes the ways in which women are exploited through capitalism and the individual ownership of private property”. (Bansal: 2018:167)

Fortunately, she knew the local MLA Krishanppa very well as he helped her to open a bakery and supported her again in this case also, so she didn’t have to pay a single paisa for it.

She said “To do good, there are always a thousand obstacles. Magar vighna hai tho vignaharta bhi hai” (Vighna – an obstacle Vignharta means lord Ganesha). (Bansal:173).

Her pizza business took off and she became very popular as Pizza Granny. People were standing in a queue to buy her pizzas. It became a weekly attraction for various software companies in Bengaluru. She had informed the youngsters of the purpose behind the pizza business, which is none other than vishranthi, as she wanted to help old people through this. Therefore, the pizza business has grown day by day and a lot of people also donated money to run the business. Her commitment and determination made impossible things possible. Once upon a time, she was a home-maker and limited to her own house, but later her life has completely changed with the vishranti project and pizza business. By helping a lot of needy people, she found a new meaning to her life.

This research paper focused on two extraordinary women who are true inspirations for the women’s community. If any woman feels that she is helpless and incapable of doing anything, they must go through the story of this outstanding women as they will truly motivate them.

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Non Toxic Printmaking in India : Advantages and Disadvantages

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The term “nontoxic printmaking” refers to a set of techniques in which artists use more sustainable and environmentally friendly alternatives to traditional, potentially harmful, and hazardous materials. Non-toxic printmaking is essential because traditional methods harm the artist, students, and faculty members’ health and pollute the environment. In customary printmaking, specialists frequently use materials like acids, solvents, and weighty metals, which can present wellbeing dangers and have negative natural effects. Non-harmful printmaking, then again, centers around finding elective materials and strategies that are more secure for craftsmen, printmakers, and the climate. Solar plate, waterless lithography, collagraphy, and other non-toxic printmaking techniques are among them.

1. Solar Plate :

Sun oriented Plate is a non-poisonous printmaking process that utilizes a light-touchy polymer plate. A UV light source hardens the portions of the plate that are not covered by the artwork. After that, the unhardened portions of the plate are washed out, leaving a relief image on the plate. A high-quality print is produced

after the plate is inked and printed. There are a number of advantages that the Solar Plate method has over traditional printmaking methods. First, it doesn’t cause harm and doesn’t require the use of acids or other dangerous substances. It also gives you more control over the final print and is easier to use than traditional printmaking methods. Another advantage is that a plate can be made by artists using photographs, text, or hand-drawn artwork. The resulting print has higher resolution and better color reproduction than conventional etching or relief prints.

Printmaking with solar plates is gaining popularity among artists. To create an image, photopolymer plates are used, which are light-sensitive and can be exposed to ultraviolet light.

The steps involved in making a solar plate print are:

- a. Make a picture on a straightforward film utilizing dark ink or toner.
- b. Utilize an exceptional UV light box to uncover the photopolymer plates to the picture for a particular measure of time. The plates solidify where the UV light hits them, while the non-uncovered parts stay delicate.

- c. Wash the plates to eliminate the non-solidified parts.
- d. Ink the plates utilizing water-based inks and print the picture onto paper or texture.

The upsides of solar plate printmaking are that it is generally simple to learn and utilize. Additionally, it produces images with excellent detail and tonality at high resolution.

2. Waterless Lithography :

An innovative printing process known as waterless lithography makes use of a specialized silicone or acrylic plate. The artwork that is created on the surface of the plate can be created by artists using greasy drawing materials like crayons. After that, the plate is exposed to ultra-violet light, which makes the exposed areas harder and makes the unhardened areas unresponsive to ink. A conventional printing press is used to apply ink to the plate and transfer it to the paper. The Waterless Lithography process is advantageous because of multiple factors. First, it uses no water, making it good for the environment. Second, it makes prints with a high color density and resolution. Thirdly, artists can use it to make prints in both monochrome and multicolor thanks to its wide range of applications. Ultimately, Waterless Lithography requires less materials and supplies than conventional lithography.

3. Collagraphy

Collagraphy is a form of printmaking in which a plate is made from cardboard, sandpaper, fabric, and other textured surfaces. The artist covers the surface with ink and a layer of glue or shellac. Traditional printmaking plates are unable to replicate this method's distinctive texture.

The steps involved in making a collagraph plate are:

- a. Utilize fabric, glue, and other materials to create a design on cardboard or another material.
- b. Allow the glue to harden after it has dried.
- c. Use water-based inks to ink the plate.
- d. Print the plate on the surface of your choice.

4. Water Based Printmaking :

Water-based printing is an environmentally friendly alternative to oil-based printing. It makes use of environmentally friendly and safer printmaking methods and water-soluble inks. In water-based printmaking, an image is created on a matrix, like a woodblock or copper plate, and then transferred to the surface of choice. Pigments or dyes are combined with a water-soluble base in water-based inks, which are used.

Printmaking with water comes in many forms, including :

- a. **Relief Printing:** This procedure includes cutting a plan into a surface, and afterward inking the surface and imprinting onto paper. While the raised parts contain ink, the carved parts do not contain any ink.
- b. **Printing in Intaglio:** A design is etched or engraved into a metal plate using this method, which is then inked and printed on paper. The raised areas remain uninked despite the ink being trapped in the grooves.
- c. **Lithography:** A design is created using this method on a lithographic plate or stone. The picture is then moved onto the ideal surface utilizing a unique

interaction that includes utilizing water and oil-based inks.

- d. Printing by screen: A fine mesh screen is used to create the stencil, which is then applied to the paper or fabric. After that, the substrate is inked by pushing ink through the stencil.

Water-based printing is environmentally friendly, non-toxic, and simple to clean up after. Additionally, artists can use a variety of inking techniques to produce a wide range of effects.

5. Serigraphy or Screen Printing :

Another popular non-toxic printing technique among artists is serigraphy, also known as screen printing. It involves applying ink to a substrate—paper, fabric, or another material—through the use of a screen.

The most common way of making a screen print includes :

- a. Make a stencil on the screen by shutting out the parts that you don't believe the ink should go through.
- b. Ink the screen after placing it on the substrate.
- c. Push the ink onto the substrate by squeezing it through the screen's open areas.
- d. Lift the screen to uncover the printed picture.

Screen printing is adaptable and useful for a wide range of effects and images. Additionally, it is inexpensive and simple to set up and use.

Printmaking techniques have been used by artists for centuries, using a variety of techniques and materials to make prints that are one-of-a-kind and striking. Non-toxic printmaking techniques,

on the other hand, have gained popularity among artists as a result of the growing awareness of environmental issues and the detrimental effects of synthetic chemicals on human health. These strategies help to safeguard the climate as well as give a more secure and better work space for specialists, these characteristics of non-poisonous printmaking techniques urge craftsmen to work more and depict a few compelling methods. Craftsmen are frequently attracted to printmaking on the grounds that the most common way of making prints permits them to make various duplicates of their work of art. Non-harmful printmaking strategies furnish craftsmen with extra advantages that urge them to work more. Non-toxic printmaking techniques encourage artists to work harder in the following ways:

1. Better Health and Safety at Work
Printmaking can involve working with a variety of chemicals and other materials that, if used improperly, can be harmful to human health. The respiratory system, the nervous system, and other health issues may be harmed by these chemicals. Non-toxic printmaking techniques make artists' working environments safer and healthier by eliminating or reducing the use of such chemicals. Artists can work for longer periods of time without worrying about the health risks posed by the chemicals they use, which makes them feel more at ease.
2. More eco-friendly- The traditional methods of printing frequently call for the application of chemicals like acids and solvents that are potentially hazardous to the environment. The harmful material created during the

printing system can likewise cause ecological contamination. Non-harmful printmaking strategies utilize regular and eco-accommodating materials, diminish squander, and limit the biological effect of printmaking.

3. **Cost-Effective** In the long run, non-toxic printmaking techniques may be more cost-effective than conventional ones. Customary printmaking includes gaining and discarding possibly perilous materials, which can be costly. Non-poisonous materials are frequently reusable and can be utilized for a more drawn out period, lessening the expense of procuring new materials.
4. **Non-toxic printmaking techniques** are extremely adaptable and work with a wide range of materials, including paper, textiles, metal, and many more. Artists can experiment with new ideas, materials, and techniques thanks to this versatility, which can spark their creativity and produce new work.

The introduction of a non-toxic printmaking curriculum in Indian educational institutions has the potential to significantly alter the printmaking industry. The practice of non-toxic printmaking is in line with this vision as we move toward a more sustainable future. It is essential to adopt practices that do not harm human health or the environment. The introduction of a non-toxic printmaking curriculum in Indian educational institutions is crucial for a number of reasons. First and foremost, ordinary printmaking strategies include the utilization of harmful synthetics, which can be dangerous to the wellbeing of craftsmen and result in

natural contamination. Non-poisonous printmaking techniques use safe and eco-accommodating materials, and subsequently, advancing this type of printmaking is fundamental. Second, traditional printmaking techniques frequently cost a lot of money because they require the purchase of chemicals, tools and supplies. Non-toxic printmaking, on the other hand, can be done at a lower cost and is easier to do for students and artists who don't have access to expensive materials. Thirdly, non-poisonous printmaking techniques offer adaptability and boundless imaginative potential outcomes. Specialists can investigate different methods like lithography, screen printing, computerized printing, and solar plate scratching, among others, with safe and eco-accommodating materials. This makes it possible to try new things and come up with new ideas while also making the printing process less harmful to the environment.

Non-toxic printmaking techniques have not yet been incorporated into the curriculum of Indian art schools and institutions. There is a need to support and advance the act of non-harmful printmaking strategies in India to make mindfulness among understudies and craftsmen about the risks of customary printmaking techniques and the advantages of non-poisonous printmaking strategies.

Workshops and training sessions for art teachers and students are one way to introduce a non-toxic printmaking curriculum in Indian schools. Participants can get hands-on experience and gain a better understanding of the various methods and possibilities of non-toxic printmaking through these workshops.

Workmanship exhibitions and establishments can team up with specialists in non-poisonous printmaking techniques to lead such studios.

Another methodology is to refresh the prospectus of craftsmanship courses to incorporate non-poisonous printmaking strategies. The course design can remember hypothetical and functional meetings for non-poisonous printmaking methods, alongside an outline of the ecological and medical advantages of the training. This strategy will encourage the use of non-toxic printmaking techniques and assist students in learning about non-toxic printmaking through a structured curriculum. Additionally, by providing grants, incentives, and financial support to institutions promoting the use of non-toxic printmaking techniques, the government can encourage institutions to incorporate these techniques. The government can also organize workshops and awareness campaigns to promote non-toxic printmaking techniques and encourage students to try them.

For centuries, printmaking has been a popular way for artists to express themselves. Over time, new methods have been developed, and the use of materials that are not harmful has become increasingly popular. Contemporary craftsmen from India and Europe have taken on this technique for printmaking, prompting the making of an extensive variety of craftsmanship according to alternate points of view. In this article, we will examine ten Indian contemporary specialists, their works in Non-Poisonous Printmaking Techniques and contrast them and European craftsmen.

1. Jagdish Chinthala

Indian artist Jagdish Chinthala is based in Mumbai and works in lithography and woodcuts, among other forms of printmaking. His work is much of the time political in nature and manages the topics of social change and basic freedoms. He has been praised for his work, which combines traditional techniques with contemporary social issues, using non-toxic printmaking techniques.

2. Gopika Chowfla

Gopika Chowfla is a notable Indian craftsman who works in printmaking. She has tried monoprints, etchings, and collagraphs, all of which are non-toxic approaches to the art form. Her themes typically center on the relationship between humans and nature.

3. Suhas Roy

The contemporary Indian artist Suhas Roy focuses primarily on etching. He prints in a very special way, using ink washes to create stunning landscapes. His work reflects the beauty of the world around us and is both intricate and ethereal.

4. Paula Sengupta

Paula Sengupta is a conspicuous contemporary Indian craftsman who has practical experience in lithography. Her work is adaptable and goes from dynamic to metaphorical pieces, drawing motivation from life around her. She has been able to try out a variety of methods, including photo-lithography and hand-drawn lithography, thanks to non-toxic lithography.

5. Anand Moy Benerjee

Indian artist Anand Moy Benerjee is renowned Printmaker. He works is graphic and bold, using vivid colors and strong lines to make powerful images. Anand has been able to experiment with colors and techniques without being put in danger by traditional printmaking methods because he uses non-toxic methods.

6. Partha Pratim Deb

Partha Pratim Deb, an Indian Artist, has acquired prominence for his composition work in printmaking. His non-toxic collagraphs showcase the social, political, and cultural realities of India through the use of various printing and drawing materials like cardboard, metal, and fabric.

7. Nandini Chirimar

Indian printmaker Nandini Chirimar works primarily in etching as her medium of choice. Her works are frequently abstract and feature natural elements like flowers and leaves. Her work stands out for its unique printing methods and intricate details.

8. Ramen Kastha

Ramen Kastha is a notable Indian Artist who works in different types of non-harmful printmaking techniques. His work frequently depicts the experiences of human life and is deeply rooted in Indian culture and traditions. His works are frequently intricate, spiritual, and detailed. He experimented in solar etchings and Plate Lithography Techniques.

9. Reena Saini Kallat

Reena Saini Kallat is an Indian artist who works in printmaking among other forms of expression. Themes of identity, history, and political issues are frequently

the focus of her work. Screen printing and etching are two examples of the non-toxic printmaking works that Kallat has produced.

10. Chandana Hore

Indian artist Chandana Hore uses a variety of techniques, including printmaking, in her work. Her printmaking pieces are quite small and feature intricate details. Hore's work shows a deep concern for the environment and sustainability, with a focus on social and environmental issues.

Non-poisonous printmaking techniques furnish craftsmen with a scope of advantages that urge them to work more. They are eco-friendly, cost-effective, versatile, and safe. Water-based relief printing, soy-based lithography, photopolymer etching, and non-toxic screen printing are some well-known non-toxic techniques. Artists will be able to work with more confidence and peace of mind when they use these methods, knowing that they are not harming their health or the environment. A first step toward promoting environmentally friendly and safe printmaking techniques is the introduction of a non-toxic printmaking syllabus in Indian educational institutions. In addition to aligning with India's vision of sustainability, the use of non-toxic printmaking techniques can help cut costs that are associated with conventional printmaking techniques. The government, institutions, and organizations all need to work together to spread the word about the dangers of traditional printmaking and encourage the use of non-toxic printmaking techniques in India. We can make the printmaking industry more long-term by doing this.

In general, contemporary artist who are working with non-harmful printmaking strategies are making strong, imaginative works that mirror the changing scene of printmaking in the 21st 100 years. Their work pushes the boundaries of what is possible with non-toxic materials while demonstrating mastery of traditional methods. Artists from India and Europe have adopted non-toxic printmaking, which has become increasingly popular all over the world. As a result, their works of art are distinctive and inspiring. Work by these contemporary artists demonstrates a wide range of themes and styles. While drawing comparisons between European and Indian art, it is essential to take into account the differences and similarities between the two and appreciate the distinctive printmaking methods employed by each artist.

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हिंदुस्तानी संगीत के साहित्य में ब्रजभाषा का स्थान व महत्व

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वर्तमान हिन्दी के मानक रूप में कहानियों, उपन्यासों, कविताओं आदि के रूप में हिन्दी का भरपूर साहित्य उपलब्ध है। समाचार पत्रों, पत्रिकाओं, रंगमंच, टेलीविजन और सिनेमा जैसे प्रिंट और इलेक्ट्रॉनिक मीडिया के माध्यम से हिन्दी भाषा का दृढ़ संकल्प स्पष्ट रूप से दिखाई देता है। बात यह है कि हिन्दी वर्तमान समय की बहुउद्देशीय भाषा है, परन्तु इस बात से इंकार नहीं किया जा सकता कि भारत और उसकी संस्कृति को एक करने वाले विभिन्न प्रांतों की पहचान अमिट है। जब सांस्कृतिक भारत की झलक की बात आती है, तो विभिन्न राज्यों की सांस्कृतिक प्रस्तुतियां विभिन्न कलाओं के माध्यम से इसकी पहचान कराती हैं। क्षेत्रीय लोक संगीत, लोक नृत्य, लोक खेल, पोशाक, भोजन तथा अन्य कला और शिल्प भारतीय संस्कृति के गुलदस्ते में रंग-बिरंगे फूलों को जोड़ते हैं। जब हम शास्त्रीय संगीत के साहित्य का अध्ययन करते हैं, तब भी हम अन्य क्षेत्रीय भाषाओं की तुलना में हिन्दी के योगदान की प्रधानता देखते हैं, जिनमें ब्रजभाषा, खड़ी बोली, अवधी, भोजपुरी, राजस्थानी इत्यादि हिन्दी क्षेत्रीय भाषाएँ उल्लेखनीय हैं।

ब्रजभाषा और हिंदुस्तानी संगीत :

भारत एक धार्मिक देश है। आस्था इसकी बुनियाद है। संगीत, साहित्य और धर्म का रिश्ता सदियों से चला आ रहा है। वैदिक काल से लेकर वर्तमान समय तक, इस संबंध ने इतनी परिपक्वता प्राप्त कर

ली है कि धार्मिक आस्था के निशान भारतीय लोगों के दिल और दिमाग में गहराई से अंकित हो गए हैं। समय बीतने के साथ, पीढ़ी दर पीढ़ी, ये प्रतिमान भारतीय विचारधारा के साथ आगे बढ़ते रहे हैं और सभ्यता और संस्कृति का अभिन्न अंग बन गए हैं। भारतीय लोगों की इसी मान्यता ने सूर्य और अग्नि की ऊर्जा को देवताओं की उपाधि प्रदान की है। वायु को गुरु, जल को पिता और पृथ्वी को माता मानकर उन्होंने प्रकृति के प्रति सम्मान, कृतज्ञता, प्रेम और वात्सल्य व्यक्त किया है। समाज को कर्म-धर्म की शिक्षा देने वाले गुरुओं और अवतारों ने भारत भूमि को देवभूमि कहलाने का गौरव प्रदान किया। इन अवतारों ने पृथ्वी के जिस किसी भी कोने में कदम रखा, भारतीय धर्म उस भूभाग की भी पूजा करता है। इन क्षेत्रों के संगीत और साहित्य ने इस विश्वास को मजबूत करने में महत्वपूर्ण भूमिका निभाई। 'ब्रज और अवध' भारतीय धर्म और मान्यता के दो ऐसे क्षेत्र हैं, जिनका नाम हृदय में प्रेम और सम्मान भर देता है। ब्रज का सम्बन्ध श्रीकृष्ण से और अवध का सम्बन्ध श्री रामचन्द्र से है। इन स्थानों की भाषाएँ क्रमशः ब्रजभाषा और अवधी कहलाती हैं। सूरदास ने ब्रजभाषा में लिखे अपने ग्रंथ 'सुर-सागर' में कृष्ण के प्रति प्रेम और भक्ति की ऐसी मिसाल पेश की जिसने संगीत, साहित्य और धर्म के बीच के रिश्ते को और गहरा कर दिया। इसी प्रकार तुलसीदास रचित 'रामचरितमानस' ने अवधी भाषा के माध्यम से भारतीय संस्कृति को सुदृढ़ किया है।

ब्रज का अर्थ :

ब्रज प्राचीन शब्द है। ऋग्वेद के ग्रंथों में चरागाहों और पशुपालन के समूह के रूप में इसका उल्लेख है। प्राचीन काल में मधुवन और वृन्दाविपिन के आस-पास की भूमि इसी काम में आती थी, इसलिए इसे ब्रज प्रदेश कहा जाता था और यहाँ की भाषा ब्रजभाषा थी।¹ श्री कृष्ण ने इस स्थान पर गाय चराते हुए बांसुरी पर मनमोहक धुन बजाकर मनमोहन और मुरली मनोहर जैसे संबोधक अपने नाम के साथ लगवाए। वास्तव में यहाँ की भाषा अन्य भाषाओं की तरह सरल थी, लेकिन कृष्ण भक्ति में लिखे साहित्य ने इस भाषा को एक समृद्ध साहित्यिक भाषा बना दिया। इस भाषा में धार्मिक व सांसारिक प्रेम और सौन्दर्य का इतना अधिक साहित्य लिखा गया कि यह अपने आस-पास की अन्य भाषाओं से अलग होकर कालांतर में ब्रजभाषा के रूप में संगीत और साहित्य की अनूठी भाषा बन गई।

ब्रजभाषा का क्षेत्र :

ब्रज का क्षेत्र मथुरा और उसके आस-पास के क्षेत्रों तक सीमित है, लेकिन जब ब्रजभाषा की बात आती है तो इसका दायरा बढ़ जाता है। 'मथुरा इसका केंद्र है। आगरा और अलीगढ़ सहित इस जिले में ब्रजभाषा का शुद्ध रूप पाया जाता है। काशीपुर में (पहाड़ी से मिश्रित) अन्य पड़ोसी भाषाओं से थोड़ा प्रभावित होने के बाद भी; बरेली, बदायूं, एटा और मैनपुरी (कन्नौज के साथ मिश्रित) में; बुलंदशहर के दक्षिण में (खड़ी बोलियों के साथ मिश्रित); ब्रजभाषा गुड़गांव, भरतपुर, करौली, ग्वालियर और उत्तरी भाग (राजस्थानी बोलियों के साथ मिश्रित) और धौलपुर (बुंदेली के साथ मिश्रित) में बोली जाती है।'²

जिस प्रकार ब्रजभाषा का क्षेत्र ब्रज-प्रदेश से बड़ा है, उसी प्रकार ब्रजभाषा का साहित्यिक रूप बोलचाल से बहुत व्यापक है जो भौगोलिक सीमाओं से परे है। 'ब्रजभाषा पूर्वी भारत में बंगाल, असम तक; पश्चिम में राजस्थान, गुजरात; मध्य भारत में राजपुताना क्षेत्र से उत्तर में पंजाब तक व्यापक रूप से

स्वीकार की जाती है। पूरे उत्तर भारत में ब्रजभाषा कविता लिखने, उच्चारण करने, सुनने और सुनाने की परंपरा है।'³ सभी हिंदी भाषाओं में समानता है, इसलिए एक हिंदी वक्ता दूसरी हिंदी भाषा को आसानी से समझ सकता है। थोड़ी भिन्नता वाली बोलियों में विलय की संभावना भी अधिक होती है। दूसरी ओर, हम यह भी कह सकते हैं कि आपसी एकीकरण के कारण ही भाषा के अंतर दूर या कम होते हैं। यही बात हिंदी की सभी बोलियों के साथ हुई। प्रत्येक बोली अपनी पड़ोसी बोलियों में विलीन हो गई। ब्रजभाषा का अपने आस-पास के क्षेत्रों में भी फैलना स्वाभाविक था। ब्रजभाषा क्षेत्र पूरे हिंदी भाषी क्षेत्र के केंद्र में स्थित है, जिसके कारण यह अपने आसपास की पड़ोसी भाषाओं के साथ विलय हो गया है। केन्द्र में होने के कारण इसका विस्तार क्षेत्र अधिक हो गया। आखिरकार, ब्रजभाषा ने उत्तर भारत में संगीत और साहित्य की प्रमुख भाषा बनने के लिए सभी हिंदी बोलियों को पीछे छोड़ दिया। मौखिक रूप में ब्रजभाषा का क्षेत्र ऊपर वर्णित क्षेत्रों तक सीमित है, लेकिन साहित्य और संगीत के माध्यम से इसका विस्तार लगभग पूरे उत्तर भारत में हुआ। 'हिन्दी प्रदेश में ही नहीं, गुजरात, महाराष्ट्र, बंगाल और उड़ीसा के कवियों ने ब्रजभाषा में काव्य रचना की। सूरदास, नंददास, मीरा, रहीम, रसखान, बिहारी, भारतेन्दु आदि कवियों द्वारा दी गई प्रतिष्ठा के कारण ब्रजभाषा पूरे हिंदी क्षेत्र की साहित्यिक भाषा बन गई।'⁴ हिंदी क्षेत्र की सभी बोलियों में, ब्रजभाषा की वृद्धि सर्वाधिक रही। इसे बढ़ावा देने वाले कुछ विचार इस प्रकार हैं :

- 1) 'सभी हिंदी बोलियों में ब्रजभाषा का अधिकार सबसे अधिक था।'⁵ -डॉ. अभय दुवे
- 2) 'ब्रज उत्तर भारत के हिंदी भाषी क्षेत्र के साहित्य की प्रमुख भाषा रही है।'⁶ -डॉ. नीरा ग्रोवर
- 3) 'प्रबंधन के आधुनिक कार्यों में देशी भाषाओं का प्रयोग प्रमुख है, जिसमें ब्रजभाषा की प्रधानता है।'⁷ -मनीषा कुलकर्णी

4) 'ब्रजभाषा का प्रयोग न केवल हिन्दुस्तानी संगीत में, बल्कि पाकिस्तानी संगीत में भी अधिक से अधिक हो रहा है।'⁸ -चांदनी धीर

डॉ. सुधा पटवर्धन ने भारतीय संगीत में बंदिश के महत्व की व्याख्या करते हुए यहां तक कहा है कि 'बंदिश की भाषा ज्यादातर ब्रज (ब्रज) है।'⁹ यहां वह किसी विशेष संगीत शैली के बारे में बात किए बिना केवल बंदिश की भाषा का उल्लेख करते हैं। संकेतित बंदिश ध्रुपद, धमार, ख्याल या ठुमरी जैसी किसी भी संगीत शैली में हो सकती है। इस प्रकार यह सर्वविदित है कि ब्रजभाषा साहित्य और संगीत के माध्यम से सम्पूर्ण हिन्दी क्षेत्र की प्रमुख भाषा रही है जिसने भारतीय संस्कृति को महत्व दिया है।

ब्रजभाषा की प्रधानता के कारण :

कुछ विशेष कारण हैं जो ब्रजभाषा को लोकप्रिय भाषा बनाते हैं। ब्रज क्षेत्र का हिन्दी क्षेत्र के मध्य में होना एक कारण है। श्री कृष्ण का बाल्यकाल होने के कारण इस क्षेत्र की भाषा धर्म और विश्वास के कारण भारतीय लोगों की पसंदीदा भाषा बन जाती है। हिन्दी के प्रमुख कवियों की इसमें साहित्यिक कृतियाँ ब्रजभाषा को प्रमुख साहित्यिक भाषा बनाती हैं। मुगल बादशाह अकबर द्वारा आगरा को राजधानी बनाने से स्वाभाविक रूप से स्थानीय भाषा को बढ़ावा मिला। जहां ये भौगोलिक, धार्मिक और राजनीतिक कारण अन्य हिन्दी भाषाओं पर ब्रजभाषा की सर्वोच्चता स्थापित करते हैं, वहीं दूसरी महत्वपूर्ण वजह इस भाषा की मिठास है। यह कोमल शब्दावली युक्त एक ऐसी भाषा है जो न केवल हृदय के विभिन्न भावों को अभिव्यक्त करने के लिए उपयुक्त है, अपितु पूर्ण रूप से उपयुक्त भी है। 'ब्रजभाषा में इतनी अंतर्निहित विशेषताएं हैं कि विभिन्न साहित्यकार व कवियों ने रचनाओं के लिए केवल ब्रजभाषा को ही प्रथम स्थान दिया है। एक कठोर भाषा कभी भी संगीत के अनुकूल नहीं हो सकती। अपने विशिष्ट उच्चारण, अनुनासिकता, स्वर प्रधानता आदि के कारण मध्यकाल से ही ब्रजभाषा केवल काव्य की भाषा ही नहीं बल्कि

संगीत की भाषा भी बन गई और इसका क्षेत्र इतना विस्तृत हो गया जैसे संगीत की सुविधा के लिए ही इसका जन्म हुआ हो।'¹⁰ ब्रजभाषा का रूप देहाती, सरल और सरल होने के साथ-साथ प्रेम और रसीले व्यक्तित्व से परिपूर्ण है। इसका व्याकरणिक रूप और शब्द भी इसकी पुष्टि करते हैं। 'ब्रजभाषा संगीत की अभिव्यक्ति के लिए सबसे उपयुक्त है क्योंकि इसमें कठोर व्यंजन और यौगिक शब्दांशों का अभाव है। उदाहरण - 'प्रिय' शब्द में 'प्र' (प + र) के यौगिक अक्षर होने के कारण उसमें प्रवाह नहीं है, लेकिन ब्रजभाषा में 'प्रिय' के समान अर्थ वाले शब्द हैं - पिउ, पिय, पी, पिया और पियरवा।'¹¹ ब्रजभाषा की यह सुविधा उसे कोमल और शोभायमान बनाती है जो संगीत और साहित्य की पहली सीढ़ी है। हिन्दी साहित्य में पद्य-रचना के लिए ब्रजभाषा का प्रयोग विशेष रूप से हुआ है, जबकि पद्य की तुलना में गद्य रचना में गिरावट आई है। इस काव्य अनुकूलता का कारण ब्रजभाषा का शिष्ट व्यक्तित्व है। डॉ. पी. सी. टंडन के निम्नलिखित शब्द इस बात पर जोर देते हैं:

'ब्रज के शब्द सौंदर्यात्मक रूप धारण करते हैं और यह भाषा वीर रस के बजाय प्रेम और श्रृंगार रस के अनुकूल हो जाती है। प्रेम, श्रृंगार और सौन्दर्य, जिसमें भाव सौन्दर्य, रूप सौन्दर्य, विचार सौन्दर्य, प्रकृति सौन्दर्य, अभिव्यक्ति सौन्दर्य और व्यक्तिगत भावनाओं की अभिव्यक्ति शामिल हो जाती है, के विषयों पर ब्रजभाषा में काफी मात्रा में लिखा गया है।'¹²

विभिन्न संगीत शैलियों में ब्रजभाषा का प्रयोग :

हिन्दुस्तानी संगीत की नींव भारत में मुस्लिम शासकों के आगमन और शासन के दौरान रखी गई थी। इस काल में आम लोगों की भाषा संगीत और साहित्य की भाषा के रूप में विकसित होने लगी। यही भाषा बाद में 'ब्रजभाषा' कहलायी। भारत में मुस्लिम शासन की स्थापना के बाद, एक लोक बोली (ब्रजभाषा) में ध्रुपद का प्रचार बढ़ने लगा, जिसने प्रबंध गायन को शास्त्रीय संगीत के मंच से

पीछे धकेल दिया। '9वीं-10वीं सदी में संस्कृत एकमात्र साहित्यिक भाषा थी। इसलिए प्रबंध मुख्य रूप से इसी भाषा में रचा जाता रहा और बाद में जन-रुचि के अनुसार देशी भाषाओं में रचा जाने लगा।'¹³ प्रारंभिक भारतीय शास्त्रीय संगीत की स्वर व्यवस्था विशेष रूप से संस्कृत से संबंधित है। शास्त्रीय संगीत में ब्रजभाषा का खुला प्रयोग 15वीं शताब्दी के अंत में राजा मान सिंह तोमर के ध्रुपद के साथ देखने को मिलता है। यद्यपि भारतीय शास्त्रीय संगीत की प्राचीन विधा 'प्रबंध' भी कालांतर में लोक-भाषा में रचित होने लगी थी, परंतु हिंदुस्तानी संगीत में ध्रुपद ही एकमात्र ऐसी गायन विधा है जो अपना संबंध ब्रजभाषा से स्थापित करती है। ध्रुपद गायक डॉ. मधु भट्ट तैलंग कहते हैं कि 'प्रबंध के समय की संस्कृत धीरे-धीरे तिरोहित होती हुई ध्रुपद में ब्रजभाषा के प्रयोग तक बदल गई। ध्रुपद की भाषा एक केंद्रीय-देशी भाषा है जो वर्तमान भौगोलिक दृष्टि से राजस्थान, उत्तर प्रदेश और मध्य प्रदेश के प्रदेशों की एक मिश्रित पट्टी है।'¹⁴ ध्रुपद के साथ धमार, ख्याल, ठुमरी, दादरा गायन शैलियों की बंदिशों में ब्रजभाषा का प्रयोग हुआ है। इसके अलावा कजरी जैसी पूर्वी गायन शैलियों में भी ब्रजभाषा का प्रयोग किया गया है। यह निश्चित है कि शास्त्रीय संगीत में क्षेत्रीय भाषाओं का प्रयोग ध्रुपद धमार गायन शैलियों के साथ होना शुरू हुआ।

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Exploring Feminism in Belly Dance and Its Media Representation”

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Introduction :

Bellydance has debated origins, known by names like “dance du ventre,” “cifte telli,” and “Raks/Raq Sharki.” It’s evolving as “Eastern dance.” Its origins are debated, possibly starting in Egypt or brought by Indian gypsies. Linked to both erotic and religious aspects, some trace its roots to ancient fertility cults, symbolizing reproduction and prosperity.

Ancient societies often believed their prosperity hinged on the contentment of mother deities, typically not celibate figures. Rituals incorporated practices like temple prostitution and sacred dance, with a particular emphasis on the abdomen as a symbol of fertility. In contemporary Egypt, it’s customary to have bellydancers at weddings, posing with their hands on the dancer’s stomach. Traditionally, bellydance is performed barefoot and has its roots in Eastern music. Over time, it transformed from a religious ritual to a form of entertainment, evolving from folk dances into more refined and professional Oriental Dance forms.

Raq Beledi, a traditional Arabic dance, has a rich history involving performers of all ages and genders. In Islamic culture, strict gender segregation meant that men who were not immediate family members were not permitted in women’s quarters. European invasions in North Africa and the Middle East, notably led by Napoleon, kindled Western interest in the Arab world. French influence extended to regions like Algeria, Tunisia, Syria, and Lebanon, while Egypt fell under British occupation in 1882. During this time, European writers and painters, known as Orientalists, were fascinated by the exoticism and mystique of these regions. They often depicted highly sensual scenes of semi-naked concubines dancing to entertain men. This artistic movement contributed to the multifaceted perception of bellydance. Historically, due to gender segregation, women primarily danced in the company of friends and family. However, today, both men and women freely dance together at social gatherings and events

Bellydance, a traditional Middle Eastern dance form, was initially misrepresented as a burlesque or carnival spectacle, often wrongly associated with sensuality. This skewed image was perpetuated by Hollywood productions, which portrayed bellydance as erotic, reinforcing harmful stereotypes. The bellydance costume underwent a Hollywood-inspired transformation. Traditional attire involved covering the body with a hip-tied scarf. However, influenced by burlesque and vaudeville fashion, Hollywood introduced a dazzling bra and belt set adorned with beads and sparkles. Egyptian dancers, notably Badia Masabni, embraced this new costume in the 1930s. Masabni, a Lebanese dancer, singer, and actress, played a pivotal role in elevating Middle Eastern folk dance Raqs Baladi into a refined performance art. Bellydance evolved into various styles, including Raks Sharki, the Arabic term for what Westerners commonly refer to as bellydance. Raks Sharki incorporated more stage space, traveling steps, and engaging chest and arm movements, enhancing its appeal and popularity. The Egyptian film industry also contributed to the global recognition of bellydance by producing movies and musicals featuring celebrated dancers like Samia Gamal, Tahiya Karioka, and Naima Akef, who achieved international fame.

Bellydance, a popular dance form in Egypt, North Africa, and the Middle East, encountered opposition from both religious and public figures. In 1952, Dr. Rageb imposed a ban on Raks Sharki, labeling it as lewd and morally objectionable. Nevertheless, bellydance remained a significant tourist attraction and a vital part of Egyptian culture. In 1954, the ban was partially lifted with

certain restrictions, such as requiring dancers to cover their stomachs and forbidding floor work. Raks Sharki underwent rapid adaptations into various styles. During the 1940s, Turkish and Iranian dancers relocated to New York, giving rise to American Cabaret bellydance. This form continued to evolve, leading to diverse styles like tribal fusion, Lebanese, and Turkish bellydance. Today, bellydance has become an integral part of global culture, with various facets garnering positive recognition and support.

In ancient societies, women often faced oppression and limited agency, with constraints on property ownership and decision-making. The first recorded feminist document emerged in 1792 with Mary Wollstonecraft's "Declaration of the Rights of Women." However, the Code Napoleon during the French Revolution halted the progress of the women's liberty, equality, and fraternity movement.

Literature Review :

Bell hooks : Feminist theorist and cultural critic, bell hooks, defines feminism as a movement aimed at eradicating sexism, sexist exploitation, and oppression. She explores various dimensions of feminism, encompassing politics, education, body image, and global feminism. In the realm of theoretical literature on dance, there isn't a precise definition, but conventional theories of art as imitation and expression offer a more comprehensive understanding. According to Aristotle's Poetics, art imitates nature and serves as a means of expression, not only reflecting the work itself but also the emotions of the creator and the experiences of the audience. Nevertheless, philosophical concepts

related to dance have often been hindered by patriarchal biases.

According to instructor Jasmin Jahal : Dance and its diverse movement styles transcend various boundaries, including class, ethnicity, nationality, media, and migration. Gender is another significant dimension under scrutiny, as dance stands out as a platform where women can perform publicly with relatively less backlash. Dance plays a pivotal role in shaping cultural notions of gender differences.

Ann Daley's : As researchers and practitioners in the field of dance explore new paradigms and ways of visualizing dance, existing notions will inevitably be challenged, offering fresh perspectives on the significance of dance today. For instance, Ann Daley's article "Unlimited Partnership: Dance and Feminist Analysis" asserts that dance is an art form intrinsic to the body, with gender differences fundamentally rooted in the body itself.

Feminist studies of dance have evolved over time, with current emphasis on the representation process, the viewer's perspective, and the possibility for women to represent their beauty without adhering to or relying on male standards. This feminist analysis of dance provides profound insights into the meanings conveyed by dance and has the potential to foster broader acceptance and appreciation of this art form.

The historical record of belly dance is fragmentary because of its association with traditional Arabic society as a predominantly female dance form. Much of the available evidence is derived from

the accounts of travelers and journal entries. According to instructor Jasmin Jahal, belly dance is considered the oldest documented dance form, with origins dating back to 4000 B.C. in Egypt, as evidenced by hieroglyphics adorning ancient walls. This dance was primarily practiced by women, serving religious and ceremonial purposes, including weddings.

Belly dance, one of the oldest documented dance forms dating back to 4000 B.C., was primarily a female practice with religious and ceremonial significance. The term "belly dance" has origins in French ("danse du ventre"), Arabic ("Beledi" and "Raks-al-arabi").

GAP :

Research on body image within belly dancing reveals its positive influence, promoting inclusive norms, reducing conformity pressures, and fostering high body satisfaction among dancers. These aspects challenge traditional gender roles and structures. Feminism and belly dance share common themes of empowerment, body confidence, and self-expression. Belly dance has historical ties to fertility rituals and goddess worship, invoking a sense of divinity and beauty. Feminist analysis helps Dancers Bridge the gap between their aspirations and societal perceptions. Virginia Keft-Kennedy's study delves into the politics of gender and race in belly dance representation, examining the complex ways it has been portrayed in colonial travel writing, fiction, and popular culture. It highlights the connections between (neo) colonialism, commodification, consumer culture, sexuality, and female embodiment in representations of belly dance.

Research methodology :

Research is a structured investigation that aims to elucidate, forecast, and manage observed phenomena by employing diverse methodologies, encompassing both deductive and inductive reasoning. Research serves various purposes, including description, prediction, and explanation of natural or social phenomena. Descriptive research employs measurement and observation to understand what occurred. Prediction research aims to forecast future events based on past information, particularly in educational research to identify students at risk. Improvement research assesses intervention effectiveness, using experimental design. Explanation research encompasses all types, aiming to understand, describe, predict and intervene effectively in educational phenomena.

Research purposes can be categorized into basic research for understanding, applied research for problem-solving, evaluation research for assessing outcomes and action research for addressing specific issues. A dissertation is a structured written work responding to a central question, backed by research evidence. Quantitative methods involve gathering and analyzing numerical data.

Qualitative research focuses on specific cases and hypotheses, while quantitative research verifies these findings. Often, social science research combines both approaches, with qualitative methods helping to interpret quantitative results, and quantitative methods providing precise expressions for qualitative concepts. Mixed-methods research combines both approaches. Qualitative research is widely used in fields like social sciences and market research to deeply understand human behavior and decision-making.

Methods like Expert Interviews, Focus Group Discussions, and Content Analysis provide valuable insights. Expert Interviews, for example, facilitate informal knowledge sharing and encourage participation from experts in the field.

Focus group discussions are a method for gathering semi-structured data through group conversations among participants addressing specific topics. Originally developed to enhance survey comprehension, it offers cost-effective insights. Content analysis, on the other hand, is a research technique that systematically codes and analyzes textual material, such as documents, oral communication, and graphics. This method translates qualitative data into quantitative data and is commonly used in the social sciences, with increasing popularity among organizational scholars in recent times.

Research problem :

The researcher intends to employ qualitative methods, including content analysis, expert interviews, and focus group discussions, in her dissertation. This research will explore belly dance through a feminist lens, considering various aspects such as body image, societal acceptance, and male interpretations. Feminist theorist Bell Hooks emphasizes that feminism is about achieving equal rights and opportunities for both men and women, allowing women to pursue their choices and desires in areas spanning politics, race, gender, and the human body.

Belly dance, one of the oldest dance forms, has often been misconstrued as a means of titillation rather than a form of sensual expression. Women who practice belly dance frequently face discrimination

and are wrongly labeled as too “free” or “shameless.” However, for many, belly dance offers a platform for diverse self-expression, contributes to physical fitness, and positively influences self-esteem and body image.

The researcher’s goal is to offer a more positive interpretation of belly dance from a feminist perspective, shedding light on body issues, societal challenges, and the impact of male perspectives as viewers. Given the prevalent issues like violence against women today, it is vital to challenge stereotypes and misconceptions surrounding belly dance, which has often been associated with derogatory terms like “bar dancers” or “item girls.”

Through this study, the researcher aims to provide a more nuanced and positive portrayal of belly dance, fostering a better understanding of this art form. Additionally, the media’s portrayal of certain subjects significantly influences public perception and understanding, underscoring the importance of this research.

Analysis :

The focus group discussion :

The focus group discussion centered on the awareness of bellydance in India, primarily through social media and YouTube. Participants generally held a positive view of bellydance prior to learning about it, but they encountered challenges in convincing their families to permit their involvement in this dance form. Some common stereotypes associated bellydance with being sexual and intended for male entertainment, but these stereotypes did not dissuade many young women from pursuing bellydance.

Participants noted numerous positive effects of bellydance on their mental and physical well-being, including increased positivity, confidence, improved health, and a sense of empowerment. Bellydance was seen as unique in its ability to provide women with bold individual recognition in society while enhancing their internal sense of individuality and self-assurance. Interestingly, one participant highlighted that bellydance contributed to feminism more than other dance forms.

The discussion then shifted to the topic of media influence, with participants expressing the belief that media, including movies and certain broadcast channels, tended to portray bellydance in a sexual manner or as “item numbers.” However, they acknowledged that print media had done a commendable job of recognizing bellydance as a distinct dance form and discussing its fitness benefits.

Lastly, when asked if the practice of bellydance and the sense of liberation it offered to women could be linked to the increasing incidence of crimes against women, participants rejected this association. They emphasized that crimes against women stemmed from a lack of respect for women and argued that no dance form could be held responsible for such action

Expert 1 (Male Perspective) :

First encountered belly dance by seeing several Belly Dancers and found them pretty.

Initially didn’t have strong impressions but found the women and their costumes attractive.

Believes belly dance empowers anyone who gives it an honest try by building confidence and promoting body acceptance.

Expresses a belief in gender equality and relates to feminism as a “masculinist.”

Views belly dance as empowering and believes it allows both men and women to be true to themselves.

Acknowledges complications faced as a male belly dancer, particularly in regions less accepting of this form.

Affirms that belly dance is empowering for men, personal empowerment is attributed to passion and integrity.

Expert 2 (Unnamed Expert) :

Describes the media portrayal of belly dance in the US as generally neutral or slightly salacious but not as negative as in some other regions.

Notes that classical dance forms like ballet are often presented as difficult and high-brow entertainment, while belly dance is not seen as difficult, despite its challenges.

Advocates for a more respectful portrayal of belly dance in the media, emphasizing its status as a social folk dance.

Expert 3 (Sruthi Kulkarni, Professional Dancer) :

Information provided about Sruthi Kulkarni’s background in dance and her involvement in belly dancing and other dance forms.

If you have specific questions or need further information on any aspect mentioned in these responses, please feel free to ask for more details or clarification.

This paper delves into the evolution of Belly dance from a feminist perspective influenced by responses provided by Sruthi Kulkarni, the professional belly dancer :

SECTION-1

1. How did you first hear about Bellydance?

I first saw the belly dancers from the Banjara school of dance perform on a reality show.

What was your first impression of it before learning, and how have perceptions changed after learning bellydance? (Common stereotypes that you had before and after learning belly dance)

I was extremely impressed with the form, primarily because it appeared so feminine and graceful. The isolations the form demanded fascinated me. Once I started practicing belly dance, I completely fell in love with it as it enhanced my inner beauty as a woman.

2. Do you think belly dancing empowers women? If so, how?

Undoubtedly! The very posture of belly dance, where we teach students to always have their chest and chin lifted, provides an inherent sense of strength and energy, fostering a feeling of beauty as a woman. The demanding isolations of the art form instill hope and the belief that achieving seemingly impossible things is possible, as these isolations aren’t natural to the body.

3. How has it empowered you?

I began belly dancing at a point in my dancing career when I was shattered due to a setback in my dream of pursuing dance. I had lost all hope as a dancer. Belly dance provided me with a renewed sense of purpose and self-confidence.

SECTION 2

Media Portrayal of Bellydance

1. Is bellydance portrayed in the media today? Do you think today, the portrayal of bellydance in the media is positive or does it seem to be degrading?

Bellydance is portrayed in different ways in the media. While some outlets portray it positively, highlighting its artistic and cultural aspects, others may focus on more sensationalized aspects that could be seen as degrading. Overall, it's a mixed portrayal.

2. Classical dance forms such as ballet have always seen more acceptance. Are there differences in the portrayal of dance forms such as ballet as compared to belly dance? If so, how?

Yes, there are differences in how ballet and belly dance are portrayed. Ballet is often presented as a high-brow art form, while belly dance sometimes faces misconceptions and is not as widely recognized for its artistic value. There's a perception gap between the two.

3. What according to you would be the ideal portrayal of bellydance by the media?

The ideal portrayal of bellydance by the media should focus on its artistic, cultural, and empowering aspects. It should dispel stereotypes and emphasize the hard work, dedication, and beauty of the dance form

Conclusion :

Dance is often regarded as a path to happiness, allowing individuals to liberate their souls from inhibitions and bolster mental resilience. It is considered an art form inherent in every person's being. Feminism, a multifaceted ideology, encom-

passes various interpretations but generally aligns with Bell Hooks' concept of gender equality and the rejection of discrimination solely based on gender. Dancers typically engage in their art for personal satisfaction, sharing the joy it brings with their audience, rather than depending on external encouragement and support.

Bellydance, an ancient Middle Eastern dance form, has evolved significantly due to westernization and the globalization of culture. Despite its original purpose of celebrating the female body and aiding in childbirth, it has been misinterpreted as something sexual and provocative. Today, it often fails to receive the respect it rightfully deserves.

Both feminism and bellydance find themselves in a similar predicament, influenced or oppressed by a patriarchal mindset that dominates much of the world. Both celebrate feminine energy without repressing masculine energy. Unfortunately, many bellydancers still face discrimination and lack the respect they should command. The researcher has personally encountered instances where students learning bellydance have concealed this from their parents or faced criticism from others for pursuing this dance form.

Media holds significant power, especially in democratic countries like India, where it can sway public opinions and shape perceptions. The Agenda Setting Theory by McCombs and Shaw emphasizes the media's role in determining what is considered important. According to this theory, the media can influence how people perceive dance forms such as bellydance, which is not universally embraced.

To explore the role of print media in shaping perceptions of bellydance compared to other classical and culturally accepted dance forms, the researcher conducted expert interviews, focus group discussions, and content analysis of newspapers in India.

In this study, experts from India and other countries, including both male and female bellydancers, were interviewed to explore two main themes: a feminist analysis of bellydance and the influence of media on it. The selection of experts was based on their authority in the field and their experience.

The findings revealed that these experts had various exposures to bellydance, either through live performances or television, with one expert having a family connection to bellydancing. Interestingly, they did not conform to typical stereotypes about bellydance. Some expressed apprehension due to its technical difficulty, while others were captivated by the sensuality and feminine energy displayed in bellydancing.

The study also uncovered articles and blogs discussing how bellydance is empowering for individuals. The basic posture of bellydance, emphasizing confidence and power, was seen as contributing to a better body image. Many bellydancers reported increased happiness and comfort with their bodies after learning this dance form, which also fostered a sense of identity and individuality. Bellydance encouraged them to be stronger, make choices, accept themselves and explore new ways of dancing.

The dissertation delved into feminism as a concept emphasizing gender equality, with bellydance being recognized as a

significant contributor to breaking traditional taboos regarding women's behavior and body image. Experts highlighted that bellydance, created by women for women, celebrated their body, mind, and soul.

Regarding media portrayal, experts believed that bellydance is depicted more positively now, often promoted as an excellent fitness tool. However, Bollywood cinema still tended to portray it in a titillating manner, perpetuating stereotypes. The experts suggested that mainstream media has room for improvement in portraying bellydance objectively and with the respect it deserves. Social media was acknowledged as a positive platform for promoting bellydance.

Comparisons were made between the portrayal of bellydance and other "high-brow" dance forms like *bharatnatyam* in India and ballet in the U.S.A. The study found that bellydance was generally depicted more favorably, whereas ballet was often seen as superior due to its European origins. Ethnic dance forms, despite their rich heritage, were sometimes marginalized in terms of funding and media attention.

In conclusion, the study highlighted the intricate relationship between gender, cultural norms, and media influence on bellydance. It showcased how bellydance has evolved and empowered individuals while also shedding light on the challenges it faces in media portrayal compared to other dance forms.

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Rajasthan Block Printing-New Experiments Build a Global Identity

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Introduction :

Block printing is a relief printing technique that uses a carved material (typically wood, linoleum, or rubber) to transfer ink onto fabric or paper. The block serves as a stamp, with the final product resulting in a mirror image of the carving.

Woodblock prints can range from small images intended to be repeated in a pattern to large works of art that require a large printing press to print. In the past, these were also used to print entire books.

Block printing was later picked up in the rest of Asia, the Middle East, and Europe centuries later. It served as both an art form and a way to print text before the invention of moveable when it comes to block printing on fabric; India is one of the most famous sources of fine artisan patterns. The technique is largely the same, but due to a long history and specialization in different types of dyes and fabrics, the Indian subcontinent is where the craft truly shines.

The traditional process of hand block printing on textiles, with rich natural colors, has been practiced in Rajasthan for around 500 years. Block printing was introduced to the Jaipur region of Rajasthan

by the Chhipa community. This community was originally located in Bagru Village, an area now famous for its vegetable dye and mud resist (dabu) block prints. The art of block printing has been passed down for generations within families and communities and has branched out in recent decades to other regions such as Sanganer, just South of Jaipur. The colors are dependent on the quality of the plants, the water and skill and knowledge of the printing masters.

Traditional methods of block printing :

- 1) **Hari Sarna** – This is the first action (of the method) in Sanganeri style block printing. The very first step is to clean the cloth as required and soak the cloth in a mixture of cow dung and water. After this it is squeezed and kept. The next day after this process the clothes are washed with clean water.
- 2) **Washing** – This is done after Hari Sarna to remove starch or kanji from the cloth. Due to this, the cloth also gets softness suitable for printing.
- 3) **Bleaching**- (Tapai - Whitening by water and sunlight) this process is done to bring whiteness in the clothes

after bleaching. First of all, the cloth is spread at a fixed place (a clean place for washing on the bank of the river), then clean water is thrown on the cloth through a trowel and sprinkled with water after every hour. The cloth is thrown away before it dries completely. This process continues throughout the day.

- 4) **Mordanting** – In this process the cloth is made yellow by Harda. Generally, 5 grams of harade is used for 9 meters of cloth. To make the cloth yellow, take Harda powder and sesame oil as per requirement, mix it with water and wet it. After the Harda gets wet, it is kept in different parts on the ground according to the number of clothes, then two parts of Harda are added to it with enough water to soak one cloth and then the clothes are kept in it for 5 to 10 minutes. It is left for minutes. The cloth is taken out when the yarn gets completely wet. Then the pallu and border of the cloth are dusted on a clean stone (yellow dusting) and then the cloth is soaked in the sun. After drying, the cloth is beaten with the help of a wooden spoon and dusted. After dusting the cloth is ready for printing. Precautions: This process is done only when there is sunlight. Harha gets burnt if the cloth is exposed to sunlight for a long time. After Harda.
- 5) **Printing** - In this action, the different actions of Rev Chirai Datai Pai are as follows.
 - a) **Outline** - (outline printing) - Generally, by spreading a hard cloth on the table, a different line is printed using black color (ink) or red color (wegger) using a wooden stamp. For printing thin cloth, the cloth is pressed on the table.
 - b) **Chirai** - (Chirai - inner line printing) - This second line is printed in a special font only, it is different from the line, it is printed in the empty space between the printed lines with the color opposite to the rail.
 - c) **Filling** – This is done by applying contrasting color on the line. It is printed in red and black colors. Dabu is used to leave white residue in rice.
- 6) **Washing out of Gum** - This process removes gum from printed cloth. For extraction, it is done with the help of clean water in two separate tanks. It is put in water in such a way that the cloth does not collect and does not remain stable at one place. the cloth is rotated from one end to the other. After some time (after the glue has soaked till) it is kneaded with the help of water. Then it is put into the bowl of another hand. After some time the cloth is washed and dried in the sun.
- 7) **Dyeing** - (Dyeing with alizarin) - This process is also known as "Ghan Rangana". This is done to make the printed black color permanent and to make the beggar red. In this, the colors of the sails and runners are used. Flowers of Dhavada are used. Dyeing is done with the help of rods in copper tamadi. First of all, water is filled in tamadi and it is heated. Then after adding yellow or crushed davda

flowers in it, the material is kept in a cloth bag. After filling the color, it is mixed in it. Then all the clothes are put in it and moved from top to bottom. Which is called taking out “chaal”. Then the water is heated again. In the meantime, the color continues to be dissolved in the water. With the help of wood they are moved up and down and in between Dhavadaya flowers are added. This removes the stains from the clothes. Then after it boils, the cloth is taken out from the water.

- 8) **Rata Datai** - (Rata Datai - upper printing by Dabu) - After printing and dyeing of black and red colors, Dabu printing is done in some special ways. It is called Rata Datai.
- 9) **Steaming** - (Bhavna - Tinting) - That process is done in some special clothes (in which dabu work is done and only red color is plucked). It has some difference from dyeing (giving less color of red.) Is . This is done to make the color of Dabu Dutard visible.
- 10) **Ukala** – Ukala (Hot wash) – This process is done to remove the wax from the printed cloth of Maran after indigo dyeing. This is done by adding 5% washing salt to hot water; this work is not done at present.
- 11) **Ground Printing** – That printing is done by a wooden stamp (Gad) before drawing the line to give a solid color to the ground of the cloth outside the line. The structure of this seal is different from the Pour seal and the rims above it. In some special land blocks, Namda is filled by excavating
- the land space and in case of less land, a thick cloth is applied. With the help of this cloth or namda, instead of picking up the color randomly by the stamp, the color gets absorbed in both the thin clothes (muslin, silk etc.) and no other color is used in its place.
- 12) **Tod Datai** - (Tod Datai - Full design Printing) - In traditional meran printing, this is done by printing wax on the upper part of the line to cover the difference before dyeing indigo. Printing is called a competition.
- 13) **Partial Wax Printing** – In this method, partial wax printing is done. There is only a slight difference from Through this, printing is done by wax stamp on the parts of the plant like leaves, stalk, stem etc. and other parts of the plant like flowers etc. are highlighted with raw red color after hair dyeing.
- 14) **Harda Dyeing** - (Harda Dyeing - Dyeing with Myroblam)- This process is especially done to give ground color (which is cream or clay color) to Bagru style printing cloth. First of all, a thick mixture of Harda and water is made and its portion is divided according to the cloth, then one part of Harda is dissolved in water sufficient to submerge one piece and the cloth is soaked in it and then squeezed. Then it is washed in cold clean water and dried in mild sunlight. Generally 100 m. 500 grams of Harda powder is taken for clothes.
- 15) **Maand or Kanji** - (Maand/Kanji - Sizing) - This is the best method of drying the clothes for temporary finishing under printing before selling

them. For this, arrowroot or rice starch or kanji is given in the cloth. As per requirement, rice powder is dissolved in cold water and then it is added to boiling water. Generally, 1 liter water is used for 100 grams of powder. This prepared paste is divided into parts according to the cloth. Then a part of water is mixed in water sufficient to submerge a cloth, the cloth is soaked in it, squeezed out and dried in strong sunlight. After drying the cloth is sent for calendaring.

- 16) Simtai** - (Simtai - Folding) - In traditional style, after Kanji or Mand, the cloth is folded in a certain way. And then the cloth was pressed under a heavy flat stone and in the modern method, the cloth is sprinkled with water (wetted) and taken out from the calendaring machine and shrunk.
- 17) Kundi** - Beating - This is the traditional method of finishing. If the quantity of fabric is less than it is suitable to give calendaring effect. After Kanji or Maand, the cloth is placed on a clean flat stone or on a fixed place for this (marble foundation stone) and the cloth is pounded or knotted with a wooden mortar. Kundi gives shine and ironing effect to clothes.
- 18) Sukh** - (Surkhi - Tinting with direct colour) - This process is usually done with direct red color in some special traditional products. After dyeing the Praal in Bagru, it is dyed in the same Tamri. For this, red color is boiled and a piece of cloth is put into it. Which is called taking out the trick. The clothes are not washed after this method.

19) Khuchya (Hand wash) - In this process, clothes are washed on a clean flat stone with the help of water. In a way the cloth is pounded on a stone. This process is used in all types of washing and washing. In the process, the gum is taken out from the cloth.

New innovative designs and developed designs in block printing :

In recent decades, designers from the West have worked closely with local artisans to create Indo-Western styles which are inspired by other cultures, pop-art, nature and city-scapes. The art of block printing has brought to a broader global level by incorporating traditional and modern style. And it is being widely appreciated in various countries. The advantage of 'modern' synthetic dyes is that they are colorfast, easier to make and machine washable. Now geometrical and abstract designs can be printed. Different types of placements and adjustments create bigger and difficult print designs. Block shop brand is most example of this type of printing. The artist has put a lot of effort into experimenting with different printing techniques and colors to ensure fastness, and now they are creating designs with proper placement and vibrant colors to establish their identity in the export market. To create a large design, the fabric is initially laid out on a table and divided into different sections by marking them with threads. Then, using the help of pins, the fabric is divided into sections according to the design and different geometric blocks are used to print a beautiful and intricate geometric and abstract design with precise placement. Difference between modern and traditional designs

Modern design	Traditional design
Mostly geometrical patterns are used	Floral patterns featured prominently in Mughal textiles as metaphors for paradise and allusions to eternal gardens
Samples are printed in discharge and direct methods	Samples are printed in dabu or ajrak and direct methods
Synthetic dyes and eco-friendly dyes are used	Natural dyes are used

Conclusion :

New innovative designs are trendy and life like colors suit the needs of all business enterprises and provide stable working environment. New entrepreneur can open their own business by taking advantage of the knowledge or establish new dimensions in block printing. New designs help to position themselves in the global market and they can do freelancing with the knowledge of printing. . innovative designs in block printing has started to play a major role in appealing to large manufacturers who can produce samples in new ranges it provides

reliability and low running cost. The New innovative designs have with more humanized design as well as more convenient and simple operation and maintained. This printing technology reduced the printing cost and time for the customers.so it's a good choice for small scale business and new entrepreneur.

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Exploring Sexual Identity and Artistic Expression: A Study of Bhupen Khakhar's Representation of Gay in India

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Introduction :

Paintings are a reflection of the society and culture in which they are produced. They are an expression of the artist's beliefs, values, and experiences. In recent years, there has been a growing interest in exploring the representation of different identities in Indian paintings, including those of the LGBTQ+ community. It wasn't until the late 20th century that gay identity began to emerge as a distinct theme in Indian paintings. This coincided with the global LGBTQ+ rights movement and the opening up of Indian society towards more liberal and progressive ideas. Several artists began to use their work to explore LGBTQ+ themes, including those related to gay identity. Some of the prominent artists who have explored gay identity in their paintings include Bhupen Khakhar,

Sunil Gupta, Jehangir Jani, and Balbir Krishan. These artists have used various mediums, including oil on canvas, mixed media, and photography, to depict the experiences of gay men in India.

Sunil Gupta is the artist whose work explores gay identity. Gupta's photographs often depict the experiences of gay men living in India and the diaspora. He uses black and white photography to capture the intimacy and vulnerability of his subjects, challenging the stereotype of gay men as promiscuous or frivolous, whereas Jehangir Jani situates himself within the intricate discussions surrounding the lived experiences of gay individuals. In doing so, he critically engages with the societal and political systems that subvert and discriminate against sexual minorities. His dual role as both an artist and an activist

empowers him to adopt a strategic approach to the political ramifications of representation. He has crafted a resolutely assertive self-image, one that is paradoxically displaced and marked by suffering, representing the humiliation faced by many. Jani initially established his artistic and political standing through his 1998 exhibition, "Faerie Tales ... A Re-look," which showcased sculptures made from ceramic and sheet metal. This was followed by the "Stories" exhibition in 2000, featuring works created using fiberglass and metal adorned with gold and silver leaf. Across these works, Jani places a thematic emphasis on the identity of the "kothi," representing the effeminate Indian gay male identity. By foregrounding their peculiar, effeminate bodily movements and nuances, Jani's sculptures offer an ironic objectification of kothi individuals, who are frequently subjected to derogatory terms like "chhakka" in everyday language. Characteristics of the body in motion are transcribed into sculpture with ambiguous masculine and feminine attributes, transforming ordinary bodily forms into a poignant sculptural language. Consequently, the kothi identity metamorphoses into expressions of the sexual desires of marginalized individuals, all while resisting repeated suppression, humiliation, agonizing torments, and, most importantly, an unwavering assertion of the right to survival with dignity. Jani accomplishes this conceptual complexity through the use of symbolism, metaphor, and allegory in his representations.

This research paper delves into the renowned artist Bhupen Khakhar, often celebrated as India's first openly gay artist. His artworks provide a vivid window into the everyday lives of gay men in India,

capturing their emotions, trials, and desires. Employing a palette of bold hues and striking lines, Khakhar crafted emotionally resonant pieces that challenged the prevailing conservative attitudes toward homosexuality in Indian society during his era.

Khakhar is famed for his exploration of themes encompassing gay identity, society, homosexuality, and the intricacies of human relationships. His art is a riot of bright colors and bold lines, frequently drawing inspiration from his own life experiences to magnify the struggles faced by individuals in a society marked by oppression and judgment. His early works often celebrated the ordinary populace, including shopkeepers, laborers and housewives, as he aimed to capture their unique personalities. Khakhar's art also boasted a strong streak of humor and satire, often serving as a vehicle to question the social norms prevalent at the time.

Growing up as a homosexual in 1950s and 1960s Khetwadi, Mumbai, Bhupen Khakhar faced isolation and adversity. His artistic journey embarked unconventionally as he transitioned from a career in chartered accountancy in Bombay to an artist's life in Baroda. This move was pivotal, aligning with the emergence of the "Baroda School" of storytelling art. Khakhar's art criticism studies served as a reassuring façade to his middle-class family, but his true artistic passions unfolded as he ventured into creative writing, art, and collages using popular visual elements. His reputation as 'India's first pop artist' was born from these unconventional beginnings. Bhupen's artistic expression ventured into the realm of "madness," not as pathology but as a unique connection with his environment.

In his early works, Khakhar depicted the lower middle class, forging a deep bond with individuals like tailors, cobblers, and watch repairers. This affinity was rooted in the societal context of his time, marked by the dissolution of barriers related to class, caste, and religion, mirroring the inclusive spirit of the gay culture of that period.

Subsequently, his art took on a more explicit quality, mirroring his sexual inclinations. His compositions featured mature men, reflecting the aging process. Bhupen curated a collection of portraits, each a testament to his past romantic relationships, although most of them had passed away by then.

Khakhar's autobiographical art, initiated in the late 1970s after a cancer diagnosis, explored his mortality and life experiences. He delved into Indian culture, challenged conventional masculinity, and used art to express feelings of alienation, vulnerability, and relationships with family, culture and religion. His art provided a means to articulate his innermost thoughts and emotions, creating a coherent narrative for his life.

Khakhar cleverly blended masquerade and satire to challenge the modernist ideals of high art. He created whimsical salon gatherings during his exhibitions, took on absurd roles for photographs, and composed witty texts in his publications. This approach subverted the avant-garde norms, casting him as a "double agent" provocatively challenging established cultural assumptions attached to modernist art. Consequently, during the 1970s, Khakhar adopted a distinctive "political" stance.

Bhupen Khakhar's art reshaped the trajectory of Indian art, infusing it with mock-mythic or allegorical narratives rooted in local geographies. As a quintessential postcolonial artist, he dynamically navigated the dual legacies of colonialism and modernity within Indian art, without explicit alignment with the discourse around nationhood and individual subjectivity.

His artworks :

Early works :

Bhupen Khakhar, a self-taught artist, embraced his lack of formal training, using it to infuse his work with a unique irreverence and unconstrained style. In his early pieces, he transformed ready-made pictures of gods into captivating compositions, blending classical traditions with European influences, driven by a fascination with "degenerate" art.

His 1970s paintings radiate intentional naivety and deep affection for ordinary characters trapped in life's enigma. Many depict the sensation of being frozen in time, portraying the mild absurdity of everyday middle-class existence. Khakhar often captured scenes of Indian life, street vendors, festivals, and domestic moments, drawing inspiration from traditional Indian miniature painting.

His adept integration of text from popular culture into artworks was notable. In the "trade paintings" series of the 1970s, he portrayed the lives of local laborers and tradespeople in vivid oil paint, showcasing storefronts and mansions. Khakhar, a chartered accountant by day and an artist by night, could relate to and empathize with regular people. These paintings reflect his dedication to depicting his surroundings and the diverse social strata he encountered in Baroda.



Man with a Bouquet of plastic flower (1976)



De-Lux Tailors (1972)

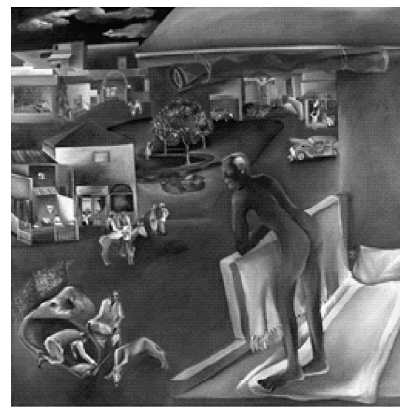
Two notable paintings from this earlier phase are "Man with Bouquet of Plastic Flowers" and "De-Luxe Tailors." In "Man with Bouquet of Plastic Flowers" (1971), Khakhar portrays the theme of solitude and the yearning for authentic human connections through a solitary figure clutching a bouquet of plastic flowers. This painting reflects urban isolation and the quest for genuineness amidst materialism, presented with a realistic and vibrant style.

Similarly, "De-Luxe Tailors" (1972) explores the theme of labor and the daily lives of tailors in a small workshop. It underscores the dignity of labor and the human narratives behind seemingly mundane professions, showcasing camaraderie and shared experiences among laborers. Khakhar employs a narrative and detailed style to convey empathy for these ordinary individuals.

Both paintings exemplify Khakhar's astute observations of daily life, his compassion for the common people, and his capacity to communicate intricate emotions and societal messages through art. These early works laid the groundwork for his subsequent exploration of personal identity and sexuality, marking a profound evolution in his artistic journey.

Later works :

Bhupen Khakhar's exploration of his gay identity marked a significant turning point in his career and had a profound impact on his art. This pivotal moment occurred during the late 1970s and early 1980s when Khakhar began to openly acknowledge his homosexuality and incorporate LGBTQ+ themes into his paintings.



You can't please all (1981)



Two men in Banaras (1982)



Yayati (1987)

“One can’t hide oneself behind a painting. It is standing naked in front of everyone – what are you are”, said by Bhupen Khakhar.

Being out gay and having seen the growth of the LGBT rights movement in Europe, Bhupen was inspired to explicitly address homoerotic themes in his writing. His journey towards embracing his gay identity was a personal and transformative one. He began to acknowledge and accept his sexual orientation during a time when discussions of homosexuality in India were often considered taboo and Indian society grappled with a complex backdrop:

Social Conservatism: Traditional values upheld heterosexual relationships and marriage as central, making discussions on non-heteronormative sexuality challenging.

Criminalization of Homosexuality: India's legal framework, notably Section 377 of the Indian Penal Code, criminalized homosexuality until 2018, suppressing dialogue on the subject.

Artistic Exploration : While the Indian art scene was evolving, LGBTQ+ themes in art remained relatively unexplored due to societal reluctance and controversy.

Emerging LGBTQ+ Activism : Despite legal and societal hurdles, the late 20th century witnessed the rise of LGBTQ+ activism in India, advocating for recognition and rights, both in public spaces and through artistic expression.

Urban Transformation : Rapid urbanization brought shifting societal attitudes, with younger generations more open to discussions about sexuality and identity.

In this milieu, Bhupen Khakhar's groundbreaking paintings addressing gay identity confronted taboos, challenged norms, and provided a platform for LGBTQ+ dialogues. His work illuminated the complexities of sexual identity in a conservative society, fostering a more inclusive and accepting discourse on these matters in contemporary India.

His paintings frequently depict his personal sexual aspirations, lending his work a confessional quality. Bhupen considered painting to be a loving gesture. The meticulous act of painting communicates the affection he had for his subjects.

This self-realization and his decision to come out as gay were courageous steps that influenced his art and opened up new avenues for creative expression.

He disclosed his sexuality with his autobiographic paintings *You Can't Please All* (1981), *Two Men in Banaras* (1982), and *Yayati* (1987), which are painted with exuberant clarity, subversive strength, and confidence.

The first tells *You Can't Please All*, The inspiration for this piece stems from an Aesop's fable portraying a father and son embarking on a journey to the market place with their donkey, the story of an older man and his son who are walking alongside a donkey but are unable to appease onlookers who are critical of anyone who sits on the animal for being impolite to others. As a result, the pair decide to carry the animal, but as they cross a bridge, the donkey dies after falling into the river. It is believed that the naked older man in the painting's foreground, who is unmistakably the artist himself and is depicted standing on the balcony of his home while watching this action, symbolises the artist's "coming out" of his closet.

The other, *Yayati*, painting deals especially with submission through the fabled allegory of the orderly man being raised by the young angelic lover. It is inspired by the character *Yayati* from the *Mahabharata*, who is often interpreted as representing desire and transgression. Khakhar's "*Yayati*" series challenged traditional norms and offered a unique perspective on sexuality and desire through a fusion of mythology and personal experience.

The third painting, *Two Men in Banaras*, are more overtly sensuous in their concept of an old man in sexual relation to a virulent young guy. Khakhar depicts two men in an intimate and loving embrace. The painting is a powerful representation of same-sex love and desire. The use of vibrant colors and intricate details in "*Two Men in Benares*" highlights Khakhar's commitment to capturing the emotional depth and beauty of queer relationships.

Khakhar contextualises his representational concern in popular myths and religious congregational practises by drawing on the history of gay identity and contemporary life. The intersection of religion and sexuality was a theme that he explored in great detail in many of his paintings from the 1980s.

Bhupen Khakhar's openness about his gay identity and his bold exploration of LGBTQ+ themes in his art paved the way for other Indian artists to address similar themes in their work. His contributions to the art world extended beyond his own creations, as he inspired a new generation of artists to engage with queer narratives and challenge societal norms.

As his eyesight declined due to cataracts in the early 1990s, Khakhar changed his brushwork to one that was looser and blurrier. His work recovered precision and detail after his rehabilitation. His writing took on a different tone after being told he had prostate cancer, focusing on themes of ageing and mortality that are common to everyone.

Conclusion :

Bhupen Khakhar's artistic journey evolved from early works celebrating urban life with subtle social commentary

to later fearless exploration of his own gay identity and societal hypocrisy. He gained international recognition as a pioneering LGBTQ+artist in India, inspiring exploration of art, identity, and sexuality.

His paintings opened dialogues about sexual identity, challenging societal norms and masculinity ideals. Khakhar's art reflected his personal journey and catalyzed broader conversations about LGBTQ+ themes, showcasing art's power to advocate for diverse sexual identities in a conservative society. Society largely embraced Khakhar's autobiographical artwork, viewing it as groundbreaking and honest, shedding light on the challenges faced by gay individuals in a conservative Indian society. His work was widely

exhibited and featured in books and documentaries, contributing significantly to the Indian art world. While he denied being an activist, his legacy is primarily appreciated for its artistic value rather than political statements.

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“Danceocracy : The Harmonious Fusion of Dance and Democracy”

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In the intricate tapestry of human history, “Danceocracy” emerges as an exquisite work of artistry, where the graceful forms of dance and the profound ideals of democracy beautifully intertwine. Just as democracy stands as a canvas painted by the people, for the people, and of the people, the arts, particularly the expressive art of dance, craft their vibrant narratives with the collective human experience in their palette. These artistic tapestries weave together the keen observations of humanity, the brilliance of creativity, and the timeless wisdom passed down through generations.

The Dance of Time: From Ancient Origins to Modern Healing :

Dance, with its expressive movements, serves as a living embodiment of this profound concept. It transcends the confines of mere entertainment, instead unfurling as a powerful brushstroke on the canvas of shared knowledge, cultural celebration, and unbridled joy. Here, people stand as both artists and muse, continually shaping and refining dance forms, each performance an eloquent masterpiece of their cultural heritage.

In the present, we witness the transformation of dance and music into therapeutic tools, brushed delicately onto the canvas of health and well-being. These art forms assume the role of healers, offering solace and restoration to those in need. Dance and music therapy emerge as the most exquisite pigments in the palette of healthcare and mental wellness.

Danceocracy : Where Artistry and Democracy Converge :

“Danceocracy” captures the very essence of these artistic strokes. It stands as a work of art symbolizing a world where dance and democracy meld harmoniously, bestowing empowerment upon individuals and communities. It is a masterpiece that embodies the graceful dance of artistic expression entwined with the vibrant, pulsating rhythms of democratic ideals—a canvas painted with the hues of a splendid, inclusive, and harmonious existence. Within the enchanting realm of Danceocracy, individuals converge, becoming one with a symphony of human expression. It is a world where bodies transform into brushstrokes, each step and gesture a vibrant stroke of emotion across the

canvas of collective creativity. Here, no boundaries or constraints confine us. Dancers, whether seasoned professionals or novices taking their first steps, unite to infuse their unique colors into a constantly evolving masterpiece. The choreography may be meticulously crafted at times or born of spontaneous inspiration at others, mirroring the rich tapestry of the human spirit.

A Celebration of Individual Voices and Collective Expression :

In the spirit of democracy, which values each citizen's voice, Danceocracy reveres the sanctity of individual expression. In this sanctuary, every dancer's narrative is celebrated as an essential thread in the performance's intricate fabric. Just as democracy thrives on diverse voices shaping a nation, Danceocracy is a celebration of the myriad movements shaping our collective journey. In this world, inclusivity is not just an ideal; it is the very heartbeat of the dance. Every style, every interpretation, and every dancer is welcomed with open arms, creating an environment where freedom blossoms, and the boundaries of creativity are endlessly stretched. It is a space where authenticity reigns, and the body's language speaks more profoundly than words ever could.

As dancers gracefully glide, leap, and twirl, they transcend the barriers of language and culture, conveying emotions and stories that resonate universally. It is a language that bridges gaps, bringing people together in the shared experience of human movement. Within Danceocracy, we find a profound celebration of the human spirit—a reminder that, in the rhythm of life, there is room for all to express themselves, to connect, and to contribute

to the collective dance of existence. It is a tribute to the enduring power of artistry and the unifying force of movement, where individuals become part of something greater, something truly extraordinary.

The Timeless Dance: From Nature's Rhythms to Cultural Celebrations :

Dance, at its core, is a universal language that transcends time and culture. In our earliest days, dance was an intuitive response to the world's rhythms and mysteries. We didn't need formal training; we simply moved in harmony with nature. As humanity evolved, so did our dances. They became not just a reflection of nature but a celebration of life's wonders. These observations served as a wellspring of inspiration, giving birth to dances that mimicked the elegant movements of the creatures they shared the Earth with.

- Our ancestors, from Australopithecus to Homo Erectus and beyond, found joy and meaning in dance. It was a way to honor the spiritual aspects of existence, to express gratitude for the gifts of nature, and to mark the passages of life. Different human groups left their unique mark on dance as we progressed along the arc of evolution.
- Primitive Australopithecus and the more sophisticated Homo Erectus saw dance evolve alongside us, no longer as a mere imitation of nature's beauty but as a reflection of our growing awareness and spirituality. Dance became a medium through which we celebrated the mysteries of existence, a sacred ritual connecting us to the unseen forces governing our lives.

- The Neanderthal, deeply connected to the natural world, infused their dances with reverence for the environment.
- The Cro-Magnon, with burgeoning creativity, wove intricate stories into their dances, invoking the power of narrative.
- Finally, the Homo sapiens, with advanced cognition, used dance to express complex emotions and social bonds, transcending the physical realm to explore the depths of the human soul.

Bhimbetka¹: The Ancient Canvas of Human Expression :

Bhimbetka's ancient rock paintings stand as a testament to this enduring legacy. In these artistic expressions, we witness not just the evolution of dance but the evolution of human consciousness. Group activities painted on those rocks capture the essence of community, the shared experience of celebration, and the poignant moments of farewell. Dance is etched into the very heart of these ancient narratives, a timeless language that transcends the limitations of spoken words. In essence, dance is more than a series of movements; it is the embodiment of our connection to the world, our celebration of life's beauty, and our expression of the profound. It is a living testimony to the human journey, a dance through time that continues to unfold, inviting us to participate in the ever-evolving choreography of existence.

The Echoes of Satya Yuga: Mohiniattam's Enchanting Birth :

In ancient times, as per Hindu puranas and epics, there's a remarkable story about dance from the Satya Yuga. It unfolds during the churning of the Milky Ocean,

where the goal was to extract the divine 'amritha' or nectar of immortality. It's at this juncture that Lord Vishnu took on the enchanting form of Mohini and performed a mesmerizing dance.

This extraordinary dance form came to be known as Mohiniattam, drawing its name and inspiration from Lord Vishnu's incarnation as the captivating Mohini. This beautiful dance has since become a cherished part of Indian culture, a testament to the rich tapestry of mythology and artistry that defines our heritage.

Dance in Valmiki's Ramayana: Glimpses from Tretha Yuga :

In the writings of the Treta Yuga, as depicted in Valmiki's ancient Indian epic "Ramayana," dance isn't the central focus, but there are indeed references to dance and music woven into the tapestry of the story. For instance, there's the vibrant dance of joy performed by Hanuman, the devoted monkey god, when he successfully locates Sita in Lanka. His exuberant leaps and dances in the tranquil Ashok Vatika express his elation and celebrate the triumphant completion of his mission. Moreover, upon Lord Rama's return to Ayodhya after enduring a long exile in the forest, the epic describes splendid celebrations. Among these festivities, dance is mentioned as an integral part of the joyous welcome home.

Divine Dance in Dwapara Yuga: The Enchanting Ras Leela

According to Vyasa's Bhagavata Purana from Dwapara Yuga, there's a significant episode where Lord Krishna, taking on the form of Lord Shiva,

'श्रीशुक उवाच । तथेति भगवान् भूत्वा योगमायामुपाश्रितः ।
नृत्यानुराग आवेश्य जगाम नन्दगोकुलम् ॥'²

embraced the role of a dancer. He headed to Nandagokula, completely engrossed in the art of dance. This divine dance is famously known as the 'Ras Leela.' Throughout the Bhagavata Purana, we encounter numerous instances where Lord Krishna engages in dance, particularly with the Gopis of Vrindavan. His dance with them, the Ras Leela, is a mesmerizing and spiritually significant portrayal of His divine love and devotion.

Additionally, the Bhagavata Purana vividly describes the remarkable dance of Lord Krishna on the multiple hoods of the serpent Kaliya. This extraordinary act showcased Krishna's supreme power and grace. The Bhagavata Purana is replete with stories from Lord Krishna's life, and dance plays a profound role in many of these narratives, symbolizing the joy, love, and spirituality associated with His divine presence.

The Journey Through Time: Dance in Kali Yuga and the Bhagavata Kalakar's:

In the upcoming Kali Yuga, the origins of dance can be traced back to around 12,000 years ago through the ancient Bhimbetka cave paintings. Since then, dance has evolved significantly over the millennia. During the early days of Shaivism, devotees of Lord Shiva, including kings and others, primarily promoted narratives centered around Lord Shiva. This practice continued until the 6th century CE.

Following the era of Shaivism, the Bhakti movement emerged as a prominent and influential spiritual movement. Initially, Vaishnavism, which revolves around Lord Vishnu, gained prominence throughout India. Saints like Ramanuja, Chaitanya Mahaprabhu, and Alvars and

Nayanars in the South played a key role in spreading devotion to Lord Vishnu through their teachings and devotional songs. Jayadeva's "Gita Govinda" was composed during this period in the 12th century CE.

The Bhakti movement brought about a shift in religious practice by emphasizing personal devotion. People were encouraged to choose a specific deity, often Lord Vishnu or Lord Shiva, and develop a sincere and personal connection with them to attain salvation.

In the context of performing arts, the Natya³ concept from the earlier days of Shaivism integrated dance and drama. Artists used to perform stories from the Shiva Purana, spreading devotion and the eternal aspects of Lord Shiva. However, with the advent of the Bhakti movement, the focus shifted, and artists began performing episodes from the Bhagavata Purana. These artists came to be known as "Bhagavata Kalakars." These Bhagavata Kalakars were essentially wandering artists who traveled across India. They can still be found in places like Vrindavan and Mathura, Puri, Bengal, and South India, particularly in Tamil Nadu, Andhra Pradesh, and Karnataka.

Over time, these storytelling traditions underwent various changes influenced by invasions and the need for livelihood. One notable example is the evolution of Kathak, initially known as "Kathakars" or storytellers. With inventions, discoveries, deeper observations, and political factors like the anti-dance movement, recognition of classical dance forms by the Sangeet Natak Akademi, and the contributions of gurus, dance forms-classical, folk, contemporary-have evolved in parallel with the ever-changing human experience.

Danceocracy - The Ongoing Masterpiece of Human Expression :

As we conclude this journey through the realms of dance and democracy, one resounding truth emerges-Danceocracy serves as a dynamic mirror that eloquently reflects our intricate human odyssey throughout history. It embodies an unceasing dance, a vivid testament to our ongoing growth and evolution across the time periods. I extend a warm and inclusive invitation to all, beckoning you to participate in this eternal dance of life-an influential medium for self-expression and a joyous celebration of life's inherent

splendor. Let us wholeheartedly embrace Danceocracy, uniting in dance as we journey together through the extraordinary tapestry of time.

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Bridging The Gap: A Harmonious Interplay of Sadhana and Bharatanatyam in the Modern World

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“Om

Purnamadah Purnamidam

Purnat Purnamudachyate

Purnasya Purnamadaya

Purnamevavasisyate

Om, santi, santi, santi”

~Sri Isopanisad (Invocation)

At the heart of this ancient mantra is the profound realisation that all existence springs from pure consciousness, interconnected and whole. It beautifully captures the essence: “You are complete. Here is wholeness. From wholeness emerges wholeness. When wholeness is taken from wholeness, only wholeness remains” (Bhaktivedanta Swami Prabhupada)¹.

Sadhana and the Dance of Wholeness:

Within the discipline of Bharatanatyam, this sense of completeness and unity is fervently embraced. To the devoted dancer, each gesture, step, and rhythm transcends mere physical expression, becoming a window into spiritual transcendence. The term “Sadhana”

resonates deeply with practitioners, symbolising a voyage that marries the tangible with the sublime, the corporeal with the spiritual.

In India’s vast cultural tapestry, the practice of Sadhana stands as a pivotal foundation, serving as the axis on which body, mind and spirit converge in harmony. With its roots steeped in the sacred rites of temples, Bharatanatyam transcends mere dance; it becomes an ode to India’s historical richness and a vivid representation of its cultural depth. Defined in Hinduism, Sadhana encompasses several spiritual disciplines leading to enlightenment and perfection, which includes contemplation, asceticism, god-worship, and right living (Sadhana²).

Research Inquiry and Inspiration :

This paper endeavours to chart the comprehensive path of Bharatanatyam, focusing on the Sadhana’s significance in a dancer’s journey of preparation, practice, and performance. Two essential queries emerge, as inspired by Donovan Roebert’s “Essays on Classical Indian Dance” (Roebert³):

1. *How is Sadhana perceived and interpreted in a modern, rational society?*
2. *What role does it assume in the broad arena of artistic critics?*

These questions are not mere academic pursuits but represent the broader public discourse surrounding the dance form.

Tracing its origins, the concept of Sadhana is intertwined with ancient magico-religious rites termed 'participation mystique'. This spiritual practice merges rituals, meditation, visualisations, and mantra-mudra practices, striving for a symbiotic relationship between the practitioner's psyche and the evoked deity. Such a union allows personal ego to fade, making way for the deity's full resonance.

For the dancer, Sadhana transcends the artistic domain. It draws heavily from prior spiritual and religious tenets related to the depicted deity. The dancer doesn't just mirror the deity but becomes a vessel, incarnating its attributes, aiming to channel the divine energies (tejas) to the spectators.

The Dichotomy of Modern Rationality and Ancient Mysticism :

In the age of scientific scepticism, two pressing dilemmas emerge. I will address these as follows:

1. "How does one interpret Sadhana within the realm of a rationalised society?"
2. "What is the place of Sadhana in the vast spectrum of art critics?"

1. Interpreting Sadhana in a Rationalized Society

"How does one interpret Sadhana within the realm of a rationalised society?"

poses a compelling query. At its heart, Sadhana represents a spiritual discipline seeking profound connection or realisation. In our attempt to decipher its significance within a modern, logical context, we unfold multiple facets of Sadhana and their potential alignment with contemporary values.

Modern society champions holistic well-being, accounting for mental, emotional, and spiritual health. Sadhana, rich in meditative and introspective elements, harmonises with present-day practices such as mindfulness and yoga, celebrated for their comprehensive health benefits.

In a world valuing self-enhancement, whether through skill acquisition or personal growth, Sadhana stands as a testament to disciplined practice and mastery. It extends beyond mere art or spirituality, symbolising dedication in any chosen field.

Art, particularly dances like Bharatanatyam, is lauded for its emotional depth and aesthetic allure. Here, Sadhana becomes the heartbeat of rigorous training, enabling unparalleled expression and profound audience engagement.

Embedded within Sadhana are timeless tales and philosophies that strike a universal chord—themes of love, bravery, sacrifice and moral compass find resonance even within a predominantly logical society. Rational minds can dissect Sadhana analytically, exploring its roots, trajectory, and techniques. Such rigorous scrutiny often yields profound respect for Sâdhana, transcending mere spiritual aspects.

Beyond spiritual undertones, the structured and ritualistic nature of Sadhana provides a grounding routine, especially

beneficial amidst modern distractions. Diverse practices and cultures enrich a rational society. In Sadhana, one discovers an intricate cultural mosaic that sheds light on human evolution, values, and dreams. Cutting-edge research in fields like neuroscience and psychology increasingly mirrors ancient spiritual insights. Central tenets of Sadhana, such as meditation, find validation in their positive effects on mental health and holistic well-being.

Concurring with Donavan's insights, I too believe that in the realm of dance, sheer technique is surpassed by the dancer's profound devotion (Bhakti) and the transformative emptiness (Shunyata) they embody (Roebert⁴). Although Sadhana's spiritual nuances may initially appear in contrast to rational thought, myriad pathways allow for its understanding, reverence and assimilation. By fostering understanding, respect, and an embracing perspective, the jewels of Sadhana can seamlessly coexist within the framework of a modern, rational society.

2. Positioning Sadhana in the World of Art Critics :

To address the question, "What is the place of Sadhana in the vast spectrum of art critics?", it's essential to tread with mindfulness. Echoing Donavan's sentiment, we should aim to articulate answers that respect the classical ethos of Sâdhanic potency, even if we might grapple with wholly embracing its foundational beliefs (Roebert⁵).

Many art critics discern a palpable spiritual essence across diverse art forms, ranging from the visual arts to dance. In this realm, Sadhana emerges as the intense, unwavering pursuit artists undertake to resonate with the divine or the very soul

of their discipline, aspiring for transcendence. Critics frequently delve into an artist's technical acumen and their immersive engagement with their craft. Sadhana, with its disciplined ethos, refines an artist's technique, fostering intricate and profound articulations.

Authenticity and heartfelt introspection are foundational to Sadhana. Art critics, emphasising the genuineness of an artistic endeavour, will likely be drawn to creations steeped in Sadhana's sincerity, finding them particularly captivating. Art imbued with Sadhana often exudes profound emotional layers and intensity. Such creations beckon a deeper contemplative engagement, aspects that critics might underscore.

Bridging Tradition and Modernity :

When assessing art forms entrenched in cultural heritage, like Bharatanatyam, critics may perceive Sadhana as the connective tissue marrying age-old traditions with modern expressions. It binds artists to their art's illustrious lineage, yet fuels fresh interpretations. Sadhana-infused art often channels universal sentiments, resonating across diverse cultural landscapes and timelines. Art critics might spotlight this timeless allure, accentuating the art's transcendent quality. In performing arts, Sadhana embodies the art's quintessence. Art critics may delve into the artist's transformative union with their discipline, resulting in deeply engrossing and transformative displays.

Contemporary Debates and Challenges :

Despite the profound depths Sadhana introduces, postmodern perspectives might present critics. Debates surrounding the accessibility of spiritually and culturally steeped art or balancing traditional rigour

with present-day relevance could emerge. Within the diverse tapestry of art critics, Sadhana shines both as an insightful lens and a foundational framework. It stands as a testament to the artist's devotion, depth, and alignment with their craft. By acknowledging Sadhana's pivotal role, both critics and art aficionados can glean the intricate nuances and intense energies interwoven in artistic manifestations.

My Odyssey with Sadhana in Bharatanatyam :

In my two-decade-long tryst with Bharatanatyam, I've come to realise that while some stalwarts deem Sadhana as a hallowed practice, seeking no external affirmation, its profound essence needs to genuinely echo with a discerning audience. The authentic Sadhana I've nurtured over the years isn't solely the domain of traditionalists or mystics; it thrives in my sincere commitment and living embodiment of the dance.

As I've danced through time, I've found that the ethereal journey of Sadhana, though crucial, dances hand in hand with the exacting technique of Bharatanatyam. My spiritual fervour and technical mastery have evolved as intertwined companions. Much like a poetic verse where linguistic artistry lends its soul, my technical nuances breathe life into the dance's spirit. Pure Sadhana, I believe, cannot flourish amidst diluted technique.

As I channel deities through my dance, the true essence of this manifestation is intangible, sensed as the radiant 'divine energy' or tejas. Everything else, from the ornate depictions to the intricate aesthetics, blossoms from imagination. To truly immerse in the essence of Sadhana

during a performance, the audience must surrender to this energy, saving analytical interpretations for later reflections. At its core, my journey with Bharatanatyam, deeply rooted in the philosophy of Sadhana, aspires to meld both the dancer and the beholder into a shared aura of divine energy, elevating us beyond the tangible realm.

Conclusion: The Essence and Emanation of Sadhana in Bharatanatyam :

In the harmonious vibrations of the "*Om Purnamadah Purnamidam*" mantra lies a cosmic resonance, underscoring the intricate fabric of interconnectedness that paints the universe. Our foray into Bharatanatyam, steeped in this celestial consciousness, revealed that Sadhana transcends being a mere methodology; it epitomises a soulful embodiment. This classical dance is not just a sequence of choreographed movements; it emerges as a deep-seated articulation of the soul, interlaced with India's illustrious historical and cultural mosaic.

Central to our discourse were two enigmatic inquiries. In a realm increasingly governed by logic and empirical reasoning, Bharatanatyam, enriched by Sadhana, presents a unique synthesis of the ethereal and the tangible. It invites the modern mind to contemplate upon its practices, not as relics of a bygone era, but as timeless bridges spanning the chasm between the divine and the mundane. Within the sphere of artistic criticism, the dance form, bolstered by the essence of Sadhana, emerges as an enduring testament to its universality and perennial allure. It stands as a conduit, harmoniously connecting the dancer's spiritual fervour to the discerning critique, and tradition to contemporary perspectives.

In conclusion, Bharatanatyam, anchored deeply in Sadhana, epitomises the rich tapestry of India's cultural heritage. It stands as a testament that regardless of the ever-evolving landscape of contemporary interpretations and appreciation, there remains an immutable sacred space for this divine dance, harmoniously connecting the ethereal with the mundane. Moreover, as elucidated by the *Om Purnamadah Purnamidam* shloka referenced at the outset of this paper, everything in the universe is inherently complete and whole. Thus, even if an individual professes a lack of understanding about this topic, their innate wholeness and completeness imply that, at a deeper level, they intrinsically grasp its entirety.

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वैश्विक मंच पर काशी के सांस्कृतिक और आर्थिक विकास में मीडिया की भूमिका (2022 से 2023 के विशेष संदर्भ में)

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काशी के विशेष आर्थिक क्षेत्रों में सांस्कृतिक और रचनात्मक उद्योग की भूमिका :

काशी के आर्थिक विकास में काशी विश्वनाथ कारीडोर ने अहम भूमिका निभाई है। काशी विश्वनाथ कारीडोर का निर्माण प्रधानमंत्री नरेंद्र मोदी का एक सपना था, जिसे उन्होंने 13 दिसंबर 2021 को साकार किया। इस कारीडोर के बनने से काशी की पुरातनता, पवित्रता और सौंदर्य को एक नई पहचान मिली है। पर्यटकों और मीडिया की भूमिका इस प्रक्रिया में काफी महत्वपूर्ण है। पर्यटकों के लिए, यह कारीडोर उन्हें मंदिर और गंगा के घाटों के बीच सुविधाजनक, सुरक्षित और सुंदर मार्ग प्रदान करता है। इससे उन्हें मंदिर के प्रांगण में प्रवेश करने, प्रदक्षिणा करने, पूजा-पाठ करने, मुमुक्षु भवन, म्यूजियम, गैलरी, कैफे, सुपरमार्केट, हॉल, सुविधा केंद्र, आदि में जाने में सहायता मिलती है। मीडिया के लिए, यह कारीडोर उन्हें काशी की संस्कृति, परंपरा, इतिहास, समस्याएं, समाधान, प्रतिभा, समुदाय, समाचार, आदि को प्रस्तुत करने का एक मंच प्रदान करता है। मीडिया के माध्यम से, पूरी दुनिया को काशी के बारे में पता चलता है, और पर्यटकों को आकर्षित होने का मन होता है। मुझे लगता है कि पर्यटकों और मीडिया को इसकी रक्षा, संवर्धन और संचार में

योगदान देना चाहिए। वाराणसी नए काशी विश्वनाथ कारीडोर के बनने के बाद निश्चित रूप से पर्यटकों के आकर्षण का केंद्र बना है। इस कारीडोर की विशेषता यह है कि यह गंगा के घाटों से सीधा मंदिर तक पहुंचने का मार्ग प्रदान करता है, जिससे पर्यटकों को सुविधा होती है। इस कारीडोर में 27 छोटे-बड़े मन्दिर, म्यूजियम, गैलरी, जलपान केंद्र, सिटी म्यूजियम, वाराणसी गैलरी, मुमुक्षु भवन, तीन यात्री सुविधा केंद्र, चार शॉपिंग कॉम्प्लेक्स, मल्टीपरपस हॉल, गंगा व्यू कैफे आदि सम्मिलित है। काशी विश्वनाथ मंदिर ही नहीं, पूरा कारीडोर प्रकाश से सराबोर होता है, क्योंकि 5,000 से अधिक LED लाइटें लगाई गई हैं, जो दिन, दोपहर और रात में अलग-अलग रंग में प्रकाशित होती हैं। काशी विश्वनाथ कारीडोर में प्रति हप्ता पर्यटकों की संख्या का पता लगाने के लिए हमें वहां पहुंचे श्रद्धालुओं की सालाना आंकड़ों को विभाजित करना होगा। मुझे इसके बारे में कुछ सूचनाएं मिली हैं, जो मैं आपके साथ साझा करना चाहता हूं। प्रधानमंत्री नरेंद्र मोदी ने 2021 के 13 दिसंबर को श्री काशी विश्वनाथ धाम कारीडोर राष्ट्र को समर्पित किया था। इसके साल भर पूरे होने पर मंदिर में 7.35 करोड़ से अधिक श्रद्धालु बाबा विश्वनाथ के दर्शन के लिए पहुंचे हैं। मुख्यमंत्री योगी

आदित्यनाथ ने हाल ही में कहा था कि पहले एक साल में काशी में 1 करोड़ पर्यटक आते थे, लेकिन अब एक महीने में ही इतने पर्यटक आ रहे हैं। हमें प्रति हप्ता पर्यटकों की संख्या का पता लगाने के लिए, हमें 7.35 करोड़ (साल 2021-22 में) से 1.2 करोड़ (साल 2020-21 में) पर्यटकों की संख्या को 52 (सप्ताह) से भागना होगा। $527.35 \times 107 - 1.2 \times 107 = 526.15 \times 107 = 11.82 \times 105$ तो, प्रति हप्ता पर्यटकों की संख्या (2021-22 में) = 11.82×105 मतलब, प्रति हप्ता पर्यटकों की संख्या (2021-22 में) = 11.82 लाख।

काशी के सांस्कृतिक विकास में राष्ट्रवाद की भूमिका :

वाराणसी, जिसे बनारस या काशी के नाम से भी जाना जाता है, भारत के सबसे पुराने और पवित्र शहरों में से एक है। अपनी समृद्ध सांस्कृतिक और धार्मिक विरासत के कारण इसे देश में सांस्कृतिक राष्ट्रवाद का प्रतीक माना जाता है। वाराणसी अपने आध्यात्मिक महत्व के लिए जाना जाता है, क्योंकि इसे हिंदू पौराणिक कथाओं के अनुसार भगवान शिव का निवास और मोक्ष का स्थान माना जाता है। सांस्कृतिक राष्ट्रवाद एक विचारधारा है जो किसी देश की सांस्कृतिक पहचान और परंपराओं के संरक्षण और प्रचार को बढ़ावा देती है। यह राष्ट्रीय गौरव, एकता और साझा सांस्कृतिक विरासत के विचार पर जोर देता है। भारत के मामले में, सांस्कृतिक राष्ट्रवाद राष्ट्रीय पहचान और एकता की भावना को बढ़ावा देने के लिए देश की विविध सांस्कृतिक परंपराओं का जश्न मनाने और उनकी रक्षा करने का प्रयास करता है। वाराणसी अपने गहरे सांस्कृतिक महत्व के कारण भारत में सांस्कृतिक राष्ट्रवाद के विमर्श में महत्वपूर्ण भूमिका निभाता है। यह शहर कई प्राचीन मंदिरों, घाटों (नदी के किनारे की सीढ़ियाँ) और सांस्कृतिक संस्थानों का घर है, जिन्होंने सदियों से पारंपरिक कला रूपों, संगीत, नृत्य और धार्मिक प्रथाओं को

संरक्षित और प्रदर्शित किया है। कई सांस्कृतिक राष्ट्रवादी वाराणसी को भारत के प्राचीन ज्ञान और सांस्कृतिक विरासत के प्रतिनिधित्व के रूप में देखते हैं। उनका मानना है कि वाराणसी की परंपराओं और सांस्कृतिक प्रथाओं को बढ़ावा देने और संरक्षित करने से भारतीय संस्कृति में राष्ट्रीय पहचान और गौरव को मजबूत करने में मदद मिलती है। इसके अलावा, वाराणसी को उपनिवेशवाद और विदेशी प्रभावों के खिलाफ प्रतिरोध के प्रतीक के रूप में भी देखा जाता है। ब्रिटिश औपनिवेशिक युग के दौरान, वाराणसी भारतीय स्वतंत्रता आंदोलन का केंद्र और राष्ट्रवादी नेताओं और विचारकों का केंद्र बन गया। इस विरासत ने सांस्कृतिक राष्ट्रवाद के साथ शहर के जुड़ाव और आधुनिक भारतीय पहचान को आकार देने में इसकी भूमिका में योगदान दिया है। वाराणसी अपने गहरे सांस्कृतिक और आध्यात्मिक महत्व के कारण भारत में सांस्कृतिक राष्ट्रवाद के विमर्श में एक विशेष स्थान रखता है। इस शहर को भारत के प्राचीन ज्ञान, सांस्कृतिक विरासत और उपनिवेशवाद के खिलाफ प्रतिरोध के प्रतीक के रूप में देखा जाता है। वाराणसी की परंपराओं को बढ़ावा देना और संरक्षित करना राष्ट्रीय पहचान को मजबूत करने और भारतीय संस्कृति में गौरव को बढ़ावा देने का एक तरीका माना जाता है।

काशी के विकास में पर्यटन उद्योग की भूमिका :

काशी (वाराणसी) में पर्यटन उद्योग को बढ़ावा देने से स्थानीय अर्थव्यवस्था और शहर के समग्र विकास दोनों के लिए कई लाभ हो सकते हैं। कुछ प्रमुख लाभों में शामिल हैं:

1. **आर्थिक विकास :** पर्यटन आय और रोजगार के अवसर पैदा करके स्थानीय अर्थव्यवस्था में महत्वपूर्ण योगदान दे सकता है। यह आतिथ्य, परिवहन, रेस्तरां, हस्तशिल्प और टूर गाइडिंग जैसे विभिन्न क्षेत्रों में नौकरियां पैदा करता है, जिससे आय का स्तर बढ़ता है और बेरोजगारी दर कम होती है।

2. **बुनियादी ढांचे का विकास** : पर्यटन बढ़ने से अक्सर बुनियादी ढांचे में सुधार होता है, जिसमें परिवहन नेटवर्क, सड़कें, आवास और सुविधाएं शामिल हैं। इससे न केवल पर्यटकों को लाभ होता है, बल्कि बेहतर कनेक्टिविटी, बेहतर सार्वजनिक सुविधाओं और समग्र शहरी विकास के संदर्भ में निवासियों के जीवन की गुणवत्ता में भी वृद्धि होती है।
 3. **सांस्कृतिक विरासत का संरक्षण** : पर्यटन सांस्कृतिक विरासत के संरक्षण और संवर्धन के लिए उत्प्रेरक के रूप में काम कर सकता है। काशी में, शहर की समृद्ध सांस्कृतिक और धार्मिक विरासत को पर्यटन पहल के माध्यम से प्रदर्शित और संरक्षित किया जा सकता है। इसमें ऐतिहासिक स्थलों, अनुष्ठान प्रथाओं, प्राचीन मंदिरों और पारंपरिक कला और शिल्प का संरक्षण शामिल है।
 4. **सांस्कृतिक आदान-प्रदान और समझ** : पर्यटन आगंतुकों और स्थानीय समुदायों के बीच सांस्कृतिक आदान-प्रदान और समझ की अनुमति देता है। यह पर्यटकों को स्थानीय संस्कृति, परंपराओं और जीवन शैली के बारे में जानने का अवसर प्रदान करता है। इसी तरह, स्थानीय लोग आगंतुकों के साथ बातचीत के माध्यम से खुलेपन और सहिष्णुता की भावना को बढ़ावा देकर विभिन्न संस्कृतियों और दृष्टिकोणों से परिचित हो सकते हैं।
 5. **राजस्व सृजन** : पर्यटन विभिन्न चैनलों, जैसे प्रवेश शुल्क, कर और परमिट के माध्यम से स्थानीय सरकार के लिए राजस्व उत्पन्न कर सकता है। इस राजस्व को पर्यटन से संबंधित बुनियादी ढांचे को और विकसित करने, सार्वजनिक सेवाओं में सुधार करने और टिकाऊ पर्यटन प्रथाओं को बढ़ावा देने में पुनर्निवेश किया जा सकता है।
 6. **जागरूकता और प्रचार में वृद्धि** : काशी में पर्यटन को बढ़ावा देने से वैश्विक स्तर पर शहर की जागरूकता और दृश्यता बढ़ सकती है। यह अधिक आगंतुकों को आकर्षित कर सकता है, ट्रेवल एजेंसियों और टूर ऑपरेटरों को अपने यात्रा कार्यक्रमों में काशी को शामिल करने के लिए प्रोत्साहित कर सकता है, और सकारात्मक मौखिक सिफारिशें उत्पन्न कर सकता है, जिससे पर्यटन में निरंतर वृद्धि हो सकती है।
- कुल मिलाकर, काशी में पर्यटन उद्योग को बढ़ावा देने से शहर को महत्वपूर्ण आर्थिक, सांस्कृतिक और विकासात्मक लाभ हो सकते हैं। हालाँकि, टिकाऊ पर्यटन प्रथाओं को सुनिश्चित करना आवश्यक है जो सांस्कृतिक विरासत के संरक्षण, पर्यावरण संरक्षण और स्थानीय समुदायों की भलाई को प्राथमिकता देते हैं।
- काशी के सर्वोमुखी विकास में मीडिया की भूमिका :**
- वाराणसी के विकास में मीडिया की भूमिका अहम हो सकती है। यहां कुछ तरीके दिए गए हैं जिनसे मीडिया शहर के विकास में योगदान दे सकता है:
1. **सूचना प्रसार** : मीडिया सरकार और अन्य संगठनों द्वारा शुरू की गई विभिन्न विकासात्मक परियोजनाओं, पहलों और योजनाओं के बारे में जानकारी प्रसारित करने में महत्वपूर्ण भूमिका निभाता है। इससे वाराणसी में विकास योजनाओं और प्रगति के बारे में निवासियों के बीच जागरूकता पैदा करने में मदद मिलती है।
 2. **वकालत और जागरूकता** : मीडिया जागरूकता बढ़ा सकता है और वाराणसी के विकास से संबंधित विभिन्न मुद्दों की वकालत कर सकता है। बुनियादी ढांचे के विकास, अपशिष्ट प्रबंधन, प्रदूषण और विरासत संरक्षण जैसी शहर के सामने आने वाली चुनौतियों को

उजागर करके, मीडिया चर्चा शुरू कर सकता है और समाधान पर जोर दे सकता है।

3. **जनमत निर्माण** : मीडिया प्लेटफॉर्म, चाहे वह समाचार पत्र, टेलीविजन या सोशल मीडिया हो, लोगों को अपनी राय, चिंताओं और सुझावों को व्यक्त करने के लिए स्थान प्रदान करते हैं। इससे वाराणसी के विकास से संबंधित जनमत और नीतिगत निर्णय प्रभावित हो सकते हैं।
4. **पर्यटन संवर्धन** : वाराणसी एक प्रमुख पर्यटन स्थल है, और मीडिया शहर की पर्यटन क्षमता को बढ़ावा देने में महत्वपूर्ण भूमिका निभा सकता है। यात्रा शो, लेखों और ऑनलाइन प्लेटफॉर्मों के माध्यम से, मीडिया पर्यटकों को आकर्षित करने के लिए वाराणसी की समृद्ध सांस्कृतिक विरासत, ऐतिहासिक स्थलों और अद्वितीय अनुभवों का प्रदर्शन कर सकता है।
5. **जवाबदेही और निगरानी** : मीडिया एक प्रहरी के रूप में कार्य करता है, अधिकारियों को उनके कार्यों या निष्क्रियताओं के लिए जिम्मेदार ठहराता है। पत्रकार भ्रष्टाचार, कुप्रबंधन या विकासात्मक परियोजनाओं में लापरवाही से संबंधित मुद्दों की जांच और रिपोर्ट कर सकते हैं। इससे विकास प्रक्रिया में पारदर्शिता और जवाबदेही सुनिश्चित करने में मदद मिलती है।

6. **सामुदायिक जुड़ाव** : मीडिया सार्वजनिक बहस, चर्चा और इंटरैक्टिव सत्र आयोजित करके स्थानीय समुदाय के साथ सक्रिय रूप से जुड़ सकता है। इससे निवासियों को विकास प्रक्रिया में सक्रिय रूप से भाग लेने, अपनी चिंताओं को व्यक्त करने और निर्णय लेने में योगदान करने की अनुमति मिलती है। वाराणसी के विकास में प्रभावी योगदान देने के लिए मीडिया संगठनों के लिए निष्पक्ष रिपोर्टिंग बनाए रखना, सटीकता सुनिश्चित करना और पत्रकारिता नैतिकता का पालन करना महत्वपूर्ण है।

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झारखंड की अद्भुत लोक चित्रकला शैली कोहबर : एक अध्ययन

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भूमिका - कोहबर भारत के झारखंड की लोक कला है। इनकी पेंटिंग में सभी प्राकृतिक चीजों का प्रयोग किया जाता है जैसे - चावल को पीसकर, पेड़ों के छालों से तथा पेड़ के बीजों से रंगों को बनाया जाता है। यहां तक कि इनके ब्रश भी प्राकृतिक ही होते हैं जैसे- दातुन, उंगलियां, लकड़ी की कंधी आदि से चित्र उकेरे जाते हैं। झारखंड में अवस्थित हजारीबाग एक श्रेष्ठ प्राकृतिक केन्द्र है। इन्हीं क्षेत्रों से हमें आदिमानव के अवशेष प्राप्त होते हैं जो यह बताती है कि क्षेत्र अत्यंत प्राचीन मानव द्वारा निवास करने योग्य रहा होगा। इन्हीं स्थानों पर पहाड़ी इलाकों में रॉक गुफा कला के रूप में सोहराय कला का साक्ष्य मिलते हैं। यह चित्रकला अपने क्षेत्रों की समृद्ध परंपरा रही है। मिट्टी की दीवारों पर प्रकृति चित्रण पूरी तरह से महिलाओं द्वारा ही बनाया या लिखा जाता है जो किसी न किसी रूप में यह चित्र हमें प्रेरणा देती है। कोहबर के चित्रों की विषय के बारे में यदि बात करें तो सामान्यता प्रजनन, स्त्री-पुरुष संबंध, पशु-पक्षी, जादू-टोना आदि ऐसे प्रतीक चिन्हों द्वारा किया जाता है जो वंशवृद्धि के लिए प्रचलित एवं मान्य है उदाहरण स्वरूप बास, हाथी, कछुआ, मछली, सांप, कमल और धार्मिक निशान भी मुख्य रूप से बनाए जाते हैं। इस कला का इतिहास काफी पुराना है, लगभग 5000 साल पुराना। जो प्रमाण के तौर

पर हमें झारखंड राज्य के जिले हजारीबाग के पहाड़ी इलाकों में रॉक गुफा कला के रूप में साक्ष्य मिलते हैं। प्राचीन समय के इस तरह के चित्रों का साक्ष्य भी हमें प्राप्त हुए हैं जो दूल्हा-दुल्हन को युगल जीवन व्यतीत करने की प्रेरणा देने वाले सांकेतिक चित्रों का चित्रण किया जाता है। कोहबर आज भी इसी नाम से जाना जाता है जैसे तो आधुनिक संदर्भ में कोहबर सिर्फ सांकेतिक रूप में नाम मात्र लिखा या बनाया जाता है लेकिन पारंपरिक रूप से अगर देखें तो कोहबर मधुबनी दरभंगा आदि स्थानों में भव्य ढंग से लिखे या बनाये जाते हैं। इस पारंपरिक कला का सौंदर्य वास्तव में काफी आकर्षक होता है। जो संभवत आज की यह कोहबर चित्रकला इस क्षेत्र में पाई जाने वाली प्राचीन शैलाश्रय चित्रकला का ही विकसित रूप में देखा जा सकता है। बड़कागांव के समीप अवस्थित सती पहाड़ियों की गुफाओं में प्रागैतिहासिक चित्रकला के अवशेष प्राप्त हुए हैं जो यह बताता है कि चित्रांकन कि यह परंपरा प्रागैतिहासिक काल से आज तक बनी आ रही है। यह कला मानव द्वारा सहज अनुभूतियों के अस्तित्वमान संकलन है। जो उनके रीती रिवाज, सामाजिक परंपरा, धार्मिक अनुष्ठान के संबंध में जानकारी प्राप्त होती है। इस कला को बिखरेने वाले मुख्य रूप से इस क्षेत्र के आदिवासी ही हैं। अपने जीवन की समस्त कियार्ण एवं कार्य भी

सरलता एवं सहजता के साथ इस कला के माध्यम दर्शाते हैं। आदिवासियों में सुख-दुःख, आनंद, धर्म, रीति-रिवाज, परंपरा सभी भाव जीवन के आवश्यक अंग बनकर इनकी कला में आईने की तरह दिखती है। इनकी चित्रकला में मुख्यता कमल के फूल, मत्स्य, सर्प और पक्षियों का प्रतीकात्मक चित्रण के साथ देवी-देवताओं का भी अनोखा चित्र देखने को मिलती है। इस लोक चित्रकला का लेखन मुख्यता दीपावली पर्व के पश्चात पुनः मार्च एवं अप्रैल के समय किया जाता है जो आमतौर पर यही समय लग्न आर्थत शादी विवाह रहता है। मूलतः कोहबर चित्रलेखन कला नवविवाहित जोड़ों सांसारिक जीवन के रहस्य को सांकेतिक रूप से समझाने एवं प्रजनन की तरफ प्रेरित करने के उद्देश्य से किया जाता है। इन्हीं सांकेतिक चित्रों द्वारा भी नवविवाहित जोड़ों के समक्ष जीवन के विभिन्न रहस्य खोले जाते हैं। यह चित्र घर की बाहरी अथवा भीतरी दीवारों पर पूरे आकार में अंकित किए जाते हैं।

उद्देश्य - शोध पत्र का उद्देश्य विशेष रूप से लैंगिक असमानता, गलत धारणाओं पर ध्यान केन्द्रित किया गया है इसके विपरीत इस चित्रकला के विश्लेषण से समाज और महिलाओं की भूमिका को स्थापित किया है। यह चित्रकला, समाज और सामाजिक सांस्कृतिक अस्तित्व के बीच महिलाओं के अंतर्संबंध पर भी चर्चा करता है। यह महिलाओं की प्रदर्शनकारी संस्कृति के महत्वपूर्ण पहलुओं को दर्शाता है तो विलुप्त होने के कगार पर सांस्कृतिक विरासत को बचाये रखते हैं। सांस्कृतिक अध्ययन में शामिल विद्वानों एवं शोधकर्ता के लिए कला की समझ और अध्ययन काफी महत्व होगा। यह सांस्कृतिक संपत्ति के मूल्यों की जानकारी और प्रशंसा का प्रचार भी करता है।

शोध विधि - प्रस्तुत शोध पत्र वर्णनात्मक एवं विश्लेषणात्मक पद्धति पर आधारित है। विश्लेषण के लिए पुस्तकालय अध्ययन किया गया है साथ ही साथ विभिन्न पत्र-पत्रिकाओं एवं राष्ट्रीय एवं अन्तरराष्ट्रीय

शोध पत्रों का सहारा लिया गया है तथा अनुभवी बुजुर्ग विशेषज्ञों से प्राप्त जानकारी द्वारा इस शोध पत्र को पूरा करने का प्रयास किया गया है।

तथ्य विश्लेषण - झारखंड में चित्रकला खासकर लोक चित्रकला की समृद्ध परंपरा देखने को मिलती है। जंगलों पहाड़ों के बीच बसने वाले प्रकृति प्रेमी आदिवासी प्रकृति के सहज सौंदर्य से हमेशा परिचित रहे हैं। यही कारण है कि उनके आस-पास का प्राकृतिक वातावरण उनके चित्र कला में झलकती है। उनकी चित्रकला में सामाजिक मान्यताओं, रीति-रिवाजों, धार्मिक विश्वासों आदि पर प्रकाश पड़ती है। कोहबर चित्रण वस्तुतः उनके घरों की सजावट में भी देखने को मिलती है। यह अपने घरों की दीवारों पर मिट्टी का लेप लगाकर उसे मिट्टी और वनस्पतियों से प्राप्त रंगों से विभिन्न प्रकार की आकृतियां बनाती हैं। इनमें मुख्यतः घर की स्त्रियां ही कार्य करती है। इसमें विभिन्न ज्यामितीय आकृतियों में फूल पत्ती, पेड़-पौधे, नर-नारी, प्रतीकों का चित्रण किया जाता है। चित्रण की यह लोक शैली विशेष रूप से बिरहोर जनजाति में प्रचलित है। आज भी हजारीबाग जिला एवं उसके आस-पास के क्षेत्रों में बिरहोर जनजाति के घरों की दीवारों पर कोहबर चित्रकारी को देखा जा सकता है। कोहबर चित्रण वस्तुतः उनके प्रतीक चिन्हों का अनोखा संयोजन है। उनके अपने उद्देश्य है, अपनी विशेषताएं हैं, अपने सिद्धांत है, जो विज्ञान की अवधारणाओं पर आधारित है। यह चित्रकला पीढ़ी दर पीढ़ी हस्तांतरित विविध तर्कों के साथ प्रस्तुत की जाती रही है। कोहबर नये वर-वधू के दांपत्य जीवन की शुरुआत के नियमित तैयार कक्ष की भीतियों पर की जाती है। इन चित्रण में प्रतीक चिन्हों की व्यवस्था पर चर्चा करने से पहले यह जान लेना जरूरी है कि चित्रण अथवा लिखिया की पात्रता किसे प्राप्त है। यह पात्रता केवल उन सुहागन महिलाओं को अनुमति देती है जिनकी गृहस्थी सफल है। अविवाहित एवं निसंतान महिलाओं के लिए कोहबर की लिखिए या चित्र वर्जित है।

कोहबर चित्रण में प्रतीक चिन्हों का अपना अलग महत्व है, इन प्रतीक चिन्हों में सूर्य, चंद्रमा, नौग्रह, पंच देवता, बास, हाथी, कछुआ, बाघ, मछली, मोर, कमल, नैना जोगिन अथवा अन्य फूल आदि। इन प्रतीक चिन्हों की व्यवस्था की चर्चा सबसे पहले नैना जोगिन से करते हैं नैना जोगिन का चित्र के माध्यम से किसी भी बुरी शक्ति को निष्प्रभावी कर नए दंपतियों में परस्पर आशक्ति और सम्मोहन भाव को बनाए रखने में सहायता प्रदान करती है ताकि वे सफल गृहस्थ बने रहे। सूर्य, चंद्रमा, पंच देवता, नवग्रह का चित्रण कोहबर घर में पूर्व दिशा की दीवार पर किया जाता है ताकि उनकी कृपा दृष्टि नवविवाहित जोड़ों पर बनी रहे और नवग्रह उनके जीवन में सकारात्मक प्रभाव पैदा करे।

जलीय एवं थलीय जीव-जंतु में मछली, कछुआ और हाथी कोहबर में प्रमुखता से स्थान पाते हैं। हाथी का चित्रण सूर्य, चंद्रमा के ठीक नीचे किया जाता है। हाथी ऐश्वर्या का प्रतीक माना जाता है, यह नवविवाहित जोड़ों को धन-धान्य से भरपूर जीवन का आशीर्वाद देता है। भारतीय योग परंपरा में मछली को सूर्य और चंद्रमा से संबंधित माना गया है, जो मनुष्य के जीवन में ऊर्जा संचार करती है। यह प्रेम, सद्भाव, खुशी का भी प्रतीक है। तंत्र विद्या में मछली का आंख सम्मोहन का प्रतीक है। इसलिए कोहबर में मछली का चित्रण से न केवल नवविवाहित जोड़े के ऐश्वर्यपूर्ण जीवन की कामना की जाती है बल्कि उनके बीच सम्मोहन का भाव बना रहे यह कामना भी की जाती है। एक दूसरे के बीच सुरक्षा और विश्वास की भावना के प्रतीक के रूप में भी मछली का चित्रण कोहबर में किया जाता है। ध्यान देने योग्य बात यह है कि कोहबर में मछली का चित्रण जोड़ों में चित्रित करने की परंपरा नहीं रहती है। वास्तुशास्त्र के मुताबिक जोड़े में मछली का चित्र जल का प्रतीक है और जल नव-दंपतियों के बीच प्रेम की भाव को ठंडा कर सकता है। मछली के चित्रण का संबंध प्रजननता से भी है। उसकी उर्वरा शक्ति असीम होती है। कछुआ

भी लंबी आयु के साथ-साथ असीम प्रजनन शक्ति के रूप में कोहबर में उपस्थित होता है। कछुआ और मछली के चित्रण के जरिए देवी गौरी से यह कामना की जाती है कि वह नवविवाहित जोड़े को संतान सुख और लंबी आयु तक संसारिक सुखों को भोगनी का आशीर्वाद दें। कछुआ धन-धान्य, सुख-समृद्धि का भी प्रतीक है। यह अपने आस-पास सकारात्मक ऊर्जा प्रवाह को बनाए रखता है, जिसे सुख शांति का एक कारक भी माना गया है। इसलिए ऐसी मान्यता है कि कोहबर में कछुआ का चित्रण नव दंपति के वैवाहिक जीवन को ना केवल मजबूत आधार देगा बल्कि व उनके बीच की नकारात्मक ऊर्जा को भी नाश करेगा।

कोहबर में जिन चित्रों का सबसे पहले नजर पड़ती है वह कमल और बास है। जिस का चित्रण पूरी नियम के साथ दीवार के दक्षिणी भाग में किया जाता है। बांस में तोते और मोर का चित्रण किया जाता है। तोता को युगल प्रेमी के प्रतीक के रूप में माना जाता है वहीं दूसरी ओर बांस का चित्र नवविवाहित जोड़े को वंश वृद्धि एवं दीर्घायु होने की मंगल कामना का घोटक है। यह सबसे तेज बढ़ने वाले पौधों में शामिल किया जाता है। इसमें फूल शुष्क परिस्थितियों में भी खिलते हैं। उसकी इसी विशेषताओं को ध्यान में रखते हुए इसका प्रयोग इस चित्रकला शैली में योग किया जाता है। नव दंपति को यह सीख दी गई है कि उनका गृहस्थ जीवन विपरीत परिस्थितियों में भी आपसी संबंधों में प्रेम पुष्प खिलाए रखना चाहिए।

कमल भी कोहबर चित्रण का एक अभिन्न अंग है कोहबर घर में कमल पुष्प, कमल नाल और कमल पात का चित्रण नवविवाहित जोड़े को गृहस्थ आश्रम से संबंधित कई अर्थों में परिचय कराती है। कमल फूल अपने शरीर में हुए रचनात्मक एवं क्रियात्मक परिवर्तनों द्वारा जल में सरलता पूर्वक जीवन व्यतीत करता है वह अपनी अनुकूल क्षमता से कम ऑक्सीजन वाली मिट्टी में भी उग सकता है, वंश वृद्धि कर

सकता है और प्रतिकूल जलीय परिस्थितियों में भी खुद को जीवित रख पाने में सक्षम होता है इसी कारण नव दंपति को कमल जैसे जीवन अपनाने की सीख दी जाती है। उन्हें या भी सीख देता है जिस तरह कमल अपनी विपरीत परिस्थितियों में खुद को स्थिर बनाए रखने तथा वंश वृद्धि में सक्षम रखता है। वे भी अपने जीवन में समस्याओं के बीच खुद को स्थिर रखना चाहिए साथ ही साथ जिस तरह से कमल पानी में रहने के बावजूद कमल अपनी पत्तियों पर पानी की बूंद को निषेध करता है उसी तरह नव दंपति भी अपने संबंधों के बीच किसी भी बाहरी तत्वों को रोके।

हिन्दू धर्म के अनुसार कमल पुष्प को देवी लक्ष्मी का वास माना जाता है और कोहबर में कमल का चित्रण उनके सुख समृद्धि और ऐश्वर्य प्राप्ति की कामना का भाग के लिए किया जाता है। सूर्योदय के साथ कमल पुष्प का खिलना और सूर्यास्त के साथ उसकी पंक्तियों का बंद होना जीवन में सूर्य की ऊर्जा के महत्व को दर्शाता है। इसके अलावा कोहबर घर के चारों कोनों में केला के वृक्ष लगाने की परंपरा रही है जो योग्य या साधना को प्रतिबिम्बित करता है। उपयुक्त वर्णन से यह स्पष्ट होता है कि कोहबर सौभाग्य और कला का मेल है। प्रेम और समृद्धि का प्रतीक है। नव दंपति के ऊपर ईश्वर का आशीष बना रहे और साथ ही वधू अपने नई जिम्मेदारी का पालन अच्छे से कर सके।

निष्कर्ष - इस प्रकार हम कह सकते हैं कि वह अपने आप में ही एक मौलिक और सहज भाषा है। क्योंकि कोहबर में जो चित्रों का प्रयोग किया जाता है उसका सम्बन्ध वर-वधु से होता है। इसमें उन वस्तुओं का अंकन होता है जिससे दंपति के बीच निकटता स्थापित करके प्रजनन, उर्वरता और वंश वृद्धि को बढ़ावा मिले। यह चित्रकला मानवसभ्यता के विकाश को दर्शाता है, यह आज भी सफल वैवाहिक जीवन

के लिए इन्हें पूजा जाता है, कोहबर हमारी विराट परंपरा की वह धरोहर है जिसे हम हमेशा अपने मन के रंगीन दीवार सहेजना होगा जिसका परिणाम निश्चित ही प्रतिफल प्रेम और समृद्धि युक्त जीवन होगा। यह आदिवासी कला का एक रूप है जो कल्पना और जीवन को जोड़ती है। इस प्रकार आदिवासी लोक कला का भारत का समृद्ध और विविध पारंपरिक इतिहास असाधारण और उल्लेखनीय है।

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हिंदी-उर्दू की एकेडेमी और 'हिन्दुस्तानी' पत्रिका

डॉ. आकांक्षा भट्ट

अतिथि संकाय

माउंट कार्मेल कॉलेज, बेंगलोर

भूमिका :

'हिन्दुस्तानी एकेडेमी' जैसा की नाम से ही विदित होता है कि 'हिन्दुस्तानी' जुबान की एकेडेमी। हिन्दुस्तानी जुबान वह जुबान है जिसे भारत देश के हिन्दू-मुस्लिम दोनों बोलते और समझते हैं। 'एकेडेमी' की स्थापना 1927 ई. में हुई थी और इसका मूल उद्देश्य हिन्दुस्तानी जुबान के साथ-साथ हिंदी के क्षेत्र की विभिन्न क्षेत्रीय बोलियों का विकास, उसके संरक्षण एवं संवर्धन करने से था। इस कार्य के लिए एकेडेमी एवं इसके संस्थापकों ने मिलकर एक व्यवस्थित प्रारूप बनाया था। भारत में इस एकेडेमी के स्थापित होने का दौर बेहद महत्वपूर्ण रहा है। वह दौर भारतीय स्वतंत्रता आन्दोलन एवं राष्ट्रभाषा-राजभाषा के निर्धारण, हिंदी-उर्दू विवाद आदि के उत्कर्ष का काल था। एक तरफ गांधी जी के नेतृत्व में सारा मुल्क एकजुट होकर स्वतंत्रता प्राप्ति के लिए अपने-अपने दायित्व का निर्वहन कर रहा था। वहीं देश में धर्म, जाति, संप्रदाय, भाषा, वर्ग, ऊँच-नीच आदि की दीवारें भी खड़ी की जा रही थी। ऐसे में हिंदी और उर्दू के नेताओं ने मिलकर भाषा के बढ़ते विवादों को खत्म करने के उद्देश्य से व्यक्तिगत एवं सरकारी सहयोग के आधार पर विभिन्न प्रकार के जन-जागरण आन्दोलन, प्रचार-प्रसार एवं संस्थाएँ खोलने आदि का कार्य किया। 'हिन्दुस्तानी एकेडेमी' की स्थापना इन्हीं प्रयासों का परिणाम था। अकसर इतिहास में अनेक विद्वानों के द्वारा यह मत प्रस्तुत किया गया है कि यह प्रयास

मूलतः राजनीतिक सिद्धि के रूप में था जिसमें दोनों कौमों (हिन्दू-मुस्लिम) के लोगों को केवल प्रसन्न करने मात्र का भाव था। लेकिन ध्यानपूर्वक हम देखें तो हमें यह स्पष्ट हो जायेगा कि जिन भी नेताओं ने अपने अथक प्रयत्न के द्वारा एकेडेमी को स्थापित किया था उनका वास्तविक लक्ष्य दोनों भाषाओं के बीच की दूरियों को दूर करने से था। उसमें राजनीतिक सिद्धि एक आयाम हो सकता है लेकिन वास्तविकता पूरी तरह यही नहीं थी। इसका एक सबसे प्रमाणित एवं सफल प्रयोग हिन्दुस्तानी पत्रिका का निकाला जाना था। यह पत्रिका दोनों (हिंदी-उर्दू) भाषाओं में निकाली जाती थी जिसके परस्पर सहयोग एवं ख्याल से निर्मित की गई संस्था 'हिन्दुस्तानी एकेडेमी' के संबंध में हम आगे चर्चा करेंगे।

मूल आलेख :

'नागरी प्रचारिणी सभा' तथा 'हिंदी साहित्य सम्मेलन' जैसी संस्थाएँ जो कि पहले से ही हिंदी की सेवा में कार्यरत थी लेकिन अब यह महसूस किया जाने लगा कि एक मिली जुली जुबान हिन्दुस्तानी के लिए भी एक संस्था निर्मित की जाय। डॉ. ताराचंद ने एकेडेमी की रिपोर्ट (1939) में कहा कि 'एक ऐसी संस्था की आवश्यकता महसूस की जा रही थी जो देशी भाषाओं के साहित्य का समन्वित उन्नयन करे, साहित्यिक मानदंडों की स्थापना करे, कला एवं विज्ञान की बड़ी कृतियों का संकलन करे तथा विद्वानों एवं साहित्यकारों का एक प्रमाणिक संघ की स्थापना

भी करे। ऐसी संस्था राज्य के द्वारा संरक्षित हो तथा वित्त पोषित हो।' इस तरह से हिन्दुस्तानी एकेडेमी की स्थापना के पीछे की दो वजह प्रमुख रही, पहली भाषाई समन्वय व दूसरी राजकीय संरक्षण। संस्था की स्थापना के सन्दर्भ में एकेडेमी के पूर्व अध्यक्ष रहे हरिमोहन मालवीय का कहना था कि 'हिन्दुस्तानी एकेडेमी की स्थापना के लिए जिन लोगों ने प्रयास किया था उनकी यह इच्छा थी कि प्रदेश शासन एक ऐसी संस्था की स्थापना करे जो आधुनिक भारतीय भाषाओं के समुन्नयन के लिए कार्य करें। 'तत्कालीन संयुक्त प्राप्त आगरा व अवध (वर्तमान उत्तर प्रदेश) में हिंदी और उर्दू भाषाओं को सम्पन्न करने के लिए संस्था स्थापन का विचार मंथन तब प्रारम्भ हुआ जब वाराणसी के यज्ञनारायण उपाध्याय ने 23 दिसंबर सन् 1925 को तत्कालीन संयुक्त प्रान्त की धारासभा (लोकल लेजिस्लेटिव एसेम्बली) में प्रस्ताव प्रस्तुत किया कि विश्व के श्रेष्ठ साहित्य तथा आधुनिक विज्ञान एवं ज्ञान के विविध अंगों पर उपयोगी ग्रंथों के अनुवाद के लिए एक संस्था निर्मित हो। उपाध्याय जी का यह प्रस्ताव धारासभा में सर्वसम्मति से स्वीकार कर लिया।' इस प्रस्ताव द्वारा उपाध्याय जी ने प्रस्तावित व्यूरो के लिए एक लाख रूपये वार्षिक धनराशि उपलब्ध कराने का प्रावधान रखा। इस संस्था का नामकरण तत्कालीन धारासभा के सदस्य खान बहादुर हाफिज़ हिदायत हुसैन (सदस्य, विधान परिषद्) के प्रस्ताव के अनुसार हुआ। 7 अप्रैल, 1926 को खान बहादुर ने ही प्रदेश के हिंदी और उर्दू के विकास के लिए संस्था बनाने का सुझाव दिया था। एकेडेमी बनाने की प्रेरणा उन्हें पंजाब के तत्कालीन सरकार के समक्ष दीवान बहादुर राजा नरेन्द्रनाथ के प्रस्ताव से विदित हुई। हरिमोहन मालवीय लिखते हैं 'राजकीय राजाज्ञा, (संख्या 61 जी-शिक्षा विभाग), 20 जनवरी 1927 में उपाध्याय एवं हाफिज़ हुसैन के 23 दिसम्बर, 1925 एवं 7 अप्रैल, 1926 के प्रस्तावों का उल्लेख करते हुए हिन्दुस्तानी एकेडेमी की स्थापना के लिए 22 जनवरी, 1927 को प्रकाशित हुई। 29 मार्च 1927 ई. को लखनऊ में हिन्दुस्तानी एकेडेमी का

उद्घाटन हुआ।'³ प्रांतीय धारासभा में एक दूसरा प्रस्ताव 7 अप्रैल 1926 को तत्कालीन धारासभा के सदस्य खान बहादुर हाफिज़ हिदायत हुसैन द्वारा रखा गया। उनके प्रस्ताव का शुरुआती अंश निम्नवत है -

"That this council recommends to the government to establish an academy in these provinces (United province of Agra and Audh) called the Hindustani Academy. To promote the growth of Hindi and Urdu Literatures, and to set apart every year a sum of two lacs of rupees for the same.

*My idea in moving this resolution is that I wish the government of these provinces to patronize, as fully as the importance of the subject demands, the promotion and growth of Urdu and Hindi literature. Now sir, the aim and objects of my proposed academy ought to be offer prizes for original work on various physical and social sciences, the fine arts, literature and other objects written in the Urdu and Hindi languages. I understand to the panjab diwan bahadur raja narendra nath moved a resolution to the same effect, as I am moving today, and it has been given effect to by the government there."*⁴

हाफिज़ हिदायत हुसैन के उक्त प्रस्ताव द्वारा पहली बार 'हिन्दुस्तानी एकेडेमी' नाम प्रस्तावित किया गया। इस प्रस्ताव द्वारा उपाध्याय जी के प्रस्तावित 'अनुवाद व्यूरो' से आगे जा कर हिंदी और उर्दू साहित्य एवं उसकी मौलिक पुस्तकों को पुरस्कृत करने का प्रावधान किया गया। और इसके लिए सरकार से दो लाख रूपये धनराशि की मांग की गयी। फलस्वरूप सरकार ने हिन्दुस्तानी एकेडेमी के गठन का निर्णय लिया। साथ ही यह भी तय हुआ कि एकेडेमी अपने उद्देश्यों को हासिल करने के लिए स्वयं नीति-निर्धारण कर सकेगी। हरिमोहन मालवीय ने हिन्दुस्तानी पत्रिका के वर्ष 2002 में प्रकाशित अपनी सम्पादकीय में लिखा है कि 'द रिपोर्ट ऑफ़ द वर्किंग ऑफ़ द हिन्दुस्तानी एकेडेमी, यूनाइटेड

प्राविन्सेज, इलाहाबाद (1927 से 1939) में डॉ. ताराचंद्र ने हिन्दुस्तानी एकेडेमी के प्रारम्भिक 12 वर्षों का एक विवरण अंग्रेजी में तैयार किया था, जिसमें एकेडेमी सम्बन्धी प्रदेश की तत्कालीन धारासभा के भाषणों के अलावा शिक्षा मंत्री राय राजेश्वर बली और गवर्नर सर विलियम मेरिस के भाषण का मूल पाठ, एकेडेमी नियमावली, उस काल खंड में हुए वार्षिक साहित्य सम्मेलनों, प्रकाशित ग्रंथों, पुरस्कारों, पुस्तकालय, पत्रिका, भाषा नीति संविधान तथा परिषद् के सदस्यों से सम्बन्धी प्रमाणिक वृत्त प्रस्तुत हैं। डॉ. ताराचंद्र जी का सन् 1936 में प्रकाशित यह विवरण एक प्रकार से हिन्दुस्तानी एकेडेमी के प्रारम्भिक 12 वर्षों का प्रमाणिक इतिहास है।⁶

इस दृष्टि से यह बात स्पष्ट है कि हिन्दुस्तानी एकेडेमी के स्थापित होने का मूल उद्देश्य केवल राजनीतिक रूप में हिंदी-उर्दू समाज को एकत्रित करने का नहीं था बल्कि वैचारिक व सांस्कृतिक धरातल पर फैली विषमता को खत्म करना भी था। यही कारण था कि एकेडेमी के स्थापना में दोनों कौमों के नेताओं एवं साहित्यकारों ने मिलकर सरकार से पैरवी की और उसे स्थापित करने में अपनी महत्वपूर्ण भूमिका भी निभाई। लेकिन आज स्थितियाँ बिलकुल बदल चुँकि हैं। आज एकेडेमी भले ही अर्द्ध-सरकारी वित्तीय अनुदान के सहारे फल-फूल रही हो लेकिन वह अपने पूर्ववर्ती उद्देश्यों से भटकी ही नहीं बल्कि अलग भी हो गयी है। लेकिन अनेक भाषा-सेवियों एवं समाज सुधारकों के प्रयास से स्थापित 'हिन्दुस्तानी एकेडेमी' का अतीत आज भी भाषा खासकर हिंदी-उर्दू-समन्वयता की गौरव गाथा के रूप में माना जा सकता है। ऊपर एकेडेमी से प्रकाशित होने वाली पत्रिका 'हिन्दुस्तानी' के बारे में जो चर्चा की गयी थी, उसके अनेक अंक भी इस बात के प्रमाण हैं कि पत्रिका ने भी एक हद तक इस समन्वयता को निरंतर कायम रखा।

'हिन्दुस्तानी' पत्रिका साहित्य की दृष्टि से एक महत्वपूर्ण उपलब्धि होने के साथ-साथ हिंदी-उर्दू के

गंगा-जमुनी संस्कृति का एक अनोखा संगम है।' वैसे एकेडेमी का प्रकाशन विभाग लगभग नब्बे साल पुराना है।' जहाँ से अनेक हिंदी उर्दू एवं अन्य क्षेत्रीय बोलियों पर आधारित महत्वपूर्ण पुस्तकें प्रकाशित होती रही हैं। पर आधुनिक स्रोतों पर आधारित त्रैमासिक शोध पत्रिका 'हिन्दुस्तानी' का महत्व प्रकाशित पुस्तकों से भी कहीं ज्यादा है। ऐसा इसलिए है क्योंकि पत्रिका में प्रकाशित शोध आलेख एवं अन्य सामग्री केवल हिंदी-उर्दू भाषाई सृजनात्मकता को ही नहीं दर्शाते बल्कि यह दर्शाते हैं कि किस प्रकार एक ही मंच से दोनों जवाने एक-दूसरे की परम्परा एवं संस्कृति को आदर और मान दे रही थी। 'हिन्दुस्तानी पत्रिका' के शुरूआती अंक उस दौर के न केवल हिंदी और उर्दू दो जिन्दा जवानों के सृजनशीलता को दर्शाते हैं बल्कि हिन्दू-मुस्लिम एकता के ऐतिहासिक दस्तावेज के रूप में जाने जाते हैं। दरअसल हिन्दुस्तानी पत्रिका हिन्दुस्तानी एकेडेमी के उद्देश्यों को ध्यान में रखते हुए प्रकाशित की गयी थी। इसका प्रमुख दायित्व शोधपरक लेखों, साहित्य की विविध विधाओं के अनुशीलन के साथ ही पुरातत्व, विज्ञान, इतिहास, नृत्य, कला आदि को प्रकाशित कर शोधार्थियों एवं विद्वानों को प्राचीन, मध्य एवं अद्यतन दृष्टिकोण से लाभान्वित करना था। यही कारण था कि यह पत्रिका हिंदी और उर्दू दोनों जवानों में प्रकाशित होती थी। पत्रिका का प्रकाशन 1931 ई. से प्रारम्भ हो गया था जो 1948 तक अपने इसी रूप में प्रकाशित होता रहा। '1934 तक पत्रिका कायस्थ पाठशाला से छपती रही।' लेकिन बाद में 1935-1948 ई. तक यह पत्रिका सिटी प्रेस इलाहाबाद से प्रकाशित होती रही। पत्रिका के प्रिंटिंग की साइज 15 23 तथा कम से कम 30 पेज या अधिक से अधिक 170 पेज की होती थी। पत्रिका का सालाना चंदा 8 रूपये था जो 1948 तक घटकर 4 रूपये तक हो गया था। आज भी यह पत्रिका प्रकाशित होती है। जिसकी वार्षिक सदस्यता शुल्क 120 रूपये तथा द्विवार्षिक सदस्यता शुल्क 240 रूपये है। इस पत्रिका के संपादन में रामचंद्र

टंडन एवं संपादक मंडल में डॉ. ताराचंद, डॉ. बेनीप्रसाद, डॉ. रामप्रसाद त्रिपाठी, डॉ. धीरेन्द्र वर्मा का विशेष योगदान रहा है। रामचंद्र टंडन के कुशल संपादकत्व में अत्यंत महत्वपूर्ण सामग्री का प्रकाशन किया गया। वह स्वयं योग्य अनुभवी संपादक होने के साथ-साथ एकेडमी में सहायक सचिव के रूप में कार्य कर चुके थे। उन्होंने उससे पहले हिंदी साहित्य सम्मेलन से प्रकाशित होने वाली पत्रिका 'सम्मेलन' में 'कला अंक' विशेषांक का कार्य किया था साथ ही उन्होंने रवीन्द्रनाथ की रचना 'कलवर' एवं विलियम कजलेंको की रचना 'धरती हमारी है' का अनुवाद कार्य भी किया था। बहुमुखी प्रतिभा होने के कारण पत्रिका के संपादकत्व पर उनकी विलक्षणता का अंदाजा लगाया जा सकता है। हिन्दुस्तानी एकेडमी के बोर्ड ऑफ गवर्नर्स ने अर्थात् कमेटी ने यह तय किया कि हम हिंदी-उर्दू दोनों जबानों में अलग-अलग तिमाही 'रिसाला' (पत्रिका) निकालेंगे और उसके संपादन एवं प्रकाशन के लिए एक अडोटोरियल बोर्ड का इंतजाम भी करेंगे। असल में इसी बोर्ड ने ही यह तय किया था कि उर्दू और हिंदी की अलग-अलग पत्रिका निकाली जायेगी। इस बोर्ड में मुख्य रूप से डॉ. ताराचंद, डॉ. बेनी प्रसाद वर्मा एम.ए., प्रो. सियासीयात (राजनीतिक विज्ञान) अहमद, डॉ. धीरेन्द्र वर्मा, नएमुर रहमान, सैयद जामिन अली (इलाहाबाद यूनिवर्सिटी, उर्दू विभाग) शामिल थे। इस पत्रिका की एक सलाहकार समिति भी थी जिसमें अध्यक्ष डॉ. ताराचंद, अरबी, फारसी के विभागाध्यक्ष डॉ. अब्दुल सत्तार सिद्दीकी, सै. मसऊद हसन् रिजवी अदीब, सेक्रेटरी के रूप में मुंशी दया नरायण निगम एवं मोलवी असगर हुसेन असगर हस्तियाँ शामिल थीं। वैसे 'हिन्दुस्तानी' (उर्दू के लिए) पत्रिका के सबसे पहले संपादक 'असगर गोंडवी' हैं। इस संबंध में प्रो. फजले इमाम का कहना है कि '1930 ई. में सर तेज बहादुर सप्रू ने जब हिन्दुस्तानी अकादमी की बुनियादी डाली और जब अकादमी ने तिमाही पत्रिका निकालना चाहा तो जिसका नाम 'हिन्दुस्तानी' रखा गया उसके लिए एक

योग्य संपादक की ज़रूरत पड़ी तो सर तेज बहादुर की नज़र असगर पर पड़ी, जो उनकी योग्यता, कुशाग्रता, ईमानदारी और शायरी के पहले से प्रशंसक थे। अब असगर गोंडवी, 'हिन्दुस्तानी' पत्रिका के दो सौ रूपये मासिक पर संपादक नियुक्त हो गए जिसपर वो मृत्यु पर्यन्त कार्यरत रहे।⁵ असगर गोंडवी न केवल शायर थे बल्कि एक अच्छे गद्यकार भी थे। इस बात की पुष्टि उनके द्वारा लिखी गयी आलोचनात्मक कृतियों के द्वारा देखा जा सकता है। उनका एक निबंध (मजमून) 'अदबे लतीफ़' अलीगढ युनिवर्सिटी की तिमाही पत्रिका 'सुहैल' में प्रकाशित हुआ, इसके अलावा उर्दू मरकज़, लाहौर की फरमाईश पर मरसिया गोई की तारीख, 'गुलजारे नसीम' (इंडियन प्रेस इलाहाबाद), उर्दू शायरी की जेहनी तारीख (अप्रकाशित) आदि प्रमुख कृतियाँ हैं। जब असगर गोंडवी पत्रिका के संपादक थे, उस वक्त पत्रिका 'हिन्दुस्तानी एकेडमी का तिमाही रिसाला' के नाम से प्रकाशित होती थी। चूँकि हिंदी-उर्दू दोनों जबानों की तरक्की और उनकी हिफाजत, हिन्दुस्तानी एकेडमी का मूल मकसद था। इसलिए रिसाले के सरे-वरक्त पर कोई ऐसा नाम जरूरी था जो दोनों के लिए उपयुक्त हो। इसी ख्याल के पेशे-ए-नजर उर्दू और हिंदी के ओडोटोरियल बोर्ड के एजाजिल मेम्बरान ने लब्ज 'तमाही' को तजबीस किया। अर्थात् 'तिमाही' को हटाकर 'तमाही' कर दिया। क्योंकि यह लफ्ज उर्दू और हिंदी दोनों में चल जायेगा। इसपर असगर गोंडवी ने इसके बारे में लिखा है 'हिन्दुस्तानी एकेडमी के बारे में हिंदी और उर्दू रिसालों के लिए ऐसे नाम की तलाश हुई जो दोनों के लिए 'यक्सा' (बराबर) काम दे सके और जिस तरह हिन्दुस्तानी एकेडमी का एत्लाख उर्दू और हिंदी दोनों शोबों पर यक्सा तौर पर होता है उसी तरह ख्याल हुआ कि रिसालों का नाम भी ऐसा होना चाहिए, जिससे लफ्ज-ए-तफरीक (गलतफहमी) में कमी हो और हिंदी और उर्दू में जो खलिज (दूरी) हायल है उसमें कमी हो। एस ख्याल के जिरे-ए-असर उर्दू और हिंदी ओडोटोरियल बोर्डों ने 'तमाही'

लफ्ज को रिसाले सरे-वरक्त के लिए कुबूल कर लिया।⁶ लेकिन कुछ लोगों ने 'तमाही' शब्द पर ऐतराज व्यक्त कर दिया था। इसपर उन्होंने 1 जुलाई 1931 ई. भाग 3 के संपादकीय में इस बहस का भरपूर जवाब दिया था जिसका जिक्र करते हुए प्रो. फ़जले इमाम कहते हैं कि 'उन्होंने लिखा है कि लोग ऐतराज करते हैं कि हिंदी और फ़ारसी लफ्ज मिलाकर इसका इस्तेमाल नाजायज अथवा नामुनासिब है। असगर का कथन है कि 'तिपाई' चौराहा में भी हिंदी, फ़ारसी का समावेश है और यह शब्द प्रचलित है. अतः लखनऊ के शायर इमदाद अली 'बाहर' का शेर सबूत में पेश किया है

**गिरा है कोई पुतला उस बूते काफ़िर के सदके का
कि चौराहे को अक्सर पूजने हिन्दू निकलते हैं।**

हिन्दुस्तानी पत्रिका के संपादकत्व का भार असगर गोंडवी ने अपने अंतिम समय 1936 ई. तक संभाला। इनके बाद मोलवी सईद अंसारी पत्रिका के संपादक नियुक्त हुए। 1942 ई. में मोहम्मद रफ़ी, 1944 ई. मोहम्मद अजमल खां, 1945 ई. में वहाजुद्दीन खां मेंहजू, 1946 ई. में पीर जादा अब्दुल बासिद, और 1947 ई. में मुहम्मद रफ़ी फ़ाजली ने इस पत्रिका का संपादन कार्य किया।

निष्कर्ष :

अंततः हिन्दुस्तानी एकेडेमी एवं उसकी पत्रिका के महत्त्व को प्रो. अली अहमद फातमी ने स्वराज विद्यापीठ इलाहाबाद में जुलाई 2020 को अपने भाषण में कहा था कि 'हिन्दुस्तानी एकेडेमी' हिंदी और उर्दू के खुले ज़ेहन और प्रगतिशील विचारों के लेखकों व बुद्धजीवियों के द्वारा गैर-मामूली कारनामे अंजाम देती रही, हिंदी-उर्दू में किताबें-पत्रिका आदि छापती रही। इस प्रकार हिन्दुस्तानी एकेडेमी से प्रकाशित होने वाली पत्रिका 'हिन्दुस्तानी' दोनों भाषाओं को केवल नजदीक लाने का ही मात्र प्रयास नहीं था

बल्कि दोनों जबानों में फैली तत्कालीन भाषागत राजनीति एवं धार्मिक-सामाजिक साम्प्रदायिकता को कम करने का प्रयास भी इसके द्वारा हुआ। इस बात में कोई शक नहीं है कि पत्रिका के संपादकत्व एवं उसके प्रकाशन से संबंधित जितने भी लोग जुड़े रहे उन्होंने भाषाई विभेद को मिटाकर न केवल हिंदी-उर्दू साहित्य बल्कि भारतीय साहित्य को समृद्ध किया। इस पत्रिका के संबंध में यदि आज की स्थिति पर विचार करें तो यह आजादी के पूर्व अपने यथावत रूप में निकलती रही लेकिन आजादी के बाद पत्रिका में अनेक परिवर्तन देखने को मिलते हैं। बहुत से उर्दू-अदब के विद्वानों का मानना है कि पिछले दस से पंद्रह वर्षों से आमतौर पर और चार से पाँच वर्षों से खासतौर पर वह अपने असल उद्देश्य से भटक गयी है। यह प्रेमचंद और गाँधी के विचारों से और साझा संस्कृति के विरुद्ध जाने जैसा है और जिस उद्देश्य को लेकर इसकी निर्मिति की गयी थी वह उद्देश्य कहीं पीछे छुटता सा नजर आता है। एकेडेमी संस्था की वर्तमान स्थिति वैसी है जैसे 'जाहे विधि राखे राम, ताहे विधि रहिये', जैसी सरकार की नीति रही है, वैसी ही नीति एकेडेमी की भी रही है।

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समकालीन हिंदी आलोचना के प्रतिमान

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भूमिका :

समकालीन या समकालीनता के बारे में बात करना या कहें कि आज के दौर के बारे में बोलना, लिखना बेहद चुनौतीपूर्ण कार्य है क्योंकि समकालीनता के आग्रह में आधुनिकता एवं प्रासंगिकता जैसे विचारों से भी टकराना पड़ता है। सामाजिक परिस्थितियों से प्रभावित होकर जो कला, संस्कृति, साहित्य या मानव मूल्य निर्मित होते हैं, समकालीनता उसे आधुनिकता से जोड़ती है। जबकि आधुनिकता ये बतलाती हुई चलती है कि ये सारे मूल्य, चिंतन या स्थितियाँ जो हैं वह समकालीन हैं। अर्थात् समकालीनता, आधुनिकता का आधार तत्व है। ऐसे में प्रासंगिकता का सवाल भी खड़ा होता है कि कौन-सी चीज प्रासंगिक है और 'समकालीन' शब्द अगर अपने-आप में बहुआयामी और व्यापक शब्द है तो प्रासंगिकता के सन्दर्भ में समकालीनता का दायरा भी अपने समय के तात्कालिक एवं अपने से पूर्ववर्ती साहित्य में आने-जाने या देखने की छूट देता है। शम्भू गुप्त का कहना है कि 'समकालीनता अतीत के उस हिस्से को पुरस्कृत करती है, जो अपनी तात्कालिक सीमाओं में बँधा न रहकर अपने आगे आने वाले समय तक गतिशील रहता हो और जितना वह अपने ऐतिहासिक समय में महत्वपूर्ण, नया और प्रासंगिक था, उतना बल्कि कभी-कभी उससे कुछ ज्यादा ही अपने आगामी समय बल्कि हर आगामी समय में महत्वपूर्ण, नया और प्रासंगिक ठहरता हो। यही अतीत वर्तमान के लिए उपयोगी होता है। वर्तमान इस अतीत से प्रेरणा प्राप्त करता है तथा अपने भविष्य का रास्ता खोजने में सहायता

लेता है।' यही प्रासंगिकता अपने इतिहास को पुनर्मूल्यांकित करने का अवसर भी देती है और एक हद तक अपनी परम्परा के पुनर्मूल्यांकन का अवसर भी देती है। पुनर्मूल्यांकन की इस प्रक्रिया में प्रासंगिकता अपने-अपने प्रतिमान भी निर्धारित करती है। इस आधार पर समकालीन आलोचना अपने इतिहास और परम्परा के आधार पर साहित्य का पुनर्मूल्यांकन करने का प्रयास करती है। मजेदार बात यह है कि चाहे कविता हो या कहानी, उपन्यास, निबंध आदि हो, समकालीन आलोचना परम्परा के पुनर्मूल्यांकन के सहारे कबीर, तुलसी, देव, बिहारी, प्रेमचंद, आचार्य शुक्ल, हजारी प्रसाद द्विवेदी, रामविलास शर्मा, मुक्तिबोध, नामवर सिंह आदि का एक कैनन या प्रतिमान निर्धारित करती है। साहित्य में प्रगतिशील मूल्यों के साथ प्रगतिवादी युग ने शोषित समाज के नए प्रतिमानों को स्थापित किया। इसी प्रकार उत्तर-आधुनिकता, उत्तर-संरचनावादी या विखंडनवादी नई समीक्षा ने रूपवादी पाठ केन्द्रीत समीक्षा के प्रतिमान निर्धारित किया है। समकालीन साहित्य में दलित, स्त्री, आदिवासी, अल्पसंख्यक, कृषक, किन्नर आदि डिस्कोर्स की अवधारणा भी परम्परा के इसी पुनर्मूल्यांकन के द्वारा ही उद्भूत हुए हैं और इनके द्वारा पुनर्मूल्यांकन से स्थापित प्रतिमानों ने हिंदी साहित्य ही नहीं बल्कि भारतीय समाज और उसके इतिहास को ही नए सिरे से व्याख्यायित करने का आग्रह किया है, जबकि समकालीनता के दबाव ने कुछ अति-परम्परावादी समीक्षकों को समकालीन साहित्य में आये इन नए प्रतिमानों से दिक्कत भी होती है।

मूल आलेख :

दरअसल हिंदी आलोचना की जितनी चर्चा व लेखन कार्य समकालीन समीक्षा के दौर में हुआ, उतना शायद स्वयं शुक्ल युग या शुक्लोत्तर (आजादी से पहले) में भी नहीं हुई थी। एक बात ध्यान देने योग्य है कि ब्रिटिश उपनिवेश के अधीन भारत में जिस वक्त आजादी के नारे लग रहे थे और देश में आजादी के नाम पर जन-व्यापी क्रांतियाँ हो रही थीं। उस वक्त हिंदी साहित्य में एक वर्ग ऐसा था जो ब्रिटिश राजसत्ता की अमानवीयता, किसान, मजदूर, जन-चेतना एवं जन-क्रांति आदि प्रतिमानों के सहारे साहित्य रच रहा था। वहीं एक और वर्ग था जो व्यक्ति-अस्मिता, संत्रास, कुंठा, अजनबीयत आदि के मनोभावों का साहित्यिक प्रतिमान रच रहा था और यह वही समय है जब प्रथम 'तारसप्तक' (1943) का प्रकाशन हुआ था और वैश्विक धरातल पर महामानव-लघुमानव आदि की बात की जा रही थी। इस सन्दर्भ में भुनेश्वर द्वारा रचित नाटक 'आजादी की नीद' को देखा जा सकता है। एक तरफ मार्क्सवादी समीक्षक जिसमें शिवदान सिंह चौहान, प्रकाशचंद्र गुप्त, रामविलास शर्मा, मुक्तिबोध आदि थे तो दूसरी तरफ फ्रायड, एडलर, कार्ल युंग के मनोविश्लेषणवादी प्रभाव में डॉ. नागेन्द्र, डॉ. इलाचंद्र जोशी, डॉ. देवराज उपाध्याय आदि समीक्षक थे। हिंदी समीक्षा में इस दूसरे वर्ग के द्वारा रचित एवं वैश्विक विचारधाराओं से अभिप्रेरित साहित्यिक प्रतिमानों को नई समीक्षा के रूप में देखा जाने लगा। कृति का महत्त्व, रूप रचना, शैली विज्ञान, कलाकृति की अखंडता, काव्यगत एकरूपता आदि प्रतिमानों पर गंभीर बहस होने लगी और यह सब आजादी से पूर्व ही हो रहा था। आधुनिक भारतीय समाज में चला आ रहा औपनिवेशिक औद्योगिक पूंजीवाद अब नव-पूंजीवाद के प्रभाव में निर्मित हो रहा था। जो आगे चलकर इन दोनों (मार्क्सवादी-मनोविश्लेषणवादी) वर्गों के 'प्रगतिशीलता' एवं 'आधुनिकता' के बीच के वैचारिक बहसों ने साहित्य में नई कविता, नई कहानी, नई समीक्षा आदि की

विस्तृत पृष्ठभूमि तैयार की। इस आधार पर पाँचवें और छठवें दशक में 'प्रगतिशील लेखक संघ' और 'परिमल' की भूमिका को भी देखा जा सकता है।

यहाँ नई समीक्षा के दौर के भारत को भी समझना जरूरी है क्योंकि आजादी के बाद का दौर भी बेहद महत्वपूर्ण रहा है। जिसमें साहित्य और संवाद का एक व्यापक सिलसिला चलता है। भारत में राष्ट्रीय पार्टियों का उदय और स्थायी सत्ता स्थापित करने के प्रयास में भारतीय राजनीति का एक नया युग शुरू होता है। उस दौर में वैश्विक शीत युद्ध के साथ भारत को आजादी मिली। आजादी के बाद एक तरह से लोगों में वैचारिक स्थिरता आयी, तब तक तीसरा 'तारसप्तक' (1959) का प्रकाशन भी हो चुका था। नेहरू एवं शास्त्री जैसे दो महान नेताओं का युग चला। 60 तक यह स्थिति कायम रही। हिंदी साहित्य में नई कविता का स्वर जिस आधुनिक भावबोध की भूमि को लेकर उठ रहा था वह उस दौर के राजनैतिक-वैचारिक स्थिरता के परिणाम के रूप में ही था। नए राष्ट्र के निर्माण में शिक्षा, विज्ञान, कला, साहित्य, रोजगार, संचार, चिंतन आदि के द्वारा भारतीय जीवन व्यवस्थित आकार ग्रहण कर रहा था लेकिन जल्द ही नेहरू और शास्त्री के देहावसान ने इस वैचारिक स्थिरता में एक विचलन पैदा कर दिया। संदीप ठाकुर लिखते हैं 'इस बीच, 1960 के दशक के दौरान देश ने दो प्रधानमंत्री खो दिए। 27 मई, 1964 को जवाहरलाल नेहरू का निधन हो गया और 11 जनवरी, 1966 को दूसरे प्रधानमंत्री लालबहादुर शास्त्री का। यह वह दशक था, जब देश में खाद्यान्न के मामले में आत्मनिर्भर होने के लिए हरित क्रांति के विचार को आगे बढ़ाया गया। शास्त्री की मौत के बाद नेहरू की बेटी और शास्त्री के मंत्रिमंडल में सूचना प्रसारण मंत्री रहीं इन्दिरा गांधी प्रधानमंत्री बनीं। राजनीतिक परिस्थितियों ने उन्हें इस मुकाम तक पहुँचाया था। इन्दिरा जब प्रधानमंत्री बनीं, तो लगातार दो साल से मानसून के नाकाम होने से देश अकाल और खाद्यान्न की भीषण समस्या से जूझ रहा

था।² यही नहीं आमजन मानस को लगने लगा कि यह आजादी दरअसल गरीब, असहाय, मजलूम, शोषित, उत्पीड़ित जनता की नहीं बल्कि मुट्टी भर नेताओं एवं धन-कुबेरों, पूँजीपतियों की आजादी है। इस दृष्टि से सत्ता के खिलाफ 1967 के बंगाल के नक्सलबाड़ी आन्दोलन को देखा जा सकता है जिसने देश की राजनीति को ही नहीं बल्कि सामाजिक-सांस्कृतिक रूप से भी प्रभाव डाला। अर्थात् आजादी के बाद भी 'आम आदमी को सही आजादी नहीं मिली। पहले की ही तरह पूँजीवादी, शासनवादी, वर्णवादी शासन की उन्हीं कुर्सियों पर वही कायम रहे जो अंग्रेजों के समय थे।'³ 70 के दशक में अनेक भारतीय भाषाओं के साहित्य में भी इसकी गूँज सुनाई देती है। सीमा विवाद एवं घुसपैठ के चलते आगे चलकर भारत-पाक युद्ध हुआ, 1975 में घोषित आपातकाल, जिसके कारण दो साल बाद के आम चुनाव में कांग्रेस की करारी हार के बाद नवगठित सरकारों की भूमिका और पुनः से 'जनता की (नवगठित सरकार) के प्रति असंतुष्टि, मध्यावधि में कांग्रेस का पुनरागमन, इंदिरा गाँधी की हत्या, नागरिक असंतोष आदि घटनाओं ने मानवीय जीवन के साथ-साथ राजनैतिक-सांस्कृतिक क्षेत्रों में भी गहरा प्रभाव डाला।' 60 के दशक का संदेश यह था कि विराटता को पाने के राजमार्ग पर चल रहे इस देश के मिजाज को पहचानना जरूरी है। तब श्रीमती गांधी ने पहचाना था, इसलिए बाकी सभी को देश ने नकार दिया। एक बार देश को लगा कि राजीव गांधी में उसे पाया जा सकता है, पर जल्दी ही उसे अपने जल्दबाज फ़ैसले पर पुनर्विचार करना पड़ा। तब से देश विराटता के प्रतीक बन सकनेवाले मंच और नायक की तलाश में है, पर उसके हाथ हर बार निराशा ही लग रही है।... एक प्रयोग वि. प्र. सिंह और उनकी दाईं-बाईं बैसाखियों के रूप में हुआ। एक मायने में यह प्रयोग श्रीमती गांधी से हारने वाले महागठबंधन का परिष्कृत रूप था, जिसे एक बार वर्ष 1977 में जनता पार्टी के रूप में टेस्ट किया जा चुका था। जनता पार्टी का प्रयोग ढाई साल चला, जबकि वि. प्र. प्रयोग मुश्किल

से एक साल ही चल पाया। फिर एक प्रयोग देश पर बिला वजह थोप दिया गया- चंद्रशेखर की अत्यल्पमत सरकार के रूप में, जो चार महीने में ही स्वाभाविक मौत मर गया था। यानी राजीव गांधी से मिली दर्दनाक निराशा के बाद से ही देश अपनी महत्वाकांक्षाओं के अनुरूप दल और नायक की तलाश में है। उसे न दल मिल रहा है और न नायक।⁴ यह तलाश नई कविता आन्दोलन के बाद अर्थात् सन् 60 के बाद की हिंदी कविता या साठोत्तरी कविताओं के काल में ही किसिम-किसिम की कविताओं का दौर भारतीय राजनीति में अस्थिरता के प्रभाव के चलते हुआ। साहित्य में भी एक तरह से वैचारिक विचलन का रूप माना जा सकता है जिसका परिणाम मात्र पाँच-सात वर्षों में कविता ने वैचारिकता के अनेक फार्मों को बदला। जैसे अकविता, सहज कविता, विचार कविता, नक्सलबाड़ी कविता आदि अनेक तरह की कविताएँ। कुछ विद्वान समकालीन कविता का दौर इसी दौर से मानते हैं तो कुछ 70 या 80 के दशक की कविताओं को समकालीन मानते हैं। 'समकालीनता' में 'कलन' शब्द जोड़ने, तोड़ने, गिनने या विध्वंस करने के पर्याय के रूप में ही नहीं है या एक कालखंड विशेष के रूप में ही नहीं है। अगर ऐसा होता तो साहित्य के लगभग हर युग में ऐसी स्थिति प्रायः मिलती रही है मात्र 60 से या 70, 80 के दशक में आकर ही ऐसा नहीं हो गया। साहित्य के प्रत्येक युगों में लेखक सदैव युगबोध एवं युग-चेतना से प्रभावित होता आया है। 60 या 70 के दशक के साहित्यकार या समकालीन साहित्यकार और उनका साहित्य अपने समय की युग-चेतना से प्रभावित होकर ही लिख रहे थे। नई कविता के दौर में आधुनिकता का बोध था, जो आगे चलकर समकालीनता के युग बोध के रूप में जाना गया। यही कारण था कि प्रयोगवाद में नए प्रयोग, व्यक्तिवाद, क्षणवाद से लेकर आधुनिकता के आधार पर आधुनिक भावबोध, नई संभावनाएँ एवं आत्मसत्य आदि की बातें होने लगी थीं। लेकिन जल्द ही आधुनिकता के अतिआग्रह ने साहित्यिक प्रतिमान बदले और साहित्य में आधुनिक भावबोध के प्रति

लोगों में असंतोष दिखाई देने लगा। मुक्तिबोध इसी दौर के कवि थे। और जिन्हें यह एहसास हो गया था कि जब तक कविता में प्रगतिशील तत्व को शामिल नहीं किया जायेगा तब तक कविता मानवीय नहीं हो पायेगी। यही कारण हैं कि 'शीतयुद्धों, शान्ति-भंग करने वाले प्रतिक्रियावादियों और दुराग्रही राजनीतिकों का गहरा विरोध नयी कविता में देखा जा सकता है। नयी कविता के दौर में भी मुक्तिबोध जैसे कवियों ने अपनी कविताओं में राजनीतिक चेतना की अभिव्यक्ति की। समकालीन कविता का प्रमुख नारा है- 'व्यवस्था का विरोध'। यह विरोध सही ढंग से किया जा रहा हो या गलत ढंग से, लेकिन इसमें कोई शक की बात नहीं कि यह विरोध राजनीतिक है। इस प्रकार समकालीन कविता मूलतः राजनीतिक कविता है।⁵ नई कविता का आन्दोलन इसी मानवीय, प्रगतिशील तत्वों के आग्रह की लड़ाई थी। जो 60 के दशक से लड़खड़ते, गिरते, भटकते, हाँफते, भागते 70 या 80 के दशक में मजबूती से खड़ी होती है।

चूँकि 80 के बाद के वैचारिक दौर का दृश्य भी बेहद रोचक है, जिसमें दो महत्वपूर्ण राजनीतिक पार्टियों भारतीय जनता पार्टी एवं कांग्रेस के अवसरवादी रुख को देखा जा सकता है। जनता पार्टी अपने बिखरे असबाब एवं 'राष्ट्रीय स्वयं सेवक संघ' के मोह के साथ अपने नए रूप में (भाजपा) उग्र राष्ट्रवादी, सांप्रदायिक राजनीतिक पार्टी बनकर उभरी। खुद इंदिरा गाँधी के नेतृत्व वाली कांग्रेस पार्टी भी उस दौर के सांप्रदायिक, धार्मिक तत्ववादी और अलगाववादी आंदोलनों के साथ नेहरू के समाजवादी सोच को तिलांजलि देते हुए सामाजिक-आर्थिक क्षेत्रों में निजीकरण एवं उदारीकरण की नीतियों के अनुरूप कार्य करने लगी। लिहाजा पंजाब, कश्मीर एवं समूचा उत्तर भारत विभिन्न तरह के आंदोलनों की गिरफ्त में फंसता चला गया। जिसका फायदा धीरे-धीरे उग्र-राष्ट्रवादी, सांप्रदायिक पार्टी एवं जातिगत नवनिर्मित पार्टियों को मिलता गया। वामपंथी पार्टियाँ चूँकि पहले ही अपने अस्तित्व के साथ अलग विचारधारा रखती थीं। हालाँकि भारतीय कम्युनिस्ट पार्टी आपातकाल के दौरान कांग्रेस के

साथ ही थी लेकिन बाद के बदलते राजनीतिक मूल्यों के कारण यह पार्टी (मार्क्सवादी) कांग्रेस से अलग होकर वामपंथी मोर्चे में शामिल हो गई। जो आज भी अपने उसी रूप में कायम है। इसके साथ एक और चीज है वह है अंतर्राष्ट्रीय एवं राष्ट्रीय स्तर पूँजीवादी विकसित एवं विकासशील देशों के बीच के सामाजिक, आर्थिक, राजनीतिक आदि संबंधों का स्वरूप। इन संबंधों के कारण अधिकांश देश भूमंडलीकरण, बाजारवाद, पूँजीवादी साम्राज्यवाद, राष्ट्रवाद, नागरिक अधिकार, प्रेस का स्वरूप, सूचना और प्रौद्योगिकी आदि क्षेत्रों के अलावा विभिन्न वैश्विक मुद्दों जैसे नस्लवाद, जातिवाद, क्षेत्रवाद, सम्प्रदायवाद, अशिक्षा, गरीबी, बेरोजगारी, कुपोषण, बाल-श्रम, नागरिक असुरक्षा, सीमा विवाद, आतंकवाद, नक्सलवाद, लैंगिक भेदभाव आदि चीजें केवल वैश्विक न होकर भारतीय समाज के भी प्रासंगिक मुद्दे बने। भारत जैसे विकासशील देश में जहाँ आज भी आबादी के नाम पर एक तिहाई हिस्सा गरीबी रेखा के नीचे हो और जहाँ निरक्षरता, बेरोजगारी, अपराध, कुपोषण आदि का प्रतिशत विश्व के किसी भी देश से ज्यादा होना इस बात की ओर इशारा करता है कि यहाँ आज भी अधिकांश राजनीतिक पार्टियों का नेतृत्व विफल ही रहा है। वामपंथी पार्टियों से एक उम्मीद उस दौर में भी जगी थी जब सयुक्त मोर्चे की सरकार बनी थी लेकिन उनके वैचारिक-पार्टीगत आपसी-फूट ने संभावित नेतृत्व को शिथिल कर दिया। इस शिथिलता की आलोचना उस वक्त मुख्य रूप से हिंदी के आलोचक रामविलास शर्मा ने 'आलोचना' पत्रिका के एक लेख में की थी। उन्होंने साफ लफ्जों में कहा था कि 'अगर देश में फांसीवाद आया तो इसका मुख्य कारण वामपंथ पहले होगा।' दरअसल रामविलास जी के कहने का आशय यह था कि जो पार्टियाँ या नेता, समाज सुधारक एवं चिन्तक इस बात से भली-भाँति परिचित हैं कि देश में घटित हो रहे सामाजिक-आर्थिक आदि असमानताओं, समस्याओं एवं शोषण आदि का स्वरूप बढ़ता ही जा रहा है। ऐसे में यह दायित्व सबसे पहले वामपंथ को ही जाता है कि वह इनके खिलाफ एक जनव्यापी

आन्दोलन करे एवं उसके नेतृत्व को स्वयं आगे बढ़कर उठाये। जबकि अन्य पार्टियों की भाँति उस दौर में वामपंथी पार्टियाँ आपसी वैचारिक गृहयुद्ध में फँसी हुई थी। सोवियत संघ के विघटन एवं मध्यमार्गी राजनीतिक पार्टियों के सीमित नेतृत्व के बावजूद वामपंथी पार्टियाँ अपने प्रभावित-क्षेत्रों को सुरक्षित रखते हुए अपना सीमित विरोधी स्वर सदैव बनाए रखा। जबकि इस दायित्व को बड़ी ही मजबूती से साहित्य ने वैचारिक संवाद या बहस करके निभाया। हिंदी साहित्य के वैचारिक धरातल पर एवं साहित्यिक समीक्षा के मानदंड पर मार्क्सवादी रामविलास शर्मा एवं नामवर सिंह सरीखे हिंदी के आलोचकों ने उस दौर के हिंदी साहित्य में दक्षिणपंथी एवं फांसीवादी ताकतों के खिलाफ एक जनव्यापी मोर्चा खोलते हुए वैचारिक वाद-विवाद की परम्परा को कायम रखा। उस दौर में हिंदी समीक्षा की दृष्टि से इन आलोचकों ने नवउपनिवेशवाद, नवपूँजीवादी साम्राज्यवादी एवं साम्प्रदायिकता आदि पर जितना प्रहार किया, लिखा, पढ़ा उसे देखे जाने की जरूरत है और ऐसा भी नहीं है कि उस दौर में भी खतरे कम थे।

अस्सी के दशक के बाद हिंदी साहित्य में अमूमन हम कुछ बदलते हुए समाज एवं वैचारिकी के ऐसे साहित्यिक क्षेत्र में प्रवेश करते हैं जहाँ सहृदयता से अधिक आग्रह बौद्धिकता का है। लोक-मंगल, रसिक-समाज, रसास्वादन, लालित्य, सौन्दर्य से अधिक ज्ञानात्मक संवेदना और अनुभूत यथार्थ का आग्रह ज्यादा है। इस दृष्टि से प्रगतिशील साहित्य के अंतर्गत 'मध्य प्रदेश कला परिषद्' और 'भारत भवन' के साथ-साथ 'प्रलेस', 'जलेस' एवं 'जसम' के सभा-गोष्ठियों एवं उनमें दिए गए विद्वानों के व्याख्यान आदि को देखा जा सकता है। इसी दौर में सामाजिक अस्तित्व से वंचित स्त्री, दलित के द्वारा लिखा गया साहित्य भी महत्वपूर्ण है जिसने न केवल साहित्य बल्कि सामाजिक-राजनीतिक आदि क्षेत्रों को भी गहरे स्तर पर प्रभावित एवं उद्वेलित किया। अस्सी व नब्बे के दशक में अधिकांश इन साहित्यिक गोष्ठियों एवं सभाओं के अलावा विश्वविद्यालय स्तर पर विभिन्न

विभागों के प्रोफेसरों एवं सामाजिक कार्यकर्ताओं ने दलित-स्त्री अधिकारों के लिए काम किया। आज हम पाते हैं कि इन वंचित समाजों की आवाज ने केवल साहित्य ही नहीं बल्कि इतिहास, राजनीति आदि क्षेत्रों को भी पुनः से व्याख्यायित किये जाने की बात उठाई है। साथ ही इन्हीं आंदोलनों से प्रेरणा लेकर और भी कई वंचित समाज जैसे आदिवासी, अल्पसंख्यक, कृषक, किन्नर आदि के डिस्कोर्स भी सामने आ रहे हैं। अस्सी-नब्बे के दशक के कथा साहित्य में अस्मितामूलक विमर्शों ने गजब का आत्मविश्वास पैदा किया था जिसकी वैचारिकी ने साहित्य ही नहीं अन्य वैचारिक क्षेत्रों में भी एक नये दृष्टिकोण की माँग की। यथा स्त्री, दलित, आदिवासी, किन्नर, किसान-मजदूर, हिन्दू- मुस्लिम, आदि विमर्श वर्ग से ज्यादा स्त्री-लैंगिकता, दलित-वर्ण, आदिवासी-मुख्यधारा, किन्नर-मानवीयता, किसान, मजदूर - पूँजीपती, हिन्दू, मुस्लिम सेक्युलर जैसी प्रवृत्तियाँ प्रमुख हैं जो हिंदी कथा साहित्य ही नहीं बल्कि भारतीय कथा साहित्य में भी एक युगांतकारी परिवर्तन के रूप में देखा जा सकता है। गंगा सहाय मीणा आदिवासी साहित्य विमर्श की भूमिका में लिखते हैं कि '20वीं सदी के आखिरी दशकों में भारत में नए सामाजिक आंदोलनों का उभार हुआ। स्त्रियों, किसानों, दलितों, आदिवासियों और जातीयताओं की 'नई' एकजुटता ने ऐसी मांगें और मुद्दे उठाए जो स्थापित सैद्धांतिक व राजनीतिक मुहावरों के माध्यम से आसानी से समझे और सुलझाए नहीं जा सकते थे। इन अस्मिताओं ने अपने साथ होने वाले शोषण के लिए अपनी खास अस्मिता को कारण बताया और उस शोषण तथा भेदभाव से संघर्ष के लिए उस संबंधित अस्मिता/पहचान को धारण करने वाले समूह/समुदाय को अपने साथ लेकर अपनी मुक्ति के लिए सामूहिक अभियान चलाया। चूंकि इस प्रक्रिया में शोषण और संघर्ष का आधार अस्मिताएं हैं, इसलिए इसे अस्मितावाद की संज्ञा दी गई। वंचितों के शोषण के खिलाफ उठ खड़ी हुई मुहिम में सामाजिक - राजनीतिक आंदोलन के अलावा साहित्यिक आंदोलन ने भी बढ़-चढ़कर हिस्सा लिया

है। स्त्रीवादी साहित्य और दलित साहित्य उसी का प्रतिफल है। अब आदिवासी चेतना से लैस आदिवासी साहित्य भी साहित्य और आलोचना की दुनिया में अपनी उपस्थिति दर्ज करा चुका है।⁶ साथ ही आलोचना के नए प्रतिमान स्थापित करने की चुनौती भी उपस्थित की। विभिन्न अस्मिताओं ने विधागत कहानी, उपन्यास, आत्मकथा आदि के जरिये सामाजिक, राजनैतिक, आर्थिक, संवैधानिक, सांस्कृतिक चेतना को उभारने का काम किया। अस्मिता आधारित कथा साहित्य की रचना प्रक्रिया को ध्यान में रखकर एवं रचनाकार आलोचक की हैसियत से भी कई कथाकारों ने आलोचना की। दलित, स्त्री, आदिवासी आदि विमर्श एवं उसकी वैचारिकी, एक तरह से कथालोचना के विकास की संवाहिका के रूप में देखी जा सकती है। अतः कहना यह है कि नई कहानी की वैचारिकी ने आगे चलकर एक तरफ आलोचकों को कथालोचन की दृष्टि से विचार किये जाने के लिए विवश किया साथ ही कथालोचना की पद्धति व उसकी प्रक्रिया के लिए वैचारिक पृष्ठभूमि तैयार की गयी।

वास्तव में हिंदी में कथालोचना की व्यवस्थित शुरुआत लगभग साठ के दशक से शुरू होती है। 'हिंदी कहानी समीक्षा को वास्तविक अर्थों में संतुलित आलोचना का स्वरूप प्रदान करने में सुरेन्द्र चौधरी, देवी शंकर अवस्थी एवं डॉ. नामवर सिंह का ऐतिहासिक योगदान है।' सत्तर के दशक में इन तीन आलोचकों की पुस्तकें एक-दो वर्ष के अन्तराल में प्रकाशित हुई थी। मधुरेश के अनुसार 'इनमें सबसे अधिक क्षमतावान आलोचक सुरेन्द्र चौधरी थे।' कथालोचना में देवीशंकर अवस्थी का भी महत्वपूर्ण योगदान है। उनके योगदान को याद करते हुए सुधीश पचौरी, 'देवीशंकर अवस्थी को बड़े कथा आलोचक का दर्जा देते हैं और उन्हें नई कहानी आन्दोलन के बदलते सन्दर्भ और बनती प्रकृति की संतुलित समझ का सामर्थ्य कथा आलोचक मानते हैं।' अतः इन सभी आलोचकों ने न केवल साहित्य की विभिन्न वैचारिकी के द्वारा प्रगतिशील मूल्यों को स्थापित किया बल्कि अपनी वैचारिक प्रतिबद्धता एवं समकालीन बोध के स्तर पर अतिआधुनिकता,

व्यक्तिनिष्ठता, अवसरवाद, अतिबौद्धिकता, अराजकता का विरोध किया। कथा-आलोचक कौन, कविता आलोचक कौन के पूर्वाग्रहों से मुक्त होकर इन आलोचकों ने विशुद्ध रूप में साहित्यिक आलोचना को ज्यादा से ज्यादा संवादधर्मी बनाया। सन् 60 के बाद हिंदी आलोचना में संवादधर्मिता एवं सहयोगी प्रयास से साहित्य की सामाजिक-सांस्कृतिक एवं खासकर राजनैतिक क्षेत्रों का निष्पक्ष, प्रतिबद्ध, तटस्थ, निर्भीक एवं निर्मम ढंग से मूल्यांकन होने लगा। यही कारण है कि समकालीन हिंदी समीक्षा या कथा-समीक्षा के बारे में आज लिखने कहने के लिए बहुत कुछ है क्योंकि आज समीक्षा के मानदंड केवल साहित्य तक सीमित नहीं हैं बल्कि इसका दायरा काफ़ी व्यापक हो गया है। भाषा, सिनेमा, मीडिया, विमर्श आदि भी साहित्यिक-सामाजिक चिंतन के दायरे में आने लगे हैं।

एक और चीज जो इस दौर में देखी गई है कि ज्ञान के क्षेत्र में आजकल एक भयानक किस्म का आत्मविश्वास देखा जा रहा है। अर्थात् जो भी है, वही सही है। जैसे रोजाना की जिंदगी में हम घर पर सारी वस्तुएं अपने यथावत जगह पर रख देते हैं और घर के किसी सदस्य से पूछे जाने पर कि फला समान कहाँ पर रखा है? तो उत्तर में केवल झटके से यही जवाब मिलता है 'वहीं तो है' अर्थात् वह वस्तु चाहे वहाँ रहे चाहे न रहे लेकिन यह आत्मविश्वास की अगर बोला गया है कि फला वस्तु वहीं होगी तो वह वहीं होगी भले ही वह वस्तु वहाँ कभी रखी ही न गई हो तो आज का दौर अनिश्चित भावों का गहन या आत्मविश्वास या अभिव्यंजना का दौर है और अगर सौभाग्यवश वह वस्तु ढूँढने वाले को यथाशीघ्र वहीं पड़ी मिल जाये तो ज्ञान-साधना सर्जक (खोजने वाले) और समीक्षक (बतलाने वाले) दोनों की सिद्ध हो जाती है। इस अनिश्चित आत्मविश्वास ने साहित्य में विचलन से ज्यादा उत्सुकता को पैदा किया है। अधिकांश ऐसे आत्मविश्वास से आह्लादित भी हैं, और बिना देर किये वह भी जैसे पट्टी बाँध कर समीक्षात्मक प्रतिमानों से संधान करना चाहते हैं। वैसे इसमें भी एक कला होती है जिसे आजकल अनुभवी,

वरिष्ठ या ब्रांडधर्मी धनुर्धर भी खूब चलाने लगे हैं। हम जैसों की क्या बिसात। ये केवल दूसरों की देखती हुई आँखों में संधान करने के लिए धनुष उठाते हैं और जब अपनी देखती हुई आँखों में देखने या संधान करने की बारी आती है तो स्वयं की बंधी हुई आँखों की पट्टी और पट्टी बांधकर संधान करने की कला की बेबसी का हवाला देकर दांत निपोर देते हैं।

समकालीन हिंदी कविता के युवा कवि मृत्युंजय समकालीन हिंदी आलोचना के सम्बन्ध में एक विचारणीय बात कहते हैं। वह कहते हैं कि समकालीन हिंदी समीक्षा में ऐसी अनिश्चित आत्मविश्वास से परिपूर्ण उत्सुकता के निर्मित होने का एक कारण सोशल मीडिया को जिम्मेदार मानते हैं। आगे वह कहते हैं कि एक दौर था जब हिंदी साहित्य में संपादक (साहित्यिक पत्रिका) की अहम भूमिका होती थी। एक तरह का खौफ था, जैसे भारतेंदु, महावीर प्रसाद द्विवेदी सरीखे संपादकों की। उस दौर में विभिन्न साहित्यिक रचनाओं को इनके नज़रों से गुजरना पड़ता था। जब तक इनकी हरी झंडी या स्वीकृति नहीं मिलती थी तब तक साहित्य, समाज या पाठक वर्ग के बीच रचना की मुँह दिखाई भी नहीं हो पाती थी। इसे एक किस्म का आतंक कहिये या अनुशासन हर किसी साहित्यकार की रचना इनकी स्वीकृति के बिना सम्मान नहीं पाती थी। इस बात के गवाह उस दौर के कई साहित्यकार थे। बाद के दिनों में यही काम प्रगतिशील लेखक संघ से जुड़े आलोचकों ने भी किया। बिना इनके भी साहित्यालोचन के कोई भी पाठ या पाठक, पठ्यालोचन नहीं कर पाता था। और तो और रचनाएँ भी सुविख्यात या कुख्यात भी यहीं से होती थीं। तो इस विरासत को खत्म करने में सोशल मीडिया आज के सन्दर्भ में एक हद तक कामयाब हो चुकी है। आज सोशल मीडिया पर अपनी अभिव्यक्ति करने के लिए कई साधन उपलब्ध हैं और जिसने रचना और पाठक के बीच ऐसे फ़िल्टर पेपर वाले संपादक की भूमिका को ही समाप्त कर दिया। रचना बिना किसी आतंक या अनुशासन

के पाठक या स्रोता तक सीधे पहुँच रही है और उससे रचनाकार को तत्काल प्रतिउत्तर या फीडबैक भी मिल जाता है।

आज हिंदी समीक्षा में सहृदयता से ज्यादा सहबुद्धि से काम लिया जा रहा है। हिंदी के आलोचक नामवर सिंह का मानना है कि 'आलोचक को खूब पढ़ना चाहिए, जितना मुमकिन हो उतना, मगर इसलिए नहीं कि उसे आलोचना लिखनी है।' सहृदयता बनावटी नहीं बल्कि सहज होती है, उसको अभिव्यक्त करने से ज्यादा आत्मसात करने की चाह होती है, बिल्कुल शांत, फुर्सत, नितांत, स्वान्तः सुखाय जैसी। जबकि सहबुद्धि के प्रपंच में आलोचना आकर्षक, अचम्भित, आक्रांत, भयानक, दुर्दान्त, निर्मम तो हो सकती है मगर सहज, गंभीर, व्यापक एवं मर्मी तो कभी नहीं हो सकती। प्रो. रवि रंजन का मानना है कि आज का समीक्षक अपने ऐतिहासिक एवं श्रेष्ठ साहित्य कृतियों के पुनर्पाठ से कट गया है, जो आज भी साहित्यिक समीक्षा की नींव माने जाते हैं। जैसे जैनसाहित्य, रासो साहित्य, बीजक, रामचरितमानस, महाभारत, गीता, मेघदूतम्, पद्मावत, सूरसागर, रामचंद्रिका, बिहारी सतसई, भारत दुर्दशा, अंधेर नगरी, प्रियप्रवास, साकेत, उसने कहा था, कामायनी, गोदान, सरोज स्मृति, राम की शक्ति पूजा, पल्लव, श्रृंखला की कड़ियाँ, मधुशाला, उर्वशी, राधा, आदि के अलावा केदारनाथ अग्रवाल, नागार्जुन, त्रिलोचन, अज्ञेय, मुक्तिबोध, शमशेर, यशपाल, जैनेद्र, रेणु, कमलेश्वर, राजेन्द्र यादव, श्रीलाल शुक्ल, मन्नू भंडारी, ममता कालिया, कृष्णा सोबती, निर्मला पुतुल, ओमप्रकाश वाल्मीकि, तुलसीराम, रामचंद्र शुक्ल, नंददुलारे वाजपेयी, हजारी प्रसाद द्विवेदी, नगेन्द्र, रामविलास शर्मा, साही, नामवर सिंह, देवीशंकर अवस्थी, सुरेन्द्र चौधरी, मैनेजर पाण्डेय आदि कई रचनाएँ एवं रचनाकार, आलोचक हैं यहाँ कई नाम छुट भी जा रहे हैं, ये सभी हिंदी साहित्य के फाउंडेशन हैं। जिसके बारे में पढ़ना एवं उनका पुनर्पाठ, पुनर्मूल्यांकन करना एक तरह से साहित्य का कैनन निर्मित करना है। जिससे साहित्य एवं

समाज में वैचारिकता के नए प्रतिमान स्थापित होते हैं। अतः समकालीन हिंदी समीक्षा अपने अनिश्चित आत्मविश्वास से परिपूर्ण उत्सुकता, सहबुद्धि एवं बिना ऐतिहासिक ज्ञान के कारण साहित्य ही नहीं बल्कि ज्ञान के क्षेत्र में भी स्थायी कम अस्थायी ज्यादा बनी है क्योंकि जैसे एक अच्छी जुताई के बगैर खेत में बोया गया बीज उकठ जाता है ठीक उसी प्रकार सुनिश्चित आत्म से बाह्य सत्य से परिपूर्ण धैर्यता, सहृदयता एवं साहित्य के कैनन के बिना साहित्य की समीक्षा, मूल्यांकन या पुनर्पाठ करना निर्मूल होगा।

निष्कर्ष :

अपने साहित्यिक वंशावली या विरासत की व्यापकता को अगर हम ध्यानपूर्वक देखें तो आलोचना एक यात्रा प्रतीत होती है, जिसमें हर कोई अपना कैनन या रास्ता बनाता हुआ गंतव्य तक पहुँचने का प्रयास करता है। आलोचना का यही लोकतंत्र भी है। जिसमें हर किसी को अपना रास्ता स्वयं बनाना पड़ता है। आलोचना की सबसे बड़ी ताकत इनका साहित्य एवं वैचारिकी के क्षेत्र में एक-दूसरे के सहयोगी प्रयास की भूमिका निभाने से है। नामवर सिंह के अनुसार 'आलोचना एक सहयोगी प्रयास है' परम्परा की दृष्टि से हमारे हिंदी साहित्य का यह सौभाग्य रहा है कि एक दौर में भारतेन्दु मंडल, द्विवेदी मंडल, छायावादी कवि, प्रयोगवादी (तारसप्तक) की परम्परा कुछ ऐसी ही थी। हिंदी में बनारस का रसिक समाज, प्रलेस, जलेस एवं जसम के अलावा परिमल आदि के वैचारिक सहयोग एवं प्रयास आज भी अविस्मरनीय हैं। लेकिन जैसे-जैसे समय बदलता गया ऐसे प्रयास या परम्पराएँ दम तोड़ती गयीं। अंततः आज स्थितियाँ

बिलकुल भिन्न हैं। ऐसे में समकालीन हिंदी आलोचना आज के सन्दर्भ में बहुरंगी, बहुध्रुवी, बहुआयामी रूपों में ज्यादा दिखाई देती है। और इसे हम गलत भी नहीं मान सकते क्योंकि साहित्य में गुटबाजी, खेमेबाजी का भी एक दौर रहा है जिसमें साहित्य लोकतंत्र से ज्यादा राजतंत्र, वैचारिक प्रतिबद्धता से ज्यादा वैचारिक पक्षपात, अराजकता, अधिग्रहण आदि का भाव ही समृद्ध हुआ। अतः बहुआयामी वैचारिकता कोलाज के बीच आज हिंदी आलोचना असंख्य रास्तों की एक ऐसी यात्रा है जिसमें समकालीनता निरंतर नए-नए विचारों की दुनिया के कई द्वार खोल रही है साथ ही प्रासंगिकता उस नई दुनिया से अपने पूर्वजों के दुनिया के बीच की यात्रा करने की छुट दे देती है। अब आलोचक का यह दायित्व है कि वह आलोचना के लोकतान्त्रिक पक्ष को जीवित रखते हुए समकालीनता के द्वार पर खड़ा होकर उस नई दुनिया को भी विश्लेषित करे साथ ही नई दुनिया को पुरानी दुनिया से जोड़कर प्रासंगिकता के आधार पर नए प्रतिमान स्थापित करे।

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वाद्यों का वर्गीकरण : वर्तमान समय के सन्दर्भ में

डॉ० अशोक कुमार

(सहायक प्राध्यापक)

संगीत विभाग कुमाऊ विश्वविद्यालय, नैनीताल

चित्रांक पंत

(शोध छात्र)

संगीत विभाग कुमाऊ विश्वविद्यालय, नैनीताल

भूमिका :

भारतीय संगीत में वाद्यों का महत्वपूर्ण स्थान है। वाद्यों के विषय में कुछ भी प्रमाणिक रूप से कहा नहीं जा सकता कि उनकी उत्पत्ति कब, कैसे और कहा हुई, लेकिन विद्वानों का यह मानना है कि भारतीय वाद्यों का प्रयोग गायन के साथ-साथ ही हुआ है। प्राचीन ग्रंथों व अन्य तथ्यों से यह निष्कर्ष निकाला जा सकता है कि प्राचीन काल से भारतीय संगीत में वाद्यों का प्रयोग होता आया है। वद धातु से वाद्य की रचना हुई है जिसका अर्थ है वाणी। ऐसा माना जाता है कि दूर तक सन्देश देने अथवा ध्यान आकृष्ट करने के लिए वाणी के अतिरिक्त, वाद्यों का प्रयोग प्रारंभ से हुआ। कण्ठ या वाणी के स्थान पर इस सम्बन्ध में विभिन्न वाद्यों जैसे शंख, ढोल, नगाड़े आदि का प्रयोग होने लगा। वैदिक काल में शंख, बांसुरी, वीणा, डमरू, दुदुंभी, मृदंग, ढोल आदि वाद्यों के प्रयोग का वर्णन प्राचीन ग्रंथों में प्राप्त होता है। धार्मिक मान्यतानुसार वाद्यों की उत्पत्ति का सम्बन्ध देवी-देवताओं के साथ माना गया है। वाद्यों के सम्बन्ध में कई मान्यताएँ हैं, जिनमें से कुछ इस प्रकार हैं प्रथम मान्यतानुसार भगवान शिव का डमरू से, सरस्वती का वीणा से, कृष्ण का मुरली से, नारद का वीणा से सम्बन्ध का वर्णन मिलता है। आदि मानव अपने भावों इच्छाओं आदि को व्यक्त करने के लिए इशारे या अपने चेहरे के भावों का प्रयोग करता था। कालांतर में अपनी आवाज़ या अपने आस-पास की वस्तुओं

को पीटकर उसकी आवाज़ से अपने भावों को व्यक्त किया। इन ध्वनियों को प्रयोग करने से ही इनका महत्व अस्तित्व में आया। विकास क्रम में कण्ठध्वनि को प्रकृति में व्याप्त ध्वनि के अनुरूप समझकर उसका विकास हुआ। इसके साथ-साथ ही विकास क्रम में आवश्यकतानुरूप वाद्य भी विकसित हुए। वंशी, मृदंग, ताल, वीणा आदि वाद्यों का प्रयोग अति प्राचीन काल से किया जा रहा है, किन्तु उसके वर्गीकरण का प्रथम उल्लेख भरत मुनि के ग्रन्थ नाट्यशास्त्र में मिलता है। भरत मुनि ने नाट्यशास्त्र में वाद्यों को चार भागों में वर्गीकृत किया है-तत्, अवनद्ध, घन और सुषिर लगभग सभी आचार्यों ने भरत मुनि के वर्गीकरण को मान्य किया है। मध्य काल में शारंगदेव ने भी इन्हीं चार प्रकार के वाद्य वर्गीकरण को उल्लेखित किया है। अतः वर्तमान समय में भी भरतमुनि का किया हुआ वर्गीकरण ही चला आ रहा है।

प्राचीनकाल से अब तक वाद्यों के रूपों में अनेक परिवर्तन हुए हैं और अनेक ऐसे वाद्य भी निर्मित हो चुके हैं जिनका उपर्युक्त चार वर्गों के मूल सिद्धान्तों से सामंजस्य नहीं बैठता फिर भी हम उन सब वाद्यों को किसी न किसी लक्षण के आधार पर इन्हीं चार वर्गों में विभाजित कर लेते हैं। प्राचीन काल के उपरान्त, वर्तमान समय तक अनेक नए वाद्यों का आविष्कार हुआ है। समय के परिवर्तन के साथ-साथ आवश्यकता अनुसार अनेक वाद्य अस्तित्व में आये।

इन वाद्यों को इन वर्गों में समायोजित करना उचित प्रतीत नहीं होता, जिस कारण वर्तमान में उपलब्ध वाद्यों को देखते हुए वाद्यों के नवीन वर्गीकरण की आवश्यकता प्रतीत होती है। प्रस्तुत शोध पत्र में इन्ही नवीन वर्गीकरणों के विषय में चर्चा प्रस्तुत की गयी है।

प्रचलित एवं विद्यमान वाद्य वर्गीकरण :

भरत मुनि ने नाट्यशास्त्र में वाद्यों के चार प्रकार बताये हैं- तत्, अवनद्ध, घन और सुषिर।

तत् वाद्य - प्राचीन काल से तत् वाद्यों का उल्लेख वेद पुराणादि ग्रंथों से वर्तमान काल तक के ग्रंथों में मिलता है। ऐसे वाद्य जोकि तार लगे हुए होते हैं तथा उनमें टंकार या रगड़ देकर उनका वादन होता है, उन्हें तत् वाद्य कहा जाता है। प्राचीन काल से लेकर वर्तमान काल तक प्रचलित कुछ तत् वाद्यों के नाम इस प्रकार हैं

मिज़राब से बजने वाले - सितार, रुद्र वीणा, विचित्र वीणा, मोहन वीणा आदि।

जवे से बजने वाले - दोतारा, सरोद, सुरसिंगार, जमुका, गिटार आदि।

डंडी के प्रहार से बजने वाले -गोथु, ओनवाविल्लू, विल्लूपट्ट, संतूर, कानून आदि।

ऊंगलियों से छेड़कर बजाये जाने वाले -स्वरमंडल, तानपुरा, तुम्बी, तुनतुना, एकतारा आदि।

अवनद्ध वाद्य - चमड़े से बने वाद्यों को अवनद्ध वाद्य कहते हैं। प्राचीन काल से वर्तमान काल तक इनका उल्लेख लयधारणा एवं तालधारणा के लिए हुआ है। कुछ अवनद्ध वाद्य इस प्रकार हैं-

दोनों हाथों से बजाये जाने वाले- पुष्कर, आंकिक, आलिंग्य, उर्ध्वक, मृदंग,मर्दल आदि।

एक हाथ की ऊंगलियों से बजने वाले- हुडुक्क, खंजरी, दायरा, पणव, झल्लरी आदि।

डंडी से बजने वाले वाद्य- नगाड़ा, धौसा, दमामा, दुदुंभी, भूमि दुदुंभी आदि।

एक ओर हाथ से तथा एक ओर डंडी से बजने वाले वाद्य- भेरी, ढवस, ढक्का, कुडुक्का, डक्का आदि।

घुण्डी की चोट से बजने वाले वाद्य - डमरू, ढक्का आदि।

घन वाद्य - भारतीय संगीत में तालवाद्यों के रूप में घन वाद्यों का ही प्राचीन काल में उपयोग होता था। ताल वाद्य का नाम ताल वाद्य ही था। घनवाद्य प्राचीन काल से वर्तमान काल तक के धातु निर्मित वाद्यों को कहते हैं। प्राचीन काल से वर्तमान काल तक के प्रचलित कुछ घन वाद्य इस प्रकार हैं-

एक से ही दो हिस्सों को परस्पर टकराकर बजाये जाने वाले और जो पूरी तरह धातु से बने हो- सिममबल घंटी, कमसाले आदि।

लकड़ी से प्रहार करके बजने वाले वाद्य - चेंगिला, जगाते, कनसार आदि।

लकड़ी से बने वाद्य- कम्प्रा, डांडिया, सातप्लंगई आदि।

जिनकी बनावट में लकड़ी व धातु दोनों का प्रयोग होता है- भजन चक्कलू, चिट्टीकाताला, चिटटीका आदि।

सुषिर वाद्य - फूक या हवा के द्वारा घर्षण से ध्वनि उत्पन्न कराकर बजने वाले वाद्य सुषिर वाद्य कहलाते हैं। प्राचीन काल से वर्तमान काल तक के ग्रंथों में ऐसे वाद्यों का उल्लेख है कुछ सुषिर वाद्य इस प्रकार हैं -

मुंह से फूंककर बजाये जाने वाले वाद्य- वेणु, वंशी, मुरली, बांसुरी, शंख, शहनाई आदि ।

अन्य किसी साधन से वायु उत्पन्न करके बजाये जाने वाले- हारमोनियम, स्वरपेटी, श्रुति बाक्स, अकार्डियन आदि ।

ऐसे सुषिर वाद्य जिनकी बनावट में धातु का प्रयोग होता है- मुखचंग, कोम्बू आदि ।

नवीन वर्गीकरण एवं उसकी आवश्यकता :

आज के समय को देखते हुए भरत मुनि के वर्गीकरण से आगे बढ़ते हुए कुछ नए वर्गों की आवश्यकता महसूस होती है। अतः वर्तमान में चले आ रहे वर्गीकरण में तीन और नए वर्ग जोड़े जाने चाहिए जोकि इस प्रकार हैं-

1. ततानद्ध वाद्य
2. तरंग वाद्य
3. विद्युत वाद्य

ततानद्ध (तत + अवनद्ध) वाद्य — भारतीय वाद्यों के इतिहास का अध्ययन करने से ज्ञात होता है कि प्राचीन कालीन उपंग जैसा वाद्य हमारे यहां बहुत पहले से मौजूद है। इसमें चमड़ा भी प्रयुक्त होता है और तार भी। यह ताल वाद्य है। इसी प्रकार गज से बजने वाले वाद्य सारंगी, रावणहत्था, इसराज आदि ऐसे हैं, जो तंत्री वाद्य हैं, किन्तु इनमें चमड़ा भी प्रयुक्त होता है। ये स्वर वाद्य हैं। इन स्वर वाद्यों में चमड़े का प्रयोग होता है किन्तु उनकी प्रकृति में इससे कोई विशेष अन्तर नहीं पड़ता और ये तंत्री वाद्य बने रह सकते हैं। किन्तु उपंगमेंध्वनि उत्पादन चमड़े से नहीं अपितु तंत्री से किया जाता है और वह तंत्री यहां स्वर की उपेक्षा लय और ताल को व्यक्त करती है। अवनद्ध वाद्यों के लिए यह एक बिल्कुल नई दिशा है। अवनद्ध वाद्यों के लक्षणों के अनुसार यह वाद्य उनसे कुछ भिन्न हो जाता है। इस प्रकार के वाद्य का उल्लेख महाकवि बाण के हर्षचरित में आया है, जिसे वहां 'तन्तिपटहिका' कहा जाता था।

आज के गुणगुपी, आनन्द लहरी, खमक, प्रेमताल, चोनका, जमिडिका, जमुकु, बुगचू अथवा गोपीजन्त्र का, जिसे मध्यकाल में उपंग कहा जाता था, यही रूप दिखाई पड़ता है। अतः यह वाद्य अपने विशेष लक्षण के कारण भिन्न वर्ग की अपेक्षा रखता है। इस वर्ग का कोई नया नाम न रखकर तत् एवं अवनद्ध-इन दोनों लक्षणों की उपस्थिति के कारण इन दोनों नामों को जोड़कर ही नया वर्ग बनाया जाना समाचीन

प्रतीत होता है। ततानद्ध वर्ग के वाद्यों में चमड़े व तार दोनों का प्रयोग होता है, लेकिन यह वाद्य लय व ताल धारणा के काम आते हैं। इन वाद्यों में लय व ताल धारणा के लिए तार का प्रयोग होता है। इनमें गीत व गत वादन नहीं होता है। इसकी बनावट को देखा जाये, तो इसमें तत व अवनद्धदोनों वाद्यों के लक्षण होते हैं।

तरंग वाद्य - मध्य युग के आस-पास एक नवीन वाद्य जलतरंग का विकास हुआ। संगीत पारिजात में इसे घन वाद्य के अन्तर्गत माना गया है। यहां यह बात विचार करने की है कि प्राचीनकाल से घन वाद्यों का प्रयोग ताल अथवा लय प्रदर्शन के लिए किया जाता था। जलतरंग का प्रयोग अन्य स्वर वाद्यों के तरह ही राग के अन्तर्गत अथवा गीत के वादन के लिए होता है। अतः घन वाद्यों में इसे रखना उसकी प्रकृति के अनुकूल नहीं है। जलतरंग के प्याले चीनी मिट्टी के होते हैं इसलिए उसे प्यालों की घनता के कारण घन वाद्य में रखना तथा डंडी के प्रहार से वादन करने के कारण घन वाद्य मानना कुछ विशेष समझ में आने वाली बात नहीं है। कुछ अन्य तरंग वाद्य हैं- काष्ठतरंग, घुघरू तरंग, घंटातरंग, शीशतरंग, तबलातरंग, पखावजतरंग, नलतरंग, टीनतरंग, डुग्गी-तरंग, काँच तरंग, काँस तरंग आदि। तबला व पखावज तरंग के अलावा सभी स्वरोत्पत्ति के निमित्त प्रयुक्त होते हैं, फिर भी अपने ढाँचे की मूलवस्तु के कारण घन वाद्य के अन्तर्गत रखे जा सकते हैं। इन वाद्यों को घन वाद्यों के अंतर्गत रखना उचित नहीं कहा जा सकता इनका स्वतंत्र वर्ग, तरंग-वाद्यों के रूप में स्वीकार करना ही श्रेयस्कर होगा। अब तक जितने भी तरंग वाद्य प्रयुक्त होते रहे हैं, उन सभी की मूलवस्तु या तो घन वाद्य वर्ग की है या अवनद्ध वाद्य वर्ग की है। यह दोनों ही वर्ग ताल अथवा लय के लिए प्रयुक्त होते हैं, किन्तु तरंग वाद्य के रूप में इनका प्रयोग स्वरोत्पत्ति के लिए भी किया जाता है। जब इनका प्रयोग स्वरोत्पत्ति के लिए किया जाने लगता है, तब एक प्रकार से यह अपने प्रकृति में अपने मूल रूप

से भिन्न हो जाते हैं। अतः ऐसे वाद्यों को तरंग वाद्योंकी श्रेणी में रखना उपयुक्त होगा। इस वर्ग में ऐसे घन अथवा अवनद्ध वाद्य जो अपने छोटे-छोटे आकार के कारण भिन्न स्वरों द्वारा रागोत्पत्ति कर सकें, रखे जा सकते हैं। इनका वादन प्रहार द्वारा ही होता है, जो हाथ से अथवा डंडी से हो सकता है। अतः तरंग वाद्यो का उक्त परिचय उन्हें अन्य वर्गों से भिन्न कर देता है।

विद्युत वाद्य - ऐसे वाद्य जिनको विद्युत शक्ति के इस्तेमाल से बजाया जाता है, अथवा जो वाद्य विद्युत संचालित होते हैं, वह विद्युत वाद्य कहलाते हैं। आज के समय में विद्युत वाद्यो का प्रचलन बहुत बढ़ गया है। आज के दौर में बहुत से नये विद्युत वाद्य आ गये हैं, इसलिए वाद्यो के वर्गीकरण में विद्युत वाद्यों का एक नया वर्ग जोड़ना बहुत आवश्यक हो गया है। सितार का विद्युतिकरण करके जिटार वाद्य बनाया गया है(निलाद्रि कुमार जी द्वारा)। वैसे ही गिटार का भी विद्युत् रूप मौजूद है। आज के समय में बहुत से विद्युत् वाद्य हैं जैसे- जिटार, इलेक्ट्रॉनिक गिटार, इलेक्ट्रॉनिक तानपुरा, इलेक्ट्रॉनिक लहरा, इलेक्ट्रॉनिक तबला, इलेक्ट्रॉनिक सुर-पेटी, सिंथेसाइज़र, पियानो, कीबोर्ड, ड्रोन आदि।

निष्कर्ष - आज के परिपेक्ष्य में और आज के समय में उपलब्ध वाद्यों को देखते हुए एक नवीन वर्गीकरण की आवश्यकता अत्यंत महत्वपूर्ण प्रतीत होती है। वाद्यों को उन्ही वर्गों में होना चाहिए जिनमें उनका सही सामंजस्य स्थापित होता है। आज के समय में वाद्यों की संख्या बहुत बढ़ गयी है। बहुत सारे नवीन वाद्य आज के समय में उपलब्ध हैं। कुछ वाद्य ऐसे हैं जोकि भरत के दिए हुए वर्गीकरण से सामंजस्य रखते हैं, परन्तु कुछ वाद्य ऐसे भी हैं जोकि अपनी विशेषताओं के कारण पूरी तरह उन वर्गों से सामंजस्य नहीं रखते हैं। इसलिए उन वाद्यों के लिए

नवीन वर्गों का स्थापित होना या जोड़ा जाना अत्यंत आवश्यक है। प्राचीन काल में भरत मुनि द्वारा दिए हुआ वर्गीकरण उस समय के उपलब्ध वाद्यों के अनुसार बहुत उचित था और उनके पूर्वर्ती लगभग सभी विद्वानों ने उनका समर्थन किया है लेकिन वर्तमान समय में उपलब्ध वाद्यों को देखते हुए हमें यह महसूस होता है कि भरत मुनि जी के दिए हुए वर्गीकरण में अब संशोधन की बहुत आवश्यकता है। भरत मुनि के वर्गीकरण से आगे बढ़कर आज के परिपेक्ष में तीन और वर्गों को वर्तमान वर्गीकरण में जोड़ा जाना चाहिए (ततानद्ध वाद्य, तरंग वाद्य और विद्युत वाद्य अतः वर्तमान में वाद्यों के सात वर्ग होने चाहिए- तत् वाद्य, अवनद्ध वाद्य, घन वाद्य, सुषिर वाद्य, ततानद्ध वाद्य, तरंग वाद्य एवं विद्युत वाद्य। क्योंकि समय परिवर्तन के साथ-साथ और नवीन वाद्यों के निर्माण के अनुरूप ये वर्ग बनाये जाने समाचीन प्रतीत होता है।

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4. मनोहर भाल चांद्र राव मराठे, ताल वाद्य शास्त्र, पृष्ठ-42
5. डॉ लालमणि मिश्र, भारतीय संगीत वाद्य, पृष्ठ-413
6. श्री नारद जी, संगीत मकरंद
7. बाबूलाल शुक्ल शास्त्री, नाट्यशास्त्र
8. कल्लीनाथ, कलानिधि
9. सिंह भूपाल, संगीत सुधा
10. जयदेव, संगीत चूड़ामणि
11. शारंगदेव, संगीत रत्नाकर



समावेशी विकास की दशा एवं दिशा : एक विश्लेषण

श्रीमती कौमुदी शुक्ला

सहायक आचार्य, शिक्षा विद्याशाखा

30 प्र0 राजर्षि टण्डन मुक्त विश्वविद्यालय, प्रयागराज

डॉ० गिरीश कुमार द्विवेदी

सह-आचार्य, शिक्षा विद्याशाखा

30 प्र0 राजर्षि टण्डन मुक्त विश्वविद्यालय, प्रयागराज

भारत में समावेशी विकास की अवधारणा प्राचीन समय से विद्यमान है। प्राचीन धर्म ग्रन्थों में सभी लोगो को साथ लेकर चलने का भाव वस्तुतः समावेशी विकास का भाव है। प्राचीन लोक प्रिय संस्कृत सूत्र 'सर्वे भवन्तु सुखिनः, सर्वे संतु निरामया' में भी यही भाव निहित है। पुनः उदारीकरण की प्रक्रिया के प्रारम्भ होने के साथ समावेशी विकास की अवधारणा नये स्वरूप के साथ वैश्विक संदर्भ में प्रासंगिक और नितान्त आवश्यक लगने लगी। सरकार द्वारा घोषित कल्याणकारी योजनाओं में समावेशी विकास पर बल दिया जाने लगा तथा समावेशी शिक्षा की चर्चा शैक्षिक मंचो पर की जाने लगी। 12वीं पंचवर्षीय योजना (2012-17) में समावेशी शिक्षा द्वारा सामाजिक विकास के लक्ष्य को प्राप्त करने पर जोर दिया गया। शिक्षा का समावेशीकरण यह बताता है कि विशेष शैक्षणिक आवश्यकताओं की पूर्ति के लिए एक सामान्य छात्र और एक दिव्यांग छात्र को समान शिक्षा प्राप्त के अवसर मिलने चाहिये। समावेशी शिक्षा या एकीकरण के सिद्धान्त को विशेष विद्यालय स्वीकार नहीं करता। सामान्य विद्यालयों में अशक्त बच्चों की मित्रता सामान्य बच्चों से करायी जाती है। समावेशी विकास रोजगार के अवसर उत्पन्न करता है और गरीबी उन्मूलन में सहायक होता है। समान अवसर प्रदान कर समावेशी विकास न केवल आर्थिक अवसरों को उत्पन्न करता है बल्कि समाज के सभी वर्गों के लिए सृजित नवीन अवसरों की समान पहुँच को सुनिश्चित करता है।

समावेशी शिक्षा की संकल्पना पर पुनर्विचार की आवश्यकता :

यह सर्वसम्मति से स्वीकार किया जा चुका है कि प्रत्येक बच्चे की विशिष्टताओं, रुचियों एवं योग्यताओं में विभिन्नता पायी जाती है परन्तु प्रत्येक बच्चे को शिक्षा प्राप्त करने का मूलभूत अधिकार है। भारतीय ऐतिहासिक परिप्रेक्ष्य में कोठारी आयोग (1964-66), राष्ट्रीय शिक्षा नीति (1986), निश्चिन्त व्यक्ति अधिनियम (1995), राष्ट्रीय पाठ्यचर्या की रूपरेखा (2005) इत्यादि में समावेशन की नीति को स्वीकार किया गया है। लोकसभा ने 16 दिसम्बर, 2016 को 'द राइट ऑफ परसन विथ डिसेबिलिटीज बिल 2016' पास किया। इस बिल के आने के बाद 1995 में निर्मित पी.डब्ल्यू.डी. एक्ट 1995 अप्रभावी हो गया। इस बिल में विकलांगताओं के प्रकार को 07 से बढ़ा कर 21 कर दिये गये हैं, इसमें एसिड अटैक विक्टिम तथा पारकिन्सन से ग्रस्त व्यक्ति भी सम्मिलित है। इसके अनुसार 6-18 वर्ष के बच्चे जो किसी भी प्रकार की विकलांगता से ग्रस्त है सम्मिलित किये गये हैं। इसमें यह भी सुनिश्चित करने का प्रयास किया गया है, सरकारी तथा सरकारी सहायता प्राप्त संस्थायें समावेशी शिक्षा देना सुनिश्चित करें। प्रधानमंत्री योजना के अंतर्गत निश्चित समयाविधि में सभी पब्लिक स्थानों पर दिव्यांगो के लिये रैम्प निर्माण प्राथमिकता के आधार पर तैयार करना होगा। साथ ही सरकार को अधिकृत किया गया है कि वह किसी

अन्य प्रकार की विशिष्ट विकलांगता को भी विकलांगता का दर्जा प्रदान कर सकती है। इस संदर्भ में राज्य सरकारों को प्रभावी कदम उठाने होंगे तथा इसके अनुसार विकलांगों का आरक्षण प्रतिशत 3% से 4% कर दिया गया है। इस बिल में कई कानूनी बदलाव भी किये गये हैं तथा दिव्यांगों की आर्थिक सहायता के प्रबन्ध की भी बात की गई है तथा इसमें बिल के अधिकारों के दुरुपयोग के लिये स्पेशल कोर्ट के निर्माण का भी वर्णन है। किन्तु वस्तुतः स्थिति यह है कि आज भी विद्यालयों के पास पर्याप्त संसाधन नहीं हैं कि वे विशेष बच्चों की शिक्षा का समुचित प्रबन्ध कर सकें। सामान्य विद्यालयों के शिक्षकों में तथा समाज में समावेशी शिक्षा के प्रति न तो चेतना है और न ही दृष्टि समाज को भी समावेशी शिक्षा हेतु शिक्षा के परिवर्तन को स्वीकार करने के लिये तैयार होना होगा। संक्षेप में कहा जा सकता है कि समावेशन की नीति को शिक्षा व्यवस्था में व्यापक रूप से लागू किये जाने की आवश्यकता है तथा समाज के सभी वर्गों में समावेशी शिक्षा की आवश्यकता के प्रति चेतना तथा दृष्टि विकसित करनी होगी। विद्यालयों तथा अन्य प्रयुक्त स्थलों को पर्याप्त संसाधनों से युक्त करके ही समावेशी शिक्षा की संकल्पना साकार की जा सकती है। समावेशी शिक्षा को शिक्षा के अधिकार के अन्तर्गत विशिष्ट शैक्षिक आवश्यकता वाले बच्चों को एक समतामूलक शिक्षा व्यवस्था द्वारा शिक्षा प्राप्त करने के अवसर प्रदान करना है। समावेशी शिक्षा समाज के सभी बच्चों को शिक्षा की मुख्य धारा से जोड़ने का प्रयास करती है।

समावेशी शिक्षा के संदर्भ में विकास :

सामाजिक विकास ग्रामीण तथा शहरी दोनों अंचलों के संतुलित विकास पर निर्भर करता है। अब तक का अनुभव यही कहता है कि ग्रामीण क्षेत्रों में कृषि के अतिरिक्त अन्य रोजगार एवं व्यवसायों का सृजन नहीं हो सका है। यद्यपि वर्तमान में ग्रामीण क्षेत्रों में मनरेगा जैसी योजनायें प्रभावी हैं तथापि ग्रामों का अपेक्षित विकास न होने के कारण गावों से

पलायन तेजी से हो रहा है। शहरों एवं नगरों में आबादी अधिक होने से आधारभूत सुविधायें सबको उपलब्ध नहीं हो पा रही हैं। वास्तविकता यह है भारत का कोई राज्य ऐसा नहीं है जहाँ रोजगार के साधन पर्याप्त मात्रा में युवाओं के लिये उपलब्ध हैं। समावेशी शिक्षा क्योंकि भू-मण्डलीकरण की देन है इसलिये इसे अन्तर्राष्ट्रीय एवं राष्ट्रीय स्तर पर व्यापक समर्थन प्राप्त है। समावेशी शिक्षा को लागू करने के लिये दिव्यांगों की विभिन्न श्रेणियों के बच्चों को शिक्षित करने के लिये शिक्षक शिक्षिकाओं की नितान्त आवश्यकता है। अतः इस क्षेत्र में भी व्यवसाय एवं स्व-रोजगार के विविध अवसर उपलब्ध हो रहे हैं। समावेशी शिक्षा द्वारा शिक्षित दिव्यांग देश के आर्थिक समाजिक सांस्कृतिक विकास में अपनी महती भूमिका निभा सकेंगे। अतः समावेशी शिक्षा की अवधारणा पर पुनर्विचार कर उपलब्ध संसाधनों के परिप्रेक्ष्य में समावेशी विकास हेतु इसकी भूमिका पर ध्यान देना आज की आवश्यकता है।

समावेशी शिक्षा हेतु आवश्यक दशायें :

वर्तमान में सम्पूर्ण शिक्षण को इस प्रकार व्यवस्थित किये जाने की आवश्यकता है जिसमें प्रत्येक शिक्षार्थी चाहे वह दिव्यांग हो या सामान्य पूर्ण रूप से शैक्षणिक वातावरण में सम्मिलित होकर न सिर्फ वैयक्तिक वरन् सामाजिक और राष्ट्रीय विकास में महत्वपूर्ण योगदान दे सके। इसके लिये आवश्यक है कि शिक्षण प्रक्रिया में विविधता के प्रति आदर एवं सम्मान हो विद्यालय में सृजित यही आदर और सम्मान क्रमशः समाज में व्याप्त हो जायेगा ऐसी आशा की जाती है। समावेशी शिक्षा की शैक्षिक संस्थाओं से निम्न अपेक्षाएँ हैं-

समावेशित विद्यालय वातावरण :

समावेशित शिक्षा के लिये आवश्यक है कि विद्यालय का वातावरण सभी बच्चों के लिये स्वीकार्य होना चाहिये। विद्यालय में विशिष्ट बच्चों की आवश्यकता की पूर्ति हेतु आवश्यक शैक्षिक उपकरण रैम्प, संसाधनों, भवनों आदि का समुचित प्रबन्ध आवश्यक है। बच्चों की शिक्षा के सभी स्तरों पर

वातावरण का बहुत योगदान होता है। समावेशी शिक्षा के संदर्भ में शिक्षा के अधिकार अधिनियम 2009 को एक प्रभावी कदम कहा जा सकता है।

आवश्यकता अनुरूप पाठ्यक्रम :

समावेशित शिक्षा व्यवस्था के लिये आवश्यक है कि विद्यालय पाठ्यक्रम बच्चों में व्याप्त विविधता, भिन्नता, अभिवृत्तियों, मनोवृत्तियों, आकाक्षाओं, योग्यताओं क्षमताओं को ध्यान में रख कर निर्धारित किया जाना चाहिये। पाठ्यक्रम में लचीलापन होना आवश्यक है जिससे बच्चों की क्षमताओं, रुचियों, आवश्यकताओं के अनुकूल पाठ्यक्रम में परिवर्तन किया जा सके। सभी बच्चों का राष्ट्र के विकास में योगदान आवश्यक है उन्हें समाज का उत्पादक नागरिक बनाने में शैक्षिक संस्थाओं को अपना महत्वपूर्ण योगदान देना आवश्यक है।

परामर्श एवं निर्देशन :

विशेष आवश्यकता वाले दिव्यांग बच्चों के लिये परामर्श एवं निर्देशन की प्रक्रिया एक सतत प्रक्रिया है। परामर्श एवं निर्देशन वैसे तो सभी बच्चों के लिये अत्यन्त उपयोगी है परन्तु विशेष आवश्यकता वाले बच्चों के लिये ये नितान्त आवश्यक एवं उपयोगी है। दिव्यांग बच्चों को नवीन परिवेश में सामंजस्य स्थापित करने में अधिक असुविधा होती है। शिक्षक, परामर्शदाता, कर्मचारी, कक्षा के अन्य बच्चे उनकी इस कार्य में सहायता कर सकते हैं। दिव्यांग बच्चों को मित्र और दोस्त बनाने में अपेक्षाकृत अधिक कठिनाई होती है क्योंकि प्रायः उनमें आत्म सम्मान और आत्म विश्वास की कमी पायी जाती है। घर में माता-पिता तथा विद्यालय में शिक्षकों से उचित प्रेरणा एवं मार्गदर्शन प्राप्त कर ये सामाजिक विकास में अतुलनीय योगदान दे सकते हैं तथा ये समाज के उपयोगी सदस्य बन सकते हैं।

आधुनिक सूचना तकनीकों का प्रयोग :

समावेशी शिक्षा की सफलता के लिये शिक्षा व्यवस्था में आधुनिकतम तकनीकी उपकरणों जैसे

कम्प्यूटर, मोबाइल, टीवी आदि का प्रयोग अत्यावश्यक है। ये तकनीक बच्चों के व्यक्तित्व विकास के साथ-साथ समाज के विकास में भी अत्यन्त महत्वपूर्ण है। इसके द्वारा बच्चों में अंतःक्रिया मनोरंजन भली प्रकार सम्भव हो जाता है। समावेशी वातावरण में शिक्षा के सभी स्तम्भों, यथा शिक्षक बच्चों, अभिभावक के बीच संवाद होना आवश्यक है। ये बच्चों के समावेशी विकास में सहायक है।

शिक्षकों का सघन प्रशिक्षण :

शिक्षक ही शिक्षा पद्धति की वास्तविक शक्ति है और शैक्षिक संस्थानों की आधारशिला है यद्यपि पाठ्यक्रम, अधिगम, शिक्षण सामग्री आदि सभी वस्तुओं को शैक्षिक प्रक्रिया में महत्वपूर्ण स्थान प्राप्त है।

समावेशी शिक्षा में शिक्षक की जिम्मेदारी और बढ़ जाती है क्योंकि उसका कर्तव्य शिक्षण तक ही सीमित नहीं होता वरन दिव्यांग विशिष्ट आवश्यकता वाले बच्चों के शिक्षण हेतु सहायक सामग्री का निर्माण, बच्चों से सौहार्दपूर्ण वातावरण में सामंजस्य कर उन्हें सीखने के लिए प्रेरित करना भी शिक्षक के लिये अत्यन्त चुनौतीपूर्ण कार्य है।

समाज की सक्रिय सहभागिता :

विशेष शैक्षिक आवश्यकता वाले दिव्यांग बच्चों के विकास की बुनियाद समाज की सक्रिय सहभागिता पर निर्भर करता है। समावेशी शिक्षा के विद्यालयों को समुदाय का केन्द्र बिन्दु बनाना चाहिये जिससे सामाजिक विकास की भावना को बल मिले। इस उद्देश्य की प्राप्ति के लिये समय-समय पर विद्यालय में सांस्कृतिक कार्यक्रम, वाद-विवाद, खेल-कूद जैसे मनोरंजक कार्यक्रमों का आयोजन किया जाना चाहिये। बच्चों के अभिभावकों एवं समाज के गणमान्य नागरिकों को इसमें आमंत्रित किया जाना चाहिये।

समावेशी शिक्षा के आधारभूत सिद्धान्त :

- समावेशी शिक्षा सम्मान और आदर के साथ वैयक्तिक भिन्नताओं को स्वीकार करते हुए बच्चों को सर्वांगिक विकास की ओर अग्रसर करती है।

- प्रत्येक बच्चे को स्वाभाविक रूप से सीखने के लिये अभिप्रेरित करती है।
- विशेष आवश्यकता वाले दिव्यांग बच्चों को भी सामूहिक गतिविधियों में प्रतिभाग कराकर उनका सामाजिक विकास करती है।
- समावेशी शिक्षा अभिभावकों, समुदाय के सदस्यों, सहपाठी छात्र-छात्राओं को शैक्षणिक गतिविधियों में सम्मिलित करने की सिफारिश करती है।
- शैक्षिक संस्थाओं में बच्चों के विशेष रूप से दिव्यांगों को सीखने के लिए तैयार करती है।
- सीखने सिखाने की प्रक्रिया निरन्तर चलती रहती है अतः विद्यालय तथा समाज में बच्चों का विशेष रूप से दिव्यांगों हेतु सकारात्मक वातावरण निर्मित करना आवश्यक है तथा प्रत्येक बच्चे को उसकी क्षमता के अनुकूल वातावरण उपलब्ध कराना विद्यालय और समाज का कर्तव्य है।

संक्षेप में किसी भी देश के विकास में उस संविधान के द्वारा सभी को समावेशित किये जाने का, समान अवसर, उपलब्ध कराये जाने का प्रयास होता रहा है। राष्ट्रीय पाठ्यचर्या की रूपरेखा 2005 के अनुसार समावेशन की नीति को हर स्कूल और सारी शिक्षा व्यवस्था में व्यापक रूप से लागू किये जाने की जरूरत है। स्कूलों को ऐसे केन्द्र बनाये जाने की आवश्यकता है जहाँ यह सुनिश्चित किया जाए कि विशेष आवश्यकता वाले दिव्यांग बच्चों को विकास और उन्नति के अवसर उपलब्ध हों।

समान अवसरों के साथ विकास करना ही समावेशी विकास है। विकास की इस प्रक्रिया का आधार समानता है। समावेशी विकास उस स्थिति को इंगित करता है जहाँ, जनसंख्या के सभी वर्गों के लिये बुनियादी सुविधाओं के साथ गरिमामय जीवन जीने का अवसर प्राप्त हो।

किन्तु वस्तुतः इतने प्रयासों के बाद भी आज भी हमारे विद्यालयों के पास पर्याप्त संसाधन नहीं है और न ही प्रशिक्षित अध्यापक जिससे की दिव्यांग अथवा विशेष आवश्यकता वाले बच्चों की शिक्षा का समुचित प्रबन्ध किया जा सके।

आज आवश्यकता है कि समाज में समावेशी शिक्षा समावेशी विकास के प्रति जागरूकता, चेतना, संवेदना जागृत की जाये इस दिशा में समाज के सभी वर्गों, संस्थानों, संगठनों को कार्य करना अति आवश्यक है। समावेशी विकास वैश्विक स्पर्धा के युग में आवश्यकता ही नहीं अनिवार्यता है जिसकी दिशा में समावेशी शिक्षा एक सार्थक एवं महत्वपूर्ण पहल है।

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कथक नृत्य : विवेचनात्मक परिचय (घरानों के विशेष-सन्दर्भ में)

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भारतीय संगीत की स्वर्णिम पृष्ठभूमि का अवलोकन किया जाए तो घराना परम्परा अपने विलक्षण अस्तित्व और प्रवृत्तियों की निधि को समेटे हुए दिखाई देती है। संगीत की विभिन्न कलाओं को एक संरक्षित एवं प्रतिष्ठित स्थान प्रदान करने में घरानों की भूमिका सर्वोपरि रही है। इसके स्वरूप पर दृष्टि डाले तो 'घराना का अर्थ है एक विशेष स्थान पर प्रचारित अथवा व्यक्ति द्वारा परिवर्तित संगीत की रीति या विद्या और यही विद्या या रीति किसी एक वैशिष्ट्य द्वारा चिन्हित होती है इसीलिए घरानों का नामकरण किसी व्यक्ति या स्थान के नाम के अनुसार होता है।'¹ किसी घरानों के संस्थापक की शैली पीढ़ी-दर-पीढ़ी उसके शिष्यों के माध्यम से आगे बढ़ती रहती है और यही उसकी पहचान बन जाती है। घरानों ने मूल रूप से सांगीतिक कला को शैली वैविध्य एवं संरक्षण प्रदान करने का दायित्व निभाया। एक ही विद्या विशेष के भिन्न-भिन्न घराने उस विद्या की समृद्धि के प्रतीक हैं। इस सन्दर्भ में कथक नृत्य एक उपयुक्त उदाहरण है। कथक के इतिहास पर विहंगम दृष्टिपात किया जाए तो इसकी जानकारी रामायण और महाभारत जैसे प्राचीन ग्रन्थों में प्राप्त होती हैं। जिनके अन्तर्गत कथा कहने वाले अर्थात् कथा वाचकों के लिए इसके समान अर्थ को प्रतिपादित करने वाली सज़ाओं को प्रयुक्त किया गया है। माना जा सकता है कि कालांतर में कथा कहने के साथ-साथ वह कलाकार अभिनय

और नृत्य के तत्वों को समाहित करते चले गए। रामायण काल में प्राप्य प्रसंग, जो कि लव-कुश द्वारा रामायण गाकर जन् को प्रभावित करने के परिप्रेक्ष्य में है, से सभी भिन्न है। इसी रीति का अनुसरण करने वाले 'कुशीलव' कहलाए। आगे चलकर 'कुशीलवौ' शब्द जो कि लव-कुश की जोड़ी के लिए था, 'चारण' अर्थ में परिवर्तित हो गया। भरत काल के अन्तर्गत कुशीलन नाम की प्रजाति का अस्तित्व भी सामने आता है। डॉ. अरुण कुमार कथक नृत्य की प्रारम्भ इन्हीं से मानते हैं। वस्तुतः कथक नृत्य का सम्बन्ध प्राचीन काल से कथा कहने वालों से ही माना जा सकता है। इसके नर्तक मन्दिरों में ईश्वरीय स्तुति एवं साधना के साथ-साथ मुगलकालीन राजदरबारों का अभिन्न अंग भी बने। 19वीं शताब्दी का समय कथक के घरानों के अस्तित्व में आने का काल था। डॉ. उत्पल केबैनर्जी अपने आलेख "sparkle of Kathak Gharana or otherwise" में लिखते हैं कि "very briefly, the spectacular entry of Darbari Kathak into the Indian dance scene from Lucknow in the mid - 19 century, with its dazzling emphasis on sattvik and angik abhinaya, led by the illustrious Bindadin Maharaj's family and so many others, became known as Lucknow Gharana, followed at the turn of that century, by bold rhythmic syllables

of Kavit, acrobatic spinning and strong powerful footwork of Jaipur Gharana. A late amalgam of Katheh dance under Sukhdev Maharaj and Gopikrishan led to Banaras Gharana, while the king and his conclave of gueur at Raigarh brought up Raigarh Gharana”² पूर्व में घरानों के नाम व्यक्ति विशेष के आधार पर निर्धारित किए जाते थे, जिस कारण कलाकारों में परस्पर मतभेद बढ़ने लगे, उपर्युक्त घरानों के नामकरण और तत्कालीन कलाकारों के मतभेदों के निर्माण का श्रेय जयपुर-नरेश महाराज सवाई माधोसिंह जी को दिया जाता है, जिन्होंने सन् 1895 में इस सन्दर्भ में सभा बुलाकर विचार विमर्श किया और यह निर्णय प्रस्तुत किया गया कि किसी व्यक्ति के नाम पर घराने का नाम न रखा जाए। चूँकि वहाँ पर उपस्थित जयपुर घराने के कलाकारों की संख्या अधिक थी अतः उन्हें ‘जयपुर घराना’ और दूसरे को ‘लखनऊ घराने’ की संज्ञा दी गई। इसके अतिरिक्त उपाधियाँ देने का सम्माननीय कार्य भी किया गया। ध्यातव्य है कि यह उपाधियाँ कलाकारों द्वारा ही दूसरे कलाकारों को दी जाती थी, जो उनके आपसी सम्मान का प्रतीक मानी जा सकती हैं। जिस गुरु के शिष्यों की संख्या 101 होती थी, उन्हें ‘गुरु-महाराज’ की कला के क्षेत्र में नवीन शोध करने वालों को ‘नायक’ की, नई रचनाओं का निर्माण करने वाले को ‘पण्डित’ की उपाधि से विभूषित किया जाता था। लखनऊ के बिन्दादीन महाराज को ‘महाराज’ की उपाधि जयपुर घराने के कथक के कलाकारों ने दी थी। ठीक उसी प्रकार बिन्दादीन महाराज द्वारा सुखदेव प्रसाद जी को ‘पण्डित’ के अलंकरण से अलंकृत किया। कहना न होगा कि उस समय की प्रस्तुत परम्परा जो एक बार प्रतिष्ठित हुई, वह आज भी कायम है, अन्तर केवल इतना है वर्तमान के कलाकार स्वयं ही इन्हें अंगीकार कर लेते हैं।

कथक के घरानों की गुरु शिष्य परम्परा ने इसकी विभिन्न शैलीगत विशेषताओं को सहेज कर हस्तांतरित किया और नए सौन्दर्यबोध से कथक

नृत्य को सम्पन्न कर अपना दायित्व पूर्ण किया। इन घरानों का संक्षिप्त विवेचन विशेषता एवं गुणीजनों का विवरण निम्नलिखित है :

कथक का जयपुर घराना : भारत का जयपुर क्षेत्र राजस्थान की गौरवमयी परम्परा, इतिहास, कला, संस्कृति का दर्शनीय केन्द्र माना जाता है। ‘जयपुर घराने में राजपूती प्रभाव होने के कारण यह वीर रस से ओत-प्रोत पौरुष प्रधान नृत्य रहा है। इसमें लयकारी, बोलों की क्लिष्टता एवं कठिन तालों में नृत्य प्रस्तुतीकरण पर महत्त्व दिया जाता है, साथ ही इसमें भक्ति रस की अविरल धारा प्रवाहित होती रही है। ईश वन्दना, भजन, कवित्त पर नृत्य करना इस घराने की प्रधानता रही है।’³ प्रस्तुत घराना इस नृत्य कला का सबसे प्राचीन घराना माना जाता है। इसी के कलाकारों द्वारा भारत में कथक का प्रचार-प्रसार करने की मान्यता भी है। जयपुर घराने के संस्थापक के रूप में भानू जी का नाम लिया जाता है। इन्होंने किसी संत से तांडव नृत्य की शिक्षा प्राप्त की। भानू जी के पुत्र मालू जी ने अपने पिता से तांडव नृत्य सीखा। मालू जी के तीन पुत्रों- लालू जी, मोती जी और काहन जी में से काहन जी तथा आगे उनके पुत्रों ने नृत्य की इस धरोहर को संभाला तथा अग्रसारित किया। इस घराने की शैलीगत विशेषताओं का अध्ययन किया जाए तो ज्ञात होता है कि चूँकि राजस्थान वीरों की धरा है और राजाओं को वीर रस से युक्त ओजपूर्ण नृत्य देखना प्रिय था, इसलिए प्रस्तुत शैली में तांडव को विशेष व अधिक महत्त्व प्राप्त हुआ, किन्तु इसके उपरांत लास्य भी इसमें समाहित हुआ। यहाँ हाथों की अपेक्षा पैरों की तैयारी पर विशेष ध्यान दिया जाता है। तत्कार के माध्यम से कठिन लयकारियों की प्रस्तुति, क्लिष्ट तालों यथा- धमार, रूद, चौताल, बसन्त, अष्टमंगल आदि में नृत्य प्रस्तुत करने का प्रचलन, भ्रमरी का अधिकतर व विविध प्रकारों से प्रयोग इस घराने का वैशिष्ट्य है। इसके अतिरिक्त ‘तत्कार में पौन गुनी लय से आरम्भ होकर सवाई, डेढ़ी, पौने दुगुनी, तिगुनी, चौगुनी आदि से लेकर सोलह गुन तक लय

दर्शाया जाती है। इसी प्रकार बन्दिशों में त्रिपल्ली, चौपल्ली, पंचपल्ली आदि तथा विभिन्न जातियों तथा यतियों पर आधारित बन्दिशों की प्रस्तुति भी इस घराने के नर्तक सहजता से करते हैं।⁴ गत भाव का प्रयोग, तबला व पखावज के बोलों पर नृत्य करने का प्रचलन जहां कलाकारों के गुणों को दर्शाता है, वहीं चमत्कारपूर्ण नृत्य करना भी इनकी विलक्षणता है, जिसके अन्तर्गत ताल की आवर्तन में फर्श पर बिछाए हुए गुलाल से हाथी बना देना या फिर बताशों पर नृत्य करते हुए उन्हें टूटने न देना आदि आता है। जयपुर घराने की कई शाखाएं हैं, जिनमें अनेक गुणी कलाकार हुए हैं, जिनमें से कुछ नाम हैं- भानू जी, मालू जी, काहनजी, गीधाजी, सहजाजी, पुरनजी, नाथूजी, भीमाजी, रामूजी, दुल्हाजी, हरिहर प्रसादजी, मोहन लालजी, नारायण प्रसाद जी, श्री चरण गिरधर चांद, श्री रामगोपाल, श्री तेजप्रकाश तुलसी, श्री रामगोपाल, पण्डित गौरी शंकर, श्री हजारी लाल, श्री कुन्दालाल गंगानी, श्री सुन्दर लाल गंगानी, डॉ. जयचन्द्र शर्मा, श्री गोवर्धन प्रसाद, श्री रतनशकर, श्री चिरंजीलाल जी, पण्डित तीरथराम आज़ाद, श्री कन्हैया लाल जी, श्री बाबू लाल पाटनी, डॉ. पुरु दाधीच, श्री जगदीश गंगानी, पण्डित राजेन्द्र गंगानी, हनुमान प्रसाद आदि।

कथक का लखनऊ घराना : लखनऊ घराने की शैली के स्वरूप की प्रगति मुगल नवाब वाज़िद अली शाह के दरबार में हुई, इसी शैली को लखनऊ घराने के नाम से ख्याति मिली। इस घराने के संस्थापक श्री ईश्वरी प्रसाद जी को माना जाता है। उनके बारे में एक जनश्रुति है कि इनके स्वप्न में स्वयं भगवान श्री कृष्ण ने दर्शन देकर इन्हें कथक नृत्य के पुनः उद्धार की प्रेरणा दी थी। श्री कृष्ण से आशीर्वाद प्राप्त कर इन्होंने अपना सम्पूर्ण जीवन ही इस नृत्य को समर्पित कर दिया। इनके तीन पुत्र हुए- अड़गूजी, खड़गूजी और तुलारामजी। अपने तीनों पुत्रों को ईश्वरी जी ने कथक में पारंगत किया। कहा जाता है कि 105 वर्ष की आयु में इनकी मृत्यु साँप काटने से हुई और

इनके साथ ईश्वरी जी की पत्नी भी सती हो गई। जयपुर घराने में जिस प्रकार ताण्डव की प्रधानता है वही लखनऊ घराने की विशेषता लास्य व नज़ाकत का प्राधान्य है। यहां पैरों की निकासी की तुलना में अंगों की सौन्दर्यपूर्ण बनावट पर अधिक ध्यान दिया जाता है, ऐसे ही गतभाव की अपेक्षा गत निकास का प्रचलन ज्यादा है। तबले और पखावज के बोलों के अलावा प्रिमलु पर नृत्य करना, ठुमरी गायन के माध्यम से भाव प्रस्तुत करना यहां की प्रमुख प्रवृत्ति है। कहा जा सकता है भाव प्रदर्शन की प्रवीणता लखनऊ घराने का केन्द्रीय वैशिष्ट्य अथवा प्राण है। इससे सम्बन्धित कलाकार प्रत्येक बोल को भावों की भिन्नता और अर्थों के साथ-साथ संकेतों के द्वारा प्रदर्शित करने में बेजोड़ है और उस पर नवीनता का गुण कहीं और देखने को नहीं मिलता। 'धातक थुंगा' तथा 'किङ्गन-थुंग थुग नातिट' के भिन्न-भिन्न रूप तो दृष्टिगोचर होते ही हैं। इसके अतिरिक्त कोमलता की प्रमुखता, विशुद्ध नटवरी नृत्य की परम्परा, नृत्यकारों का नृत्य के अतिरिक्त उच्च श्रेणी के गायक और वादक भी होना, मात्र इसी घराने में देखा जा सकता है, साथ ही उच्चकोटि की रचनाओं में भी उनका कोई सानी नहीं कहा जा सकता। इसकी सबसे सशक्त उदाहरण बिन्दादीन महाराज हैं। विद्वानों का मत है कि उन्होंने लगभग 1500 ठुमरियों का निर्माण किया। ठाठ बांधने की पद्धति और वेशभूषा पर नवाबी-संरक्षण के संस्कार दिखाई देते हैं। लखनऊ घराने के कलाकारों में प्रमुख नाम हैं- ईश्वरी प्रसाद जी, अड़गू जी, खड़गू जी, तुलाराम जी, प्रकाश जी, दयाल जी, हीरालाल, दुर्गाप्रसाद, ठाकुर प्रसाद, मानसिंह, बिन्दादीन महाराज, कालका प्रसाद, भैरो प्रसाद, अच्छन महाराज, लच्छू महाराज, शम्भू महाराज, पण्डित बिरजू महाराज, श्री कृष्ण मोहन मिश्र, श्री मुन्ना शुक्ल, श्री राममोहन मिश्र, जयकिशन महाराज, दीपक महाराज आदि।

कथक का बनारस घराना : बनारस घराना, जो 'जानकी प्रसाद घराना' के नाम से भी प्रसिद्ध है,

का जन्म जयपुर घराने से ही माना जाता है। जानकी प्रसाद ने बनारस घराने के प्रवर्तक की भूमिका निभाई और उनके शिष्यों ने अपनी कला साधना से इसे फलीभूत किया। जानकी प्रसाद जी के शिष्य चुन्नी लाल इस घराने के महत्वपूर्ण हस्ताक्षर कहे जा सकते हैं। बनारस घराने के कथक की प्रवृत्तियों में कहा जा सकता है कि इसकी शैली राज दरबारों के प्रभाव से मुक्त रही। यद्यपि इनकी पृष्ठभूमि राजस्थान ही थी परन्तु इस घराने के कलाकारों ने बनारस को अपना निवास स्थान बनाया और स्वयं की शैली को विकसित किया। “The uniqueness of Kathak Banaras Gharana lies in the fact that the artists often take Chakkars from both right-hand and left-hand sides with equal Confidence. Banaras Gharana is also known for bringing the best out of the stage. The way artist exquisitely loves the stage yet maintains his stance at the same is phenomenal”⁵ भक्ति भाव की प्रधानता भी इसके विशेष तत्वों के अन्तर्गत आती है। नृत्य करते समय नर्तक भक्ति, श्रद्धा और प्रेम के भावों से ओत-प्रोत रहता है। मन्दिरों की शैली से जुड़ी बनारस घराने की नृत्य परम्परा सात्विक तत्व को समेटे हुए है। तबला और पखावज के बोलों के प्रयोग का विधान यहां नहीं मिलता अपितु शुद्ध नटवरी के बोल प्रयुक्त किए जाते हैं। ‘तिगदा दिग दिग’ पर छः पैरों की योजना, शास्त्रोक्त अंग (उरप, त्रिभंग, तिरप आदि) का प्रयोग, भ्रमरी का अपेक्षाकृत कम प्रयोग होता है। ठुमरी में भाव प्रस्तुत करने की कला में भी इस घराने के कलाकार दक्ष हैं। क्योंकि यह शुद्ध शैली का परिचय देने वाला नृत्य है। अतः इसमें निम्न हाव-भाव अभिव्यक्त करने वर्जित हैं। अंग संचालन की शुद्धता गति से अधिक महत्वपूर्ण मानी जाती है। वस्तुतः ‘जानकी प्रसाद घराने का सम्पूर्ण नृत्य ‘रौ’ या ‘थिरकन’ पर चलता है और वहीं बोलों की काट-तराश होती है। इस घराने में नटवरी बोलों की बन्दिशें इतनी क्लिष्ट होती हैं, कि जब तक पन्द्रह या बीस वर्षों का रियाज़ न हो तो उसे तैयारी में अंग शुद्ध रखते हुए नाचना

असंभव है।”⁶ चुन्नीलाल, दूल्हा राम, गणेशी वाल, बिहारीलाल, पूरनलाल, हीरालाल, शंकरलाल, परमानंद, हनुमान प्रसाद, शिवलाल, पण्डित सुखदेव, कुन्दन लाल, दुर्गाप्रसाद, कृष्ण कुमार, गोपीकृष्ण महाराज, सितारा देवी, श्री कृष्ण कुमार, श्री अशोक कुमार, जितेन्द्र महाराज, श्री चन्दन कुमार, श्री सुदर्शन कुमार, विशाल कृष्ण आदि बनारस घराने की स्वर्णिम प्रतिमाएं हैं।

कथक का रायगढ़ घराना : रायगढ़ नरेश ‘राजा चक्रधर सिंह संगीत प्रेमी, कला-मर्मज्ञ, गायक, वादक, नर्तक और साहित्य में रूचि रखने वाले थे। पण्डित कार्तिक राम के शब्दों में ‘राजा चक्रधर सिंह गायन, वादन, नर्तन और भावाभिनय आदि चारों अंगों में निष्णात थे। उनके दरबार में पण्डित जयलाल, अच्छन महाराज, शिवनारायण, मोहनलाल, सोहनलाल, ज्योतिराम, मोतीराम, पण्डित सुखदेव, सुन्दर प्रसाद, हनुमान प्रसाद, मनीर खां, डण्डे खां, करामतुल्ला, आबिद हुसैन, अलाउद्दीन खाँ, प्यारे साहब, इनायत खां, अहमद जान थिरकता, पर्वत सिंह, ठाकुर प्रसाद संगीत के प्रकाण्ड पण्डित थे।’⁷ स्पष्ट होता है कि रायगढ़ में तत्कालीन राजा द्वारा संगीत की विभिन्न विभूतियों को प्रश्रय एवं सम्मान दिया जाता था। सम्पन्न भाव पक्ष और कलाकारों द्वारा तांडव प्रधान बन्दिशों के साथ लास्य-प्रमुख-बन्दिशों को प्रदर्शित करना निःसंदेह इनका विशिष्ट गुण है। रायगढ़ घराने के अस्तित्व का सबसे बड़ा आधार राजा साहब द्वारा निर्मित नए-नए बोल और चक्करदार परन हैं।”⁸ इनका संकलन नर्तन सर्वस्वम, मुरज परन पुष्पाकर, तालतोपनिधि राग रत्न मंजूषा आदि में किया गया है। ‘वर्तन सर्वस्वम’ नामक रचना नृत्य के रसों, वर्णाक्षर आदि को पूर्णरूपेण विवेचित करती है, जिसमें तकनीकी पहलू भी अछूते नहीं रहे हैं। कथक के ताल और भाव दोनों को समान रूप से आलोकित करने के साथ-साथ इसमें वर्तमान समय में प्रचलित पारिभाषिक शब्दावली को प्राचीन रूप को प्रतिपादित किया गया है। ‘मुरज परन पुष्पाकर’

परखावज वाद्य के बोल परनों की निधि कही जा सकती है। संस्कृत भाषा में रचित यह ग्रन्थ ताल, परन, अणु, लघु-गुरु आदि का वर्णन करता है। 'तालतोयनिधि' तालों से सम्बन्धित ग्रन्थ हैं वहीं 'राग रत्न मंजूषा' राग-रागिनियों पर आधारित ग्रन्थ है, जिसमें लगभग 1200 राग-रागिनियों को उल्लेखित किया गया है। राजा चक्रधर वरेण्य रचनाकार भी थे। उनके द्वारा निर्मित बन्दिशों में काव्य, रस, चित्रात्मकता, दृश्यात्मकता आदि कई तत्व द्रष्टव्य होते हैं। रायगढ़ घराने के कथक के गुरु यथा नारायण प्रसाद, लच्छू महाराज, शम्भू महाराज, जयलाल महाराज आदि तो अन्य घरानों से थे परन्तु इन्होंने इस घराने की शिष्य परम्परा को समृद्ध करने का साधु कार्य किया, जिनमें पण्डित अनुज राम, पण्डित कार्तिक राम, भगवान दास माणिक, पण्डित फिरतू महाराज, पण्डित बर्मनलाल, पण्डित रामलाल, पण्डित कल्याण दास महंत, भूपेन्द्र बरेठ आदि उल्लेखनीय नाम हैं।

निष्कर्षत : उपर्युक्त सम्पूर्ण विवेचना कथक के इतिहास को आलोकित करती हुई, उसकी यात्रा के विभिन्न पड़ावों तथा प्रगति के मार्ग को दर्शाती

संगीत की इस अतुलनीय विद्या और इसके घरानों की विलक्षणता एवं कलाकारों की तपस्या को दर्शाती है।

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सिनेमा में हिन्दी फ़िल्म पोस्टर के बदलते स्वरूप

अनूप

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पोस्टर कला :

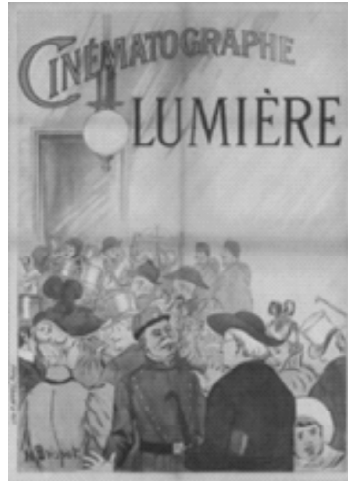
प्राचीन काल से ही विज्ञापन कला में पोस्टर, प्रसार-प्रचार के लिए बाह्य एवं आंतरिक माध्यम का स्वरूप रहा है। पौराणिक कथाओं और रूढ़िवादी विचारधाराओं को कला के अनेक माध्यमों के रूप में दर्शाया गया है, जिसमें विज्ञापन कला के क्षेत्र में पोस्टर ने विशेष भूमिका निभाई है। प्रारंभ से ही पोस्टर एक महत्वपूर्ण माध्यम रहा है। प्राचीन काल में जब मुद्रण मशीनों का आविष्कार नहीं हुआ था, तब हाथ से निर्मित पोस्टर का प्रयोग किया जाता था। आधुनिक युग में पोस्टर विज्ञापन के लिए एक अनिवार्य माध्यम के रूप में दिखाई देता है, जिसका अत्यधिक प्रयोग किया जाता है। ऐसा कहा जाता है, कि विज्ञापन से प्रेरित होकर, व्यक्तियों में पोस्टर चिपकाने की कल्पना आई।

पोस्टर कला की ऐतिहासिक पृष्ठभूमि :

पोस्टर, विज्ञापन कला का प्रारंभिक एवं परम्परागत स्वरूप है, जिसके प्रमाण प्राचीन शहर पोम्पई और मिश्र में देखने को मिलते हैं। पोस्टर कला फ्रांस, जर्मनी, इंग्लैंड, ऑस्ट्रेलिया आदि देशों में प्रचलित रही। इस दौरान फ्रांस के कलाकार हेनरी डी टुलूज लॉट्रेक, जूल्स चेरट और उनके अनुयायियों ने पोस्टर कला में कार्य किया। (चित्र संख्या-1) सिनेमैटोग्राफर लुमिए भाईयों ने 1896 ई. में बना पोस्टर विश्व की पहली सार्वजनिक फिल्म स्क्रीनिंग के अवसर पर कलाकार हेनरी ब्रिस्पॉट द्वारा बनाया गया था, जिसको विश्व का पहला फिल्म पोस्टर माना जाता है। (चित्र संख्या-2)



चित्र 1, मोलीन रोज़, 1891, हेनरी डी टुलूज लॉट्रेक



चित्र-2, लुमि़ए बंधुओं, सिनेमैटोग्राफिक

इसके साथ ही भारत में हस्तनिर्मित पोस्टर कला का एक समृद्ध इतिहास है। हस्तनिर्मित पोस्टर मुख्य रूप से विज्ञापन और संचार के माध्यम के रूप में उपयोग किए जिनको स्थानीय कलाकारों द्वारा पारंपरिक तकनीकों और सामग्रियों का उपयोग करके बनाए जाते थे। 1947 ई. में स्वतंत्रता के बाद, हस्तनिर्मित पोस्टर भारतीय समाज में एक महत्वपूर्ण भूमिका निभाई जिसका उपयोग शिक्षा, स्वास्थ्य और पर्यावरण जागरूकता जैसे विभिन्न सामाजिक कारणों को बढ़ावा देने के लिए किया जाता था। 1960 और 70 के दशक में, पोस्टर की लोकप्रियता को बढ़ावा मिला, क्योंकि फिल्म पोस्टर कलाकारों के लिए अपनी रचनात्मकता और व्यक्तित्व को व्यक्त करने का एक लोकप्रिय माध्यम बन गया। भारत में पहला हस्तनिर्मित फिल्म पोस्टर महान निर्देशक दादासाहेब फाल्के द्वारा 1913 ई. में फिल्म राजा हरिश्चंद्र के लिए बनाया गया था। (चित्र संख्या-3) पोस्टर जलरंग माध्यम में हस्तनिर्मित कागज पर चित्रित किया गया था। पोस्टर को भारतीय सिनेमा के इतिहास की, एक मूल्यवान वस्तु मानी जाती है, जिसे भारत के राष्ट्रीय फिल्म संग्रह में संग्रहित किया गया है। देश की पहली (बोलती) फिल्म 'आलम-आरा' फिल्म के पोस्टर बनाए गए। भारतीय कला में फिल्म पोस्टरों की शुरुआत आलम-आरा फिल्म से मानी जाती है। यह फिल्म पुरानी कथाओं पर आधारित थी। हाथ से चित्रित भारतीय फिल्म पोस्टर कला की सटीक उत्पत्ति करते थे। (चित्र संख्या-4) इस समय भारतीय फिल्मों के प्रचार-प्रसार के लिए अखबारों में विज्ञापन और हैंड बिल प्रिंट प्रसार के प्रमुख रूप थे।



चित्र-3, राजा हरिश्चंद्र, 1913



चित्र-4, आलम आरा, 1931

सिनेमा हिन्दी फिल्म पोस्टर के बदलते स्वरूप :

भारत में पोस्टर का उपयोग विशेषकर धार्मिक और राजनीतिक उद्देश्यों के लिए किया गया। सन् 1900 ई. की शुरुआत में, भारतीय राष्ट्रीय कांग्रेस ने स्वतंत्रता और राष्ट्रवाद के संदेश के प्रचार के लिए हस्तनिर्मित पोस्टर का उपयोग करना शुरू किया। आधुनिक सिनेमा के अविष्कारकर्ता लुमीएरे बंधुओं ने अपनी पहली फिल्म 22 मार्च 1895 को पेरिस में लगभग 200 लोगों के दर्शकों के लिए प्रदर्शित की थी। लगभग एक साल बाद भारतीय सिनेमा की शुरुआत 7 जुलाई 1896 को पहली बार बॉम्बे में लुमिआरे बंधुओं द्वारा फिल्म दिखाई गई।¹ कुछ विद्वानों के अनुसार अगर फिल्म निर्माण के समय की दृष्टि से देखें तो श्री पुंडलिक 18 मई 1912 को कोरोनेशन सिनेमैटोग्राफिक, भारत में बनी पहली फिल्म थी, जिसको रामचंद्र गोपाल दादासाहेब तोरणे तथा एन. जी., चित्रे ने मिलकर बनाया था। हालाँकि यह पहली भारतीय फिल्म नहीं थी, क्योंकि यह एक नाटक की फोटोग्राफिक रिकॉर्ड थी। भारत में पहली पूर्ण लंबाई वाली भारतीय फिल्म, राजा हरिश्चंद्र थी।³

शोधपत्र के अंतर्गत सिनेमा हिन्दी फिल्म जगत में निर्मित पोस्टर के बदलते स्वरूप को समझने के लिए अलग-अलग समय काल में निर्मित पोस्टरों की व्याख्या की गई है। जब देश में पहली फिल्म, राजा हरिश्चंद्र को मुंबई के कोरोनेशन सिनेमा में प्रदर्शित किया गया था, तो प्रतिष्ठित टाइम्स ऑफ इंडिया ने इस कार्यक्रम का प्रचार किया था। फिल्म का निर्माण धुंडीराज गोविंद फ़ाल्के ने किया था, जिन्हें दादा साहेब फ़ाल्के के नाम से जाना जाता है। आलम-आरा फिल्म में सबसे पहले नायक-नायिका के चित्र को पोस्टर में चित्रित किया गया था। जिसमें नायिका जुबेदा और मास्टर विट्ठल ने नायक के रूप में अपनी भूमिका निभाई थी। यह फिल्म 14 मार्च 1931 को प्रदर्शित की गई थी। शायद यह फिल्म पोस्टर का ही प्रभाव था कि, फिल्म टिकट का मूल्य 25 पैसे से 5रू तक पहुँचा।

1920 से 1940 दशक के दौरान फिल्म पोस्टर :

सिनेमाघरों में दर्शकों का ध्यान आकर्षित करने और फिल्मों का विज्ञापन करने के लिए, पोस्टर बनाने का चलन था, जिसमें कलाकार बाबूराव ने इस विद्या में कार्य किया। फिल्म पोस्टर का उपयोग धीरे-धीरे 1920 के दशक में आकार लेने लगा, जिसमें महान भारतीय पोस्टर कलाकारों ने अपनी प्रतिभा एवं कल्पना के माध्यम से पोस्टरों का निर्माण किया। लिम्का बुक ऑफ रिकॉर्ड ने बाबू राव कृष्ण राव मिस्त्री (बाबूराव पेंटर) की हस्तनिर्मित फिल्म माया बजार का पोस्टर, जिसे वत्सला हरण (1923) के नाम से जाना जाता है, को एक भारतीय फिल्म का सर्वप्रथम पोस्टर माना है। इसके निर्देशक बाबूराव पेंटर ने पोस्टर को स्वयं डिज़ाइन और चित्रित किया था।

हालांकि हाथ से चित्रित पोस्टर कला निःसंदेह एक व्यवसायिक कला की धारा थी, कई विश्व प्रसिद्ध कलाकार; जैसे भारत के पिकासो कह जाने वाले, एम. एफ. हुसैन ने इस क्षेत्र में अपनी विनम्र शुरुआत की। उस समय के अन्य प्रसिद्ध पोस्टर कलाकार डी. आर. भोंसले, जी. कांबले, दिवाकर करकरे,

सी. मोहन थे। प्रसिद्ध भारतीय फिल्म पोस्टर कलाकार एम. एफ. हुसैन 1934 ई. में मुंबई गए, जहाँ उन्होंने फिल्म पोस्टर चित्रित करने का कार्य किया।⁴ इनके अतिरिक्त प्रसिद्ध कलाकार मनजीत बावा ने भी फिल्म पोस्टर में अपनी महत्वपूर्ण भूमिका निभाई। उन्होंने फिल्म निर्देशक मनी कोल के लिए फिल्म “सतह से उठता आदमी”, 1980 (Arising from the surface) और शेखर कपूर की फिल्म “बैंडिट क्वीन” के लिए पोस्टर का निर्माण किया।⁵ (चित्र संख्या-6) पोस्टर कलाकारों के शानदार ब्रश स्ट्रोकस ने हाथ से पेंट किए गए बॉलीवुड पोस्टर को ऊर्जा और भावनाओं से भर दिया। प्रसिद्ध पोस्टर कलाकार जी. कांबले दिग्गज फिल्म निर्माता वी. शांताराम के प्रिय थे। जी. कांबले ने मुंबई के ऐतिहासिक प्लाजा थियेटर की दीवारों पर दो आंखें बारह हाथ (1957) का एक विशाल पोस्टर चित्रित किया था। इसको देखने के लिए दर्शकों की भीड़ उमड़ पड़ी। (चित्र संख्या-5)



चित्र-5, दो आंखें बारह हाथ, 1957, जी. कांबले



चित्र-6, बैंडिट क्वीन, मनजीत बावा

1940 से 1960 दशक के दौरान फ़िल्म पोस्टर :

1940-1960 दशक के दौरान बॉलीवुड फ़िल्म स्टूडियो युग में पोस्टर कार्य करने के लिए कलाकारों को अनुबंधित किया गया था, उस समय पोस्टर चित्रकारों ने स्टार के व्यक्तित्व को बनाए रखने में महत्वपूर्ण भूमिका निभाई। इस समय फ़िल्म शैली के आधार पर अक्षरों का उपयोग किया जाने लगा। फ़िल्म पोस्टर में शीर्षक डिजाइन को अलग आकार में दिखाया गया है। ऐसा लगता है कि विभिन्न आकृतियों का प्रयोग फ़िल्म के विषय अनुसार किया गया है। जैसे फ़िल्म फूटपाथ (1953) (चित्र संख्या-7) में जहाँ शीर्षक का आकार और रूप स्वयं फूटपाथ का बोध करवाता है। उसी प्रकार से फ़िल्म बरसात (1949) (चित्र संख्या-8) के शीर्षक बरसात होने का आभास करवाता है।

भारतीय फ़िल्म पोस्टर का सुनहरा काल 1940-1960 के दशक को कहा जाता है। इस समय मुद्रण तकनीक सीमित थी और इसके परिणामस्वरूप शीर्षक को साधारण और सरल बनाने पर मुख्य बल दिया गया था। कलाकार ने शीर्षक में भ्रम पैदा करने के लिए त्रि-आयामी रूप, परिप्रेक्ष्य और छाया-प्रकाश का उपयोग किया। पोस्टर में अधिकांश शब्द सरल और एकवर्णीय रंग में निर्मित किए गए और पोस्टर के शीर्षक को हिंदी एवं अंग्रेजी दोनों भाषाओं में दर्शाया जाता था, जिसके उदाहरण; फ़िल्म मुख्यतः 11 बजे, 1948 (चित्र संख्या-9), आग 1950 (चित्र संख्या-11), आर-पार 1954, बहुत दिन हुए 1959 (चित्र संख्या-12), मदर इंडिया (चित्र संख्या-10) इत्यादि है।



चित्र-8, बरसात, 1949



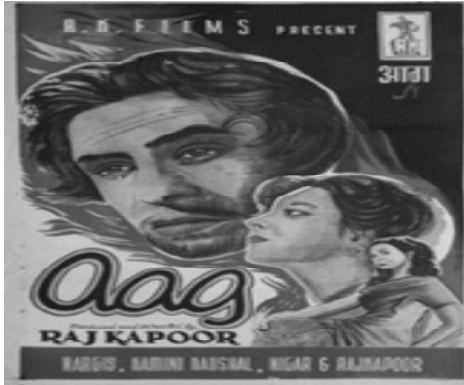
चित्र-9, 11 बजे, 1948



चित्र-7, फूटपाथ, 1953



चित्र-10, मदर इंडिया, 1960, बृज मोहन गुप्ता



चित्र-11, आग, 1950



चित्र-12, बहुत दिन हुए, 1959

• 1960 से 1980 दशक के दौरान फिल्म पोस्टर :

1960 के दशक में भारतीय फिल्म पोस्टर के टाइपोग्राफिक तत्वों का संयोजन के साथ पोस्टर निर्माण में सरलता की प्रवृत्ति दिखाई देती है। पात्रों के अभिविन्यास, बनावट, वस्त्र और रूपों के संदर्भ में पोस्टर के तत्व का अध्ययन किया गया है। 1960-1970 के दशक की शुरुआत में “ईमेज एज़ ए टाईप” जैसे बाहरी टाइपोग्राफी तत्वों का उपयोग पोस्टरों में देखा जा सकता है। उदाहरण के लिए नासिर हुसैन की फिल्म तीसरी मंजिल (1966) (चित्र संख्या-13) ई. के पोस्टर में दिखाया गया है। जिसमें आई के डोट के रूप में दिल के आकार का आईकन बनाया गया है। फिल्म दो जासूस, (चित्र संख्या-14) फौलादी मुक्का, मेरा नाम जोकर,

खिलाड़ी, दूर, इकबाल, बंधेहाथ (चित्र संख्या-16) जैसी फिल्मों के संदर्भ में उपयोग दिखाई देता है। फिल्म पोस्टर मेरा नाम जोकर (1970) (चित्र संख्या-15) इसका एक अच्छा उदाहरण है। जहां पोस्टर की टाइपोग्राफी एक अनूठी शैली के साथ प्रत्येक वर्णमाला मोटे अक्षरों में लिखी गई है। टाइपोग्राफी में लाल एवं पीले रंग के उपयोग के साथ जोकर शब्द श्वश्रु अक्षर का उपयोग किया गया है, जिसको करतब दिखाने वाले गेंद में बदल दिया है। “1970 की शुरुआत में पोस्टर के शीर्षक डिजाइन में अभिव्यंजक टाइपोग्राफी का उपयोग एक नाटकीय वृद्धि के रूप में देखा गया है। जिसमें फिल्म बॉबी (1973), (चित्र संख्या-19), आंधी (1975) (चित्र संख्या-20) शोले (1975), (चित्र संख्या-18) रैडरोज (चित्र संख्या-20) और शतरंज के खिलाड़ी (1977) (चित्र संख्या-17) जैसे फिल्म के पोस्टर इस प्रवृत्ति के कुछ उदाहरण हैं।⁶ फिल्म के पोस्टर (मेरा नाम जोकर) में हास्य और मस्ती भरी मनोदशा का बोध कराने के लिए अक्षरों के रूप को डिजाइन किया गया है। एक अन्य फिल्म (शतरंज के खिलाड़ी) में शतरंज की उपस्थिति अक्षरों का एक मनोभावन प्रदर्शन करती है। इसी प्रकार रचनात्मक प्रदर्शनों को फिल्म (शोले) के पोस्टर में चमकदार रंगों का प्रयोग अक्षरों में भली-भांति देखा जा सकता है। 1970 के समय में भारतीय फिल्म पोस्टरों की तकनीक “कट और पेस्ट” प्रभावी हो गई और पोस्टर मोंटाज के समान दिखने लगे। फिल्म के पात्रों को तस्वीर से कट करके कोलाज में चिपकाया गया और उपलब्ध पोस्टर स्पेस में से पृष्ठभूमि चित्रित की गई। “इस युग के पोस्टर रचनात्मक और व्यावहारिकता का समर्थन करते हैं। कोलाज का उद्देश्य, फिल्म के विभिन्न पहलुओं की एक झलक पेश करना था। उदाहरण के लिए फिल्म कर्मा, (चित्र संख्या-25) ‘अमर, अकबर और एंथनी’ (1977) (चित्र संख्या-26) जिसमें 3 नायक के साथ-साथ तीन नायिका भी हैं।⁷ इस समय के पोस्टर भड़कीले, और एक्शन से भरपूर फिल्म के स्वरूप को दर्शाते थे। 1980 के दशक तक यह कट और पेस्ट तकनीक लगभग समाप्त हो गई थी।



चित्र-13, तीसरी मंजिल, 1966



चित्र-16, बंधे हाथ, 1973



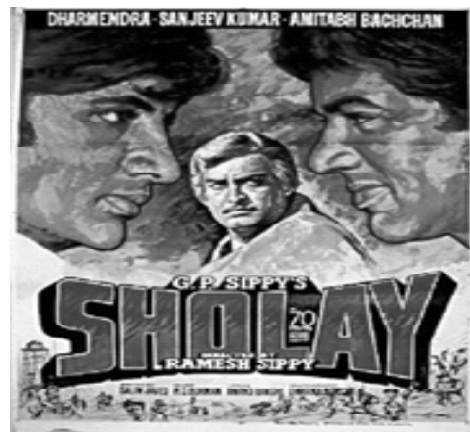
चित्र-14, दो जासूस, 1975



चित्र-17, शतरंज के खिलाड़ी, 1977



चित्र-15, मेरा नाम जोकर, 1970



चित्र-18, शोले, 1975



चित्र-19, बॉबी, 1973



चित्र-20, आंधी, 1975

1980 से 2000 के दशक के दौरान फिल्म पोस्टर :

इस समय की अवधि के दौरान, भारत फिल्म उद्योग में एक महत्वपूर्ण उदय का अनुभव किया। जहाँ बॉलीवुड के उद्भव के साथ, भारतीय फिल्म उद्योग ने बड़े पैमाने और उच्च बजट के साथ फिल्मों का निर्माण शुरू किया। परिणामस्वरूप, फिल्म पोस्टर कुशल कलाकारों द्वारा बनाए गए, जो ज्यादातर एक आकर्षक पोस्टर बनाने के लिए विभिन्न तत्वों को एक साथ चित्रित या कोलाज़ करते थे। पोस्टर में अक्सर प्रमुख अभिनेताओं और अभिनेत्रियों को आकर्षक टैगलाइन

और अन्य प्रचार संदेशों के साथ नाटकीय मुद्रा में दिखाया जाता था। इस समय हस्तनिर्मित फिल्म पोस्टरों की सबसे उल्लेखनीय विशेषताओं में से एक जीवंत रंगों और जटिल डिजाइनों का उपयोग था। 1980 से 2000 की अवधि के दौरान भारत के हस्तनिर्मित फिल्म पोस्टर उस समय के भारतीय फिल्म उद्योग की रचनात्मकता और ऊर्जा का प्रतिबिंब थे। आज भी उत्साही लोगों द्वारा समान रूप से उनकी अत्यधिक मांग जारी है, क्योंकि वे भारतीय सिनेमा में एक पूर्व युग की याद दिलाते हैं। इस प्रवृत्ति के पोस्टर फिल्म दीवार, 1975 (चित्र संख्या-21, 22) और मर्द, 1985 (चित्र संख्या-23, 24) हैं। समय के अंतराल में बॉलीवुड निर्माताओं ने दर्शकों के एक व्यापक वर्ग तक पहुँचने के लिए फिल्म के विभिन्न पहलुओं को चित्रित करने के लिए कई पोस्टरों का उपयोग करना शुरू कर दिया था। फिल्म के प्रति दर्शकों की प्रतिक्रिया के आधार पर अन्य सहायक पोस्टर बनाए गए।

जिसका 1980 के दशक तक इस प्रकार के अक्षरों का बोलबाला रहा और फिल्म शैली में चलन बन गया। जिसमें फिल्म पोस्टर डिस्को डांसर (1982), कुली (1983), रज़िया सुल्तान (1983), गुलामी (1985), तेजाब (1985), अग्निपथ (1990), एलव स्टोरी (1994), जैसे कुछ प्रमुख उदाहरणों के साथ यह प्रवृत्ति 1980 और 1990 के दशक तक दौरान जारी रही। रंगीला (1995) (चित्र संख्या-25) और रज़िया सुल्तान (1998) (चित्र संख्या-26) में शीर्षक और अक्षर रूप इस प्रकार से बनाए गए हैं। जिससे पृष्ठभूमि में यह एक किले जैसा प्रतीत होता है और पोस्टर में उसके शक्ति को दर्शाता है। पोस्टर में सुलेख शैली के प्रयोग के शीर्षक और टाइपोग्राफी में परिप्रेक्ष्य को डिजाइन करने पर विशेष ध्यान दिया गया, क्योंकि यह दर्शकों पर उदार प्रभाव पैदा करने के साथ फिल्मों के स्वभाव को दर्शाता है। हस्तनिर्मित पोस्टरों की गिरावट लगभग 1980 के दशक में शुरू हुई, जब कट-पेस्ट तकनीक आसान, तेज, सस्ती और अधिक यथार्थवादी हो गई। आगे चलकर इलेक्ट्रॉनिक मीडिया के आगमन ने हस्तनिर्मित पोस्टर बनवाने की कला को लगभग खत्म कर दिया। इस समय पोस्टरों का निर्माण कंप्यूटर के द्वारा किया जाने लगा।



चित्र-21, दिवार, 1975, दिवाकर करकरे



चित्र-24, मर्द, 1985, दिवाकर करकरे



चित्र-22, दिवार, 1975, दिवाकर करकरे



चित्र-25, रंगीला, 1995



चित्र-23, मर्द, 1985, दिवाकर करकरे



चित्र-26, रजिया सुल्तान, 1998

2000 से वर्तमान में पोस्टर का स्वरूप :

2000 के दशक में बोल्ड और जीवंत रंगों, आकर्षक टाइपोग्राफी और अभिनव रचनाओं के साथ अधिक प्रयोगात्मक पोस्टर डिजाइनों का उदय हुआ और पोस्टर में मुख्य अभिनेताओं को प्रमुखता से दर्शाने की परंपरा शुरू हुई। इस समय में टाइपोग्राफी, प्रतीकवाद और विचारोत्तेजक कल्पना पर ध्यान देने के साथ अधिक न्यूनतम डिजाइनों की ओर एक बदलाव हुआ। डिजिटल और सोशल मीडिया विज्ञापन पर अधिक जोर देने के साथ, 2000 की शुरुआत में न्यूनतम डिजाइनों की ओर रुझान जारी रहा। पोस्टरों में वास्तविकता, गति, ग्राफिक्स और सोशल मीडिया के उपयोग के साथ पोस्टर अधिक गतिशील और संवादात्मक बन गए हैं। पिछले कुछ दशकों में भारतीय फिल्म पोस्टरों का विकास फिल्म उद्योग के बदलते समय के साथ प्रौद्योगिकी और डिजिटल मीडिया के बढ़ते प्रभाव को दर्शाता है। भारत में पहला डिजिटल पोस्टर पूर्ण निश्चिन्ता के साथ इंगित करना मुश्किल है, क्योंकि यह इस बात पर निर्भर करता है कि कोई डिजिटल पोस्टर को कैसे परिभाषित करता है। हालाँकि, भारत में पहले डिजिटल पोस्टर के लिए एक संभावित दावेदार द बर्निंग ट्रेन, (1980) (चित्र संख्या-27) फिल्म का पोस्टर है, जो 1980 ई. में प्रदर्शित किया, जिसको पोस्टर विज्ञापन संस्था द्वारा डिजाइन किया गया था। भारत में कंप्यूटर ग्राफिक्स का उपयोग करने वाले पहले फिल्म पोस्टरों में से एक था। इस पोस्टर में कंप्यूटर ग्राफिक्स का उपयोग करके बनाई गई आग की लपटों और धुएं के साथ एक ट्रेन को दिखाया गया है। यह निश्चित रूप से भारतीय फिल्म पोस्टरों में कंप्यूटर ग्राफिक्स के उपयोग के शुरुआती और सबसे प्रसिद्ध उदाहरणों में से एक है। हालाँकि, कुछ उत्साही लोग आज भी पारंपरिक हस्तनिर्मित पोस्टर से जुड़ी कलात्मक शिल्प कौशल की सराहना करते हैं।



चित्र-27, द बर्निंग ट्रेन, 1980

आज हस्तनिर्मित फिल्म पोस्टर का चलन लगभग खत्म हो गया है, शायद यही कारण है कि उनकी निर्माण प्रक्रिया अधिक समय व्यय करने के साथ खर्चीली है। जिसका निर्माण हस्तनिर्मित, मुद्रण या लिथोग्राफी जैसी मैनुअल पुनरुत्थान तकनीकों की सहायता से किया जाता था। आज डिजिटल फिल्म पोस्टर निर्माण में अधिक दक्षता और लचीलापन है, जिससे फिल्म निर्माताओं को विभिन्न ऑनलाइन प्लेटफॉर्मों के माध्यम से व्यापक दर्शकों तक पहुँचने में सहायता मिलती है। हालाँकि, कुछ उत्साही लोग आज भी पारंपरिक हस्तनिर्मित पोस्टर से जुड़ी कलात्मक शिल्प कौशल की सराहना करते हैं।



चित्र-28, माँझी, 2015



चित्र-29, ऊँ शांति ऊँ, 2007

निष्कर्ष :

शुरुआत से ही फ़िल्म पोस्टर सिनेमा परंपरा का महत्वपूर्ण हिस्सा रहे हैं जिसमें लोगों को प्रभावित करने की शक्ति है। सिनेमा हिन्दी फ़िल्म पोस्टर के बदलते स्वरूप के संदर्भ में, विश्लेषण से यह समझा जा सकता है कि समय, तकनीकी के उद्भव और भारतीय फ़िल्मों के अनुसार फ़िल्म पोस्टरों में बदलता स्वरूप स्पष्ट दिखाई देता है। समयनुसार पोस्टरों में प्रमुख रूप से टाइपोग्राफी बदलाव, रंगों की विविधता, छाया और प्रकाश, पोस्टर पृष्ठभूमि पर चित्रित अभिनेताओं की छवियों के साथ तकनीकी दृष्टिकोण के विभिन्नता को पोस्टर में स्पष्टता से देखा जा सकता है। समय-समय पर पोस्टर की विशेषताओं पर उद्योगों के प्रगति का प्रभाव दिखाई देता है। जिसका स्पष्ट उदाहरण हस्त निर्मित पोस्टर का बदलता स्वरूप डिजिटल है।

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Dance of Devotion : An Exploration of Ladakh's Ritualistic Dances and Their Symbolism in Cultural Vibrancy

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Introduction:

Ladakh, commonly known as the “Land of High Passes,” is a geographical area situated in the northern region of India. It is a place of stark geographical contrasts, characterized by towering snow-capped mountains, arid cold deserts, and pristine blue lakes. Ladakh has earned the worldwide acclaim for its otherworldly scenery, profound spiritual practices, and dynamic cultural legacy. However, Ladakh's breathtaking landscapes are just one facet of its charm. The dancing culture of Ladakh, originating from Tibetan Buddhism and undergoing significant evolution across ages, is equally captivating.

Ladakh has a rich amalgamation of diverse cultural traditions, which is prominently manifested in its varied array of dance genres. This fascinating region is a repository of age-old dance practices that encapsulate the fundamental aspects of Ladakhi identity, culture and convictions. Dance holds a central place in the cultural fabric of Ladakh and plays a pivotal role in preserving and propagating the region's

cultural heritage. Traditional dances serve as a medium for passing down stories, myths, and religious teachings to younger generations. Traditional Ladakhi dances are often religious or ritualistic in nature and are originated and performed at monasteries or gompas, as part of festivals and ceremonies.

Dance occupies a revered and consequential position within the cultural tapestry of Ladakh, functioning as a potent conduit for communication, commemoration, and spiritual connection. These dances have deep historical and religious roots and are an essential component of the local culture. These sacred dances may be traced back to their origins in the spiritual domain. Over the course of time, they have been transmitted through generations, resulting in the development of a diverse and intricate historical and cultural fabric. Each dance portrays specific narratives from Buddhist scriptures, commemorating the triumph of good over evil, the vanquishing of ignorance, and the attainment of spiritual enlightenment. The dances serve

as a visual manifestation of Buddhist doctrines, offering a spiritual encounter for both the participants and the captivated audience.

In addition to its spiritual connotations, dance holds a key function in Ladakh since it serves as a means to commemorate cultural occasions and festivals. Festivals such as “Hemis Tsechu,” “Losar,” and “Dosmoche” serve as platform for the performance of diverse dance styles that portray historical occurrences, mythical narratives, and collective experiences. The dynamic performances during these festivals showcase the rich artistic expressions and creativity of the Ladakhi people. These dances are not solely intended for amusement, but rather possess a profound connection with the spiritual and social aspects of the Ladakhi community. Dance serves as a celebratory manifestation of communal identity, fostering a shared sense of cohesion and inclusion within the community.

Ritualistic Dances of Ladakh :

Ladakh is endowed with a plethora of cultural relics. Folk music and dance are instances of this. Ladakh’s musical and cultural heritage is adorably rich, vibrant, and spectacular fitted to the local landscape. Dance is the lifeblood of the Ladakhis and is an integral part of all major religious commemorations, harvest celebrations, cultural events, as well as the weddings. Certain dances, dubbed *Pomey-rtses*, are assigned exclusively to women, whilst *Butsey-rtses* are dances performed solely by males. Ladakh’s most popular ritualistic dances include the following:

Chhams : Chhams (also spelled Cham) is one of the most iconic, prominent and mesmerizing ritualistic dance of Ladakh that holds a significant place in the cultural and religious landscape of Ladakh. The *Chhams, or mask* dance, is an intricately choreographed spiritual Buddhist dance performed primarily by lamas. Chhams are considered as a way to meditate and give thanks to the gods. Due to shamanistic features of dance and the costumes worn by performers, it is also termed as ‘*devil dance*’.

Chhams has its origins in the teachings of Guru Padmasambhava, an 8th-century Buddhist master who introduced Buddhism to Ladakh. Chhams is prominently performed by skilled monks and lamas of various monasteries in Ladakh during monastic festivals, or Tsechu, symbolizing the triumph of good over evil. These performers undergo rigorous training to master the intricate movements, gestures, and choreography that are characteristic of the dance form. The dance movements are laden with symbolic gestures, representing the cosmic dance of the deities and the eternal cycle of birth, death, and rebirth.

Dosmoche Dance : Dosmoche dance is another important and unique ritualistic dance of Ladakh, which is the central act of Dosmoche festival, also known as “The Festival of the Scapegoat”. It is celebrated usually in the month of February, just before the Losar festival, which marks the Tibetan New Year to warding off evil spirits and ushering in good fortune for the coming year. Dosmoche dance is also a masked dance, in which dancers showcasing their artistic skills and

invoking blessings for the community's well-being. The dance is carried out by monks, who wear colorful masks and costumes representing various deities and spiritual beings. The masked dancers perform intricate movements and gestures in a circular formation, symbolizing the collective sins and negativities of the community. Through the dance, these negativities are ritually expelled, purifying the community and bringing forth positive energies for the year ahead.

Tukchun: also known as "Tuchchun" or "Torch Festival," is a traditional offering dance performed during various festivals and celebrations in Ladakh, India. This dance holds significant cultural and spiritual importance in the region and is a unique expression of the Ladakhi community's devotion and gratitude to the divine. The dance was believed to appease the deities, seeking their blessings and protection for the well-being of the community, prosperous harvests, and the abundance of livestock. It is typically performed during special occasions and usually held in the open ground or courtyard of the local monastery. During the dance, participants hold torches or lamps in their hands as they perform intricate and synchronized movements in a circular formation. The torches or lamps are lit as an offering to the deities, symbolizing the illumination of wisdom and dispelling darkness and ignorance. The dance is accompanied by traditional music, with the beats of drums and cymbals adding to the rhythmic allure of the performance. Chants and prayers may also accompany the dance, further enhancing its spiritual significance. The

Tukchun offering dance holds deep symbolism. The torches or lamps carried by the dancers represent the offering of light, signifying the illumination of knowledge and the path to enlightenment. The dance is a gesture of gratitude and reverence to the deities, seeking their blessings and guidance for the community's well-being and prosperity.

Matho Nagrang: The peculiar dance performance known as Matho Nagrang is held at the Matho Monastery, located near Leh, Ladakh. The festival falls on the 15th day of the first month of the Tibetan calendar. The participation of the oracles, known as "Rongtsan," adds a mystical element to the Matho Nagrang festival. During the event, the oracles, dressed in colorful costumes, enter a trance-like state, believed to be possessed by the spirits of protective deities. In this state, they channel divine energy and insight, enabling them to make predictions about the future. These predictions are considered highly significant and are sought by the local community to gain guidance and blessings for the year ahead. The dancing oracles carry swords and spears to symbolise the deities' triumph over evil powers. These weapons represent the power of the deities to overcome evil forces and negative energies.

Yargon Tungshak: Yargon Tungshak is another ritualistic dance performed during the annual Hemis Tsechu festival in Hemis Monastery, the largest monastic festival in Ladakh. The dance is dedicated to Yama, the lord of death. The dancers, dressed in skull masks and adorned with animal skins, reenact the wrathful dance of Yama. This symbolic dance signifies

the liberation from the fear of death and the transcendence of worldly attachments.

Besides these dances, Ladakh is home to several other fascinating folk and celebratory dances, each holding unique cultural and spiritual significance. Some of these traditional dances include: **Losar Shona Chuksam** dance, which is performed during the Ladakhi New Year Losar festival. Dancers, dressed in colorful traditional attire, perform this dance to celebrate the start of the New Year. The **Yak Dance** is performed during the Ladakh Festival. Dancers imitate the movements of yaks, an essential animal in the region, and wear costumes resembling yak heads and bodies. The **Mandala Dance** is a sacred dance performed in monasteries. Monks create intricate mandala designs on the floor using colored sand, and then they perform the dance around the mandala.

Dakini dance is performed during the annual Gustor Festival in Ladakh. It is a lively and colorful dance that represents the wrathful deities. The dancers wear masks and perform intricate steps, accompanied by traditional music. **Shondol Dance** is a mask dance performed during the Ladakh Festival. The dancers wear colorful costumes and masks representing various animals, deities, and characters from local folklore. It is a vibrant and visually captivating dance. **Jabro dance**, is a folk dance of nomadic Changpa tribes of Changthang region, which is popular for its lyrical melodies and performed by both male and female to commemorate the festival of Losar (New Year Festival). The Jabro dance is centred on the notion of virtue

triumphing over evil.

Drugpa Rches is a folk dance of Drogpas tribe performed by both men and women with silver ornaments and flowers, accompanied by two classical musical instruments; Damman (a pair of kettledrums named 'Fo' and 'Mo' (representing the two genders) played with small sticks called 'Damshing') - and Surna (a wind instrument that produces a buzzed sound). The **Koshan** Dance is a famous folk dance in Leh that is peculiarly performed while mounted on horses and the chief of the horsemen is called '**Landak**'. **Bagstonrches** is a wedding folk dance of Ladakh. The **Nyopa** Dance is traditional Buddhist wedding dance performed by a group of young men (Nyopas) dressed in yellow gowns and pointed glittering hats from the groom's side. **Spao** dance is a dance associated with legends of warriors. **Kathok Chenmo, Loshon, Balti, Yak, Tukhatanmo, Shon, Cha-rtse or Pigeon Dance** etc. are some other dances depicting the vibrant cultural legacy of the Ladakh.

These ritualistic dances are an integral part of Ladakhi cultural heritage, representing a profound blend of spirituality, artistry, and community celebration. They provide a glimpse into the unique and diverse traditions that have been preserved and cherished by the Ladakhi people for centuries. Each dance form carries deep symbolic meaning and holds a special place in the hearts of the locals, contributing to the rich cultural tapestry of this enchanting Himalayan region. Here are some of the **key symbolism and meanings** found in Ladakhi ritualistic dances:

Association with religious and spiritual practices :

One of the paramount roles of dance in Ladakhi culture is its association with religious and spiritual practices. As a predominantly Buddhist region, dance is deeply entwined with the spiritual fabric of Ladakh. The ritualistic dances are performed during monastic festivals, serving as acts of devotion and reverence to Buddhist deities. Through the rhythmic movements and gestures, dancers seek blessings, protection, and spiritual transformation, fostering a deep sense of spirituality among the Ladakhi people.

Triumph of Good over Evil :

A prominent theme in many Ladakhi dances is the triumph of good over evil. The masked dancers often portray wrathful deities and spiritual beings who vanquish demons and malevolent forces. This symbolizes the victory of wisdom and compassion over ignorance and negativity, reinforcing the importance of cultivating positive virtues and dispelling negative tendencies in life.

Representation of Deities and Protector :

The masks worn by the dancers represent various Buddhist deities and protector beings. Each mask carries distinct features and colors, signifying the characteristics and attributes of the respective deity. Through these dances, the deities are invoked and honored, fostering a spiritual connection with the divine.

Cosmic Dance :

Many Ladakhi dances depict the cosmic dance of the deities. The elaborate hand gestures, movements, and footwork

symbolize the rhythmic and harmonious order of the universe. These dances reflect the interconnectedness of all living beings with the cosmos, emphasizing the concept of interdependence and the cyclical nature of life.

Sacred Spaces :

Ladakhi ritualistic dances are usually performed in sacred spaces such as monasteries, temple courtyards, or natural landscapes of spiritual significance. These locations are chosen intentionally to enhance the spiritual ambiance and create a sacred atmosphere for the dance performances. The sacred spaces are believed to be charged with divine energies and are places where the community gathers to connect with the divine and celebrate their cultural heritage.

Invoking Divine Blessings :

Ladakhi ritualistic dances are dedicated to various Buddhist deities and protector beings. The dances serve as a means to invoke divine blessings and seek protection from malevolent forces. The dancers embody the divine beings through their performances, connecting with the spiritual realm and channelling divine energies to the community. This connection with the divine reinforces the belief in higher powers that govern the universe and the interplay between the human and spiritual realms.

Journey to Enlightenment :

Some dances portray the spiritual journey of a practitioner seeking enlightenment. The dance movements represent the stages of the path towards liberation, from overcoming obstacles and

purifying the mind to ultimately attaining enlightenment and liberation from suffering.

Ritual Purification :

Ladakhi ritualistic dances, like Tukchun, are often performed to purify the surroundings and dispel negative energies. The dancers carrying torches or lamps represent the offering of light, symbolizing the dispelling of darkness and ignorance, and the illumination of wisdom.

Commemoration of Historical Events:

Some dances re-enact significant historical events or legends related to Buddhist masters and local folklore. Through these performances, the community pays homage to their heritage and preserves historical narratives for future generations.

Symbolism of Natural Elements :

Ladakhi ritualistic dances hold a deep connection with both nature and the divine, reflecting the region's unique spiritual beliefs and its close relationship with the natural world. The choreography and movements in Ladakhi dances often incorporate symbolism related to natural elements such as the sun, moon, mountains, rivers, and animals.

By incorporating them into the dances, the performers create a strong link between the dance form and the natural environment. The dances invoke blessings for favorable weather conditions and bountiful harvests.

Fostering Social Cohesion :

Ritualistic dances also acts as a form of social expression in Ladakh, strengthening social bonds and promoting social cohesion. The communal nature of

dance brings people together, fostering a spirit of camaraderie and shared experiences. It serves as a means of passing down cultural knowledge and traditional practices from one generation to the next. Elders in the community often participate in dance performances, passing on their wisdom and cultural heritage to younger generations, ensuring the continuity of cultural practices and values.

As the Ladakh grapples with globalization, urbanization, and cultural assimilation, these dances find themselves at a crossroads, preserving its traditional dance forms becomes essential. Efforts are being made by local communities, cultural organizations, and educational institutions to safeguard and promote the rich heritage of Ladakhi dance. Cultural festivals, workshops, and performances are organized to engage the younger generation and instil pride in their cultural identity.

Conclusion :

The ritualistic dances of Ladakh are a captivating spiritual spectacle that transcends the boundaries of time and space, with their profound cultural and religious significance. Ladakhi ritualistic dances beautifully blend with nature and the divine, showcasing a harmonious relationship between the human, spiritual, and natural worlds. These dances are more than mere cultural expressions; they are spiritual practices that celebrate the interconnectedness of all living beings with the cosmos. The preservation and continued practice of these dances are crucial for upholding Ladakh's rich cultural heritage and ensuring that these enchanting art forms continue to thrive for generations to come.

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The Influence of Social Issues on Modern Indian Art in Special Reference to the Bengal Famine of 1943

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Art is an idea, an introspection that contemplates an artists' perspective, who created it and the society in which it was created. Although artists express themselves through art, their ideas are universal because society and the artist share the same space. The creative viewpoint is what transcends them to depict their personal experiences within the context of society. A painting is made with a purpose in mind, whether it is ritualistic, imaginative, or deeply contemplative (Khanna & Kurtha, 1998). Like the ancient Indian art found in caves explores the social life of the prehistoric people, folk art resembles Indian culture, miniature art produced under great rulers depict epics and mythology and with time it became clear that the visual language was more appealing than spoken language and artists began to use it to describe reality.

Various inventions and shifting aesthetic imperatives in the Indian Modern art, specially subjects and themes, sparked the emergence of Contemporary Indian art (Mitter, 2007). What we currently recognise as our arts may be the result of societal changes in our culture, outside

influences, social problems like war, caste and religious discrimination, gender biases, etc. These sufferings certainly leave a powerful imprint on the minds of those who suffer, including some artists who express themselves via their work, ushering a new period of artistic development and changing perspectives. However, before moving on to scrutinise how socio-economic difficulties or social issues like the Bengal Famine of 1943 influenced artists and the modern Indian art, understanding the factors that resulted in the development of ideals that encouraged artists to paint is crucial.

Precursors to the depiction of Social Issues in Indian Modern art :

During the periods of the Mughal and Pahari emperors, the depiction of social life was limited to the courtiers (Singh, 1976). Any depiction related to socio-political issues was hardly seen at that time. However, after their rule declined, their financial aids decreased and as a result it effected the traditional courtly arts. The artists working in the courts indirectly suffered and ran away to seek shelters at different places.

Around that time, in the second half of the 18th century, the British East India Company emanated in India and begun to take on management and governance roles in various sections of the nation. Thus, a new style called the Company school of art emerged and they discovered a need for documentation of the various cultures, customs, people, and landscapes it experienced. This shift brought a change in subject matter for these artists who took shelter. Impressed with the skills of Indian painters, the Company school wanted them to document the beautiful environment, art and social life of the place. While they previously were focused on producing intricate paintings depicting the lives of the rulers, religious and historical events, they now began documenting the social lives of ordinary people, rural scenes, cultures, and traditions (Welch, 1985).

This continued in the late 19th century, when Bengal School of art was set up by Abanindranath Tagore to revive Indian traditional art by exploring Indian themes and it produced many great artists who developed their own style (Mitter, 2007). The Bengal School was driven by factors like the Indian freedom struggle, evolving artistic sensibilities and understanding of their roles in society. They recognized art's prospective for social change and embraced social realism in their artworks, highlighting everyday struggles, poverty, and socio-economic disparities. Gaganendranath Tagore, Nandalal Bose, Jamini Roy, Ramkinkar Baij, Binode Bihari Mukherjee, Vikram Bhattacharjee was among the ones who started depicting these subjects in their artworks. Their artistic consciousness of understanding art's potential as a means for change led to a shift towards addressing social issues and engaging with the broader struggles of the colonial India (Appasamy,

1985). Through social realism, the Bengal School demonstrated its commitment of using art as a medium of social transformation. Thus, it can be said that the depiction of social issues didn't began at random but rather coincided with the depiction of social life. With colonial rule at its door to exit, it was already a new art era on the verge of development.

The Great Bengal famine of 1943 and its effect on the Modern Indian art :

One of the most tragic episodes in India's history was the Bengal famine of 1943 that took the lives of close to 3 million people. A number of things contributed to the famine, including a severe food shortage brought on by crop failure, stockpiling, and the rerouting of resources towards the Great War (Mukherjee, 2015). This resulted in several social and economic implications that resulted in disruption of the social order, theft, riots, and other types of political turmoil. The Bengal's folk were affected, both physically and psychologically, and its effects soon began to appear in its literature and art. This situation even allowed for the coexistence of politics and aesthetics together (Bhoumik, 2019). In this context, it was possible to see artwork that wasn't just propaganda but also drew attention to the brutality of the famine; an artist's desperate attempt to depict the people's suffering and pain. For the first time, we can undoubtedly observe any such deeply portrayed subject in Indian art.

The Communist Party of India appointed artist Chittaprosad Bhattacharya (1915-1944) along with photographer Sunil Janah (1918-2012) to document the scenario of the famine for the communist journal "Janayuddha" (Peoples war) (Mallik, 2011).



Figure 1 & 2, Chittaprosad, Sketch of a malnourished children with text, 1943
(Source: <https://rawf.files.wordpress.com/2021/06/the-hungry-bengal-1.pdf>)

For the purpose of documentation, Chittaprosad visited the affected places and observed people's pain and anguish

and created numerous drawings and sketches, mostly in black and white, depicting skeletonized and malnourished people. His compositions were scribbled, as if he drew them without blinking. His sketches were accompanied by texts like a form of reportage. These texts served more as a record of the events he saw, that displayed his compassion and understanding for his people (Wille, 2014). Hence Chittaprosad's depiction resembles his experience of the famine because what he witnessed brutally destroyed his concepts of social consciousness (Takete, 2014).



Figure 3, Chittaprosad, 1943
(Source: <https://rawf.files.wordpress.com/2021/06/the-hungry-bengal-1.pdf>)

In one of his sketches, Chittaprosad depicted a woman holding a baby, standing in front of a group of grinning people. Three banners with the text "Bengal Famine, Jallianwala Bagh, and 1942" are visible in her background along with skulls and corpses. Appearing like it's narrating a tale of the famine as the group of grinning people may represent the government's ignorance; the woman, the helpless lower class that suffered the most, and the scene in the background may depict that period.

This can be Chittaprosad's attempt to contrast three violent historical events as it is a perfect representation of socialism

in its revolutionary form. Moreover, majority of his sketches were not merely reportage but were an aestheticized representation of resistance brought by innovative exploration which was new to the audience and it was inspiring.

Similarly, in Somenath Hore's (1921-2006) artworks that outlined a new "form" in modern Indian art (Bhoumik, 2019). Hore was a talented printmaker and sculptor best known for his works depicting the Bengal famine (1943) and the Tebhaga movement (1946). Born and brought up in a village in Chittagong (now in Bangladesh), his experiences with death and despair began before 1943, with an erroneous bombing of the Chittagong port in 1942 that landed near his own village (Ganguly, 2010). There, he came across corpses with severe wounds, covered in blood and flesh, and at that time in the form of a hideous famine, was in front of him again. Already a part of the Communist party, he came across Chittaprosad and his works, which further piqued his artistic curiosity. Hore began reporting from Chittagong and produced sketches of skeletal children with sunken eyes and hollow cheeks and despair human forms. A few of these sketches were published in the ICP's journal "Janayuddha." Hore's 'Wound' series created in the late 1980s, included prints and sculptures carried his dedication to social justice and his faith in the ability of art to confront global injustices (Sharma & Barua, 2021).

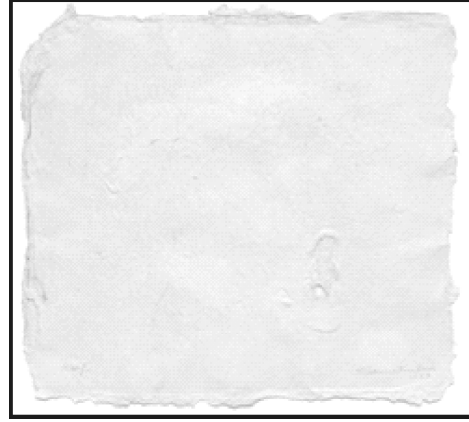


Figure 4 & 5, Somenath Hore, 'Wound series', 1980s
(Source: <https://thewire.in/the-arts/somnath-hore-the-artist-who-remained-preoccupied-with-the-concept-of-the-wound>)

His attempt to describe his experience using paper pulp, in which he took prints from moulded cement matrices, provided him a new direction in his approach. A blank canvas with a texture resembling a wound resembles the artist's cognitive domain (Ganguly, 2010). Hore's artistic horizon was that of a humanist, centred on his attitude towards socialism.

Likewise in the works of Bangladeshi artist Zainul Abedin (1914-1976), who also documented the terrifying scenes of the Bengal famine by producing his own ink from charcoal (Sanderason, 2017). His

compositions were vicious, attempting to depict the pain and hardships of those dying from hunger. He produced a number of these illustrations where and to illustrate the idea that humans and animals are on an equal level, he also included animals in his artwork. His intense black and strong lines replicated the fury that may have erupted from his heart while he was documenting the Bengal famine.



Figure 6 & 7, Zainul Abedin, Famine sketches, 1943
(source: <https://www.artisttrekker.com/blog/2010/01/zainul-abedin-bangladesh-modern-art-pioneer>)

Abedin drew families walking to the city in search of food in one of his sketches. Birds in the distance is seen flying above a specific area, which is probably where the bodies of the dead are lying (Bhoumik, 2019). The only option left for the family is to flee from their own village in order to survive. In this sketch, he has made an effort to capture that helplessness. His lines are bold and rhythmic giving the impression of roughness in the composition. His sketches mostly depict very thin figures with bulging ribcages with expressions of grief and helplessness, and animal figures with the same conditions.

As the famine presented a challenge to these artists, their artistic vision discovered new approaches of depiction and thus the artists didn't only learn about reality but also help the viewers comprehend it without even mentioning the situation. The fact that the artworks have only black and white colours, represents the darkness and horror of the situation. Moreover, the possibilities of successfully creating a great work of art increases as the artist's individual experience is shared with the group. Chittaprosad created what he saw, giving art a new dimension in the form of reportage for the first time. The fact that visual language had a greater impact than spoken language was demonstrated in the scenario.





Figure 8 & 9, Chittaprosad's depiction of the affected people in Famine, 1943

(Source: <https://rawf.files.wordpress.com/2021/06/the-hungry-bengal-1.pdf>)

Somenath Hore's 'Wound' Series took a new approach of the abstract form to illustrate the effects of the famine. His works weren't like reportage, in contrast to Chittaprosad, but they shared the same underlying aspects. When Abedin's sketches were included in the article from September 17th, 1944 (People's war magazine) along with Chittaprosad, they caught the viewer's attention (De, 2021). Abedin depicted situations in which there is no distinction between humans and animals by including starving animals, hungry birds, and dying people.

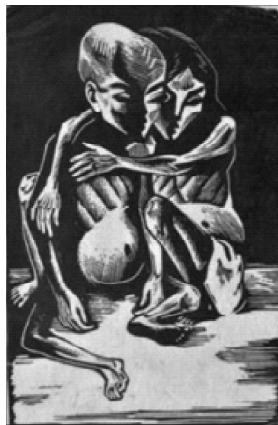


Figure 10 (left) Somenath Hore, woodcut, Figure 11 (right) Zainul Abedin, sketch, 1943

(Sources: <https://thewire.in/the-arts/somnath-hore-the-artist-who-remained-preoccupied-with-the-concept-of-the-wound/>; <https://bengalfoundation.org/featured-artist/zainul-abedin-2/>)

Above all, each of these artworks proves how a major social issue can have a profound impact on art. After observing these artworks, it is evident that the thematic centre of Modern Indian art underwent a significant shift during this period as the artists moved away from depicting the traditional themes to social realities. A new 'form' in the field of art emerged when a group of artists began depicting their thoughts and expressions about the famine. This continued and was sustained and the artists continued to paint their experiences, paving the way to the era of contemporary art in the late twentieth century. Not only was there a shift in subject, but the artist also introduced new mediums and techniques during this time. Evidently, a social issue such as famine affected the revolution in art, instilling its development from Modern to Contemporary art.

Conclusion :

The social and political upheavals in the country, global trends, and social changes, all these contributed to the shift from Indian modern to contemporary art. As previously stated, it was a vulnerable time and artists were less inclined with traditional art forms and themes, instead they chose to describe their perspectives and experiences that were shaped in the midst of the on-going social changes. Thus, Indian artists experimented and explored a number of new mediums and techniques and this enabled them to find inspiration in various forms of art like painting, sculpture, mixed media, installation, video art, etc. The depiction of social issues in contemporary art has become increasingly common and many contemporary artists are actively creating art to draw attention to issues or problems of today's society.

It is apparent that an artist conveys himself through his art, and society on the other hand, inculcates one's expression by modifying one's vision but when it is disturbed by upheavals, it severely imprints on their minds and social issues and art gets linked meticulously. Just like the study of the Bengal famine of 1943 suggests that not only it left an imprint on modern art, but also inspired a spark of revolution in contemporary art. It was a major social issue that inspired a generation of artists who chose to depict their experiences in their artworks and engaged the audience by drawing their attention to the reality. This also ushered in resurgence of a new subject in the genre of Indian art that was virtuous, influencing almost all forms of art that strive to push boundaries and challenge conventional thinking.

Thus, it can be securely concluded that Indian modern art has come a long way, emerging from its traditional roots to submerging into the art we see today. It has evolved over time as a result of our country's struggle through various stages like the one being discussed in this study. The social and political changes inspired Indian artists to paint from a different perspective and improvise the imperative to explore more in the field of art, which helped them find a distinct approach of expression. Indeed, the expression has changed since then, but the emotion with which the Indian artists painted has remained surreal.

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Arriving at Approximations : Challenges in Translating from Indian Regional Language to English – A case study of S.L. Bhyrappa’s Kannada novel *Daatu* into *Crossing Over* in English

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Translation is an activity primarily involved in converting the content, form, style, or language from one language’s text to another’s text. J. C. Catford defines translation as “The replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. A successful translator must acquire a superior understanding and knowledge of both the source language and the target language to transmit linguistic sensitivity and decipher the writers’ intentions and thought processes to bring out the precise version. To accomplish this precision, Ghazala’s definition of translation is appropriate. She says, “Translation is generally used to refer to all the process and methods used to convey the meaning of the source language into the target language. That is, when translating, understanding the meaning of source text is vital to have the appropriate equivalent in the target text thus, its meaning that is translated in

relation to grammar, style and sounds” (Ghazala, 1995). We also have Gideon Toury’s definition of translation in the Encyclopedic Dictionary of Semiotics, “Translating is an act or a process which is performed, or which occurs over and across systemic borders. In the widest of its possible entity, which is a constituent of a certain cultural system, is transformed into another semiotic entity that forms at least a potential element of another cultural system, providing that some informational core retained invariant under transformation and on its basis a relationship known as equivalence is established between the resultant and initial entities.” “The act of translation is impossible in isolation; it embeds itself in a variety of languages which belong to different culture. Thus, language and culture are closely related, and both are predominant elements for the process of translation.” (Janardhan, Bhat 2021). We now know that translation is an inevitable

exercise to create a dialogue between different cultures. If we term translation as re-creation, a lot of the source content is lost due to challenges pertaining to translating both lexical and cultural aspects, even though a lot more is gained in the process of translation by building another linguistic structure with the introduction of a new set of vocabulary to accommodate the foreign in it, and to give a distinct feel to evince interest and responses from the reader just as in the original. To analyze these challenges, S. L. Bhyrappa's masterpiece work *Daatu* which is translated into English as *Crossing Over* is taken for this study.

Daatu is a gripping story of people divided in the name of caste. The book details the intricacies of the caste system delicately. The novel is set in the 70s in the Tumkur region of Karnataka. With the backdrop of a deep-rooted caste system, Bhyrappa's narration strikes the reader with incredible experiences. The story revolves around two families, the Brahmin family headed by Venkataramanayya, and the flag bearer of Gowda family Tirumala Gowda. The plot opens when Satya, the daughter of Venkataramanayya, decides to marry Srinivasa, the grandson of Tirumala Gowda. What follows is a conflict between the two families over this alliance. The story becomes gripping and passionate when Satyabhama chooses to follow her impulses rather than adhere to the stipulations drawn by society, only to realize that it was a conflict not just between two families or between two castes; it was a fight among villagers about the superiority of the birth in the name of the caste system. Unfortunately, being caught in this oppressive caste system, the two lovers from different castes were

prevented from uniting in marriage. Readers get to run through the thrilling journey of self-discovery undertaken by Satya amid vivid descriptions of rural Indian life, the bigoted caste system, and the agonizing hardships she puts herself through.

Lexical challenges :

Every language is observed as unique with its etymology, lexical and semiotic character, and translation is primarily a linguistic activity. Achieving absolute translation is a near impossibility mainly due to the need for an inevitable intermingling of lexical elements with cultural context. Hence, the translation of lexical elements can neither be negotiated nor easily maneuvered. With these constraints, the translator often resorts to approximations and further provides footnotes. When there is a lack of equivalence at the word level, the translator's task to decode is challenging. Lexical unit is acquired through a specific value that it has attained through the usage in that system. Analyzing words, patterns, or structures into distinct entities is a rare possibility as a language works on its complex structure. It is complex to define a word based on the prepositional meaning because words have 'blurred edges' as words, to a great extent, are negotiable and embedded in the cultural context. To quote Ronald E. Asher, a British linguist and educator specializing in Dravidian languages and translating Vaikam Muhammad Basheer's novels, opines, "Cultural items, in the realms of dress and food, for example, do not always have a ready English equivalent. In some cases, we have had to make do with an approximate equivalent; in others, we have seen no alternative to using a

transliterated form (ignoring all diacritics that a pandant might properly require) ... such as 'jambu' and 'pandal' (on notes on translation of 'Me grandad ad and elephant', 1993) (English translation of Indian Literature, p.65)

Finding approximate equivalence for literal translation.

J.C. Catford, a theorist in translation studies, argues that linguistic untranslatability is due to the dissimilarity between the source language and the target language. In contrast, cultural untranslatability is great because of the absence of relevant situational features in the target language. (1978). The translator who strives to remain faithful to the source text audits the equivalence of expression from the original to render it into the target language and arrives at literal translation, with no priority attached to the aesthetic rendering. According to Peter Newmark, literal translation is a basic procedure for communicative and semantic translations. He notes that literal translation cannot be applied beyond words. One might drift away from literal translations when encountering translation problems yet come back with a sigh when the SL and TL meanings correspond without any alternative, when the referential and the pragmatic effects are equivalent, and when words have similar associations. For, e.g. words like 'mama,' 'mum,' 'ma' and 'papa' do not require translation. In his essay on The Task of the Translator, Walter Benjamin believes, "The question of a work's translatability has two senses. It can mean: will it ever find among the totality of its readers an adequate translator? Or more pertinently, whether by its very essence, it allows itself to be translated and hence – in accord with the meaning

of this mode – also calls for translation". The translatability of the lexical constructions is possible when some relational concepts get their best sense even when they are, from the outset, not connected to human beings exclusively. Thus, the lexical constructions would take place even if they were untranslatable by human beings. Although words, structure, sentences, and syntax are exclusive for each language, these things would complement each other in language. If translation concepts are applied rigorously, there will surely be a certain degree of untranslatability and questions about whether certain lexical constructions need translation. For which the proportion should be if the translation is a mode, then translatability must be essential to certain work. Likewise, translators of Bhyrappa have also faced major problems in finding appropriate equivalents at places, and to remain faithful to the work in translation, they have resorted to literal translation. To quote from the novel Daatu, "Kallina mane Shyamanna" (Daatu p.19) is translated as "Shyamanna of stone house" (*Crossing Over* p. 10) "Bari Thirumale-gowdana mane endare... Kote mane enabeku... Melina mane aandaru aguthe." (Daatu, p. 24) which is translated as "It should be called the 'fort house' or the 'upper house.'" (Daatu-Crossing over p.16)

'Kallinamane,' 'kote mane,' 'melina mane' are localized words to mark the class difference; during the 70's, a commoner's houses in the villages were mostly made of mud. Whereas the village chieftain's house would be made of boulders, and these houses would be positioned in an elevated space inside the village. Finding equivalence for these

words, mostly based on the social construct of the place, is an impossible feat for the translator unless he is familiar with these nuances. Certainly, the universality of language makes the translation process less cumbersome since languages have common ground. In actuality, every word in a language is embedded in its socio-cultural practices. With the universality of language, it is possible to find an equivalent by literal translation, substitution, omission, borrowing, transcreation, and many more. However, it is not certain that the selected word carries the same meaning and social and cultural dimension as the word in SL. In an article on *Translation and its Possibilities*, Gregory Rabassa opines, “It is a sort of literary suburb, lacking a core or personality of its own. If it is not clearly derivative, it is, then, treasonous and even treacherous, for it will be misleading. If it is too servile to the alien form, then it is guilty of misfeasance rather than malfeasance, for it has not carried over the natural feel of *Amrita* but he cannot be an adventurer as the original writer can. He must follow the explorer’s route, albeit in a different type of vessel”. (Rabassa p 29) Translation has always shared this opprobrium, and so to remain faithful to the text, the literal translation is inevitable. Arun Prabha Mukherjee, translator of Omprakash Valmiki’s novel ‘*Joothan*’ into English explains in her Translator’s Note why she could not find an equivalent for the original title, “No translation is a replica of the original text and every translation necessarily involves a loss. All cross-cultural communication involves loss in meaning.” She further says her translation of *Joothan* was no exception, “The Hindi word ‘joothan’ literally means food left on

an eater’s plate, usually destined for the garbage pail in a middle class, urban home. However, such food would only be characterized ‘joothan’ if someone else besides the original eater were to eat it. The word carries the connotation of ritual purity and pollution as ‘joothan’ means polluted. I feel the English equivalent such as ‘leftovers’ has no negative connotation and can simply mean food remaining in the pot that can be eaten the next meal. Scraps or slops are somewhat approximated to ‘joothan’, but they are associated more with pigs than with humans.”

Omissions :

When the translator feels that omission is the only viable strategy, “where the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations” (Baker p 63), the translator chooses to omit the elements. Leppihalme says, “A translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/ herself the trouble of looking up something she/he does not know.” (Leppihalme, 93).

Example 1 :

“patte patte lungi suthida avanu”
(Daatu, p. 21)

Is translated into :

“from the way the lungi was folded”
(Daatu-Crossing Over p. 28)

In the example above, ‘patte patte lungi’ is also a symbol of identifying the caste and religion, and in Kannada, it is also used to talk about the Muslim clothing of men in small-time business. Repetition (dwirukti) is a common linguistic device

to create an impact. However, such repetition is not commonly found in a language like English and is stylistically unacceptable too. These intricacies are region-specific and translating such metaphorical meaning must be challenging for the translator, so the translators either omit these expressions or prefer to paraphrase the text.

Dialectal variations :

A dialect is a distinctive form of the same language that differs from a standard language in linguistic features like grammar, vocabulary, and pronunciation. Dialect is largely associated with some ethnic and social regional groups. O Grady defines dialect as “A regional or social variety of a language characterized by its own phonological, syntactical and lexical properties.” Dialects represent culture and subculture; mostly, they are in the spoken variety of the language, where the grammar principles are not spelled out.

Dr. Ramaswamy, who has translated Bhyrappa’s works, says, “In translating Bhyrappa I have encountered two types of difficulties. First, the matter of social etiquette, in addressing a person, degrees of respect are indicated by different words. Standard language and slangs have to be specially taken note of. Arising from this, there are dialectal variations that create fresh problems... The various dialects – Mysore Kannada, Dharwad Kannada and Mangalore Kannada. How does the translator tackle this?” (Haran p.279) Given the diversification within the language and for a country like India, it is generally observed that for every 20 km, there are communities that speak a distinct dialect. Daatu has captured how dialectal variations are also indicators of class and caste differences. The language employed

in Daatu is exclusive to Chennarayapatna in Karnataka, and the dialect spoken by the characters is typically rural. Mathangi, a lower caste, confronts her fears about her community people noticing her physical intimacy with Venkataramanayya, a Brahmin priest. She says, “Dimmane irak hontre evaligelli bantu anta sanke baraakilvenrayya keriyorige?”. (SL 116). It is an accepted reality for her to behave according to her birth and the prescriptions of her caste. Similarly, when Bettayya converses with Venkataramanayya, the readers get the feel of the reverence Bettayya has for the upper caste. Although Bettaya and Venkataramanayya travel on the same bus to Bengaluru to meet Satya, Bettayya chooses to occupy a seat way behind Venkataramanyya. Similarly, they both take different autos to travel to the same destination. Here it is evident that Bettayya has accepted this discrimination as part of his life and practice. In contrast, his son Mohan Das believes in revolutionary ideas and questions most Hinduism beliefs. While talking about the concept of ‘havana’ to appease God he confronts Satya, saying, “havana andre devara poojeyelave alla. Vigharadane endalle athava aa kaaladindale, namma samaja pathana shuruvayeitu antha nanna abhipraya. “(Daatu p.334) It is observed that the temperament of each character is well integrated into the dialect that is used in the novel, when Bettayya speaks he talks a rural dialect of the place whereas Mohandas his son speaks standard Kannada. The regional vocabulary deployed in the novel helps the flow of the plot contextually as well as culturally. However, to decode the lexical items and find the exact equivalents in the TL without ambiguity is crucial for translation.

Example 1.

“Le, Ningavva, yelhodye? Baa illige satge” avara thammana magana hendthi bandlu.

“Ida thagand vagu. Nevu thinni, naanu thinnakulla” yendu buttiyanu thorisidaru (Daatu p 26)

In translation :

“Eh, Ningavva! Where have you gone? His nephew’s wife came in. The chief pointed at the basket. “Take this inside, Will you? You can all eat it. I don’t eat it.” (Daatu-Crossing Over p 19)

Example 2.

“Chandala nanmagan thandu, kuthige chende myale vaddu yalakond baa hogrula. Avana bulde chechchi hakisthini” (Daatu p 205)

In translation :

“That bastard will die,” roared the chief. “Punch him on neck and drag that pariah here. I’ll crush his head myself.” (Daatu-Crossing Over p. 286)

In example 1 : The translator has satisfied the readers with just one question, “where have you gone” to mean both “where have you gone” and “come immediately.” In translating example 2, the translator has introduced a new sentence, “that bastard will die” and “pariah” to make it more emphatic, as it was challenging for the translator to compensate exactly to the phrase “chandala nanmagan thandu”. The translator throughout has used the standard language while translating, the language variety used by a group of people in their public discourse. It seems like Indian translators translating into English are aware of only one standard English language against the many dialects spoken. While analyzing the

challenges in translating dialect, Dr. S. Ramaswamy also believes that some injustice would be done to the original as translating dialectal variations become ‘standardized’ or ‘neutralized’. (Haran p 279). Catford says, “When the TL has no equivalent unmarked dialect, the translator may have to select one particular TL dialect, create new ‘literary’ dialect of TL, or resort to other expedients” (J.C. Catford, 1978, p 87). Generally, translators try to match the expectations of their readers unless “the purpose of the translation is to give a flavor of the source culture or, as advocated by some scholars such as Venuti (1995:20), to deliberately challenge the reader by deviating from target norms in order to ‘stage an alien reading experience’”. (Baker, p 14) or, like Mona Baker suggests, ‘paraphrasing’ as a solution.

Title in translation :

The title of the work in translation “should usually bear some relation to the original” (Newmark, 1988 p 56) (first catch, essence of the work) without which the reader might not get the original flavor of the title, as there may be levels of meaning embedded in the title. The communicative approach of Skopos’s Theory (purpose is prominent) is the most viable approach in translating the titles. The Kannada novel taken for study ‘Daatu’ means ‘to crossover’ in English. Daatu dives deep into the value system of patience, empathy, determination, and sacrifices at all levels and urges humans to become global citizens by crossing over the sense of pride and ego attached to the superiority of birth. Shathavadhani R. Ganesh, an ardent critic of Bhyrappa’s novels, says, ‘Daatu is both a noun and a verb. ‘Crossing over’ the gerund in the title has both positive,

negative, and revolutionary implications. We see Venkataramanayya, Thirumala Gowda, and Melgiri Gowda cross hedges to the Dalit colony and have illegitimate relationships with the Dalit women.

Similarly, the Dalit women crossing over too". Venkatesha crosses boundaries when he falls in love with Satya, a Brahmin girl, and later again falls in love with Meera, a Dalit; Satya gives Geethopadesha to Meera, a Dalit girl; Mohan Das' revolutionary attitude to break the caste barrier, and finally, the great floods that washed away everything leaving the heart and mind transcend through the philosophical realization to overcome the illusions connected to the superiority and inferiority of caste. The translators of Daatu have retained both the original and the translated title as subtitles.

Cultural aspects in translation :

The defense written by Jerome, the patron saint of translators, in response to the accusation made for not being literally faithful to his translation of Bible, as he translated the sense or meaning of the Greek or Hebrew text, aligns with the debate that is persistent for centuries now on advocating the literal v/s figurative approach in translating. For Frantz Fanon, "To speak a language is to take on a world, a culture." He opines that language cannot be isolated from the "world" of "culture" within which it is embedded, so also translator cannot merely transport words from one language to the other; he has to rather attend to the context. Susan Bassnett and Lefevere also concur with the belief that translation is not merely a linguistic activity, it is also about transporting the sense of the context into another language. "The unit of translation was no

longer a word or a sentence or a paragraph or a page or even a text, but indeed the whole language and culture in which that text was constituted" (Bassnett & Lefevere). It is only in the last decade or so that there is a paradigm shift in translation theory focusing on both the letter and spirit of the text to look into socio-cultural and take into account the pertinent elements of the context in the translation process. It is also noticed that in many theoretical and historical research, the aspects of culture are accepted as part of translation phenomenon only. For e.g., the translation of proper nouns, kinship terms, curses and abuses. Here languages involved are only taken as autonomous linguistic systems, and not as parole. It seems like the text often refers to the literary values, the stylistic values, and not to the whole network of socio-cultural norms. "... literary texts were constituted not primarily of language but in fact of culture, language being in effect a vehicle of the culture. In traditional discussions, the cruxes of translation, i.e., the items which proved particularly intractable in translation, were often described as being "culture-specific" for example kurta, dhoti, roti, loochi, dharma, karma or maya, all items peculiarly Indian and not really like the western shirt, trousers, bread, religion, deeds both past and present or illusion. But then the realization grew that not only were such particular items culture-specific but indeed the whole language was specific to the particular culture it belonged or came from, to some degree or other". (Harish Trivedi 188- 199). Thus, for Harish Trivedi, translation of the text is not just between the linguistic aspects of two texts from different languages; it is imbibed in the intricate cultural aspects as well.

J. C. Catford's book, *A Linguistic Theory of Translation: An essay in Applied Linguistics* (1965), must have been the last noted work written on the assumption of substituting the meaning in Target language (TL) to that of Source language (SL). With time, literary texts were constituted not by language alone but by the cultural context that they are placed in. Saphir-Whorf hypothesis believes that culture co-existed with language; what they cannot say in their language cannot be conceived. So, pragmatically, translation is not merely a linguistic substitute. It is a strong, complex negotiation between cultures. Analogous, as we say, is what Homi Baba says "It is not adequate simply to become aware of the semiotic systems to produce the signs of culture and their dissemination. Much more significantly, we are faced with the challenge of reading into the present of specific cultural performance, the traces of all those diverse disciplinary discourses and institutions of knowledge constituting the condition and context of culture. So, the translation should be such an activity which is at once ours and others too" (Cultural differences ... Location of culture, Homi K. Baba). It is noticed that the translators of Bhyrappa have adopted to the Newmark 'Transference' analysis approach in preserving the local flavor of the source text by adopting literal translation by retaining the cultural names and concepts intact.

Cuisine :

Food habits are an essential link in understanding the patterns of cultural amalgamations. It helps to understand the gastronomy of the past and further empowers us to comprehend our culture and social legacy aptly. Food has a socio-

cultural consideration, and it is obligatory/ binding to distinguish between the denotative and connotative problems while translating.

"Hulithove, Boodikumaballa kaai Majjigehuli, saarugalalli kalesi hasivannu modalu kistu thripthipadisida mele ... (Daatu, p. 18)

In translation :

"After the first course of sambar, ash-pumpkin curry with buttermilk and rasam, the guests started eating puliyogare..." (Daatu-Crossing Over, p. 9)

The example quoted above hints about the food served during a happy occasion in an orthodox Brahmin household, whereas we might come across a different menu for the same happy occasion in a meat-eating household in the same country. Translating these nuances sensibly into English requires the tactfulness of the translator. The menu indicates the occasion in the community where the story is set. Here the translator has undoubtedly remained faithful to the original, but a dish like 'hulithove' in SL cannot be simply called 'Sambar' in the TL because there are food items like 'thove', which also means 'Sambar.' And if notice the second dish, 'Boodikumabala kaai Majjigehuli,' the translator here has tried to expand the food item in terms of the ingredients, ash-pumpkin curry with buttermilk, mostly confusing the audience if it is two items or only the ingredients for one food item. It is also noticed that the names of the cuisine in the Indian setup is also caste specific; for example, we see it in a conversation between Mohandas and Satya,

"I haven't got any vegetable to make huli"

"What do you mean by 'huli'?"

"I mean sambar"

“Oh it’s a Brahmin’s language”
(Daatu-Crossing Over p. 451)

Naturalizing food items might seem inappropriate for a multicultural society like India. When translating culture, the food items, or the menu decided adds a lot to the contextual meaning. In a typical Indian context, mentioning specific food items indicates the occasion and hints at community, caste, and region. An inevitable limitation of the translator is that whatever methods he adopts, he will not be able to echo the exact intended meaning of the source author.

Proverbs and Sayings :

An analysis of the figurative expressions that transfer the literal word to potentially metaphorical makes us understand the role of the translations of sayings and proverbs. These figurative expressions serve both cognitive and aesthetic purposes in the source language. It is referential when it describes the concept, person, mental process, or state more comprehensively rather than merely being literal or physical. At the same time, it appeals to the senses and evinces interest, delight, and surprise. Although the referential purpose dominates, sound effects often reinforce the aesthetic purpose. In the example from the text below, there is a subtle elaboration on the theory of ‘Karma’ and ‘rebirth’ associated with righteous action. Instead of elaborating, the translator has left the onus of comprehension to the intellectual reader.

“Devara thaleya mele ondu aralu
hoovu hakidare saku- parakke mukthi
ihakke anukula” (Daatu, p 17)

In translation :

In this way, worshipping God was benefit to the father in the current life as well as helping him in the next.” (Daatu-Crossing Over, p. 6)

The imagery can be universal, cultural, or individual. The one used in the example below conjures up more than one sense. The translator, going by the gender dynamics, must have used the word ‘mare’ whereas in the SL the novelist has used ‘kudure’ (general meaning being horse) to talk about the over-enthusiastic Satya, who has fallen in love with an outcaste which is considered as a bold move. It is also noted that the sources from the Sanskrit of Rig Veda always portrays stallion as heroes and mares are identified as seductresses (Doniger, p 300). The play of class dynamics is evident in mentioning the animals’ superior and inferior in the animal kingdom. The translator here has hardly been expressive and resorted to literal translation while translating the second half of the sentence, allowing the reader to comprehend the use of a gender-specific word like ‘mare.’

“Ivalu kudureyantholu. Ee kudure
yeno umedu madthu antha aa kattedgalu
oppabekalla” (Daatu, p. 23)

In translation :

“She’s like a mare. If this mare has some enthusiasm, will those asses accept?” (Daatu-Crossing Over, p.15)

Curses and abuses :

Of the many limitations a translator has in translating ideas from one language to the other, curses and abuses pose an extensive challenge, and it is noted that the translator of Bhyrappa has tried to use limited vocabulary to align with the

context. In the Indian context, curses are also associated with the evils of casteism. In the example quoted below, Venkataramanayya, a Brahmin priest, abuses his daughter by calling her 'maadagithi', which means the wife of a maadiga, a man from the lower caste. It is common in India to use a caste-based remark as a word of abuse. To acquaint the intricacies of caste and sub-caste the readers in English and the Kannada-speaking urban bred is impossible as the reader's awareness might prove to be a major limitation. So, the translator here has used the curse word 'harlot', which means a woman who has many casual sexual encounters or relationships.' Satya has expressed her desire to marry a man from an 'outcaste,' and her father, a Brahmin, considers her an impure mind who has fallen for a lower caste boy. Understanding this context, the translator has done a commendable job here by using the word 'harlot' for 'maadagithi' which is precise.

"Neenu sumnirayya, yakkadadetu beelade buddi barulla ee maadagithige" (Daatu, p 33)

In translation :

"You'd better keep out of this. Idiots of this kind need to be disciplined. Without being beaten with chappals this harlot will not come round." (Daatu-Crossing Over, p. 30)

In the examples given below from the text taken for study, we notice words like 'gamara' (p. 70), 'halka' (p. 70), 'halli muduka' (p. 73), which are words with connotations of abuse in the rustic set up of Karnataka. Although 'uncivilized' would approximate the words used, the translator has used various other expressions like 'underhand' 'fool' 'mean'

'old fool' to suit the context. Using the approximation technique, the translator here successfully gives a better effect. One of the translators of Bhyrappa, Arjun Baradwaj in his interview on challenges in translating Bhyrappa's novels, says, 'when the translator comes across such words of abuse, it would be best to retain the original word and the provide a glossary for the same, instead of a vague equivalence.'

Myth, castes, and sub-castes :

The novel is dotted with several instances involving many mythological stories and Sanskritized text. The plot opens with a discussion on the roots of Vaishnavites and Shivaites and how people of the other sect have a 'keri', the marked boundary in the village.

"Holegeri, madigakerigalannu oorina baagavendu baavisidare ee Vishnu-mandiravu gramada maddhyadalliye iddanthaitu...istu doora hogiruva aa kerigalannu oorina baagavendu kareyuvudu hege?" (Daatu, p 13)

In translation :

"If the pariah colony is taken to be part of the village, the Vishnu temple can be regarded as being at the center. However, the dilapidated walls of an ancient fort provide a kind of precinct, posing the question of whether the poor outlying district forms part of the village or not" (Daatu-Crossing Over, p. 2)

The above lines in translation, as against the source text, very clearly indicate that without knowing the nuances of the prevailing caste system, one cannot delve deep into the intentions of the author of the source text. One wonders if a single expression, 'pariah colony,' substitutes 'holegeri' and 'madigara keri'.

Although the readers of the translation might be acquainted with the hitches of racism, it might be difficult for them to understand the intricacies of castes and sub-castes that are an integral part of the Indian social setup, particularly in the semi-urban or rural context in the '70s. In the ceremony arranged by Venkataramappa, one of the teachers from the village school tells how he tried his best to correct Melagiri Gowda's pronunciation of the word 'garuda' because he wasn't acquainted with Sanskrit words as he belonged to the lower caste. But Nagaraj, a practical youngster, adds, "Despite that, now he is successful, and all the higher caste are only left with the correct pronunciation of the word 'garuda.'" Despite the progress that the people from the lower caste have made, it is ironic to note that the village is still ridden with the evils of the caste system and how they have also failed to understand the predicament of Srinivasa, who has chosen to marry Satya, a Brahmin girl. 'Curse of a Brahmin' was such psychological trauma that the society thought that if a girl of the higher caste married a lower caste boy, the Brahmin curse would befall him. To quote examples from the text,

1. "It seems our village deity appeared in her (Srinivasa's mother) dream and told her that if I marry you, we wouldn't have children and our family will die out." (Daatu-Crossing Over, p 74)

Like how Melagiri Gowda also says,

2. "A higher river should keep to its level, a lower one should flow beneath it. Let's face this fact: if the two are united, the village will be flooded and the family may be drowned" (Daatu-Crossing Over, p 60)

3. "Mr. Subbharao is also a Smaarta, I think he belongs to the mulukanadu subsect, while I'm from the badaganaadu subsect" (Daatu-Crossing Over, p 125)

4. "Ulida harijanarigadare avarade paatre idre melininda suriyva hotelinavru, MLA galaada ivarige gaajina lotadalli kalisutthidaru... Hunisehulli hakuthidano panchagavya chimukusidano yenbudu yaaru kelada parshne" (Daatu p 20)

In translation :

"If a customer was a Harijan, he would have to bring his own mug and have coffee poured into it, since Bettayya was an MLA they would send out his coffee in a glass tumbler...whether he would do so with tamarind or sprinkle it with the panchagavya was a question no one asked." (Daatu-Crossing Over, p 26)

5. "Yedurubhaagada angadige hogi dhaarane keli duddu kottaru. Enu ivanu tandukottiddanna hege thagolodu? Hannu antha sweekarisidaru avanu koduvaga kai muttidre yenu madodu... angadiyavane kelage ilidu aaru kithale aaru rasabaale... patte patte lungi suthida avanu labbe sabaravanendu gottayitu" (Daatu, p. 21)

In translation :

He walked to the stall opposite and made a purchase. "How can I accept fruits offered by him, if he brings it with his own hands? Venkataramanayya thought, 'He might touch me while handing it over.' ... As he was thinking thus, the stall owner himself came over and handed him a bag with half a dozen oranges and the same number of bananas...from the way the

lungi was folded that the man was a Muslim.” (Daatu-Crossing Over, p 28)

The crux of the novel *Daatu* is an extensive description of various castes and sub-castes and their anchoring in the Hindu religious code, the codes of purity and pollution. The novel makes a conscious effort to make aware of the unjust social order of the caste system. In example 5 quoted above, we notice the caste conflict between Bettayya and Venkatarammanayya over the concept of ‘pollution by touch.’ Still, it is also ironic to note that would not he also be polluted if the Muslim shopkeeper hands over the fruit to a Brahmin. Unless the reader is aware of the social practices of the caste system prevalent in India, much of what is described here would just be comprehended as mere practice and not as social injustice.

Conclusion :

English is a language of choice for non-English nations as it interconnects the global system. Despite India’s acquaintance with the English language for over four centuries and the dominance of the English language in translation, it is difficult to translate indigenous expressions into English, and the instances quoted in the paper prove it right. Bhyrappa’s novels are ponderous and purpose-driven, and the flight of his imagination to transform ideas into fictional characters is pulsating. How he transcends his ideas intricately into nuances of the Kannada language to bring out the rural flavor of the dialect makes his writings all the more challenging for his translators. By virtue of the translator’s translatability, the translation connects to the original. In this regard, the approximation technique adopted by the translators in *Daatu- Crossing Over* is used

to understand the context better implicitly. It is commendable to note that the translators of *Daatu* have made a genuine effort to replicate the source text and align with the process of re-telling while protecting the essence of the source language text as natural in the target language text.

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ग्वालियर घराने के विद्वान कलाकार पंडित शंकर राव पंडित : व्यक्तित्व एवं कृतित्व

कुमार मेघना

सहायक आचार्या, गायन विभाग
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भारतीय संगीत में घराना पद्धति का विशिष्ट स्थान है। इस पद्धति के माध्यम से अनेक ख्यातिलब्ध संगीतज्ञ उद्भूत हुए हैं। भारतीय शास्त्रीय संगीत के तीनों ही अंगों गायन, वादन तथा नृत्य में घराना का प्रचार है। गायन में मुख्यतः ग्वालियर, आगरा, किराना, जयपुर का अतरौली, सहस्रवान, मेवाती, पटियाला आदि घराने विशेष प्रचलित हैं। उक्त सभी घरानों में ग्वालियर घराना सबसे प्रचलित तथा सभी घरानों की गंगोत्री के रूप में जाना जाता है, क्योंकि लगभग सभी घराने ग्वालियर से ही उद्भूत माने जाते हैं।

पंडित शंकर राव पंडित जी का जन्म वर्ष 1862 में लश्कर, ग्वालियर में हुआ। पंडित जी के पिता जी श्री विष्णु पंडित जी संस्कृत के प्रकांड विद्वान होने के साथ ही कीर्तनकार भी थे। श्री विष्णु पंडित जी की मैत्री तत्कालिक ग्वालियर घराने के सुप्रसिद्ध ख्याल गायक उस्ताद हस्सू खां, हदू खां, नत्थू खां से थी। ये तीनों उस्ताद श्री विष्णु पंडित जी से संस्कृत के श्लोक तथा मराठी काव्य सीखते और समझते थे तथा पंडित जी उनका गायन सुन कर तृप्त होते थे। पिता श्री विष्णु पंडित जी के सांगीतिक प्रेम का प्रभाव उनके चारों पुत्रों गोपाल पंडित, गणपत राव पंडित, शंकर राव पंडित तथा एकनाथ पंडित पर पड़ा। पंडित जी के चारों ही पुत्रों में सहज सांगीतिक प्रेम दिखने लगा। चारो भाई अपने पिता जी के साथ

कीर्तन में सहयोग करने लगे। पुत्रों में संगीत के प्रति प्रेम देख कर पंडित विष्णु पंडित जी ने उनके संगीत शिक्षण के लिए उस्ताद हस्सू खां के शिष्य पंडित बड़े बाल कृष्ण बुआ जी के पास भेजा।

उस्ताद हदू खां तथा पंडित विष्णु पंडित जी के मध्य अत्यंत आत्मीयता थी। जिसका परिणाम था कि पंडित जी को उस्ताद जी के अभ्यास कक्ष में जाने पर रोक नहीं थी। श्री विष्णु पंडित जी के निवेदन से उस्ताद हदू खां ने चारों भाइयों को अपना गायन सुनने की अनुमति प्रदान कर दी। नित्य प्रति उस्ताद हदू खां के अभ्यास के समय ये चारो भाई उनके आवास में जाते थे तथा ग्वालियर घराने की टकसाल गायकी को सुनते थे। चारो भाइयों का संगीत के प्रति लगाव देखते हुए श्री विष्णु पंडित जी ने कुछ समय बाद उस्ताद हदू खां से बच्चों को मार्गदर्शन देने का निवेदन किया। उस्ताद हदू खां गणपतराव पंडित, शंकर राव पंडित तथा एकनाथ पंडित की आवाज को सुनने के बाद उन्हें सिखाने के लिए तैयार हो गए। 'हस्सू खां के प्रिय शिष्यों में से पंडित शंकर राव पंडित जी का नाम आता है।' शंकर राव पंडित जी की बुलंद आवाज तथा प्रतिभा ने हदू खां को इतना प्रभावित किया कि वह जहाँ भी अपना गायन प्रस्तुत करने जाते थे वहाँ शंकर राव जी को साथ ले के जाते थे तथा अपने गायन से पहले शंकर राव जी को एक

या दो चीजें गाने का समय देते थे तब अपना गायन प्रस्तुत करते थे।

विष्णु पंडित जी के संगीत के प्रति प्रेम के कारण उनके घर में सांगीतिक वातावरण रहता था। तत्कालिक बड़े संगीतज्ञों जैसे उस्ताद रहमत खां (हदू खां के पुत्र), पंडित बाबा दीक्षित, पंडित विष्णु पन्त छत्रे, पंडित बड़े बाल कृष्ण बुआ, पंडित बासुदेव बुआ जोशी आदि का उनके घर में आना होता रहता था।

वर्ष 1883 में उस्ताद हदू खां का देहावसान हो गया। इस समय तक पंडित भाइयों को हदू खां के सहवास तथा मार्गदर्शन पाते हुए 12 वर्ष हो चुके थे। इस समय तक तीनों ही भाइयों का आरम्भिक ज्ञान पक गया था तथा उनकी आंतरिक प्रतिभा उभरने लगी थी। उस्ताद हदू खां साहब के देहावसान के बाद पंडित भाइयों ने आगे का मार्गदर्शन नत्थू खां से प्राप्त किया। हदू खां साहब से सीखते समय ये तीनों भाई कभी कभी नत्थू खां साहब से भी मार्गदर्शन प्राप्त करते रहते थे। नत्थू खां साहब तराना गायन में हस्तसिद्ध कलाकार थे अतः तीनों भाइयों ने नत्थू खां साहब से तराना तथा त्रिवट सीखा। नत्थू खां साहब से सीखते हुए एक बार महाराजा दौलत राव सिंधिया जी की पुन्य स्मृति में सिंधिया राजपरिवार की छतरी पर आयोजित एक कार्यक्रम में नत्थू खां के प्रोत्साहन पर पंडित शंकर राव पंडित जी ने अपना गायन प्रस्तुत किया। इस समय इस समारोह में जोरावर सिंह, उस्ताद निसार हुसैन खां, उस्ताद नत्थू खां जैसे बड़े कलाकार श्रोता के रूप में उपस्थित थे। ऐसे में किसी नवोदित गायक के लिए अपना कार्यक्रम प्रस्तुत करना बहुत साहस का कार्य था। इस मंच से पंडित शंकर राव पंडित जी ने अपना गायन अत्यंत सुन्दरता से तथा निर्भय हो कर प्रस्तुत किया। उनकी इस प्रस्तुति पर उस्ताद निसार हुसैन खां साहब मंत्रमुग्ध हो गए तथा शंकर राव पंडित को अपने शिष्य के रूप में स्वीकार करने की इच्छा प्रकट किए। 1884 में उस्ताद नत्थू खां साहब के देहावसान के बाद पंडित बंधू, उस्ताद निसार हुसैन खां साहब से संगीत

का आगे का मार्गदर्शन प्राप्त किया। इसी समय उस्ताद निसार हुसैन खां को राजगायक नियुक्त किया गया था। इस पद पर प्रतिष्ठित होने के साथ ही खां साहब को सभी प्रकार की सुविधाएँ प्रदान की गयी थीं। 1885 में जीवाजी राव सिंधिया का देहावसान हो गया तथा माधव महाराज जी के नाबालिग अवस्था के कारण शासन की सारी व्यवस्था अंग्रेजी सरकार ने अपने हाथ में ले ली। इस के बाद राजकीय व्यय को कम करने के लिए शासकीय तन्त्र में विविध बदलाव किये गए। व्यय कम करने की लिए संगीतकारों की सभी प्रकार की सुविधा समाप्त कर दी गयी तथा 50 रूपये मासिक वेतन निश्चित कर दिया गया। इस के कारण उस्ताद निसार हुसैन खां साहब ने राजकीय सेवा त्याग दी। इस घटना के बाद वह अपने शिष्य शंकर राव पंडित के घर पर ही रह कर उन्हें संगीत की शिक्षा देने लगे। उस्ताद निसार हुसैन खां साहब का पंडित जी के घर आ के तीनों भाइयों को संगीत सिखाना एक असाधारण घटना थी। क्योंकि उस समय किसी मुस्लिम उस्ताद से संगीत सीख पाना अत्यंत कठिन कार्य हुआ करता था। ऐसे में किसी प्रकांड विद्वान का पंडित जी के घर में रह कर सभी भाइयों को संगीत सिखाने का निर्णय लेना एक बड़ी तथा सुखद घटना थी। 'पंडित जी ने अपने जीवन में दो महत्वपूर्ण कार्य विशेष रूप से किये इनमें से एक उस्ताद की सेवा तथा दुसरा कला की साधना।' उस्ताद निसार हुसैन खां साहब ग्वालियर घराने के विद्वान कलासाधक थे। उनके पास ख्याल, टप्पा, तराना तथा चतुरंग का विशाल भंडार था। इस विशिष्टता के कारण उन्हें 'कोठीवाले गवई' के नाम से जाना जाता था।

निसार हुसैन खां साहब का शंकर राव पंडित जी पर विशेष स्नेह था। खां साहब पंडित जी को पुत्रवत् स्नेह करते थे। पंडित जी ने भी गुरु सेवा में कोई कमी नहीं की। फलतः खां साहब निष्कपट हो कर अपनी सभी विद्या को शंकर राव पंडित जी के लिए उड़ेल दिया। पंडित जी में भी विशेष धारणा

शक्ति थी अतः उन्होंने खां साहब की चीज़ों को आत्मसात किया। पंडित जी की स्मरण शक्ति अद्भुत थी। पंडित जी ने अपने उस्तादों से सीख कर हजारों बंदिशों कंठगत करली थीं। ‘शंकर राव पंडित जी की मेधा शक्ति को देख कर उस्ताद निसार हुसैन खां अपने इस शिष्य पर गर्वित होते थे। खां साहब पंडित जी को कहते थे ‘मेरा शंकर तो शक्कर है।’ उस्ताद निसार हुसैन खां साहब अविवाहित थे तथा उनके चचेरे भाई उस्ताद रहमत खां भी अविवाहित थे। अतः निसार हुसैन खां साहब ने अपने वंश की सांगीतिक विरासत का उत्तराधिकारी पंडित बंधुओं को मान लिया था। उस्ताद निसार हुसैन खां साहब शंकर राव पंडित जी के पिता जी से संस्कृत के श्लोक सीख कर याद कर लेते थे। भोजन के समय जब उस्ताद जी इन श्लोकों का उच्चारण करते थे तब उनके उच्चारण की शुद्धता से लगता था कोई ब्राह्मण इन श्लोकों का पाठ कर रहा है। खां साहब के मार्गदर्शन में पंडित जी ने शीघ्र ही ग्वालियर घराने की टकसाल गायकी पर पूर्ण अधिकार कर लिया। उस्ताद निसार हुसैन खां साहब देश में जहां भी जाते थे वहां कहते थे कि यदि मेरी युवा अवस्था का गायन सुनना हो तो शंकर राव को सुन लो।

निष्णात गायक होने के बाद भी पंडित जी कुछ नया सीखने में कभी हिचकते नहीं थे। उस्ताद हस्सू खां साहब के सुयोग्य शिष्य पं. देव जी बुआ से शंकर राव जी ने टप्पा सीखा तथा देव जी बुआ को कई सारे ख्याल तथा तराने सिखाए। पंडित शंकर राव जी के विद्वत्ता की चमक जल्दी पुरे देश में दिखने लगी। ग्वालियर घराने की टकसाल बंदिशों के लिए प्रसिद्ध विद्वानों में पंडित जी का भी नाम लिया जाने लगा। देश के तत्कालिक प्रसिद्ध संगीतज्ञों ने पंडित जी का गायन सुन कर पंडित जी के ज्ञान, गायन कौशल तथा कला मर्मज्ञता की बहुत प्रशंसा की।

पंडित जी ने 30 वर्ष की अवस्था में विवाह किया। 30 वर्ष की उम्र में विवाह होना अपने आप में एक अनोखी घटना थी क्योंकि तब बालविवाह का

अधिक प्रचलन था। किन्तु अपनी साधना में तल्लीन होने के कारण पंडित जी की वरीयता में विवाह नहीं रह गया था। पंडित जी की पत्नी का नाम पार्वती बाई था। कालांतर में पंडित जी को एक पुत्र तथा एक पुत्री रत्न प्राप्त हुआ। पुत्र का नाम कृष्ण राव पंडित तथा पुत्री का नाम वेणु ताई था। कृष्ण राव पंडित जी अल्प आयु में ही उस्ताद निसार हुसैन खां तथा पंडित शंकर राव पंडित जी के सानिध्य में एक गायक के रूप में विख्यात हुए।

ग्वालियर घराने की गायन शैली को मर्दानी शैली का गायन कहा जाता है। क्योंकि यहाँ का गायन बहुत जोरदार होता है। पंडित जी का गायन भी अपने परम्परा के अनुरूप ही रहा। बाल्यकाल से ही उनका सहवास ग्वालियर घराना के महान उस्ताद हस्सू खां, उस्ताद हदू खां तथा उस्ताद नत्थू खां साहब के साथ रहा। पंडित जी का बाल मन इन बड़े गायकों के सांगीतिक अभ्यास को सुनते हुए परिपक्व हुआ था। बाद में उस्ताद निसार हुसैन खां साहब जैसे बड़े कलाकार का सानिध्य मिला। अतः पंडित जी में ग्वालियर की मूल गायन शैली का मुखरित होना स्वाभाविक ही था। पंडित जी की आवाज ग्वालियर गायन शैली के अनुरूप खुली हुई तथा जोरदार थी। गूँजयुक्त खुली आवाज में आलाप तथा आलाप में गमक एवं मीड़ का सुंदर प्रयोग पंडित जी के गायन के लालित्य को और भी बढ़ा देता था। ग्वालियर घराने की गायन शैली का एक और महत्वपूर्ण अवयव है राग की शुद्धता। पंडित जी के गायन में राग की शुद्धता अनिवार्य तत्व था। एक बार पंडित जी के शिष्य षडानन मसूरकर जी एक बैठक में अपना गाना प्रस्तुत कर रहे थे। तभी पंडित जी का आगमन हुआ। पंडित जी ने देखा कि उनके शिष्य के द्वारा गलत बंदिश प्रस्तुत की जा रही है तो पंडित जी क्रोधातुर हो कर सभा में ही अपनी छड़ी मसूरकर जी पर फेंक दिए।

पंडित जी के पास ग्वालियर की पारम्परिक टकसाली बंदिशों का बड़ा भण्डार था। प्रत्येक राग में उनके पास

कम से कम 30 बंदिशें थीं। गायन प्रस्तुती का उनका अपना अनूठा ढंग था। पंडित जी ख्याल की प्रस्तुती के पूर्व राग का स्वरूप खड़ा करने के लिए आलाप नहीं करते थे बल्कि सीधे बंदिश की स्थायी गाते थे। स्थायी के बाद सीधे अंतरा का गायन करते थे। स्थायी तथा अंतरा की प्रस्तुती इस प्रकार होती थी कि इससे ही राग का स्वरूप खड़ा हो जाता था। स्थायी तथा अंतरा के गायन के बाद बंदिश के चलन तथा स्वाभाव के अनुसार ही उसे भरते थे।

पंडित जी के गायन में बहलावे का अद्भुत प्रयोग होता था। पंडित जी की मधुर आवाज इस प्रकार सध गयी थी कि तीनों ही सप्तकों में सहजता पूर्वक विचरण किया सम्भाव्य हो सका था। पंडित जी का कंठ अतितार सप्तक तक पहुँच के अवरोह की तान करने में भी बहुत सहज था। पंडित जी की विराट साधना ने उन्हें लय, ताल, स्वर पर इस प्रकार का अधिकार स्थापित करा दिया था कि कोई भी ताल, कोई भी तबलावादक हो अपनी बात रखते हुए पंडित जी कभी असहज नहीं होते थे। किसी भी स्थान से मुखड़ा ले कर सम पर आना उनके लिए खेल प्रतीत होता था। तान करते समय कभी समानांतर तो कभी आड़ी-कुआड़ी लय में सम पर पहुँच जाते थे। पंडित जी के गायन में तान का पक्ष अद्भुत था। उनके गायन में गमक की तान, खटका, मीड़ तथा जमजमा की तान, फिरत की तान, छुट की तान, लड़-गुथाव, घसीट, लाग-डांट आदि तानों का सुंदर समावेश था। पंडित जी ग्वालियर घराने की विशिष्ट तानों जैसे हाथी चिघाड़ की तान, कडक बिजली की तान आदि के सुंदर प्रदर्शन के लिए पुरे भारत में प्रसिद्ध थे। पंडित जी की तानों में प्रत्येक दाना बहुत स्पष्ट तथा भरा हुआ होता था। पंडित जी की स्वांस लम्बे समय तक रुक जाती थी अतः फिरत की तान अखंडित रूप से पूर्ण हो कर एक अलग चमत्कृत वातावरण की सृष्टि करती थी। 'श्री कृष्णराव पंडित जी कहते हैं कि जब पंडित जी अपनी सिद्ध तानों को गाया करते थे तब कमरे में रखे दीपक की लौ तेज हो कर कांपने लगती थी।' पंडित जी की जोरदार,

विलिष्ट तथा पारम्परिक गायन का कारण उनका कठिन अभ्यास तथा बड़े गुरुओं का स्नेहपूर्ण मार्गदर्शन रहा है। पंडित जी ख्याल के अतिरिक्त अन्य गायन शैलियों जैसे -चतुरंग, तराना, त्रिवट, अष्टपदी, सादरा, टप्पा तथा ठुमरी आदि को भी अत्यंत सुन्दरता से प्रस्तुत करते थे। तराना को सामान्यतः ख्याल के उपअंग के रूप में देखा जाता है किन्तु कभी कभी पंडित जी तराना के रूप में पूरी राग ही प्रस्तुत करते थे। यह उनके राग के प्रति समझ का सूचक है। 'पंडित जी अपने जीवन काल के उत्तरार्ध भाग में पहुँचने पर कहा करते थे कि संगीत की साधना अत्यंत कठिन है। मैं अपनी इस उम्र में पहुँच कर अभी तक केवल राग यमन पर ही अधिकार कर सका हूँ। पंडित जी को राग यमन सिद्ध था।'

पंडित शंकर राव पंडित जी एक सफल कलाकार होने के साथ ही सफल गुरु भी थे। उनके शिष्यों में पंडित कृष्ण राव शंकर पंडित, पंडित राजा भईया पूंछ वाले, पंडित काशी नाथ पन्त मुले, पंडित महादेव जोशी, सरदार राम राव काटे, पंडित रघुनाथ मोरघोड़े आदि का नाम आता है। पंडित जी ने अनेक बंदिशों का भी सृजन किया है।

ग्वालियर घराने के सुप्रसिद्ध गायक पंडित शंकर राव पंडित जी का देहावसान 7 मई 1917 को ग्वालियर में हुआ।

शोध निष्कर्ष :

ग्वालियर घराने के प्रतिनिधि कलाकारों में पंडित जी का नाम बहुत सम्मान से लिया जाता है। पंडित जी ने अपनी कठिन साधना से ग्वालियर घराने की विराट गायकी के विविध तत्वों जैसे- ध्रुपद, धमार, ख्याल, टप्पा, त्रिवट, चतुरंग आदि को आत्मसात किया। ग्वालियर घराने की प्रचलित तानें पंडित जी द्वारा सहजता से गई जाती थीं। पंडित जी ने अनेक बंदिशों का नवसृजन भी किया था। उनके अनेक शिष्यों ने उनकी परम्परा को प्रसारित किया। पंडित जी के अमूल्य योगदान के लिए संगीत जगत सदैव उनका आभारी रहेगा।

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सांस्कृतिक धरोहर के रूप में भारतीय संगीत

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मानव सभ्यता की शुरुआत से ही संगीत ने समाज में महत्वपूर्ण भूमिका निभाई है। भारतीय संगीत की विविधता, गहनता और सुंदरता इसके सांस्कृतिक विरासत का महत्वपूर्ण घटक है। भारतीय संगीत केवल मनोरंजन का साधन न होकर देश की समृद्ध सांस्कृतिक धरोहर का भी एक अंग है। हम इस संगीत के माध्यम से अपनी सांस्कृतिक जागरूकता और विरासत की समृद्ध गहराई को महसूस कर सकते हैं।

भारतीय संगीत का मुख्य लक्ष्य श्रोताओं को खुश करना, उसका आध्यात्मिक पक्ष दिखाना और समुदाय के साथ घनिष्ठ संबंध बनाना है। आज की तेजी से विकसित हो रही तकनीकी दुनिया में भी भारतीय संगीत लगातार अधिक महत्वपूर्ण होता जा रहा है। लोग संगीत सुनकर अपने जीवन का आनंद ले रहे हैं, जो डिजिटल प्लेटफॉर्म, सोशल मीडिया और अन्य ऑनलाइन माध्यमों से प्रसारित होता रहा है।

भारतीय संगीत एक सांस्कृतिक विरासत है, जिसे राग, ताल और भावनाओं की एक विस्तृत श्रृंखला के माध्यम से व्यक्त किया जाता है। इसका महत्व महज मनोरंजन नहीं है अपितु मनोरंजन से परे भी है, यह समृद्धि, आध्यात्मिकता और सांस्कृतिक विविधता के प्रतीक के रूप में भी कार्य करता है।

भारतीय संगीत के विभिन्न क्षेत्र और शैलियाँ अपने व्यवहार, शैली और भाषा के माध्यम से उस देश की सांस्कृतिक विविधता को दर्शाते हैं।

समय के साथ भारतीय संगीत की मानवता और गहराई बरकरार रहे, इसके लिए इसमें महत्वपूर्ण बदलाव किए गए हैं। इस हेतु राष्ट्रीय और अंतरराष्ट्रीय स्तर पर संगीत सम्मेलनों तथा अन्य देशों में भारतीय संगीत के सिद्धांतों का प्रचार-प्रसार किया जा रहा है। भारतीय संगीत, जो विविध सांस्कृतिक समृद्धि को जोड़ने में सहायता करता है, एक समृद्ध संवाद और संबंध में भी निहित है। आज भी संगीतकार और शिक्षाविद भारतीय संगीत के बारे में पुस्तकों में उल्लिखित नियमों और दिशानिर्देशों का पालन करके इसे संरक्षित करने के लिए कार्यरत हैं।

भारतीय संगीत की ध्वनि और लयबद्ध संरचना इसके विशिष्ट सांस्कृतिक अनुभव का एक अभिन्न अंग हैं क्योंकि वे कई भावनाओं को व्यक्त करते हैं।

हमें भारतीय संगीत की विविधता और समृद्धि की सराहना करने के लिए इसकी विभिन्न शैलियों को देखना चाहिए। शास्त्रीय और लोक संगीत शैलियाँ भारतीय संगीत के दो सबसे महत्वपूर्ण प्रकार हैं, और राष्ट्र के विभिन्न क्षेत्रों में अपने विषयों, चमत्कारों और भावनाओं के लिए प्रत्येक का अपना एक विकसित एवं महत्वपूर्ण स्थान है।

‘संगीत भारतीय संस्कृति की आत्मा मानी जाती है। वैदिक काल में आध्यात्मिक संगीत को ‘मार्गी’ तथा लोक संगीत को ‘देशी’ कहा जाता था। भरत काल में प्रबंध गान प्रचलित था। कालांतर में यही शास्त्रीय और लोक संगीत के रूप में परिवर्तित हुआ।’

शास्त्रीय संगीत - 'नियमों व शास्त्र के अनुसार गाए जाने वाला संगीत अथवा जो स्वर, लय, ताल आदि नियमों में बाँधकर आकर्षक रीति से गाया व बजाया जाता है वह शास्त्रीय संगीत कहलाता है। शास्त्रीय संगीत का एक नियमित शास्त्र होता है तथा उसी शास्त्रानुसार उसका गायन व वादन होता है।² मतंग ने शास्त्रीय संगीत को निबद्ध संगीत कहा है अर्थात् वह संगीत जो आलापादि नियमों से नियंत्रित रहता है। शास्त्रीय संगीत कहलाता है।³ यह शैली विशेष रागों, तालों और स्वरों के माध्यम से स्वयं को अभिव्यक्त करती है और संगीतकार की मौलिकता और तकनीक की निपुणता को दर्शाती है। यहाँ तक कि एक छोटे से स्वर की व्याख्या भी शास्त्रीय संगीत में अत्यंत अद्वितीयता, अत्यधिक मौलिकता और समर्पण की भावना से भरी होती है।

'भारतीय शास्त्रीय संगीत परंपरागत संगीत है, यह उच्च कोटि की कला हमें ईश्वरीय देन के रूप में प्राप्त हुई है। ऋषियों - मुनियों ने इस कला के माध्यम से नाद - ब्रह्म को प्राप्त किया है।'⁴

यह शैली ग्रंथों और पारंपरिक शैलियों में पाई गई अवधारणाओं पर आधारित है, जो कि भारतीय संगीत का एक महत्वपूर्ण हिस्सा है। इसके अंतर्गत हिंदुस्तानी और कर्नाटकी ये दो पद्धतियाँ भी शामिल हैं। शास्त्रीय संगीत में राग, ताल, लय और भावनाओं का विशेष महत्व होता है और ये श्रोताओं को आध्यात्मिक और सांस्कृतिक अनुभव प्रदान करते हैं। 'शास्त्रीय संगीत एक ऐसा संगीत है जो शास्त्र की दृष्टि से पूर्णतः निदोष भी हो और आंतरिक लोकरंजन की दृष्टि से पर्याप्त सक्षम भी हो। शास्त्रीय संगीत का प्रयोग सर्वप्रथम भारतीय ऋषियों - मुनियों के द्वारा किया गया ऐसा वृहद्देशी ग्रन्थ में उल्लिखित है। 'शास्त्रीय संगीत में शब्द की प्रधानता न होकर स्वर, लय की प्रधानता होती है इसीलिए शब्दों को स्वर के अनुसार परिवर्तित कर लिया जाता है। शास्त्रीय संगीत विशिष्ट प्रशिक्षण के द्वारा गुरु परम्परा से ही प्राप्त किया जा सकता है।'⁵

लोक संगीत - मानव जीवन के सभी आयाम लौकिक धर्म से ओत-प्रोत है। प्राचीन काल में हमारे धर्म शास्त्रियों ने षोडश संस्कारों का विधान किया है। प्राचीन काल की तरह आज भी हम गाँवों में जीवन के संस्कारों की अभिव्यक्ति उन्हीं लोक गीतों की स्वर लहरियों द्वारा देखते हैं।⁶ इस शैली को भी भारतीय संगीत के महत्वपूर्ण घटक के अंतर्गत माना जाता है क्योंकि इसमें संगीत का उपयोग सामाजिक और आध्यात्मिक संदेश देने के लिए करते हैं। लोक संगीत के विषय में महात्मा गाँधी जी के विचार कुछ इस प्रकार कहा है कि 'लोकगीत में धरती गाती है, पहाड़ गाते हैं, नदियाँ गाती हैं, फसले गाती हैं, उत्सव, मेले, ऋतुएँ और परंपरा गाती हैं।'⁷ लोगों के दिल इन गीतों से आज भी जीवंत हैं, जो प्रचुरता, खुशी और शांति की भावनाओं को प्रेरित करते हैं। भारतीय लोक संगीत विभिन्न जनजातियों और स्थानीय समुदायों की भावनाओं को संगीत के माध्यम से दर्शाता है। लोक संगीत के माध्यम से गीतों, कहानियों और जीवन के विभिन्न पहलुओं को कुछ हद तक व्यक्त किया जा सकता है। जनजातीय संस्कृति और समृद्धि के एहसास को लोक संगीत से नई पीढ़ी तक संचारित करने में बहुत मदद मिली है। 'लोक संगीत में मानव अपने भावों को प्रकट करने में स्वच्छन्द होता है। वह समाज या शास्त्र द्वारा बनाये गये कृत्रिम बन्धनों को स्वीकार नहीं करता। लोक संगीत का परम उद्देश्य लोक रंजन होता है। श्रोता को आनंद में निमज्जित करना ही एकमात्र लक्ष्य होता है।'⁸

भारतीय संगीत के ये दो रूप संगीत होने के साथ-साथ सामाजिक संदेशों के लिए महत्वपूर्ण माध्यम के रूप में भी काम करते हैं। यह विभिन्न आदर्शों, गुणों और मूल्यों का मूल्य बताता है और आम जनता के साथ संचार को बढ़ावा देता है।

इसके अतिरिक्त, गुरु - शिष्य परंपरा के अंतर्गत संगीत में शिक्षण एवं प्रशिक्षण का महत्व है। यह गहराई से जुड़ी हुई शिक्षा है, जो संगीत के मूल सिद्धांतों के अलावा आदर्शों, व्यक्तित्व और विशिष्टता के बारे में सीखने का अवसर प्रदान करती है।

आधुनिक युग में भारतीय संगीत की शिक्षा के लिए कई तरीके और तकनीकें भी विकसित हो रही हैं। मोबाइल ऐप्स, वीडियो कक्षाएँ और ऑनलाइन संगीत सीखने के प्लेटफॉर्म के माध्यम से, लोग अब संगीत सरलता से सीख सकते हैं।

प्राचीन काल से ही युवाओं में भारतीय संगीत सुनने का भी चलन रहा है। संगीत में करियर बनाने की चाह ने युवाओं को और भी प्रेरणा दी है। रियलिटी टेलीविजन कार्यक्रमों, संगीत विद्यालय और संगीत संस्थान युवाओं को अपनी प्रतिभा खोजने का मौका देते हैं। वयस्कों से युवाओं तक संगीत के पारंपरिककरण के कारण भारतीय संगीत के विकास में शैलीगत परिवर्तन आया है। आधुनिक युवाओं ने पॉप, फ्यूजन और बॉलीवुड संगीत सहित नए तरीकों से भारतीय संगीत को अपनाया है, जिसने नई आवाजों और संगीतकारों को जन्म दिया है।

भारतीय संगीत फिल्म के क्षेत्र में भी महत्वपूर्ण भूमिका निभाता है। संगीत ने भारतीय फिल्म उद्योग के विकास में महत्वपूर्ण योगदान दिया है और फिल्मों के गाने आम जनता के साथ सांस्कृतिक संदेश भी साझा करते हैं। भारतीय फिल्म संगीत, चाहे वह बॉलीवुड से हो या क्षेत्रीय सिनेमा से, लोगों के मन-मस्तिष्क को आकर्षित करता है और उन्हें अपने जीवन के विभिन्न पहलुओं को व्यक्त करने की अनुमति देता है।

भारतीय संगीत इस बात का एक आदर्श उदाहरण है कि कैसे संगीत न केवल पारखी लोगों की आत्मा तक पहुंचता है, बल्कि समृद्ध सांस्कृतिक विरासत को संरक्षित करने में भी महत्वपूर्ण भूमिका निभाता है। यह हमारे लिए अपनी परंपरा को संरक्षित करते हुए अपनी विरासत को भावी पीढ़ियों तक पहुंचाने का एक अहम तरीका है।

भारतीय साहित्य और संगीत के बीच भी गहरे संबंध हैं। किसी भी गीत या गीत के बोल, जो विभिन्न सामाजिक मुद्दों, प्रेम, अलगाव, उत्तेजना और

भय की भावनाओं को व्यक्त करते हैं, आध्यात्मिक और भावनात्मक भाषा में लिखे जाते हैं। पद का साहित्य जितना अच्छा होगा, जनमानस पर संगीत का असर भी उतना ही गहरा होता है।

आज की संस्कृति में भारतीय संगीत का मूल्य और भी अधिक बढ़ गया है। सुरों का आदान-प्रदान और संगीत की लय व्यस्त और तनावपूर्ण जीवन में यह मानसिक शांति और विश्राम प्रदान करती है।

भारतीय संगीत में राग ध्यान (किसी राग के मुख्य स्वरूप के आधार पर उसकी आकृति का चिंतन) और ध्यान (मेडिटेशन) एक विशेष भूमिका निभाते हैं, जो इसके महत्वपूर्ण अनुप्रयोगों में से एक है। मनमोहक प्राकृतिक धुनों, रागों और संगीत की धुनों की सहायता से ध्यान को अधिक उत्थानकारी और उत्तेजक बनाया जा सकता है। संगीत सुरों पर ध्यान करते समय व्यक्ति परिप्रेक्ष्य में एक सकारात्मक बदलाव का अनुभव करता है और आत्म-शांति तथा आत्म-समर्पण के स्थान पर पहुंच जाता है। ध्यान के अभ्यास में संगीत को एक अनोखे तरीके से शामिल किया जाता है। ध्यान करते समय संगीत सुनने से मन को साफ करने में मदद मिलती है और आत्मा के साथ एक बेहतर संचार होता है। यह आत्म-प्राप्ति की हमारी खोज में सहायता करता है और हमारे आंतरिक स्वयं के सबसे मौलिक भावनात्मक स्तरों तक पहुंचने के लिए एक माध्यम के रूप में कार्य करता है।

बीमारियों के इलाज में भारतीय संगीत का उपयोग एक और महत्वपूर्ण अनुप्रयोग है। अस्थमा का इलाज राग यमन से किया जाता है और राग भैरव आरामदायक नींद को बढ़ावा देता है तथा तनाव को कम करता है, साथ ही अन्य बीमारियों का इलाज विशेष रागों और स्वरों से किया जाता है। भारतीय संगीत के सप्त स्वरों का चिकित्सीय सम्बन्ध भी वात, पित्त, कफ जैसे शारीरिक स्वास्थ्य सम्बन्धी दोषों से है। जैसे षड्ज स्वर का स्वभाव ठंडा होने से यह गर्म स्वभाव अर्थात् पित्त को शांत करता है। ऋषभ पित्त और कफ

प्रधान दोषों को दूर करता है।⁹ इसी तरह अन्य स्वर भी अपनी प्रकृति के अनुसार उपरोक्त स्वास्थ्य सम्बन्धी दोषों को दूर करने में सहायक हैं।

भारतीय संगीत एक सर्वांगीण प्रयास है जो हमें समृद्धि की भावना, आध्यात्मिकता एवम् सांस्कृतिक रुचि की ओर मार्गदर्शित करता है। यह हमें अपनी साझा सांस्कृतिक विरासत के माध्यम से गहरे स्तर पर जुड़ने तथा अपने भीतर(स्वयं) का पता लगाने का सामर्थ्य प्रदान करता है।

भारतीय दर्शन, चिंतन एवं आध्यात्मिक परम्परा में मानव जीवन का लक्ष्य अंततः ईश्वर प्राप्ति अथवा मोक्ष प्राप्ति माना जाता है। मनीषियों ने समस्त साधनों से संगीत कला को ईश्वर प्राप्ति का सबसे उच्च तथा सुलभ साधन माना है। संगीत के आनंद को 'ब्रह्मानंद सहोदर' माना है। चूँकि हमारा देश आध्यात्मिक पक्ष से ओत-प्रोत है, हमारे संगीत का उद्देश्य भी पारलौकिक आनंद को प्राप्त करना है।¹⁰

संगीत की दुनिया में महत्वपूर्ण योगदान देने के साथ-साथ यह भारतीय संगीत विभिन्न सांस्कृतिक परंपराओं के बीच अंतराल को पाटने में भी मदद करता है। सभी उम्र और सामाजिक वर्गों में इसका आदर्श, सम्मान और प्यार हमारी सांस्कृतिक एकता को बढ़ावा देता है।

भारतीय संगीत की विविधता, आविष्कारशीलता और भावनात्मकता ने हमें संगीतमय सांस्कृतिक विरासत के महत्व की सराहना करने में मदद की है। हमारे अपने अनुभवों को बदलने के अलावा आपसी सद्भाव, भावनात्मक साझाकरण और सांस्कृतिक एकता हासिल करने के प्रयास में संगीत द्वारा हमारे समाज को एक साथ लाया जा रहा है।

भारतीय संगीत की विविधता और समृद्धि को प्रदर्शित करने के लिए कई संगीत कार्यक्रम, उत्सव और संगीत समारोह आयोजित किए जाते रहे हैं। ये आयोजन न केवल संगीतकारों को लाइव प्रदर्शन करने का मौका देते हैं, बल्कि वे सामाजिक एकजुटता,

भाषा सीखने और सांस्कृतिक संरक्षण का भी समर्थन करते हैं।

वैश्विक मानक के रूप में भारतीय संगीत ने आज भी अपना दर्जा बरकरार रखा है। भारतीय शास्त्रीय संगीत, लोक संगीत, आधुनिक संगीत, बॉलीवुड संगीत और अन्य शैलियाँ भारतीय संगीत के विभिन्न पहलुओं को उजागर करती हैं, जिससे हमें अपने संगीत की विविधता का अनुभव करने की अनुमति मिलती है।

यह हमें समर्पण, खुशी और आध्यात्मिक ऊर्जा का एहसास कराकर सांस्कृतिक विरासत को संरक्षित करने के लिए भी प्रोत्साहित करता है। भारतीय संगीत न केवल अपने कलात्मक और सांस्कृतिक पहलुओं के लिए महत्वपूर्ण है, बल्कि इसलिए भी कि यह एक ऐसा उपकरण है जो आत्मा को शांति और सुकून देता है। सचेतनता और ध्यान के लिए संगीत की शक्ति असाधारण है। हमारा मन - मस्तिष्क संगीत के स्वर, माधुर्य और लय से प्रभावित होता है, जो वास्तविकता में मानसिक स्थिरता, एकाग्रता और ध्यान में भी सहायक होता है।

भारतीय संगीत की विशिष्ट गुणवत्ता यह है कि यह भावनाओं, दृष्टिकोणों और आध्यात्मिक स्थितियों की एक विस्तृत श्रृंखला को व्यक्त करने का एक विशेष साधन प्रदान करता है। गीतों की अंतर्निहित भावनाएँ हम तक पहुँचती हैं और हमें अपनी आत्मा की गहराई तक पहुँचने का रास्ता देती हैं।

निष्कर्ष - भारतीय संगीत महज एक वाणी से कहीं अधिक है। यह भारतीय सांस्कृतिक विरासत का एक महत्वपूर्ण घटक है और समृद्धि, साहित्य, आध्यात्मिकता और सामाजिक सद्भाव की भावनाओं को व्यक्त करने का एक विशेष माध्यम है। चूँकि संगीत हमारी संस्कृति में इतनी महत्वपूर्ण भूमिका निभाता है, इसलिए यह महत्वपूर्ण है कि हम इसे संरक्षित करने और भावी पीढ़ियों तक फैलाने के लिए कार्य करें। इससे यह सुनिश्चित होगा कि संगीत हमारे समाज में एक स्थायी भूमिका निभाए।

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‘पारिजात’ में निहित वृद्ध विमर्श

मनीष कुमार

शोधार्थी हिन्दी विभाग

एन. ए. एस. (पी. जी.) कॉलेज, मेरठ (उ०प्र०)

मूल आलेख :

बीसवीं सदी में समाज में व्यापक एवं तीव्र परिवर्तन हुए, बदलती हुई तकनीक का प्रभाव मानव जीवन साधनों के साथ-साथ मानव संबंधों पर भी पड़ा। व्यक्ति जब से तकनीकी रूप से विकसित हुआ तब से मानव जीवन में अर्थ का प्रभाव बढ़ने लगा और मानव जीवन के मूल्य को मुद्रा के मूल्य ने प्रतिस्थापित करने की पूर्णतः चेष्टा की और आंशिक रूप से उसको इसमें सफलता भी प्राप्त हुई जिससे समाज की महत्वपूर्ण संस्था परिवार और परिवार का सबसे महत्वपूर्ण सदस्य उसका मुखिया दोनों की नींव कमजोर हुई इक्कीसवीं सदी में तो पारिवारिक विघटन मुखिया का अपदस्थ होना सामान्य बात हो गई इक्कीसवीं सदी में परिवार के मुखिया का कद घटा ही नहीं बल्कि उसका स्वरूप ही बदल गया है। पहले जहां परिवार का मुखिया दादा या परदादा हुआ करता था अब वह पिता पर आकर ठहर गया है और पिता भी पिता ना होकर बड़े भैया, दोस्त के रूप में सिमट कर रह गया है और एक दिन वह मात्र औपचारिक रूप में ही अभिभावक रह जाता है। उसकी इच्छाएं उसकी जरूरतें सब गौण हो जाती हैं। जिन परिवारों में पिता जीवित न हो वहां यह सब परिवार की मुखिया स्वरूपा माता के साथ होता है। नासिरा शर्मा ने वृद्धावस्था का जीवन, पारिवारिक संबंध और पारिवारिक संबंधों में विचलन को साहित्य की लोकप्रिय विधा अपने उपन्यास ‘पारिजात’ के माध्यम से सहज व स्वाभाविक रूप में चित्रित किया है।

भारतीय परिवार व्यवस्था की संरचना इक्कीसवीं सदी में तेजी के साथ परिवर्तित हो रही है। अर्थ प्रधान जगत में पहले शिक्षा के लिए, फिर जीविका के लिए अपनी जड़ों, अपने परिवार से अलग होकर नये शहर नई जगह नए देश में बस जाना जैसे आम हो गया है। इस प्रवसन का असर पड़ता है उन वृद्ध माता पिताओं पर जिन्होंने अपनी संतानों को लेकर बड़े सपने सजाए थे। संतान पलायन उनको तोड़ देता है युवा होते बेटे बेटियों के लिए नासिरा शर्मा लिखती है।

“उन सबको नए आसमान की तलाश थी जिसको वह अपने दम से तलाश करना चाहते थे”

नासिरा शर्मा ने प्रह्लाद प्रभा उनके बेटे रोहन, बशाहत हुसैन फिरदौस जहां के बेटे मोनिस व बेटे रूही, जुल्फिकार अली नुसरत जहां के बेटे काजिम के माध्यम से शिक्षित आधुनिक युवा पीढ़ी के पलायन के चित्र उकेरी हैं। जब इन बच्चों के माता-पिता इनको पढ़ाई के लिए विदेश जाने से रोकते हैं तो ये माता-पिताओं को ही आइना दिखा देते हैं। मोनिस कहता है।

“जब आपके वालिद साहेबान गांव से जड़ काटकर शहर आए थे तो उन्हें अपने बाप दादाओ की विरासत का ख्याल नहीं आया था? आप जब छोटे शहरों से निकल लखनऊ में बसे तो क्या आपने सबको नकार नहीं दिया था? तरक्की करना और आगे बढ़ना हर इंसान का फितरी अमल और बुनियादी हक है”

जिन संतानों के लिए माता-पिता इतने स्वप्न सजाते हैं वह स्वप्न उनके जवान होते-होते धराशाई होने लगते हैं। संतानों का पलायन उनको अंदर से हिला देता है। जीवन पर्यंत वे अनिश्चिता में डूबे रहते हैं एक प्रश्न हमेशा उनके सामने रहता है। क्या उनकी संताने कभी वापस आएंगी या नहीं नासिरा शर्मा लिखती हैं। **“क्या उन्हें बच्चों की वापसी की उम्मीद नहीं, क्योंकि आगे बढ़ते कदम कभी पीछे नहीं लौटते या फिर उन्हें अपनी मेहनत से बने इन घोंसलों के उजड़ने का डर है जो उनकी मौत के बाद वीरान पड़े रह जाएंगे?”**

संतान होते हुए भी संतान का अभाव, संतान का उनके पास ना होना एक वृद्ध माता-पिता के लिए अति कष्टकारी स्थिति को जन्म देता है। वृद्ध तन और वृद्ध मन दोनों भावी पीढ़ी के साथ जुड़कर जीना चाहते हैं परंतु स्थितियां ऐसा नहीं होने देती। पुत्र सुख, पुत्र हर्ष कहीं ना कहीं पुत्र शोक में परिणित हो जाता है। वृद्धावस्था कार्यशील अवस्था नहीं होती है इसलिए मनुष्य अतीत और भविष्य की संभावित गणनाओं से ही मुक्ति नहीं हो पता उसका प्रत्येक क्षण इसी चिंतन में परिपूर्ण रहता है कि क्या हो गया? और क्या होना चाहिए था। नासिरा शर्मा फिरदौस जहां के माध्यम से यह कहती हैं ।

“मोनिस को बाहर बसने क्या जरूरत थी मगर यह लड़के सिर्फ अपने बारे में सोचते हैं अपनी जड़ों से दूर क्या कभी कोई तरक्की कर पाया है कर भी ली तो उसे देखने सुनने वाले तो वहां होंगे नहीं”

संतान की इतनी चिंता होने के बाद भी वृद्ध माता-पिता जब अपनी भावनाएं व्यक्त करते हैं तो प्रत्युत्तर में उन्हें निराशा और अवसाद ही मिलता है फिरदौस जहां बेटे मोनिस से जब उसके वापस आने के लिए पूछती है।

“तुम कब आ रहे हो मेरे कलेजे यह आंखें तरस रही हैं”

मोनिस का जवाब उन्हें अंदर तक हिला देता है।

“नो मोर डायलॉग मॉम मुझे बेकार की इमोशंस में मत उलझाइये”

समकालीन संतान के कर्तव्यों की परिधि सिमट कर छोटी हो गई है वह अब माता-पिता के लिए आर्थिक सहायता देखकर ही अपने कर्तव्यों एवं दायित्व को पूर्ण मान लेती है। वह इस बात से अनजान होती है कि वृद्धावस्था में माता-पिता के लिए पैसे से ज्यादा उनका साथ मायने रखता है। वृद्ध माता-पिता संतान का साथ चाहते हैं और संतान उनकी मन की व्यथा समझ नहीं पाती वह मात्र पैसे देकर ही दायित्व से मुक्त हो जाना चाहती है। मोनिस कहता है।

**“अच्छा मॉम अपना ख्याल रखिएगा।
मैंने चेक डाल दिया है गुड नाइट।”**

“गुड नाइट कहते-कहते फिरदौस जहां अपने आंसू नहीं रोक पाई कैसे कहती मुझे चेक की नहीं तुम्हारी चाहत है।”

अपनी अंतःकोष के रिक्त को भरने के लिए वृद्धों को मृदु स्मृतियों का सहारा रह जाता है। उनकी स्मृतियां जो उनके अपने हैं पर अपने पास नहीं है। अपने हमउम्र साथियों से उन यादों को साझा कर वे अपने जीवन का खालीपन भरने की कोशिश करते रहते हैं। फिरदौस जहां जोहरा बी से कहती है।

“मुझे याद है मोनिस की छठी का कुर्ता टोपी तुम्हारी इन्ही नाजुक उंगलियों ने काढ़ा था।”

आधुनिकीकरण की फलस्वरूप समाज में व्यक्तिवादिता का प्रभाव बढ़ा जिससे संबंधों के दायरे घटते गए और रिश्ते में दूरियां बढ़ती गई व्यक्ति स्वयं तक सिमट गया। इस स्वयं में उसने अपनी पत्नी और बच्चों को ही रखा। वृद्ध माता-पिता हाशिये पर चले गए परंतु संतान मोह से मुक्त नहीं हो पाए। ‘पारिजात’ के तीन युवा पात्र रोहन मोनिस और रुही अपने सपनों के लिए विदेश पढ़ने जाते हैं जिनमें दो पुरुष पात्र रोहन और मोनिस विदेश में ही नौकरी करने लगते हैं। अत्यधिक सफलता की चाह उनका

मां-बाप से दूर कर देती है परंतु रोहन के माता-पिता प्रभा और प्रह्लाद फिर भी नियति को ठीक मानकर परिस्थितियों से सामंजस्य समस्त बिठा लेते हैं। प्रभा की मौत के बाद प्रह्लाद का जीवन कठिन हो जाता है। 'पारिजात' में नासिरा शर्मा ने अपने पात्रों को डायरी लेखन की कला देकर पाठको के सामने उनके मन की गांठ खोलने की सफल कोशिश की है वृद्धावस्था में मिला पत्नी वियोग प्रह्लाद को अंदर तक हिला देता है। नासिरा शर्मा लिखती हैं।

“प्रभा का चेहरा आंखों के सामने से इस तरह गुजर गया जैसे पिछले तीस वर्ष का संबंध बहता पानी बन गया हो”

नासिरा शर्मा अनुभवी एवं शोध प्रकृति की लेखिका हैं। उनका व्यक्तिगत जीवन काफी अच्छा रहा है। उनकी परिवार एक अच्छे परिवार में हुई और विवाह भी एक अच्छे परिवार में हुआ उनका अनुभव उनकी लेखनी से साहित्य में उनके वृद्ध पत्रों में प्रतिबिंबित होता है। प्रह्लाद के माध्यम से वृद्धो का अनुभवी ज्ञान बोलता है।

यह दुनिया है ओघट पानी, पग ना बहुत फैलावो जी।

इतना ही फैलावो कि जिसके, सुख से दुख ना पावो जी।

वृद्धावस्था का खालीपन मनुष्य को ऐसी स्थिति में ला देता है जिसका भान बिना स्वयं अनुभव किया संभव सा नहीं लगता। पर लेखिका ने अपनी लेखनी के माध्यम से पाठको को वृद्धावस्था के इस खालीपन की अनुभव से रूबरू कराने की सफल कोशिश की है। प्रह्लाद दत्त के माध्यम से उन्होंने खालीपन को ऐसे लिखा है।

**नैन खुले कुछ ही देखूं, मूँदूँ तो कुछ और ही और।
कोई बांका सांच न जाने, देखी बात कहुँ कासे?**

वृद्धावस्था में जीवनसाथी और मित्र जीवन की अमूल्य निधि होते हैं वे ही व्यक्ति के अकेलेपन के

साथी होते हैं। उनसे बेजान जिंदगी में जान आ जाती है। उनसे जीवन का खालीपन पूर्णतया तो नहीं आंशिक रूप से अवश्य भर जाता है। प्रभा और प्रह्लाद के वार्तालाप द्वारा लेखिका ने यही बताने की कोशिश की है।

“सच पूछो प्रह्लाद अब यह जिंदगी मुझे बेकार सी लगने लगती है जी कर क्या करूंगी?”

“मेरे लिए जियोगी। घर की रौनक के लिए जियोगी, हम सबको तुम्हारी जरूरत है।”

वृद्धावस्था की यह समस्याएं केवल उन माता-पिता के साथ ही नहीं हैं। जिनके बच्चे विदेश में बस गए हो यह उनके साथ भी हैं जिनके बच्चे भारत में ही अपने जन्म स्थान पर हैं या भारत की दूसरे शहरों में। फिरदौस जहां की सखी सरस्वती के माध्यम से नासिरा शर्मा लिखती हैं।

“कल तक उन्हें अपनी सहेली फिरदौस जहां इसलिए हमदर्दी महसूस होती थी कि उनका कामासुत बेटा उन्हें छोड़कर विदेश में फूल फल रहा है। माँ को बुलाता है अपने पास, मगर उनके ठिकाने को उजाड़ने की कोशिश तो नहीं करता। यहां तो मामला ही दूसरा है।”

वृद्धावस्था की एक बड़ी समस्या यह है कि युवा पीढ़ी अपने सपनों की दुनिया को पाने के लिए उसे दुनिया को भूल जाती है जो उनकी अपनी दुनिया है उनके माता-पिता। जो उनकी नींव है प्रत्येक माता-पिता अपनी संतान की उन्नति ही चाहते हैं पर उनके उन्नत हो जाने पर उनको निराशा के अतिरिक्त कुछ नहीं मिलता। युवा पीढ़ी को अपनी पुरानी पीढ़ी कैसी लगती है इस पर नासिरा शर्मा सरस्वती के दर्द पर फिरदौस जहां के माध्यम से कहती हैं।

“उन्हें नई पीढ़ी बड़ी खुदगर्ज लगती थी। आज तो जैसे उन्हें यकीन हो गया कि बुढ़ापे में यूँ ही वनाश्रम जाने की बात नहीं कही गई। एक समय के बाद खुद अपने पैदा किया बच्चे मां-बाप को पुराना फर्नीचर समझने लगते हैं।”

नासिरा शर्मा ने 'पारिजात' के माध्यम से एक महत्वपूर्ण प्रश्न का उत्तर देने की कोशिश की है। क्या जो माता-पिता अपने व्यावसायिक जीवन में सफल हैं उनकी अपने बच्चों को अत्यधिक सफल बनाने की महत्वाकांक्षा उनको अपनी संतान से दूर कर देती है? रोहन और मोनिस दोनों ही मजबूत आर्थिक स्थिति के परिवारों के बच्चे हैं परंतु दोनों ही अत्यधिक सफल होने की चाह में स्वदेश छोड़ देते हैं। एक अन्य पात्र सरस्वती का बेटा भी लखनऊ का पैतृक घर बेच देना चाहता है और अन्यत्र बस जाना चाहता है। इस नए पकड़ने और पुराना छोड़ने की युवाओं की प्रवृत्ति से बुजुर्गों को मिलने वाले दर्द को नासिरा शर्मा गफूर के माध्यम से लिखती है।

“पूरी कॉलोनी में जज साहब हों या इंजीनियर साहब, जो भी बूढ़ा है, उसके बच्चे या तो विलायत में है या फिर दूसरे शहर में और वे या तो अल्लाह के भरोसे हैं या फिर नौकरी के सहारे। यह भी कोई जिंदगी है।”

क्या वृद्धत्व के लिए भी कोई तैयारी करनी पड़ती है? वृद्धो को मिलने वाले दर्द का उपचार नासिरा शर्मा ने पारिजात में कई स्थानों पर दिया है। हमउम्र साथियों, रिश्तेदारों का साथ, स्थितियों का आकलन एवं उनकी स्वीकार्यता, स्थानांतरण के प्रति अत्यधिक संवेदनशील न होना, भावी पीढ़ी की इच्छाओं के साथ सामंजस्य बिठाने की योग्यता वृद्धावस्था की कटुता को मृदुता में परिवर्तित कर सकती है क्योंकि

कोई भी भावना या इच्छा वास्तव में जीवन से बढ़कर नहीं होती।

अंततः नासिरा शर्मा ने 'पारिजात' में विभिन्न संदर्भों के द्वारा वृद्धावस्था से जुड़ी सभी समस्याओं को सजीव रूप से चित्रित किया है उपन्यास मूलतः रूही और रोहन के जीवन के आसपास चलता है परंतु उपन्यास के वृद्ध पात्रों के माध्यम से लेखिका ने वृद्धो की मनोदशा को पाठको तक पहुंचाने के उद्देश्यों को प्राप्त किया।

संदर्भ :

1. नासिरा शर्मा पारिजात किताब घर प्रकाशन चतुर्थ संस्करण अप्रैल 2017 पृष्ठ संख्या 33
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Women's Objectification : Gender Stereotypes and Patriarchy in Indian Cinema

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The Hindi-language film business is known as Bollywood, and it is centred in Mumbai (formerly Bombay). The phrase was allegedly created in the 1970s by journalist Amit Khanna as a mashup of "Bombay" and "Hollywood." Since then, Bollywood has eclipsed Hollywood as a major hub for the making of movies. It is currently one of the biggest creative and artistic centres in the world. In India, cinema has long been a popular source of entertainment with a thriving film industry. It can be taken for granted that films and television programs mirror societal standards. They also have the ability to alter different conventions and develop new trends and notions. But sadly, the portrayal of women in Indian cinema has long been a topic of contention. Women have always been objectified and sexualized in Indian cinema, and it has become the norm rather than the exception. Gender inequality, sexism and patriarchal beliefs are still pervasive in the film business, despite the country's significant social and economic accomplishments. Objectification is a fundamental element in many feminist ideas when seen through a feminist lens. It occurs when a person, most often a woman, is treated or viewed as an object.

The Indian film industry, which is riddled with objectifying and sexualizing views toward women, has promoted the concept that women are nothing more than beautiful pieces of flesh that they are nothing unless they present themselves in a way that corresponds to the industry's image of a woman. Women's perspectives have been polluted and reduced to being mere bodies, bodies that can be enhanced through a succession of operations and procedures as a result of this objectification. Women's objectification and sexualisation have grown so frequent in Indian cinema that it is impossible to imagine a film without the required item number or a moment in which the female protagonist is dressed provocatively. The majority of films present women as simply objects of desire, with their personalities typically reduced to their physical appearance and sexuality. The representation of women in the film industry supports the notion that a woman's worth is decided by her looks, and she is only valuable if she can attract men. This picture not only diminishes women's worth, but it also reinforces gender stereotypes that limit women's alternatives and opportunities. Women are not merely objectified; they are usually

portrayed as weak and defenceless, promoting the misconception that women need men to save them.

It is hardly a stretch to claim that Bollywood music and movies have long supported the objectification of women. According to the United Nations, the Indian film industry ranks first in terms of objectifying women. The inclusion of item songs in most of Indian movies today is one of the more glaring examples of this.

The bulk of Bollywood films have songs classified as “item songs.” Women are given important roles in these tunes, and the choreography revolves around them. An item number has a lady dancing to a sexually charged song while dressed in revealing attire and surrounded by men. The item number is meant to be the centrepiece of the film, and the directors believe that inclusion of it is decisive and helpful to attracting viewers. While the term “item” refers to an object or inventory, in Bollywood, item songs frequently equate the female to numerous items, referring her as “Patakha”, “Phuljhari”, “Tandoori Murgi”, “Maal” and so on. We will look at how women are depicted in popular Bollywood item songs by choosing some of them and then by analysing them. It is undeniable that Indian film is obsessed with the concept of showing women in a sensual way, almost as if to present them like items on display with the purpose of luring the audience, along with its fashionable and dubious item numbers. The words used in some of the songs that are specifically chosen to illustrate how Bollywood is eradicating women’s social position are included in the samples listed below. The songs below are all about how good Bollywood performs in lowering women’s social standing. Many of these

songs have offensive and sexist lyrics:

“Aisi Sexy Chaal Hai Tauba, Husn Se Maalamal Hai Tauba, Uff ye Kamar Lachkeeli, Qayamat hi Kar Degi, O Laila Teri Le Legi, tu Likh Ke Le Le.” (‘Laila’ from the movie “Shootout at Wadala”, 2013)

Here in this song, “Laila teri le legi” does not sound like anything that should be spoken, so we wonder what they are talking about. We could only make out a crude joke with double meaning. The transformation of ‘Laila’ from ardent lover to object of lusty gaze serves as a metaphor for how far we have come in terms of depicting romance on stage.

“Aa re, Pritam Pyare, Bندوق mein naa toh Goli mere, Sab aag toh mere Kurti mein re, Zara Hukka utha, zarra Chillam jala, Pallu ke neeche chupa ke rakha hai Utha doon toh Hungama ho.” (‘Aa Re Pritam Pyare’ from the movie “Rowdy Rathore”, 2012)

We wonder what kind of infatuation Bollywood has with women and their “pallu”-in addition to celebrating vulgarity, they also celebrate the pallu. The phrase “All the fire is there in my blouse” would be the English translation of one of these lyrics. We can now consider what a woman’s veil or blouse actually conceals. Alternately, we should ask the lyricist.

“Honth Raseele Tere Honth Raseele, Dil Kehta Hai Mera Yeh Ras Pe Le, Wah Wah Wah Kya Sawaad Lut Gaye Re Dil Ke Nawaab, Lajawab” (‘Honth Raseele’ from the movie “Welcome”, 2007)

Have you ever pondered the nature of the desire shown in this song? A man gushing over a woman’s full lips and

wishing he could drink that. Wow! We may learn the solution by listening to this song with a video, how smartly they are objectifying the lips of a female.

“Ek Khatmal tha saiyana, Mujhpe tha uska nishana, Chunrai mein ghus gaya dheere dheere, Kuch nahi samjha o buddhu, Kuch nahi socha, Reng ke jaane kaha pahucha.” (‘Ring Ring Ringa’ from the movie “Slumdog Millionaire”, 2008)

Why was not there a better location for that “khatmal” to crawl in? With their Choli, Chunri, Ghagra, Pallu, etc., Bollywood keeps objectifying women; constantly, modesty is at risk. Be it a “man” breaching women’s modesty or “khatmal” doing so. Although here ‘Khatmal’ is used symbolically.

“Ho meri Kurti hai tight, Tenu karaan invite, Main tah kardangi tenu turn on ve, Karega buraah buraah, Jado hilegi meri hip karega, Hip Hip Hurrah!” (‘Hip Hip Hurrah’ from the movie “Mere Dad ki Maruti”, 2013)

“Hip” is the only word we can hear during the entire song. Bollywood music only emphasizes a woman’s physical features. They very clearly state that the purpose of my tight Kurti (clothes) is to both entice and turn on you. What type of lyrics are these? Sexist simply. You don’t “ask for it” or “invite anyone” when a female wears whatever she likes. Bollywood, Stop with this nonsense.

“Isey peene se hai matlab, Jo yovan santreela hai, Farq padta hai kya baahon mein, Munni hai ya Sheela hai, Kamar patli ho jitni bhi, Mazaa utna nasheela hai.” (‘Character Dheela’ from the movie “Ready”, 2011)

This song demonstrates how “Character Dheela” is appropriate. It claims that as long as the female you date is slender, it does not matter what sort of relationship you have with her. Is she being objectified or body shamed? Both Munni and Sheela do not require anyone’s arms; all they require is for others to stop critiquing their physical appearance.

“Haye main to kab se hun se ready taiyyar, Pataa le saiyyan missed call se, oh no! “Main to tandoori murgi hu yaar, Gatka le saiyyan alcohol se ok!” (‘Fevicol se’ from the movie “Dabangg 2”, 2012)

The lyric uses highly materialistic analogies that equate women to grilled chicken that is best eaten with booze. Here female is directly compared with an object or food.

“Kaddu Katega toh sab mein Batega” (‘Kaddu katega’, from the movie “R... Rajkumar”, 2013)

In this song, ‘Kaddu’ is equated to a girl’s virginity, and ‘Sabme batega’ is fairly self-explanatory. It shows like a gang rape of a girl.

“Umar Meri Attaarah Hone Chali Hata de Chhilka tu Mere Dil ka Aa kha le Moong Phali.” (‘Aa Ante Amlapuram,’ from the movie “Maximum”, 2012)

Subliminally, it depicts a girl’s adolescence in this manner, the girl’s virginity is compared to a peanut shell in this song.

Jalebi Bai (Double Dhamaal, 2011), Munni Badnaam (Dabangg, 2010), Pinky (Zanjeer, 2013), Mera Naam Mary (Brothers, 2015), Do Dhaari Talwar (Mere brother ki Dulhan, 2011) are just some other examples objectifying female body. The list of such songs is so long that this

paper will be at least a hundred pages long. It is now an unwritten but essential requirement that every Bollywood film must include at least one item song, obviously to get a larger male crowd to the theatres and capture their manly gaze. We know how item tunes seem visually, the camera is fixed on the same couple of body parts. Consider how ladies may feel while viewing these item songs on a daily basis in a theatre. Visuals are still acceptable; it is known that movie producers employ item music to sell their films. But what about the lyrics? Even the lyrics refer to small ladies as simple objects. But here the point is that all of these songs are easily accessible to people of all ages. These tunes are played everywhere, from weddings to parties where people ranging in age from 8 to 80 are seen dancing to the same music. These songs employ metaphors to sexualize and objectify women, which normalizes sexual violence in everyday life. The objectification seen in Bollywood and item songs has long been a part of the patriarchal and male-dominated society's worldview. When it comes to unpleasant lyrics or sexist, the list is enormous, whether in black and white or in colour. In the Indian cinema business, sexual item numbers with inappropriate lyrics that objectify women are nothing new. Under the cover of "commercial entertainment," music producers and filmmakers alike have corrupted movie culture while also normalizing the immensely problematic "male gaze," which appears to reduce women to nothing more than their bodies. Bollywood songs have lost their soothing impact and have become objectifying women instead. The music business has begun to produce misogynistic tunes. It is not that misogyny has always been

missing from Bollywood trends; it has always existed. However, people have begun to accept the dirty lyrics. The audience is more concerned with rhythms and trends than with decency. We simply wish Bollywood could understand the distinction between appreciating and objectifying women. The audience should also be aware that it is their duty to refrain from appreciating such tunes just for the sake of dancing and entertainment.

Now Let us discuss films that denigrate women, whether knowingly or unknowingly. Let us discuss "Kabir Singh" (2019), it was one of those that both entertained and upset us. Violence and abusive words against women are praised in this film. The female character in this film is presented as a doll whose personal opinions do not matter. A gorgeous doll that the male character, like a tiny and mischievous child, took away and began managing. Despite this, many viewers idolized Kabir Singh to the point that a TikToker ended up murdering an air hostess because she was marrying someone else, echoing the movie's dialogue saying that, "What cannot be mine, I would not let that be anyone else's." In Delhi, a man was inspired by Kabir Singh's surgeon role and began posting as a surgeon on his Tinder profile, even cheating on women. In this movie, Kabir Singh slapped his love interest like she is his property. To all of Kabir Singh's love-filled violence, the character Preeti Sikka answered with a blank look, from the moment he kissed her without her consent until the moment he began selecting her friends for her. Before hitting her, he told her that no one knew her save that she was "His Girl," or "Meri Bandi" in Hindi. This scene demonstrates a gender

stereotype that has been going on for years i.e. females' vulnerability and obedience to the dominant guys. Let us discuss about another movie, "Dabangg", (2010) in which Rajjo Pandey states, "Thappad se dar nahi lagta sahib, pyaar se lagta hai". This seems really lyrical, but if you look closely, you will notice that it comes after Chulbul Pandey's speech in which he says, "Pyaar se de rahe hain, rakhlo warna thappad bhi maar sakte hain." The issue about slapping is mentioned so casually here that it does not really seem to matter. On the other hand, Stalking is glorified in films like "Ranjhanaa" (2013) where we find a straightforward plot. The hero follows the heroine till she falls in love with her stalker because he is so constant. According to a National Crime Reports Bureau study from 2018, every 55 minutes a new stalking complaint is filed. This indicates that over 9400 stalking instances are reported throughout the year. And it's really surprising and painful also that an industry creates songs like 'Khali peeli khali peeli rokne ka nahi, tera peecha karoon toh tokne ka nahi', ("Phata Poster Nikla Hero" (2013). If such songs celebrate stalking and portray it as heroic, stalking instances would definitely rise. Then there is the desire to portray woman as 'womanly,' and to do so, they are portrayed as "Statues of sacrifices: if it is a mother's role, then she will do anything for her children, and will sacrifice anything." She can do everything for her family if she is a sister or a daughter. And if a wife's responsibility is to give everything to her husband, she is portrayed in that way because only then can she be respected. In contrast to all of these features, women in films are shown as another fictional species known as

'Vamps.' Other women were sexualized to take the male focus away from an "innocent girl" in the 1930s and 1940s. In movies, vamps are frequently featured performing item songs, as prostitutes, or as supporting characters for the villain. They are depicted wooing the hero while wearing heavy makeup and western attire. Vamps are associated with sexiness in Bollywood and are exploited. Because of this representation, women who dress in western attire and prefer to use cosmetics are associated with vamps and are viewed as seductresses. They have been known to tear apart households and entice a husband away from his devoted wife. Vamp-like people dressed in shorts cannot be loyal to anybody. They have been slut shamed. Never mind starting a family. The most notable example of this scene is in the 2012 film "Cocktail." A love triangle is depicted in this film involving three people: Veronica, who was brazen and confident, wearing short skirts and holding a bottle, Gautam, who could flirt with any lady, and Meera, who was shy and sophisticated and whose husband had abandoned her in a huge city like London. Veronica is fascinated by Gautam's flirting skills and begins dating him. Veronica pities Meera and invites her to stay at her house while they are dating. Meera is first shocked by Gautam and Veronica's relationship, but she eventually comes to accept it. However, the tale takes a significant turn after the song "Tumhi ho Bandhu Sakha Tumhi Ho." When Gautam's mother goes on a search for Gautam's marriage, he understands that Meera is the one created for him and suitable too. This is quite unfortunate because, unlike Veronica, Gautam prefers a sophisticated girl for marriage. This

mentality stems from the same old vamp portrayal that has been shown in our media business for decades.

However, it dehumanizes women and gives the idea that women's bodies are only for male consumption. The representation of women in Indian cinema has real-world consequences. Women are objectified in real life as much as in movies. The objectification of women in films conveys a message to young boys and girls that treating women as objects is acceptable. As a result, there is gender violence, discrimination and harassment. It is now an alarming time for the Indian film industry to take responsibility for the messages it delivers and cease women's objectification portrayed in films. Women are more than objects of desire, and the roles they perform should reflect that. Filmmakers should work hard to create strong, self-sufficient female characters who may serve as role models for young girls. They should also forgo item numbers in favour of creating content that celebrates women and their accomplishments. To summarize, Women's objectification and sexualisation in Indian cinema is a severe problem that must be addressed. The film industry has a duty to provide material that promotes gender equality and challenges existing gender conventions. By doing so, they may contribute to a more fair and just society in which women are valued for their personalities rather than their bodies.

As we all know, India generates 1500-2000 films every year in the realm of cinema. This signifies that we are the world's largest film producer. According to the recorded data, more than 145.7 million people enjoyed different movies in 2019. This means that films and television are potent modes of communication in

India, influencing hundreds to thousands of people every day. And, of course, with power comes responsibility that is a form of obligation that allows us to speak up for others who are oppressed and who do not have equal rights. For years, we have seen how women have been portrayed in media and how this has affected us and our country. According to a 2017 survey conducted by the Geena Davis Institute, just one director in Bollywood is female. At the same time, on-screen time also varies by gender, female actors get just 31.5% of the screen time while male actors get 68.5% of it.

On the other hand, films like Tapsee Pannu's "Pink" (2016) and "Thappad" (2020), which deal with domestic abuse and consent, are unlikely to gross more than 50-60 crores. These box office figures show that people in our nation enjoy item songs, even if there is a stereotyped image of women being assaulted in such films. As previously stated, women's on-screen time is less than half of their male counterparts, yet even in that little amount of time, objectification and sexism remain prevalent.

However, the tide is turning for the better. A lot has changed, and a lot more needs to be done. As more women enter the film business as directors, producers, actresses, and so on, with their strong on-screen personas, filmmakers such as Zoya Akhtar, Gauri Shinde, Meghna Gulzar, and Reema Kagti have reinvented Indian cinema. This is the era of Alia Bhatt, Deepika Padukone, Tapsee Pannu, Anushka Sharma, Priyanka Chopra, Kiara Advani and Kriti Sanon, who are not afraid to take on difficult roles. As a result, we are seeing strong female characters and women in leading roles in films. Alia Bhatt

in “Gangubai Kathiawadi” (2022), Deepika Padukone in “Chhapak” (2020), Kangana Ranaut in “Queen” (2013), Tapsee Pannu in “Thappad” (2020) and “Pink” (2016), to name a few. Women are now more powerful, self-sufficient, open-minded, and educated. Time has changed, we may now declare that female performers have same rights as male actors. So, let us applaud the positive advances in the representation of female characters and fight to make it even better.

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केदार अंग : एक विश्लेषण

रामभजन बेदी

शोधार्थी

संगीत एवं नृत्य विभाग, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

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केदार भारतीय शास्त्रीय संगीत के सबसे प्रचलित रागों में से एक है। केदार का नाम सामने आते ही भगवान शिव की मूरत साक्षात् मन में प्रकट हो जाती है। इसका उदाहरण प्राचीन ग्रंथकारों ने केदार के अनेक राग ध्यानों में स्पष्ट किया है। स्कंदपुराण की एक कथा के अनुसार मानवांतर के पहले मनु के समयकाल में हिरण्यक्ष नामक एक शक्तिशाली असुर था; जिसके भय से इन्द्र देव हिमालय पर्वत पर गंगाद्वार नामक जगह पर जाकर भगवान शिव के शरणार्थी हुए और उन्होंने भगवान शिव के भैंस स्वरूप से असुरों के संहार की प्रार्थना की। भगवान शिव ने भैंस के स्वरूप में ही असुरों का संहार किया और देवताओं की रक्षा की। इससे प्रसन्न होकर इन्द्र देव ने भगवान शिव को केदार के नाम से सम्बोधित किया। पुण्डरीक, दामोदर, सोमनाथ आदि ग्रंथकारों के रागध्यानों में केदार को भगवान शिव के स्वरूप से ही सम्बन्धित माना गया है।

प्राचीन काल से ही केदार का नाम प्रचलित और लोकप्रिय रागों में देखने को मिलता है और आज भी हिन्दुस्तानी संगीत में राग केदार बहुत ही प्रसिद्ध एवं लोकप्रिय राग है जिसमें ध्रुपद - धमार, ख्याल, सादरे, तराने, त्रिवट, चतुरंग, भजन, गज़लें, कव्वाली ऐसे अनेक शैली के गीतप्रकार उपलब्ध हैं और गाये भी जाते हैं। आधुनिक फिल्म संगीत में गुड्डी (1972) फिल्म का यह गीत 'हमको मन की

शक्ति देना', 'एक मुसाफिर एक हसीना (1955)' में आशा भोंसलें तथा मोहम्मद रफी की आवाज़ में 'आप यूँ ही अगर हमसे मिलते रहे' और मुनीम जी (1955) में लता मंगेशकर की आवाज़ में 'साजन बिन नींद ना आवे' आदि गीत केदार की लोकप्रियता को सिद्ध कर देते हैं। इसके अलावा भी केदार पर आधारित अनेक गीत रचनाएँ हमें मिलती हैं। केदार के श्रृंगारिक रूप को फिल्मी संगीतकारों ने बखूबी इस्तेमाल किया है। इसकी गंभीर प्रकृति के कारण ख्याल गायकों के साथ साथ ध्रुपद गायक भी प्रचार में इसे गाते हैं। वर्तमान प्रचलित ध्रुपद गायकों में उदय भावलकर, गुंडेचा ब्रदरज़ की केदार की रिकार्डिंग को यूट्यूब पर देश विदेश में श्रोताओं द्वारा सराहा जा रहा है। केदार में अनेक ध्रुपद, धमार रचनाएँ मिलती हैं जिनमें पारंपरिक और नई रचनाएँ दोनों शामिल हैं। इस राग का प्रयोग जितना शास्त्रीय गायन की शैलियों ध्रुपद, धमार, ख्याल आदि में किया जाता है उतना ही सुगम संगीत में भी देखने को मिलता है इसलिये इस राग का स्थान सर्वोत्कृष्ट माना जाता है।

राग केदार प्राचीन काल से ही अपनी लोकप्रियता बनाए हुए है और आधुनिक काल में भी इसकी गिनती शास्त्रीय संगीत के प्रमुख रागों में की जाती है। भातखण्डे जी का मानना है कि ऐसे प्रसिद्ध राग के विषय में विशेष मतभेद नहीं है। संस्कृत ग्रंथों में

यह राग पाया जाता है; उनमें से किसी ने इस राग का ठाठ शंकराभरण (वर्तमान बिलावल) माना है और वह हमारे प्रचलित स्वरूप के अधिक निकट है। पं रामाश्रय झा के अनुसार प्राचीन स्वरूप में तीव्र मध्यम का प्रयोग नहीं के बराबर या विवादी स्वर के रूप में अल्प प्रमाण में लगाया जाता था और इसे बिलावल थाट का राग माना जाता था जिसका स्वरूप इस प्रकार था:

स रे स म, म रे स, म म प, प ध प, ध म, प प सं रें सं,
ध प, ध म, प (प) म, स रे स। म म प प सं, ध सं रें सं,
सं नी ध प, प ध म, प (प) म, म रे स

ध्रुवपद शैली की लगभग सभी पुरानी रचना उपरोक्त केदार राग के स्वर समूह के आधार पर बनी है। गंधार का प्रयोग मध्य सप्तक के पूर्वांग में स्पर्श के रूप में और तार सप्तक में यदा कदा स्पष्ट रूप से किया गया है। आरोह में रिषभ, गंधार, निषाद और अवरोह में गंधार वर्जित है। पंचम और तार षड्ज की संगति में धैत्व का भी अल्पत्व है। अभिप्राय यह है संपूर्ण राग स्वरूप में बिलावल थाट के ही स्वर दिखते हैं। इसलिये संगीत विद्वान जन इसे बिलावल थाट के अन्तर्गत मानते थे। वर्तमान समय में केदार के उपरोक्त स्वरूप में तीव्र मध्यम और शुद्ध निषाद का अधिक प्रयोग ख्याल शैली के गायन की देन है। प्रचार में तीव्र मध्यम लगाए जाने से इसे कल्याण थाट के अन्तर्गत माना गया है। अर्थात् केवल शुद्ध मध्यम युक्त केदार (शुद्ध केदार) को बिलावल थाट और दोनो मध्यम युक्त राग केदार को कल्याण थाट माना गया है।

राग में निहित शास्त्रीय तत्वों का अध्ययन :

वर्तमान में प्रचलित राग केदार कल्याण थाट का राग माना गया है। दोनो मध्यम के अतिरिक्त सभी स्वर शुद्ध हैं। कभी कदा अवरोह में वक्र रूप से कोमल निषाद का प्रयोग भी हो जाता है। आरोह में ऋषभ व गंधार एवं अवरोह में केवल गंधार वर्जित होने के कारण इसकी जाति औडव-षाडव है।

आरोह में सम, म ग प इस प्रकार मध्यम से पंचम पर जाने से स्पर्श स्वर होने के कारण राग की जाति निर्धारण में इसकी गणना नहीं की जाती है। वादी स्वर शुद्ध मध्यम एवं संवादी षड्ज है। इस राग को पूर्वांग प्रधान राग ही माना जाता है एवं गायन का समय रात्रि का प्रथम प्रहर है।

इसे कल्याण अंग का राग कहना भी अनुचित नहीं होगा। क्योंकि इस राग का मंडन अधिकतर कल्याण के सदृश्य ही है। इस राग में शुद्ध मध्यम कल्याण के गंधार की भूमिका करता है। कल्याण की सब रागवाचक स्वर संगतियों में गंधार की जगह शुद्ध मध्यम का प्रयोग करने से केदार का स्वरूप स्पष्ट दिखाई देगा। इस तीव्र मध्यम का प्रयोग केवल आरोह में होता है तथापि इसमें एक विशेष स्वर संगति में कभी कभी अवरोह में दोनो मध्यमों का प्रयोग (तीव्र और शुद्ध) एक के बाद एक ऐसा किया हुआ दिखाई देता है -

आरोहः स रे स म, म गप, ध नी सं ।

अवरोहः सं नी ध प, म प ध प म, रे स।

मुख्य अंगः स म, म गप, म प ध म।

रागांग पद्धति में केदार : रागांग आधुनिक काल की परिकल्पना न होकर एक विस्तृत इतिहास का सुदृढ़ आधार प्राप्त नवीन शीर्षक है। राग-वर्गीकरण की 'रागांग पद्धति' अवश्य ही इसकी आधुनिक संज्ञा है, किंतु परम्परा प्राचीन काल से ही जुड़ी है। केदार भी 'संगीत रत्नाकर' के उपांग रागों में से एक था। इस ग्रंथ में शारंगदेव ने खुद राग केदार का उल्लेख नहीं किया है लेकिन कल्लिनाथ ने रत्नाकर की टीका में देशवाल गौड को केदार गौड का ही दूसरा नाम कुछ इस प्रकार से बताया है-

“डोम्बक्रीति भूपालीपर्यायः।

कामोदासिंहलीत्येको रागः, छायानट्टेति च।

उपांगेषु रामकृति बौलिपर्यायः। देशवालः

केदार गौलः॥”²

इसके बाद राग तरंगिणी में लोचन ने केदार के सात भेद भी बताए हैं :

“एतस्यास्तु शुद्ध केदार केदाराकेदार बिहागरकेदार मलारी केदार

पहाड़िया केदार कामोद केदार केदार मालव इति सप्तभेदः॥”³

भावभट्ट ने भी केदार के भी तीन प्रकार बताए हैं:

‘शुद्धसुल्तानिमल्लोहाः केदारस्त्रिविधः स्मृतः॥’⁴

केदार के तीन प्रकार शुद्ध केदार, मलोहा केदार और सुल्तानी केदार। शुद्ध केदार का उल्लेख लोचन ने भी केदार के साथ भेदों में किया है लेकिन भावभट्ट के बाकी दोनो प्रकारों का उल्लेख सर्वप्रथम इसी ग्रंथ में मिलता है।

रागांग के आधार पर राग वर्गीकरण की नवीन पद्धति को ‘रागांग पद्धति’ के नाम से संबोधित करने वाले प्रथम विद्वान पं. नारायण मोरेश्वर खरे माने जाते हैं। पं. नारायण मोरेश्वर खरे द्वारा कथित 26 अंग राग हैं- भैरव, बिलावल, कल्याण, खमाज, काफी, पूर्वी, मारवा, तोड़ी, भैरवी, आसावरी, सारंग, धनाश्री, ललित, पीलू, सोरठ, विभास, नट, श्री, बागेश्री, केदार, शंकरा, कानड़ा, मल्हार, हिंडोल, भूपाली तथा आसा। उन्होंने केदार के मूल स्वर समुदाय विशेष का उल्लेख नहीं किया है। केदार अंग के प्रचलित रागों का वर्गीकरण इस प्रकार किया है:

केदार - 1. केदार नट 2. भवानी केदार
3. कामोद 4. जलधर केदार।⁵

इनके अलावा भी कई विद्वानों ने केदार रागांग को स्वीकार कर अपने-अपने मतानुसार रागांगों की संख्या में परिवर्तन कर अपना मत प्रस्तुत किया है, यथा-

पं. वसन्त राव राजोपाध्ये ने अपनी पुस्तक ‘संगीत शास्त्र’ भाग - 1 (मराठी संस्करण, 1949) में उक्त 26 रागांगों में केदार रागांग के साथ साथ बिहाग,

कामोद, भटियार व दुर्गा अंग भी बताए हैं। इसी पुस्तक के हिंदी संस्करण (1963) में पाँचवा अंग मालकौंस भी बताया है। जबकि पं. खरे ने इन अंगों को क्रमशः शंकरा, ‘केदार’, मारवा, आसा तथा भैरवी अंग के रागों के रागांग रागों के अंतर्गत रखा है।

सुप्रसिद्ध शास्त्रकार ‘तुलसीराम देवांगन’ ने अपनी कृति ‘भारतीय संगीत शास्त्र’ में रागांग पर चर्चा करते हुए बताया है कि उत्तर भारतीय संगीत में ऐसे अंग प्रमुख राग जिनके स्वतंत्र अंग सर्वमान्य है तथा जिनकी छाया या अंग प्रभाव दूसरे रागों में दिखाई देते हैं - बिलावल, कल्याण, काफी, धनाश्री, सारंग, कानड़ा, मल्हार, खमाज, भैरव, श्री, तोड़ी, मारवा, भैरव, आसावरी, पूर्वी साथ ही मालकौंस, बिहाग, ‘केदार’, ललित, हिंडोल, मुल्तानी, देस/सोरठ। पं. रामाश्रय झा ने रागदारी संगीत पर आधारित अपनी कृति ‘अभिनव गीतांजलि’ (भाग 1-5) में रागों के परिचय के साथ जिन अंगों से अवगत कराया है, वे इस प्रकार हैं- ‘केदार’, भैरव, तोड़ी, कान्हड़ा, ललित, बिलावाल, नट, सारंग, गौरी, श्री, कल्याण, बिहाग, खमाज, काफी, आसावरी, भैरवी, पूर्वी, मारवा, भीमपलासी, सोरठ, देस, तिलक कामोद, कौंस, मल्हार, मुल्तानी, कान्हड़ा, साख, बागेश्री, आसावरी, दुर्गा इत्यादि।

‘पं. ओंकारनाथ ठाकुर ने भी रागांग पद्धति को उचित ठहराया है। इन्होंने रागांगों की संख्या 15 मानी तथा 16वां अंग फुटकर अंग के नाम से संगीत संकाय वाराणसी ‘काशी हिन्दू विश्विद्यालय’ के पाठ्यक्रम के शिक्षण में सम्मिलित रहा। इनके 15 अंगों में कल्याण, भैरव, बिलावल, तोड़ी आदि अंग तो हैं लेकिन केदार नहीं है। डॉ. शुचि तिवारी के अनुसार इन 15 अंगों से जो भी बचे हैं उन्हें फुटकर अंग में डाल दिया है।

केदार के रागांग और उपांग राग होने सम्बन्धी विचारों पर ओमकारनाथ ठाकुर का मानना है कि केदार का अपना रागत्व है जिसमें कल्याण अंग

दृष्टिगोचर नहीं होता । इसलिए इसे कल्याण अंग का राग नहीं मानना चाहिए। केदार अंग के राग इस प्रकार बताए हैं :

केदार : मलुहा केदार, जलधर केदार एवं चाँदनी केदार।

प्रचलित रागांग पद्धति में केदार के सम्बन्ध में रागांग - उपांगांग/उपांग की बात भी कई विद्वान करते हैं। पं. रामाश्रय झा के अनुसार, “जहाँ तक रागांग रागों अर्थात् मूल आश्रय रागों के नियम बरतने की परम्परा है, सभी घरानों में एक सी है। यथा- बिलावल, कल्याण, खमाज, आसावरी, तोड़ी, भैरवी, काफी, पूर्वी, मारवा, भैरव इत्यादि इन रागांग रागों को बरतने के नियम सर्वथा एक से है। इसके अतिरिक्त कुछ ऐसे भी रागांग राग हैं जो इन्हीं मूल रागांग रागों से सम्बन्धित होते हुए भी उनका स्वरूप भिन्न है जैसे- नट, ‘केदार’, गौड़, कान्हड़ा, बहार, बिहाग, बागेश्री, सारंग, श्री, गौरी इत्यादि। लेकिन दूसरी ओर स्वयं ही केदार को रागांग भी कहा है तथा केदार के रागांग पद्धति में स्थान को लेकर यह टिप्पणी भी की है कि ‘बिलावल और कल्याण से सम्बन्धित होने पर भी अपने विशिष्ट स्वर समूह के आधार पर अपना अस्तित्व एवं अंग प्रस्थापित करने में समर्थ हो गया है और केदार राग के इसी रागवाचक स्वर समूह के आधार पर केदार के विभिन्न प्रकारों की रचना की गई है यथा- जलधर केदार, मलुहा केदार, चाँदनी केदार, नट केदार, बसन्ती केदार इत्यादि। रागांग उपरागांग की चर्चा में श्री यशवंत महाले जी के अनुसार भारतीय संगीत शास्त्रों में षोडश अंग है। इन षोडश अंगों में दस राग तो हमारे प्रचलित दस थाट ही माने गये हैं। इसके अलावा गौरी, श्री, कान्हड़ा, सारंग, मल्हार तथा धनाश्री ये छः अंग राग हैं। उनका मानना है कि इसके अलावा जो भी अंग रूप आजकल प्रचार में हैं, वे दरअसल उप अंग हैं। केदार को उन्होने उपांग राग मानते हुए उसका मूल रागांग कल्याण को बताया है। उनका मानना है कि

कल्याण की सभी रागवाचक स्वर संगतियों में गंधार की जगह शुद्ध मध्यम का प्रयोग करने से केदार का स्वरूप स्पष्ट दिखाई देगा।

पं. विनायक राव पटवर्धन जी ने भी अपनी पुस्तक ‘राग विज्ञान’ भाग -2 में इसे कल्याण अंग का राग माना है और इसे उपांग के रूप स्वीकार किया है। केदार के रागांग तथा उपांगराग के विषय में यह सर्वविदित है कि केदार की उत्पत्ति कल्याण रागांग से हुई है लेकिन कुछ विद्वान अब केदार को एक स्वतंत्र रागांग के रूप में स्वीकार करते हैं और कुछ इसे उपांग रागों की श्रेणी में रखते हैं।

केदार अंग : रागांग पद्धति में केदार कल्याण का ही उपअंग माना गया है, जो कि अपने विशेष चलन के कारण रागांग राग की श्रेणी में गिना जाने लगा है। वर्तमान समय में इस राग के प्रचलित स्वरूप को देखते हुए पं. विनायक राव पटवर्धन, पं. यशवंत महाले, पं. के. जी. गिण्डे, तथा तुलसीराम देवांगन आदि शास्त्रकारों और कलाकारों ने केदार को कल्याण अंग का राग माना है।

पं. रामाश्रय झा का कहना है कि ‘बिलावल और कल्याण से सम्बन्धित होने पर भी अपने विशिष्ट स्वर समूह के आधार पर यथा - स रे सम, म, मगप, म प धनीध प म प ध पम म, इसी प्रकार अपना अस्तित्व एवं अंग प्रस्थापित करने में पूर्ण समर्थ हो गया है और केदार राग के इसी रागांग वाचक स्वर समूह के आधार पर केदार के विभिन्न प्रकार की रचना की गई है जैसे जलधर केदार, मलुहा केदार, चाँदनी केदार, नट केदार, बसन्ती केदार इत्यादि। अर्थात् केदार में मल्हार मिश्रित करके जलधर केदार, श्याम कल्याण और कामोद का मिश्रण करके मलुहा केदार, कोमल निषाद और शुद्ध गंधार अधिक प्रयोग से चाँदनी केदार, राग नट का मिश्रण करके नट केदार और बसन्त राग मिश्रित करके बसन्ती केदार इत्यादि रागों की रचना की गई है।”

संभवतः कुछ विद्वान इसे बिलावल अंग से भी मानते हों, क्योंकि प्राचीन स्वरूप में तीव्र मध्यम का प्रायोग नहीं के बराबर या विवादी स्वर के रूप में अल्प प्रमाण लगाया जाता था और आज तीव्र मध्यम इस राग का आवश्यक स्वर बन गया है। यही मुख्य कारण है कि इसे कल्याण थाट का राग माना जाता है। शुद्ध मध्यम के प्रभाव को देखते हुए आज भी कुछ विद्वान केदार को बिलावल थाट का राग मानते हैं। लेकिन प्रचार में इसे कल्याण अंग से प्रेरित राग माना जाता है अतः केदार अंग से पहले कल्याण अंग से परिचित होना आवश्यक है। कल्याण अंग का मुख्य रागांग राग 'कल्याण' ही है। इसे 'यमन' भी कहा जाता है, जो कि तीव्र मध्यम स्व युक्त है तथा अन्य सभी स्वर शुद्ध प्रयुक्त है। गंधार निषाद को इस राग के वादी सम्वादी स्वर माना जाता है। यह एक सम्पूर्ण जाति का राग माना जाता है। कल्याण/यमन राग की ही कुछ रागवाचक स्वर-संगतियाँ कल्याण अंग का प्रतिनिधित्व करत है। पं. रामाश्रय झा ने

ससम, मप^गप, मं प ध^गम, (प) म, म रे रे स, सम, मगप, मं प धनीध प मं प म,

प म, स रे स, प प सं, सं रें सं, संनीधप, मं प धनीसं ध प, (प) म, समम^गप, प ध^गम, प मं म, म रे रे स।

जो विद्वान केदार के स्वरूप में कल्याण अंग के स्वर समुदाय के अंश मानते हैं, वह उपरोक्त स्वर विस्तार में, म धनीसं, संनीध प म प इस स्वर समुदाय को कल्याण अंग का द्योतक मानते हैं और इसी स्वर समूह को केदार के रागांग वाचक ससम, म, मगप, (प) म, म, रेस, सम, सरेस स्वर समूह में जोड़कर केदार राग की रचना की गई है।¹⁷

जो विद्वान इसे कल्याण अंग का ही राग मानते हैं, उनका दृष्टिकोण आगरा घराने के सुविख्यात कलाकार और संगीत शास्त्री पं. के. जी. गिण्डे ने अपने कल्याण अंग के लेक्चर डेमोन्स्ट्रेशन में किया है। उनका मानना है कि इस राग का मंडन कल्याण के सदृश्य ही है। केदार में शुद्ध मध्यम कल्याण के गंधार की भूमिका निभाता है। केदार की सब रागवाचक स्वर संगतियों में मध्यम की जगह गंधार का प्रयोग करने पर कल्याण का स्पष्ट रूप दिखाई देगा यथा-

धप^गप, प^ग रेस, सरेस, संनीध^गम^प, प^ग, संनीध^गप म प ध^गप ग, स रे स, सग^पप^ग रे स, स रे स।¹⁸

धप मग, प मग रेस, सरेस, संनीध म प, प मग, संनीध प म प ध प ग, स रे स, सगरेप प मग रे स, स रे स। पं. के. जी. गिण्डे का मानना है कि हमें सिर्फ स्वरों के माध्यम से ही नहीं बल्कि उसके अंगों से राग को पहचानना चाहिए। अपने वक्तव्य को और स्पष्ट करते हुए यही प्रयोग उन्होंने 'भज भज मन गा रे तू' बंदिश के माध्यम से प्रस्तुत किया है जिसमें एक तरफ मूल केदार तथा दूसरी तरफ केदार में मध्यम के स्थान पर गंधार प्रयुक्त किया है यथा-

कल्याण का रागांग वाचक स्वर समूह इस प्रकार बताया है-

1. नीरेग, रेस ।
2. ग^गम^गप^गरे, ग^गस ।
3. मं धनी, धप ।
4. संनीधनी, धप^ग
5. प मं ग^गम रेग ।
6. मं पधप।¹⁴

पं. विनायक राव पटवर्धन ने कल्याण का मुख्य अंग इस प्रकार कहा है- नी रे नीग, मं ग रे स।¹⁵

पं. ओमकारनाथ ठाकुर ने कल्याण अंग इस प्रकार बताया है- नी रे स, धनी रे स, नीधनी रे स अथवा प रे स।¹⁶

केदार अंग का मुख्य रागांग राग केदार ही है। इसमें दोनो मध्यम तथा अन्य स्वर शुद्ध लगते हैं। आरोह में ऋषभ और गंधार दुर्बल तथा अवरोह में गंधार का वक्र प्रयोग किया जाता है। इसका वादी स्वर शुद्ध मध्यम तथा संवादी स्वर षड्ज है। इसका स्वरूप इस प्रकार है-

द्वुत ख्याल (एक ताल)

मूल केदार (मध्यम प्रधान)

गंधार युक्त केदार (कल्याण अंग)

म	प	सं	ध	प	म	ध	प	म	-	ग	प	-	प	म	प	सं	ध	प	म	ध	प	म	ग	प	-	प
भ	ज	भ	ज	म	न	गा	ऽ	ऽ	रे	ऽ	रू			भ	ज	भ	ज	म	न	गा	ऽ	ऽ	रे	ऽ	रू	
X	0	1	2	3	4																					
म	प	सं	ध	प	-	म	-	रेस	-	रे	स			म	प	सं	ध	प	-	ग	-	रे	ग	रे	स	
क	म	ल	न	य	न	वा	ऽ	सु	दे	ऽ	व			क	म	ल	न	य	न	वा	ऽ	सु	दे	ऽ	व	
स	-	म	-	-	-	पम	ग	-	प	प	-			स	-	ग	-	-	-	ग	ग	-	प	प	-	
प्र	ण	त	व	त्स	ल	क	रू	णा	ऽ	क	र			प्र	ण	त	व	त्स	ल	क	रू	णा	ऽ	क	र	
सं	-	नीध	-	संती	रें	संध	-	प	म	प	-			सं	-	नीध	-	संती	रें	संध	-	प	मंग	रे	प	-
ग	ज	दी	ऽ	न	व	या	ऽ	ल	रे	ऽ	तू			ग	ज	दी	ऽ	न	व	वा	ऽ	ल	रे	ऽ	तू	

पं. विनायक राव पटवर्धन के अनुसार - सम, मपधमपम, मरेस।¹⁹

पं. रामाश्रय झा के अनुसार- ससम, म, म प, (प) म, म, रेस, सम, सरे स।²⁰

इसी विषय पर ओमकारनाथ ठाकुर का वक्तव्य बिल्कुल अलग है। उनका मत है कि केदार को कल्याण अंग का राग नहीं मानना चाहिए। उनका मत है कि कल्याण राग को जो अपना अंग है, नीरेस, धनी रेस, नीधनी रेस अथवा परेस वह इन स्वरों में अभिव्यक्त होता है। इसी अंग का किसी अन्य राग में उपयोग होते ही, वहाँ कल्याण की छाया दिखाई देगी, ऐसी छाया जहाँ जहाँ दिखाई दे, उसे कल्याण अंग कहेंगे। जिन रागों में इस अंग की छाया प्रधानरूप से दिखाई देगी, वे कल्याण अंग के ही राग माने जायेंगे। उनका मानना था कि केवल ऋषभ - धैवत शुद्ध और तीव्र मध्यम लेने वाले रागों में यदि कल्याण का अंग नहीं है, तो उन्हें उस अंग का नहीं माना जाना चाहिए। यथा केदार का रागतत्व-सम, म^प, प ध म, सम, म प, म प ध म, म रे स

इसी पर निर्भर करता है। इसमें कल्याण का अपना अंग कहीं भी दृष्टिगोचर नहीं होता है। इसलिए इसे कल्याण अंग का राग नहीं मानना चाहिए। वही अवस्था कामोद की भी है। जलधर केदार नामक राग

में स्वरों की दृष्टि से दुर्गा के स्वर ही लगते हैं। फिर भी क्योंकि सम, म प, धम, मरेस, इस प्रकार से केदार अंग से इसे गाया जाता है। इसीलिए उसे केदार - अंग का राग मानकर जलधर केदार कहा गया है।²¹

लक्ष्य संगीत का नियम यही है कि क्रियात्मक संगीत से ही संगीत के नियमों का जन्म हुआ और वर्तमान समय में केदार अंग से उत्पन्न रागों की संख्या को देखकर भी यह कहना भी अतिशयोक्ति नहीं होगा कि केदार अंग वर्तमान समय में एक स्वतंत्र अंग के रूप में स्थापित हो चुका है। सभी विद्वानों से हमें अनेक मतप्रवाह दिखाई पड़ते हैं लेकिन विद्वानों ने सर्वसम्मत रूप में केदार अंग को निश्चित ही अंग अथवा रागांग के रूप में स्वीकार किया ही है।

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4. संगीतराजभावभट्टविरचित अनूपसंगीतरत्नाकर, दत्तात्रेय केशव जोशी
5. राग विज्ञान भाग-6, पं. विनायक राव पटवर्धन, पृ-12-14



यथार्थवादी कला पर समाजवादी परिप्रेक्ष्य : वर्ग संघर्ष, श्रम और सामाजिक परिवर्तन का चित्रण

राहुल

शोधार्थी

ललित कला विभाग,

कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र (हरि.)

डॉ. पवन कुमार

शोध निर्देशक, सह - प्राध्यापक,

ललित कला विभाग,

कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र (हरि.)

परिचय :

समाजवादी यथार्थवाद, 20वीं सदी का एक प्रमुख कलात्मक आंदोलन, कलाकारों के लिए समाजवादी विचारधारा में निहित लेंस के माध्यम से अपने समय की सामाजिक-राजनीतिक वास्तविकताओं को व्यक्त करने के लिए एक मंच के रूप में कार्य करता है। 20वीं सदी की शुरुआत में मुख्य रूप से सोवियत संघ में उभरकर, यह औद्योगीकरण के कारण होने वाले वर्ग संघर्ष और श्रम विवादों की प्रतिक्रिया के रूप में दुनिया भर में फैल गया। इस कला रूप का उद्देश्य श्रमिक वर्ग के संघर्षों और आकांक्षाओं को चित्रित करना, सामाजिक परिवर्तन की बकालत करना और मौजूदा सत्ता संरचनाओं को चुनौती देना है। यह पेपर कला में समाजवादी यथार्थवाद के ऐतिहासिक विकास और महत्व और सामाजिक-राजनीतिक प्रवचन पर इसके स्थायी प्रभाव की जांच करता है। समाजवादी यथार्थवाद का प्रभाव सोवियत संघ से आगे तक बढ़ा, जिसने चीन, क्यूबा और पूर्वी यूरोप जैसे देशों में कला आंदोलनों को प्रभावित किया। इसकी विरासत कला और राजनीति के क्षेत्र में अध्ययन और बहस का विषय बनी हुई है

समाजवादी यथार्थवाद : एक ऐतिहासिक अवलोकन :

उत्पत्ति और उद्भव :

समाजवादी यथार्थवाद 20वीं सदी की शुरुआत में, मुख्य रूप से सोवियत संघ में, एक कलात्मक आंदोलन के रूप में उभरा, जिसने कला को समाजवादी और साम्यवादी विचारधाराओं के सिद्धांतों और लक्ष्यों के साथ संरेखित करने की मांग की। इसका पता 1917 की रूसी क्रांति के बाद लगाया जा सकता है, जिसने सामाजिक और राजनीतिक परिवर्तन के एक नए युग की शुरुआत की। इस अवधि के दौरान कलाकार क्रांतिकारी उत्साह और पूंजीवाद की कथित ज्यादतियों और असमानताओं से मुक्त एक नया समाज बनाने की इच्छा से प्रेरित थे।

इस आंदोलन को 1930 के दशक में जोसेफ स्टालिन के शासन के तहत सोवियत संघ में आधिकारिक मान्यता और समर्थन प्राप्त हुआ। समाजवादी यथार्थवादी कला को एकमात्र स्वीकार्य कलात्मक शैली के रूप में प्रचारित किया गया था, और कलाकारों से ऐसी रचनाएँ बनाने की अपेक्षा की गई थी जो समाजवाद की उपलब्धियों का जश्न मनाती हों, श्रमिक वर्ग को वीर शख्सियतों के रूप में चित्रित करती हों और

साम्यवादी भविष्य की आशावाद को व्यक्त करती हों। इसने अवंत-गाडें और अमूर्त कला रूपों से एक महत्वपूर्ण प्रस्थान को चिह्नित किया जो पहले लोकप्रिय थे।

राजनीतिक आंदोलनों में समाजवादी यथार्थवाद की भूमिका :

समाजवादी यथार्थवाद ने सोवियत संघ और अन्य समाजवादी राज्यों में सत्तारूढ़ दल के राजनीतिक एजेंडे को आगे बढ़ाने में महत्वपूर्ण भूमिका निभाई। यह राज्य की विचारधारा को बढ़ावा देने और सांस्कृतिक क्षेत्र पर नियंत्रण बनाए रखने के लिए इस्तेमाल किया जाने वाला एक शक्तिशाली प्रचार उपकरण बन गया। उम्मीद की गई थी कि कलात्मक कार्यों से समाजवादी राज्य की सकारात्मक और उत्थानकारी छवि सामने आएगी, जिससे इस विचार को बल मिलेगा कि समाजवाद ही बेहतर भविष्य का मार्ग है।

कलाकारों, विशेष रूप से सोवियत संघ में, सरकारी अधिकारियों द्वारा बारीकी से निगरानी की जाती थी ताकि यह सुनिश्चित किया जा सके कि उनका काम समाजवादी यथार्थवाद के सिद्धांतों का पालन करता है। इससे कलात्मक समुदाय के भीतर सेंसरशिप और स्व-सेंसरशिप की एक महत्वपूर्ण डिग्री पैदा हुई, क्योंकि कलाकारों ने शैली की बाधाओं के भीतर अपने संदेशों को व्यक्त करते हुए राजनीतिक उत्पीड़न से बचने की कोशिश की।

वैचारिक आधार :

इसके मूल में, समाजवादी यथार्थवाद की स्थापना इस विश्वास पर की गई थी कि कला को श्रमिक वर्ग और समाजवादी राज्य के हितों की सेवा करनी चाहिए। इसने सुलभ, भरोसेमंद और आशावादी कला के महत्व पर जोर दिया जो जनता को प्रेरित और शिक्षित कर सके। आंदोलन ने दुनिया के स्पष्ट और समझने योग्य प्रतिनिधित्व के पक्ष में व्यक्तिवाद और अमूर्त प्रयोग को खारिज कर दिया। समाजवादी यथार्थवाद

की प्रमुख वैचारिक नींव में श्रम का महिमामंडन, श्रमिक वर्ग को नायक के रूप में चित्रित करना और समाजवादी उपलब्धियों और प्रगति का चित्रण शामिल है। इन विषयों का उद्देश्य यह विचार व्यक्त करना था कि समाजवाद न केवल एक राजनीतिक व्यवस्था थी बल्कि एक नैतिक और सांस्कृतिक क्रांति भी थी।

संक्षेप में, समाजवादी यथार्थवाद 20वीं सदी की शुरुआत में गहरी वैचारिक जड़ों के साथ एक महत्वपूर्ण कलात्मक आंदोलन के रूप में उभरा। इसने समाजवादी और साम्यवादी विचारधाराओं को बढ़ावा देने, प्रचार उपकरण के रूप में कार्य करने और समाजवादी राज्यों में सांस्कृतिक परिदृश्य को आकार देने में महत्वपूर्ण भूमिका निभाई।

समाजवादी यथार्थवादी कला में वर्ग संघर्ष का चित्रण :

विषय-वस्तु और रूपांकन :

समाजवादी यथार्थवादी कला में वर्ग संघर्ष एक केंद्रीय विषय था, जो श्रमिक वर्ग की चुनौतियों और आकांक्षाओं को चित्रित करने के लिए आंदोलन की प्रतिबद्धता को दर्शाता है। समाजवादी यथार्थवादी कलाकारों ने अक्सर उत्पीड़ित मजदूर वर्ग और पूंजीपति वर्ग के बीच स्पष्ट अंतर को चित्रित किया, और मजदूरों द्वारा सामना किए जाने वाले शोषण, गरीबी और असमानता पर जोर दिया। मुख्य विषय और रूपांकनों में शामिल हैं :

- **श्रमिक वर्ग का उत्सव :** समाजवादी यथार्थवादी कला ने श्रम की गरिमा और श्रमिकों के लचीलेपन का जश्न मनाया। कलाकारों ने मजदूरों को विभिन्न व्यवसायों में लगे वीर व्यक्तियों के रूप में चित्रित किया, और समाजवादी समाज के निर्माण में उनकी महत्वपूर्ण भूमिका पर प्रकाश डाला।
- **वर्गीय एकजुटता :** कई कलाकृतियों ने मजदूर वर्ग की एकता और एकजुटता को प्रदर्शित किया। इन चित्रणों का उद्देश्य इस विचार को

सुदृढ़ करना था कि सामाजिक परिवर्तन प्राप्त करने के लिए सर्वहारा वर्ग के बीच सामूहिक कार्रवाई और एकजुटता आवश्यक थी।

- **वर्ग संघर्ष** : कलाकार अक्सर श्रमिक वर्ग और पूंजीपति वर्ग के बीच संघर्ष और संघर्ष को चित्रित करते हैं। इन कलाकृतियों ने श्रमिकों के साथ होने वाले अन्याय और शोषण को उजागर किया और उनकी मुक्ति का आह्वान किया।

कलाकार और उनका प्रभाव :

प्रमुख समाजवादी यथार्थवादी कलाकारों ने आंदोलन को आकार देने और वर्ग संघर्ष के चित्रण में महत्वपूर्ण भूमिका निभाई। मेक्सिको में डिएगो रिबेरा, सोवियत संघ में अलेक्जेंडर डेनेका और इटली में रेनाटो गुट्टुसो जैसे कलाकारों ने अपनी प्रतिभा का उपयोग करके प्रभावशाली रचनाएँ बनाईं जो दुनिया भर के दर्शकों को पसंद आईं।

उदाहरण के लिए, मेक्सिको में डिएगो रिबेरा के भित्तिचित्रों में किसानों और श्रमिकों के संघर्षों को दर्शाया गया है, जो उत्पीड़न के सामने उनकी एकता पर जोर देते हैं। रिबेरा की कला न केवल सौंदर्य की दृष्टि से शक्तिशाली थी, बल्कि राजनीतिक रूप से

भी प्रभावशाली थी, जो मैक्सिकन क्रांति के समाजवादी आदर्शों के अनुरूप थी।

सोवियत संघ में अलेक्जेंडर डेनेका की पेंटिंग्स ने सोवियत कार्यकर्ता को एक वीर व्यक्ति के रूप में चित्रित किया, जो सर्वहारा वर्ग की परिवर्तनकारी शक्ति को प्रदर्शित करता है। उनकी कलाकृति ने सोवियत राज्य के लिए प्रचार का काम किया और नागरिकों को साम्यवाद के सामूहिक लक्ष्यों की दिशा में काम करने के लिए प्रोत्साहित किया।

केस अध्ययन :

केस स्टडी 1: डिएगो रिबेरा द्वारा 'मैन एट द क्रॉसरोड्स' (1933)

न्यूयॉर्क शहर के रॉकफेलर सेंटर में रिबेरा की भित्तिचित्र "मैन एट द क्रॉसरोड्स" में वर्ग संघर्ष और सामाजिक परिवर्तन की संभावना को दर्शाया गया है। भित्तिचित्र का केंद्रीय चित्र श्रमिक वर्ग का प्रतिनिधित्व करता है, जो उद्योग और उत्पीड़न की छवियों से घिरा हुआ है। रॉकफेलर परिवार, जिसने भित्ति चित्र बनवाया था, ने समाजवादी यथार्थवादी कला के विवाद और शक्ति को उजागर करते हुए, इसकी राजनीतिक सामग्री के कारण इसे नष्ट करने की मांग की।



<https://www.diegorivera.org/man-at-the-crossroads.jsp>

चित्र संख्या 1

केस स्टडी 2: अलेक्जेंडर डेनेका द्वारा “द डिफेंस ऑफ पेत्रोग्राद” (1927)

डेनेका की पेंटिंग “द डिफेंस ऑफ पेत्रोग्राद” में रूसी गृहयुद्ध के दौरान शहर की रक्षा करने वाले सोवियत श्रमिकों की वीरता को दर्शाया गया है। पेंटिंग में श्रमिक वर्ग को वीरतापूर्ण रूप में दर्शाया गया है, जो संकट के समय में सर्वहारा शक्ति और बलिदान की कहानी को पुष्ट करता है।

निष्कर्षत : समाजवादी यथार्थवादी कला ने वर्ग संघर्ष, श्रम और सामाजिक परिवर्तन को चित्रित करने में महत्वपूर्ण भूमिका निभाई। इसमें विशिष्ट विषयों को नियोजित किया गया, श्रमिक वर्ग का जश्न मनाया गया और प्रभावशाली कलाकारों को शामिल किया गया जिनके कार्यों ने कला में वर्ग संघर्ष के चित्रण पर स्थायी प्रभाव छोड़ा।



<https://www.wikiart.org/en/aleksandr-deyneka/the-defense-of-petrograd-1928>

चित्र संख्या 2

सामाजिक परिवर्तन के माध्यम के रूप में कला:

कला के माध्यम से राजनीतिक सक्रियता :

कला ने लंबे समय से राजनीतिक सक्रियता के लिए एक सशक्त माध्यम के रूप में काम किया है, और समाजवादी यथार्थवादी कला कोई अपवाद नहीं थी। इस आंदोलन के कलाकारों ने सामाजिक परिवर्तन की वकालत करने के लिए अपनी रचनात्मक प्रतिभा

का उपयोग किया, अक्सर समाजवादी या साम्यवादी सरकारों के राजनीतिक उद्देश्यों के साथ संरेखित किया जिसके तहत उन्होंने काम किया। अपनी कला के माध्यम से, उनका उद्देश्य दर्शकों को कार्रवाई करने और समाजवाद के आदर्शों को अपनाने के लिए प्रेरित करना था।

उदाहरण के लिए, डिएगो रिबेरा और डेविड अल्फारो सिकिरोस जैसे मैक्सिकन भित्ति-चित्रकारों ने मेक्सिको में श्रमिक वर्ग, स्वदेशी लोगों और किसानों के संघर्षों को चित्रित करने के लिए अपने भित्ति-चित्रों का उपयोग किया। उनके कार्य, जिन्हें अक्सर सरकार द्वारा नियुक्त किया जाता है, सामाजिक न्याय और श्रम अधिकारों के संदेशों का संचार करते हैं, जनता के बीच राजनीतिक जुड़ाव को प्रोत्साहित करते हैं।

प्रचार तत्व : समाजवादी यथार्थवादी कला स्वाभाविक रूप से प्रचारवादी थी। समाजवादी राज्यों की सरकारों ने कला को अपने राजनीतिक आख्यानों और विचारधाराओं को मजबूत करने के साधन के रूप में देखा। कलाकृतियों से ऐसे संदेश देने की अपेक्षा की गई थी जो सत्तारूढ़ पार्टी के एजेंडे का समर्थन करते थे, जिसमें समाजवाद की उपलब्धियों का जश्न मनाना और वर्गहीन समाज के विचार को बढ़ावा देना शामिल था।

उदाहरण के लिए, सोवियत संघ में, समाजवादी यथार्थवादी कला कम्युनिस्ट पार्टी के साथ निकटता से जुड़ी हुई थी और राज्य-नियंत्रित प्रचार के लिए एक उपकरण के रूप में कार्य करती थी। सोवियत शासन के मूल्यों और सफलताओं को जनता तक पहुंचाने के लिए पेंटिंग, मूर्तियों और पोस्टरों का उपयोग किया गया।

सामाजिक धारणा पर कला का प्रभाव :

कला में सार्वजनिक धारणा को आकार देने और सामाजिक दृष्टिकोण को प्रभावित करने की

शक्ति है। समाजवादी यथार्थवादी कला ने श्रमिक वर्ग, समाज में श्रम की भूमिका और समाजवाद के लक्ष्यों को देखने के तरीके को आकार देने में भूमिका निभाई। श्रमिकों को वीर के रूप में प्रस्तुत करके और श्रमिक वर्ग के संघर्षों को चित्रित करके, इस कला रूप ने दर्शकों के बीच सहानुभूति और एकजुटता पैदा करने की कोशिश की। इसके अलावा, समाजवादी यथार्थवादी कला अक्सर पूंजीपति वर्ग को दमनकारी या शोषक शक्तियों के रूप में चित्रित करती है, जो पूंजीवाद और वर्ग-आधारित समाजों की नकारात्मक धारणाओं में योगदान करती है। इसके विपरीत, इसने समाजवादी नेताओं और राज्य को समाज की भलाई के लिए काम करने वाली परोपकारी शक्तियों के रूप में चित्रित किया।

संक्षेप में, कला, विशेष रूप से समाजवादी यथार्थवाद के संदर्भ में, राजनीतिक सक्रियता, प्रचार और सामाजिक धारणा को आकार देने का एक माध्यम थी। इसने राजनीतिक संदेश देने, कार्रवाई को प्रेरित करने और जनता के बीच समाजवाद के आदर्शों को मजबूत करने का काम किया।

सामाजिक परिवर्तन के माध्यम के रूप में कला :

पूरे इतिहास में कला लगातार सामाजिक परिवर्तन के लिए एक शक्तिशाली उत्प्रेरक साबित हुई है। यह कलाकारों के लिए अपने विचार व्यक्त करने, विचार भड़काने और यथास्थिति को चुनौती देने के माध्यम के रूप में कार्य करता है। महत्वपूर्ण सामाजिक मुद्दों को संबोधित करके, कला बातचीत को प्रज्वलित कर सकती है, समुदायों को संगठित कर सकती है और सार्थक परिवर्तन को प्रेरित कर सकती है।

कलाकार अक्सर अपने काम के माध्यम से अन्याय, असमानता और प्रणालीगत समस्याओं पर प्रकाश डालते हुए राजनीतिक सक्रियता में संलग्न होते हैं। यह सक्रियता पेंटिंग और मूर्तियों से लेकर संगीत, साहित्य और प्रदर्शन कला तक कई रूप

लेती है। ये रचनात्मक अभिव्यक्तियाँ कलाकारों को सामाजिक मानदंडों की आलोचना करने और परिवर्तनकारी कार्रवाई की वकालत करने के लिए एक मंच प्रदान करती हैं।

सामाजिक धारणा पर कला के प्रभाव को कम करके आंका नहीं जा सकता। इसमें भावनाओं को जगाने, सहानुभूति पैदा करने और व्यक्तियों को अपने दृष्टिकोण पर पुनर्विचार करने के लिए मजबूर करने की क्षमता है। अपने दृश्य और भावनात्मक प्रभाव के माध्यम से, कला दूरियों को पाट सकती है, एकजुटता को प्रोत्साहित कर सकती है और लोगों को सामाजिक कारणों का समर्थन करने के लिए एकजुट कर सकती है।

सामाजिक परिवर्तन में कला की भूमिका आलोचना तक सीमित नहीं है यह एक बेहतर दुनिया के दर्शन भी करा सकता है। उदाहरण के लिए, यूटोपियन कला और काल्पनिक कथाएँ, वैकल्पिक वास्तविकताएँ प्रस्तुत करती हैं जो वर्तमान को चुनौती देती हैं और अधिक न्यायसंगत, टिकाऊ भविष्य की कल्पना करती हैं।

निष्कर्षतः, कला केवल समाज का प्रतिबिंब नहीं है यह एक गतिशील शक्ति है जो सामाजिक परिवर्तन ला सकती है। प्रासंगिक मुद्दों को संबोधित करके, संवाद को बढ़ावा देकर और प्रेरणादायक कार्रवाई करके, कला में समाज को नया आकार देने और एक अधिक न्यायसंगत और न्यायसंगत दुनिया की खोज में योगदान करने की क्षमता है।

निष्कर्ष :

समाजवादी विचारधारा और यथार्थवादी कला के अंतर्संबंध की जांच में, इस पेपर ने कई प्रमुख निष्कर्षों पर प्रकाश डाला। समाजवादी यथार्थवाद एक महत्वपूर्ण कलात्मक आंदोलन के रूप में उभरा, जिसकी जड़ें 20वीं सदी की शुरुआत में थीं, जिसका ध्यान वर्ग संघर्ष, श्रम और सामाजिक परिवर्तन को चित्रित करने पर था। इस आंदोलन के कलाकारों ने

अपने संदेश देने के लिए विशिष्ट विषयों और रूपांकनों का इस्तेमाल किया, जैसे कि श्रमिक वर्ग और वर्ग की एकजुटता का उत्सव। कला ने राजनीतिक सक्रियता, प्रचार और सामाजिक धारणा को प्रभावित करने के माध्यम के रूप में कार्य किया।

यथार्थवादी कला में समाजवादी दृष्टिकोण का स्थायी महत्व राजनीतिक प्रवचन और सांस्कृतिक स्मृति पर इसके प्रभाव में स्पष्ट है। कई देशों में आधिकारिक राज्य-प्रायोजित शैली के रूप में समाजवादी यथार्थवाद की गिरावट के बावजूद, इसके विषय और आदर्श समकालीन कलाकारों और दर्शकों के बीच गूँजते रहते हैं। समाजवादी यथार्थवादी कला श्रमिक वर्ग के संघर्षों और आकांक्षाओं के ऐतिहासिक रिकॉर्ड के रूप में कार्य करती है, जो अपने समय के सामाजिक-राजनीतिक माहौल में अंतर्दृष्टि प्रदान करती है।

इस क्षेत्र में भविष्य के शोध में यह पता लगाना चाहिए कि समकालीन कलाकार 21वीं सदी की जटिल चुनौतियों के जवाब में समाजवादी यथार्थवादी विषयों की पुनर्व्याख्या और अनुकूलन कैसे

करते हैं। इसके अतिरिक्त, आधुनिक राजनीतिक आंदोलनों पर समाजवादी यथार्थवादी कला के प्रभाव की जांच और जनमत को आकार देने में इसकी

भूमिका आगे के अध्ययन के लिए प्रासंगिक क्षेत्र हैं। कला, विचारधारा और सामाजिक परिवर्तन के बीच विकसित होते संबंधों को समझने से यथार्थवादी कला में समाजवादी दृष्टिकोण के स्थायी प्रभाव की गहरी सराहना में योगदान मिलेगा।

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Situating the Subaltern : A Postcolonial Trajectory into the Selected Works of Mamoni Raisom Goswami

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Etymologically speaking, the term subaltern owes its origin to the Latin word 'subalternus' which means people of inferior rank-'sub' means 'under' and 'alter' means 'other'. In the Nineteenth century the word was used for the British military officer of inferior rank, whereas in the Twentieth century, it points to societal, economic, political and racial, communal and caste-based power structures. Antonio Gramsci in his *Selections from Peasant Notebooks* used the term subaltern instead of proletariat while championing the Italian Peasant Movement against the fascist rule of Mussolini. The 'subaltern' in Gramsci's notion is not limited to class consciousness but predominantly points to the colonial concept of dominance and resistance/ revolt against socio-cultural exclusion and the idea of marginalization of the subaltern people, history and culture. Viewed in an extended perspective and on the basis of the postcolonial critic Gayatri Chakrabarty Spivak's important essay "Can the Subaltern Speak?" (1985) researchers have used several categories for situating the subalterns as old (voiceless) subaltern, new subaltern, situational

subaltern, racial subaltern, caste subaltern and also female subaltern with emphasis on the widow as a helpless subaltern. Following the footsteps of Gramsci, the South Asian 'Subaltern Collective' in the 1980s consisting of Ranajit Guha, Dipesh Chakrabarty, Partha Chatterjee, Gautam Bhadra, and many others tended to emphasise the writing of subaltern historiography so is to counter the elitist and the colonialist historiography on the one hand and the bourgeois historiography on the other. Whereas Dipesh Chakrabarty emphasised writing 'history from the below', Partha Chatterjee tended to narrativize the untouchables and the downtrodden by recognizing the voices of chandalas, sudras, namasudras, doms, hadis, fakirs, orphans, beggars, dalits, slaves and widows as well. In the light of the above discussion, the present paper is an attempt to situate the miserable condition of female subalterns, more particularly helpless widow subalterns, by analysing the fictional creations of Mamoni Raisom Goswami, a leading Assamese novelist and short story writer, in the second half of the Twentieth century.

An in-depth analysis of her novels and short stories reveal that Goswami was not only a sensitive humanist, but also a social realist and a reformer who castigated the age-old caste system, the bondage of patriarchy and the tragic burden of colonialism manifested through the oppression and atrocities of the landlords (Zamindars) and the patrons of Babu culture in India. Here, it is significant to note that the Nineteen century Bengal Renaissance championed by Raja Rammohan Roy, Bankim Chandra Chattopadhyay, and Ishwar Chandra Vidyasagar exercised tremendous influence on the writings/writers of Bengal, Odisha and Assam. At the same time, it stimulated the leading writers of the early Twentieth century to expose the tyranny and oppression of the Zaminders, landlords and the upper-class people of Indian society who otherised the marginalized section on the grounds of casteism and untouchability. The champions of the Indian Renaissance who became enlightened by the Western method of education, scientific spirit, and pragmatic way of life, tended to eradicate the inhuman social evils and superstitions, traditions and customs like untouchability, the Sati system, child marriage, widowhood and caste discrimination which created fissures in Indian Society. Colonialism continued to control Indian politics, economy, social system and even the fabric of culture by instigating the policy of divide and rule. The plight and problems of widows and child widows cut the engaging attention of social reformers and writers such as Ishwar Chandra Vidyasagar of Bengal, Fakir Mohan Senapati of Odisha, Lakshminath Bezbaruah, Mamoni Raisom Goswami and Tilottoma Misra of Assam.

Indira Goswami (1942-2011) popularly known as Mamoni Raisom Goswami wrote several novels and short stories in Assamese. Her short stories included in the collection titled “The Favourite Stories of Mamoni Raisom Goswami” (*Mamoni Raisom Goswami Priya Galpa*, 1998) are characterised by social awareness and introspective analysis, search for identity and love for humanity with sharp observation and deep analytical ability. Among her important stories mentioned may be made of “Heart” (*Hridoy*), *Animal (Pokhu)*, *Empty Box (Udong Bakos)*, *The Sound of Porosu Pator (Porosu Pator Nad)*, *Journey (Jatra)* and *Reform (Sanskaar)*. Her novels like *The Blue Necked God*, *Cenabor Sot*, and *The Moth Eaten Howdah of a Tusker* can be critically analysed in the light of postcolonial theory and subaltern discourse with special emphasis on the society, history, culture and politics of contemporary of Assam. For instance, in her novel *The Bronz Sword of Thengaphakhri* (2013), Goswami has relooked into the social, political, and ethnic history of Bodos with emphasis on their crisis of identity, social discrimination and political hegemonization during the British rule. A nameless Boro woman called Thengaphakhri of the village Bogeedora in Bijni under the district of Bongaigaon (now in Chirang) was given the post of revenue collector by the British administration. But she emerged as a revolutionary New subaltern and revolted against the injustice and colonial exploitation of the British Sahib. The novelist poignantly exposes her sufferings and mental agony as a widow with the spirit of nationalism, patriotism and love for the indigenous Bodo culture. The novel comes to a close with Thengaphakhri’s

spirit of revolt and resistance against the colonial hegemony which is evident from her assurance given to her grandfather, “Don’t try to look at me. This is my motherland. I will come back to this motherland” (122). There is no denying the fact that as a postcolonial novelist, Goswami has tended to invigorate the voice of the marginalized Boro women so as to make them conscious of their identity, rights, history, and indigenous culture. Thus, as a seasoned humanist, Goswami has constantly fought for the emancipation of women from the bondage of patriarchy and gender hegemony. This is all the more true in the case of her novels such as *The Blue Necked God* (Nilokanthi Braja in Assamese), *The Moth Eaten Howdah of a Tusker* (1986), and her short story “Sanskaar” (2022).

Goswami’s postcolonial sensibility and her soft corner for the marginalized people with special reference to the helpless widows of the society find a telling expression in her masterpiece *Nilokanthi Braja* (1976) which was translated into English as *The Blue Necked God* (1913). In this novel, Goswami showers her silken sympathy on the helpless widows, and shares, with sympathy and humanitarian outlook, their exploitation and unspeakable poverty experienced in the so-called sacred city of Vrindavan, the land of Lord Sri Krishna. These helpless widows who throng in the city of Vrindavan were called ‘Radheshyamis’ who become regular victims of the so-called sadhus, pandas, and hypocritical counterfeited priests. What is significant to note here is the way Goswami poignantly presents the intrigues and disreputability of the imposters and the pitiless cries of the untouchables and

helpless widows which vindicates her soft corner for the subalterns in general and the widow subaltern in particular.

Like the sacred city of Puri, the land of Lord Jagannatha, Vrindavan is popularly regarded as the city of shelters for widows where abandoned Hindu widows and helpless women take shelter to surrender themselves before God after their husband succumb to death. As identity constitutes the core of subaltern discourse besides history and indigenous culture, a widow in Vrindavan searches for a new identity in the ‘sacred space’ after her identity as a wife in her native place is lost following the demise of her husband. It is quite customary in orthodox Hindu society even today that widowhood is a curse caused by the sin of her previous birth. It is therefore imperative to do penance in the sacred city of Vrindavan by chanting the name of Lord Sri Krishna. Significantly, as a social realist, Goswami writes what she sees and experiences as an eyewitness to the misery and sufferings of the widows of Vrindavan.

The novel *The Blue Necked God* depicts the subaltern psychology of the young Saudamini who lost her husband after a few years of conjugal happiness. As is customary in Hindu society, Saudamini is taken to Vrindavan to undergo penance. Restless Saudamini faces the bitter reality face to face and becomes restless bereft of peace and happiness. Though her mother paid frequent visits to the sadhus and pandas of Vrindavan, Saudamini is deeply disturbed by the misery and sufferings of the common people and the radheshyamis in particular crushed under the priestly hegemony. Even her unfortunate love for the Christian youth after the demise of her

husband finds no solace for her and finally, Saudamini takes permanent rest in the tempestuous river Jamuna by embracing death. Besides Saudamini, there are two other subaltern characters like Mrinalini and Shashi who, like voiceless subalterns, remain submissive to the demands of patriarchy and Hindu hegemony. These poor and oppressed women characters in the novel had made voluntary sacrifices to satisfy the dominant class. For instance, Shashi is characterised as the victim of melancholy, misery, and dejection. As is demanded by the orthodox Hindu society, she chooses the path of compromise by helping the priest of Vrindavan in his temple duties. Likewise, the forty year old Mrinalini is depicted as an unmarried female subaltern born to a blind father. It is now evident that the novel under discussion throws light on the subaltern condition of the three helpless women under the bondage of patriarchy and priestly hegemony. Here, Saudamini can be rightly called a new subaltern envisaging an ideal world through protest and resistance. She rejects the traditional Hindu concept of widowhood as a stereotype by committing suicide the river Jamuna. On the one hand, she experienced the patriarchal hegemony of a Hindu orthodox family, and on the other hand, she was victimised by the religious hegemony of sadhus and pandas. And her bitter realization of the plight of the widows, beggars and untouchables afflicted her so deeply that death was the only solace for her. As a new subaltern Saudamini searches for a new identity through suicide. Thus, she is a revolutionary new subaltern unlike the voiceless old subaltern Bhubaneswari Bhaduri as depicted in Spivak's "Can the Subaltern

Speak?". To precise Saudamini envisages an ideal society bereft of corruption, exploitation, patriarchal oppression, ritual of torture at home and religious hegemony.

The novel *The Moth-Eaten Howdah of the Tusker* (1988) explores the individual experiences of Goswami in religious institutions during the post-independence years. It is set in the *Sattra* (a religious institution of Assam) of Amranga, which is located in South Kamrup, Assam. The influence of the feudal patriarch, a Satra Adhikari, was on the verge of collapse during this period of socio-economic transformation. The communist uprising taking place under the conventional patriarchal control of Adhikari's family serves as a befitting background to the novel. The *Sattra's* traditional religious rites and rituals, where both men and women are persecuted in the Brahmin community, constitute the central focus of the novel. Widows are denied their rights as a result of orthodox religious laws. Women of all ages, castes, creeds, and colours are subjected to brutality, marginalisation, and dehumanization.

In the novel *The Moth Eaten Howdah of a Tasker*, Indranath stands for the *Sattra's* patriarchal and spiritual leadership. But as the communists protested against the caste and class divisions, he himself became the target of violence. Older Gossainee, Durga, Saru Gossainee, and Giribala-all widows-are required to play rigid roles in the as daughters, wives, and married women. We are told that the life of the older Gossainee had been unpleasant. At the same time, she had tremendous worries as a wife and widow because she was married to a wealthy philanderer. She was burdened by the widows' conventional religious customs. The same thing happens

to Durga as a widow as well. In her parents' home, she was treated like a marginalised being following the death of her husband. She was denied to take meat because she was a widow. As she was a widow, her property was taken away by her in-law's family. Saru Gossainee is another widow who too suffers from strict social norms. The society rejected her and disapproved of her illicit relationship with Mahidar who also deceived her. Here, one is reminded of the subaltern scholar Partha Chatterjee's observation that subaltern consciousness can not be separated from class consciousness. This is fairly applicable to Arundhati Roy's novel *God of Small Things* (1997). In Roy's novel the widow Ammu belonging to the high class develops an affair with Velutha, the untouchable paravan. Similarly, in Goswami's novel Saru Gosanee, a Brahmin widow falls for Mohidhar, a product of the lower class- the reason why their love was rejected by the orthodox society. The stigma of societal rejection made her hesitant to stand up for justice. Like the other widows of the *Sattr* social set-up, who suffered and perished tragically under the dictates of religious hegemony, Giribala's situation was no less precarious. She didn't return from her parents' house to her in-laws'. Indranath asked her to assist Mark with his studies so that they might get out of the miserable circumstances. Like Giribala, Vidhibala also appears as the role of a new subaltern by protesting against her father's will to get her married to a much elderly person and finally prefers to join a prostitute group. Eliman, an outcast girl was picked out to be married to an opium dealer even before she reached puberty. She was therefore ostracised by the society. The

society forced her to wed an elderly person so as to become pure through penance. It is now evident that widows from Brahmin families had to suffer under the cruel clutches of patriarchy and the orthodox religious restrictions. Thus, in the novel *The Moth Eaten Howdah of a Tasker*, female characters like older Gossainee, Saru Gossainee, Durga, Giribala, and Eliman are all victims of patriarchy and religious hegemony in a male-centric universe.

Goswami's short story "Sanskaar" also deals with the issues of subaltern consciousness where she concentrates on the plight of women through the character of Damayanti. The story comments poignantly upon the intricate complexities of the evils of the caste system. Damayanti is a poor Brahmin widow who even earns her bread for her two children by selling her flesh. Meanwhile, Pitambar, a rich low-class man wants to marry Damayanti. But instead of marrying him, she offers him her body. Soon she is pregnant and Pitambar is sure that the pregnancy compels Damayanti to marry him. But Damayanti refuses to sow the seed of the lower caste into her womb and therefore she goes for abortion. This abortion symbolises the assertion of her rights over her body and vehement protest about the patriarchal control over her body. And in that sense, Damayanti is a new subaltern prompted by the spirit of resistance. Damayanti's termination of her pregnancy is definitely the free exercise of the voice of the female subaltern. At the same time, it also signifies a significant step towards women's liberation from the bondage of patriarchy. Here, Damayanti is not ready to abide by the dictate of the male-centric wish. As a new subaltern her abortion of

the child is truly a counterattack to Pitambar's male chauvinist attitude. By doing so, Damayanti tries to balance her self-prestige which is characteristic of the identity of the higher class in the contemporary society.

An analysis of the select novels and short stories of Mamoni Raisom Goswami, vindicates her subaltern sensibility together with her postcolonial consciousness. It is also noticed that while narrativizing the helpless widows and female subalterns like Giribala, Saudamini, Shashi, Mrinalini, Damayanti, Saru and Thangpakhari, Goswami has given a fairly true picture of the socio-political and cultural condition of the contemporary India in general and of Assam in particular. Her narrativization of the female subaltern brings to the fore the fundamental fact that women are born free and that they become ruthless victims of traditional believes and customs, untouchability and caste politics. And above all the systematically hatched out conspiracy of patriarchy and gender hegemony. Her position is strongly reminiscent of Simone De Beauvoir's

significant observation in *The Second Sex* (book II); "one is not born, but rather becomes a woman" (267).

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Towards a Meaningful Gendered Discourse in Music Education : An Exposition of Feminist Insights, Feminist Imperatives and the Feminine as a Critique of Feminist Musicology and Feminist Music Therapy

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Art, music, gender, power, and therapy unmask the theme of the intertextuality of sexuality, political ideology, sociology, cultural studies, and gender politics. Creative critiquing and critical reasoning in art, literature, music, and life through a gendered analysis of understanding the devaluation of women and the theme of victimization along the historical notes of feminist criticism is a subject of debate. Gender and music in a historical and socio-cultural context unearth feminist music criticism, feminist therapy, and music therapy as part of feminist music education. The expressions of women and the voices of the marginalized, which were not valued centuries ago, were a subject of focus and importance to liberate women from subjugation, lack of financial freedom, efforts of multi-tasking and nurturing, domestic violence, and more. The trauma women go through within themselves, at home, in the domestic and social spaces, at work, and in the newer

environs where she is forced to adapt after marriage due to adjustment in the newer spaces around has often confounded and devastated her.

The psychological issues that lead to innumerable number of suicides and the increasing number of women grappling wide-ranging issues from sexual abuse to mental ill health and depression underlined the need for highlighting the awareness of feminism, healthcare, and therapy to emancipate women. Music therapy focused on creativity and constructive empowerment of women through the therapeutic use of music by resulting in women's transformation from gendered prejudices, psychological suppression and sociological oppression through a non-sexist approach of feminist therapy. The elimination of gender bias in music can be remedied by investigating the interconnectedness of bodies, music, sexuality, technology, and space. Intersectional feminist practices in classical

music, fusion, and pop music created innovative performances to empower women in music.

The documentation of women's experience in feminist musicology depicts the fact that power issues of feminist theory in music are theoretical and philosophical. The analysis of Mulvey's "Visual Pleasure" that ridicules the theory of patriarchy by commenting on the fragmentation of women's bodies, and the use of The Sex Pistol's "God Save the Queen" to critique Elderman's "No Future" reveals how works of art like music are part of the cannon of feminist theory. The works of bell hooks, Judith Butler, Simone de Beauvoir, Patricia Hill Collins, Gloria Anzaldua, Rey Chow, Elizabeth Gross, Jack Halberstam, the French feminists namely Cixous, Irigaray, Kristeva, Susan Bordo, Maria Lugones, and others who commented of the musical aspects of art and culture with the undertone of gender are pointers in the realm of feminist music education. Feminist music analysis breaks mainstream feminist theory like the literary text or film but the musical semiotics of gender emerged underlining the deconstructive readings of music with ramifications in feminist critical methodologies and feminist criticism of music. This facilitated emotional, psychological and cognitive responses to set up a validating emotive space for self-expression. Feminist music therapy articulated the female impact in music by provision of an innocuous space for relaxation and personal empowerment through the frontiers of music therapy, music theory, and socio-cultural representation of the feminine in art, music, life, and literature.

Women in the earlier days could not make a mark in the male-dominated world

as the former's contribution to music was marginalized due to gender ascribed boundaries. It was also supposed that masculine music was more dynamic and dominant unlike feminine music which was inert and acquiescent. The musicians of the eighteenth and nineteenth centuries discoursed that the instrumental genre of music like symphonies, concerti, and operas were masculine, while sentimental music that was vocal or on piano were mawkish and feminine. Women musicians who composed the so-called active music were rebuked by Clara Schumann who outdid masculine accomplishments and were thus regarded as musicologists above gender. Feminist musicians like Susan Mc Clary interrogated the theme of gender and sexuality in her *Feminine Endings* published in 1991. She included her methodology of asserting that the femininity of the eighteenth century is dissimilar from the present and gendered codes. She reverberated that the gendered aspects of traditional music were engendered on the basis of the portrayal of characters.

The masculine leitmotif in music, very often, expressed a hero stereotype and the feminine theme stated seduction. Thus the labelling of music as masculine and feminine were impressions that had to be overthrown to combine a brilliant soundscape of music. Thus, music as a gendered discourse was designed to explore gendered identity as it was believed that the music of the male echoed rationalism and that of the female emotional expression. Very often gifted women who explored male genres in their musical career were ridiculed as in the case of Clara Wieck Schumann, Cecile Chaminade and more. Composers like John Towers and Ellen Taaffe Zurilich

were highfliers who achieved musical triumphs and accomplishments. Marcia J. Citron in the 1980's contributed to a gender-based music history and defied the male dominated male cannon which silenced women's creativity in their career. She used the women-centric approach in questioning music as a gendered discourse where women composers used male pseudonyms to achieve success.

Musicologists query women's entry in the professional public sphere by injecting ideological uncertainties that the profession of music may mar women's images as that of neglecting the family and children. Thus women's work was a void in the male homogeneous canon of music. However, in course of time, relevant questions that transcend methodologies in relation to gender and sexuality stimulated activities like composing, performing and research in which the issues of gender discrimination were raised and addressed. The need to include women in composing music, in performance and programming music was crucial to critique gender discrimination from feminist theoretical perspectives.

The textual and social analysis on feminist theories led to the development of a women centric feminist approach to musicology. An analysis of the concepts of relationship, subjectivity, contextuality and reflectivity as part and parcel of feminist music theories celebrate the diversity of performance and ritual by reflecting the individual and cultural with musical experiences based on the formulations of feminist music theory. The requirement to make music inclusive as a discourse of multiplicity of sexual voices believes that women's voices ought to be raised to reassure women to perceive

musical constructs to explore musicology in relation to gender and sexuality.

The gendered musical approach inspires women's participation in music as composers, performers, conductors, instrumentalists and critiques of music as a genre and philosophy. "Feminist musicology" understands the representation of the feminine in varied arenas of music. Susan Mc Clary and Marcia. J. Clinton echoed that the genre of gendered musical constructions with musical narrative enhances the scope of music. *The Historical Anthology of Music by Women* and *Contemporary Anthology of Music by Women* published by James R Briscoe, *Women and Music: A History*, by Karin Pendle's and Diane Jezic's *Women Composer's: The Lost Tradition Found* reiterate the connect between women and music and the involvement of women as producers of varied textual meanings in the arena of music as authors, musicians and contributors to the genre. The music of "Musicologists uncovered music by Hildegard von Bingen, Barbara Stross, Clara Schumann, Ethel Smyth, Ruth Crawford Seeger and other women in the field of music from past centuries"¹ and this is commendable.

The emergence of music therapy as a cross-cultural solution to women all over the globe to liberate oppressed identities by combining the reawakening of the self and addressing the sociological issues of the marginalized was therapeutic. The different ways of incorporating the feminist frame in music therapy through an understanding of the feminist, humanist, multi-cultural framework helped to expatiate the themes of gender-identity and sexual orientation. The need to understand the different types of music

therapy experiences used by feminist music therapists helped women to engage in musicking to achieve feminist goals and vouch for the accomplishment of gender justice. The focus of feminist therapy on women's wellness through music therapy creatively empowered women through the curative effects of music therapy. This resulted in women's transformation from oppression and psychological suppression by a non-sexist approach of feminist therapy. Women's music was redesigned and feminist musicians aimed at creating a genre of music to empower women in their creative, artistic, inventive and therapeutic endeavors. The feminist agenda of depicting a positive, proactive and assertive image of women that critiqued rifts with regard to gender were incorporated in feminist music criticism by using feminist music theory and rock music with the depiction of sexist roles and their inversion to emancipate women. This enabled the expression of a plethora of diverse gendered performances that helped to equalize gender.

Feminist music therapy accentuates the need to reiterate the expression of power and egalitarian relationships by self-determining experiences that are connected with the theme of camaraderie, sisterhood, bonding, social connectedness and friendship in music. This would promote the health performance of gender by highlighting how patriarchal systems of power can be overthrown through the healing power of feminist music. While male song writers had not expressed the powerful essence of women in music, women song writers like Meredith Brooks, Tracy Chapman and other solo female artists wrote songs which empower women to overthrow the oppressive gender music

of the past. The cultural and social practices of classical music, popular music and folk music and the awareness of emotional experiences as undermining factors to redefine feminist music therapy augments the attainment of feminist-based goals and feminist values.

Feminist perspectives in music therapy resonated that an analysis of gender politics in music therapy is indispensable to redefine the need to reverberate the potential of community music therapy within the feminist world view to liberate the female self from oppression. It seeks to comprehend music psychotherapy and the sustainability of music as a formula of expression and rehabilitation. An investigation of the role of music in healing indigenous women facilitated in the analysis of the professional use of music and therapy by advocating feminist music to counsel and cure girls, teenagers, survivors of domestic violence and victims of rape by addressing their issues of pain and trauma. The empowerment of women in music therapy and the need for the branding of music therapy for women in feminist academic research is vital. The need to understand feminist music therapy in detail by exploring feminist therapy is possible by viewing music therapy assessment through a feminist theory lens within the canvas of remedial curing. This aids the analysis of the clinical application of feminist theory in music therapy. The contribution of men, women and trans-genders to assert egalitarian relationships and defy typecasts and overthrow patriarchy is also possible through the therapy of feminist music.

The performativity of gender as social and cultural constructions, the discourse that personal is political with reference to

the expression that women's experience and voice must be avowed, highlights that the intersection of identity and oppression must not be undermined but reckoned with. Silencing of women's voices must be overcome by newer types of creative music therapy which reasserts women's power with the metaphor of voice. Feminist music therapy helps to unveil the psychological pains of oppression and is the restorative practice for mental ill health and insanity. The Code of Ethics outlined by the American Music Therapy Association (AMTA) required music to be fair-minded, open and impartial. Hadley's *Feminist Perspectives in Music Therapy* and other works authorizes women through feminist music therapy. Feminist Music therapy empowers women who have been harmed by dysfunctional social expectations and provides a space where they can seek personal and social change². Transwomen and non-binary individuals have been recognized by systemizing the effects of the social, economic and political contexts on women's life to rejuvenate women's wellbeing through musical experiences, music imagery and musical games.

The possibilities of feminist Music theory in Music Education include a documentation of women's involvements in music to work towards a feminist creation of music. The textual and social analysis on feminist theories in music elucidates the criterion for women to explore the intersection between music, gender and identity to merge with the categories of race, ethnicity, class, age/ageism and disability. It is the need of the hour for women to research arenas of gender musical constructions in music narratives to voice feminist anthems to

combat sexual harassment and voiced insecurities. Feminist pedagogy and feminist critique ought to be revisited to appreciate and re-invent ensembles of women's feminist pedagogy. Feminist Music Therapy is a creative medium that accords opportunities for success, self-expression, emotional processing, developing identity and self-esteem because music can elicit memories and soothe the battered soul.

Feminism and feminist theory must be incorporated and feminist musical thought ought to include musical contexts to unravel gender politics. The absence of women's music must be effaced and a new woman's music should encounter the requirement for newer standpoints in music. Parity and social justice in music and feminist music therapy must reconnoiter the significance of feminist music to unshackle women. Feminist notions must refashion feminist anthems to generate feminist music and pay tribute to the self-sufficiency of a woman and self-motivate the expression of female sexuality. Feminist anthems ought to fight sexual harassment, sexual abuse, sexual viciousness and vehemence to voice the insecurities of women which need to be reworked and rediscovered. Feminist Aesthetics must address gender issues and concentrate on women as composers, performers, choral directors and researchers by probing into the therapeutic genres of music. This is possible through the intersection of feminist critique of music in gender studies with the newer troupes of musical feminist pedagogy. Feminist music therapy is therefore a creatively imaginative medium that consents prospects for individualism, accomplishments, self-expression, emotive

processing, uniqueness, self-identity and self-esteem.

Feminist music must create lyrics that debate on the theme of woman, the control of her body, her choice and her independence. This form of music would serve as a curative mechanism in enabling a woman to deal with the traumatic moments of her life. Thus, introspection of feminist perspectives in music therapy and feminist musicology ought to promote the representation of women and the feminine essence in music to pacify human emotions and engage in discourses

of race, gender and sexuality. Feminist music pedagogy must be re-designed to create a new genre of meaningful music education that engenders music ethnography with a feminist imagination that obliterates gender boundaries in the dominions of music.

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कुमाउनी संस्कृति : एक परिचय

डा. डिम्पल जोशी

प्रवक्ता हिंदी निकट होमगार्ड ऑफिस पूर्वी पोखर खाली, अल्मोडा

मूल शोध आलेख - संस्कृति के लिए अंग्रेजी में कल्चर शब्द प्रयुक्त होता है। 'संस्कृति' शब्द विशद् है, इसके अंतर्गत नैतिक मूल्य आचार-विचार प्रेम, धर्म, दर्शन, रहन-सहन व व्यवहार आते हैं। किसी भी राष्ट्र की प्रगति में वहाँ की संस्कृति का अहम् योगदान होता है। प्रो. शिवदत्त ज्ञानी के अनुसार - "संस्कृति शब्द संस्कृत भाषा की 'संस्कृ' धातु में क्तिन् प्रत्यय लगने से बनता है। इसका शाब्दिक अर्थ 'अच्छी स्थिति सुधरी हुई स्थिति' का बोधक है। यह अर्थ तो व्याकरण की दृष्टि से हुआ। किन्तु इसका भावार्थ अधिक विशद् एवं विस्तृत है। संस्कृति से मानव समाज की उस स्थिति का बोध होता है, जिससे उसे सुधरा हुआ 'ऊँचा सभ्य' आदि विशेषणों से आभूषित किया जा सकता है। देश-देश के आचार विचार भिन्न रहने से सुधार संबंधी भावना भी भिन्न रहती हैं। इसलिए अलग-अलग देशों की संस्कृति में भिन्नता पाई जाती है। यदि इस पर अच्छी तरह विचार किया जाय, तो स्पष्ट होगा कि इस भिन्नता के अंतर्गत एकता अवश्य है। इसलिए भिन्नता केवल बाह्य है न कि आंतरिक। संस्कृति के मूल तत्व तो सब देशों में एक से रहते हैं; देश काल के अनुसार ब्राह्म्य स्वरूप में अंतर होना स्वाभाविक है।"¹

यमुनादय 'वैष्णव' के अनुसार "मूलतः संस्कृति और संस्कार दोनों शब्द समानार्थी हैं, जैसे विकृति और विकार का भी एक ही अर्थ है, अंतर यही है कि पहला शब्द स्त्रीलिंग है और दूसरा पुल्लिंग। आज संस्कृति शब्द अंग्रेजी के कल्चर शब्द का पर्याय

माना जाता है। भारत में ऋषि-मुनियों और धर्माचार्यों द्वारा अभीष्ट लक्ष्य की प्राप्ति के लिए मनुष्य के परिष्कार के लिए जिस आचार व्यवहार का उपदेश दिया गया वह संस्कृति कहलाती है। इस प्रकार संस्कृति और प्रकृति परस्पर सापेक्ष शब्द हैं। प्राकृत जन शब्द का उपयोग महाभारत में साधारण मनुष्यों या "मैन इन द स्ट्रीट" के लिए हुआ है। अतः प्रकृति में और सहज सामान्यतः में श्रेष्ठता का आधार संस्कार या संस्कृति है।"²

कुमाउनी संस्कृति का विश्व संस्कृति में अनूठा स्थान है। यह हमें संयमित और अनुशासित जीवन जीने के लिए प्रेरित करती है : "कुमाउनी संस्कृति विराट भारतीय संस्कृति की ही एक छोटी सी क्षेत्रीय संस्कृति है। भारतीय संस्कृति की मूलभूत विशेषताएं तो इसमें विद्यमान हैं ही इसके अतिरिक्त इसकी कुछ निजी विशेषताएं हैं। सामाजिक विकास की दृष्टि से किसी भी समाज को दो वर्गों में बांटा जा सकता है।

- 1) सामान्य वर्ग और
- 2) अभिजात वर्ग।

इस दृष्टि से कुमाउनी संस्कृति दो रूपों में परिलक्षित होती है।

- 1) लोक संस्कृति
- 2) अभिजात संस्कृति

संपूर्ण कुमाऊँ में लोक संस्कृति का ही प्राधान्य है और वह अभिजात संस्कृति पर भी प्रभावी रही

है।”³ “मध्य हिमालय का भूखण्ड-जिसकी सीमाएं हरिद्वार से लेकर मानसरोवर तक फैली है। आर्यों का आदि देश था। वेदों, वैदिक साहित्य और पुराणों तथा महाभारत एवं रामायण आदि ग्रंथों में सर्वत्र आर्यों के इस आदि देश की भूरि-भूरि प्रशंसा की गई है।”⁴ कुमाउनी संस्कृति अति समृद्ध है। इस संस्कृति को जीवित रखने के लिए ग्रामीण वर्ग का सर्वाधिक योगदान रहा है। किसी भी क्षेत्र की संस्कृति को विशेष बनाने में ‘स्थानीय बोली भाषा, आहार, आभूषण, वेशभूषा, लोकगीत, लोकनृत्य, लोककला, लोककथा, लोकगाथा, लोकनाट्य, संस्कार, रीति-रिवाज, महत्वपूर्ण भूमिका निभाते हैं। कुमाउनी संस्कृति के विश्लेषण के लिए अग्रंकित आयामों को आधार माना जा रहा है :

1) **खानपान** - खानपान, आहार, भोजन संस्कृति का महत्वपूर्ण अंग है। जिसके माध्यम से किसी क्षेत्र की संस्कृति उद्घाटित होती है: “कुमाऊँ के लोगों का सामान्य भोजन, चावल, दाल, रोटी, साग खाया जाता है। दिन में कल्यों (कलेवा) किया जाता जाता है। गरीब लोग झंडुर का भात एवं सिसूण का साग, मडुवे का रोटी और गुड़ या नमक की डली से ही संतोष कर लेते हैं। पर्व-त्यौहार और विशेष अवसरों पर साया, सिडल, छोई, पुवे, लगड़, गुड़-पापड़ी, बड़े, डुबके, राट, झांझा, पान्या, खीर, हलुवा, रसौट आदि व्यंजन बनाए जाते हैं। भटिया का जौला, मडुवा का अखाड़ा, गहत के डुबुक एवं दाल, पल्यो या झोली, मेचुल, झनार, रस या मस्वाण, चौसा आदि कुमाउनियों के सुलभ एवं प्रिय व्यंजन है। जंगली फलो, कंदमूलों वनस्पतियों और मांस को भी भोजन के रूप में प्रयोग में लाया जाता है। कुलीन लोग साल, जमाल और बासमती का भात तथा मूंग, मांस की खड़ी दाल खाते हैं। अविवाहित असंस्कारी और अपने से निम्न कोटि के व्यक्ति के हाथ का कच्चा भोजन नहीं किया जाता है।”⁵

2) **वेशभूषा** - वेशभूषा या पहनावा लोक संस्कृति का प्रमुख आयाम है। कुमाउनी समाज में स्त्री व पुरुषकी भिन्न-भिन्न वेशभूषा हैं।

1. **स्त्री-वेशभूषा** - कुमाऊँ में स्त्रियाँ धोती, ब्लाउज, पेटीकोट, बनियान, झगुला, संत्रास अगिया, घाघरी (लहंगा), परंदा (सिरोवस्त्र) पहनती हैं। पूजा, विवाह, जनेऊ नामकरण के अवसर पर सुहागिन स्त्रियों द्वारा पिछोड़ा (रंगवाली), घाघरा को पहना जाता है: “स्त्रियाँ आमतौर पर घाघरा, आंगड़ा और धोती पहनती है। अब साड़ी, ब्लाउज आदि का प्रयोग भी बढ़ता जा रहा है।”⁸

2. **पुरुष वेशभूषा** - कुर्चा-पैजामा, कमीज-पैंट, कोट, यहां के पुरुषों के प्रमुख वस्त्र हैं: “पुरुष तो सामान्यतः कुर्चा, पाजामा, कच्छा, टोपी, बुकसर्ट, जर्सी, धोती, वास्कट, कोट, टोपी, बनियान, अचकन वगैरह पहनते हैं। पहले सयानों द्वारा मिरजई चूड़ीदार पैजामा एवं ताखी (तस्तरीनुमा गोल टोपी) पहनी जाती थी।”⁷

3) **आभूषण** - मनुष्य द्वारा बनाई गई वह वस्तु जिसको पहनने से सुंदरता में वृद्धि होती है उसे आभूषण कहते हैं। कुमाऊँ में स्त्री व पुरुष के आभूषण अलग-अलग हैं।

1. **स्त्री आभूषण** - स्त्रियों के प्रमुख आभूषणों में नथ, चूड़ी मांगटीका, कनफूल, बाड़ी, प्रतिमा, बुंदे, फुल्ली, पौंछी, धागुले, गलोबंद, मंगलसूत्र, चरेउ, पैजबी, झावर, हसुला, मुदड़ी आदि: “स्त्रियों द्वारा पहने जाने वाले आभूषणों (गहनों) की सूची लंबी है। जिनमें अंगूठी अठन्नीमाला, अमिर्तितार, इमर्ति, उतरौल, कंगन, कनफूल, गगरी माला, गुलोबंद (टीप) चंपाकली, चरेऊ, चूड़ा (सोन व कांच की) चैनपट्टी, छल्ले, जंजीर, जोमाला,

झांवर, झुमके झुपझुपिया, कान के टाप्स, ठोके, तकड़ी धागुले, नथ, नथनिया, नाकबाली, नौलड़, पंचलड़ पाजेब, पायक पैरे, पहंची (पौंजी), नाक की फुल्ली (लौंग), बाली, बिच्छू, बुलौंक, मंगलसूत्र, मटरमाला, मांगटीका, माला मुनड़े, मूंगमाला, रुपयों की (पुराने) सिक्कों की माला, लच्छे, लौकिट, शकुन्तल, शीशफूल, सतलड़, चांदी की सांगल (जंजीर), सीताराम, सूता (हसुली) सुधी (छोटी हंसुली), हवेलीमाला तथा हार प्रमुख हैं।⁸

2. पुरुष आभूषण - अंगूठी, जंजीर, कड़ा, बाली (सोने या चांदी की) पुरुष के आभूषण हैं।

4) **खेलकूद** - खेलकूद किसी क्षेत्र की विशेषता को प्रकट करते हैं। कुमाऊँ में अनेक खेल है जो प्रायः मनोरंजन के लिए उपयोग में लाए जाते हैं। गुल्ली-डंडा, कबड्डी, क्रिकेट, हॉकी, तैरना, रस्सीकूद, कूशती, रस्साकस्सी, झुलाझुलना, लुका-छिपी, बाघ बकरी का खेल, गुच्ची, अड्डू-पड्डू, कुड़ि-कुड़ि खेल, दानी (नौक), अक्कड़-बक्कड़ एवं अंठी (कंचा) आदि प्रमुख हैं।

5) **अपशब्द** - अपशब्द किसी क्षेत्र, वर्ग, स्थान की संस्कृति को अभिव्यक्त करते हैं। चुड़ैल, चोट्टी, रांड, भांड, डाकिनी, बैरनि, रणकार, नकटी, नठला, नंग, नंगी, बेशमर, द्वाल, हरामी, कमारी, छाछट, आजाद, बदतमीज, रांडी ये कुमाउनी के संस्कृति में प्रचलित अपशब्द या गाली गलौज के शब्द हैं।

6) **लोकगीत** - किसी भी स्थान की संस्कृति का परिचय कराने में वहां का लोक संगीत महत्वपूर्ण भूमिका का निर्वहन करता है। लोकसंगीत या लोकगीत हर्षित-विरह मन की अभिव्यक्ति है जिसे वह गाकर सम्मुख रखता है: “लोकगीत, लोकभाषा में ‘आबद्ध संवेदनशील लोकमानस की सुख-दुःख की अनभूतियों की वे सहज

स्वाभाविक, भाव भरित अभिव्यक्तियां हैं जो स्थिति विशेष अथवा परिस्थिति विशेष में कंठ से निस्तृत होने पर भी समवेत रूप से समाज विशेष की अनुभूतियों का प्रतिनिधित्व करते हैं और सभी स्पन्दनशील हृदयों की सांझी भावात्मक संपत्ति होते हैं। यह चाहे अवसर विशेष या परिस्थिति विशेष से प्राप्त होने वाला हर्षोल्लास हो या कोई व्यथाजन्य विषाद।⁹ कुमाऊँ में लोकसंगीत के अनेक रूप हैं। न्यौली, चांचरी, जोड़, झोड़ा, छपेली, बैर, फाग, होली आदि। त्रिलोचन पाण्डेय जी लिखते हैं: “सामाजिक गतिविधियों की अभिव्यक्ति मुख्यतः परम्परागत गीतों के रूप में और ऋतु त्योंहार जैसे प्रकृति-परक गीतों के रूप में हुई है। विषय-वस्तु, गायन-शैली और अवसर विशेष के आधार पर ये लोकगीत मुख्यतः 10 प्रकार के हो सकते हैं -

1. संस्कार गीत
2. नृत्य प्रधान गीत
3. अनुभूति प्रधानगीत
4. तर्क प्रधान गीत
5. संवाद प्रधान गीत
6. ऋतुगीत
7. देवी देवताओं के गीत
8. व्रत त्योंहारों के गीत
9. कृषिगीत
10. स्फुट गीत।¹⁰

7) **लोककला** - लोक कला किसी स्थान विशेष का सौंदर्य को अभिव्यक्ति करने का सबसे बड़ा माध्यम है। कुमाउनी लोककला को मूर्तिकला, काष्ठकला, धातुकला, शिल्पकला, चित्रकला के रूप में देख सकते हैं: “लोककला कुमाउनी संस्कृति का प्राण तत्व है। काष्ठकला, मूर्तिकला, चित्रकला, धातुकला एवं स्थापत्य कला के रूप में कलाओं के विविध रूपों के दर्शन होते हैं। कलागत प्रतीकों की अपनी ही विशिष्टता है। विविध अवसरों पर ऐपण, बारबूंद, ज्युति पट्टा, डिकर आदि रूपों में चित्रकला हल, दाब, मैं, ठेकी, बिण्डे, पारे, नाली, माणे के रूप में काष्ठ कला तथा भवन निर्माण एवं पच्चीकारी के रूप में वास्तुकला में लोक कलाकार की अद्भुत कारीगरी के भव्य दर्शन होते हैं। वर्षा

एवं हिमपात से बचने के लिए पहाड़ी ढलान पर ढालूदार छतों वाले छोटे-छोटे मकान स्थानीय वास्तु शिल्प स्मारक हैं।”¹¹

8) **लोकनृत्य** - नृत्य सभी कलाओं में सबसे प्राचीन है। नृत्य करने से मन भाव विभोर हो जाता है: “कुमाऊँ में विवाह मेले, होली के अवसर पर लोकनृत्य का आयोजन होने वाले कई प्रकार के लोकनृत्य प्रचलित हैं, जिनमें से झोड़ा, चांचरी, छपेली और छोलिया मुख्य हैं।”¹²

9) **लोककथा एवं लोकगाथा** - लोककथा का अर्थ है लोक की बोली में पीढ़ी-दर-पीढ़ी चली आ रही मौखिक कहानी: “कुमाऊँ में अनेक प्रकार की लोककथाएं प्रचलित हैं। वण्यविषय की दृष्टि से कुमाउनी लोककथाओं को निम्न रूपों में वर्गीकृत किया जा सकता है -

1. पशु-पक्षी संबंधी कथाएं
2. व्रतपरक कथाएं
3. भूत-प्रेत संबंधी
4. प्रकृति परक कथाएं
5. नीति परक कथाएं
6. धर्म संबंधी कथाएं
7. कारण मूलक कथाएं
8. बाल कथाएं
9. हास्य मनोरंजन मूलक कथाएं।”¹³

लोकगाथाएं के लिए अंग्रेजी में ‘फोक एपिक’ शब्द प्रयुक्त होता है। क्षेत्रीय अथवा स्थानीय भाषा में प्राचीन कथा का गायन रूप में प्रस्तुतीकरण ही लोक गाथा है: “मालूसाई और रितुरैण, तुलखेत कुमाऊँ की श्रेष्ठ लोकगाथाएं हैं, रमौल, जागर, घणेली, भड़ा आदि गाथा पद्धतियों में सैकड़ों लोकगाथाएं समाविष्ट हैं। लोकगाथाओं में गंगानाथ, गोरिया, हरूसैम, सिदुवा-विदुवा रमौल, गोपीचन, अजुवा बफौल, सोबी रौत, राजा बिरमा, नंदादेवी, गड़देवी, मलैनाथ, बालचिन आदि गाथाएं लोक प्रसिद्ध हैं।”¹⁴

10) **संस्कार** - संस्कार का अर्थ चिंतन, व्यवहार आचरण की शुद्धता से है। कुमाऊँ में हिंदू धर्म में प्रचलित सोलह संस्कारों का भली-भांति निर्वहन होता है: “जन्म, छठी, नामकरण, चूड़ाकरण, व्रतबंध एवं विवाह संस्कार बड़े धूमधाम से मनाए जाते हैं। विभिन्न संस्कारों के अवसर पर भिन्न-भिन्न शगुनाखर या फाग गाए जाते हैं। सामान्यतः एक पत्नी विवाह की परंपरा है। दहेज का कोई चलन नहीं है; परंतु यह बुराई अब मैदानों से आकर विशेषकर शिक्षित संपन्न घरानों में दिखने लगी है। विवाह से पूर्व ढाक-पिट्टा (तिलक) की रस्म प्रचलित है।”¹⁵

11) **लोकविश्वास** - लोकविश्वास से तात्पर्य लोकजीवन प्रचलित व मान्यताएं हैं जो परंपरागत रूप से चली जा रही हैं। कुमाउनी समाज में अनेक प्रकार के लोकविश्वास देखने को मिलते हैं: “कुमाउनी लोकजीवन में शकुन-अपशुकन एवं एतद् संबंधी विश्वास और प्रतीकों का बहुत बड़ा महत्व है। बिल्ली का रास्ता काटना, कही जाने उद्यत होते समय छींक आना, बिल्ली का रोना, सांपों की लड़ाई देखना, सियार का रोना, कौवे का कड़क आवाज में बोलना, कोई हथियार निकालना, लकड़ी का सूखा गट्टर सामने से आना, झाडू देना आदि अत्यंत अशुभ माना जाता है। दही की ठेकी ले जाना, हरी घास का गट्टर या जल भरी गगरी सामने आना आदि शुभ एवं मंगल सूचक माना जाता है। कौवे का प्रातः काल घर के आंगन में एक दो बार बोलना किसी अतिथि के आने की पूर्व सूचना माना जाता है। बाटुली (हिचकी) लगने या आग के भुरभुराने पर यह लोक विश्वास प्रचलित है कि कोई अत्यंत प्रिय व्यक्ति दूर से याद कर रहा है ऐसे में उसका नाम लेने से बाटुली लगना या आग भुरभुराना बंद हो जाता है।”¹⁶ इनके अतिरिक्त निर्वस्त्र स्नान, फूटे बर्तनों में खाना, पक्षियों का शरीर के किसी अंग में मल त्याग भी अशुभ माना जाता है।

- 12) **मेले** - अनेक लोगों का एकत्रित होना, भीड़-भाड़ एवं उत्सव को मेला कहा जाता है। कुमाऊँ में अध्यात्म व्यापार एवं मनोरंजन की दृष्टि से मेले विशेष महत्व रखते हैं। मेले में स्थानीय संस्कृति का प्रभाव देखने को मिलता है: “कुमाऊँ में अनेक मेले व त्यौहार वहाँ के जीवन में सरसता लाते हैं। लोग इन अवसरों पर रंग-बिरंगे कपड़े पहनते हैं। विभिन्न प्रकार के उच्चम भोजन बनाते हैं और अनेक प्रकार के आयोजन करते हैं।”¹⁷ “कुमाऊँ के मेलों और त्योहारों से यहाँ की धार्मिक परंपराओं का विशद परिचय मिलता है। छोटे-बड़े मेलों की संख्या पचास से अधिक होगी जिन्हें धार्मिक और व्यापारिक दो प्रकार का माना जा सकता है।”¹⁸ स्थानीय भाषा में मेलों को 'कौतिक' या 'कौथिक' कहते हैं। कुमाऊँ में अनेक स्थलों पर मेले लगते हैं जिनका वर्णन अग्रांकित हैं -
1. **नंदादेवी** - भाद्रपद की शुक्ल पक्ष की अष्टमी को अल्मोड़ा की नंदादेवी एवं नैनीताल की नैनादेवी मंदिर, कोटमाई मंदिर, रानीखेत में भव्य मेले लगते हैं। इसमें हजारों लोग एकत्रित होते हैं। लोकगायक, लोकनर्तकों की अनटोलियां यहाँ आती हैं एवं लोगों का मनोरंजन करते हैं। मेला तीन दिन तक चलता है तथा डोले उठने के बाद ही मेले का समापन होता है।
 2. **बिखौती मेला** - विषुवत् संक्रांति के दिन लगने वाला यह मेला बिखौती नाम से जाना जाता है। “विषुवत् संक्रांति के दिन थल द्वाराहाट स्याल्दे, लोहारखेत, चौगड़ कई स्थानों पर विशेष मेले लगते हैं। लोग गायकों, वादकों और नर्तकों के झुंड के झुंड ढोल-नगाड़ों व हुड़कों की थाप पर मस्ती से गाते-बजाते और नृत्य करते दिखलाई पड़ते हैं। रंग-बिरंगे परिधानों में संज संवरें लोक गायकों की उल्लासपूर्ण अभिव्यक्ति में लोक संस्कृति जीवंत हो उठती है।”¹⁹
 3. **ऊरायणी मेला** - माघ मास की मकर संक्रांति को यह मेला बागेश्वर में लगता है। सूर्य के ऊवरी गोलार्द्ध में प्रविष्ट होने कारण इसे 'ऊवरीणी' कहते हैं। यहाँ सरयू व गोमती का संगम है। धार्मिक मान्यताओं एवं व्यापार से जुड़ा हुआ है।
 4. **बगवाल मेला** - चंपावत जनपद के देवीधुरा नामक स्थान पर श्रावण पूर्णिमा के दिन मां बाराही के मंदिर में विशाल मेले का आयोजन होता है। मां बङ्गा बाराही में आस-पास गांवों के लोगों की असीम श्रद्धा होती है। इस दिन मां बाराही की मूर्ति को स्नान करके पूजा अर्चना की जाती है। जब चारों खामों के वीर एकत्रित हो जाते हैं तो पुजारी द्वारा दोपहर बगवाल प्रारंभ करने की घोषणा की जाती है। चारों खामों के मध्य पथरों की वर्षा होती है। शंख बजाकर पुजारी बगवाल समापन की सूचना देते हैं। तीन दिनों तक यह मेला लगता है। इस मेले में रौनक रहती है। बड़े-बड़े झूले लगते हैं।
 5. **जौलजीवी मेला** - पिथौरागढ़ जनपद के जौलजीवी नामक स्थान पर प्रति वर्ष 14 नवम्बर को बाल दिवस के अवसर पर लगता है: “सन् 1914 में अगइन (मार्गशीर्ष) की प्रथम तिथि से यह मेला लगने लगा है, जहाँ 15,000से अधिक लोग जमा होते हैं। जौलजीवी मेला अस्कोट से मील पर गोरी और काली नदियों के संगम पर लगता है। काली के पार नेपाल है। यही नेपाल, अस्कोट, जोहार और दारमा के रास्तों का मिलन स्थान है, साथ तिब्बत सीमा बहुत दूर न होने से तकलाकोट के तिब्बती व्यापारी भी आ पहुंचते हैं। इस प्रकार यह नेपाल, भारत तथा तिब्बत तीन राष्ट्रों का मेला भारत भूमि पर है।”²⁰ मुख्य रूप व्यवसाय से जुड़ा हुआ यह मेला है।
 6. **चैती मेला** - उधमसिंह नगर जनपद के काशीपुर में बालासुंदरी मां के मंदिर प्रत्येक वर्ष नवरात्र में यह मेला लगता है: “संपूर्ण भाबर का सबसे बड़ा मेला संभवतः काशीपुर का चैती मेला है

जो चैत्र माह की शुक्ल पक्ष की अष्टमी से लेकर दस दिनों तक बड़े समारोह से संपन्न होता है।”²¹

7. **मोष्टामाणू का मेला** - मोष्टामाणू को वर्षा का देवता माना जाता है। भाद्रपद की ऋषि पंचमी को पिथौरागढ़ से 6 किमी० दूरी पर स्थित चंडाक में यह मेला संपन्न होता है। मेले में रंगारंग कार्यक्रम होते हैं।

इसके अतिरिक्त पूर्णांगिरी मेला (टनकपुर चंपावत) हरेला मेला (भीमताल) रामेश्वर मेला (पिथौरागढ़) में होते हैं।

- 13) **पर्व एवं त्यौहार** - कुमाऊँ में लोक पर्व व त्यौहार का विशेष महत्व है। ये संस्कृति को अभिव्यक्ति करने में सर्वोच्च भूमिका निभाते हैं। “तिथिवार मनाये जाने के कारण इन्हें त्यौहार कहा जाता है। सामान्यतः पांच तिथियों के अंतर में पड़ने वाली प्रतिपदा को पर्व कहा जाता है। पर्व को उत्सव का पर्याय माना जाता है।”²²

1. **संवत्सर प्रतिपदा** - हिंदू नववर्ष का प्रारंभ चैत्र मास से माना जाता है। मां भगवती की मूर्ति स्थापित की जाती है। नौ रूपों की पूजा के साथ स्थानीय देवताओं की भी पूजा की जाती है।

2. **फूल संक्रांत या फूलदेई** - फूल संक्रांत भी चैत्र माह में मनाया जाता है। बसंतोत्सव के पावन अवसर पर नन्हें बच्चे गृह द्वारा पर पुष्प व चावल डालते हैं। भेंट स्वरूप बच्चों को रुपए, गुड़ व चावल दिया जाता है: “फूलदेई या फूलघोली कुमाऊँ का फूलों का उत्सव है। प्रतिवर्ष चैत्र में पड़ने वाली मेष संक्रांति कुमाऊँ में फूल संक्रांति कहलाती है। फूल संक्रांत के इस उत्सव को ही फूलदेई या फूलघोली कहते हैं। इस दिन गांव के बच्चों का दल बहुत तड़के उठ कर बुरूंश, भिटारू, सरसों, प्योली और शिलफोड़ा आदि वन फूलों को एकत्र कर लाते हैं।”²³ ”बालक-बालिकाएं घर की देहली पर

पुष्प अर्पण करके गृहस्वामिनी से चावल, गुड़ और दक्षिणा मांगते हैं। बहुधा घर की देहली पर पुष्प चढ़ाते समय यह गीत गाया जाता है। ‘फूलदेई, छम्मादेई, भर भखार, दैणी द्वार।’²⁴

3. **हरेला** - हरियाली का प्रतीक यह त्यौहार श्रावण मास की प्रथम तिथि को मनाया जाता है। इसे कर्क संक्रांति भी कहते हैं: “सावन के महीने में हरियाले का त्यौहार सभी जातियों द्वारा व्यापक रूप से मनाया जाता है। कुछ स्थानों पर कुल देवता हरू सैम आदि की पूजा की जाती है। पंडित लोग व्रत रखते हैं और त्रिकाल स्नान कर एक ही बार अन्न ग्रहण करते हैं।”²⁵ दस दिन पूर्व पांच अनाजों को मिलाकर बांस या रिंगाल की टोकरी में मिट्टी डालकर अनाज को बोया जाता है। नित्य स्नान करके हरेले में जल चढ़ाया जाता है। नवें दिन विधिपूर्वक उसकी गुड़ाई होती है। दसवें दिन हरेले को काटा जाता है। सर्वप्रथम देवता को चढ़ाया जाता है तत्पश्चात बच्चों को हरेला पूजा जाता है।

4. **घीत्यार या ओलगिया** - भाद्रपद की प्रथम तिथि को यह त्यौहार मनाया जाता है। “घीत्यार, पशुचारण युग से संबंधित कुमाऊँ का अत्यंत प्राचीन त्यौहार है। इसे घृत संक्रांति, सिंह संक्रांति या ओलगिया भी कहा जाता है। यह भादौ की संक्रांति के दिन मनाया जाता है। ग्रामीण अंचलों में इस अवसर पर उड़द और भीगे चावलों को पीसकर बेडुवा रोटियाँ बनाई जाती हैं और ताजे घी में डूबो-डूबो कर खाई जाती हैं।”²⁶

5. **बिरुड़-भाद्रपद** की पंचमी को यह पर्व मनाया जाता है। “इसे नागपंचमी या पर्वती में बिरुड़ पंचमी भी कहते हैं। भाद्र शुक्ल पंचमी को स्त्रियाँ व्रत करती हैं। सप्तर्षियों का अरुन्धती सहित पूजन होता है यो नागपंचमी श्रावण शुक्ल में होती है पर इसी दिन करने का नियम चल पड़ा है। इस दिन नागों की पूजा होती है।”²⁷

6. **खतडुवा** - खतडुवा अश्विन मास की प्रथम तिथि को मनाया जाता है। “कन्या संक्रांति को फूल के झंडे बनाकर बालक उत्सव मनाते हैं। भैल्लो-भैल्लो करके नाचते हैं। सूखी घास-फूल का खतडुवा बनाकर होली के तुल्य जलाते हैं। ककड़ी, खीरा खाते हैं तथा दूसरों पर मारते हैं। गढ़वाल विजय की यादगार में यह उत्सव मनाना कहा जाता है। सरदार खतड़ सिंह गढ़वाल के सेनापति थे जो मारे गये।”²⁸
7. **सातूँ-आटूँ** - भाद्रपद के अष्टमी को यह मानाया जाता है। इस दिन गौरा और महेश्वर की पूजा की जाती है।
8. **घुघुती/मकर संक्रांति** - यह संपूर्ण कुमाऊँ में मनाया जाने वाला त्यौहार है, सूर्य का उचरायण में प्रवेश भी इसी दिन से माना जाता है। “कुमाऊँ में इस त्यौहार घुघुतिया भी कहते हैं। गुड़ मिलाकर आटे को गूंदते हैं फिर घुघुते एक पक्षी विशेष की आकृति बना घी में पकवान उसकी माला गूथते हैं। माला में नारंगी फल आदि भी लगाते हैं। वे मालाएं बच्चों के गलों में पहनाई जाती हैं। वे सुबह उठकर माला पहन ‘काले-काले कहकर कौवे को बुलाते हैं।”²⁹
9. **बसंत पंचमी** - माघ माह के शुक्ल पक्ष की पंचमी तिथि को ‘बसंत पंचमी’ का यह त्यौहार मनाया जाता है। इस दिन विद्या की देवी माँ सरस्वती का पूजन किया जाता है, जौ के पत्तों से भगवान की पूजा की जाती है, तत्पश्चात् परिवार के सदस्यों को जौ के फ्यों से पूजा का नियम है। इस दिन घर में मीठे व्यंजन बनते हैं। कुमाऊँ में इन स्थानीय त्यौहारों के साथ राष्ट्रीय पर्व व त्यौहार भी धूम-धाम से मनाये जाते हैं। जिसमें होली, गंगा दशहरा, रक्षाबंधन, दुर्गापूजन, विजयादशमी, दीपावली आदि प्रमुख हैं।

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भारतीय प्रिंट मेकिंग के इतिहास में शांतिनिकेतन का महत्व

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छापाकला का प्रारंभ पंद्रहवीं शताब्दी से यूरोप में मुद्रण गतिविधियों की शुरुआत से माना जाता है। 1450 में जब जर्मनी के जोहानेस गुटेनबर्ग (Johannes Gutenberg) ने छापा मशीन की मदद से मुद्रण की तकनीक का आविष्कार किया। उनके चल प्रकार मुद्रण (Movable Type Press) के आविष्कार ने यूरोप में क्रांति की शुरुआत की, जिसे व्यापक रूप से आधुनिक काल की सबसे महत्वपूर्ण घटना के रूप में देखा जाता है। इसके बाद वुड-कट प्रिंट भी छापे गए जिससे इस तकनीक के विकास में महत्वपूर्ण बदलाव आये।

भारत में प्रिंटमेकिंग 20वीं सदी की शुरुआत में एक रचनात्मक माध्यम के रूप में शुरू हुआ, लेकिन 1950 के दशक तक कलाकारों के बीच मुद्रण गतिविधियाँ बहुत सीमित थीं। पहली प्रिंटिंग प्रेस लगभग 1556 में गोवा में ईसाई मिशनरियों द्वारा स्थापित की गयी। वे भारत में ईसाई विचारधारा के प्रसार के लिए कागज पर छपाई शुरू करने वाले पहले व्यक्ति थे। इसके लिए उन्होंने लिस्बन से प्रिंटिंग प्रेस, छापा मशीन (Movable Type Press) का आयात किया और उन्होंने उसी वर्ष में अपनी पहली पुस्तक छपी। केवल इतालवी और पुर्तगाली भाषा की किताबें वहां छपी थीं। मुद्रण के लिए छापा मशीन और अन्य सामग्री के साथ, लकड़ी के कुछ उत्कीर्ण ठप्पें (Engrave Blocks) भी आयात किए गए थे जो बाद में धार्मिक पुस्तकों को मुद्रित करने के काम आए।

कुछ वर्षों पश्चात् 1568 में पहली सचित्र आवरण वाली पुस्तक गोवा में छपी थी, जिसका शीर्षक “Constituciones do arcebispado de Goa, Appro Vadas Pello Primeiro Cocilio Provincial.” था। 1716 में सबसे पहले धातु की प्लेट पर उत्कीर्ण इंग्लिश चित्र “ग्रामाटिका दामुलिका” (Gramatica Damulica) नामक पुस्तक में छपा और ये पुस्तक बाइबिल का तमिल अनुवाद थी।

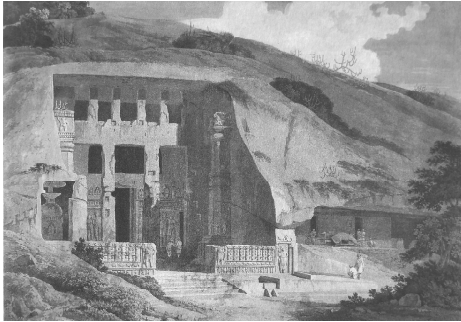
ब्रिटिश भारत की राजधानी कलकत्ता ने मुद्रण गतिविधियों में अधिकतम विकास देखा। ब्रिटिशर्स ने भारत में अपनी खोजों और यात्राओं का लेखा-जोखा रखने के लिए पत्रिकाओं और पुस्तकों को प्रकाशित किया जो लकड़ी की कटाई और नक्काशी के चित्रण से सुशोभीत थी। यद्यपि वे चित्र काल्पनिक थे क्योंकि वे उन कलाकारों द्वारा सचित्र (Illustrate) किए गए थे जो कभी भारत नहीं आए, लेकिन वे सचित्र उन शुरुआती दिनों के बारे में दृश्य जानकारी का एक महत्वपूर्ण स्रोत था।

धीरे-धीरे जीवन और अधिक संरचित और व्यवस्थित हो गया और लोगों को चित्रों के दस्तावेजीकरण में अधिक रुचि हो गई। इसके बाद भारत में पेशेवर कलाकार और नक्काश आने लगे। 1760 के बाद से, ईस्ट इंडिया कंपनी ने ब्रिटिश पेशेवर कलाकारों को भारत के मुख्य शहरों में काम करने के लिए विशेष रूप से कलकत्ता और मद्रास में प्रोत्साहित

किया। 1767 और 1820 के बीच लगभग साठ विदेशी शौकिया कलाकारों ने भारत का दौरा किया। कुछ मूल रूप से उत्कीर्णक और नक्काश थे, जिनमें जोसेफ शेपरड (Joseph Shepperd), कालेब जॉन ग्राब्रेंट (Caleb John Garbrant), थॉमस डेनियल (Thomas Daniell), विलियम होजेस (William Hodges), रिचर्ड ब्रिट्रिज (Richard Brittridge), जेम्स मोफेट (James Moffat), थॉमस टेलर (Thomas Taylor), हेनरी हडसन (Henry Hudson), विलियम बैले (William Baille), फ्रांस बाल्टासर सॉल्विन (Frans Baltasar Solvyns), एवन अपजोन (Avon Apjon), आदि प्रमुख थे।



चित्र संख्या - 2 विलियम होजेस द्वारा चित्रित और उत्कीर्ण किया गया ग्वालियर किले के दक्षिण की ओर का एक दृश्य हाथ द्वारा रंगीन स्याही का प्रयोग, नक्काशी और एक्वाटिंट, 1786
साईज़ - 32.3×47.5 से.मी.



चित्र संख्या - 3 थॉमस डेनियल एवं विलियम डेनियल द्वारा चित्रित और उत्कीर्ण किया गया साल्सेट द्वीप पर खोदा गया एक मंदिर उत्कीर्णन, 1799
साईज़ - 45.7×61.5 से.मी.

इस समय के दो प्रमुख कलाकार विलियम डेनियल और थॉमस डेनियल थे। 1786 में उन्होंने एक एल्बम प्रकाशित किया जिसमें कलकत्ता के बारह मूल दृश्य (Twelve views of Calcutta) थे। सभी दृश्य नक्काशी (Etching) से मुद्रित व मोनोक्रोम थे लेकिन कुछ-कुछ जगह हाथ द्वारा रंगीन स्याही का प्रयोग भी किया गया था। यह पहली बार था जब किसी ने भारत में बड़े पैमाने पर एकलपत्रक मुद्रण (Single Sheet Printing) की संभावना का पता लगाया। अठारहवीं शताब्दी के अंत और उन्नीसवीं शताब्दी की शुरुआत को भारत में उत्कीर्णन और लिथोग्राफी का स्वर्ण युग माना जा सकता है।

1779 में ईस्ट इंडिया कंपनी ने कलकत्ता में प्रिंटिंग प्रेस स्थापित की, जहाँ विदेशी कलाकारों द्वारा प्रिंट छापे जाते थे। प्रिंटिंग प्रेस में काम करने वाले स्थानीय कारीगरों ने यूरोपीय कलाकारों से छपाई की तकनीक सीखी। शुरुआत में वे तकनीक को समझ नहीं पा रहे थे क्योंकि यह उनके पारंपरिक कला का हिस्सा नहीं थी, लेकिन धीरे-धीरे उन्होंने इस प्रक्रिया को अपनाया और अपने पारंपरिक कौशल को नए उपयोग और अनुप्रयोगों में लगाना सीख लिया। उन्होंने जो कुछ भी सीखा वो केवल ब्रिटिश प्रेस की आवश्यकताओं को पूरा करना था न कि भारतीय कला के रूप में मुद्रण के विकास को चरम तक ले जाना।

1820 के दशक तक, भारत में मुद्रण गतिविधियों पर यूरोपीय लोगों का प्रभुत्व था, लेकिन धीरे-धीरे यह भारतीय उद्यमों की ओर स्थानांतरित हो गया। लकड़ी के कटे हुए ब्लॉकों-की नियमित मांग, एक व्यवसाय के रूप में तेजी से विकसित हुई, इस प्रकार भारतीयों ने मुद्रण व्यवसाय की मुख्य धारा में प्रवेश किया। ब्रिटिश प्रकाशकों की तरह भारतीयों ने भी मुद्रित पुस्तकों में उत्कीर्ण चित्रों को शामिल करना शुरू कर दिया। 1816 में फेरिस एंड कंपनी, कलकत्ता

की प्रेस में छपी बंगाली पुस्तक, “ओनुधा मोंगल” में सबसे पहले हस्ताक्षरित मुद्रित चित्र रामचंद्र रॉय द्वारा उकेरा गया था। इस प्रकार यह कहा जा सकता है कि शरतीय प्रिंट निर्माताओं का इतिहास रामचंद्र रॉय के नाम से शुरू हुआ।

इस अवधि के दौरान बंगाली भाषा में कई सचित्र मुद्रित किताबें कलकत्ता से प्रकाशित हुईं और इन किताबों में भारतीय कलाकारों द्वारा वुड-कट, वुड-उत्कीर्णन, नक्काशी और धातु प्लेट-उत्कीर्णन के चित्र निष्पादित किए गए। उन्नीसवीं सदी के दूसरे दशक के अंत तक, हमारे पास नौ भारतीय ग्राफिक कलाकारों के नाम थे, जिनमें रामचंद्र रॉय, बिस्वर अचेर्जी, रूपचंद्र अचेर्जी, रामसागर चक्रवर्ती, बीरचंद्र दत्ता, रामदून सरनाकर, माधव दास, काशीनाथ मिस्त्री और हरिनाथ बंधोपाध्याय प्रमुख थे।

उन्नीसवीं शताब्दी की शुरुआत से, लकड़ी की ब्लॉक प्रिंटिंग पहले से ही फैशन में थी। लगभग 1818 में विश्वनाथ देव ने कलकत्ता के शोभा बाजार में पहली प्रिंटिंग प्रेस स्थापित की। जल्द ही यह प्रेस मुद्रण गतिविधियों का केंद्र बन गयी और 1820 तक शोभा बाजार कलकत्ता में एक पुस्तक जिले के रूप में उभरा। इसने उन्नीसवीं शताब्दी के पूर्वार्द्ध में प्रसिद्ध लकड़ी के ब्लॉक प्रिंट को पुस्तक चित्रण के रूप में विकसित किया। यहाँ निर्मित प्रिंटों को ‘बड़-तला प्रिंट’ के रूप में जाना जाता था। ‘बड़-तला’ कलकत्ता के शोभाबाजार और चितपुर क्षेत्रों में एक विशाल बरगद के पेड़ से लिया गया नाम है।

यहाँ जो प्रिंट विकसित हुए वे समकालीन विषयों पर बनाये गये कालीघाट चित्रों से विविधता लिए हुये थे, पर एक विशिष्ट आधुनिक अनुभव देते थे। शोभाबाजार, दोरजीतोला, अहिरिटोला, कुमरतुली, गरनहट्टा, सिमुलिया और बागबाजार में कला और चित्र निर्माण का काम शुरू हुआ।



संख्या - 6 कालीघाट चित्र, कंसारीपाड़ा आर्ट स्टूडियो, कालीघाट की श्री श्री काली माई ओलिओग्राफ, 19वीं सदी के अंत में
साईज़ - 37.3×25.4 से.मी.



चित्र संख्या - 7 बड़-तला प्रिंट, महावीर हनुमान जी हाथ द्वारा रंगीन स्याही का प्रयोग, वुड ब्लॉक प्रिंट 19वीं सदी के अंत में, कलकत्ता
साईज़ - 38.6×25.4 से.मी.

उन्नीसवीं सदी के दौरान लकड़ियों के ब्लॉक और नक्काशी के अलावा, लिथोग्राफी को भी ब्रिटिशर्स द्वारा व्यापक रूप से प्रचलित और लोकप्रिय बनाया गया था। 1825 में कलकत्ता में एशियाटिक लिथोग्राफिक प्रेस की स्थापना हुई।

भारत में ग्राफिक कला की बढ़ती लोकप्रियता के साथ, मद्रास (1853), कलकत्ता (1854), बॉम्बे (1857) और बाद में लाहौर (1878) में कला विद्यालय स्थापित किए गए। शैक्षणिक कार्यक्रम में विभिन्न मुद्रण तकनीकों की शुरुआत की गई और लकड़ी की नक्काशी, लकड़ी के ब्लॉक-कट और लिथोग्राफी पर अधिक जोर दिया गया। चित्र और कॉपी कार्य को प्राथमिकता दी गई। यह एक रचनात्मक माध्यम के बजाय चित्रों के बड़े पैमाने पर प्रजनन के माध्यम के रूप में सिखाया गया था। बाद में, 1870 के दशक में भारत के विभिन्न हिस्सों में कई निजी प्रेस का विकास हुआ जैसे कलकत्ता, ढाका, बॉम्बे, पुणे, लखनऊ, दिल्ली, मद्रास, मैसूर और पंजाब। यहाँ ओलियोग्राफी तकनीक का उपयोग करके लोकप्रिय मिथकों, किंवदंतियों, देवी-देवताओं व उनके कई तेल चित्रों को पुनः प्रिंट किया गया। इनसे कैलेंडर कला की शुरुआत हुई।

इसलिए बीसवीं सदी की शुरुआत ने लोगों की सौंदर्य संबंधी प्राथमिकताओं में बदलाव को चिह्नित किया, जिससे धीरे-धीरे कलाकारों के एक समूह का उदय हुआ, जिन्होंने एक 'नए' भारतीय सौंदर्य को विकसित करने में खुद को व्यस्त रखा। प्रिंटिंग और प्रिंटमेकिंग के बीच अंतर स्पष्ट होने लगा और अपनी स्वयं की पहचान बनने लगी। कला के इस रूप के विकास के साथ, बिचित्रा क्लब की स्थापना कलकत्ता के टैगोर परिवार द्वारा 1915 में की गई, जहाँ चित्रकला और प्रिंटमेकिंग की नई शैली की खोज की गई।

गगनेन्द्रनाथ टैगोर पहले आधुनिक भारतीय व्यक्तिगत कलाकार थे जिसने प्रिंटमेकिंग को एकमात्र आर्थिक गतिविधि से एक सांस्कृतिक गतिविधि में बदलने की कोशिश की। उन्होंने लिथोग्राफी में विशेष रुचि ली और संवाद करने के लिए अपने कैरिकेचर

के लिए प्रिंट प्रक्रिया का उपयोग किया। मुकुलचंद्र डे भी क्लब के एक सक्रिय सदस्य थे और पहले भारतीय कलाकार थे जो प्रिंटमेकिंग तकनीकों को सीखने के लिए विदेश गए थे।

शांतिनिकेतन में प्रिंटमेकिंग :

1919 में रबींद्रनाथ टैगोर द्वारा शांतिनिकेतन में कला भवन की स्थापना के साथ भारतीय कला में नया युग की शुरुआत हुई। जब 1921 में नंदलाल बोस ने कलाभवन का कार्यभार संभाला तब नव स्थापित कला भवन के रचनात्मक माहौल से भारत में ग्राफिक कला आंदोलन को एक नई ऊर्जा मिली।



चित्र संख्या - 9 रामेंद्र नाथ चक्रवर्ती शीर्षकहीन (चित्रगंधा श्रृंखला) राइस पेपर पर रंगीन लिनो कट 20वीं सदी के मध्य में साईज़ . 22.1×22.1 से.मी.



चित्र संख्या - 10 सुरेन्द्रनाथ कर शीर्षकहीन (सांथाल युगल) लिथोग्राफ, 1930 साईज़ - 41.1×29.7 से.मी.

1923 में, मैक्सिकन पारखी फ्राइमैन ने शांतिनिकेतन का दौरा किया, जहां उन्होंने जापानी बहुरंगीय वुडकट प्रिंटिंग की प्रक्रिया का प्रदर्शन किया। यह रामेंद्रनाथ चक्रवर्ती द्वारा प्रयोग किया गया था और उन्होंने लकड़ी ब्लॉक की रंगीन छपाई में उत्कृष्ट प्रदर्शन किया। उन्होंने सुरेन्द्रनाथ कर से लिथोग्राफी और एचिंग की तकनीक भी सीखी, जिन्हें 1925 के दौरान लंदन से इन तकनीकों में प्रशिक्षित किया गया था। इस अवधि के दौरान नंदलाल बोस, रामेंद्रनाथ और कला भवन के कुछ कलाकारों ने कुछ लिथोग्राफ भी निष्पादित किए।

मणींद्रभूषण गुप्ता प्रिंट मेकिंग में रुचि रखते थे और वे कला भवन के समूह में शामिल हो गए। वहां उन्होंने लकड़ी पर उत्कीर्णन और वुड - कट के साथ शुरुआत की। विश्वरूप बोस ने जापानी बहु-रंगीय लकड़ी की तकनीक सीखने के बाद, इस तकनीक के साथ मूलचित्रों का रंग प्रजनन किया और बाद में कला भवन में इस माध्यम को सिखाया।

रामेंद्रनाथ, मणींद्रभूषण और विश्वरूप बोस महान प्रयोगवादी थे, प्रिंटमेकिंग के प्रति उनके शोध के दृष्टिकोण ने रचनात्मक प्रयोग का माहौल बनाया। उनका उद्देश्य ग्राफिक तकनीक से एक सुरम्य प्रभाव का निर्माण करना था, इस प्रकार उनके अधिकांश प्रिंट ग्राफिक की तुलना में अधिक चित्रमय हो गए। यह भारत में प्रिंटमेकिंग का महत्वपूर्ण मोड़ था, क्योंकि कलाकार अब अपने प्रिंटिंग मूल्यां के साथ तकनीक से अत्यधिक संबंधित नहीं थे। वे इसके बजाय एक कला कार्य बनाने में अधिक चिंतित थे।

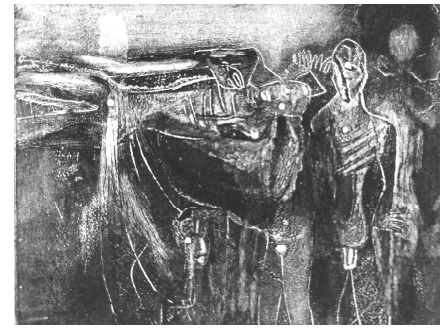
1920-1930 के बीच, नंदलाल बोस और बिनोद बिहारी मुखर्जी एक अलग उद्देश्य के साथ कला कार्य किया और विभिन्न ग्राफिक मीडिया के साथ प्रयोग किय जैसे वुड-कट, लिनो-कट, नक्काशी, ड्राई-पॉइंट, लिथोग्राफ और सीमेंट ब्लॉक जैसे गैर पारम्परिक मैट्रिक्स इत्यादि। 1924 में नंदलाल बोस ने चीन और जापान का दौरा किया, जहां से उन्होंने चीनी रबिंग और जापानी रंगीन पारंपरिक वुडकट तकनीक को सीखा और एक प्रामाणिक संग्रह लाए। नंदलाल बोस की पारखी दृष्टि ने आसानी से इस माध्यम की रचनात्मक संभावनाओं और दायरे को

अनुकूलित किया और उन्होंने विभिन्न प्रिंटमेकिंग तकनीकों के साथ प्रयोग किया। 1930-31 में, उन्होंने रबींद्र नाथ की पुस्तक 'सहजपाठ' में कार्य करने के लिए लिनोलियम ब्लॉक का चयन किया, जो कि बच्चों के लिए एक बंगाली वर्णमाला पुस्तक है। उसमें काले और सफेद लिनो-कट से नंदलाल बोस ने कार्य किया जिसका युवा कलाकारों पर प्रिंटमेकिंग तकनीक का काफी प्रभाव पड़ा।

हालांकि शांतिनिकेतन में प्रिंट मेकिंग गतिविधियाँ समाप्त हो रही थीं। इस समय काम कर रहे युवा कलाकारों में केवल प्रिंट करने वालों में मुख्यतः थे हरेनदास और चित्तप्रसाद। हरेनदास के काम में विस्तृत बनावट और विस्तार था जबकि चित्तप्रसाद का काम बोल्ड आघातों से प्रेरित था। उन्होंने खुद को मुख्य रूप से मध्य-40 के दशक से अर्द्धशतक दशक के अंत तक लिनोकट के साथ एक बेहतरीन रीलिफ प्रिन्टमेकर के रूप में स्थापित किया।



चित्र संख्या - 11 हरेनदास, धारा के पार, वुडकट, 1962 साईज़ - 16.5×22.1 से.मी.



चित्र संख्या - 12 सोमनाथ होर, शीर्षकहीन, विस्कोसिटी, 1967 साईज़ - 24.6×29.7 से.मी.

इसके अलावा, समकालीन कला के एक आंदोलन के रूप में प्रिंट मेकिंग को विकसित करने का श्रेय कलकत्ता की सोसाइटी ऑफ कंटेम्पेरी आर्टिस्ट्स को भी जाना चाहिए, जो भारत में 1960 के कुछ शुरुआती चित्रकारों और मूर्तिकारों द्वारा आयोजित की गई समकालीन प्रिंटमेकिंग कार्यशाला थी जिसमें - सोमनाथ होर, अजीत चक्रवर्ती, अरुण बोस, दीपक बनर्जी आदि के साथ कार्यशाला के अन्य सदस्य सनत कर, श्यामल दत्ता रे, सुहास रॉय, सेलेन मित्रा और अनिल बरन शाह थे। अरुण बोस सबसे सक्रिय सदस्य थे, जिन्होंने पेरिस के एटेलियर 17 से प्रिंटमेकिंग की बारिकियों को सीखा। सनत कर ने नक्काशीदार या कटे हुए लकड़ी के ब्लॉकों से बने हुए मेट्रिसेस से इंटरग्लिया प्रिंट तैयार करने की विधि विकसित की।

1964 से पहले, वाणिज्यिक और ललितकला दोनों उद्देश्यों के लिए सभी मुद्रित चित्रों को एक साथ 'ग्राफिक कला' शीर्षक दिया गया था। लेकिन धीरे-धीरे विकास और कलाकारों के बीच मुद्रण की बढ़ती लोकप्रियता के बीच, उनके बीच अंतर करने के लिए एक नया शब्द की महत्वपूर्ण आवश्यकता बन गई। इसलिए प्रिंट काउंसिल ऑफ अमेरिका ने 1964 में एक मूलप्रिंट की परिभाषा को प्रतिबंधित कर दिया और इस तरह 'प्रिंटमेकिंग' शब्द को आमतौर पर स्वीकार कर लिया गया। भारत में पहली बार वर्ष 1967 में ग्राफिक कोर्स में अध्ययन के लिए स्वतंत्र स्ट्रीम के रूप में ग्राफिक आर्ट को स्वीकार किया गया और स्नातक स्तर पर स्वतंत्र पाठ्यक्रम के रूप में प्रिंटमेकिंग की शुरुआत की गई।

1968 में, सोमनाथ होर ने कला भवन, शांतिनिकेतन में प्रथम पूर्ण प्रिंटमेकिंग विभाग के संचालन की जिम्मेदारी ली। शांतिनिकेतन से प्रिंटमेकर्स की नई पीढ़ी ने कई तरह के मीडिया में काम किया। सुरजन बासु की लकड़ी के कटे हुए ब्लॉक से बड़े आकार के रिलीफ प्रिंट, निर्मलेंदु दास ने लिथोग्राफ और पिनाकी बरुआ और शुक्लासेन ने इंटरग्लिया

प्रिंट विधी में दिलचस्प कार्य किया। तपन घोष जिन्होंने एटेलियर 17 में प्रशिक्षण प्राप्त किया और उन्होंने अत्यधिक इंटाग्लियो प्रिंट बनाये। तपन मित्रा स्टैंसिल मीडिया में कार्य किया और वे इस माध्यम के एकमात्र उल्लेखनीय कलाकार थे और उन्होंने सेरिग्राफी माध्यम में महारत हासिल की।

निष्कर्ष :

20वीं शताब्दी के अंत तक समकालीन भारतीय प्रिंट मेकिंग कला कलात्मक अभिव्यक्ति के एक स्वतंत्र माध्यम के रूप में उभर कर सामने आई। आज भारत के प्रसिद्ध चित्रकार भी रचनात्मक रूप से प्रिंट करने वाले हैं, जो विभिन्न तकनीकों माध्यमों और प्रौद्योगिकियों में प्रिंटमेकिंग के प्रसार और बाजार में प्रिंट के बढ़ते महत्व और मांग के लिए जिम्मेदार हैं। इनमें अमिताव बनर्जी, लालूप्रसाद शां, के. जी. सुब्रमण्यम, के. लक्ष्मण गौड़, परमजीत सिंह, सनत कर, ज्योतिभट्ट, स्वपन दास, अनुपम सूद, शुक्ला सेन पोद्दार, अनीता चक्रवर्ती आदि कलाकार शामिल हैं।

अब प्रिंट 20वीं शताब्दी के अन्त व 21वीं शताब्दी के प्रारम्भ तक लोगों के लिए एक ऊंचा दर्जा प्राप्त है। इन कलाकारों द्वारा बनाए गए प्रिंट को फाइन आर्ट के परिवार से संबंधित माना जाता है, प्रत्येक को कलात्मक अभिव्यक्ति के लिए पेंटिंग या मूर्तिकला के रूप में लगभग समान रूप से देखा जाता है।

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तुलसी और कालिदास की रामकथा का समीक्षात्मक अध्ययन

डॉ. प्रवीन
स्वतंत्र लेखिका

अयोध्या के राजा दशरथ नंदन श्री राम की कथा आदिकाल से ही हमारे समाज के लिए आदर्श का मापदण्ड रही है। महर्षि वाल्मीकि ने सर्वप्रथम राम को नायक मानते हुए उनके चरित को 'कथा' का रूप दिया, जो जन समाज में 'रामायण' नाम से प्रसिद्ध है। वाल्मीकि द्वारा रचित यह कथा इतनी प्रसिद्ध हुई कि इस पर अनेक धर्मों और भाषाओं में अनेक ग्रंथों की रचना हो चुकी है और आज भी हो रही है, परन्तु प्रभु श्रीराम को एक आदर्श नायक के रूप में जन-जन तक पहुंचाने का श्रेय गोस्वामी तुलसीदास जी को ही जाता है। उनकी रामकथा 'रामचरितमानस' के रूप में प्रसिद्ध है। भारतीय हिन्दू समाज में यह रचना धार्मिक ग्रंथ के रूप में स्थापित है। 'मानस' के परिणामस्वरूप ही आज रामकथा की जड़े हिन्दू समाज में इतनी गहराई तक समा चुकी हैं कि उन्हें हिलाना असम्भव कार्य है। प्रो. रामकुमार शर्मा के शब्दों में कहा जाए तो 'हिन्दी साहित्य में तुलसी के पूर्ववर्ती एवं परवर्ती अनेक कवियों ने राम विषयक काव्यों का प्रवचन किया है, किन्तु यह उनकी काव्य रचना परम्परा का निर्वाह मात्र है। वस्तुतः हिन्दी रामभक्ति धारा का महत्व अकेले तुलसीदास के कारण ही है। "तुलसी की इस कथा की प्रसिद्धि का मूल कारण यह है कि उन्होंने अपनी पूर्ववर्ती समस्त राम कथाओं का अध्ययन करने के उपरान्त उन कथाओं का सार एक आदर्श रूप में अपने काव्य के माध्यम से हमारे समक्ष प्रस्तुत किया है। मानस में वह

स्वयं इसका साक्ष्य प्रस्तुत करते हुए लिखते हैं :

**'नानापुराणनिगमागम सम्मतं यद् रामायणे
निगदिनं क्वचिदन्योऽपि।**

**स्वान्तः सुखाय तुलसी रघुनाथगाथा
भाषानिबन्धमतिमञ्जुलमातनोति॥'**

(मानस, बाल0-7)

उपरोक्त पंक्तियों से स्पष्ट हो जाता है कि तुलसी ने जिस रघुनाथ गाथा को भाषाबद्ध किया है। वह समस्त वेद, पुराण एवं शास्त्र सम्मत हैं और वाल्मीकी अध्यात्म आदि रामायण तथा अन्य रामचरितात्मक ग्रन्थों में वर्णित कथा के आधार पर है। यहाँ कवि ने जिन ग्रन्थों की गिनती अन्य ग्रन्थों में की है। सम्भवतः वह उन ग्रन्थों से भी प्रेरित थे। यही अपने आप में बड़ी बात है। तुलसी ने जिन अन्य ग्रन्थों की बात की है, उनमें कहीं न कहीं संस्कृत के प्रसिद्ध विद्वान महाकवि कालिदास द्वारा रचित 'रघुवंश' भी निश्चित रूप से सन्निहित है। कालिदास रघुवंश की रचना के विषय में लिखते हैं :

**'अथवा कृतवाग्द्वारे वंशेऽस्मिन्पूर्वसुरिभिरू॥
मणौ वज्रसमुत्कीर्णो सूत्रस्मेवास्ति में गति॥'**

उपरोक्त पंक्तियों में कालिदास कहते हैं कि, 'वाल्मीकि आदि पूर्व कवियों ने सूर्यवंश पर रामायण आदि काव्य लिखकर, वाणी का द्वार पहले ही खोल दिया है। इसलिए उसमें प्रवेश कर जाना तथा सूर्य वंश का पुनः वर्णन करना मेरे लिए सरल है। जिस

प्रकार हीरे की कनी से बिंधे हुए मणि में डोरा पिरोना सरल है।' वह स्वयं को मंदमति मानते हैं, जैसे तुलसी रामकथा कहते हुए स्वयं को तुच्छ मानते हैं।

कालिदास का समय तुलसी से लगभग सोलह शताब्दी पूर्व का है और अपने से पूर्ववर्ती रचनाकार से प्रभावित होना स्वाभाविक भी है। भले ही तुलसी ने 'रघुवंश' की सम्पूर्ण कथा को अपना आधार न बनाया हो, परन्तु 'मानस' का अध्ययन करने पर यह तो स्पष्ट हो जाता है कि उन्होंने रघुवंश की रामकथा के कुछ प्रसंगों को अपने ग्रन्थ में स्थान दिया है।

कालिदास ने अपने महाकाव्य में समस्त रघुकुल नरेशों का वर्णन किया है। उनके 'रघुवंश' में महाराज दिलीप से लेकर अन्तिम शासक आठवें वर्ग तक के रघुवंशी राजाओं का सम्पूर्ण आख्यान वर्जित है। इस महाकाव्य के छः सर्ग (दशमः सर्ग से पन्द्रहवें सर्ग तक) में श्रीराम का कथानक मिलता है। कालिदास की रामकथा का आधार वाल्मीकि रामायण है। जिसमें "दशरथ पुत्रेष्टि यज्ञ से राम स्वर्गारोहण" तक की कथा का वर्णन है। जबकि तुलसी का सम्पूर्ण साहित्य रघुकुल में उत्पन्न दशरथ नन्दन प्रभु श्रीराम पर ही केन्द्रित है। वह राम के भक्त थे। उनका यह भक्ति भाव उनके काव्य में सहज ही देखा जा सकता है। 'रघुवंश' के प्रसंगों को उन्होंने सहर्ष स्वीकार तो किया है, परन्तु जो प्रसंग उन्हें जहाँ जैसा उचित समझा, वहाँ उसे वैसे ही कथा का हिस्सा बनाया है। तुलसी ने अपनी प्रतिभा के फलस्वरूप ही राम की कथा को एक आदर्श रूप में हमारे समक्ष प्रस्तुत किया है। यही कारण है कि 'रघुवंश' और 'रामचरितमानस' की कथावस्तु में अनेक समानताएँ और असमानताएँ दिखाई देती हैं।

रघुवंश में राक्षसराज रावण द्वारा प्रताड़ित देवगण स्वयं क्षीरसागर जाकर विष्णु के समक्ष प्रार्थना करते हैं। विष्णु उनकी व्यथा जानते हैं, वह उन्हें भयमुक्त करने के लिए रावण के वध का संकल्प लेते हैं। तुलसी के देवगण क्षीरसागर की अपेक्षा बहल्लोक में

एकत्र होकर विचार विमर्श करते हैं और वहाँ पर ही भगवान हरि से निवेदन करते हैं। उनके निवेदन पर भगवान विष्णु की आकाशवाणी उन्हें सन्तुष्ट करती है :

**हरिहडं सकल भूमि गरुआई। निर्भय होहु देव
समुदाई॥**

**गगन बहवानी सुनि काना। तुरत फिरे सुर
हृदय जुड़ाना॥**

(मानस, बालकाण्ड 186-4)

यज्ञ की खीर (चरू) वितरण वाले प्रसंग को देखें तो 'रघुवंश' में महारानी कौशल्या और मञ्जली रानी कैकई को आधा-आधा भाग मिलता है और वे अपने-अपने हिस्से का आधा-आधा भाग छोटी रानी सुमित्रा को दे देती हैं। इस प्रकार सुमित्रा को पूर्ण भाग का आधा भाग प्राप्त होता है, जबकि कौशल्या और कैकई के हिस्से में एक चौथाई भाग आता है। तुलसी ने इस प्रसंग को कुछ यूँ दिखाया है :

**अर्थ भाग कौसल्यहि सुमित्रहि मन
प्रसन्न करि॥**

(मानस, बाल0 189-1, 2)

**ते बहुज्ञस्य चित्तज्ञे पत्न्यौ पत्युर्महीक्षितः।
चरोरर्धार्धभागाम्यां तामयजयतामुभे॥²**

इस प्रकार आधा भाग कौशल्या को और शेष आधे भाग का आधा-आधा कैकई और सुमित्रा को प्राप्त होता है। यहाँ तुलसी ने रघुवंश के साथ रामायण और अध्यात्म रामायण में सामंजस्य करने का प्रयास किया है। तुलसी ने रामजन्मोत्सव में दिखाया है कि इस उत्सव को देखकर सूर्यनारायण भूल गये और एक महीना बीत गया। इस प्रकार महीने भर का दिन हो गया। रथ सहित सूर्य थकित हो रहे थे तो रात किस प्रकार होती :

**कौतुक देखि पतंग भुलाना। एक मास तेहं
जात न जाना ॥**

(मानस, बाल0 194-4)

**मास दिवस कर दिवस भा मरम न जानइ कोइ।
रथ समेत रबि थाकेउ निसा कवन बिधि होइ॥**

(मानस, बाल0 दो0 195)

इस प्रसंग का उल्लेख रघुवंश में नहीं किया गया है, परन्तु 'रघुवंश' के एक प्रसंग से 'मानस' के इस प्रसंग की साम्यता जरूर देखी जा सकती :

**अथाग्रयमहिषि राज्ञः प्रसूतिसमये सती।
पुत्रं तमोपह लेभे भक्तं ज्योतिहिवौषधीः॥**

**रघुवन्श प्रदीपेन तेनाप्रातम तेजसा।
रक्षागह्वगता दीपाः प्रत्यादिष्टा इव भवम्॥**

(रघुवंशः सर्ग 10 : श्लोक 66, 68)

बालक के तेज से रात का अन्धकार नष्ट हो गया है। उस अपूर्व तेजस्वी रघुवंशी रूपी दीपक के प्रकाश से रक्षागृह के प्रदीप धूमिल हो गये। सम्भव है तुलसी ने कालिदास के इन्हीं भावों को अपने शब्दों में पिरोकर प्रकट किया हो, क्योंकि अन्य किसी भी रामकाव्य में इस प्रसंग का उल्लेख नहीं किया गया है।

'मानस' एक आदर्श महाकाव्य है। तुलसी ने समाज के सामने एक आदर्श प्रस्तुत करने का जो प्रयास किया है उसमें वे सफल भी हुए हैं। उन्होंने अपने रामकाव्य में चारों राजकुमारों के बीच जो बंधुत्व की भावना का प्रदर्शन किया है। वह सराहनीय है। तुलसी ने अपनी कथा में कालिदास के समान ही राम-लक्ष्मण और भरत शत्रुघ्न की जोड़ी की भी चर्चा की है :

**बारेहि ते निज हिन पति जानी।
लछिमन राम चरन रति मानी॥**

**भरत सत्रुघ्न दूनउ भाई।
प्रभु सेवक जसि प्रीत बड़ाई॥**

(मानस, बाल. 197-2)

**सामनेऽपि हि सौभ्रात्ते यथौभो रामलक्ष्मण।
तथा भरत शत्रुघ्नो श्रीत्या द्वन्द्व बभूवतु॥**

(रघुवंश -10/81)

जब महर्षि विश्वामित्र अयोध्या नरेश दशरथ से उनके पुत्र राम और लक्ष्मण को अपने साथ ले जाने

की बात करते हैं, तब तुलसी के दशरथ का हृदय कांपने लगता है और मुख का तेज फीका पड़ जाता है। उन्हें डर है कि उनके सुकुमार किस प्रकार राक्षसों का सामना करेंगे, परन्तु गुरु वशिष्ठ जी के समझाने पर वह राम-लक्ष्मण को विश्वामित्र के साथ भेजने को तैयार हो जाते हैं। इसके विपरित कालिदास के दशरथ अपने कुलधर्म का पालन करने के कारण बिना विलम्ब किए अपनी स्वीकृति प्रदान करते हैं :

**कृच्छ्रलब्धमपि लब्धवर्णभाक्तं दिदेश मुनये
सलक्ष्मणम्॥**

**अप्यसुप्रणथिनां रघोः कुले न व्यहन्यत
कदाचिदर्थिता॥**

(रघुवंशरू 11/2)

राक्षसी ताड़का वध के प्रसंग में तुलसी ने कालिदास का अनुसरण किया है। रघुवंश के राम के समान ही तुलसी के राम भी ताड़का को एक ही बाण से मार डालते हैं। तुलसीदास ने 'मानस' के साथ ही 'गीतावली' में भी इस प्रसंग का उल्लेख किया है :

एकहिं बान प्रान हरि लीन्हा।

(मानस, बाल0 208-3)

एक तीर तकि हती ताड़का

(गीतावली, बाल0 52/6)

**उद्यतैकभुजयष्टिमायतीं श्रोणिलम्बिपुरुषान्त्रमेखलाम।
तां विलोम्य वनितावधे घृणांपत्रिणा सह
मुमोच राघव॥**

(रघुवंश 11/17)

मारीच के प्रसंग में दोनों ग्रन्थों में कुछ भिन्नता मिलती है। रघुवंश में राम मारीच को वायव्यास्त्र मारते हैं, जबकि तुलसी के राम उसे बिना फल के बाण से मारते हैं। जिसके प्रभाव से वह सौ योजन सागर पार जाकर गिरता है :

बिनु फर बान राम तेहि मारा।

सत जोजन गा सागर पारा॥

(मानस, बाल0-209-2)

तुलसीदास³ ने गौतम मुनि की स्त्री अहिल्या को रघुवंश⁴ के समान ही शिलारूप में दिखाया है, जबकि वाल्मीकि रामायण और अध्यात्म रामायण में ऐसा नहीं दिखाया गया। इसी प्रकार 'मानस' में सीता स्वयंवर का प्रसंग बहुत ही महत्वपूर्ण है। क्योंकि स्वयंवर में ही शिव धनुष भंग होने के पश्चात् राम-सीता सहित लक्ष्मण, भरत और शत्रुघ्न का विवाह सम्पन्न हुआ था। तुलसीदास ने सीता स्वयंवर से पूर्व पुष्पवाटिका में राम-सीता का प्रथम मिलन दिखाया है :

असकहि फिरि चितए तेहि ओरा।

सिय मुख ससि भए नयन चकोरा॥

भए बिलोचन चारू अचंचल।

मनहुँ सकूची निमि तजे दिगंचल॥

देखि सीय सोभा सुखु पावा।

हृदयँ सराहत बचनु न आवा॥

(मानस, बाल0 221-2, 3)

जबकि रघुवंश में न तो पुष्पवाटिका का प्रसंग है और न ही सीता स्वयंवर का ही जिक्र है। रघुवंश में कालिदास ने विवाह का कारण शिव-धनुष भंग बताया है, परन्तु परिस्थिति थोड़ी भिन्न है। कालिदास ने अपने ग्रन्थ में दिखाया है कि विश्वामित्र के अनुरोध पर जनक के शिव धनुष के माँगने पर राम के द्वारा अधिक खींचे जाने के कारण वह टूट जाता है। इसी शक्ति प्रदर्शन के कारण ही सीता राम पर मुग्ध हो जाती हैं। रघुवंश:-

भज्य मानमतिमात्रकर्षणातेन वज्रपररुषस्वनं धनुः॥

(रघुवंश 11/46)

दृष्टिसारमथ रूद्रकामुके वार्यशुल्कममिनन्द्य मैथिलः॥
राघवाय तनयामयोनिजां रूपिणीं श्रियमिव न्यवेदयत्॥

(रघुवंश 11/47)

शिव धनुष के भंग होने पर परशुराम के आगमन का वर्णन दोनों ही काव्य ग्रन्थों में दिखाया गया है। अन्तर सिर्फ इतना है कि 'रघुवंश' में परशुराम बारात के विदा होने के पश्चात् मार्ग में आते हैं, जबकि तुलसी ने 'मानस' में शिव धनुष भंग होने के पश्चात

रंगभूमि में ही परशुराम का आगमन दिखाया है :

तेहिं अवसर सुनि सिवधनु भंगा।

आयउ भृगुकुल कमल पतंगा॥

(मानस, बाल0 267-1)

इतना अवश्य है कि 'गीतावली' के उत्तरकाण्ड में रामचरित का उल्लेख करते हुए तुलसी ने भी रघुवंश के समान सीता सहित घर लौटते समय परशुराम का मान मर्दन करने का वर्णन किया है :

जनक सुता समेत आवत गह परसुराम अति मदहारी।

(गीतावली, उत्तर0 38/3)

तुलसी एक भक्त थे। उन्होंने अपने काव्य में कहीं भी मर्यादा का उल्लंघन नहीं किया। राम-सीता उनके ईष्ट थे। वह यह बात कहीं भी नहीं भूले। यही कारण है कि उनका जयन्त प्रसंग रघुवंश से एकदम भिन्न है। रघुवंश में दिखाया गया है कि जब प्रभु श्रीराम सीता के अंक में सो रहे थे, तब जयन्त सीता जी के स्तनों को नखक्षत करता है। इस प्रसंग को तुलसी ने कुछ इस तरह दिखाया है कि पत्थर की चमकती हुई चट्टान पर बैठे हुए राम सीता को अपने हाथों से बने फूलों के आभूषण पहना रहे हैं। उसी समय इन्द्र का पुत्र जयन्त काक का रूप धारण कर सीता जी के चरणों में चोंच मार कर भाग जाता है। जिसका मानस में वर्णन इस प्रकार है :

एक बार चुनि कुसुम सुहाए.....

मूढ़ मंदमति कारन कागा॥

(मानस, अरण्यकाण्ड 2-4)

दोनों ग्रन्थों में खरदूषण युद्ध में भी थोड़ी भिन्नता दिखायी गई है। रघुवंश के खर-दूषण युद्ध में जितने राक्षस थे, उतने ही राम दिखाई देते हैं। जबकि मानस में प्रत्येक राक्षस को अपने सामने वाला राक्षस रामरूप में दिखाई पड़ता है। अतः सभी आपस में लड़कर मर जाते हैं। इसी प्रकार रघुवंश में आहत जटायु को देखकर प्रभु श्रीराम को अपने पिता दशरथ की याद आ जाती है। वह उसकी अग्निक्रिया भी करते हैं, जबकि तुलसी के जटायु मरते समय अपना शरीर त्याग कर हरि का रूप धारण करते हैं। श्याम शरीर,

विशाल चार भुजाओं से सुशोभित दिव्य देह पाकर जटायु प्रभु श्रीराम की संस्तुति भी करते हैं। राम से निश्चल भक्ति का वर माँग कर वह वैकुण्ठ लोक को जाते हैं और राम अपने हाथों से उनकी अन्तिम क्रिया करते हैं। मानस में राम को जटायु की अवस्था देखकर पिता का स्मरण नहीं हुआ हो, परन्तु 'गीतावली' में राम को जटायु की अवस्था देखकर पिता का स्मरण हो ही जाता है। राम लक्ष्मण से कहते हैं:-

**औसुनहु लषन खगपतिहि मिले बन मैं पितु-
मरन न जान्यौ**

(गीतावली; अरण्य: 13/2)

**पितु ज्यों गीध क्रिया करि रघुपति अपने धाम
पठायो।**

(गीतावली; अरण्य: 16/4)

रामकथा में राम और सुग्रीव की मित्रता का होना कथा का मुख्य अंश है। तुलसी ने इस मित्रता का श्रेय राम भक्ति में डूबी शबरी को दिया है, जबकि रघुवंश में इस मित्रता का कारण कबन्ध राक्षस बनता है। युद्ध में नागपाश में बंधे राम को तुलसी ने कालिदास के समान ही पक्षीराज गरूड़ द्वारा बन्धन मुक्त करवाया है।⁵ परन्तु कालिदास के राम ब्राह्मस्त्र से रावण का वध करते हैं, जबकि तुलसी ने रावण का वध राम द्वारा चलाये गये इकतीस बाणों द्वारा दिखाया है। जिनमें से एक बाण उसकी नाभि को सुखाता है। बाकी उसके सिर व भुजाओं को काट कर पुनः तर्कस में प्रवेश कर जाते हैं :

**खैंचि सरासन श्रवण लागि छाड़े सर एकतीस।
रघुनायक सायक चले, मानहुँ काल फनीस॥**

(मानस, लंका0 दो0 102)

जब राम लंका से लौट रहे थे, तब पुष्पक विमान में बैठी सीता को दण्डकारण्य तथा पंचवटी के उन स्थानों को दिखा रहे थे जहाँ उन्होंने सीता की खोज की थी। इसका बड़ा ही सुन्दर एवं मार्मिक दृष्टांत कालिदास ने रघुवंश के तेरहवें सर्ग में किया है। इससे पता चलता है कि कालिदास की भौगोलिक जानकारी कितनी गहन थी। तुलसी का प्रकृति वर्णन

कालिदास के प्रकृति दर्शन की अपेक्षा अति संक्षिप्त है। तुलसी ने मात्र इक्कीस छन्दों में पूरी यात्रा का वर्णन कर दिया है। मानस में राम यात्रा के प्रारम्भ में सीता को उस रामसेतु के विषय में बताते हैं जहाँ उन्होंने शिवलिंग की स्थापना की थी :

**इहाँ सेतु बाँध्यों अरू थापेउँ सिव सुख धाम।
सीता सहित कृपानिधि संभुहि कीन्ह प्रनाम॥**

(लंकाकाण्ड; दो0-119, क)

वाल्मीकि रामायण और रघुवंश के साथ ही स्कन्दपुराण⁶, विष्णु पुराण⁷, अग्निपुराण (पंचम-एकादश) और ब्रह्म पुराण⁸ में भी राम के सेतु का जिक्र किया गया है। कालिदास ने इस यात्रा में प्रयाग का बहुत ही सुन्दर, नैसर्गिक व अलंकृतपूर्ण वर्णन किया है, जबकि तुलसी के लिए प्रयाग एक तीर्थस्थल है, जिसके दर्शन मात्र से ही समस्त पाप दूर हो जाते हैं। तुलसी, कालिदास के समान प्रकृति के फेर में नहीं फँसे। उनकी इस संक्षिप्तता का कारण यह भी है कि वह बिना विलम्ब प्रभु श्रीराम को भरत से मिलवाना चाहते थे, क्योंकि उन्हें डर था कि विलम्ब होने पर कहीं कुछ अनिष्ट न हो जाए। तुलसी के इस प्रसंग में राम का भरत के प्रति प्रेम व चिन्ता स्पष्ट रूप से देखी जा सकती है। कालिदास ने दिखाया है कि राम के साथ अयोध्या में प्रवेश करते समय सिर्फ वानर-सेनापति मनुष्य का रूप धारण करते हैं। जबकि तुलसी ने एक कदम आगे बढ़कर वानर वीरों के साथ ही लंका नरेश विभीषण और ऋच्छराज जामवन्त को भी मनुष्य रूप में दिखाया है :

**रामाज्ञया हरिचभूपतयस्तदानीं कृत्वा
मनुष्यवपुरारुरुहर्गं जेन्द्रानू॥**

(रघुवंश 13/74)

**लंकापति कपीस नल नीला।
जामवंत अंगद सुभसीला॥**

**हनुमदादि सब बानर बीरा।
धरे मनोहर मनुज सरीरा॥**

(मानस, उत्तर0 7-1)

रघुवंश और मानस दोनों में ही दिखाया है कि प्रभु श्रीराम राज्याभिषेक के कुछ समय पश्चात अपने मित्रों सुग्रीव, विभीषण आदि को विदा करते हैं। दोनों ग्रन्थों के इस प्रसंग में विदा की समयावधि में भिन्नता है। रघुवंश में यह अवधि 15 दिन की है तो मानस में छः मास की। तुलसी की रामकथा राम राज्याभिषेक के उपरान्त समाप्त हो जाती है, क्योंकि तुलसी को आगे की कथा रास नहीं आयी। कालिदास की कथा राज्याभिषेक के पश्चात भी जारी रहती है। रघुवंश में चतुर्दश सर्ग के 25 वें श्लोक से पन्द्रहवें सर्ग के अन्तिम श्लोक तक सीता की पवित्रता पर संदेह से लेकर राम के स्वर्गारोहण तक की कथा का विस्तृत वर्णन मिलता है।

तुलसी ने भले ही अपने 'मानस' में सीता का पुनः वनवास न दिखाया हो, परन्तु उनके ही अन्य ग्रन्थ 'गीतावली' में 'रघुवंश' की झलक देखी जा सकती है। 'गीतावली' के पद संख्या 25 से 36 तक में सीता वनवास और लव-कुश के जन्म का वर्णन किया गया है। तुलसी का 'गीतावली' में इस प्रसंग का उल्लेख करना यह दर्शाता है कि उन्होंने 'रघुवंश' के इस पक्ष को पूर्ण रूप से स्वीकार न किया हो, परन्तु आंशिक रूप से ही सही पर स्वीकार अवश्य किया है। उन्होंने अपनी रामकथा का आधार मूल रूप से 'रामायण' और 'आध्यात्म रामायण' को माना हो, परन्तु मानस और रघुवंश के अध्ययन से यह तो स्पष्ट हो जाता है कि 'रघुवंश' मानसकार से अछूता नहीं रहा। तुलसी ने रघुवंश के कुछ तथ्यों को सहज ही स्वीकार किया है, लेकिन कुछ को अपनी प्रतिभा के बल पर अन्य ग्रन्थों के संयोजन से नवीन रूप प्रदान किया है। वास्तव में कालिदास और तुलसी दोनों ने ही रामकथा तथा रामकाव्य के क्षेत्र को व्यापकता प्रदान की है। कालिदास ने जहाँ अपने युग में राजतन्त्र को सही दिशा दर्शाने के लिए 'रघुवंश'

की रचना की थी, वहीं 'रामचरितमानस' में तुलसीदास का उद्देश्य भी रामकथा का सम्बल लेकर अपने पुत्र के जन-जीवन को सुखमय बनाना था। जिसमें दोनों महाकवि सफल भी हुए हैं। 'रघुवंश' संस्कृत साहित्य की अमूल्य धरोहर है और 'मानस' हिन्दी साहित्य का सर्वश्रेष्ठ धर्मग्रन्थ है जो आज भी पूजनीय है।

निष्कर्ष :

अतः हम यह कह सकते हैं कि कालिदास ने जिस प्रकार प्रत्येक रघुकुल नरेश के आख्यान को एक ग्रन्थ में पिरोकर हमारे समक्ष प्रस्तुत किया है। वह एक श्रेष्ठ महाकवि ही कर सकता है। तुलसी राम के भक्त ही नहीं, बल्कि उनका सम्पूर्ण साहित्य राम को समर्पित है। शायद यही कारण है कि वह राम को पुरूषोत्तम राम के रूप में स्थापित करने में सफल रहे। उन्होंने आज हमारे समक्ष प्रभु श्रीराम के प्रति जो आस्था, विश्वास और श्रद्धा का भाव जागृत किया है इसका श्रेय तुलसीदास को ही जाता है, क्योंकि उन्होंने ही श्रीराम के आदर्श स्वरूप को 'रामचरितमानस' के माध्यम से जन-जन तक पहुंचाकर लोकप्रिय बनाया है। इस लिए दोनों कवियों की रामकथा साहित्यिक दृष्टि से अपना विशेष महत्व रखती हैं।

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Society , Culture and Arts on Historical Perspectives in India

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Culture refers to the patterns of thought and behaviour of people. It includes values, beliefs, rules of conduct, and patterns of social, political and economic organisation. These are passed on from one generation to the next by formal as well as informal processes. Culture consists of the ways in which we think and act as members of a society. Thus, all the achievements of group life are collectively called culture. In popular parlance, the material aspects of culture, such as scientific and technological achievements are seen as distinct from culture which is left with the non-material, higher achievements of group life (art, music, literature, philosophy, religion and science). Culture is the product of such an organization and expresses itself through language and art, philosophy and religion. It also expresses itself through social habits, customs, economic organisations and political institutions.

Culture has two types :

- i) Material
- ii) Non-material.

The first includes technologies, instruments, material goods, consumer goods, household design and architecture, modes of production, trade, commerce, welfare and other social activities. The latter includes norms, values, beliefs, myths, legends, literature, ritual, art forms and other intellectual-literary activities. The material and non-material aspects of any culture are usually interdependent on each other. Sometimes, however, material culture may change quickly but the non-material may take longer time to change. According to Indologists, Indian culture stands not only for a traditional social code but also for a spiritual foundation of life. Indian culture is an invaluable possession of our society. Indian culture is the oldest of all the cultures of the world. In spite of facing many ups and downs Indian culture is shining with all its glory and splendour. Culture is the soul of nation. On the basis of culture, we can experience the prosperity of its past and present. Culture is collection of values of human life, which establishes it specifically and ideally separate from other groups.

Culture plays an important role in the development of any nation. It represents a set of shared attitudes, values, goals and practices. Culture and creativity manifest themselves in almost all economic, social and other activities. A country as diverse as India is symbolized by the plurality of its culture. India has one of the world's largest collections of songs, music, dance, theatre, folk traditions, performing arts, rites and rituals, paintings and writings that are known, as the 'Intangible Cultural Heritage' (ICH) of humanity. In order to preserve these elements, the Ministry of Culture implements a number of schemes and programmes aimed at providing financial support to individuals, groups and cultural organizations engaged in performing, visual and literary arts etc. This section offers comprehensive information related to cultural heritage, ancient monuments, literary arts, visual arts, schemes, programmes, performing arts, fairs and festivals and handicraft of India. Detailed information on various organizations involved in promotion and propagation of Indian art and culture is also available in this section.

India is highly populated country and has a wide variety of religions that have their own traditions and cultures they follow. This diversity has given birth to various types of art in India. This diversity in art and culture has given India a new identity with which people from other countries see India, but they fail to understand that this diversity has only brought us together. It is important to understand the essence it holds over the long-existing traditions, beliefs, and culture built over mythological literature, which has given birth to various festivals like Holi, Diwali, and Dussehra.

Art and Culture refer to a belief or practice followed by a group of people for such a long period that it has gained dominance and represents itself as a culture or art for the whole community associated with it. For example, painting, literature, dance, etc.

The famous culture of India is talked about throughout the world because it represents all the communities as one India.

Indian art consists of a variety of art forms, including painting, sculpture, pottery, and textile arts such as woven silk. Geographically, it spans the entire Indian subcontinent, including what is now India, Pakistan, Bangladesh, Sri Lanka, Nepal, and at times eastern Afghanistan. A strong sense of design is characteristic of Indian art and can be observed in its modern and traditional forms.

The origin of Indian art can be traced to prehistoric settlements in the 3rd millennium BCE. On its way to modern times, Indian art has had cultural influences, as well as religious influences such as Hinduism, Buddhism, Jainism, Sikhism and Islam. In spite of this complex mixture of religious traditions, generally, the prevailing artistic style at any time and place has been shared by the major religious groups.

In historic art, sculpture in stone and metal, mainly religious, has survived the Indian climate better than other media and provides most of the best remains. Many of the most important ancient finds that are not in carved stone come from the surrounding, drier regions rather than India itself. Indian funeral and philosophic traditions exclude grave goods, which is the main source of ancient art in other cultures.

Indian artist styles historically followed Indian religions out of the subcontinent, having an especially large influence in Tibet, South East Asia and China. Indian art has itself received influences at times, especially from Central Asia and Iran, and Europe.

Objectives :

In this lesson, students investigate various facets of Indian culture. Throughout the chapter, emphasis will be on the concept and importance of Indian culture through various ages of India. After studying this lesson you will be able to:

- Understand the concept and meaning of culture and art
- Establish the relationship between culture and civilization;
- Discuss the role and impact of culture and art in human life.
- Describe the distinctive features and influence of Indian culture and art in society
- Identify the central points and uniqueness of Indian culture.

Concept of Culture :

The English word 'Culture' is derived from the Latin term 'cult or cultus' meaning tilling, or cultivating or refining and worship. In sum it means cultivating and refining a thing to such an extent that its end product evokes our admiration and respect. This is practically the same as 'Sanskriti' of the Sanskrit language. Culture is a way of life. The food you eat, the clothes you wear, the language you speak in and the God you worship all are aspects of culture. In very simple terms, we can say that culture is the embodiment of the way in which we think and do things. It is also the things that we have inherited

as members of society. All the achievements of human beings as members of social groups can be called culture.

Art, music, literature, architecture, sculpture, philosophy, religion and science can be seen as aspects of culture. However, culture also includes the customs, traditions, festivals, ways of living and one's outlook on various issues of life. Culture thus refers to a human-made environment which includes all the material and nonmaterial products of group life that are transmitted from one generation to the next. There is a general agreement among social scientists that culture consists of explicit and implicit patterns of behaviour acquired by human beings. These may be transmitted through symbols, constituting the distinctive achievements of human groups, including their embodiment as artefacts. The essential core of culture thus lies in those finer ideas which are transmitted within a group-both historically derived as well as selected with their attached value.

More recently, culture denotes historically transmitted patterns of meanings embodied in symbols, by means of which people communicate, perpetuate and develop their knowledge about and express their attitudes toward life. Culture is the expression of our nature in our modes of living and thinking. It may be seen in our literature, in religious practices, in recreation and enjoyment. Culture has two distinctive components, namely, material and non-material. Material culture consists of objects that are related to the material aspect of our life such as our dress, food, and household goods. Non-material culture refers to ideas, ideals, thoughts and belief. Culture varies from place to place

and country to country. Its development is based on the historical process operating in a local, regional or national context. For example, we differ in our ways of greeting others, our clothing, food habits, social and religious customs and practices from the West. In other words, the people of any country are characterised by their distinctive cultural tradition.



Today, art is a unifying factor in our diverse world, it has the power to hold together the varied and various cultures of different people around the world. Natyashastra is a depiction and communication pertaining to emotions of the entire world. According to Bharata, Natyashastra imitates the conduct of the world.

Bhava and Rasa are related mutually. The Bhava produces poetic contents through words, gestures, movements and psych-physical reorientation.

Dictionary of Indian Art and Artists deals with eminent artists and their masterpieces' Brush with Indian Art : from cave to contemporary paintings by mamtha Nainy. Art that evolved in India through centuries by paying close attention to the various fields like dance, music drama etc.



Indian Art and Culture by Nitin Singhania :

Indian Art and Culture give an accurate and comprehensive depiction of India's Art and culture the book describes in detail every point in the history of India's art culture. It also lays particular emphasis on its history and evolution through ages.

Review of Literature :

In this study we have defined culture, society and Arts as acquired behaviour of a group of people in a society. It means that there will be as many cultures distinct in character from nation to nation and state to state. It refers different behavior believes, customs and traditions in a society. That is why we speak of

Culture of India :

From the Study of different states in India, Arts performs in Different forms physically with meaningful examples different types of dance, music literature, drama on the basis of Indian Culture.

Why culture and Arts very important society?

Because it helps to develop and create cultural relationship between the nations among the people. Therefore, in society culture and Art play an important role to develop customs and believes in a nations.

According to this study music and dance have always been powerful force in a human culture, it can provide a great way to relieve stress and have fun.

Important benefits of Arts -it increased muscular strength and mental pleasure it can be able to provide many social and cultural improvements in the community.

Arts and culture expand social and cultural interactions and provide an overall community feeling of well- being and togetherness in nation.

Relationship between culture and society :

Personality is all that an individual is and has experienced. Personality includes a patterned body of habits and attitudes to perform, perceive, think and feel in a certain way with regard to somebody and something. Personality is the product of the cultural environment in which an individual lives and functions.

Every individual is born into particular socio-cultural milieu. But he/she is not born as social .Hence, the pattern of culture designs the personality of an individual. Just as it is natural and inevitable that fish must live in the water. So, it is natural and inevitable that man must live in the cultural environment. Consequently, one's ideas, attitudes, values norms one follow and skills one acquires are determined by culture. No individual can organize his/her personality independently of the cultural environment in which he/she is born. These is always a body of culture which gives content and direction to the manner in which an individual will develop as a person.

Since values differ from one society to another that is why we observe different

traits in personality too. Different cultural often produces different personality norms. One puts emphasizes on competition while another one puts interest on cooperation. The value placed on religious life by the Hindus and Muslims in India results in a quite different personality type when contrasted with the more practical values placed values placed on religious life by some other religious life.

Research Gap :

Because of to fulfill knowledge or understanding of a subject due to deficiency of information's data and techniques .To identify an area for the study .The steps to preparing the research outline for the aspects that could be relevant to the research. The research gap consist evidence , Knowledge gap ,Practical-Knowledge conflict gap ,methodological gap, Empirical , theoretical and population gap. To collect the relevant data about different culture and Art in India.

Methodology :

- * In this study we used different methodologies in the basis of Indian culture and Art, such as cultural studies as a site of interaction between humanities and social sciences.
- * To conduct Questionnaire methods and Interview method.
- * Survey on case study in south Indian states. (Karnataka)
- * Observation from theatres. (Dance and Music, Rengamandira)
- * Social Media and stage programs. (Tanjore)

All these methods provides help to understand and learn the types of culture, Arts and its features and performances. India is one of the most resources for so

many forms of literature, Arts, Music, Dance and culture. It provides and marvelous experience and entertainments to individuals in society.

Prajavani Newspaper reports provides an clear information's about Karnataka's culture, speeches, diaries and letters and interviews gave the details of how much entertainments by arts and culture presented in India. Pattanakad Temple in Kerala is very famous for Nruthya shashtra and Kathak during the time of Utsav.

Dhobi Ghatt, Brindavan nagar, Srinagar Banashankari temple shows the traditional culture and beliefs of Hinduism.

Analysis :

From this study we can understand and analyse diversity of culture in India.

In south Indian culture the main spiritual includes branches of Hinduism. Indian culture is the heritage of social norms and technologies. Indian culture and art provides to help change in society,

This analysis proofs that cultural changes in India make a lot of diversity in language, specially speaking English and other foreign languages. But most of the Indigenous Indian cultural aspects original from Sanskrit language.

The analysis shows, what is cultural change in today's society? New philosophical ideas and technological advances can lead to cultural change. Cultural change can also occur through difference in behavior, speak.

In South India had a lot of contributions to Indian Culture in the field of painting, art, architecture and sculpture. Therefore South India played an important role in extending Indian culture beyond its frontiers.

How culture and art can change India. When we contact with other cultures and ideas are transferred this will help to develop communication, travel and depends on internet to create a global society. The study of culture and art make a situations for different moments like interrelations, entertainment, listening nature and getting knowledge about varieties of things in a society.

Results of the study :

The most important results of the study is to improve the performance of individuals. It creates expression, enhancing a community's sense of place

Cultural and arts experiences are opportunities for leisure, entertainment, learning and sharing experiences with others.

Indian art plays aa important role in preserving and promoting India's cultural heritage.it helps to keep alive the traditions and customs of the country and allows future generations to appreciate and understand their cultural roots.

Art and culture boost multiple opportunities for learning, entertainment, leisure, personal growth and improving communication with others.

Discussion of the study :

This study gave different ideas about culture and arts in different places of India, therefore it create the chances for the discussion among the people why this culture is having so much value in society, If we are not following the culture and customs, How the society will react with us, each individuals have to follow the principles of our own culture and customs otherwise the society will react with irrespective way.

Art is intended to be a form of appreciation of beauty and expression of emotional power. Culture serves as a guideline for behavior, dress, language and demeanor in a situation, which serves as a template for expectations in a society.

There fore a researcher can give the ideas and importance of the culture and art ,how it is related with the human beings life ,how it is module the people to change their behavior on the basis of diversity in culture in India as well as outside of India.

Conclusion :

In short, we may say that each individual is the product of cultural, Arts setting in which she/he is born. But it does not mean that culture and art determines every aspects of human personality in society. Therefore, there is a deep inter relationship between society, culture and Art in personality. So we cannot ignore them.

Indian Art and culture is a Fascinating realm that mirrors the country's historical evolution, philosophical depth, and social diversity.

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Aesthetic Values of Bookplate Design in Contemporary Art

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Bookplate design, also known as ex libris, has a long-standing tradition in the world of art. It serves as a personalized label inserted into the front cover of a book, indicating the ownership of the volume. Over time, bookplate design has evolved to become a distinctive art form, with contemporary artists pushing the boundaries of aesthetics and creativity. We explore the aesthetic values of bookplate design in contemporary art, highlighting its contribution to the art world and the broader appreciation of artistic expression.

Evolution of Bookplate Design :

Bookplate design can be traced back to ancient Egypt and Rome when inscriptions were made on the inside covers of books. However, it was during the Renaissance and the Age of Enlightenment that bookplates began to take on a more artistic approach, incorporating symbols, elaborate typographies, and intricate illustrations. These designs were often commissioned by wealthy collectors or patrons who desired a personalized touch to their book collections.

In the 20th and 21st centuries, bookplate design experienced a shift towards modernist and contemporary aesthetics. Artists began experimenting with various

media and techniques, blurring the line between traditional and avant-garde designs. This evolution not only expanded the possibilities for artistic expression but also led to a renewed appreciation for bookplate design as an art form.

Bookplate art has seen a rise in popularity in the modern era to a new generation of talented artists. Rich and vivid colors, complex and intricate details, and a wide range of styles from traditional to abstract are common characteristics of contemporary bookplate art. Bookplate art is a popular medium among collectors and enthusiasts due to the variety of artists and styles that it incorporates. The imaginativeness and stylish of bookplate workmanship in the contemporary period have seen many styles and impacts. Bookplate designs that are one-of-a-kind and engaging have been created by artists who have combined aesthetic values with conventional methods, cutting-edge design elements, and novel strategies. This revival of the art form has been embraced by collectors and enthusiasts like, making bookplate art a popular medium for self-expression and a way to preserve and share one's library. The aesthetic themes of contemporary bookplate art are

numerous and each reflects the artist's individual inspiration and creativity. The following is a list of some of the most common aesthetic-based topics utilized in contemporary bookplate designs:

Aesthetic Values in Contemporary Bookplate Design :

1. Symbolism and Visual Storytelling :

Contemporary bookplate designers employ symbolism and visual storytelling to create narratives within their designs. By combining elements such as imagery, characters, and text, these artists craft bookplates that evoke a sense of mystery, intrigue, and personal identity. The use of symbolism ensures that each bookplate becomes a reflection of the owner's interests, values, and aspirations.

2. Innovative Techniques and Mediums:

Contemporary bookplate design embraces various artistic techniques and mediums, adding depth and complexity to the aesthetic value of the artworks. While traditional methods such as engraving or etching are still widely used, artists have also explored unconventional techniques like digital design, collage, or even mixed media installations to create unique and captivating bookplates.

3. Integration of Cultural and Historical References :

Bookplate design provides artists with a platform to integrate cultural and historical references, adding layers of depth and meaning to their creations. By drawing inspiration from past artistic movements, literature, or mythology, contemporary bookplate designers create visually stimulating artworks that engage and challenge the viewer's perception.

4. Nature-Based Themes :

Contemporary bookplate art frequently incorporates themes based on nature because they evoke feelings of peace and nostalgia. Landscapes, seascapes, animals, and plants are examples of nature themes. Typically, these themes aim to arouse feelings of peace and beauty. One eminent contemporary bookplate craftsman who is known for his tendency-based subjects is Sidney Lawler. The intricate, nature-inspired designs on his bookplates are stunning and elegant

5. Literary Themes :

Contemporary bookplate art also has literary-based themes that are influenced by classic poetry and literature. Characters or themes from well-known works like Alice in Wonderland, Jane Austen novels, and Shakespearean plays frequently feature in these motifs. Edward Gorey is credited as one of the most significant contributors to literary-based bookplate art.

6. Surrealistic Themes :

Surrealism is another prevalent theme in contemporary bookplate art. Surrealist themes frequently challenge the viewer's perception of reality and typically feature dreamlike imagery. These subjects frequently integrate odd, strange figures and items, like twisted creatures and human structures. Crafted by emeritus teacher Joseph Low addresses the strange style of bookplate craftsmanship. The images in Low's designs are frequently haunting and surreal, challenging the boundaries of reality and the laws of physics.

7. Religious Themes:

In contemporary bookplate design, religious themes like angels, saints, and religious symbols are also common.

Through the ex libris design, these themes frequently get feelings of serenity and inspiration and honor the owner's religious devotion. The craftsman Corryne Smith's work is a magnificent illustration of a strict subject. Her bookplate plans include strict symbolism with a solid force on imagery, for example, the utilization of Renaissance iconography that mirrors her adoration for the topical components of customary craftsmanship.

Impact and Contribution to the Art World :

Bookplate design, as a form of contemporary art, contributes to the wider art world in several ways. Firstly, it allows artists to explore the boundaries of their creativity, as bookplates offer a unique canvas for self-expression. Secondly, it facilitates greater interaction between artists, collectors, and bibliophiles, fostering a sense of community and appreciation for the arts. Lastly, bookplate design expands the notion of what can be considered art, challenging traditional definitions, and expanding the creative possibilities within the realm of visual culture.

The aesthetic values of bookplate design in contemporary art are evident through its evolutionary journey, innovative techniques, and integration of cultural and historical references. Bookplate design has moved beyond its functional purpose to become a form of artistic expression that engages the viewer and communicates the owner's identity and interests. Through their use of symbolism, visual storytelling, innovative techniques, and integration of cultural and historical references, contemporary bookplate designers create captivating and meaningful artworks. As a result, bookplate design continues to contribute to the wider appreciation of

artistic expression and enrich the world of contemporary art.

Bookplate art continues to evolve in the modern era, featuring increasingly intricate designs and themes. With headways in innovation and the accessibility of computerized plan strategies, contemporary bookplate plans address a combination of customary and current imaginative styles. Contemporary bookplate workmanship addresses a thrilling combination of conventional and present day imaginative styles. Contemporary ex libris designers produce a variety of stunning and one of a kind designs that reflect their creative passion by drawing inspiration from a variety of artistic themes. The aesthetic based topics in bookplate art are diverse and dynamic, ranging from nature based themes to literary motifs, surrealism, and religious themes.

Though the essential capability of bookplates is still to check responsibility for, they likewise act as a vehicle for creative articulation. Ex libris makes a significant contribution to the world of contemporary art because the design of bookplates continues to evolve with shifting values of aesthetically artistic styles and trends. As a result, contemporary bookplate art is a captivating artistic practice that combines artistic expression with tradition and beauty.

Bookplate workmanship has a rich history and has developed over the long run into a type of imaginative articulation. Bookplate art has continued to grow and develop in the modern era by employing a variety of techniques and methods. Contemporary bookplate artists are keeping the art form alive through their

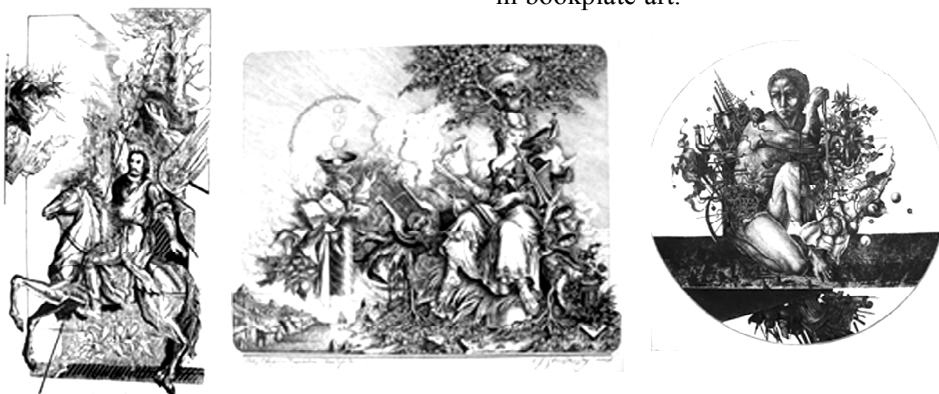
creativity and innovation, even though bookplate use has decreased.

In the contemporary time, bookplate craftsmanship has turned into a significant piece of the book world. The bookplate itself is no longer just a label; it is now a piece of art. The art of bookplates has developed into a distinct style that reflects the owners and artist's tastes, interests, and cultural practices. Bookplates are no longer just used for philately or simple identification; they are now used in art and design as well as other areas.

The use of aesthetics to create an appealing and one-of-a-kind design is one of the most crucial aspects of bookplate art. In order to make a personalized and stunning bookplate, aesthetic-based bookplate art employs a variety of artistic techniques and styles. A bookplate's aesthetics are determined by its use of color, texture, and composition. Linocut, on the other hand, is the most widely used method for bookplate art. The process of carving a design into a linoleum block, inking the block, and printing the image onto paper is known as linocut printing. The designs that can be created using this method are often very precise and detailed, and the bookplates that come out of it often have a beautiful, graphic quality.

One more significant method utilized in bookplate craftsmanship is the utilization of letterpress. Letterpress includes compressing inked type or plates onto paper, making a delightful material quality. The utilization of letterpress in bookplate craftsmanship considers the making of exceptional and customized plans, frequently highlighting the proprietor's name or initials.

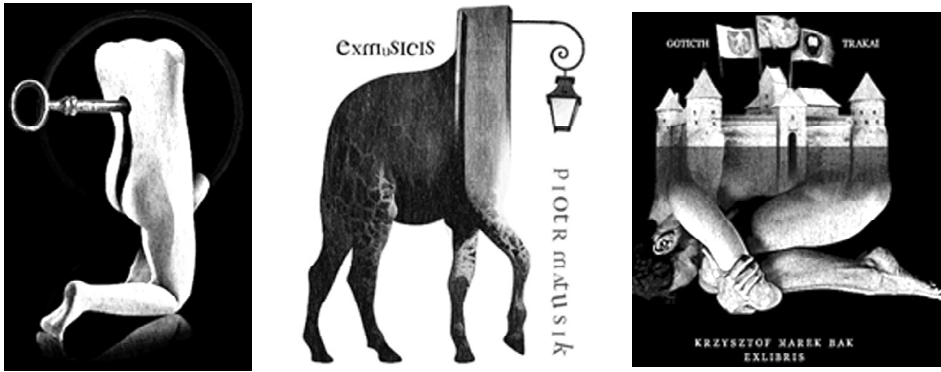
A renewed interest in this ancient art form has resulted from the aesthetic based approach to bookplate art. Today, there are numerous craftsmen and creators who have practical experience in making lovely and remarkable bookplates. These bookplates have become exceptionally pursued by authorities of the two books and craftsmanship. Tasteful based bookplate craftsmanship is a developing field in the contemporary period. Because they represent the tastes and cultural customs of the artist and owner, these small works of art have evolved into significant objects in and of themselves. The creation of one of a kind and personalized designs is made possible by utilizing a variety of artistic methods and styles, such as linocut and letterpress. The enduring appeal of this ancient art form can be seen in the resurgence of interest in bookplate art.



Bookplate work of Vera Stanishevskaja (Estonia), Techniques – C3- C5



Bookplate work of Irina Kozub (Russia), Techniques – C3- C5, L + col



Bookplate work of Marek Bak Krzysztof (Poland), Technique - CGD



Bookplate work of Rakesh Bani (India), Technique – C3 – C5

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Concept of Kama (Sex) from Ancient Sanskrit Literature – A Critical Study

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Introduction :

As per our culture without fulfilment of Purushartha it is not possible to lead a healthy -meaningful life culminating into Moksha. Kama is the important Purushartha and origin of creation. In general, it is known as sexual desire. For a long period, the concept of Kama is mostly misunderstood because it is not openly discussed and is regarded as taboo. Kama is the cause of both Sadgati (सदगती) and Durgati (दुर्गती) of living entities. Hence it should be followed in a controlled and limited manner. In order to know, the pure purpose of Kama we should know what is Kama? Why it is important? and cultural framework of Kama as described in Upanishadas and Vatsyayana's Kamasutra.

Approach of Kamasutra :

स प्रातरुत्थाय कृतनियतकृत्यः, गृहीतदन्तधावनः,
मात्रयानुलेपनं धूपं
स्त्रजमिती च गृहीत्वा, दत्त्वा सिक्थ कमलक्तकं
च, दृष्ट्वदर्शं मुखं,
गृहीतमुखवास - ताम्बूलः, कार्याण्यनुतीष्ठेत्॥
[4/1/5]

In above Sanskrit sutra Maharshi Vatsyayana gives details about culture of

healthy living under the topic of Dincharya. (दिनचर्या)

1. प्रातः उत्थाय - Waking up early in Brahma muhurta.
2. दन्त धावन – Purification processes to clean one's internal body viz. Teeth, tongue, eyes, ears etc.
3. लेपनं – Applying creams , anointing etc. on body
4. धूपनं - Perfuming
5. नित्य-नैमित्तिक कर्म - House hold work, devotional work and selfless Karma is essential for everyone.



कामं च यौवने I [1/2/3]

Child marriage, unwanted pregnancy, reproductive health issues and infertility are the common problems in many parts in the globe. In many communities' girls are under pressure to get marry or to make sexual union and bear children in early age. The above sutra reflects highly awareness and scientific approach towards sexual health. To get pleasure and satisfaction during sex requires physical and mental preparations and fitness. The word यौवने referred the particular period of life where one should prepare and train his/her body and mind to perform sexual activity. This sutra has clearly shown the awareness about physical and social health. Our culture clearly advice to perform Kama as responsible duty.

तदेतद् ब्रह्मचर्येण परेण च समाधिना।
विहितं लोकयात्रार्थं न रागार्थोस्य संविधिः॥
[7/2/57]

Violent sex, adultery is strictly prohibited in ancient Indian tradition and culture. Maharshi Vatsyayana has bestowed a valuable message about the intention behind Kama. This message is mostly uncared, mostly unread and positively neglected by majority of society. This classical text is reflection of celibacy (ब्रह्मचर्य), self-exploration (स्वाध्याय) and shastra studies to keep peace and prosperity in the society, to maintain social code of conduct, to follow healthy and proper praxis of Kama, to know the responsibilities of householders to rationalized people's affairs. It is a result of highly spiritual practice; it is not written to fulfil only lust or sexual desire but is meant to continuity of human race. Kama is one of the pillars to achieve liberation. It offers a fascinating glimpse of human

psychology and spiritual health. It plays a major role in helping people live better and balance lives, sexually satisfied गृहस्थ जीवन (household life) and to keep the social order in proper place. This is exactly apposite to modern day idea of violent sex. Work of Vatsyayana is a marker of Indian spiritual culture.

In the last chapter “औपनिषदिक अधिकरण” prescribes Ayurvedic medicines which comes under Vajikaran (वाजीकरण) therapy. Our cultural sex therapy is designed to help medical, psychological, personal, interpersonal factors impacting sexual health. The following are the most useful drugs which has been benefitted for the world on account of sexual health.

Having too much sex is not good for holistic health. It causes fatigue, erectile disfunction, premature ejaculation, vaginal dryness, vaginal swelling, impotency and unhappy and unhealthy sexual life. These Ayurvedic medicines having a great importance for prognosis and healing of disease, most importantly sex related disease. Whatever the condition of physical-mental and sexual health, state of mind, energy level, quality of sexual life which denotes disturbance in sexual life can be cure with the application of these Ayurvedic medicines and remedies.

Subhagankar Chutney (dry chutney)

पद्म उत्पल नागकेसाराणामं शोषितानां चूर्णं मधु
घृत अभ्यामाक्लीह्य सुभगो भवति। [7/1/8]
तान्येव तगरतालीसतमालपत्रयुक्तान्यनुलिप्य।
[7/1/9]

Take red lotus, blue lotus and Nagakesar mix it with honey and clarified butter (घृत) Along with this choorna (चूर्ण) take flower of hibiscus (तगर), talish patra

and big mustard seeds (तमाल पत्र). It can be increasing beauty, stamina which plays an important role in sex life, aesthetic sense and strength etc.

शतावरीश्रुदंष्ट्रगडकशाये पिप्पलीमधुकल्के
गोक्षीरच्छागघृते पक्वे तस्य पुष्याभ्रैणान्वहं प्राशनं
मेध्यं वृष्यमायुश्यं युक्त्वारसमित्याचार्याः प्रचक्षते।
[7/1/46]

Take juice of Shatavari and Gokharu mix it well along with peepal and honey. Boiled this mixture in cow's milk. One should take this Ayurvedic medicine in the period Pushya Nakshatra. (As per astrology Pushya nakshatra is auspicious one)

Following are the key benefits :

बल वर्धक – Bal means strength. It not only stimulates the muscles but also provides relief from the pain and inflammation related to nerves, muscles & bones, specially associated with reproductive system. It strengthens the bones and capacity to fight against diseases. Also, it refers to once's vitality and energy. It balances total physical health.

वीर्य वर्धक - It helps to increasing sperm production, sperm count, a good quality of sperms and long lasting sexual pleasure. Ability to conceive and healthy pregnancy.

बुद्धि वर्धक – Buddhi means highest intelligence. When person knows the goal of life but is addicted to bad sexual habits, these Ayurvedic medicines can be used in treatment of proper functioning of the brain, and support memory, focus and concentration. It is also effective to repair Buddhi Dourbalya (बुद्धि दौर्बल्य) and balances good quality of mental health.

आयु वर्धक – Ayu refers age or life. It signifies a good quality of life and disease-free body which leads a good sexual health.

Vajikaran (वाजीकरण) is very interesting therapy which develops and increase positive sexual power to make happy and satisfied married life. The word वाजी represents horse. Those who willing to increase, maintain and perform powerful and healthy sexual activity they should take these particular medicines. Maharshi Vatsyayana clearly mentioned that one should apply and follow these Ayurvedic medicines in proper and good manner and do not miss use to harm the society. These formations balance our Tri-doshas- Vata, Kapha and Pitta. As per these therapeutic principles, one must take some tonic, choorna (चूर्ण), lepa (लेप), rasayana (रसायन), herbal formulations if they are suffering from sexual issues. The goal of this therapy is to help the society to move physical, mental and emotional challenges/ diseases to have satisfied and pleasurable sex life. These ancient Indian therapeutic medicines can be utilized by modern medicinal therapy.

The approach of Upanishad towards Kama :

पुरुषे ह वा आयमादितो गर्भो भवति यदेतद्रेतः।
तदेवत्सर्वेभ्योर्गेभ्यस्तेजः संभूतमात्म
न्येवात्मानं बिभर्ति।
तद्यदा स्त्रियां सिंच्यत्यथेनज्जनयति तदस्य
प्रथमं जन्म॥

[3/4/1]

The broader approach of sexual act reflected in Aitareya Upanishad. Our cultural construct of spirituality talks about love, happiness and pleasure. Kama is a pleasure giving principle. Here is the

sequence of birth of the soul. First soul conceived in man, then man sheds it into his wife then he procreates it. A woman protects her fetus with good diet and proper routine like physical exercise along with spiritual thinking etc. This long view of reproductive system and child birth reveals anatomical, physiological and mental preparation. It is treated as Sacrificial ritual. He has a potential and she has a receptacle. Giving only salient features of Reproductive system. It is a reflection of the cultural attitude of Upanishadic times-An indication of the liberal cultural view revealed in those times. In Hindu culture Kama has been treated as an auspicious duty for गृहस्थ, it is not evil if it performs on the basis of dharma.

अहोरात्रो वै प्रजापतिस्तस्याहरेव प्राणो रात्रिरेव
रयिः प्राणं वा एते प्रस्कन्दन्ति ये दिवा रत्या संयुज्यन्ते
ब्राह्मचर्येव तद्यद्रात्रो रत्या संयुज्यन्ते॥

[1/1/13]

Sexual health is a core identity of personal and social life. It has strong influence on our personality, health, behavioural patterns etc.

Five pranas are moving in different directions in the body and they rejuvenate us. The above verse of Prashna Upanishad guides us to avoid sex during day time. Daytime sexual activity leads imbalance in prana shakti, which heavily disturbs our sexual function, digestion, breathing cycle during sex and reproductive system etc. Peaceful night is the best time for sexual activity which regulates biological clock. Having sex with one's own lawfully wedded wife at night is stated as Brahmacharya.

Conclusion :

As we critically study the approach of Kama, Upanishads and Vatsyayana's Kamasutra hold up a standard of morality and chastity. The major thing to notice is the enthusiastic and up-to-date treatment given to the concept of Kama. On the grounds of Kamasutra sexual activity is not adultery, it provides sequence for the fulfilment of physical, mental, sexual health and spirituality. According to Upanishads sexual act is auspicious karma, it is a way to know yourself and is a practice of sacrificial ritual to connect with God. Ultimately our ancient Sanskrit texts are a template where ancient authors educate society to avoid complexity in the praxis of Kama. In present view of violent sex is not at all approved by Indian culture. Even today this knowledge is relevant for the universe.

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Relevance of Music Therapy in Hospital / Hospice Environments

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Introduction :

Music Therapy has many positive impacts in the patients/clients with both physical and mental ailments, though many studies have proven cases applying music therapy in treating a person medically, the application of the same is still in budding stage and yet to apply extensively. Music psychology studies have also shown that music intervention in health care can have a positive effect on patient's emotions and recuperating processes. In this way, hospital spaces have the potential to reduce anxiety and stress, and make patients feel comfortable and secure.

In general, hospital environment needs to be less in noise and sound, in traditional hospital set up we are practiced to experience silence in the hospital, since it's believed the sound or noise created in the environment can give negative effects in the minds of the clients or patients who are already low health wise. However, sound or noise is only one aspect of soundscape, whereas exploring positive aspects of soundscape in the hospital

context can evoke positive feelings in the minds of clients/patients, nurses, doctors, pharmacists and all health care professionals. Music can be effectively used in hospital environments to,

- In patients in their wards
- Post-surgical care
- Intensive care unit
- Attenders waiting hall
- OP waiting hall
- Cafeteria
- Physio Care unit
- Nurse Recreating rooms

In these mentioned areas Non percussion Music can be played dominantly, which will be soothing to hear and reduces the anxiety in them and cheers up, opens new ray of hope.

Attenders in their waiting hall who will seem to be anxious and tensed about their beloved one's health condition, listening to the music played can brighten up their thoughts stay confident and strong, this will create positive thoughts which will definitely pass on to their

beloved ones getting treatment. In post-surgical and physio wards music therapy techniques like

- Receptive therapy
- Guided imagery and Music
- Improvising
- Recreating
- Singing, playing instruments
- Composing, discussing lyrics, writing on own
- Group Therapies can also play a vital role

These can be practiced based on the interest of the client, though person who have undergone major or critical surgeries cannot play instrument or sing or write but still can listen, discussion with the health care professional and Doctors, Surgeons about the person's health condition, the type of therapy can be chosen accordingly. Apart from giving therapy to the patients, music can also be played in cafeteria, nurse recreating rooms, other health care professionals like pharmacists, these people had to be in the hospital all their life since they have opted this as their profession, they will be seeing people coming up with normal to severe medical issues, accident issues, and so on, which gives so much of stress and negativity, listening to music may help them to bring back their mind to normalcy and Music here be as a best distracting partner. Few Fun / Relaxing sessions to these health care professionals related to music adopting any type of therapy mentioned above can also be given to reduce their stereo type work, which will bring work life balance. The above said sessions are easy to approach to the music lovers and people interested in music, on the other

hand its bit challenging to approach people who are less interested in Music / non-music lovers, in such cases the responsibility of Music therapist gets doubled up, here the therapist has to create an environment which throws more light on the positive aspects of taking Music Therapy. Displaying images of Music Therapy, write ups of people who have taken Music Therapy, quotes of scholars, ancient composers and their songs with meaning which speaks the therapeutic effects of Music. For E.g. The Carnatic music composition- "*Mokshamu Galada*" in the Raga "*Saarumati*" composed by Saint *Shri Tyagaraja Swamigal* – One of the Carnatic Music Trinity had talked about attaining salvation through *Sangita* (Music), he also states that to understand about Music one need not be professionally/technically trained even if one does not develop the ability to sing, one can surely cultivate the habit of listening. Of equal or possibly greater importance is the capacity to be moved by music, to be transformed by it, to allow oneself to be lifted to states of transcendence, to open oneself up to mind-blowing ecstasy. *Tyagaraja* was a practitioner of *Nadayoga*. It is the responsible of the Therapist to acquire knowledge the types of music and to apply to their clients as per the client's interest, not all can understand music but definitely can lend their ears.

Template for Reflection on Music Therapy Interventions – Theoretical Foundation :

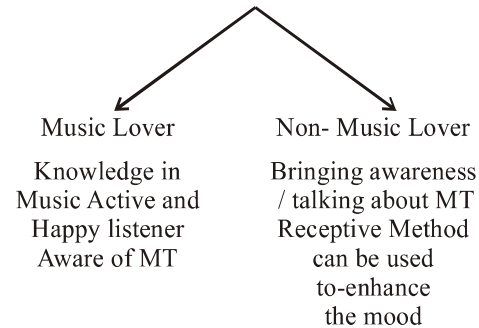
- In a day-to-day challenging life, we are facing numerous stressors, listening to and enjoying many types of music gives a high relief from these stressors

- When stressors arise listen to music and state your affirmations and take productive actions to decrease your stress.
- Music Therapy can be a Supportive Treatment / Equal Partner / Primary intervention to a Medical Treatment
- In general, or social counselling, it can be a supportive treatment to any medical condition mainly to Mental stress, stereo type work life, any kind of mental disorders, Geriatric Depression, addictive habits, family counselling and related things
- The below template is for social counselling Music therapy intervention
- **End Results / Goals :** Refers to the desired wish to achieve through the Therapy / treatment.

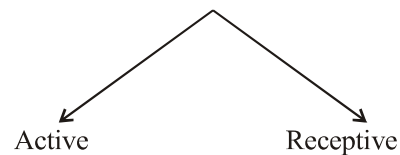


- **Approaches/Strategies :** Refers to the implementation of any intervention, its type, mode, what needs to be done, how long the duration etc
- **Intervention :** This part in the template is very much important in framing the Music Therapy for the client, for which the client assessment comes first, examining the interest of the client for Music Therapy has to done.

Identification of Client's Interest :



- Once the interest is identified, identification of the area where the client needs therapeutic intervention to be done
- Based on the findings the type of therapy can be fixed



- In social Counselling where a counsellor cannot use any medical interventions, Bonny Method of Guided Imagery can be used which helps in mental stress, this also works well in hyperactivity in autism, increases attention and communication skills which help to break the hesitation and break the ice between the counsellor and the client
- Kodaly's Method can be used in movement therapy like art and music, playing instruments, to improve the motoring skills which helps in the kids with delayed developments
- For Non-Music lovers to enhance their mood receptive method can help to some extent by playing old or any film songs of their choice and ask them to listen in a peaceful environment

to build their interest in Music Therapy this will also help the counsellor to avoid any contraindications.

- The Raga Therapeutic intervention can also play a major role in attaining the end result, in this case the Music Therapist need to acquire more knowledge in Ragas.
- The music therapy types and techniques which have been effectively used and practiced by many therapists can be made use of to attain the derived results, methods like, Recreation, composing, improvisation can develop the confidence among the client and it distracts them from their current mind set and bring in new ideas, increase their creative brain, develops good rapport with the counsellor.

Music Therapy in Hospice Environment :

Employing the restorative nature of music, music therapy allows hospice patients, families, caregivers, and the bereaved to enjoy physical relaxation, mend emotional wounds, and recharge

spiritually. The same methods discussed above can be practiced to the clients in hospice environments. Science studies and our culture also believe and state that Hearing is the last stage before death, Music Therapy can work well in hospice environments, reducing the

anxiety, and can give peaceful end. Music can access our deepest emotions, it can help discover our emotions, experience and accept them, as the saying goes when words fail music speaks, music is the sound of the soul, when words go impossible to connect with people, music helps to connect and feel with others in grief.

Music is not just Therapy it is the sound of the Universe and lies everywhere as a Music Therapist taking this beautiful experience to each and everyone in this world for better living becomes the first and foremost responsibility of a Music Therapist. Music Therapy is a therapy by its name but actually its way of life which helps the individual in the holistic development both physically and mentally.



Depiction of Meditation in 20th Century Abstraction in Indian Art

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Abstraction in 20th century Indian art :

Indian art, from the very beginning have given less significance to artworks similar to their physical appearance, rather focused on its symbolic meaning and impressionistic and expressionistic approach which is evident from the paintings of Ajanta, miniatures, folk and tribal art. The West believed that it was due to lack of knowledge and backwardness of Indian artists that they were unable to produce realistic art. They believed that it was due to colonization that India was introduced to abstraction and devalued Indian art and aesthetics which was rooted in its tradition and culture. But Indian art already had symbolism and abstraction in the Tantric art way before it was introduced in the west. Indian artist were more concerned with the inner feelings and profound realization rather than imitation of the external world (Maira, 2006). During colonial rule, Indian painters were funded by British trading companies and high-ranking officials to produce works of art and self-portraits in a vaguely European manner. Patna evolved as a distinctive hub of English administration and commerce. Under the patronage of the affluent English

businesses and authorities present, the painters painted in an Anglo-Indian style. They painted wildlife, birds, landscapes, miniatures, and scenes from Indian life, including the humbling existence of Indians as slaves and servants.

After India got independence, Mahatma Gandhi wanted *swarj* not only as a political independence but *swadharma* and intended to create a new cultural, economic, social and educational system. He was more concerned to find out the deeper meanings and truths of life and mirror the spiritual culture of India (Maira, 2006). This spiritual culture has been best expressed through Indian art not in realistic manner but with a symbolic approach. Artist S.H. Raza has painted the concept of 'Swadharma' in his paintings as he was highly influenced by Mahatma Gandhi. 'Swadharma was a favourite concept of Raza which he picked from Vinoba Bhave. He felt that everyone should sooner or later discover his/her *Swadharma* and act accordingly. His own *dharma*, he was clear, was to paint and he stuck to it throughout his life' (Bose, Gopalkrishna, & Vajpeyi, 2017, p. 22)./1 According to an Indian epistemological theory, when an

artist creates an object and his eyes comes in the contact with it, his mind gets attracted to its physical appearance and then the mental image that is made in his mind is full of emotions, and becomes a new creation and gets transformed into a spiritual substance. Although Indian artist do not imitate nature in creating art, but they never fail to depict the mental image faithfully. In scriptures, meditation is believed to be the reason for all the creativity; 'Thus it is said in the Upanishads that the supreme lord entered into the warmth of meditation for creating the manifold world' (Gupta, 1954, p. 45). Also the portrait painting in ancient India was not so prevalent. Portraits that are found were not imitation of the living model but it was artist's way of representing the inner spiritual manifestation of the object being made. A Book titled 'The Wisdom of Ananda Coomaraswamy' describes artist as a yogi and his art as a sort of yoga.

Main aim of art is not to represent reality as it appears and it is not necessary to present external world as an essential aspect in art. In western world, it was Kandinsky and Paul Klee who considered abstract art as the highest form of visual expression whose main aim was deviation from figurative painting. His way of viewing art was a sort of spiritual experience and this was the reason that the movement called 'Abstract art' emerged. 'That fact of an artwork being spiritual, being related to the growth of consciousness of its creator is related with the process of artistic creation. While in the process of artistic creation the artist comes face to face with the spiritual quality of art elements, and learns how to use them in the work of art, he also refines his vision

and makes it subtler and more penetrating making use of growth of consciousness' (Shukla, n.d, p. 3). In the process of creating art, an artist explores his inner self and presents his inner experiences.

Abstraction in India was a way through which own identity both on individual and socio-cultural level was brought into light. Earlier the artist created paintings as nationalist efforts but after 1960, a new identity in India's own old past and tradition was created through modern Indian Tantric paintings. Several of its artists began with abstract paintings. This movement of Tantric abstract art was influenced by ancient tantric tradition and added *yantras* and '*Shakti Purusha*' Painting as new phenomenon (Parimoo, 1975). The psycho-physical practices of *asanas* involved in *Tantra* were made to contribute to meditation. In physical union or asana, man and women unites and experience joy through realization of their potential. The *Tantra asanas* involved can transform the sexual energy into a spiritual energy (Mookerjee & Khanna, 1977).

Yantras and Mandalas as abstract meditative diagrams :

The *yantra* is a form of a 'tool' in order to support meditation or it is a tangible representation of a deity without an iconography (Mookerjee & Khanna, 1977). 'The sacred image grows out of the inner vision, which it serves as a vehicle in the form of a *yantra*, or else as a focal point when the vision's content is externalized; in its style, however, the sacred image is completely alien in nature to the physical sense of sight. It has nothing to do with the eye that looks outward.' (Zimmer, 1984, p. 53). *Yantra*

is purely an abstract geometric diagram. They are sometimes made during process of meditation in several steps or it may be created before meditation. It represents different deities like Goddess Kali, Tara, Bagala, Chinnamasta. Each of these deities has their own *yantras* (Mookerjee & Khanna, 1977). Artist S.H Raza was inspired by *Bindu* and *Sri yantra* evident from his artworks. Raza's inspiration of *Sri yantra* is a diagrammatic representation of primary shapes like circles, triangles and squares of Indian philosophy. The diagram of *yantra* contains 9 interlocking triangles. The upright 4 triangles symbolize male (*Shiva* or *Purusha*) meaning consciousness and the inverted 5 triangles represent female (*Shakti*) or feminine power (Dalmia, 2021). G.R Santosh has also painted Yantra which he painted using vibrant colors and precise lines. [Fig. 1] His Yantra diagrams have a profound meaning and intend to communicate spiritual essence that a geometric structure of Yantra always contains. He has explored *Shakti* figure in his geometric abstract works and this presence of feminine figure shown in various forms and representations depict his spiritual leaning. Furthermore, his Spiritual inclinations are visible through his use of intricate geometric patterns that he used to symbolize a Devi.

Similarly, Sohan Qadri, a poet, painter and yogic practitioner of *Tantra* also made several meditative *yantra* paintings. When talking about his early initiation, Qadri once said that the dancer and musician Bhikan Giri, had taught him "Whatever he did, I copied; he inspires me to join him in his rituals and, since I was good at drawing, he asked me to inscribe *yantras*



Figure 1. Shri Yantra, G.R Santosh, Acrylic on Canvas, 1980.
<https://dagworld.com/santoshgr03p.html>



Figure 2. Sree Chakra, P.T Reddy, 1971
https://issuu.com/iias/docs/iias_nl_31/42

(geometric designs used as meditation tools) on his mud walls," He recalled, "His deep voice still resonates in my head- it made me vibrate." (Nair, Catalogue: Sohan Qadri : Odyssey of The Dots, n.d, p. 50).

P. T Reddy has also painted *yantras* as two *yantra*-inspired artworks could serve as an overview of his body of work. It is a basic *yantra* forms, rather than fully developed Tibetan mandala iconography. He starts with a traditional *æri yantra* shape in *Srec Chekre* (1971) [Fig. 2] with a square frame enclosing a number of lotus forms culminating in the centre. He also adds a Devanagri “sri” in the middle. Two figures also overlay the *æri yantra*, their bodies linked in a sexual union in the middle, and their heads opposite one another at the top and bottom (Brown, 2003).

In similar manner, the process of creating *Mandalas* also is a contemplative exercise and carries out as an act of meditation while adhering to specific aesthetic principles and accurate visual procedure. Artists create these as a way of liberating exercise. *Mandala* is composed of intricate patterns and several iconographic images. Its formal framework consists of a few constant basic forms like circles or concentric circles containing a square that is occasionally subdivided into four triangles. This fundamental structure is housed within a square with four gates (Mookerjee & Khanna, 1977). S. H Raza has made *Mandala* paintings. One of his earliest paintings was *Mandala* (1975) in which he employed geometrical design borrowed from spiritual and meditative practice of India. The center represents the creation of cosmos and the square enveloping the circle becomes focal centre of the painting (Dalmia, 2021). These powerful structures are an open invitation to meditate and to awaken the hidden energy that flows through all the beings (Germain-Thomas, 2009). A circle in his paintings is a vibrant and full of enclosed radiating energies. He also painted *Mandala* in 2015 showing red and black concentric circles [Fig. 3].

Another artist Biren De also painted *mandalas* which shows burst of vivid colors to artistically illustrate his idea of energy that exist in the cosmos. His painting *You-July '70* is best example of his *mandala* work [Fig .4]. Om Prakash Sharma is another artist who created abstract *Mandala* series which he started painting in between 1986-1991 and which for him were object for contemplation. *Mandala* inspired his imagination to take in the many experiences of life and surrounding nature [Fig .5].



Figure 3. Mandala , S.H Raza, Acrylic on Canvas, 2015.

<http://projectartworm.com/Selectedwork/details/295/sh-raza-mandala>

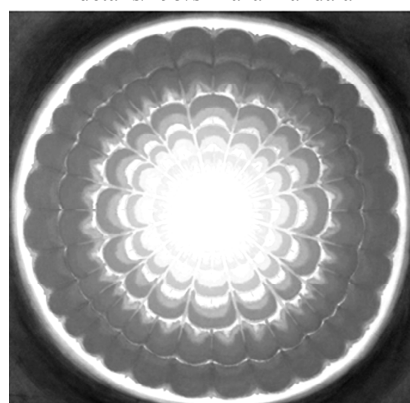


Figure 4. You-July '70, Biren De, Oil on Canvas, 1970. <https://customprints.pem.org/detail/506354/de-you-july-70-1970>

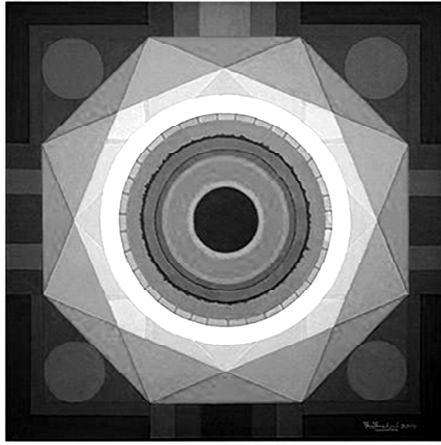


Figure 5. Mandala of Outer Light, Om Prakash, Acrylic on Canvas, 91.5 x 91.5 cm, 2014. <https://geoform.net/artists/om-prakash/>

In similar manner G.R Santosh has also made mandalas. Although he did not paint in purely abstract style but his geometric forms do contain a certain amount of abstractionism. This is especially true of some of his works of art where he uses mandalas as the primary subject of the work (Shukla, n.d). Moreover Prafulla Mohanty has also painted mandala as principal subject in his works.

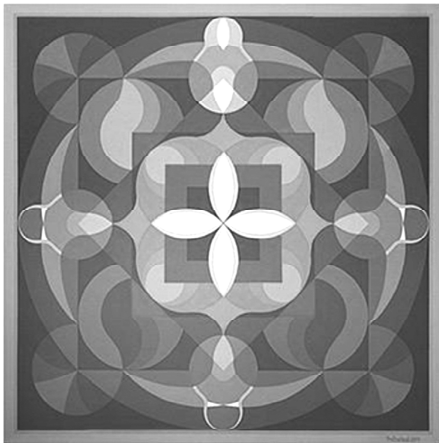


Figure 6. Mandala of Mother Earth, Om Prakash, Acrylic on Canvas 167.5x167.5 cm, 2014 <https://geoform.net/artists/om-prakash/>

Meditation in the works of 20th century abstract Indian artist :

In the modern period, Bengal school was founded by a significant artist Abanindranath Tagore and craved for Indian-ness and revival of Indian traditional method in modern Indian painting.

He gave more importance to emotional expression and feelings. He discarded and broke away from the formal training of realistic painting and academic art that was being taught in the Calcutta Government college of Art. Ganganendranath was influenced by Cubism and used it in his early works. Rabindranath Tagore used abstraction in his early manuscripts paintings./1The individual pioneers like Jamini Roy turned to Indian roots of folk and ritualistic traditions. After independence in 1947, a group of artist founded the Progressive Artist Group (PAG) in Bombay. The main founding artists were F.N. Souza, S.H Raza and K.H Ara, M.F Hussain, H.A. Gade and S.K Bakre. They wanted to create India's own identity and intended of introducing international modernism in India./1In 1949 emerged Delhi Shilpi Chakra group which turned towards local craft traditions in order to create their new style of national expression. Use of Folk and traditional elements were once again employed by the artists in the late 1950s and artist turned from figurative paintings moved towards creating abstract works.

The issue of identity was once more front and centre in the 1960s. However, the new effort to create an Indian modernism was distinct from prior nationalist endeavors. While Nationalists who aimed for an indigenous modernism rejected Western movements and their formal

elements while absorbing the modernist movements' broad conceptual framework and principles; those who discussed cultural identity in the 1960s frequently did the opposite. Since the majority of them began their professional lives by assimilating Western modernist idioms, they now attempted to reinforce them with philosophical underpinnings drawn from conventional sources. One of the artists who pursued and clarified the new position was K.C.S Paniker (Kumar, 1999).

Paintings of S. H. Raza, a great Indian modern artist shows the meditative qualities. His style evolved as in the beginning he painted expressionistic landscapes and later in the 1950s he painted geometric landscapes. In the 1960s his style becomes non-representational. Although he lived and led a successful life in France and travelled Europe, but later wanted to return to his roots and learn more about India and travelled extensively. S. H. Raza meditated during his visits to church, mosques and temples. He was a Muslim but was also inspired by Hinduism and Christianity. As Stated by Vajpeyi, 'Raza did not observe any rituals but sought through different religions true and enduring spiritual communion. Here again, I feel that unique spiritual institution the Mahatma created in the "Prathana Sabha" with renditions of multi-religious scriptures and meditative silence was the inspiration behind Raza's practice...Raza was not just a Muslim keeping intact his faith in Islam, but also a person inspired by and rooted in metaphysical concepts of Hinduism and, occasionally, Christianity' (Bose, Gopalkrishna, & Vajpeyi, 2017, p. 32)

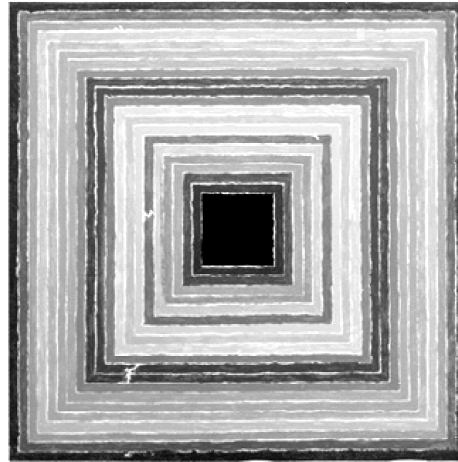


Figure 7. Dhyan, S.H Raza, <https://www.archerindia.com/s-h-raza-dhyan>

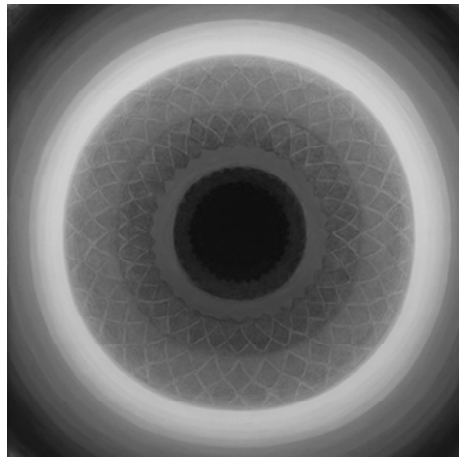


Figure 8. August '78, Biren De, 1798, Oil on Canvas, <https://mapacademy.io/article/biren-de/>

In the 1970s Raza turned towards creating pure geometric forms. During his childhood, he was influenced by his teacher who introduced him to meditative thinking. He asked him to focus on the black dot that he draws for him on the white wall to focus and meditate. Because of this focus and concentration on the dot he was able to center his thought and energy./It was also the inspiration for his later paintings on *Bindu* which he realized later in his life. For him Bindu was a center

for creation. In the 1980s his Bindu developed to a seed (*Bija*). These were the abstract works and were made to induce meditation. Even the process itself was meditation and prayer to him. He has also made a painting titled 'Dhyan' on this subject [Fig 7]. Geeti Sen states, "There is no doubt that Raza's paintings are abstractions, with a meditative quality about them. But with a sensibility that bespeaks his Indian origins, these forms and colours are imbued with an inner life; with a vibrancy which related them to the tangible world of his reality." (Sen, 1990)



Figure 9.1 Untitled, G.R Santosh, Acrylic on Canvas <https://www.gallerypioneer.com/artists/gr-santosh~37>

In the similar manner, G R Santosh is another artist who has painted yogic postures and meditative themes and his paintings are spiritually inclined [Fig .9]. He was highly influenced by Kashmir Shaivism and Tantra. His visit to Amarnath cave where he had a divine experience shaped his spiritual works. G.R Santosh has used geometrical forms in

order to present female form (*Shakti*) as divine reality. An element of abstractionism can be seen in his geometrical forms (Shukla, n.d).

Landscapes of Kashmir valley and mysticism and geometric shape are found in early years of his career. He was deeply influenced by cubism and works of Cezanne and Pablo Picasso. He employed cubism and abstraction in his works that he created in 1954 when he painted houses, boats, lakes of Kashmir (Nair, Catalogue : Ghulam Rasool Santosh: The Kashmir Shavite, n.d).

In the 1955-56, he painted calligraphic scripts. It was in the 1960s after his visit to Amarnath caves and after studying about Tantra art that the dominant element of male (Shiva) and female (Shakti) and the mystical union came into his works. He states, 'During the course of my studies I understood Kashmir Shaiva (siddhanta) Shaiva principles and the concept of prakash (light) and vimarsha (self contemplation of prakash) and the nature of light in the being of Prakash, in other words light and luminosity. I understood colour as light. And that a pigment is the illusion of its colour. Thus illusion gives the pigment surface its transparency. This means that the light-illusion defines and marks out space illusion.' (Nair, Catalogue : Ghulam Rasool Santosh: The Kashmir Shavite, n.d, p. 39)

Santosh practiced meditation, and his awareness of the world was so profound that it is expressed in his works. The *Purusha prakriti* principle is shown in the yogic stance in his paintings. His paintings remind the viewer of the sages who were able to control their minds and intellect.

Another artist Sohan Qadri, is also a yogi artist who created abstract paintings infused with meditative quality. He was a full-time practitioner of meditative practices of yoga and Tantra. He also ran a centre in Copenhagen for yoga and meditation and the influence of which is visible in his works.

In his words ‘Yoga for me was a journey of awakening. A journey of an inner understanding. It was not about myself. It was about the realisation of the moment. Yoga extends that moment-which happens in spite of you-into eternity: to live in that eternity always, to have that taste continuously, everyday of your life, even when you are in a crowd, not on the mountain or in the cave.’ (Nair, Catalogue: Sohan Qadri : Odyssey of The Dots, n.d, p. 25)

In his view, art is a spiritual vehicle and artist is a prophet. Sohan Qadri was born into a Hindu and Sikh family and was initiated to yoga at the age of seven. The spiritual experiences as a child later shaped his works. In 1946, he came into contact with Guru Bhikham Giri from whom he was initiated to yoga and Tantra. He also learned *Kundalini* and *Vajrayana yoga* from him. His interest in Sufism grew due to his visits to Ahmed Ali Shah Qadri who was a *Sufi Faqir* and under whose influence he changed his last name from Singh to Qadri. He also travelled and fled away as a teenager in order to visit Tibetan Buddhist monastery. All his experiences of his visits to Himayalas and Tibet had a great influence on his works.

The spirituality in his works is linked with the practice of *Vajrayana* tantric meditation and was influenced by

Mahayana. Mental perception and meditative consciousness are both expressed greatly in his works. His colors are symbolically represented as form in the space and are used as main subject in his works. A dot is an important element in Qadri’s abstract works that shows his efforts of merging into the void [Fig. 10] (Shukla, n.d).

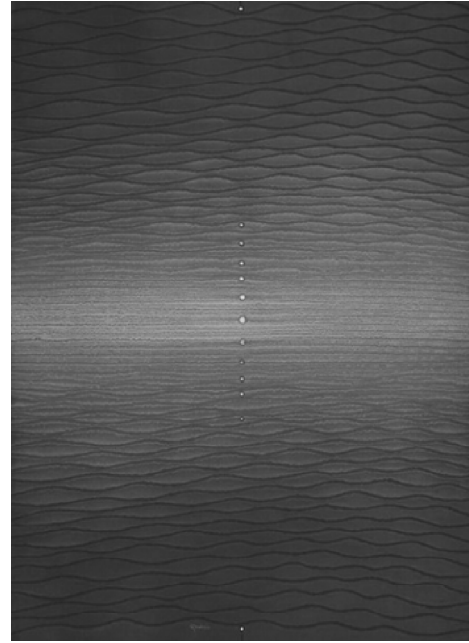


Figure 10. Atlaya II, 2008, Ink and dye on paper, 55 x 39"

<https://www.sundaramtagore.com/exhibitions/sohan-qadri5/selected-works?view=slider#3>

He once said in an interview, “I avoid the distraction created by images. If one’s mind starts playing with the known, then the unknown will not be discovered. Certain arrangements of color and shape on the space entice you to find a story, but the moment you find one, you become blind to what you’re seeing. You go away, mentally; you’re knitting your own story about the painting, and you’re away from

this painting. I want the viewer to stay with this painting completely because that's one-pointed meditation." (Nair, Catalogue: Sohan Qadri : Odyssey of The Dots, n.d, p. 13)

Conclusion :

So, in the 20th century abstract art of India, meditation was a significant subject that artist chose to depict the spirituality and cultural tradition of India. Although many artist who were not associated with the tantric movement, also painted it in both abstract and figurative form, but mostly the artist presented the theme through their abstract tantric paintings. Meditation was depicted through abstract forms, colors, and compositions that expressed a sense of peace, spiritual contemplation and inner reflection. The artists used non-representational elements to create a meditative experience, seeking to connect with the viewer emotionally and spiritually. The fundamental energies of the universe are represented by the basic geometrical shapes like the point, straight line, circle, triangle, and square as they hold a symbolic significance. Also, the Yantra's visual symbol is a power-diagram that aims to align the physics and metaphysics of the world with the meditator's psyche. It serves as representation through which the inner and outer realities converge, facilitating a harmonious connection during meditation. The Bindu prefigures the mandala. As an archetype arising from the unconscious, the circle universally symbolizes essence-something that exists, evolves, and eventually returns to its origin. This signifies that every form possesses wholeness, self-sufficiency and consistency, serving as a microcosm representing a

greater whole. The mandala encompasses all aspects of existence without affirming or denying, harmoniously integrating everything into its own cohesive structure. The artworks containing these elements aimed to capture meditation's essence and its transformative impact on the human psyche. The paintings discussed in the paper are categorized under tantric art but the theme of meditation needs an individual attention and studied as an individual subject in Indian art as it is an important part that shaped the modern India and thought after the independence.

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Exploring Animal Hybrid Forms in Prehistoric Cave Art : A Comparative analysis of Shamanistic Practices in European and Indian Contexts

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Introduction :

The prevalence of animal-human hybrid depictions across different regions and eras underscores the universal human impulse to transcend the boundaries of the ordinary and engage with the extraordinary. From the spectacular bison-headed sorcerer in the Trois-Frères cave to the therianthrope figures found in India's Bhimbetka rock shelters, these enigmatic forms appear to serve as intermediaries between humanity and the spiritual world. Through ritualistic practices, shamans likely harnessed the power of these hybrid beings to access hidden realms, seek guidance from ancestral spirits and facilitate healing within their communities. Shamanic practices often involve communication with animal spirits and transformational experiences. Animal-human hybrids can be seen as symbolic representations of the shamanic journey or the ability to merge with animal spirits. In some shamanistic traditions, animals are believed to possess spiritual qualities and are considered intermediaries between humans and the spirit world. The hybrid forms in rock art

might symbolize the shaman's ability to connect with these animal spirits, harness their powers, or transform into them during rituals or trance-like states.

Shamanism and shamans in Palaeolithic Cave Art :

Shamanism is a global phenomenon dealing with religious, medical and psychological aspect. In fact, it functioned as religion in ancient societies; where people could fall back on the supernatural in the daily problems as they were far away from scientific culture and exposure. Whereas, Shaman is an individual, who possesses the unique quality of rising above normal human consciousness and can travel and as well as from operate spirit world to present world or vice versa. He is believed to possess powers with which he can provide solutions to the problems by seeking help from supernatural elements. The phenomenon shamanism existed simultaneously with men since the beginning of the time. It began in the remote Mongolian woodlands where it spread across the world. It had established itself

firmly in southern France and northern Spain by the Palaeolithic era¹. The presence of protecting animal spirits in shamanism raises the possibility of previous connections with totemism and argues that its origins may date all the way back to early prehistoric times. A plant or animal may be associated with a certain group through totemism. It is said that this totem bestows exceptional or superhuman abilities on its human mate or owner. Because it is believed that forebears were born from it, group totems are typically kept within the clan and passed down from generation to generation in most native civilizations. Each animal species will be portrayed preferentially at locations inside the territory of the group for whom it is the totemic emblem².

The shamanic rituals with animals that assist them during their rituals frequently involve individuals, usually other shamans caring for the shaman's spiritless body, but the tutelary spirits, such as bears or jaguars, snakes, aurochs, wild boars, felines and especially bird are ritually sent with the shamans to guide and aid them during their fights.



Figure 1 : The Lascaux painting of an ithyphallic man lying in front of a bison, including hunting magic, the memorialization of a wounded or killed hunter and a shamanistic séance. However, this human figure has been identified as a shaman who follows hunt magic and ensures the clan's success in hunting and other pursuits³.

Psychological and Religious aspect of shamanism of Prehistoric era :

The definition of shamanism defers in the texts mentioning this phenomenon, although archaeologists or authors gave the definition which varied from another. For example- Eliade excludes possession and Lewis implies it. Another cause of disagreement is the geographical extent of Shamanism whether the phenomenon outside the Arctic-Siberian-Central-Asiatic area may be included⁴.

In the book "The Mind in the Cave" by David Lewis Williams (2004) argues the cognitive aspect of shamanistic interpretation being the first religion and a global phenomenon. He also argues that our ancestors possessed a more advanced neurological make up, enabling them to go altered state of consciousness and experience shamanistic trances along with vivid mental imagery as part of their rituals. Animals were extensively drawn by cave people and it happens to be their necessity for livelihood and hence the bond was considered to be sacred as well. The images are depicted in the conflation of animal and human figures, almost as anthropomorphic and therianthrope images. Compared to the prehistoric Indian shamanic culture, there are far more shamanic evidences in European Cave art. In psychology, as in many other philosophies and religions, everything has a negative counterpart, and the future is created by fusing these two opposites. It is not be mistaken in hypothesising that a similar archetypal set of ideas inspired Palaeolithic man's journey into the cave's shadowy interior and that the rituals carried out there were Spring initiation ceremonies dedicated to the reconnection with the eternally generative powers for the rebirth of the sun and the animal kingdom. In

between two worlds, the finite and the infinite, the conscious and the unconscious, the paintings offer a glimpse of eternity. Or, to put it another way, we can consider the visions to be manifestations of the divine in the form of animals⁵.

According to Vickers, man has always felt a connection to the divine, and long before he was able to reason or explain his actions, he communicated these feelings through rituals and ceremonies. Science can strive to take the place of symbols and the religious experience they represent, but doing so may result in impoverishment because symbols are like a treasure chest that contain a vast amount of ancient knowledge. Furthermore, the archetypal language of man's visions as they are articulated in the arts will never be created or replaced by science. The capacity of the Palaeolithic cave drawings to move us, speak to our deepest dreams and anxieties, and assist us in temporarily transcending our human limitations is something that science will never be able to fully grasp. According to Hoppál (2013), the cave metaphor is a potent symbol for representing the experience of encountering in time the numinous transforming powers of the unconscious out of time if we accept the shamanistic, or psychological, interpretation of cave art. Such imaginative graphic depictions as the ceremonies depicted in Palaeolithic cave paintings were not created by man; rather, they are innate psychological assertions resulting from the deep unconscious actions.

According to psychology, the Ice Age rock drawings, like mystery cults and other great religious belief systems, are not the result of rational thought but rather of a psychic experience that manifests itself through symbols. Because it is unconscious, the unconscious can only express itself

and be expressed through symbols, visions, dreams, and metaphors. The symbolic language of the unconscious is simultaneously a very primitive language that emerges from the farthest, most animalistic instinctive areas of our being. It is also the language that provides man with the highest calibre insights, well beyond anything our rational mind could come up with on its own (Williams, 2004).

Hulkrantz suggested that instead of trying to control the animals, humans/shamans worshipped them out of appreciation for their omnipotent might and wisdom, which had been eternally sacrificed for the tribe's survival. If the psychological approach has been useful in illuminating cave rock art, it has also taught us that intellectual explanation and interpretation are not the end, and that what really matters is the experience, an experience that, despite defying rational elucidation, is real and truly enlightening, as those who have had such transformative experiences have repeatedly attested. Primitive man could easily cross the threshold between the worlds of objective reality and mystical experiences because a portion of his mind was outside in the object. He was at one with nature, the unconscious, and, in addition, he accepted that he was in touch with something that was far greater and wiser than himself, thus he understood more than he actually knew.

Expansion and origin of shamanic practices in Europe and India :

Shamanism has historical roots in several regions around the world, including Europe. However, it's important to note that shamanism in Europe is a complex and diverse topic, as different regions and cultures had their own unique shamanic practices and beliefs. Shamanism in Europe has also undergone significant

changes over time due to historical, social, and religious influences. In prehistoric and ancient times, many indigenous cultures in Europe practiced forms of shamanism. Shamans, known by various names in different cultures, were spiritual leaders and healers who communicated with the spirit world to seek guidance, healing, and protection for their communities. Vickers elaborated that these shamans often used various techniques such as drumming, chanting, dancing, and entering altered states of consciousness to connect with spirits. One well-known example of European shamanic practices is found among the indigenous peoples of the northern regions, particularly the Sami people of the Arctic areas spanning parts of Norway, Sweden, Finland, and Russia. The Sami shamans were highly respected for their ability to heal, provide spiritual guidance, and communicate with spirits and nature. With the spread of organized religions, particularly Christianity, shamanism in Europe gradually declined. Missionaries and religious authorities often viewed shamanic practices as pagan and heretical, leading to their suppression and persecution. Many aspects of shamanism were absorbed into local folk traditions, folk medicine, and superstitions, but the formal practices diminished over time.

In Indian context of Prehistoric shamanic interpretations are well are unexplained geometric signs, sometimes placed on animal bodies and at times done separately. Besides having geometric figures there are a range of depictions like the bees, monsters, demons, defied or composite animals -body like boar with trunk like an elephant, fish, turtles, palm prints, group dances, elaborate head embellishments, individual dancers with raised hands and above all clustering of a single rock face with number of images-

all these motifs are symbolic in nature. Thus, we can conclude that Indian rock art consisted symbols and metaphors reflecting a spirit realm. Geometric forms, grids, zigzag forms are abundant in Indian rock art suggesting symbolic ritualistic practices whereas animal hybrid imagery are less in number compared to geometrical forms. This paper highlights the comparative aspect of shamanistic interpretations in Indian and European demographic and Geographical terrains of Prehistoric art into the broader perspective. Even though the difference is uncanny, symbols and motive of interpretations is similar. For example-There are some evidences of animal-human conflation forms in Bhimbetka Rock Shelters exhibiting Therianthropic forms.

European shamanic imageries depicting animal-human conflation in Prehistoric cave art :

In European prehistoric shamanic art, various animals were depicted, often playing significant roles in religious, spiritual, and mythological contexts. These images can be found in cave paintings, rock art, sculptures, and other forms of ancient artwork. While the specifics may vary depending on the region and time period, some common animals depicted in European prehistoric shamanic art includes large herbivores like Bison, aurochs (wild ancestors of cattle), horses, and deer were frequently depicted in cave paintings and rock art. These animals were likely important sources of food for prehistoric societies and held spiritual significance as well. Predatory animals like wolves, bears, and big cats were often portrayed in shamanic art. They may have represented power, strength and the connection between humans and the natural world. Various bird species, including raptors like eagles and falcons,

were represented in prehistoric art. Birds might have symbolized freedom, spirit, and the ability to transcend earthly boundaries. Reptiles and amphibians: Snakes and frogs were occasionally depicted in some cave paintings and rock art. “The authors examine Palaeolithic paintings from across France and Spain, noting the use of animal figures, composite figures combining both human and animal characteristics, and geometric designs that are all common elements of shamanism”⁶.



Figure 2 - Therianthropes (Sorcerers) of Chauvet, Les Trois- Freres- Palaeolithic Era (bradshawfoundation.com)

They might have been associated with transformation, fertility, and the cycle of life. Fish, particularly salmon, were significant in some regions for their importance as a food source and potentially had symbolic associations with abundance and fertility. In shamanic art, anthropomorphic figures (human-like beings) adorned with animal features, such as antlers or animal heads, were not uncommon. These hybrids or therianthropes (figure 2) might have represented shamans or mythological beings with the ability to transform into animals or embody their qualities.

In certain instances, prehistoric art featured creatures that are difficult to identify as real animals, often depicted with exaggerated or fantastical features. These mythical beings could have had a religious or spiritual significance in the belief systems of the time. It's important to note that interpretations of prehistoric art can be challenging, and the exact meaning behind these animal depictions might not always be fully understood. Moreover, the significance of animals in shamanic art likely varied across different cultures and regions throughout prehistoric Europe. Archaeologists and researchers continue to study and analyse these ancient artworks to gain insights into the beliefs and practices of our ancestors.



Figure 3 - Detailed imagery of superposed animal paintings from the Chauvet End Cave in

France convinces, that animals were not depicted for artistic beauty, but they were drawn for repetitious rituals, for which perfectly recognizable illustrations of specific animals were needed.

Source: <https://misfitsandheroes.wordpress.com/2015/03/29/chauvet-cave/>

Evidences of Shamanistic Interpretation of Animal hybrid forms incorporated in Indian Cave Art :

The shaman in south Indian setting is a man who has a familiar-spirit that he can ask to possess him whenever he desires. To achieve a state of possession a certain amount of ritual is gone through, in which most important element is bathing, after which a familiar-spirit is worshipped, finally asked “come on” the shaman. When this happens, shaman goes into the trance and the spirit speaks through him. Many shamans do this at a set time, most often once a week. The purpose of shamanistic possession is to allow people in the human world to have advice and help from a superhuman being whose knowledge and ability to accomplish certain ends is superior is more than the humankind. There are different types of shamans differing as to the supernatural work they do, as to the power of their familiar-spirit have, the behaviour of the spirit exhibits, as to the audiences of caste composition they draw, a shaman may come from any caste. The possibility of shaman to be brahmin is very bleak⁷.



Figure 4- Rock art panel, from Kurnool District, South India, various images of hybrid

creatures, part-human

(Image Source: Shamanism and Indian Rock Art by Nicole Bolvin)

Major Sites Depicting Shamanistic Interpretations of Animal Hybrid Forms /Shamans in India :

- Pictographs of Mirzapur, U.P., Bardauni, Jharkhand, rock art sites of Bihar, Orrisa, Bhimbetka Rock Shelters, M.P., Kurnool District, etc.
- Shamans depicted amidst symbols and geometric signs in cave (Bardauni, Jharkhand) in Figure 8.
- Figure of a 5- legged shaman in Rock Shelter in Janamsthan Hills, Bihar in Figure 9.
- The traces of multiplicity and hybridity of human figure.
- Figure of a headed with enormous phallus is shown in Rock Shelter in Ghasani, Jharkhand in Figure 7.
- Even though phallic human/ animal figure is rare in Indian rock art but it is very common in the pictograph/ petroglyphs of eastern India especially in Jharkhand and Bihar. Occasionally animals are too shown aroused phalluses.
- Symbols and intricate geometric signs in Bardauni, Jharkhand.
- Shamanistic imagery in Kurnool district of Andhra Pradesh and various petroglyphs in Ladakh region shown in figure 11. The pictographs of Mirzapur exhibits various hunting scenes and animals such as deer, rhino, bison, neelgai, wild bull, elephant, porcupine, iguana, fish and peacock. Dance and ritual scenes are often depicted in the pictographs⁸.

The paper Shamanism and Indian Rock Art- a response to David Lewis Williams's Paper "Shamanism: a contested concept in Archaeology" by Nicole Bolvin stated that - A Shaman in India is much less likely to be someone who travels between worlds than someone who acts as vehicle for the divine. In the image, we can see numerous fantastic human forms and hybrid forms and hybrid animal-humans or conflation, which represent shamans. Rock art panel from Kurnool district, India, depicting various extraordinary looking, part human creatures. There are factors affecting the scarcity of Shamanistic Interpretation in Indian Rock art. Bolvin stated that precipitation is also the cause of insufficient evidences to support a shamanistic interpretation in Indian rock art depicted in Kurnool district (Figure 4). Majority of geometric forms, grids are found and there is a rarity of animal hybrid forms related to shamanistic practices⁹.



Figure 5: A composite creature in red with animal head (Rock art site in Karabad, Madhya Pradesh) https://www.bradshawfoundation.com/india/central_india/index.php

Indian prehistoric rock art refers to the ancient rock paintings found across different regions of India, dating back thousands of years. These artworks often depict a variety of animals, including animal-human hybrids or anthropomorphic

figures with animal features. While it is challenging to determine the exact meanings and interpretations behind these images, we can explore possible shamanistic connections¹⁰.

The shamanic interpretation of animal forms in Indian and European prehistoric art can offer glimpse of spiritual beliefs and cultural practices of ancient societies.

1. Symbolism of Animals :

In European cave paintings in regions like Lascaux and Altamira show various animals, such as bison, horses, deer, and bears. These animals were likely associated with hunting rituals, fertility, and perhaps had religious or spiritual significance.

Whereas in ancient Indian cultures, animals often held significant symbolic meanings. They were seen as representations of various deities, natural forces, or spirits. Animals like elephants, tigers, snakes, and birds frequently appeared in their art, symbolizing power, fertility, protection, or divine attributes. The depiction of body patterns and X-ray style of depiction is also quite prevalent in Indian shamanistic culture in Palaeolithic & Mesolithic era.



Figure 6 : A person bending over the other probable curing scene (Shamanic practice/ ritual) The Rock Art Paintings of Central India (bradshawfoundation.com)

2. Shamanic Practices :

Shamanic practices in ancient Indian cultures often involved trance-like states where shamans communicated with spirits, deities, and the natural world. Animal forms may have been used as symbols during these rituals, helping shamans connect with the spirit world and harness the powers of these animals.

In Europe, shamanic practices are also believed to have been prevalent. Shamans likely played crucial roles in the community, serving as mediators between humans and the spirit realm. Animal forms depicted in European cave art might have played a similar role, aiding shamans in their journeys to the spiritual realm or representing animal spirits.

Artistic Styles :

Indian prehistoric art, particularly in cave paintings, often featured vibrant colour and intricate designs. They utilized a mix of pigments and natural materials to create visually striking images that might have been associated with rituals, ceremonies, or storytelling.

European cave art had its distinctive style, often utilizing a combination of pigments like red, black, and ochre to create images of animals with detailed anatomical features. The art is notable for its use of the natural contours of the cave walls to enhance the three-dimensional appearance of the animals.

3. Geographical and Cultural Differences :

Indian prehistoric art primarily refers to the art of the Indian subcontinent, where various ancient civilizations thrived. The art may have been influenced by local flora, fauna, and cultural beliefs, resulting in unique representations of animals.

European prehistoric art is found across different regions, each with its own cultural and environmental influences. As a result, the animal forms depicted in European art might differ from those in Indian art due to the diverse wildlife and cultural contexts.

In the Indian context of animalistic features of shamans is widely popular in North-eastern part of India. In the figure the shamans with enlarged phallus are abundant. Shamans with Mask and multiplicity of limbs are visible in figure 10.



Figure 7- Figure of a Shaman with enormous phallus in Rock Art, Ghasani, Jharkhand 9 (A.K. Prasad- Rock Art Studies- Part- 1)



Figure 8- Shamans depicted amidst symbols and geometric signs in Bardauni , Jharkhand (A. K. Prasad)

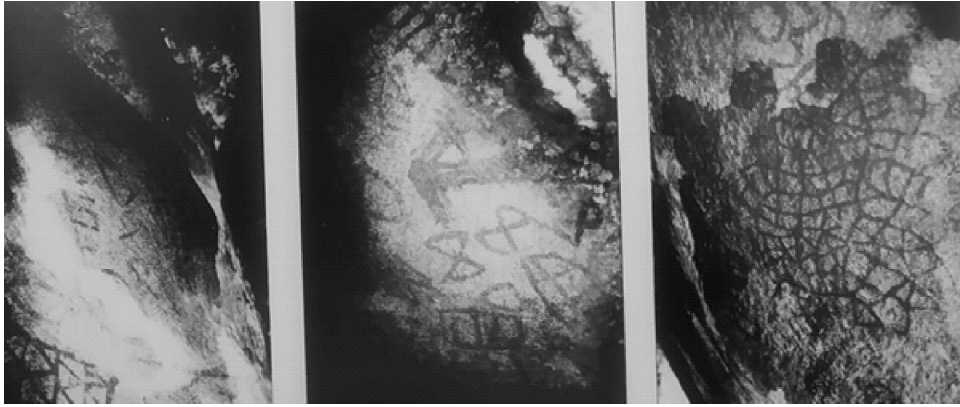


Figure 9 - Symbols and Intricate geometric signs in Bardauni, Jharkhand (A.K. Prasad, Rock Art Studies)

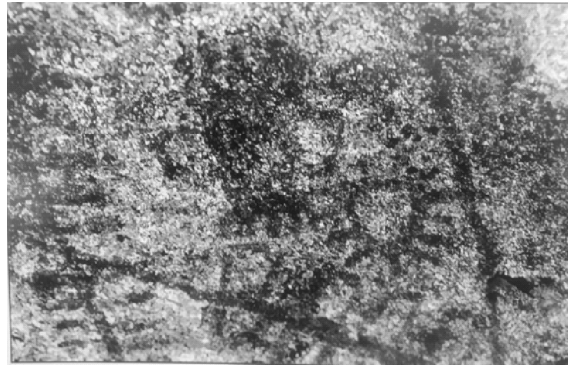


Figure 10- Figure of a 5- headed and 5- legged shaman in Rock Art, Janamsthan hills, Bihar (A. K. Prasad, Rock Art Studies- Part-1¹¹)



(A)

(B)

Figure 11(A & B) - There are several more figures and showing a rare representation of animal-human conflation. (Spatial Distribution of Petroglyphs of Ladakh- Tashi Ldawa Thsangspa – Rock Art studies- part1), Near Indus River¹².

The representation of ibex or gazelle hunting are frequent in the petroglyphs of Ladakh shown in figure 11 B, various scenes were hammered out on the rock near Indus river depicting animals basically felines, deers, ibex, gazelle with beautiful and rhythmic pattern on the body of animals and symbols which is yet unknown to the human in figure 11A. On several sites of northernmost area in the banks of Indus river, Buddhist symbols like stupas with flags and holy syllables from the Tibetan alphabet are also frequent¹³.

Conclusion :

This paper concludes that Indian cave art primarily appears in sites such as Bhimbetka and is associated with ancient rock shelters. The themes in Indian cave art are diverse, often including depictions of hunting scenes, rituals, and daily life activities of prehistoric communities. While some animal images in Indian cave art might have symbolic or spiritual significance, there is limited evidence to suggest a widespread shamanic interpretation of animal images in this context. Indian prehistoric societies likely held various cultural and religious beliefs that may have involved interactions with animals, but specific shamanic interpretations are not as well-documented as in European cave art. Although there is number of animal and human superimposed images along with few examples of shamanic practices but not as vivid as European shamanic culture. In Indian rock art context, shamanistic visuals on the caves consists of wide array of wild fauna, fish, human forms, animal-human or hybrid forms and geometric patterns. The zigzag patterns, dots, skeletal figures of humans or animals, floating figures along with phallic symbols of shamans

and animal figures could be seen in eastern India and southern Bihar and Jharkhand. Whereas, In European cave art is notably well-known and includes famous sites like Lascaux and Altamira. The art typically features intricate and vivid representations of animals and human figures, and it dates back to the Upper Palaeolithic period. European cave art has been subject to extensive shamanic interpretations. Historians have suggested that the imagery represents shamanic practices and rituals, where shamans possibly used trance states to communicate with the spiritual realm and gain power or guidance from animal spirits. The animals depicted in the art are often thought to represent a connection to the spirit world and played a central role in the shamanic belief system. while both Indian and European Prehistoric cave art contain animal images, the shamanic interpretation of these images differs significantly. European cave art has been more widely associated with shamanic practices, while Indian cave art's shamanic interpretation is less prominent and more focused on a diverse range of themes. Numerous Upper Palaeolithic sites also contain human-animal links, which show how humans and animals are intimately connected in both physical and metaphorical ways.

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Visualising Poverty Through Graphic Arts : Flipping the Pages of “Calcutta- Kolkata” & “Calcutta Then Kolkata Now”

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“A creative photographer is one who either captures mystery or reveals things, everything else is useless” (Rai).

Photography is indispensable in reflecting human emotions, cultures, and everyday life. Like any other art form, photography has a way of communicating with people without the use of words. They have become incredibly prevalent today, with various photographers capturing people, politics, music, sports and other random activities from everyday life. Every picture is powerful and has a hidden meaning behind it. Therefore, one can say that photographers capture powerful images that express the veiled truth of our society. Their pictures attempt to explore the historical, social, cultural, and economic aspects of different cities and countries. In 1974, Howard S. Becker, in ‘Photography and Sociology’ writes,

“From its beginnings, photography has been used as a tool for the exploration of society, and photographers have taken that as one of their tasks. At first, some photographers used the camera to record far-off societies that their contemporaries would otherwise never see and, later,

aspects of their own society their contemporaries had no wish to see”.

Photographs act as instruments in capturing the visible reality of our society and thereby make it unforgettable even after decades. They act as proof that it exists or existed in the past. In this modern era, photographs demonstrate various events in our society. “Taking photographs has set up a chronic voyeuristic relation to the world which levels the meaning of all events” (Sontag, 1963). People worldwide can understand the culture, society, economy, way of living, and politics through photographs. Henri Cartier-Bresson, Pushpamala N, Ram Rahman, Bharat Sikka, Rabi Rashmi Roy and Druv Malhotra are famous photographers who have marvelously captured the streets and explored the impact of urbanisation and the urban landscape. Urban photography refers to the captured scenes from urban spaces, the variety of people’s emotions, sadness, happiness, fear and wonder in both colour and black and white. The concept of capturing images is to capture people’s feelings and also their souls. “When you photograph people in color,

you photograph their clothes. But when you photograph people in Black and white, you photograph their souls” (Delgado et al., 2018).

Just capturing a single moment of a person crying, reading a newspaper or begging on the streets expresses much about their life. “To collect photographs is to collect the world” (Sontag, 1963). The photographs are touching and humane and explore people’s vulnerabilities, happiness and hard work. Through great photographs, many photographers record people’s everyday life in a public place, known as street photography. Arindam Mukherjee, Dhiraj Singh, Debrani Das, and Mihir Patel fall under the category of street photographers famous for catching everyday moments through street life. Although photographs in themselves are a way of expressing and communicating a lot, it is essential to understand the deeper meaning behind them. They are signs that communicate with us and bring forth the reality of our surroundings. The signs and the meaning behind the photographs must be interpreted well to understand them better. Semiotics, which refers to the study of signs and meanings, is not limited to literature but also incorporates photography as a pictorial sign. “Thus, it is important to know that the photograph is a kind of sign, that it is an iconic sign, perhaps also an indexical sign, and that, more specifically, it is a pictorial sign” (Sonnesan, 2015). In the 1900s, Ferdinand de Saussure, the founder of semiotic theory, studied the life of signs within society and how we understand and communicate using them. The semiotics of photography refers to understanding the symbolism, the meaning and the

representation by reading the image. Since photographs represent the world, the essential element is to read the image to understand the meaning behind the pictures. The analysis of visual messages was first presented by Roland Barthes, who is known for studying images. Barthes, a French literary theorist, critic, and semiotician, discussed photography in two of his books, entitled ‘The Responsibility of Forms: Critical Essays on Music, Art and Representation’ and ‘Camera Lucida’. In 2021, Kylie Tarburton in ‘Through a Semiotic Lens: The Representation of Photographers and Use of Photographs in Popular Media’ writes, “Barthes breaks visual communications into two parts: the signifier (the physical or mental object) and the signified (its meaning, including connotation) (Stafford)”. So, in photography, the photo is the signifier and the meaning behind the image is signified.

Roland Barthes, in “The Rhetoric of the Image”, discusses three classes of messages within an image, i.e., Linguistic message, Symbolic message and Literal message. The linguistic message refers to the text, the symbolic or connoted message refers to the message with a code and the literal message, or the denoted message refers to the message without a code. The connoted message shares a message that also acts as a shred of evidence captured by the camera. In 1963, Sontag says, “Photographs furnish evidence. Something we hear about, but doubt seems proven when we’re shown a photograph of it”.

Raghunath Rai Chowdhry, a famous Indian photographer and photojournalist, has produced over 18 books, including Calcutta-Kolkata, Raghu Rai’s Delhi, Taj Mahal and Mother Teresa. In 1971, he was

awarded the Padmashree, one of India's highest civilian awards. He is known for capturing candid moments of life, standard routing, people working, and celebrating functions and festivals. In an inspiring video, Raghu Rai claims, "That time we capture is going to be a visual history of tomorrow. Everything matters to me as every subject is important. I prefer a candid documentation of life, anything and everything". His pictures capture the symbolic message behind the unspoken images. The book 'Calcutta- Kolkata' by Raghu Rai and Dominique Lapierre encapsulates beautiful black-and-white photos of Kolkata. Among various photographs, he encapsulates the most barbaric images of human suffering due to poverty. By highlighting the different sections of our society, Raghu Rai illustrates and recreates the actual image of the city. "John Berger states in his essay 'Photographs of agony' about these images that many people would argue that such photographs remind us shockingly of the reality, the lived reality, behind abstractions of political theory, casualty statistics or bulletins" (Blokland, 2011).

A photograph can understand the city's truthfulness as it accurately depicts the reality of the people's lives. A vivid description of the lives of the poor has remained the focus of prominent photographers. They have spent a great deal of their effort in shooting the moments of sadness and of the occasional joy of the poor. In 'Definitions of poverty: twelve clusters of meaning', Paul Spicker claims there are twelve clusters of the meaning of poverty. In 'Poverty as a Material Concept', he incorporates the definition of poverty as defined by United Nations. Paul Spicker defines poverty as,

"a condition characterized by severe deprivation of basic human needs, including food, safe drinking water, sanitation facilities, health, shelter, education and information. It depends not only on income but also on access to services".

The images below highlight the lack of resources, food, shelter, education and all the basic necessities. Through these photographs, the photographers become the voices of the poor people suffering due to a lack of material goods or services.



Figure 1. Children on Barbon Road



Figure 2. A roadside barber along the street



Figure 3. Busy time for acrobats on Sunday, Maidan

Figure 1. shows a group of children sitting on pavements with huge buildings behind them. Above him is a kid sleeping on ‘garbage bags.’ The image represents children of Kolkata belonging to low-income families who survive in poor conditions with no shelter above their heads. Their extreme poverty, with limited or no access to resources in the city, adversely affects them mentally, physically and emotionally.

Figure 2. showcases a barber cutting a man’s hair. Behind him, one can see people are using the public toilets of Kolkata, which look in poor condition due to a lack of awareness about proper sanitation. The image accurately represents people in the city where public toilets and a roadside barber reside in the same valley. The barber, an urban street vendor, belongs to the self-employed section of society with no wages or social security. They belong to the section of the community where people somehow try to find some work on the streets and often try to set up their shops wherever possible. As people struggle for jobs and employment in the urban sector, the image shows a roadside barber trying to earn money. As Seepana

Prakasam writes in ‘Urban Street Vendors in India’, “Urban vending is not only a source of employment but provides affordable services to the majority of the urban population in general and the poor in particular”. Hence, for the poor barber, urban vending was the only way to earn in the city.

Figure 3. highlights a man and a child performing human feats of balance in front of people to earn money for their livelihood. Similar to other images, these acrobats live amid poor conditions and fight against all odds to earn some money. Belonging to low-income families, these acrobats are usually wanderers who travel from places to showcase their talent to earn a livelihood. In the image, the viewers enjoy the show, i.e., the people and a dog. However, while closely introspecting the image, the child and the man look poor and malnourished. Also, the child’s participation in the performance reflects that he/she had been deprived of childhood and is not getting the education he rightfully deserves, affecting his/her mental development. The above three images depict people’s struggle in Kolkata, where the life of the poor is filled with struggle, despair and harsh reality and not happiness and comfort.



Figure 4. Feeding the pigeons, Hoogly



Figure 5. *Sleeping dreams Tagore Castle Street*

Again, Figure 4. indicates the presence of poverty in the city through the image of Hoogly Street. In the image, one can see pigeons feeding on the seeds and dogs sitting behind them. A man reading a newspaper with a few bags beside him, an idle man and children sitting and watching the dogs and pigeons are also visible in the photograph. This is a powerful, striking picture of people, dogs, and pigeons on the same street as the signs indicate that people have no place to reside and, therefore, are staying on the streets. Through this photograph, Raghu Rai shows the sad economic reality of the city, where, due to lack of any constructive work, people are seen idling away their time on the street. The man reading the newspaper is obviously educated, but one can suspect he might be unemployed.

Figure 5. is a photograph of people sleeping on Tagore Castle Street. Although

the children seem to be dreaming peacefully, the photograph indicates they might be alone, with no place to reside, and therefore sleep on the sidewalks. There are different reasons for children sleeping on the streets, such as rapid urbanisation, unemployment, disasters or no home. A kid walking with a cushion in his hands indicates that he might be going to sleep with the other kids on the street. Raghu Rai's image of small children sleeping on Tagore Castle Street presents the story of the many poor of the city and is proof that photographers are compelling storytellers and artists of their own sort.

In the above images, Raghu Rai has presented before the reader the dreary conditions of the people living in Kolkata. Through his depiction of the children wasting their childhood on the streets to people sleeping on the streets amidst stray dogs, Rai highlights that some sections of the city are deeply rooted in poverty, where the inhabitants suffer miserably. Deprived of basic amenities due to lack of financial means, they, at times, spend their entire lives on the streets.

Another book, *Calcutta Then Kolkata Now* by Sunanda K Datta- Ray, Indrajit Hazra, Pramod Kapoor and Anshika Varma, depicts the city by capturing contemporary, unique, realistic photographs. One side of the book is about Calcutta (the old city), and the other is about Kolkata (the new city). Through the pictures, the photographers take us through the city's journey and bring forth the changes that the city has witnessed. "A photograph is not just the result of an encounter between an event and a photographer; picture-taking is an event in itself..." (Sontag 5). They also capture the various events happening in the city,

thereby highlighting the economic crisis faced by the city's inhabitants. Although both compilations bring forward the real and complete picture of the city before the reader's eyes through the myriad scenes they capture, there is an inherent difference in the manner in which the photographs are presented before the reader. While Raghu Rai leaves his images for the reader to interpret, Indrajit Hazra adds a description to the image, also known as the linguistic text.



Figure 6. *Bengal Famine of 1943*



Figure 7. *Lord Wavell during the Bengal famine*

Figure 6. shows people during the Bengal Famine waiting for food on the streets. Although the Famine affected everyone in Bengal, the impact was most visible in poor people who did not have any food to eat and sometimes no water to drink. For them, the only way to feed themselves and their family was to wait for food on the streets. While describing

the image, Sunanda K Hazra, Indrajit Hazra, Anshika Varma, and Pramod Kapoor write,

“Although the Government of India’s 1945 Famine Commission Report described Bengal as ‘a land of rice growers and rice eaters’, up to three million people (out of a population of 60.3 million) perished in the Great Bengal Famine of 1943. It’s generally seen as a man-made tragedy. While wartime restrictions and regulations reduced the amount of food available, criminal businessmen reportedly hoarded stocks of grain for higher prices. The authorities in Calcutta, New Delhi and London were in total denial until the Statesman and its British editor, Ian Melville Stephens, launched a campaign to publicise the famine and demand redress. The picture shows- men, women and children waiting for grain from one of the government-controlled shops opened as a result of the newspaper’s campaign”.

The image indicates poor, malnourished people with protruding bodies waiting for food on the streets. These people waiting on the streets represent the deplorable conditions of people as a result of the Famine. Another image, i.e., figure 7, also describes the people of Calcutta during the Famine. The image highlights a striking social difference in our society. The authors write,

“Lord Wavell, viceroy and governor-general (1943-1947), visits a soup kitchen for famine victims, accompanied by J.K. Biswas, chairman of the Rotary Club of Calcutta Relief Committee. The picture also shows (left to right) the vicereine, Lady Wavell, the viceroy’s secretary, Sir Evan Jenkins, later the last British

governor of Punjab, and Sir Thomas Rutherford, former governor of Bihar, who took over as acting governor of Bengal on 6 September 1943. Biswas was Rotary president in 1948- 1949".

The poor people sitting on the floor with plates in their hands indicate poverty, hunger, malnutrition, lack of basic facilities and even marginalisation. These people need proper clothes, whereas the governors visiting the kitchen wear hats and are dressed up in suits. This difference highlights that although the rich governors are helping people, poverty in the city is a long-term battle and is challenging to overcome. Every picture attempts to send a message, and the images highlighting people's struggle during the Famine don't just showcase the reality but also illustrate that only the poor people have to suffer the agony.

The photographers in both books attempt to bring forth the city's terrible economic condition by showing people's suffering. Through their camera lenses, the photographers tried to show the real Calcutta by highlighting the poor people sleeping on the streets, malnourished children searching for food and jobs and children performing stunts to earn a living. Although both capture the city, Raghu Rai captured it in black and white as he believes that the city speaks more about the event in black and white, whereas Indrajit Hazra captured the city in black and white as well as coloured. These still photographs are powerful, influential, and quite intriguing as they reveal the underlying hidden truth of our society. Through photographs, the authors capture an unplanned event or moment, which adds meaning to the photograph. They highlight the 'City of Joy', i.e., Kolkata, a

densely populated area where thousands of inhabitants live together in the urban world to prosper and survive. By depicting the horrifying effects of poverty, the authors demonstrate how the city is divided into distinct areas where only the impoverished experience hunger, poverty, and a lack of essentials, negatively affecting lower-class society is visible.

Photography is a form of aesthetic expression as well as a tool for documentation. Through their lenses, the photographers turn ordinary scenes into enthralling pieces of art that inspire viewers to reflect and feel. Photography's ability to represent reality is both splendid and essential to our understanding of the world. Alfred Stieglitz says, "In photography there is a reality so subtle that it becomes more than reality". In both books, the photographers have used their cameras to capture the stark realities of poverty, shedding light on the struggles and challenges faced by marginalised communities. In doing so, they peel back the layers of the city's vibrant facade to reveal the unvarnished truths that often go unnoticed, prompting viewers to confront the profound socio-economic disparities that coexist within the bustling metropolis. They highlight the 'City of Joy', i.e., Kolkata, a densely populated area where thousands of inhabitants live together in the urban world to prosper and survive. By depicting the horrifying effects of poverty, the authors demonstrate how the city is divided into distinct areas where only the impoverished experience hunger, poverty, and a lack of essentials, negatively affecting lower-class society. As we look through the lens of a camera at the poignant scenes of poverty, photographers implore us to do more than

observe, they encourage us to act, and empower those who daily struggle with the unyielding challenges of destitution.

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Utilization of Media as Tool for Political Awareness among Women : A Study on Jammu & Kashmir

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Introduction :

Mass media, often referred to as the fourth pillar of democracy, is instrumental in maintaining a stable and robust socio-political infrastructure within a nation. Comprising various state-of-the-art media technologies, it's designed to impact a vast audience. Electronic or broadcast media, a key component of the mass media landscape, leverages electronic communication to disseminate information. Encompassing platforms like television and radio, as well as cinematic productions, this medium stretches to include advanced equipment like digital cameras and video consoles. In contrast to the immediacy of electronic media, print media relies on tangible objects as vehicles for transmitting information. This includes a diverse range of print materials such as newspapers, magazines, brochures, newsletters, books, and leaflets as well as pamphlets. As such, print media occupies a seminal position alongside electronic media in the overarching architecture of mass communication. (Potter, 2008). The advent of social media platforms has brought about an incredible

transformation in how people access and consume information. This evolution has substantially democratized knowledge dissemination, particularly with political affairs, and has radically altered the way that incidences and analytics are circulated. Through these digital platforms, users now have the tools to easily distribute information about global political ascendancies, affairs and interpretations, effectively decentralizing control over information. This revolution has profoundly enhanced users' ability to remain current with political shifts and widen their comprehension of diverse matters. Prior to this, access to such information was majorly confined to traditional media outlets, whose narratives and scope could be opportunely controlled. Now, social media has provided an unrestricted platform for global information dissemination. There is empirical evidence that supports the significance of social media in divulging information. Social media became a key instrument of empowerment, providing an uncensored platform for voices from the ground and stimulating discourse that deeply impacted

the course of these uprisings. Social media platforms have not just broadened access to political information, but have also triggered a vital shift in the understanding and engagement surrounding political issues. Their impact on information dissemination is undeniable, as seen in critical political times such as the Arab Spring, illustrating their enduring relevance in the information age. (Aday, et al. 2010)

The media plays a vital role in influencing individuals' understanding of politics, by highlighting political advancements, government strategies, and societal concerns. Through its ability to showcase a range of perspectives and encourage public discourse, the media significantly contributes to increasing political awareness among the population. (Chaffee, S. H., & Metzger, M. J., 2001). The media holds an increasingly crucial role in promoting political consciousness within societies due to the immense significance of politics, political engagement, and awareness in all aspects of people's lives. As politics permeates every facet of society, the media bears a heightened responsibility to raise political awareness among the populace. By effectively fulfilling this responsibility, the media can contribute to fostering an informed citizenry, facilitating active political participation, and ensuring individuals comprehend the significance of politics in shaping their livelihoods. Given the profound impact of politics on society, the media's role becomes even more vital in enlightening people about political matters and encouraging their active involvement in political processes. (Fairbrother, 2003).

This study aims to examine and assess the impact of media on disseminating

political awareness and empowering women by promoting education and awareness in the region of Jammu & Kashmir.

Objectives :

The main objectives are as under :

1. To know and evaluate the influence of media on enhancing political consciousness among women in Jammu & Kashmir.
2. To determine the media channels that excel in conveying political awareness to women in Jammu & Kashmir.
3. To know and determine the opinion of women of J&K on the credibility of media programs related to political awareness.

Significance :

The growing utilization of media in political campaigns and processes within the Union territory of Jammu & Kashmir has piqued the interest of researchers. This necessitates a dedicated examination of the efficacy of various media channels in fostering political awareness.

Statement of the problem :

The present research study will explore and investigate the importance and usefulness of media tools and their rapid use by the women of Jammu & Kashmir. More so, this research study will also elaborate on how different media tools such as Print media, Electronic Media, Social Media are effective in political mobilization and awareness in Jammu and Kashmir.

Review Literature :

McQuail & Windah (2015) : Print media, which encompasses entities like newspapers and magazines, forms a

critical conduit for communicating political information. This form of media caters to a vast array of political matters, delivering extensive reporting on political incidents, comprehensive examination of policy nuances and detailed exploratory journalism regarding government operations. It remains instrumental for a broad-based and nuanced understanding of politics by providing thorough coverage on these fronts. As such, print media plays an indispensable role in promoting civic engagement, encouraging informed discussions, and shaping public opinion. Its substantial reporting, particularly on government actions and policies, allows for a thorough scrutiny of political systems, contributing to accountability and transparency in governance.

Saurin & Joshi (2019) : described Printed media significantly influences perceptions of politics and global affairs by shaping public opinion. Often, readers place undivided faith in newspaper reports, even if they pertain to isolated incidents or aspects. This acceptance without scrutiny can result in prejudiced or distorted viewpoints about entire regions or societal segments, based on a single story. Consequently, newspapers' role exceeds mere reporting, extending to molding readers' perceptions of the world and societies. Limited presentation of facts from a single story can unfairly stereotype entire regions, leading to imbalanced and discriminatory understanding.

Esser, F., & Strömbäck, J. (2014) : Print media offers extended articles, opinion pieces, and extensive features that serve as platforms for exhaustive examination and expert commentary on political topics. These sophisticated formats encourage detailed discourse, offering historical

perspective, and showcasing a variety of viewpoints. Such meticulous examination and perspective articles are instrumental in cultivating an informed public and nurturing critical analysis of political subjects.

Moy, P., & Pfau, M. (2000) : Electronic media, incorporating TV, radio, and the internet, play pivotal roles as primary sources of news and information for an extensive range of individuals. These sources deliver prompt bulletins on political happenings, the evolution of policies, and election campaigns, thereby enabling citizens to remain updated regarding political matters. News broadcasts on TV, radio discussions, and digital platforms provide avenues for citizens to delve into various viewpoints and partake in public dialogues, which enhances political cognizance and stimulates critical thought.

Riezebos (2011) : Social media platforms have revolutionized the political landscape, serving as a catalyst for citizen engagement and stimulating meaningful discourse on a global scale. It empowers users with a medium to broadcast their thoughts, argue over political matters, and commune with others who either share similar beliefs or hold contradicting views. One of the noteworthy boons of digital media is its implicit role in keeping political figures on their toes, compelling them to make good on their promises or face potential online backlash. Numerous social challenges have been propelled to the spotlight and consequently addressed due to the influential role of social media. Incontestably, social media has emerged as an invaluable, economically prudent communication tool, dynamically altering the political arena.

Ali & Fatima (2016) : explained that digital platforms, including social media and internet sources, particularly appeal to this demographic, creating a substantial impact. The millennial generation shows a significant reliance on these digital sources for information, giving them an edge over traditional forms of media in this regard. The educated youth is identifying and trusting media as a substantial source of information, both at a local and global level. A noteworthy amount of faith is displayed towards newspapers and the internet, positioning them as vital vessels of comprehensive news. The ease and immediate access to information provided by these sources align well with the fast-paced lives of the youth, thus expanding their political awareness.

Shabir (2014) : illustrated that in the era of technological advancement, reliance on social media has surged, thereby significantly magnifying its societal impact. Social media has emerged as a dynamic platform for diverse age groups to engage in political discourse and activities. Its global reach and accessibility make it a potent tool for political and social empowerment. More than merely a virtual meeting place, social media serves as an extensive, real-time news and information hub. It acts as a conduit for disseminating information on political happenings, keeping users abreast of events in their locale. Consequently, social media is shaping public opinion and empowering individuals to participate more actively in politics, thus transforming the traditional political landscape.

Akhtar, Shahzada (2011) : described Women are essential to society, often acting as its moral compass, despite being globally marginalized and subjected to

socio-political maltreatment and harrowingly sidelined in mainstream politics. Their invaluable contributions to society and humanity persevere against these odds. Ongoing struggles persist due to enduring societal deprivations, despite both formal and informal efforts for their upliftment. Their continuous plight, rooted in antiquated inequities, casts a damning shadow over progress. The fight for women's rights and conditions continues to be an urgent global issue, demanding concerted and persistent action.

Mohi-ud Din (2010) : explained that Women constitute approximately half of the global populace but are under-represented in all areas. While the Constitution of India and Jammu and Kashmir establish legal equality for all citizens, the real-world condition of women in these regions doesn't reflect this principle. Despite the legal framework promoting equality, the sociocultural reality for women in Jammu and Kashmir deviates from this ideal, indicating a gap between constitutional promise and societal practice. The status of women in these regions underscores the disparity between intended legislation and lived experiences, necessitating further action to bridge this division. Hence, even with laws in place, there persists an imbalance in gender representation and rights, particularly in the state of Jammu and Kashmir.

Research Methodology :

To gauge social media effectiveness as a political awareness tool, a survey method was used to conduct this research study. A comprehensive result-oriented survey was managed by the researchers. For this reason, a questionnaire was designed and prepared. The said questionnaire consisted of close-ended questions.

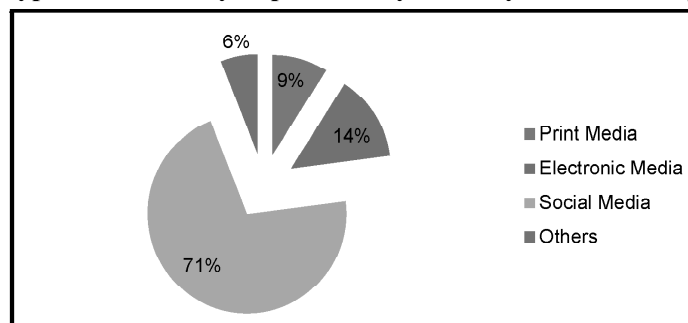
The questionnaire was delivered to the participants who were selected from the population. To get online responses, a Google online form was also generated. The link to the Google form was shared among various social media platforms such as WhatsApp, Facebook, Twitter, etc. to get the responses.

Research Design :

For this study, the population sample

of media-active users in the union territory of Jammu and Kashmir. The term ‘active users’ refers to regular media users in the J&K union territory who are not below then the age of 18. A total of 200 participants were selected for the study. This group comprised 100 college graduates, 80 were postgraduate females, and the remaining 20 were Ph.D scholars from university.

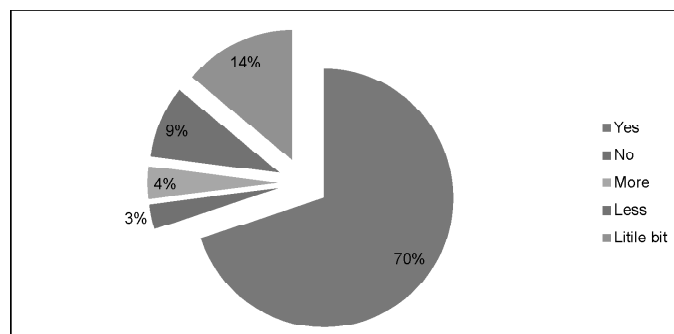
1. Which type of media do you prefer for your daily news consumption?



The responses recorded for the first question: In this survey, it was observed that a clear majority, approximately 71%, of participants indicated social media as their most relied-upon platform for acquiring daily news. This thus outsize electronic media, which won the favorites only 14% of the respondents, demonstrably making it the second most preferred platform for receiving daily news. Only

9% of the respondents opt for print media as their primary source of information, which is considerably less popular when compared to digital forms of news consumption. The remaining 6% of respondents chose “other” media platforms, which could encompass a mix of various other sources, from word of mouth to independent blogs and alternative news platforms.

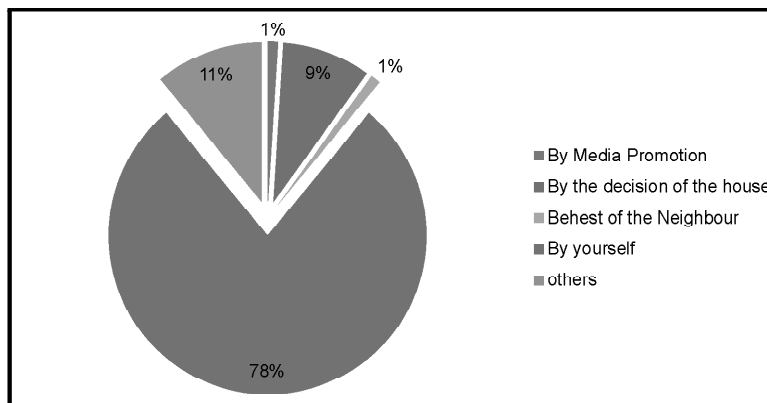
2. Do the media assist you in acquiring knowledge about political news, political parties, and their leaders?



This response was recorded for the 2nd question: 70% of respondents indicate they are knowledgeable about political news, parties, and leaders because of media. 14% of them express that they only have a minimal understanding of these matters. Interestingly, 9% disclose they have a limited grasp of political news,

parties, and their leaders from media. A smaller group, 4%, assert that their understanding is far more profound than average. Surprisingly, a mere 3% of respondents confess to having no familiarity whatsoever with political news, political parties, or their leaders.

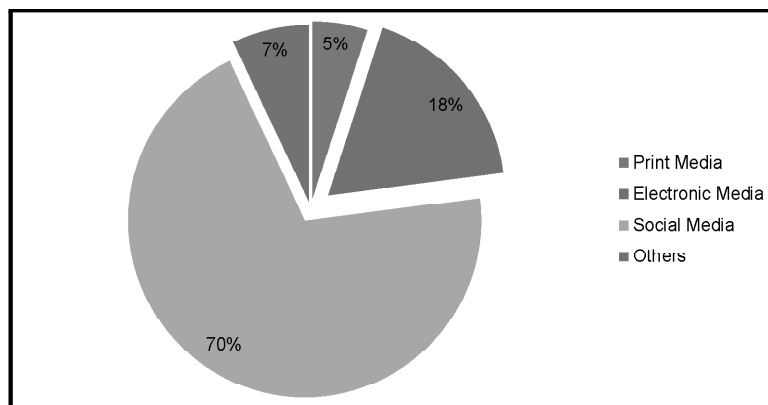
3. On which basis do you cast your vote during the election?



The response recorded for the 3rd question: 78% of respondents believe that their voting decisions during elections are solely their own, while 11% chose other undisclosed options for casting their votes. A smaller percentage, 9%, indicated that family decisions influenced their vote.

Only 1% of respondents indicated that they were influenced by their neighbors to exercise their voting rights. Similarly, only 1% of respondents admitted to voting based on promotional news about any political party or leader received through the media.

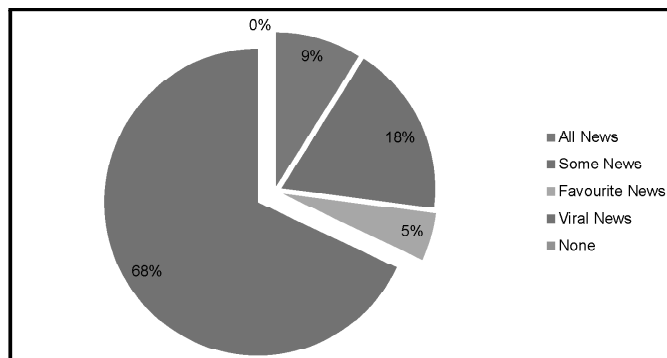
4. Through which media do you get information and then discuss political topics?



This response was recorded for the 4th question: 70% of respondents stated that social media is their primary source for gathering political information and holding related discussions. In contrast, 18% of respondents rely on electronic media to acquire and discuss political information. Meanwhile, 7% of respondents reported using other mediums for engaging in political discourse after gathering information, and only a small fraction, 5%, still

use print media as their resource for gathering data and initiating political discussions. In comparison to print media, social media and electronic media provide a greater variety of viewpoints for discussions on political topics. This is because many individuals express their own perspectives on social media and electronic media, which offers a fresh perspective that is not as readily available in written formats.

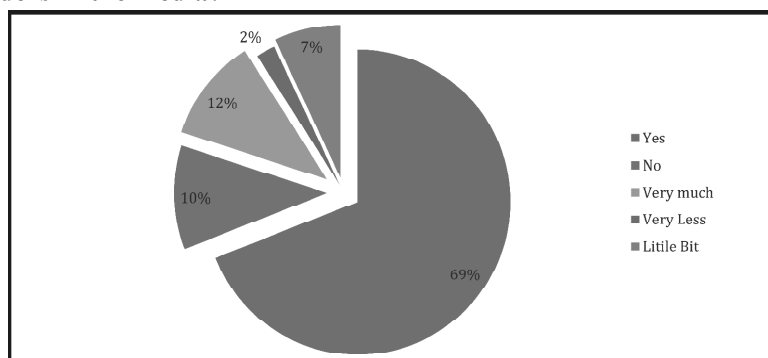
5. Which political news do you read or watch on media?



This response was recorded for the 5th question: 68% of survey participants indicated that they read or watch viral political news on media. A smaller portion, 18%, prefer to consume only some political news on media platforms. Another 9% of participants exclusively

follow all political news via media. A minority, 5%, prefer to engage with only certain political news on media. Zero percentage respondents opted against the choice of abstaining from consuming any political news through media channels.

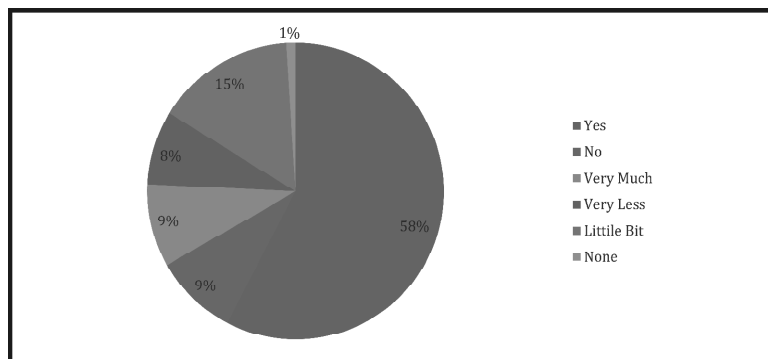
6. Are you getting politically motivated and cognizant when you see women leaders in the media?



This response was recorded for the 6th question: 69% of respondents believe that seeing women leaders in the media significantly motivates and increases their political awareness. In stark contrast, 12% of the respondents get highly motivated by seeing women politicians. 10% of participants do not feel any political

motivation or recognition at all. Another group, representing 7%, admits to experiencing a slight increase in political motivation and awareness due to the presence of women leaders in the media. Only a minuscule 2% of respondents report that their political drive and consciousness increase very little when exposed to women leaders in the media.

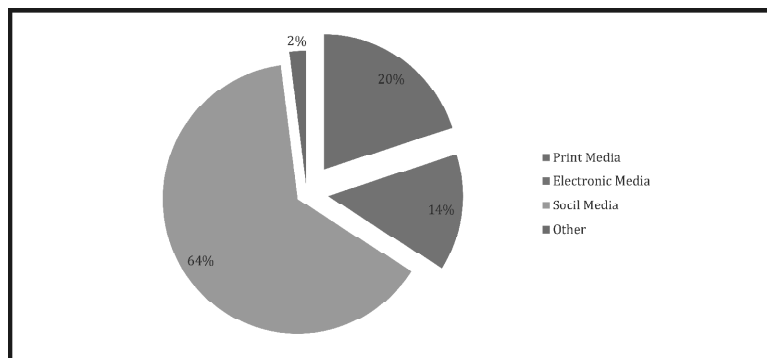
7. Are the programs related to political issues, which are aired by the media, considered credible?



This response was recorded for the 7th question: 58% of respondents consider the media's coverage of political issues to be credible, while 15% see it as impartially credible. On the other hand, 9% of respondents find the media's depiction of

such issues not credible at all. A small proportion of participants (9%) find the coverage to be very credible, whereas 8% deem it minimally reliable. A nominal 1% of respondents opted for the 'none' category.

8. Through which media outlets or platforms have you gained a heightened political awareness?



This response was recorded for the 8th question: 64% of survey participants indicated that their political awareness has increased due to social media. During focus group discussions, it was discovered that the advent of social media, with its cutting-edge technology and user-generated content, has disrupted the dominance of traditional media. It has proved beneficial in providing grassroots information to consumers. However, only 20% of participants felt their political consciousness had been enhanced through print media channels, Print media provides in-depth knowledge and understanding, while 14% believed electronic media to have raised their level of political awareness. A mere 2% of respondents expressed an increase in political awareness through other unspecified sources.

Conclusion :

The findings suggest that Mass Media holds a powerful and influential role in creating political awareness. Indeed, the media has emerged as a formidable tool for political empowerment among women in Jammu and Kashmir. Over the years, media platforms such as television and social media have played an integral role in amplifying women's voices, enabling them to actively participate in the region's political discourse. Media provides a platform for women to share their stories, experiences, and perspectives on various political issues. Through interviews, talk shows, and documentaries, women in Jammu and Kashmir have been able to shed light on the challenges they face, articulate their aspirations, and demand their rights. By amplifying their voices, the media helps to break down the traditional barriers that often restrict women's participation in politics. Social

media has facilitated the expansion of information and awareness about political processes, policies, and opportunities among women in Jammu and Kashmir. Thanks to the rapid growth of internet penetration and smartphone usage, social media platforms such as Facebook, Twitter and Instagram have become powerful tools for promoting political awareness. Women enter discussions, follow political leaders and organizations, and access information and news updates in real-time. Social media platforms have armed women with knowledge, enabling them to make informed decisions and actively participate in democratic processes. Social media has succeeded in bridging the information gap, making politics more inclusive and accessible to women.

In the complex politico-historical context of Jammu and Kashmir, the level of trust placed in local versus national or international media differs amongst the region's female populace. The understanding of local issues by the local media is perceived to be deeper, yet the broader reach and superior resources of national or global media are viewed as rendering them more reliable. Views regarding the credibility of news programs among Jammu and Kashmir's women vary. Studies reveal that while these women lean on news programs broadcast by media entities, their perspectives are also shaped by social networks and recommendations passed on via traditional word-of-mouth. To evaluate the reliability of news programs, they hinge on the personal experience narratives and views shared by their friends, family, and members of their community.

The role played by the media in fostering unity and cohesion among women in Jammu and Kashmir is

substantial. Through the dissemination of inspiring narratives about women who are leaders, advocates, and agents of change, the media has motivated many to defy societal limitations and immerse themselves in political activities. However, it's critical to acknowledge that certain challenges, including socio-cultural norms and gender prejudices, persist. Even amidst these obstacles, the media has emerged as a potent tool for facilitating women's political empowerment in Jammu and Kashmir. Offering a platform for women to express their concerns, disseminating information, and nurturing a sense of community, the media has proven to be invaluable. Thus, by tapping into the power of media, women in this region can maintain their fight against stereotypes, breach obstacles, and actively influence the region's political milieu.

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Psychological study of the protagonist from Sashi Deshpande's *The Binding Vine*

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The Binding Vine is written by Shashi Deshpande published by Penguin Books on 1993. It is a fantastic novel which deals to the problems of the protagonist and her study of mindset, the convincement with her marriage life, though it is a love marriage. The title indicates that the women characters spread the vine of love and bind themselves with the society to seek liberation from their mental worries.

The protagonist of *The Binding Vine* is Urmi who struggles and fights for herself and the voice of other women's life too. The characters from this novel have a good relationship within their limits and also expect their peculiar space as an individual from the family. They want to be the half part of their husbands but not as slaves. Although Urmila is an educated woman, she expects her husband should understand her feelings and emotions. And she shares some consolation to her problems, which is not convinced by her husband Kishore. She wants to get her own position with her society, though it is related to a male dominated one. She does not want to leave her self-respect.

Urmi works in the college as a Lecturer and her husband Kishore is a Merchant. In the beginning of the novel, Urmi cries and worried about the loss of her daughter. The members of the family try to convince her and guide her to get out from the grief. But all attempts are failure for persuading her. Urmila knows very well that her daughter won't come back and live with her. As she knows the reality, she struggles to forget her. She recalls her experience with her daughter. Therefore she wants to be left alone. "Keep quit, then I'm..... need anyone. (*The Binding Vine*, 23)

Urmi struggles to forget her past and come to reality. According to her psychological guidelines, she comes to the conclusion that she has to navigate her life for herself. She says that her upcoming (future) successes will tell the betrayal of her daughter's death. As a mother she does not forget her daughter's death till the death of Urmi. This state of mind brings her mental stress. When stress increases, it insists her to commit suicide. Being the mother in the daughter-mother relation-

ship, she has to sacrifice something for the sake of her lovable daughter. During the childhood, her daughter has to be expected to follow the rules and regulations from her parents and also from the society. Urmil is an educated woman so she tries to console and keep the memories of her daughter in her mind.

After her daughter's death, Urmil has a strong will power to lead a happy life. She transfers her mind and fulfills her son's wish filled with utmost care and affection. He is a good consoler to her life. Though Urmil's marriage is a love marriage, she hates her marriage life. She is the breadwinner of her family, as being an educated woman, but she does not get out from her precious Indian culture and tradition. According to the man-woman relationship, it has the progress on the basis of mutual understanding, care, love, concern but in Urmil's life there is no understanding and communication with her husband, Kishore. Kishore is not giving an importance to the thoughts of Urmil. He is bothered only about her physical pleasure.

Urmil loves Kishore truly and deeply, but he does not like it and share it to her. The expectation of Urmil is totally disappointed. All women have the desires and dreams. If it is not fulfilled, they will be mentally disappointed. She becomes as a mentally imbalanced woman. Whenever she expects his love and care from him, she gets only disappointments. After she has made many trails and attempts to change Kishore's attitude, she comes to the conclusion that He could not changed.

In our Indian society, whatever problems are being faced by a wife, she is not getting a good solution and conclusion

without the support of her life partner. As an Indian woman, the protagonist of this story, Urmil cries a maximum and later she realized the real situation that she is helpless. She shares all her feelings with Dr. Bhaskar. But she does not cross her own limit. Because her unconditional love and care for Kishore only. She does not get a deep love and care with her husband Kishore, but she is as a very loyal and lovable wife as per the Indian culture and tradition. She closes her passion with him and being isolated helplessly. Being an educated woman Urmil can understand that all women are having the same problem in a different angle and also they won't come out and give a good solution to it. Because, all women are under the Indian culture and tradition. When she reads Mira's poem, who is a mother-in-law of Urmil, she can observe that Mira was too in loveless life. And at the same time the talents of Mira did not come out from the house as a poet. Because her husband comes for a vocation and he is too the same character of Kishore.

As an educated Lecturer, Urmil always takes steps to bring out the rights of women. She expects that at least being the women, what the rights we have and how to realize their rights. All such things have to be fulfilled without any dependency of others. To the life of Kalpana and Shakutai, Urmil helps them. Kalpana is raped by her maternal uncle. Urmil's mother Vanna comes in the state of confusion. But Urmil is not bothered about the comments. Her only aim is to help the poor ladies Shakutai and Kalpana. Though she had her personal problems in her life, she helped other women. She considers that the sufferings of other women as her own and takes steps to solved it.

Thus this novel *The Binding Vine* exhibits the struggles and voices of women. Though she is an educated woman, she does not have the independency from the culture based Indian society. But they have to prove their individuality in their life. Urmila is always concentrating with her rights, but it is not fulfilled. As a culture based Indian woman, Urmila follows the traditions of India. That is the style of Shashi Deshpande portrayed the mental conflicts, mental stress and depression of a woman due to her unfulfilled dreams and

deep sorrows. Though she follows the tradition and culture in India, for the sake of her survival, self-respect and security- these are the basic needs of a human beings to lead their life, whether it is men or women. Urmila is perfectly fixed for searching of self – identification, who is conveniently as a woman of Indian traditions.

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The Role of Material Religious Image in developing Composite Imagery in Indian Art

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Introduction :

Composite forms, which are also termed as metamorphic, syncretic or hybrid forms are recognized as a formal mixture of two or more distinct creatures to form an unidentified creature displaying the traits and features of the constituent bodies in its composition. Besides such morphism, the forms have also been noticed bearing extra limbs than they naturally possess; or multiple forms conjoin within a single form. A wide variety of combinations have been explored which prove the aspect of their composite nature. Hybrid forms are non-existent in reality, but their occurrence is observed universally in the art world. Through the term 'composite or hybrid' in art, the artist intentionally or unintentionally puts forward the concepts of fantastic, strange, demonic, supernatural, plurality of character, distorted or unfamiliar shapes and forms. Generally, a common man perceives a composite form in an artwork to be a mere byproduct of the artist's thought process and imagination whereas the concept of hybrid imagery holds its foundation in the socio-cultural matrix of a nation. While undermining the status of composite creatures in Indian art history, religion and mythology grab an undivided consideration.

Categories and a few related assumptions :

Indian art suggests the traces of composite figures in a wide spectrum of combinations. There has been quite a frequent practice of adopting such fusions right from the ancient era followed until the present day. There is not an established group of composite forms in Indian art, perhaps these have been grouped under a few broad classifications. Here, it is quite necessary to note that there is not a definite way to access the synthetic nature of composite beings. There is a wide matrix of combinations observed in the morphed creatures. On the basis of their biological composition, some commonly known categories are theriomorphic (therianthropes, therocephalians), ptero-morphic (having wings or feathers), anthropomorphic forms, zoomorphic etc. The ancient texts and some architectural sites in India mention three basic categories of such forms- *vayucarín*, *bhucarín*, and *jalacarín*. The winged creatures like winged horse, deer, lions, etc., and sometimes humans and any other hybrid form adorned with wings, represent *vayucarín*. Wings lent them a divine appearance and also symbolized their attainment of light. The terrestrial beings which may include the

morphism of human and animal in any possible composite combination, are termed as *Bhucarin* in ancient texts. Theriomorphic and any zoomorphic form exemplifies this category. Vedic texts and Hindu epics explain the existence of various human-animal forms, where several deities are depicted with their human counterparts fused with certain animal limbs. For example, the Hindu deity Hanuman, bears the head and tail of a monkey; elephant-headed Ganesha; Varaha avatar of Hindu deity, Vishnu, and many more Vedic deities. Jalacarin forms define a hybrid form possessing the traits of an aquatic being. Mostly characterized with a fish tail, such forms can be noticed in the cave ceilings at Ajanta and the *matsya avatar* of Vishnu.

Apart from the discrete morphism of multiple creatures in a single form, representation of extra limbs in a human form than it usually possesses, or fusion of male and the female counterpart of a deity also reflects the syncretic nature of the form. This kind of hybridity is noticed normally in most of the religious iconic forms in ancient and medieval era, which depicts plurality and the super-natural character. Composite forms have served the purpose of infusing angelic, super-natural, beastly or monstrous, surrealistic approach and also, lends an iconic character to the deities. Although the iconic forms of deities gave a major start to the appearance of composite forms in Indian art, yet hybrid forms made their traces long ago during the prehistoric and protohistoric period before the formation of material religious image in the form of petroglyphs, rock paintings, figurines, seals etc. Certain evidence depicts strange combinations suggesting the influence of

shamanism cults and yogic practices. Even at some places, the rock art displays features like exaggeration, elongation and distortion in the animal forms which develops a doubt in spectators suggesting the presence of hybridity in them.

Besides this, there also exist other sphere of syncretic forms emerging out of the religious and mythological sources. Semi-divine beings, local deities, mythical creatures and various incarnated forms of Hindu gods and goddesses also represent composite imagery.

Emergence and early traces of Composite forms in India (before the advent of material religious image) :

Hybrid forms have their roots in the mythological and religious history of a region. Apart from the religious practices, the myths (whether religious or non-religious) solidified the idea of such forms. Myths are commonly perceived as mere pre-scientific explanations of the world or dream-like narratives about the gods and super-natural beings concerned with a particular religion, whereas they are part of the fabric of human life, expressions, beliefs, changing behavior, customs and values. As the myths do not convey the stories about events that actually happened, literary evidence suggests the existence of distortion, hybridity and exaggeration in forms representing the divine, supernatural or sometimes even beastly characteristics. "The laws of time, nature and society to which we are accustomed do not apply, which is logical enough when the myths are dealing with a universe before the present order of things was established"⁷¹. Myths combine conscious and unconscious elements and suggest social and symbolic significance.

“Composite imagery appeared along with other symbolism in the Paleolithic and Neolithic cave paintings and engravings nearly thirty thousand years ago”². The early depiction of composite imagery suggests either the concept of shamanism, or the prominence of animals in the life of early man. “Moreover, many tribes and races had their own mystic animal, half worshipped as a god, half suspected of being an ancestor”³. The pre-historic era gives the glimpse of therianthropic figures which are interpreted to acquire this hybrid form in a state of trance. The reasons behind such a morphism reflects the human- animal relation during that era and the identification with parts of their character. “Deep thoughts about the character of an animal are a precondition for this sort of representation, which is not the result of an observation from outside but of an effort to imagine animal sense and character. At the same time, it shows the ability of early modern humans to search after human characteristics in animals comparing it with animal characteristics inside themselves”⁴

In the history of civilization and in the thought of the people, there is a number of these presentations which change forms given by nature, are replaced entirely or partly, blend and isolate, and extend and shrink⁵. These forms either refer to the divine world or suggest monstrous world. There is no historic record of their existence in the real world, but they find their logic in the literary mythological sources or oral traditions of a civilisation. Before the developments of major Hindu cults, the early man used to worship the forces of nature such as ocean, sun, moon and stars in their personified versions as mentioned in the literary sources; animistic

worship of trees, rivers, stones and animals, also pursued worshipping the totemic composites. It was further succeeded by the worshipping regional deities which often believed to possess composite or hybrid form. A few Vedic texts also mention about the existence of certain anthropomorphic and sometimes theriomorphic Vedic counterparts of many post-Vedic Hindu deities.

Several excavations at Harappa and Mohenjo-daro suggest the worship of human and super-human beings in yogic posture during Chalcolithic period. The famous *Pasupati seal* from Mohenjo- daro affirms the idea. Before the development of iconic images of Hindu gods and goddesses, there existed an uncertainty about the original identity of the figures. The material religious image did not emerge during the early Vedic era. Image-worship was not known to the people of that era. But in its contrast, certain passages in the *Rigveda* describe the Vedic deities such as *Rudra*, *Varuna*, *Vayu*, *Agni*, etc. as composite beings, for example, “According to a hymn in *Rigveda*, *Vayu* has been discussed possessing four horns, three feet, two heads and seven hands.”⁶. Besides this, the perception of the sun as a mythical bird (*suparno garutman*); sun as a fleet-footed horse as indicated in a *Rigvedic* verse (VII. 77, 3; ‘here the goddess Dawn is said to lead a white steed). “The sun-bird, *Garutman* referred to above is assigned the position of the mount to the Vaishnava cult deity, Vishnu and is represented in the later art as a hybrid creature, part man and part bird (though in the early Buddhist monument of Sanchi, *Garuda* is represented as a mythical bird with *kundalas* in its ear)”⁷. Several zoomorphs have also been

noticed, some of which relate to the *ganas* or *pramathas*, the attendants of Shiva.

Emergence of the material religious form :

The concept of composite imagery took its shape as a visual vocabulary with the occurrence of the material religious image. Before the making of religious idols, the concept found its mention only in the ancient literary texts. Some examples excavated during the Indus valley era talk about the existence of syncretic forms, but they also seem to carry religious and mythological grounds. During the early Vedic era, when image worship was unknown to the people, the literary sources mentioned about certain Vedic deities possessing composite forms which later evolved into their post-Vedic Brahmanic counterparts. For example, *Garutman*, the sun-bird, the mount of Vishnu, was later presented as a part-man and part-bird in the puranic era.

“According to the Vedic cults, Indian society used to worship the human personifications of the nature elements and treated them as local deities. This divine part of an invisible life source united the world of humans, animals and plants⁸. Indian art has been religion dominant almost since the beginning. Religion has marked its presence either through religious symbols or through the religious image. The religious image, in India, mainly finds its representation in anthropomorphic or theriomorphic manner, excluding the fact of their identification through purely symbolic way. The trend of image worship started among the higher section of the Indo-Aryan race where the iconic images of Vedic deities began to be carved. The iconic material religious image got its physical visualization

through the sculpture tradition of the nation around c.150 BCE- 250 CE during the Pre- Kushana and Kushana period, particularly in the region around Mathura in northern India. The religious image, also called *Pratima*, was born with an intention of worshipping a god or a deity by the early civilizations to express their immense devotion and affection with that deity. It was perceived as a necessity to create an image of the god during Vedic and post- Vedic eras while offering their prayers so that the devotees could focus on that idol and engross in the act of meditation and prayers. Apart from their iconic representation, the deities were also depicted in their rather crude form or sometimes in anthropomorphic or theriomorphic character. “There is a textual evidence in support of deities themselves being conceived in the *dhyan-yoga*, and their images depicted in this very pose had the practical utility of aiding the devotee to concentrate the mind in his god”⁹. It can therefore be suggested that the portrayal of gods in their composite character since prehistoric times might be an intentional practice by the early artists because it is believed that the gods or humans attained the character of an animal or gained multiple facets of their supernatural personality when acquired the state of trance of meditation.

Categorization of religious image :

“The religious image can basically be categorized into ‘non-human’ and ‘human’ images. The human images are of five types, described as “self-manifested” (*svayamòvyakta*, “in which the supreme god, Visònou, reveals himself directly as an image”), “divine” (*divya*, “founded by gods other than Vishnu”), “founded by a *ròsòì*” (*àrsòà*) or “by a perfect person”

(*saidha*), “antique” (*paurânòà, paurânòika*) and “human” (*mânusòà*). The first four of these are of super-natural origin. The non-human images and human images of super-natural origin reflected hybridity, such as in case of incarnations of Vishnu, angelic forms, semi-gods, demonic or monstrous beings; whereas the religious idols of various deities were modelled as usual human image adorned with standard iconic details.

Conceptualizing syncretism in reference to material religious form :

The complex character of deities especially in case of Hindu cults gave rise to the need of developing composite and hybrid imagery while making religious images for the purpose of worship conveying mythological roles. While investigating the concept of composite images in Indian art history, several features which have defined the trend, come across such as exaggeration or elongation of limbs, mitigation and distortion of any kind in the form. The mythological sources conveyed the information regarding images possessing unreal physical details which made them seem surrealistic and not belonging to the real human world. “In Indian art, the composite character of the image- it being a synthesis of the form (*rûpa*) and no- form (*arûpa*) is often visually represented through multiple physical properties of the form or by expressing it as an aggregate of a number of forms drawn from nature”¹⁰. The demons have been represented as bearing horns, claws and giant bodies to suggest their monstrous character. It is quite significant to notice that when the underlying meaning behind objects and events were understood to be more important and were preferred over

the physical shape or appearance of the object or events, the notions about the original appearance and form were hardly conceptualized. “Therefore, Indian art in context to its religious or mythological subjects, has worked through exaggeration, mitigation, transposition or transfiguration of the formal elements or features of visible world, to create images which appeared to match their concept of the abstract or the supernatural”¹¹

Since the icons are not true copies of the deity but were symbolical representations, the liberation from natural size, colour of those visible objects or beings, in whose likeness they are created, is an essential expressive device. Through this the imagination is not led from the icon to the object in whose image the icon is created, but to the contemplation of those abstract qualities whose concrete manifestation the icon is supposed to be”¹². The distortion, delinking of the limbs, shapes, proportions from the object in the experiential world have been used as great expressive tools in terms of the composition of syncretic forms. The Hindu cult deities began to be carved in their composite forms so that their supernatural and extra ordinary powers could be explained through this newly discovered visual language. Moreover, the multiple limbs which they were adorned with, suggested the intensity of their physical strength. This very concept of metamorphosis in religious forms, particularly of Hindu origin, played a major role in promoting their iconicity. These icons of worship soon evolved to be the subjects for Indian art where they began to be carved or modelled in the caves or temple sites under the patronage of various dynasties. Instead of a single religious

form, the artists started presenting these forms as a composition which included deities in pairs or triads; narratives from the epics and *puranas*. Therefore, apart from the metamorphosis of Hindu deities, one can also notice the portrayal of zoomorphic forms, either in the expression of semi-divine beings, demonic and beastly forms or incarnated forms of various deities.

Adopted conventions of expressing syncretism in religious forms :

There were plenty of combinations in which the religious images reached the level of composite and somewhere also reflected hybridity in their biological composition. Although, there have been traces of hybrid forms during pre-historic era through the concept of shamanism and zoomorphs in rock art, yet the composite imagery in Indian art began its consistent visualization through the metamorphosis of Indian gods and goddesses. The complex and supernatural character of the deities of major Hindu cults-Vaishnava, Shakti, and Shaiva found its expression through the morphism of two or more deities into a single form; and also, often portrayed with multiple limbs which suggested the intensity of their physical strength. The invisible traits of a particular deity got their expression through the composite forms modelled by the artists. Besides this, the semi-gods, semi-divine forms, demonic figures associated with the religious images in various narratives gave the idea of hybridity in their forms. These hybrid creatures were not confined to certain categories, rather found their expression through multiple combinations.

There are basically two modes of expressing the composite character of religious images, as observed in Indian art-

- i. Multiplicity
- ii. Hybridity

Multiplicity convention - As already discussed, the religious image is of human and non-human types. Further, those religious forms which possessed human appearance, either had human origin or supernatural origin. "The characteristics of those having supernatural origin and the rites offered to them need not follow the rules fixed by scriptures; whereas the images of human origin are subject to standardized iconographic and ritual prescriptions"¹³. Ancient literary texts suggest that the gods and other supernatural beings manifested themselves, which sometimes lent them the appearance of composite or hybrid as per the conceptual complexity of their characters. Moreover, the iconic images of Hindu deities followed certain set of iconographic instructions as suggested in the ancient literary texts. They bear many heads, many eyes, many arms, and in some cases multiple legs. This convention of multiplicity of limbs explains the intensity of that limb and its corresponding function, for instance, a many-eyed form depicts an intense sight, a creature with multiple arms conveys its wondrous strength, so on. According to the Hindu mythological literature, gods displayed their many heads, many eyes, many arms, to reveal the intensity of their physical and spiritual potential, when appeared in their supreme form. The multiplicity or exaggeration of their limbs represented the plurality of their supreme character and their extraordinary powers. Examples include the giant form of lord Vishnu (*Vishvaroop*) as per the vedic commentaries, multi-armed Durga, four-faced Brahma (*Caturmukha*), etc.

Mathura being the first major spot in India to begin the production of material images, it also gained popularity for the establishment of the multiplicity convention which later became a standard feature of later Hindu iconography. It has been noted that this multiplicity convention was already established in the *Rigveda* and the deities who were known to be involved in the creation process, displayed multiple limbs. Multiple arms can also suggest a greater degree of dynamism to a static sculpture, particularly evident for the aggressive *Durgâ* (see figure 1). Additional hands may also indicate the various attributes to be held.



Figure 1- Mahishasuramardini, 7th century, Tamilnadu.

The images with multiple heads are comparatively lesser in number and those with multiple legs are scantily found. For example, two images of *Sadâûiva* with six heads and four legs at Khajuraho are among the few known examples. Later, Pahari and Rajasthani miniatures displayed composite forms in an unusual representation than earlier imagery. Heramba- Ganesha, Pahari, Chandigarh Museum (see figure 2) displays an unusual composite form with multiple arms and heads of Ganesha. Panchanana- Siva (Sadashiva), Pahari, National Museum, New Delhi (see figure 3) shows a unique execution of the composite character. The artist has painted two heads on either side

surmounted by the fifth head over their top. The Hari-Hara-Pitamaha (Trimurti), kept in Chandigarh Museum, showcases the multiplicity convention on yet another level. The figure includes three storeyed form, where there is a single head on the top, four-headed form in the middle and the lowest seated- figure includes nine arms on either side of Shiva's five-headed figure. These subjects find several other forms of executions in their forms in Pahari schools of painting.



Figure 2- Heramba Ganesha, Pahari, 18th century, Chandigarh Museum



Figure 3- Panchanana-Shiva (Sadashiva), Pahari, National Museum, New Delhi

Besides this, Brahmanical mythology offers the metamorphosis of various gods, which means the inclusion of generally two or more (rarely) deities to create a single religious image personifying the attributes and powers of the included deities through the so formed image. The commentaries of Vedic texts indicate the prominence of Shaiva and Vishnu cults in India. It also indicates the growth of syncretistic tendencies in which identification of various deities as aspects of supreme power is well known. Besides the syncretism of male gods, the fusion of the male gods with their female counterpart, is also noticeable in Indian religious literature and Indian art. The figures presenting dual syncretism of Hindu gods include *Harihara*, *Marttanda-Bhairava*, *Nar-Narayana*, etc. The *Hari-Hara murti* focuses on the reconciliation of Vaishnavism and Saivism. Though this composite divinity has its varied executions depending upon various regions, however, one of the earliest stone reliefs at Badami displays a four-armed god that reflects the syncretism by including the emblems of both Shiva and Vishnu. In figure 4, *Hara (Shiva)* on the right and *Hari (Vishnu)* on the left wear *sarpakundala* in the right ear and a *makrakundala* in the left ear. The space on the side of *Hara* shows *Nandi* and *Parvati*, whereas *Garuda* and *Lakshmi* appear beside *Hari (Vishnu)*.



Figure 4- Hari-Hara, Badami Cave

Another kind of syncretism is the fusion of male gods with their female consorts, often observed through the forms like *Ardhanariswara*, *Ardhanari-Ganpati*, *Gopalasundari*, etc. One of the most known examples is the *Ardhanarisvaramurti* of Shiva (see figure 5), which shows syncretic tendency, as it emphasizes the union of principle cult deities of Saivism and Saktism. Many myths were fabricated regarding the ideology functional behind it, one of which says in a *purana* that lord Shiva united his body in the body of *Parvati* so that a sage named *Bhrngi* (an exclusive worshipper of Shiva) would be compelled to pay homage to the goddess while paying his respects to him, who otherwise refused to pay homage to the *Devi*. Chattopadhyaya, in one of his texts, says, “Brhadaranyaka Upanisad states that the *Atman*, the original Purusa was bisexual and then divided himself into male and female parts and multiplied.” Northern India bears this sculptural motif as early as Kushana and Gupta periods.



Figure 5- Ardhanarishvara, 11th century, Chola dynasty, Govt. Museum, Chennai.

Hybridity- The upsurge of religious images and the related myths in the Vedic texts and epic literature not only gave rise to the development of syncretic tendency in religious forms, rather also offered an insight into the zoomorphic and hybrid forms associated with the deities, according to the mythological texts. These texts speak about anthropomorphism of several cult objects during Vedic era. The formation of material religious image of Puranic cult deities in India was preceded by the worship of elements of nature in their anthropomorphic form, such as *Varuna, Agni, Indra, Vayu etc.* The ideology behind the Hindu religious image and several Puranic deities find mention in the Vedic texts. The birth of image worship in India lead to the intensification of the concept of hybrid forms in addition to the idea of composite images. The hybridity in certain images of gods, semi-divine beings and mythical beings find concern in their Vedic counterparts as noticed in literary texts. Also, several cult objects found in the Indus valley sites support the notion of syncretism and hybridity, which later, developed fully during the post-Vedic era. Hybridity, in case of religious cult objects centres around the incarnated forms of a few Brahmanical deities, mounts of gods (in hybrid form), and semi-divine beings associated with a particular deity in his developed iconic image.



Figure 6-Vishwaroop, Pahari painting from a Guler Workshop, 18th century, National Museum, New Delhi



Figure 7- Matsya Avatar, ca.1860, Victoria and Albert Museum

Vishnu associated with the Brahmanic cult varied from the Vedic Vishnu. Though not of much importance in the *Rigveda*, Vishnu developed as a major cult-god during the Puranic times. He is represented as a composite deity who endows various attributes and owns distinct incarnated forms. The deity very well exemplifies the idea of composite, metamorphic and hybrid. The supreme form of Vishnu (*Vishnu Viratroop*) showcases the exaggerated bodily form of the deity (figure 6). The giant form having many eyes, many heads, many arms represent his plural character. Various incarnations of Vishnu represent the assumed forms by the deity for the attainment of various objects. The earliest references of incarnated forms of Vishnu are found in the *Satapatha Brahmana* and the *Taittiriya Samhita* where Prajapati is said to have assume Fish (Matsya), Tortoise (Kurma) and Boar (Varaha) forms on different occasions for the furtherance of

creation and the well-being of the created. This concept varied from the idea of possession, that is when the divine beings took possession of living entities, as a temporary abode. Vishnu in his *Matsya avatar* (see figure 7) presents himself as a fish topped by a human torso, who according to *Satapatha Brahmana* is believed to save the first man in the situation of flood. Similarly, the *kurma avatar* shows Vishnu bearing the lower torso of a tortoise. In his *varaha avatar*, Vishnu is seen as a theriomorphic being, with the head of a boar over human body; his tusks lifting the earth.

Other examples include *Hanuman*, the Hindu god with the head and tail of a monkey, *Ganesha*, elephant headed son of Lord Shiva. Various other metamorphic combinations closely associated with the major cult deities are also noticed. Certain demonic and monstrous forms have their portrayal, engaged in a fight with certain deities. The famous sculpted relief, *Ardhanarisvara* shows aggressive *Durga* in a battle against bull-headed demon, *Mahisa*. The mount of the Vaishnava cult deity is known to be Garuda, a part-man and part-bird creature, earlier known as the sun-bird, *Garutman* in Vedic times. Though such hybrid forms with similar appearance may appear in other cultures, yet they hold different mythological stories.

The medieval era in Indian art saw a major development of Vishnu, Shiva, and Devi cults, consequently leading to the uprise of Hindu iconography. During this time, Indian temples, caves adorned with a plenty of reliefs, murals, and sculptures continued displaying the composite iconography of religious images. Later, Mughal, Rajasthani, and Pahari paintings

provided suitable examples of religious images which were composite by nature. These art schools relied heavily on subjects drawn from Hindu epics- *Mahabharata and Ramayana*. The Persian translation of *Ramayana*, produced during the reign of Akbar reflects the fusion of regional visual languages of various artists involved with the act of painting thus creating a cultural fusion in the visual elements of the composition. Their artists painted the demonic figures in much more humanist way to lend them a contemporary look, thus, developing a close relation between the iconic religious figures and the mortal human beings. For example, Akbar's Imperial *Ramayana*, c.1589. The scenes of *Ramayana* illustrated during Shahjahan's rule showcase Hanuman in a fully animal form without reference to human physiognomy or clothing. Heramba-Ganesha, Pahari, Chandigarh Museum displays an unusual composite form with multiple arms and heads of Ganesha.

With the arrival of modernization in Indian art, the artists worked on implying an inner meaning to the artworks than a mere decorative piece, consequently the iconic forms of Hindu deities also got a new interpretation. Apart from their standard iconographic rules, they were infused with new iconographic details desired by the artists to reflect their core ideas. Besides being a model of worship and a commercial commodity, the material religious image found its renewal as a visual metaphor during 20th century. The famous painting, *Bharat Mata*, by Abanindranath Tagore displays the personified form of mother earth executed in the manner of a religious figure. The figure possesses four arms as Hindu deities, holding a book, sheaves of rice, a rosary

and a white cloth as her attributes. The presence of halo and luminous light behind her and under her feet provides a divine effect. Several other artists adopted the traditional religious image as a metaphor in their works, such as Tayeb Mehta's paintings depicting *Durga* in her *Kali* form, in a different iconography than before. Manjit Bawa painted several works with *Krishna* and *Durga* as the centre subject. Others include A Ramachandran, Shakti Burman, K.G. Subramanyan, Madhvi Parekh etc.

Conclusion :

The prominence of religion in Indian art found its exposure through the use of religious idols, whether for the purpose of worship or as an artwork. The upsurge of various religious cults led to the need of creating material religious image, which further led to the concept of metamorphosis and composite imagery in Indian art. It is obvious that the term "composite images" relates to the fantastic beings and refers to the biologically morphed distinct forms into a new form, but the very notion of composite forms started with the arrival of physically visible religious forms. The complexity of various deities, especially Hindu gods and goddesses, put forth the convention of multiplicity. They also conveyed the idea of hybrid forms through the portrayal of various incarnations of Vishnu and several other demonic and angelic figures associated with the religious figures and certain religious mythological narratives. This study concludes how the material religious image helped in developing the idea of composite imagery in Indian art; explores the various modes adopted by the iconic figures to personify their syncretic character. Alongside, it also

signifies the intimate association between art and society as it is quite hard to neglect how the iconographic studies of a particular geographical area help to explore the religious and cultural practices and moreover, it also helps in undertaking the psychoanalysis of that society. The advent of syncretic forms during the post-Vedic era later witnessed the evolution of composite forms into an individual visual element in Post- independence Indian painting.

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Figure-1

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Figure-2

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Figure-3

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Figure-4

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Figure-5

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Figure-6

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Figure-7

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Dance in Bollywood Films : The Uses and Operations

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Introduction :

Indian Cinema is very rich in history and culture. It has a powerful way of storytelling adding cultural richness and bringing artistic beauty to silver screen. Indian cinema in Hindi language is called as Bollywood. The various dance forms such as Kuchipudi, Bharatanatyam, Kuchipudi, Mohiniattam, Kathakali, Odissi, Kathak and Manipuri have been used in various ways, showcasing the talents of dancers to conveying various emotions through expressions, characters and advancing narratives.

When it comes to traditional performances, classical dance forms are showcased in various functions such as weddings, festivals, temple rituals and other cultural gatherings. Through these various dance forms, they showcase the various cultural dance forms in the country. One way of showcasing the dance forms in India is through song & dance sequences. These sequences include lots of musical performances wherein the performers perform their heart out and through the performance they showcase with lots of

emotions and expressions through the song lyrics. These are specifically choreographed to show the grace, rhythm and beauty of the specific dance form which has been portrayed.

Archeological excavations, engravings, archives, lineages of rulers and artists, sculptures on monuments and portraits of various time-periods gives us extensive evidence on dance in India.

Classical dance forms of present day are evolved out of sangeet nataka that had been performed since the 12th century. "The Indian classical dances have two basic aspects - Tandava (movement & rhythm) and Lasya (grace, bhava & rasa)" says (To the point, 2019). Further they explain the components of dance as

Natya (the dramatic element of the dance i.e. the imitation of characters), Nritya (the dance movements in their basic form), Nritya (expressional component i.e. mudras or gestures).

There are also nine rasas which are - Love, Heroism, Pathos, Humour, Anger, Fear, Disgust, Wonder and Peace. The

Bible for Indian classical dance is considered to be the Natya Shastra written by Bharat Muni.

Bharatnatyam (Tamil Nadu): Bharatanatyam, which originated in South India, is another classical dance form that is frequently showcased in Bollywood films. Its distinct style and graceful movements make it a compelling choice for dance sequences, especially in historical or mythological films.

Nandikesvara's Abhinaya Darpana is one of the major bases of written material found to learn the techniques and syntax of body movement in Bharatnatyam. It is also known to be ekaharya, where one performer takes on diverse roles in a single performance. The dance involves transitional movements of leg, hip and arm. Expressive eye movements and hand gestures are used to convey emotions says (To the point, 2019). The accompanying orchestra consists of a vocalist, a mridangam player, violinist or veena player, a flautist and a cymbal player. The person who conducts the dance recitation is the Nattuvanar.

In its usual form the dance is generally broken into seven main parts - Alarippu, Jatiswaran, Shabda, Varna, Pada, Thillana and Sloka. Bharatnatyam poses are depicted on the gopurams of the Chidambaram temple (Tamil Nadu). E. Krishna Iyer and Rukmini Devi Arundale had played a significant role in helping the dance regain its lost popularity and position.

Katak : It has both Hindu and Muslim influences and is primarily associated with North India, especially the states of Uttar Pradesh and Rajasthan. Kathak dancers often wear elaborate costumes and ankle

bells (ghungroo) that produce rhythmic sounds as they dance. The dance style has evolved over centuries and can be performed solo or in a group, often accompanied by live music that includes instruments like the tabla and the sitar. Kathak is a highly expressive art form that can convey a wide range of emotions and stories through its movements and expressions. It is a significant part of India's cultural heritage and continues to be practiced and performed both within India and around the world.

Kathakali : The traditional and highly stylized classical dance-drama form of Kathakali that originated in the southern Indian state of Kerala. It is known for its elaborate makeup, colorful costumes, intricate hand gestures, facial expressions, and powerful storytelling. Kathakali is considered one of the most visually stunning and culturally rich dance forms in India. Some key features of this dance form are:

Makeup and Costumes : Kathakali performers wear intricate makeup that involves vibrant colors and elaborate designs. The makeup and costumes help distinguish different characters in the performance. Characters with green makeup symbolize noble and virtuous characters, while red represents evil characters. Yellow makeup is used for female characters.

Expressive Movements : Kathakali incorporates a wide range of facial expressions and hand gestures known as "mudras" to convey emotions and tell stories. The movements are highly stylized and are characterized by sharp, angular, and exaggerated gestures.

Music and Drumming : Kathakali performances are accompanied by

traditional music, including instruments like chenda (a cylindrical percussion instrument), maddalam (a double-headed drum), and the singing of vocalists. The rhythm and music play a crucial role in setting the mood and pace of the performance.

Stories and Themes : Kathakali often depicts stories from Indian epics like the Ramayana and the Mahabharata, as well as other mythological and historical tales. The performers use a combination of dance, music, and acting to narrate these stories.

Training and Dedication : Becoming a Kathakali performer requires years of rigorous training. Dancers need to master the various aspects of the art form, including the intricate hand movements, footwork, and the ability to convey emotions through facial expressions.

All-Male Tradition : Traditionally, Kathakali was an all-male art form, with male performers portraying both male and female characters. However, in modern times, female artists have also started performing Kathakali.

Kuchipudi : Kuchipudi is a classical Indian dance form that originates from the southern Indian state of Andhra Pradesh, particularly from the village of Kuchipudi in the Krishna district. It is one of the eight major classical dance styles of India and is known for its graceful movements, intricate footwork, expressive gestures, and storytelling. It has its uniqueness in

Natya and Nritya : Kuchipudi encompasses both Natya (dramatic) and Nritya (pure dance) elements. It combines storytelling with dance, allowing performers to enact narratives and express emotions through their movements.

Costumes : Kuchipudi dancers wear traditional costumes, which often include colorful and ornate sarees for female dancers and dhotis with upper garments for male dancers. The costumes are often adorned with jewelry and accessories.

Makeup : The makeup in Kuchipudi is not as elaborate as in some other classical dance forms like Kathakali, but it emphasizes highlighting the facial expressions and features of the dancers.

Mudras and Abhinaya : Kuchipudi employs a rich repertoire of hand gestures known as “mudras” to convey emotions and tell stories. Abhinaya, or expressive storytelling through facial expressions and body language, is a significant aspect of Kuchipudi.

Music : Kuchipudi is typically accompanied by classical Carnatic music. Musicians use traditional instruments like the mridangam (a percussion instrument), flute, violin, and vocalists sing compositions that complement the dance.

Solo and Group Performances : Kuchipudi can be performed both as a solo dance and as a group dance, with intricate choreography that involves coordinated movements and formations.

Training : Learning Kuchipudi is a rigorous process that involves years of training under the guidance of experienced gurus (teachers). Students learn not only the dance techniques but also the theoretical aspects of the art form.

Folk Dance :

Folk dances in India are an integral part of celebrations, festivals, and daily life. Based on the language, and the geographical area, there are numerous folk dance forms in India. It can be seen as a

state's dance with their unique culture and tradition embedded in every move. Usually most of the songs for these dances are associated with their festivals or epics in that particular language. Few of the folk forms are mentioned below,

Bhangra (Punjab) : Bhangra is one of the most energetic and well-known folk dances of India, originating in the Punjab region. It is often performed during the Baisakhi festival and features vigorous movements, lively music, and the use of instruments like the dhol (drum)

Garba (Gujarat) : Garba is a vibrant and colorful folk dance from Gujarat, typically performed during the Navaratri festival. Dancers form circular patterns and move gracefully to the rhythm of music, often using sticks or lamps.

Dandiya Raas (Gujarat) : Often performed alongside Garba during Navaratri, Dandiya Raas involves dancers striking colorful sticks in a rhythmic pattern. It is a joyful and social folk dance.

Rajasthani Folk Dances (Rajasthan): Rajasthan boasts a variety of folk dances, including Ghoomar, Kalbelia, and Bhavai. Ghoomar is a graceful dance performed by women, Kalbelia is known for its snake-charming movements, and Bhavai involves balancing pots on the head.

Bihu (Assam) : Bihu is a folk dance from Assam performed during the Bihu festival. It includes energetic movements, often accompanied by the sound of drums and other traditional instruments.

Lavani (Maharashtra) : Lavani is a lively folk dance from Maharashtra known for its fast footwork, expressive gestures, and traditional Marathi music. It often portrays themes of love and celebration.

Dance forms in Cinema :

Indian cinema is known for its portrayal of drama and the inclusion of dance and music in it. It is quite difficult to find an Indian cinema without a song or a dance sequence. This could be because the cultural heritage of the country is so rich and the people have embedded music in everything that they do. All these classical dance forms are widely used in Indian cinema for character development. In the various dance forms being performed, the major protagonist or the supporting character is majorly portrayed as a skilled dancer, highlighting their dedication and discipline. Through the portraying of these characters through various dance forms, they showcase their success, struggles, conflicts by adding depth to the complexity of storytelling.

Dance representations is considered as another way of portraying culture and diversity through dance forms. For example, Kathakali is the dance form of Kerala and Odissi is a dance form of Odisha. When these dance forms are integrated in showcasing the diversity and cultural heritage of our country.

In the present scenario, if we observe, though the classical dance forms still exist, many of the dancers use a lot of contemporary and fusion to amuse the varied audience. Many film makers and choreographers integrate these dance forms which is visually enchanting and appealing to the audience. For example, choreographers and film makers fuse classical and other contemporary dance forms to show the diversity and vastness in the area of Indian cinematic field.

The final aspect that is associated with Indian cinema is the historical and periodic

films which showcased a lot of classical dance forms. With these classical dance forms in Indian cinema, they captivate the eyes of the audience and the elegance in these dance forms which enhance the authenticity of the film and the film makers, making them immense and vast.

The classic Hindi movie *Bhool Bhulaiyaa*, directed by Priyadarshan, Bharatanatyam plays a very important role in the portrayal of the character. Bharatanatyam is a traditional dance form that originated in the southern Indian state of Tamil Nadu. It is known for its intricate and graceful movements, expressive storytelling, and rich cultural heritage. In “*Bhool Bhulaiyaa*,” the Bharatanatyam dance sequence is an important part of the film’s narrative and adds to its cultural and artistic appeal.

In the 2002 Bollywood film “*Devdas*,” directed by Sanjay Leela Bhansali, there is a memorable dance sequence that features the Indian classical dance form known as Kathak. The film showcases Aishwarya Rai Bachchan as Paro and Madhuri Dixit as Chandramukhi, two talented actresses who also happen to be accomplished dancers. The Kathak dance sequence in “*Devdas*” is a significant and visually stunning part of the movie. Madhuri Dixit, who plays the character of Chandramukhi, performs a beautiful Kathak dance called “*Dola Re Dola*” along with Aishwarya Rai, who plays Paro. This dance sequence is not only a showcase of their acting prowess but also highlights their remarkable dancing skills

Therefore, classical dance forms have taken its position in terms of various traditional performances, songs and dance sequences, developing different characters through the classical dance forms,

storytelling, representing different cultures through dances, adapting fusion or contemporary dance forms and finally the historical and periodical films which portray classical dances.

Review of Literature :

One study by Dr. Pallavi Srivastava (2017) emphasized on how Bollywood Cinemas incorporate classical dance forms such as Kathak, Odissi, Bharatanatyam and Kathakali. These dance forms analyze the various usages and applications in terms of movements, outfits that they use, the story telling mode and examines how these dance structures add to the generally speaking visual allure and social legitimacy of the motion pictures.

Another study by Dr. Ketu H. Katrak (2004) focused on the cultural and historical contexts of classical Indian dance in film. It also examines how these Indian films depict dance as a vehicle for nationalism, gender representation and social commentary, as well as how the cinematic representation of dance has changed overtime.

A third study by Dr. Prabina Rajib (2019) examines the development of Odissi dance films, the impact of noticeable Odissi artists on the true to life portrayal and the difficulties looked in adjusting a confusing dance structure to suit the story pre-requisites of motion pictures.

Another study by Dr. Leela Samson (2013) provides a detailed historical analysis of the connection between Indian Cinema and Bharatanatyam, which is considered as one of the most famous classical dance forms in India. This examines the developments of dance drama films, the significance of well-known Bharatanatyam performers in early

cinema and the influence of cinematographic representations on Bharatanatyam's perception and practice.

A study by Dr. Megha Natraj (2018) looks at how Kathak dance form has been used to challenge societal norms, negotiate traditions, etc. The changing trends in Kathak dance forms depicted in movies and how people feel and perceive is also discussed in this paper.

Methodology :

This is a qualitative analysis wherein an analytical approach was undertaken. The main purpose of this approach is to understand and analyze how Indian cinemas, especially Bollywood movies have an influence of the various classical and folk dances forms. In this study a sample of 60 most watched movies in the Hindi language during the 90s and 2000s were taken into consideration and analysed for the kind of dance performed in them and the use of having that dance sequence in the movie. The data has been collected from IMDb. According to (Lewis, 2023) "IMDb is an Internet Movie Database, Web site that provides information about millions of films and television programs as well as their cast and crew. The name is an acronym for Internet Movie Database.

Data Collection Method: It included majorly analytical approach wherein an appropriate process was made to analyze the movies in terms of their classical dance forms which also includes the history, choreography, the major fusion of dance forms which has a huge influence these days.

Inclusion Criteria :

- Movies in Hindi language
- Movies released from 1990-2010

Exclusion Criteria :

- Movies without a dance sequence

The 60 movies were chosen based on the mentioned criteria because the Bollywood industry was observed to be in its most glorious form during the period of 1990 to 2010, most watched movies of the current times are also mostly from that time period.

The selected sample of movies were reviewed to find the kind of dance form used in it and the purpose of it in that particular movie.

The dances were evaluated on the costume, make up, and choreography to identify the form of the dance and to find the purpose and use of the particular dance sequence, the whole movie was analysed.

Limitations of the study : Since the movies were analysed by the researcher himself, there could be biases or improper understanding of a particular form of dance.

The movie director's perspective on purpose of adding the dance sequence might be different from what is understood by the researcher.

There could be possible changes that had happened in the Indian cinema during the considered 20 years of movies which could make the analysis not precise.

Findings :

Bollywood movies showcased rhythm, elegance and grace through the dance forms. The movies were identified on the basis of their dance forms, choreography, dance sequences, etc. the Bollywood dance had its own applications and uses when it came to the major films. Each film had its own styles and had its own uniqueness of their own in terms of their grace,

movements, etc.

The approach towards this was very much analytical wherein, the movies in general were researched for the makeup, costume, choreography and the background of the dance sequence. Classical dances in movies in the older generations had its own impact and rhythm while in the recent times, it was also clearly observed that the movements were all a mix of various dance forms. It was found that majority of the Bollywood movies had one or the other kind of dance in it, which could be

because, the people, culture and movie enthusiasts were particular about the entertainment aspect of a movie being as important as the story itself. Songs and dances in movies also improved viewership and thereby collection of the movie. This means songs and dance sequences are recently used as advertising methods as they will be released a month or two prior to the movie release and in the business of cinema it gives a better reach among the audience and also sets a benchmark or expectation in the movie that is to be released later.

Table 1 : Showing the Data Analysis

Total No of movies reviewed	Movies with considered dance sequence	Movies with classical dance	Movies with folk dance
60	53	12	21

The purpose of having a classical or folk-dance sequence in Bollywood movies were found to be many. From the study it was found that classical dance forms in Indian cinemas have been used for various purposes and operations in enhancing storytelling, cultural authenticity and provide an aesthetic appeal to the movies in general. Few of the findings are as follows :

1. **Adding a narrative Enhancement:** classical dance forms in Indian cinemas often uses to depict specific elements of a storyline. Through narrative enhancement, they can convey emotions, mythological narratives, and also a form of expressions for the main characters. In majority of the films, it could be seen that such narrative techniques showcase turmoil or the emotions portrayed in a love story.

2. **Cultural Authenticity :** classical dance forms depict rich cultural heritage. In many of the films, it adds authenticity. It also uses to showcase traditional rituals and ceremonies.
3. **Character Expression :** Classical dance forms reveal the aspects of character's personality or background.
4. **Entertainment Values :** classical dance forms have become an entertainment standalone in various movies. Through this, they elaborate costumes, intricate choreography, beautiful music and also visual and auditory appeal.
5. **Visual Spectacle :** classical dance forms have beauty in its movements, intricate hand gestures and also expressive facial expressions. Through this, the film makers make up these elements to create a visual treat which leaves an ever-lasting impression among the audiences.

6. **Celebrity performances:** during the olden ages, trained classical dancers were considered as celebrities. And in today's scenario, well known classical dancers as well as celebrities with training were performing in movies. This again made an impact to the audiences by giving a visual treat.
7. **Historical and mythological depictions :** Classical dance forms showcases a lot of intricate historical and mythological scenes. For example, considering the fact of the mythological movies like Ramayana and Mahabharata, a lot of mythological and historical depictions were done through movies.
8. **Aesthetic Values :** classical dance forms both in the South Indian movies and in the Bollywood, adds elegance and create beauty to the films. Though the dances wouldn't be related directly, it also adds some memories and beauty in the audience's mind.
9. **Cultural Preservation :** Classical dance forms make sure that the culture is kept intact. The film makers also promote and also preserve the traditional art forms, making sure that they continue to explore and thrive in the modern context.
10. **Cross over appeal :** classical dance forms can bridge the gap between the traditional and the modern or the contemporary elements in Indian cinema. This fusion can cater to the broader audience and make the film more relatable to the audience.

Conclusion :

The Classical dance forms have opened up a wide spectrum of discussion and analysis in Indian cinema. The various

dance forms have gained a lot of attention for the audience. With the involvement of fusion in the various classical dance forms, it has reached greater heights. But considering the fact of classical dance forms in Indian cinemas, especially, Kathakali, Bharatanatyam, Kathak and Manipuri is incorporated in Indian cinemas, to showcase the songs and dance sequences, grace, elegance, history, culture, tradition, character and story- telling.

Classical dance forms in Indian cinema serves a multitude of purposes, ranging from narrative techniques and character expression to cultural preservation and entertainment value. They are all considered as a powerful tool which film makers use to convey emotions, tell stories, create visually captivating sequences which enrich the cinematic experiences.

Finally, many of the Historical and periodical films, have also showcased many of the classical dance forms in varied ways.

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Significance of Symbols and Colours in Indian Folk Art

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Introduction :

Attraction of beauty, melody of music, rhythm of dance and expression of painting always attract human's aesthetic emotions. The folk art of any country cannot be failed to pull the heart strings of their people. Although artists of new generation are intended to make the art very complex and beyond the understanding of ordinary people with their intellectual reasoning, but on the other hand folk art at last find its way to natural expression through its creative aspects which is the only medium of life oblivion and self-happiness. But it has no connection with art's supreme, extra ordinary and abnormal beliefs. Folk art has a direct connection with human emotions to which he wants to make famous as a traditional conventions, because it is human's nature that he always wants to keep alive his own ancient culture, religion and art.

Folk art has not been developed suddenly but it walked parallel with human civilization. Folk art is the expression of human emotions which is progressing with cultural progress. According to scholars no other part of culture in society progressed itself as the art has made. Like

the Greek art of Europe, Indus valley appears like a source from where all arts got originated. Different plants, animals and human figures, found in prehistoric art, they all are the fundamental character of arts, developed in Pre-Aryan period. Organizing by one ideal this rural folk art flourished with the help of emotions of various generations of artists. But folk art used to be stagnant because it was based on one tradition.

Folk art was yielded by the interrelation of many countries. Different types of symbols of folk art only originated in India, in prehistoric period but produced by the interrelation of Greek, Assyria, Egypt, Babylon, China, Java, Sumatra etc. countries. We can understand the various symbolic signs of folk art through the micro social testing only. The pictures of Chakra and Swastik are normally found in both barbaric and civilized race which indicate towards life and peace. Preserving the history of the ages folk art made up of traditional experiences, countless human emotions and memories. Folk art contains every moment of life, changing inner and outer world, human emotions such as grudge, jealousy, love, violence, non

violence in itself. There are various pictures on different stories, folk stories, Dant katha which gained the faith of the people without any historical facts.

Art was developed with the development of primitive men. After daily works primitive men took rest in caves, where he started making pots, ornaments, paintings tools and toys. The beginning of art can be seen from here. When and where, folk art began it can't be decided firmly. But the birth of folk art can be seen with the growth of creative Instinct in human with the growing ability of self expression, the ornamentation tendency in artist started. Thus, the development of this trend was due to the decoration of the walls, houses, Courtyard, entrance etc.

Through folk art we get the knowledge of the original sources of ancient religion, civilization, tradition, culture etc. Expansion of folk art is more in rural areas. But he has also contributed to the development of the art of cities. Like fine arts there are sublime instincts of human emotions in folk art also. Folk artists took a folklores, dant katha and traditions as a subject matter for their creation. Along with, religious traditions are also helpful to provide identity to folk art. Folk art is done on the occasion of religious rights, customs, rituals etc. Cooperation and goodwill can be experience directly from it.

Division of Folk Art :

Folk art is free from Modern artificiality and technical experiments. It has its own private world. Folk artist receive technical knowledge hereditary and from traditions. For that he does not need to go to any Art school. He doesn't need any modern oil or acrylic colours, for him coal, geru, gum, plants, limestone, kajal are

sufficient. He decides his own colour scheme and prepared colours by own. With these colours he draws the real world of his emotions on the walls of house, cloth or paper and somewhere makes Saanjhi with cow dung.

Folk art is divided into four parts depending on its form :

Folk art based on religious sentiments:

Folk art is a unit of religion to which people use to express their religious sentiments or feelings. There is a tradition of depicting so many festivals, auspicious occasions, Holi, Diwali, Dussehra, karwachauth, Nag Panchami, Ahoi, Saanjhi, folklores as a folk art on the floor wall and paper.

The truth is that folk art is an expression of religion behind which a long story of human's religious feelings is hidden. Folk art contains religious ideals of Indian traditions. Folk art is a medium through which the religious roots of any country can be spread among people. It is a firm belief of people that they can present the deities in real through the appearance of Gods and Goddesses in folk art. As we see at birth that the Gods of power are inscribed on the walls to save the mother and child.

Folk art based on amusing sentiments:

Human beings provide beauty to tiniest things through his innate art sense. He has always been attracted towards beauty. There is definitely a feeling of beauty in his every action. Decorating walls with beautiful paintings, work of lacet on table cover, sheet, pillow cover are done to beautify these things. Making different toys and dolls and decorate them is also based on this intention.

Folk art based on individualistic cultural sentiments :

Folk art has also an aspect of individualistic and cultural art. It is based on collective and community spirit. The form of traditions in a caste which are portrayed in the picture on the occasion of marriage, death etc. are usually the same. They have a reflection of cultural sentiments.

Folk art based on commercial :

This form of folk art helps the commercial sentiments of human. Ivory, lac, wood, horn and decorating pots are very good example of this. Decorating toys, dolls, basket and earthen statues all are the best example of commercial folk art.

Colour symbolism in Folk Art :

Colors are the integral part of folk arts which reflect the culture and history of particular community. On one hand in folk art colors are used to symbolize the natural world like sky, field, sun, moon water but on the other hand they symbolize the emotions and ideas of human.

Bright, vibrant and natural colours are used in folk arts. Colours are used in a symbolic way to convey emotions. Each and every colours have some meaning and emotions. Colour symbolism and meaning depends on individual, cultural and universal ground. It also depends on the context, which use to get affected with the change of time. Symbolism of colours has been developed within a certain culture or time and we learn about them when they come in our daily life or by reading in literature about them. For example in western countries black colour is the symbol of sadness but in Asian countries white is the symbol of sadness. Some colours have a same meaning throughout

the world like red, green and yellow of traffic signal are same in all over the world. On the other hand there is an individual symbolism for some colours depend on someone's personal experiences and memories.

There is a very deep connection of colour and thought. They have great impact on us. As are our thoughts, so are the colours will come in our imagination and thoughts will come as we see the colours. In folk art colours were used according to their importance and meaning and associated with each aspect of life. Colours are symbolically linked with the different phases of life from childbirth to death. In Indian philosophy three colours has been considered of this universe white of Satva, red of Rajas and black of Tamas. Classical poetic scholars has been considered nine colors for nine Rasa, such as Shyam for Shringar, Red for Krodh, Kapot for Karun, Black for Bhay, Yellow for Adbhut, White for Hasya, Gaur for Veer, Blue for Vibhats, white for Shant Rasa. In folk art primary colours such as Red, blue and yellow are used more than secondary colors.

Red colour is primary colour and symbolizes the emotion of love and anger. Yellow is also one of the primary colours and symbolizes Sun, God, Wisdom, knowledge happiness etc.

Blue colour is third primary colour and symbolizes the sky, night, eternity and lord Vishnu. Green stands for greenery, prosperity and beginning of life. Overall the use of colours in folk art is deeply rooted in spiritual and cultural traditions of India and plays very important role in conveying the various meanings and emotions.

Symbols in Folk Art :

Symbolization is the natural tendency of human nature. When we think we reach a level where common language method is unable to express our feelings, then we resort to symbolic method. Extremely tangled topics which can be understood by lengthy description can also be presented through a symbolic method very easily. In fact, which representing the form through symbols much meaning indirectly lies in it. Symbols are not made only on the basis of forms seen in the world, artists also create symbols with the help of many materialistic objects and present such abstruse shapes as well whose resemblance is not found anywhere.

The development of symbols from realism to fictitious and from fictitious to abstract went along with the development of civilization. Primitive men symbolized natural resources such as animals, birds, trees, plants, river, ocean, mountain etc. after that fully developed human tried to co-ordinate human and nature. In modern world the use of micro symbols is developing. From prehistoric to present time artists have been giving such symbols to the human society. If all these are summed up a different art creation will appear in front of the present divine creation. When the use of symbols becomes obsolete artists revolutionize and create a new symbols, which express new ideas or old ideas with new style. Thus, the work of simple creation goes on forever.

Where the art of Eastern countries has expressed the universal and eternal through the symbols, art of Western countries has laid most emphasis on the opulence and pleasure of worldly life.

Symbols can be divided in many ways but it should be remembered that one category cannot be completely separated from another category, from the point of view of subject matter, the symbols used in religious subjects also found in love and affection. Symbols can be divided into many categories such as -

Natural Symbols : developed on the basis of natural forms like animals, birds, flowers, trees etc. lion, elephant, bull, snake, etc. animal symbols have been used with local variations in the art of many countries. Lion is the symbol of power and strength. Elephant is the symbol of state power and vehicle of the vadic God Indra. Elephant is the symbol of prosperity also and portrayed in the picture and sculpture of Gaj-Lakshmi as the protector and servant of prosperity. It has been a symbol of human's internal capacity.

Vadic God Sun is considered a solar Taurus. It has also been a symbol of power of the universe. Taurus is also considered a symbol of religion in India. It is the vehicle of lord Shiva and farmer's friend. Thus, it is a symbol of both spiritual and secular progress.

Horse is considered a symbol of power. Mentally it is a symbol of perfect lust, that's why senses are considered a horse in Indian philosophy.

Snake is a symbol of horrifying powers of nature. Snake's symbolic meaning is different based on its different functions and different aspects of the forms. Its revival is a symbol of rebirth. Leaving the snake's slough is considered to be the release of the bondage of the soul. It also personifies worldly sin. The thousand head of the serpent represent the thousand desires of the human unconscious.

Parrot depicted in Indian love affairs is a vehicle of kamdev so it is a symbol of love.

Peacock is a symbol of beauty and vehicle of goddess Saraswati. It has been used abundantly in decoration. In lord Krishna's painting peacock feathers are essentially imprinted.

Swan is a symbol of purity of knowledge and vehicle of Brahma and Saraswati. It represents self perfection.

Garun is the vehicle of lord Vishnu and enemy of snake. It symbolizes the Sun and spirituality.

Dove is a symbol of peace and messenger also. Dove pair has been marked in love affairs by making symbol of love.

Fish is the symbol of prosperity and fertility.

Flowers have been depicted with different symbolic meaning. Lotus is important in Indian flowers. Being related to water it has been a symbol of the whole universe. That's why it has a relation with the god of this universe - Brahma Vishnu and with Lakshmi, who was born from the ocean.

Lotus which remained detached even while living in water impressed philosophers and scholars and symbolizes detached seeker. Lotus is symbol of beauty due to its form and colours.

Trees are also used as a symbol. Different tree has its own importance and symbolic meanings. From trees, creation, life, origination, growth and principle of production are expressed. It is a sign of continuity of life so it is a symbol of immortality. Dry tree is the symbol of harshness of life and green tree is optimism of life.

Human Symbol :

Man is the symbol of articulated power of the universe. What is in the human body is in the entire universe. That's why it has been said that all living and nonliving things, Sun Moon, Stars are present in human body. Human body is like a micro universe. Male and female come equally in the human symbol. As a symbol of qualities of both male and female the form of Ardhanarishwar was imagined. In this symbol good - bad, high - low, cold- hot, dry- wet etc. pairs are imagined.

Deity Symbols :

An attempt has also been made to present the mystery of creation through deity symbols. Many of these have evolved from ideal human forms. Rama is the symbol of dignity strength and beauty. Krishna is the symbol of divine in religious way and materialistic pleasure in artistic way. Maharasa of Krishna, Radha and gopiya is the association of soul and divine, organism and eternal. Supernatural expressions have also been eulogized by the form of Shiva- Shakti and other Tantrik nude god- goddess's pictures.

Vishnu is the symbol of divine power and Ksheer Sagar is a symbol of infinity. The lotus of Vishnu's navel is a symbol of fertility. Brahma is a symbol of all round development of the universe. The constellations have also been regarded as a symbol of celestial powers. Sun and Moon have a prominent place among them. Sun has been given the best position. Purity etc. qualities are visualized in it. It is a symbol of brave man, wisdom, light and divine power. Moon is the symbol of resurrection and has a great impact on the cycle of seasons.

Geometrical symbol

Geometrical symbols are mainly use to bear symbolic meaning. For example :

Dot	- unity, origination
Horizontal line	- stability, passivity
Vertical line	- speed, activism
Square	- materialism, stability
Diamond	- creativity
Pyramid	- stability, follow up
Triangle	- vertical motion, growth
Inverted triangle	- indulgence
Plus sign	- spiritual indifference
Plus (vertical)	- spiritual activism
Cross sign	- spiritual movement
Circle	- infinite, universe, completeness
Wheel	- speed, rule, creation, rebirth, rise-fall
Pentagon	- worldliness, panchmahabhut
Swastik	- firm speed.

Symbols based on objects :

Pitcher filled with water is the symbol of prosperity and completeness. Tula (balance) is the symbol of justice. Aasan is the symbol of post. Different weapons are the symbol of strength.

Conclusion :

Folk art is the product of the heart. It has been dynamic in every period even though it is motionless. As the form of human life, family life and individual life has changed, in the same way there have been new ups and downs in folk art as well. Folk art has an ability to move the

heart of masses. There is no need of logic to see its beauty. Folk art has a wonderful quality the stories are presented in such a simple way through lines that people learn it like an exhibition. Folk art has a deep sense of simplicity and expression of individual feelings. So folk art is the spine of our culture. Symbols of folk art belong to all times. Symbols present before us the unconscious as the visual form instead of dry logic. They are helpful in the development of our personality by coordinating our unconscious and conscious. Being a companion of solitude determines our goals and social relationships. So symbol should be our mental companion and in order to maintain uniformity, they should not have different meanings in everyone's understanding. The artist should make every symbol with a lot of thought. Thus, to learn and understand spiritual facts easily, symbol's language is very simple. Due to its simplicity they are also able to make a huge impact on the society.

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Indigenous Culture - An Overview in Context of Indian Diversity

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Introduction :

India is a country with many different cultures and customs, but its indigenous communities have a particularly rich and ancient cultural fabric. These indigenous peoples, also known as Adivasis or Scheduled Tribes, are a colourful patchwork of cultures, languages, and traditions that have coexisted peacefully on the subcontinent for thousands of years. We shall examine the fundamentals of Indian indigenous culture in this introduction, emphasising its importance, diversity, and difficulties.

Historical Roots : India's indigenous civilizations have a long history that dates back thousands of years. These societies are said to have existed on the Indian subcontinent before other peoples and civilizations arrived. Their traditions and practises have developed in accordance with the many geographic locations they live in, such as the high alpine regions of the Himalayas and the deep forests of central India (Xaxa, 1999).

Cultural Diversity : There are numerous indigenous communities in India, each with an own culture. Speaking more than 1,600 languages and dialects, there are more than 700 recognised tribes.

Their habits, ceremonies, attire and artwork are incredibly diverse. For instance, the Naga tribes of the northeastern regions are famed for their vivid festivals and distinctive dress, while the Gonds of central India are noted for their exquisite tribal art (Gopinath, 1998).

Connection to Nature : Indian indigenous cultures have a strong connection to the natural world. In many of these communities, the natural world is venerated as sacrosanct and animistic belief systems are prevalent. They hold traditional knowledge of herbal medicine, sustainable agriculture, and wildlife protection in addition to having a thorough awareness of the local ecosystems. Given the environmental difficulties we face today, this ecological knowledge is priceless (Pareek & Trivedi, 2011).

Traditional Methods of Subsistence: Indigenous populations frequently rely on sustainable methods of subsistence like farming, hunting, gathering and handicrafts. Not only are these professions essential to their cultural identity, but they also help to maintain forests and preserve biodiversity. These conventional ways of living are now in jeopardy due to industrialization and land invasion (Saikia *et al.*, 2001).

Cultural history : Folk music, dancing, storytelling, and oral traditions are all part of the rich cultural history of indigenous cultures. The transmission of a culture's history, values and knowledge to subsequent generations depends heavily on these forms of cultural expression. A few examples of this rich legacy are the stunning artwork of the Warli tribe, the Assamese Bihu dance and the Bhil community's oral storytelling customs (Saikia, *et al.*, 2001).

Indigenous people in India suffer several difficulties despite having a rich cultural heritage. Poverty, discrimination, and marginalisation are widespread problems. Other urgent issues include disagreements over land rights, displacement brought on by construction projects, and limited access to healthcare and education. Because of the invasion of popular culture, their languages and cultures are in danger of extinction (Kumar *et al.*, 2011).

Preservation efforts : In recent years, there has been an increase in the number of indigenous cultures being preserved in India. The land and livelihoods of these communities are protected by laws like the Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act. The relevance of indigenous cultures and their contributions to India's variety are also being emphasised by non-governmental organisations, cultural events, and educational programmes (Hannum, 1987).

Methodology in Indigenous Study :

Indigenous culture in India must be studied using a multifaceted approach based on respect for many traditions. To comprehend rituals, customs, and oral traditions, researchers must engage in joint

ethnographic fieldwork using participant observation. While oral histories from interviews with Indigenous elders and community members are vital, archival research can uncover historical contexts. It is crucial to make attempts at cultural preservation, such as recording languages and art. Research must be guided by ethical issues, such as informed consent and intellectual property protection. Aiming to promote cultural resilience, appreciation, and sustainable development in cooperation with Indigenous communities, this comprehensive approach acknowledges the significance of Indigenous voices and viewpoints.

Discussion :

A) Northeastern Indigenous Cultures:

Indigenous cultures are mingled together in India's northeast. Numerous indigenous communities, including those of the Bodo, Naga, Khasi and Mizo tribes, can be found in the states of Assam, Manipur, and Nagaland, among others. Over many years, these communities have maintained their distinctive dialects, customs and religious beliefs. The colourful festivals of the indigenous tribes of the northeast are one of their most distinctive characteristics. With tremendous fervour, the traditional dances, music, and foods are celebrated during the festivals of Bihu in Assam, Hornbill Festival in Nagaland, and Sangai Festival in Manipur. These celebrations support intercommunity cohesion in addition to cultural preservation (Saikia, *at al.*, 2001).

B) Tribal Cultures :

The Adivasis are a diverse group of tribal groups that live throughout India and are referred to as a whole by this name. Their unique languages, traditions, and

traditional knowledge systems define these indigenous groups. The Gonds of central India, the Santhals of West Bengal, and the Bhils of Rajasthan are a few well-known tribal groups. The Adivasis practise sustainable farming, hunting and gathering methods and have a close relationship with nature. Tribal paintings, music, and dance are just a few of the colourful artistic expressions that reveal their rich cultural past. For instance, the Warli tribe is well known for their detailed tribal paintings that portray daily life, rituals, and the connection between people and nature (Kumar et al., 2011).

C) Indigenous Medicine and Healing :

Ayurveda, Siddha, and Unani are examples of traditional indigenous medical systems that have their origins in India and are still used today. These systems are founded on a holistic view of health and wellbeing, placing a strong emphasis on the harmony of the body's constituent parts and the application of natural therapies. Herbs, minerals, and ceremonial techniques are frequently used in indigenous healing ceremonies. For example, neem, turmeric and ashwagandha are used in Ayurveda for their therapeutic benefits. For holistic therapy, the Siddha method, which is popular in South India, mixes herbal remedies with spiritual practises (Muthu, at al., 2006).

D) Indigenous Art and Crafts :

The indigenous tribes of India have created an amazing variety of artwork and handicrafts. Indigenous communities exhibit elaborate handiwork in their jewellery, basketry, weaving, and pottery. For instance, the Kutch region of Gujarat is well-known for its elaborate and colourful embroidered work and the

Dhokra art of the Bastar district of Chhattisgarh includes casting metal using age-old methods. The spiritual and mythological beliefs of these tribes are also reflected in indigenous art forms. The Gond art of Madhya Pradesh portrays the tribe's animistic beliefs and relationship with nature, whereas Pattachitra paintings from Odisha frequently feature images from Hindu mythology (Inocian, et, al., 2019).

E) Language Diversity :

Over 1,600 different languages are spoken in India, creating a linguistic patchwork. Numerous of these are indigenous languages that are essential to maintaining the cultural legacy of particular groups. A few examples of indigenous languages that contribute to India's linguistic diversity are the Khasi language in Meghalaya, the Tulu language in Karnataka, and the Gondi language in central India. Indigenous languages that are on the verge of extinction are being preserved and revived through cultural preservation efforts. These languages serve as both a means of communication and a repository for local wisdom, customs and oral histories. Indian indigenous culture is a fabric woven with history, diversity, and a deep kinship with the natural world. These communities are the guardians of priceless knowledge and customs that contribute to the nation's rich cultural heritage. Despite the difficulties and dangers they confront, there is a growing understanding of the need to safeguard and preserve their way of life. A step towards a more inclusive and diverse society that honours the knowledge of its first occupants is being taken by embracing and enjoying India's indigenous traditions, in addition to

acknowledging their significance (Kulkarni, 2019).

The centuries-old indigenous culture of India includes a patchwork of various traditions, languages, and practises. It is a monument to the subcontinent's lengthy and varied history, which has roots that date back thousands of years. Several indigenous populations that reside in different parts of India are intimately entwined with this cultural history. We will discuss the significance of indigenous culture in India and the difficulties it encounters in the contemporary era (Tollefson, & Tsui, 2014).

There are numerous indigenous communities in India, each having its own language, traditions, and way of life. These groups have lived on the subcontinent for many centuries and have formed a close bond with the soil. Their survival and well-being have depended on their in-depth knowledge of the ecosystems in their immediate surroundings. Indigenous knowledge systems, which have been passed down through the years, contain a wealth of knowledge on sustainable resource management, herbal medicine, and agriculture.

The diversity of indigenous culture in India is one of its distinguishing characteristics. In India, there are approximately 700 scheduled tribes, each with a unique culture. For instance, the Central Indian Adivasis have a long history of tribal dance, music, and art that is strongly associated with their spiritual practises and ceremonies. Similar to this, the indigenous people of India's northeastern provinces have a distinctive fusion of animistic and shamanistic practises that influence how they portray their culture.

Another crucial component of India's indigenous culture is language. A big aspect of the identity of many indigenous groups is their unique language. Unfortunately, several of these languages are in danger of extinction due to forces like urbanisation and globalisation. Indigenous language revitalization and preservation efforts are crucial for preserving this cultural variety.

Indigenous groups are essential to maintaining India's biodiversity. Sustainability and harmony with environment are frequently prioritised in their ancient practises. For instance, the Bishnoi community in Rajasthan is renowned for their environmental stewardship and conservation efforts. The ecosystems and fauna of India have benefited from these practises.

Indigenous groups in India endure many difficulties despite their great contributions to Indian culture and ecology. Many of them have limited access to essential services like healthcare, education and clean water since they reside in distant and marginalised locations. Due to the frequent invasion and exploitation of outside forces on indigenous territories, economic inequities and land rights issues are major causes for worry.

Additionally, some indigenous tribes have experienced cultural degradation as a result of modernisation and urbanisation. Transmission of traditional knowledge and practises to future generations may be weakened by the allure of urban life and exposure to popular culture.

India's indigenous culture is a vital and priceless aspect of its history. It typifies the adaptability, diversity and close relationship between people and their

surroundings. This culture's preservation and celebration is crucial for both sustainable development and biodiversity preservation, as well as cultural heritage. The socio-economic disadvantages that many indigenous communities experience must be addressed while also making an effort to maintain indigenous rights, languages and traditions. India can advance in the modern world while still embracing its rich cultural heritage in this way.

Finding :

Over 700 different tribal tribes make up the unique tapestry of Indigenous cultures that India is home to. These Indigenous groups, also known as Adivasis, have a wide variety of languages, customs, and ways of life that are closely entwined with the natural world. They engage in animism, worshipping the elements of nature, and engage in conventional farming and hunting. Native American dance, music, and art are essential components of their cultural manifestations. However, they encounter a number of difficulties, including as losing their property, being economically disadvantaged, and having restricted access to healthcare and education. Although there are efforts being made to protect and honour their distinctive legacy, the preservation of Indigenous cultures in India is still a work in progress.

Conclusion :

India's indigenous cultures are evidence of the nation's vast and varied history. They provide a window into the deeply ingrained customs, creative expressions and environmentally friendly lifestyles of many communities. Even though these traditions have struggled with modernization, there is a growing

understanding of their significance in maintaining India's cultural identity. In India, where diversity is embraced and valued as a source of strength, efforts to support and celebrate indigenous traditions can help to make the country more inclusive and culturally vibrant.

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A Brief Study of Sikh Paintings by Contemporary Artists of Punjab

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Introduction :

At the end of the eighteenth century, painting in Punjab had earned its distinctive identity. “The latter half of the nineteenth century might be considered as the last phase in the fully developed form of artistic expression as far as painting in Punjab is concerned”. (Rani) After the partition of India, Punjabi painters enthusiastically took steps towards various experimental fields of painting to give rise to the modern art of India. The History of this religion is ample of sacrifices that dropped a deep impression on the tender hearts of the people of Punjab. So how artisans from Punjab could be stripped of this impression? This religion captivated the artist’s mind so that he carried his colors and brushes like an armament to describe the devotion and conferred an eyewitness reckoning of Sikh history to the audience. Amidst the artists who have been a religious preference in their artworks, Sobha Singh attains prime, compared to a personality immersed in a spiritual realm. Sobha Singh had a profound devotion to the Philosophy of

Guru Nanak. “In 1973, he painted the life events of the Gurus”. (Rani, p. 22) Whenever the name of Guru Nanak Dev Ji is spotted, the painting “Eko Simro Nanaka” and “My Meditations on Guru Nanak” are stamped on the subconscious of the commoner. “It was with the 1937 “*Naam khumari Nanaka*”, of which thousands of prints sold, that Sobha Singh embarked on a search for a perceptible form of the Guru which would become fixed in the minds of the Sikhs as the permanent and authentic images of the Guru”. (Kessar, 2003) G.S Sohan Singh has likewise grown a renowned painter who induced innovative art achievements with religious, social, and historical Sikh custom. The artifacts based on the verses and ragas of Gurbani imagined by him are very remarkable. Furthermore, he successfully introduced various perspectives of Punjabi culture through paintings excessively. He has been notable a successful personality of eloquent paintings. It can be seen in the achievements of the following artist named Kirpal Singh, who has revived the saga of Sikh history full of sacrifices through pigments

alternatively of words. "From 1956 to 1962 A.D, he did 63 paintings on Sikh history and through these works he tried to represent the true picture of the Sikh religion and the tradition of martyrdom of this brave and fearless community by the means of his sensitive works which are now adorned on the walls of the Central Sikh Museum, Sri Darbar Sahib at Amritsar". (Vaid, 2018) A large number of artists are fascinated by Sobha Singh's and Kirpal Singh's art works like Thakur Singh, Devender Singh, Jarnail Singh, Master Gurdit Singh, Jaswant Singh, Mehar Singh, Gurvinderpal Singh, Tara Singh Raikot, Banda Singh Ludhiana, Iqbal Singh Manuka, Parwinder Singh Mohali and so on. Innumerable artisans triumphantly represented the historical, social, and religious themes of Sikhism, of which Bodh Raj, Amar Singh, Gurwinderpal Singh, Sukhwinder Singh, Jarnail Singh, Prakash Singh Ballobal, Gobinder Sohal and many more are contemporary artists from Punjab who are creating invaluable works on Sikhism through the realistic methodology.

1. Arpana Caur :

When the spectator decodes the image or symbol, the same image becomes intuitively appealing and consequential. To testify to the above statement, innumerable magnificent artworks by Delhi-based artist Arpana Caur also established a unique place in the sphere of Sikh art. Arpana draws inspiration from most of her paintings from the spiritual and devotional culture, which mirrors her mystical nature. Her Guru Nanak series becomes the primary emphasis, adding four moons to the grandeur of contemporary Sikh art.

Except for this, a book is "Nanak: The Guru," which Mala Dyal has edited for children with extraordinary compositions envisioned by Arpana Caur on the life, ideals, and teachings of Guru Nanak with a simple and lucid perspective. She comprises a simile of Guru Nanak's various journeys around India, Afghanistan, Iraq, China, and Tibet during his lifetime.

Colour and Technique :

The implementation of colors has also been a hallmark of Arpana's work, in which her frequent use of intense and luminous colorings to perform the surroundings reveals her maturity in color handling. It evokes a serene aura in which the spectator can enjoy aesthetic pleasure. She has used predominantly even colors in the background of the painting to make the image more luminous. Every even color has a language of its own, with which it strokes its space and creates motion so that image can also subsist, through which the viewer's curiosity to know more concerning the painting increases.

Themes :

Along with technique, the theme of the paintings also retains a vital place, proposing what the artist expects to reveal. Among these themes, she also painted the ideology and the fundamental philosophies of the Sikh Gurus with her astonishing ideation with excellent precision and sincerity. Her artworks on Guru Nanak's journeys hold a vital presence among the extensive paintings of Sikh Gurus. In the artist's words, since childhood, her house resonated with the chants of 'Gurbani' and hymns of the Gurus, and since then, she has had a distinct vision of Nanak in her imagination.

Compositions on Guru Nanak :

One of the few interpretive artworks created on Guru Nanak is an exceptional painting depicting Guru Nanak in a single footprint named 'Foot Step of Guru 2002' (Figure-1). Guru Nanak's journeys have been enhanced in this artwork, in which the image's color appears like a ray of light in the gloaming. The shape of the leg in the picture represents the expression of travel, and the toes emerge flexible like rubber, while the entire painting is full of movement and symmetry. Another masterpiece by Arpana Caur presents the epic of Guru Nanak's life in which he immersed himself in the river Vein (Figure-2), came out after some time and conveyed the message of unity that we all are human beings and none of us is Hindu or Muslim. In it, Guru Nanak is shown in the water.

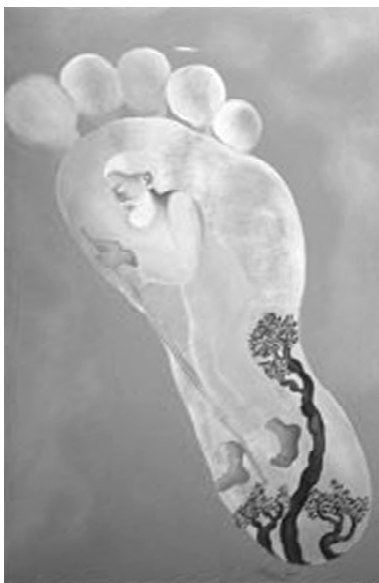


Figure 1: ArpanaCaur, Guru Nanak - Endless Journey, oil on canvas, 2002, 111.76 x 175.26 cms
Source: <https://artsandculture.google.com/asset/guru-nanak-endless-journey-arpana-caur/ZwGxafMvF9IL1w>



Figure 2: ArpanaCaur, Guru Nanak-Oneness, oil on canvas
Source <https://indiachapter.in/index.php?/user/article/1/1/56>

Not only did she depict Sikh history, but her thinking took the painting to a further stage in which she pictured a scene during the partition of India (Figure-3). Here is an image of a bent older man who has raised the Guru Granth Sahib on his shoulder. He also carried a heavy bundle of memories on his back. The ambiance of the scene is somber.



Figure 3 Arpana Caur. "1947", Oil on Canvas, 60"x66", 1997. In Cymroza Art Gallery Collection, Mumbai.
Source: <https://www.tribuneindia.com/news/features/arpana-caur-on-partition-art-bridge-across-the-river-of-pain-421779>

The most central question that instantly arises when analyzing an artist's work is the content of the painting. In Arpana's work, one can see the diversity of the compositions that evoke sentiments of her unconsciousness that evoke sensations of her unconsciousness that give orientation to an embodiment. Of course, women are the leading emphasis of their visionary creation, through which she remarks on the socioeconomic status of women. Still, one cannot overlook her remarkable paintings of Sikhism as they are a focal point of her essence and seem to be the core of modern Sikh art. These artworks infuse the narrative approach and natural dynamics into the artist's expression.

2. Harjinder Singh Sidharth :

Likewise, artist Harjinder Singh Sidharth, a pre-eminent personality in the art field, has embodied the very eloquent and poetic compositions of Sikhism (Fig. 4). Sidharth belongs to a family of Sikh kirtan singers. Consequently, Gurbani has undoubtedly moulded his creativity and aesthetic vision. "Deriving his content from the 'Bara Maha' texts of Sikh Gurus, in specific, Guru Nanak who esteems all the twelve months, day and night as 'Bhale' always Blessed, Sidharth creates strong and inspiring messages of hope and happiness". (The Barah Mah Series by Sidhart, 2008). "The natural culmination of his series on nature was seen in *Bara Masa* (Twelve Months)" (ML, 2014). In his water series, he exemplifies one of the narratives correlated with him to appear at a sensible interpretation of how the great Sikh Guru symbolized the importance of water. He used handmade materials for his

paintings, especially handmade sheets and mineral or vegetable pigments. For him, pigments from nature are a ruminant practice in itself.



Figure 4: Sidharth, *Guru Nanak* – 6, 2015, Vegetable and mineral pigments on canvas, 65x98 Cm
Source: https://www.dhoominalgallery.com/artwork_detail.php?id=ODU1

3. Swarnjit Savi :

Swarnjit Savi, a painter and poet, has made a name in Punjabi literature and art. Savi's essence reflects both painting and verse. He was born on 20th October 1957 in Jagraon, Ludhiana. In the field of art, his imaginative images unite captivating moments of ecstasy. He has created a topic with his extraordinary creativity, influential to Sikhism. As is well known, considerable Punjabi artists have assembled paintings portraying the personalities of the Sikh Gurus and some of them even embodied the essence of Gurbani through their creativity. Although, some made anecdotes and incidents related to Sikhism the subject of their paintings. But Savi determined to paint a distinctive path that is closely associated with the life of Guru Nanak Dev Ji, mainly representing the 'Udasis

of Guru Nanak' in his compositions. He heard his internal senses and presented the appearance of Guru Nanak Dev Ji according to his subconscious sanity. The discussion with him reveals some impressive facts about his journey to paint Guru Nanak Dev Ji:-The artworks conceived by him addressing the journeys of Guru Nanak Dev Ji immersed in the spiritual elements have earned the most distinguished status. He delineates Guru Nanak's Udasias, voyages, visits to Mecca, and dialogue amidst Yogis and Sidhas.



Figure 5: Swarnjit Savi, Udasian babe Nanak Diyan, oil on canvas, Guru Granth Sahib Bhawan, Punjabi university Patiala
Source: <https://www.babushahi.com/full-news.php?id=902&headline=Exhibition-of-Swaranjit-Savi%E2%80%99s-Paintings-Being-Held-at-Fresno,-USA-on-June-4-5>

Colour and Techniques :

He has scattered monochrome colors in most of his paintings. He used predominantly blue to reveal the vast presence of natural essence in which Guru Nanak is on a riverbank (Figure-5). When Guru Nanak proceeded to the Arabian province, the Surroundings were absolute of sand, so he painted this location prominently in yellow ocher and its family colors through his imaginative approach (Figure-6). According to that atmosphere,

Guru Nanak's robe is like the exact shade, satisfying the ambition of creating an equivalent climate.



Figure 6: Swarnjit Savi, Guru Nanak's Udasias, his travels, his visit to Mecca and his dialogue with Yogis and Sidhas Oil on Canvas

Source: <https://www.tribuneindia.com/news/reviews/story/rabab-to-nagara-envisions-guru-nanak-dev-177373>

4. Jaswant Singh :

Hither, another artist Jaswant Singh is worth mentioning, whose intense, vibrant, and incredible artistry regarding Sikhism gives a glimpse of his unique personage. The idea, character, colors, gestures expressed from the confluence of Sikh Scriptures accomplish to conceive an enchanted atmosphere suffused with a meditative state. In his Paintings, the devotee, enthusiast, and seeker can be encountering the divine in the universe. His Series Awakened (Figure-7) and the inner World (Figure-8) has been dedicated to Sikhism are beautiful embeds with a magnificent alliance of verses from Gurbani and energetic hues. The vigorous colorings, values, style, and forms unveiled from the Sikh Scriptures flourish, creating a captivating aura infused with meditative surroundings.

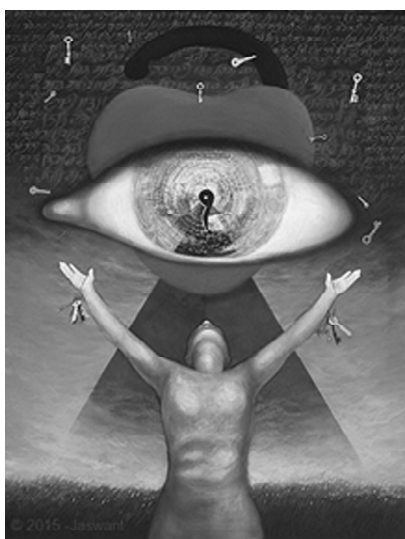


Figure 7: S Jaswant, Inner world-10 , Acrylic on Canvas,,36" X 48"

Source: <https://www.tribuneindia.com/news/reviews/story/rabab-to-nagara-envisions-guru-nanak-dev-177373>



Figure 8: S Jaswant, Inner world-09, Acrylic on Canvas,2012,36" X 48"

Source: <https://www.tribuneindia.com/news/reviews/story/rabab-to-nagara-envisions-guru-nanak-dev-177373>

Conclusion :

Summing up in a nutshell, it can be acknowledged many artists are involved in the Sikh art practice, providing a new dimension to it and reviving Sikh history.

These artists have planted the seed of modernity in the imaginative land of Sikh heritage. The above study reveals that the artists created these artworks with the intention of dedication, the same feeling fantasized in the spectators' subconscious. These images are paramount to the Sikh legacy because they reveal refinement, advancement, and superiority, a vital artwork essential. These artists have planted the seeds of modernity in the creative domain of Sikh culture. This information highlights the profound affinity between Sikhism and art and perpetuates the invaluable Sikh Legacy for coming generations.

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“The Art of Spring : A Study in Aesthetic Enhancement for Stop Motion Animation”

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Introduction :

Stop motion animation is a venerable animation technique wherein static objects are imbued with vitality on the screen through the meticulous process of incremental movement and frame-by-frame photography. The illusion of motion materializes when the sequence of meticulously captured frames is subsequently played in a chronological succession (Purves, B. J. 2014, p.20). Clay models, puppets, and sculptures are widely used in stop motion animation because they are simple to manipulate and move around. The persistence of vision idea had been used to explain this illusion (Purves, 2010, p. 18). The only art form in existence that can utilise and flourish from other forms of art and technological development known to man. The fact is that stop motion is an approach that records images using photography approaches and repeats those photo sequences to generate a continuous motion.

History of Stop Motion Animation :

Stop motion is a fundamental technique in the world of photographic filmmaking, involving the incremental movement of an object in front of a camera while capturing successive frames. This technique, one of

the earliest in the history of filmmaking, essentially entails taking a series of photographs of a moving subject. Eadward Muybridge can be credited as one of the pioneers in realizing that by strategically positioning a sequence of cameras, one could capture a subject's motion in a chronological order (Reinhardt & Dowd, 2007, p.294). Each captured image, when played sequentially, reveals the object's motion, trajectory, and orientation. This groundbreaking approach marked the inception of moving pictures, although it took some time for people to perceive the fluid motion instead of merely viewing individual still frames. The very first motion picture camera was patented by Louis Le Prince in 1888. (Lefebvre, 2006, p.216). While this camera may seem primitive by today's standards, it laid the foundation for understanding the principles of motion pictures. Subsequently, in 1891, William Kennedy Laurie Dickson, an employee of Thomas Edison, developed the Kinetograph, a camera notable for its reliability thanks to its electric motor (Beckerman, 2003, p.19). The inaugural stop motion film ever created was “The Humpty Dumpty Circus” in 1898, featuring dolls with articulated limbs mimicking the movements of circus jugglers. (Roberts,

2021, p.24) Another significant milestone occurred in 1902 with the release of “Fun in a Bakery Shop,” one of the earliest surviving stop-motion films, which used Claymation to depict a face crafted from dough.

Nature Variations observed in Spring :

In the spring, when trees have lush leaves and flowers are in bloom, everything usually rebirths. Early in the spring, the Earth’s axis tilts due to its inclination with respect to the Sun. The chirping of the sparrows in the dawn and the humming of the flies at dusk become extremely tranquil and peaceful. Nothing is more beautiful than witnessing a fly moving from one flowers to another in a meadow. (Taylor & Morss, 2021, p.15) .The skies seem clear, and the wind is cool and therapeutic, and a sense of serenity penetrates the entire area at this moment. This is a time of new life as all living creatures are emerging from their dormancy after the winter. Everything that is living appears to be inactive come back in motion, including artists. The splendour of this time of year inspires people to think creatively, spreads happiness and joy throughout the world, and gives them the energy they require to start working with confidence. As individuals leave on vacation during this time of year, a variety of events are seen. These coincidences enhance the beauty of an animator’s work. Camping and wildlife adventures are perfect at this time of year.

The equipments needed to create stop motion animation :

Basic equipments can be used to create stop motion Animation with spring.

- **Camera :** To take the picture, you can use a smartphone or a DSLR-style digital camera.

- **Tripod :** A support for your camera, such as a stand.
- **Editing Tools :** Using editing tools, you can edit an animation’s individual frames.
- **Objects :** Living and Non-living things used for the basis of animation.

Process of Stop Motion Animation :

1. **Setting :** The first stage of positioning of camera leads to preserve consistency and fill frame with the setting or backdrop and to avoid taking pictures of any corners outside of it.
2. **Position Camera :** Minimise camera vibrations for accurate setup for stop motion by using tripod.
3. **Use a remote trigger :** Use a remote control to activate timer to capture a photo by avoiding repeatedly clicking to camera.
4. **Manual settings :** Camera’s auto mode automatically adjust the settings, which causes a flickering effect. To get around this problem, set a constant shutter speed, ISO, aperture, and white balance.
5. **Manage your lighting :** Excessive lighting can result in small flickering and shadows that may not be appropriate for your animation.
6. **Frame Rate :** A second of video consists of 12 frames is sufficient. Video can start to jitter if done over it.
7. **Move in small increments :** To create a smooth animation, move objects in regular intervals. On the other side, move the objects slowly for slow appearance and fast for quick animation.

8. **Audio** : Adding some audio to your video after finishing recording the silent stop motion animation to make it more entertaining. Choose a stop motion software or app for this purpose.

Significance of Springtime to Animators of Stop Motion Animation :

Mood and Emotion :

Through the artist's utilization of colour and composition, animations can induce specific emotions and moods that are inspired by the amazement of untamed beauty, the force of nature and the mysteries of the present. "Paintings of nature frequently infer a certain mood or sentiment," notes (Mitchell, 2022). An opportunity for artists to draw amid nature phenomena, thus offering the perfect chance to explore and use colour, textures, and other artistic components as they appear in that natural atmosphere. There might not be another. the situational circumstance that enables such a thorough chance to understand how art elements work as a result of direct observation of how something happens, They appear in a natural setting.

Plein Air Painting in Spring for Stop Motion Animation :

Plein air painting refers to working outside in the open for making paintings to create Animation. The main benefit of this method is that the colors on the outdoor surroundings are natural and various hues depending on the season of the year. The benefit of natural light and a clear view of the many textural effects allures the artist. only prefer to work outside in order to get the visual data which is required to design their environments. Spontaneous sketching is a moment method where an artist records beautiful scenery through

rapid outlines, frequently accompanied by thorough observations. When the work of art later synthesizes into the scenery, this forms a pattern that is used as valuable background material. In this way, they create rapid sketches with watercolors, colored pencils, or splashes that they later develop into animation. The Barbizon School movement was influenced by the artist's devotion to nature and passion for the sky region. (Arnason 2004, p.781)

Fantasizing the Nature :

The idea that an artist might diverge from reality into the realm of imagination in animation is closely tied to the idea of surreality but it is feasible to suppose that an artist may make his own distant idealistic portrayal of a distant land, uninhabited, enthralling, and profound, while nature develops its most amazing natural sceneries irrespective of man. This can be accomplished by using geometries that don't reflect the actual naturalistic referent, imagined colours, misleading perspectives, textural effects, and so on. However, paintings can be created that fully ignore the boundaries of their natural objects. Surreality ultimately results from the modification of natural colours and shapes, as well as their distortion and replacement with physically peculiar things.

Creation of Alluring Visuals :

Art in Spring enables both artists and viewers the chance to assimilate and meditate on how beautiful nature is all around, keeping in mind that everything has been created by energies that are beyond human comprehending abilities. Painting animations is therefore an interaction with nature, a desire for balance, and a belief in the continuous tranquilly and beauty of the natural world. Visual interest

owing to changes in nature is added to a art work that would otherwise be monotonous and boring. Colors, textures, and natural forms bring natural beauty and mood to a location, enlivening the atmosphere. Seasonal movement is so transient that it not only enhances curiosity but also helps to get break from mundane routine.

Combining natural light and the illumination's impact :

For animation in spring, the effect of natural illumination is significant. The influence of light is observed and used by artists to draw focus to key areas of their paintings while establishing the required contrasts to produce specific visual effects that improve the works. The way that the sun reflects and the illumination of the environment as transitions in the spring season to highlight some features and draw attention by creating contrasting dark gaps and shadows. This aids the artist in describing the passage of time and improving the appearance of three dimensions. Strong light also helps to build a sense of joy, freshness, and hope (Shaw, 2017, p.172) This is important for creating psychological associations and reveals the beauty and freshness of nature. Particular interest in the study of lighting as it appeared in the natural world and using it appropriately in their work leads to give alluring outcomes.

Projection of shadows :

Since shadows naturally best present themselves in outdoor conditions due to the transient nature of natural light, they are an essential component of animation. Consequently, they have a significant impact on how it is ultimately created as well as how that atmosphere is interpreted

artistically. (Gasek, 2013, p.95) It would be challenging to achieve the appearance of three-dimensionality seen in paintings without shadows and different tones. Shadows are recognized to minimize flatness and improve the idea of firmness in artistic work. When combined with linear perspective, this gives all forms in a visual composition the appearance of being grounded on the surface, giving the illusion of depth on a flat surface.

Texture :

Since the environment provides a variety of surfaces with diverse textures, the use of texture as an element and the application of various textural effects that manifest in a given environment are essential components to animate. (Purves, 2012, p. 16)The foreground of the painting is typically the best place to apply textural effects since in the referent surroundings, they become less prominent the farther away they are. For instance, artists frequently explore the surface textures of leaves and other vegetation, tree bark or dry tree trunks, soils, stones, and twigs, covered ground textures like grass and hedges, and other potentially interesting surface textures.

Conclusion :

The goal of developing a comprehensive animation in spring season is connected with the artist's capacity. This is due to the fact that nothing is quantified alone, even all elements are combined in resonance with one another to produce animation. Optimistic spring season is linked to passion, enthusiasm, freshness, and progress. It is a time of year when artists have the zeal to create new artworks. This will help to negotiate the problem of extremely harsh working

condition which impacts at the quality of artwork. Although artist creates animation in the four walls of the room yet an artist must be able to capture the beauty of the moment due to the natural light of transient nature and also spotlights certain elements of the animation.

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21 वीं सदी के हिन्दी उपन्यासों में महिला किसान का संघर्ष (विशेष संदर्भ : जमीन, कंदील, काली चाट और फांस)

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भारत सदैव से ही एक कृषि प्रधान देश रहा है। ग्रामीण क्षेत्र में महिलाएं घर के कार्य के साथ-साथ फसल की बुआई, रोपाई, जल निकासी, सिंचाई, कटाई, घास हटाना, फसलों की देखभाल करना, दवाई के छिड़काव आदि के साथ-साथ जहां पर जुताई की जरूरत होती है वह इन सब कार्यों के साथ जुताई का कार्य भी स्वयं करती हैं। पशुपालन और डेयरी संबंधित कार्यों में भी वे पुरुषों से आगे रहती हैं। फिर भी उन्हें किसान होने का दर्जा नहीं मिल पाता। वह गृहिणी ही रहती हैं। वह मुख्य किसान नहीं बन पाती और न ही जमीन का मालिकाना हक मिल पाता है। अंकिता जैन ने अपनी पुस्तक 'ओह रे! किसान' में ऑक्सफैम इंडिया के आंकड़ों का हवाला देते हुए लिखा है, "खाद्य उत्पादन के लिए 60% से 80% तथा डेरी उत्पादन के लिए लगभग 90% महिलाएं जिम्मेदार हैं। कृषि जनगणना 2010-11 को आधार बनाये तो आंकड़े कहते हैं कि लगभग 118.7 मिलियन किसानों में से 30.3% महिलाएं थीं। कृषि-मजदूरों में भी 144.3 मिलियन कृषि मजदूरों में से 42.6% महिलाएं थीं। लेकिन इनका स्वामित्व देखा जाये तो वह कुल जोत की संख्या के आगे न के बराबर हैं। हालांकि कृषि जनगणना 2015-16 की रिपोर्ट कहती है कि पिछले पांच सालों में परिचालन संपत्ति पर महिलाओं का स्वामित्व बढ़ा है। 'एक प्रतिशत' ही सही लेकिन बढ़ा है। 2010-11 में जो 12.79% था, 2015

में वह बढ़कर 13.87% हो गया है। यानी कुल 146 मिलियन परिचालन संपत्ति में से महिलाओं का हिस्सा अब 20.25 मिलियन है।" कृषि क्षेत्र में महिलाओं की सहभागिता को सक्रिय बनाने के लिए कृषि एवं किसान कल्याण मंत्रालय द्वारा 'महिला दिवस किसान' दिवस मनाने का निर्णय 15 अक्टूबर 2020 को लिया गया। आज महिलाएं चूल्हे-चौके तक ही सीमित नहीं हैं, वो हर कार्य में पुरुषों के साथ कंधे से कंधा मिलाकर कार्य करती हैं। परंतु उन्हें जमीन का मालिकाना हक आज भी नहीं मिला है। विवाह से पूर्व अपने पिता के घर पर वह अपने पिता के साथ खेतों में कार्य करती हैं और शादी के बाद पति के साथ खेतों में कार्य करती हैं, परन्तु उसका मालिकाना हक कहीं पर नहीं है। महिलाएं फिर भी अपने कार्य को बखूबी से करती हैं। महिलाओं को पुरुषों की तुलना में कम मजदूरी दी जाती है। उनका कहीं आर्थिक शोषण तो कहीं शारीरिक शोषण होता है। साहित्य समाज का दर्पण होता है। साहित्यकार इसी को ध्यान में रखकर अपने साहित्य में महिला किसान के संघर्ष एवं उनकी स्थिति को अपने साहित्य की विषय वस्तु को आधार बनाता है। 21वीं सदी के किसान विमर्श पर आधारित प्रमुख उपन्यासकारों ने अपने उपन्यासों में महिला किसान के संघर्ष को चित्रित किया है।

कृषि वैज्ञानिक डॉ. स्वामीनाथन ने लिखा है, 'विश्व में खेती का सूत्रपात और वैज्ञानिक विकास का

प्रारंभ महिलाओं ने किया।² ग्रामीण समाज में महिलाएं हमेशा से कृषि कार्यों में बढ़-चढ़कर अपनी भूमिका का निर्वहन करती हैं, लेकिन उन्हें आज तक किसान का दर्जा नहीं प्राप्त हुआ है। जबकि महिलाएं पुरुषों के साथ खेती-बाड़ी के प्रत्येक कार्य में हाथ बंटवाती हैं। बल्कि वह पुरुषों की अनुपस्थिति में घर एवं खेत के कार्य को अपनी मेहनत से बखूबी निभाती हैं। इसी प्रकार के संघर्ष को भीमसेन त्यागी ने अपने उपन्यास 'जमीन' में महिला किसान के संघर्ष को दर्शाया है। उपन्यास की पात्र चम्पा घर गृहस्थी के कार्य के साथ-साथ वह अपने पति के साथ खेती के कार्य में भी हाथ बंटवाती हैं। जमींदार ठाकुर चंदन सिंह चम्पा के पति को चोरी के झूठे आरोप में पकड़वा देता है। उसकी जेल हो जाती है। घर-गृहस्थी के कार्य के साथ-साथ अब चम्पा के कन्धों पर खेती के कार्यों का भार भी आ जाता है। पति की अनुपस्थिति में चम्पा अपने खेतों में खुद हल चलती है और फसल की बुआई व बीज खुद डालती है। गांव के जमींदार ठाकुर चंदन सिंह को चम्पा द्वारा ऐसे कार्य करना अच्छा नहीं लगता। वह गांव में एक पंचायत करता है और कहता है, "पंचों, आज हमारे गांव में एक अधर्म का काम हुआ है। स्तनू की बहू चम्पा सरेआम हल चलाते देखी गयी है। सारा गांव इसका गवाह है। हल चलाना धरती मां के पेट को फाड़ना है। पाप है। यह भले आदमियों का नहीं, चण्डालों का काम है। चम्पा हल चलाकर चाण्डालिनी बन गयी है। इसके पाप कर्म की सजा पूरे गांव को भुगतनी होगी।" इस सबकी जिम्मेदार सिर्फ चम्पा होगी। ऐसी चाण्डालिनी औरत को सजा जरूर मिलनी चाहिए। क्या सजा दी जाए, यह पंच तय करें।"³ चम्पा प्रति उत्तर में जवाब देती हुई कहती है, 'हल चलाना पाप नहीं, पाप तो बिना मेहनत किये दूसरों की कमाई खाना है।' जमींदार ठाकुर चंदन सिंह कहता है, 'औरतें हल चलाने लगेंगी तो धरती उनकी हो जाएगी और मर्द गुलाम हो जाएंगे।' इस वार्तालाप से स्पष्ट होता है कि आज भी महिलाएं यदि अपने खेतों के कार्य स्वयं करती हैं तो समाज उन्हें सम्मान की दृष्टि से नहीं देखता है। प्रस्तुत उद्धरण में पुरुष

प्रधान मानसिकता भी देखने को मिलती है। जमींदार ठाकुर चंदन सिंह ने चम्पा के पति को चोरी के झूठे आरोप में इसलिए भिजवाया था, ताकि उसके बच्चे व पत्नी भूखे मरे। परंतु चम्पा ने संघर्ष करके ठाकुर चंदन सिंह के मंसूबे पर पानी फेर दिया। वह अपने खेतों में गेहूं की फसल को लहलाती देखती है और अपनी फसल को स्वयं काटती है, गहाई और बरसाई भी करती है। चम्पा के खेत में इस साल फसल हर साल से डेढ़ गुना ज्यादा हुई है। पुरुषों की अनुपस्थिति में महिलाएं घर-गृहस्थी के कार्य के साथ-साथ खेती के कार्य को भी बखूबी संभालती हैं।

वर्तमान समय में महिलाएं खेती व घर के कार्यों के साथ-साथ राजनीति में भी रुचि लेने लगी हैं। वे समय की नब्ज को समझकर हर क्षेत्र में कार्य करती हैं। वह आज पुरुषों की तरह राजनीति की भी समझ रखती हैं। इसी प्रकार का उदाहरण 'कंदील' उपन्यास में देखने को मिलता है। 'कंदील' उपन्यास में राजकुमार राकेश पार्वती नाम की महिला किसान को एक सशक्त महिला किसान के रूप में प्रस्तुत किया है। पार्वती घर गृहस्थी के साथ-साथ खेती एवं बाहर के कार्यों को भी अच्छे से संभालती है। वह अपने पति रणसिंह के साथ खेती के कार्य से लेकर पशुओं के लिए चारा कटाई एवं निराई के कार्यों को कंधे से कंधा मिलाकर करवाती है। वह अपने पशुओं के दूध को खुद दुहती है। सरकार द्वारा मंदिर के आस-पास की जमीन अधिग्रहण का आदेश दिया जाता है। तब पार्वती इसके विरोध में किसानों का नेतृत्व करती हुई कहती है, "म्हारी जग्गे जमीन पर कब्जा हो रया जो न बोलूं। ई न होगा। हम नई मानते ऐसी पंची पंचैत को। न हम मानते काशीनाथ की कारस्तानी को खुद काहे नई आता सामने। काहे को प्यादे भेजता हुआ। आके हमसे बात करे। अपने घर के अंदर बना ले जो उसको बनाना हो। हमने ईब इनकार किया उसको तो किया। ईब जो हो सो हो जाए, हम अपनी जमीन नहीं देंगे। म्हारा तो येई फैसला हुआ। गरचे पंचैत काशीनाथ की चेरी बन जाए तो हम दरबदर हो लें। ई न होगा।"⁴ इससे स्पष्ट प्रतीत होता है कि महिला किसानों में राजनीतिक समझ के साथ सामाजिक

जागरूकता भी देखने को मिलती हैं और साथ ही अच्छे बुरे की समझ भी। हम अपनी जमीन नहीं देंगे तो नहीं देंगे। बस अब हमारा यही फैसला है। चाहे काशीनाथ के आदमी इधर आकर हमें भटकाने की कोशिश करें पर हमारा फैसला यही है। जमीन के लिए हम अपनी जान दे सकते हैं पर हम जमीन नहीं दे सकते। स्त्रियां आज घर के कार्यों के साथ-साथ खेती एवं बाहर के कार्य बखूबी से निभाती हैं।

‘काली चाट’ उपन्यास में सुनील चतुर्वेदी ने महिला किसान रेशमी के माध्यम से महिला किसानों के संघर्ष को उजागर किया है। उपन्यास का पात्र भीमा बा सामंतवादी परम्परा का प्रतिनिधित्व करता है। वह बेगारी में लोगों से कार्य करवाता है। एक दिन साहिबु अपने खेतों में फसल की बुवाई के लिए जल्दी में था। भीमा बा ने उसे पानी के ड्रम घर छोड़कर आने के लिए कहा। साहिबु का पांव बैलगाड़ी के नीचे आ गया। पैसे के अभाव के कारण वह समय पर इलाज नहीं करवा पाता। इसी कारण उसका पांव कट जाता है। उसने इलाज के लिए कुछ पैसे भीमा बा के पास अपनी जमीन गिरवी रख कर लिये थे। अब साहिबु की पत्नी रेशमी पर घर और खेत की जिम्मेदारी आ गई थी। “घर और खेती बाड़ी का पूरा काम रेशमी ने संभाल लिया था। वह सुबह से शाम तक घर और खेत के बीच के बीच चकघन्नी बनी रहती। इन सब कामों के बीच वह साहिबु हर छोटी-बड़ी जरूरत का ध्यान रखती। वह इस बात की पूरी कोशिश करती कि साहिबु को अपंग होने का अहसास न हो। रात को जरा सी आहट होते ही हड़बड़ा कर बैठती।”⁵ साहिबु को अपनी गिरवी रखी जमीन की चिंता रहती है। तब रेशमी साहिबु को समझाते हुए कहती हैं, “तम चिंता क्यों करो हो। अब्भी म्हारा हाथ-पाँव साबुत है। मैं मजूरी करके भीमा बा को एक-एक पैसो चुका दूँगी और हमारी जमीन छुड़ा लूँगी।”⁶ इस तरह से साहिबु की पत्नी अपने व भीमा बा के खेतों में मजदूरी करके कर्ज को उतारने का प्रयास करती है। इसी बीच साहिबु एक दिन घर छोड़कर चला जाता है, किन्तु रेशमी अपनी जिम्मेदारियों को आसानी से निभाती है। धीरे-धीरे दिन बीतने

लगे। रेशमी कभी किसी के घर मजदूरी करके, तो कभी पंचायत में खंती खोदकर अपना और अपने बेटे का पेट पालने लगी। अब रेशमी सोचती है कि, “जमीन पर साहिबु के बाद अब सुरेश का हक है और सुरेश को उसका हक मिलना चाहिए। साहिबु का कर्जा चुकाना उसका फर्ज है और मेहनत मजूरी करके पाई-पाई चुका देगी।”⁷ परंतु भीमा बा ने जमीन देने से इंकार कर दिया। रेशमी अपनी जमीन को भीमा बा के चुंगल से छुड़वाने के लिए कलेक्टर को शिकायत दर्ज करवा देती है। आज तक भीमा बा के सामने बोलने की हिम्मत किसी की भी नहीं हुई थी। उस दिन कलेक्टर के सामने रेशमी ने भीमा बा को आवेश में आकर कहा, “या तो मैं अब तक इसे चुप थी कि म्हारा माथे थारो करजो है। पर आज सच्चाई सामने आ गई है। तू जो असल मरद हो तो आज का बाद म्हारी जमीन पे पांव धर के बता जे। काट के नी फेंक दू तो मैं भी एक बाप की औलाद नी।”⁸ इस प्रकार महिला किसान अपनी जमीन को बचाने के लिए कलेक्टर कार्यालय में शिकायत दर्ज करवाती है और सुनवाई न होने के कारण चक्कर लगाती रहती है। अंत में वह अपनी जमीन को भीमा बा के चुंगल से छुड़वा लेती है। इससे स्पष्ट होता है कि महिला किसानों को प्रशासन एवं प्रशासनिक अधिकारियों की भी समझ है। इस समझ का प्रयोग करते हुए रेशमी भीमा बा से अपनी जमीन छुटवा लेती है। भीमा बा से जमीन छुड़वाने के बाद रेशमी अपने खेतों में मन लगाकर मेहनत करती है। वह खेती-किसानी के कार्य में निपुण हो जाती है। वह मौसम को देखकर पूर्वानुमान लगा लेती थी कि कब फसल की बुआई करनी है। अन्य किसान भी फसल बुआई के लिए उसका इंतजार करते हैं। रेशमी अपनी जमीन को बचाने के लिए जीवन भर संघर्ष करती रहती है।

संजीव ने अपने उपन्यास ‘फांस’ में महिला किसान शकुन एवं आशा के संघर्ष के माध्यम से संपूर्ण भारतीय कृषक महिलाओं के संघर्ष को उजागर किया है। शकुन घर गृहस्थी के कार्य के साथ-साथ वह अपने परिवार के साथ खेती के कार्य को निपटा

कर दूसरे के खेतों में मजदूरी करती है। ताकि वह अपनी पुत्रियों का विवाह अच्छे घर में कर सकें। पति की मृत्यु के पश्चात् वह खेती व मजदूरी करके अपनी दोनों बेटियों का विवाह खुद ही करती है। वहीं इसी उपन्यास की दूसरी महिला किसान पात्र आशा है। आशा का नवरा शराबी है। उसकी दो पुत्रियां हैं। वह घर एवं खेती के कार्य को अच्छे से करती है। वह अपनी पुत्रियों को पढ़ाती हैं और अपनी पुत्रियों के विवाह के लिए पैसे भी इकट्ठे करती है। उसके पास पुश्तैनी खेत मात्र ढाई एकड़ थे। वह सोचती है, “इतने पैसे से क्या होगा” सो आशा ने पति को कोंच-कोंचकर, बैल-सी जुतकर एक-एक कर तीन एकड़ जमीन खरीद ली। इस बीच बीज, खाद, सिंचाई, हाट-बाजार और परिवार भी संभालती रहीं, बोले तो, एक-एक कर वे दायित्व अपने कंधे पर उठाती गयी।”⁹ पति के शराबी होने पर आशा खेती के कार्य को अच्छे से संभालती है। पिछले तीन-चार सालों से प्राकृतिक आपदा के कारण उसकी फसल नष्ट हो गई थी। वह कर्ज के बोझ तले दब गई। अचानक एक दिन कर्ज से परेशान होकर वह आत्महत्या कर लेती है। आशा का पति सुरेश पुलिस अधिकारी को कहता है, “देखो सहाब, तुम उसकी मौत को ‘पात्र’ घोषित करो या ‘अपात्र’, तुम्हारी मर्जी, मगर तुम्हें कोई हक नहीं कि मेरी बायको को लांछित करो। वो मुझसे ज्यादा पढ़ी-लिखी, सच्ची किसान थी। निखटू मैं था, शराबी मैं था, वो देवी थीं, देवी।”¹⁰

निष्कर्षतः कहा जा सकता है कि कृषि के क्षेत्र में महिला किसानों की पुरूष किसानों की तुलना में अधिक हिस्सेदारी है। फिर भी उन्हें किसान होने का दर्जा नहीं दिया गया है। उनकी मेहनत को पुरूषों की

तुलना में कम आंका जाता है। उनको पुरूषों की तुलना में कम मजदूरी दी जाती है। कृषि क्षेत्र में महिला किसानों द्वारा खेती में प्रयुक्त करने के लिए प्रयुक्त आधुनिक तकनीकी मशीनों का आविष्कार करना चाहिए और महिला किसानों को प्रशिक्षित भी किया जाना चाहिए, ताकि वो सही समय पर अपनी फसलों पर उनका प्रयोग कर सकें। उनको किसी पर आश्रित नहीं रहना पड़ेगा। भीमसेन त्यागी, सुनील चतुर्वेदी और संजीव जैसे उपन्यासकारों ने अपने उपन्यासों में महिला किसानों के संघर्ष को उजागर किया है। भारत में ग्रामीण क्षेत्र की अधिकतर महिलाएं इसी तरह का संघर्ष करते हुए अपने प्राणों को त्याग देती हैं। परन्तु उन्हें किसान का दर्जा तक नहीं दिया जाता। उन्हें दर्जा दिया जाता है तो गृहिणी का।

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छत्तीसगढ़ी सिनेमा में आँगन परंपरा के सामाजिक और सांस्कृतिक महत्व का विश्लेषण

राहुल तिवारी

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मूल आलेख :

छत्तीसगढ़ी के घरों में आँगन (अंगना) होना प्राचीनतम परम्पराओं में से एक है जिसकी छत्तीसगढ़ी सिनेमा में एक अलग ही महत्व है। लगभग हर छत्तीसगढ़ी फिल्मों में आँगन परंपरा को केन्द्रित कर फ़िल्में बनाई जाती है ताकि छत्तीसगढ़ की सामाजिक और सांस्कृतिक धरोहर बनी रहे और लोग अपनी जड़ और माटी से जुड़े रहें। ज्ञात हो आँगन घर का वह भाग होता है जो किसी भी घर का प्रमुख स्थल या फिर मुख्यालय की भूमिका निभाता है जहाँ परिवार के सदस्य एक साथ मिलकर समय बिताते हैं। यह एक सामाजिक और पारिवारिक संगठन का केंद्र होता है, जो परिवार के सदस्यों को एक साथ बांधे रखने का स्थान होता है। आँगन वह स्थान होता है, जहाँ परिवार के सदस्य एक-दूसरे के साथ आत्मीयता से बातचीत करते हैं, अपने दिल की बातें साझा करते हैं जिससे परिवार में आपसी सामंजस्य स्थापित होता है।

आँगन एक ऐसा स्थान होता है जहाँ परिवार के सदस्य कला, सांस्कृतिक गतिविधियों और धार्मिक आयोजनों को आयोजित कर सकते हैं। इसके माध्यम से संस्कृति और परंपराओं की स्थायिता बनी रहती है। आँगन का महत्व न केवल घर की संरचना में होता है, बल्कि यह समाज की सामाजिक और सांस्कृतिक वैशिष्ट्यताओं का प्रतीक भी होता है।

आँगन परिवार की संस्कृति और परंपराओं की साक्षरता को बढ़ावा देता है, क्योंकि यहाँ पर परंपरागत रीति-रिवाज और कथाएँ साझा की जाती हैं जो आगे की पीढ़ियों तक पहुँचती हैं। आँगन बच्चों के शिक्षा और विकास के लिए महत्वपूर्ण होता है। यहाँ बच्चे अपने बड़ों से सीखते हैं, खेलते हैं और अधिगम प्राप्त करते हैं। आँगन विभिन्न कला और शिल्प की अभिव्यक्ति का स्थान होता है जैसे कि रंगमंच, कढ़ाई, कला, गीत, नृत्य आदि। आँगन घर के आस-पास के पर्यावरण की सुरक्षा में भी महत्वपूर्ण भूमिका निभाता है। यहाँ पर पौधों की देखभाल, सफाई, और पारिस्थितिकी उपायों का पालन किया जाता है। गहरे अर्थों में 'आँगन' घर का 'दिल' होता है और एक परिवार के सदस्यों के बीच संवाद और सम्बन्धों की नींव रखता है और परिवार को सबल बनाता है। इस तरह आँगन को भारतीय परंपराओं में 'चौक' या 'चौकी' भी कहा जाता है।

ज्ञात हो मोहम्मद नासिर हुसैन खान द्वारा निर्देशित फिल्म आंगन-1973 बॉलीवुड की पारिवारिक ड्रामा फिल्म थी जिमसे फिल्म की कहानी संयुक्त परिवार में संतुष्ट जीवन जीने वाले दो भाइयों के बारे में बनाई गई थी। इस फिल्म में बड़े भाई की शादी हो चुकी होती है और वह और उसकी पत्नी अपने छोटे भाई की अपने बेटे की तरह देखभाल करते हैं उनका

पालन पोषण करते हैं। लेकिन कुछ गलतफहमी तब होती है जब छोटा व्यक्ति शादी कर लेता है और अपनी पत्नी को संयुक्त परिवार में रहने के लिए ले आता है। छोटे भाई की पत्नी बड़े भाई और उसकी पत्नी द्वारा बनाए गए परिवार के संतुलन को बिगाड़ देती है और उसमें रहने कि असहमति देने लगाती है लेकिन अंततः परिवार के साथ मिलकर रहने से असहमतियाँ सुलझ जाती हैं क्योंकि परिवार में संगठित रहना और पारिवारिक माहौल के अलग ही मायने होते हैं जो परिवार के हर सदस्य के लिए अत्यधिक महत्वपूर्ण होता है।

अतः प्रस्तुत शोध पत्र में छत्तीसगढ़ी सिनेमा में आँगन परंपरा से संबंधित फिल्मों की व्याख्या व विश्लेषण किया गया है जिसमें आँगन परंपरा से जुड़े तथ्यों को बारीकी से ज्ञात किया गया है तथा इस परंपरा की प्रभावोत्पादकता खासकर सामाजिक और सांस्कृतिक परिप्रेक्ष्य में इसका निरीक्षण किया गया है। इस तरह इस शोध पत्र में तथ्यों के संकलन में छत्तीसगढ़ी फिल्मों के अवलोकन के अलावा फिल्म समीक्षकों, निर्देशकों, निर्माताओं, कलाकारों और दर्शकों के साक्षात्कार को भी सम्मिलित किया गया है कि वह आँगन के बारे में अपनी क्या राय रखते हैं।

छत्तीसगढ़ी सिनेमा में 'आँगन' या 'अंगना' परंपरा :

छत्तीसगढ़ी सिनेमा में 'आँगन' या 'अंगना' परंपरा के विश्लेषण के लिए हमने कुछ महत्वपूर्ण फिल्मों जैसे मोर छड़ियां भुड़ियां (2000), माया लेले माया देदे (2001), मया: भौजी (20080), बनिहार (2009), झन भूलव माँ बाप ला (2003) सहित तीजा के लुगरा (2018) एवं अन्य फिल्मों के कथा, पटकथा, विशेष पात्रों, उनके संबंध और पारिवारिक माहौल का अध्ययन किया गया जिसमें 'अंगना' परंपरा को निर्देशकों द्वारा अलग-अलग संदर्भों में दिखाने कि कोशिश की गई है लेकिन सबका मकसद परिवार को एक साथ बांधे रखने का ही उद्देश्य नज़र आता है।

आँगन के संदर्भ में फिल्मकारों के साक्षात्कार :

छत्तीसगढ़ी फिल्मों से जुड़े निर्माता पुनीत सोनकर का कहना है कि “हम बिना आँगन के फिल्मों की कल्पना भी नहीं कर सकते। जीवन में जितने भी संस्कार हैं, उन्हें पूरा करने का स्थान ही आँगन है। आधुनिक समय में घरों का आकर छोटा हो गया है, ऐसे में अब लोग घर से बहार पंडाल लगाकर कार्यक्रमों का संपादन कर रहे हैं, ये पंडाल ही आज के समय में आँगन का स्वरूप ले रहा है। छत्तीसगढ़ी सिनेमा में असामाजिकता और संस्कृति की झलक होती ही है और यही झलक आँगन में फिल्माया जाता है।”



चित्र-1: मया देदे मया लेले फिल्म में पारिवारिक संवाद का एक दृश्य जो आँगन में एक महत्वपूर्ण फैसले या पारिवारिक बातचीत के लिए आँगन को महत्वपूर्ण स्थान के रूप में चुना गया है।

इसी तरह जब हमने छत्तीसगढ़ी फिल्म वितरक लाभांश तिवारी से आँगन परंपरा के बारे में पूछा किस तरह छत्तीसगढ़ी फिल्मों बनती है और किस तरह के पटकथा को छत्तीसगढ़ के लोग सिनेमा के माध्यम से देखना पसंद करते हैं तो उन्होंने बताया कि “हमारी छत्तीसगढ़ी फिल्मों में सांस्कृतिक परिवेश का होना आवश्यक है, जो किसी फिल्म के चलने और सफल होने का प्रमुख कारण है। लगभग सभी फिल्मों में आँगन के महत्व को उकेरने का प्रयास किया जाता है। जिसके माध्यम से लोग परिवार के साथ फिल्मों को देखना पसंद करते हैं और इस तरह हम पैसे कमा पाते हैं।”

छत्तीसगढ़ी के जाने-माने फिल्म समीक्षक एवं प्राध्यापक सुधीर शर्मा ने अपने साक्षात्कार में बताया कि 'पूरे भारतीय ग्रामीण पृष्ठ में आँगन का महत्त्व है। आँगन एक संसार है, और परिवार का एक मुख्य पटल है। समय के साथ जैसे परिवारों का विभाजन होने लगा तो सबसे पहले आँगन को ही बाँटा गया। कमरे तो आसानी से बाँट लिए जाते थे लेकिन विभाजन का मुख्य केंद्र आँगन ही हुआ करती थी। हमारे छत्तीसगढ़ी फिल्मों के गीत-संगीत के परिदृश्यों को देखें तो देवार गीत में हम पाते हैं कि उनका अपना कोई बसेरा नहीं है। गाँव व बाहर खुले मैदान, सड़क ये सब उनके लिए आँगन है। इसीलिए किस्मत बाई देवार गाती है कि 'चौरा मा गोंदा रसिया मोर बारी म पताल'। कहि देबे सन्देश (1965), घर द्वार (1985) जैसी फिल्मों में भी आँगन परम्परा को प्रदर्शित किया गया। आज भी हम पाते हैं कि सुआ गीत, राउत नाचा आज भी आँगन में ही किए जाते हैं। सुधीर शर्मा आगे कहते हैं कि आँगन की त्रासदी पर 'जय प्रकाश मानस' निबंधकार ने लिखा है कि 'होना ही चाहिए आँगन'। फ़िल्में समाज का आईना होती हैं और उनके दृश्य जनमानस पर प्रभावोत्पादकता खासकर सामाजिक और सांस्कृतिक परिप्रेक्ष्य पर उनके मानस पटल पर पड़ता है।

रायपुर स्थित श्याम टॉकीज में सरई (2023) फिल्म देखने परिवार सहित आए हुए आदित्य कहते हैं कि (संवाद छत्तीसगढ़ी में हैं) पारिवारिक फ़िल्में देखना वो पसंद करते हैं। उनका कहना कि फिल्म की कहानी के अनुसार ही दृश्य दर्शकों को दिखाए जाते हैं, लोक संस्कृति की झलक दर्शकों की मांग है, इसे निर्माता-निर्देशक पूरा करते हैं। आदित्य कुछ फिल्मों के उदाहरण देते हुए बताते हैं कि -

- छत्तीसगढ़ी फिल्म 'अंगना' में गीत - 'मोर अंगना के तुलसी चौरा...' ये अंगना हे परिवार के, ये अंगना, हमर अंगना...।
- छत्तीसगढ़ी फिल्म 'भकला' में स्वर कोकिला लता मंगेशकर जी का गीत - 'छुट जाही अंगना दुवारी'।

- छत्तीसगढ़ी फिल्म 'तीजा के लुगरा' का गीत - 'मोर अंगना कतका सुन्दर हे.....'।



चित्र-2 : फिल्म मया में अंगना का दृश्य और पारिवारिक वार्ता

छत्तीसगढ़ के ग्रामीण अंचल से आने वाली चंपा देवी का कहना है कि (संवाद छत्तीसगढ़ी भाषा में है) आँगन पहले घरों में शोभा का केंद्र बिंदु हुआ करता था। वो कहती हैं जब छोटी थी तब घर के आँगन में बारिश का पानी इकट्ठा करने के लिए आँगन में स्थित पानी निकासी के छेद को ढक दिया करती थी। इस तरह पूरे आँगन में पानी भर जाया करता था और उस बरसात के पानी में अपने भाई बहनों के साथ भी उस बचपन की मस्ती को जिया करती थी। अब बढ़ते शहरीकरण के कारण घरों से आँगन सिमटते जा रहे हैं और अब जब हम छत्तीसगढ़ी सिनेमा में उस आँगन को, उस आँगन में बने तुलसी चौरों को देखते हैं, तो अपना बचपन हमें याद आता है और हम अपने बच्चों को भी इसकी कल्पना, इसकी उपयोगिता, इसकी महत्ता और इनसे जुड़े सभी सामाजिक और सांस्कृतिक संस्कारों को संचारित और प्रवाहित करने का काम करते हैं।

छत्तीसगढ़ी फिल्म निर्देशक एवं गीतकार श्री अशोक तिवारी कहते हैं कि छत्तीसगढ़ी सिनेमा के प्रारंभिक चरणों में जो फ़िल्में बनती थी उनमें आँगन को दिखाया जाता था, क्योंकि उस वक्त संरचना आसानी से फिल्म की मांग के अनुरूप ग्रामीण क्षेत्रों

में मिल जाया करती थी। लेकिन अब वर्तमान दौर में शहर हो या ग्रामीण क्षेत्र यहां फिल्म के अनुरूप उस आकार का आंगन उपलब्ध हो पाना जहां हम किसी पटकथा का फिल्मांकन कर सके इतने बड़े आंगन की उपलब्धता बहुत ही मुश्किल से हो पाती है। ऐसी स्थिति में अब जिन फिल्मों में आंगन के दृश्य दिखाए जाते हैं या तो वह वास्तविक स्वरूप में आकार में छोटे होते हैं या बड़े स्तर पर उन्हें बनाने के लिए अलग से निर्माण कार्य किया जाता है जिसकी लागत अधिक हो जाती है। जिसका सीधा असर फिल्म के कुल बजट पर पड़ता है। छत्तीसगढ़ी सिनेमा अपनी संस्कृति, अपने रीति-रिवाज और अपने खान-पान के कारण दर्शकों के बीच स्वीकार की जाती है। इस लिहाज से हमारी फिल्मों में आंगन पूरी फिल्म में आत्मा की तरह साथ रहती है इसका एक प्रमुख कारण यह भी है कि कहानी को जीवंत बनाने के लिए और संबंधों को अधिक सजीव चित्रित करने के लिए भी आंगन की आवश्यकता पड़ती है। छत्तीसगढ़ के ग्रामीण पृष्ठभूमि में घरों में बने कमरे का आकार सीमित होता है, ज्यादातर हिस्सा परछी (पोर्च) एवं आंगन रहता है।

इस तरह आंगन परंपरा छत्तीसगढ़ी सिनेमा में एक महत्वपूर्ण सामाजिक संदेश प्रस्तुत करती है, जिसका मुख्य उद्देश्य महिलाओं के जीवन में उनके परिवार और समाज में उनके योगदान की महत्वपूर्णता को प्रोत्साहित करना है।

छत्तीसगढ़ी सिनेमा 'आंगन परंपरा' और महिलाओं की भूमिका :

'आंगन परंपरा' में महिलाओं की महत्वपूर्ण भूमिका होती है और इसे बखूबी रूप से दिखाई भी जाती है। जो यह दर्शाता है कि महिलाएं केवल घर के काम काज करने के लिए नहीं होती हैं, बल्कि वे परिवार को मजबूती देने, हर पारिवारिक नीति निर्माण और हर पारिवारिक फैसलों में महत्वपूर्ण स्थान होता है जिसे लगभग ज्यादातर छत्तीसगढ़ी फिल्मों में दिखाया भी गया है।



चित्र-3 : आंगन का दृश्य - गाने की शूटिंग हो रही है।



चित्र-4 : फिल्म इन भूलव माँ बाप ला (2003) का दृश्य जहां पर पारिवारिक चर्चा चल रही है।

आंगन परंपरा में संवाद का महत्व होता है जिससे पीढ़ियाँ और परिवार के सदस्य एक दूसरे के साथ सहयोग, समर्थन और समस्याओं का समाधान करते हैं। सिनेमा के माध्यम से भी संवाद की महत्वपूर्णता को दिखाया जाता है और यह लोगों को अपने संबंधों को मजबूत रखने के लिए संवाद की महत्ता समझने में मदद करता है। आंगन परंपरा में परंपरागत ज्ञान और विरासत की महत्वपूर्ण भूमिका होती है। सिनेमा के माध्यम से इस परंपरागत ज्ञान को संजीवनी देने का प्रयास किया जाता है, ताकि आगामी पीढ़ियाँ अपनी संगीत, कला, शैली आदि को महत्वपूर्ण रूप से देख सकें। सिनेमा के माध्यम से आंगन परंपरा में उत्थान और सामाजिक समस्याओं के प्रति जागरूकता पैदा की जा सकती है। यह समस्याओं के समाधान की दिशा में लोगों को प्रेरित कर सकते हैं और सामाजिक सुधार की दिशा में उनकी सहयोगी भूमिका निभा सकता है। इस प्रकार, सिनेमा के माध्यम से आंगन परंपरा के सांस्कृतिक संदेश को स्वरूपित

करके, लोगों को इस मूल्यवान संस्कृति की महत्वपूर्णता को समझने और आगे बढ़ाने का प्रोत्साहन मिल सकता है।

निष्कर्ष :

आँगन परंपरा मनोवैज्ञानिक रूप से किसी भी परिवार को एकता के सुर में पिरोता है वहीं जहाँ परिवार के हर सदस्य एक भावनात्मक बंधन से बंधा रहता है क्योंकि जब भी परिवार पर कोई विपदा आती है लोग घर के आँगन में ही किसी भी फैसले पर निर्णय लेते हैं जिसमें सभी की राय जरूरी समझी जाती है। परिणाम स्वरूप यह परिवार को एकता सूत्र में बांधती है यही लगभग सभी छत्तीसगढ़ी फिल्मों में सिनेमा के माध्यम से दिखाया गया है।

आँगन परंपरा छत्तीसगढ़ी सिनेमा का एक महत्वपूर्ण हिस्सा है जो दर्शकों को पारिवारिक का महत्व समझाता है। यह परिवार और समाज की एकता, समाज में बदलाव, परिवार में नारी के महत्व और सामाजिक जागरूकता के मुद्दों की बात करता है।

छत्तीसगढ़ी फिल्मों में आँगन परंपरा का अर्थ है कि किसी निश्चित समय और स्थान पर परिवार के सदस्य एक साथ आकर बैठते हैं, चर्चा करते हैं और अपने दैनिकता के आधार पर विचार विमर्श करते हैं। यह परंपरा बॉलीवुड सिनेमा में भी प्रतिष्ठित है और इसका उपयोग कहानी को मानवीय और सामाजिक मुद्दों को मजबूती देने के लिए किया जाता है।

छत्तीसगढ़ी सिनेमा में आँगन परंपरा एक महत्वपूर्ण सांस्कृतिक संदेश प्रस्तुत करता है परिणामस्वरूप लगभग हर छत्तीसगढ़ी फिल्मों में यह दृश्य जरूर दिखाई जाती है ताकि यह परंपरा विभिन्न संस्कृतियों, सामाजिक मूल्यों और मानवीय रिश्तों को मजबूत करते रहे।

आँगन परंपरा पारिवारिक रिश्तों और अंतर्व्यक्तिक संबंध को और अधिक विकसित करता है। साथ ही साहित्यिक और कलात्मक अद्यतन को परिवार में बढ़ावा मिलता है।

छत्तीसगढ़ी फिल्मों में आँगन परंपरा से दर्शक न सिर्फ पारिवारिक माहौल के बारे में जानते हैं बल्कि इसका प्रभाव दूरगामी और बिगड़े हुए पारिवारिक माहौल को सुधारने के लिए मानसिक तौर पर सिनेमा से प्रभावित भी होते हैं।

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 15. साक्षात्कार (2023), सुधीर शर्मा, फिल्म समीक्षक एवं प्राध्यापक, 09 अगस्त 23 / समय - 08:30 शाम।
 16. साक्षात्कार (2023), निर्देशक एवं गीतकार श्री अशोक तिवारी 13 अगस्त 23 / समय 01:35 दोप. (रेकार्डिंग उपलब्ध गाने की शूटिंग स्थल पर)।
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The Depiction of Raga & Ragini in Indian Paintings and Its Importance : A Study

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Introduction :

Raga-Ragini have a long and rich history in Indian music and art. The tradition of raga-ragini painting can be traced back to the medieval period in India, when musical notation had not yet developed and musical compositions were passed orally from generation to generation whereas Raag-Ragini paintings were created as visual representations of musical ragas, which are melodic frameworks used in Indian classical music. The entry of music in painting and sculpture is considered to be from the early period, people dancing and singing have been depicted in cave paintings as well as in traditional folk art. But if we talk about the Ragamala series of paintings based on ragas, then this is probably seen only in Indian painting. Especially in all the painting styles of the medieval period, its marking is found.

Depending on the particular place and time, we know it as Pahari, Rajput or Rajasthani, Deccan and Mughal Ragamala(s). (*Sumahendra*) It has been depicted according to various ragas and their related seasons and even the time prescribed for each raga. It is understood that the origin of the line of voice and picture was almost similar in the prehistoric

state of man, but in this Development took centuries. The paintings will usually depict musical instruments, singers, dancers and other elements associated with a particular raga. These practices continue to play an important role in the preservation and interpretation of Indian classical music and serve as a testament to the depth and beauty of this ancient art form. In this modern era also, these raga-ragini paintings have become an important part of the visual arts in India and are highly prized for their beauty and historical significance.

Some paintings, architecture, poetry which are clearly found in the Vedas, these painting originated from the drawings of yajna altars. There is clear evidence of alphabets and hieroglyphs in Rigveda. (*Bharata Muni. The Nāmāyastra.*) Just as alphabets and hieroglyphs were invented through Yajnas, in the same way painting, architecture and vocal music also emerged. But despite all this, it is also a fact that the notation of raga-based paintings i.e. the creation of Ragamala series of paintings took place in the medieval period. That is, it is considered to be a contribution around the 15th century or later.

The origins of the concept of ragamala(s) in Indian custom can be traced

to ancient Hindu scriptures and musical traditions. However, there is no single person who can be considered the “father of raga”. Instead, the development and evolution of the raga system is the result of a long and rich musical tradition that has been passed down from generation to generation of composers and musicians.

Over time, various musical scholars and composers have contributed to the development and refinement of the raga system, and it continues to evolve and change even today. Some of the most important figures in the history of Indian classical music who have made significant contributions to the development of ragas include the ancient Indian musicians Bharat and Matanga, the medieval poet-composers Amir Khusro and Tansen and modern musicians and artists. To explore and expand the raga system.

Talking about different styles of Ragamala painting style, it becomes necessary to discuss some major styles and their characteristics here. If we talk about the style prevalent in South India apart from the Mughal court and various regions of Rajasthan, the description of Deccan Ragamala starts being found around 1725 AD. Although Rajasthani influence is clearly visible on these paintings too, its main centres in the south were Bijapur, Golconda and Ahmednagar. However, as far as its beginning is concerned, it is attributed to Burhan II in Ahmednagar in 1591. Burhan popularized this style of Ragamala series after his return from the Mughal court of Delhi. Its influence soon reached other centers of the South like Golconda and Bijapur and paintings of this series were created at these places also. Talking about other major centres, Bundi/Kota style, Mewar style, Marwar

style, Sirohi and Jaipur. Talking about Pahari painting, we find descriptions of Ragamala paintings painted under this art tradition in the princely states like Basohli, Kullu, Vilaspur, Kangra and Tehri Garhwal.

Another aspect of these age-old tradition is Ragamala paintings, which are a series of Indian miniatures depicting musical ragas and associated emotions, seasons and stories. These paintings originated in the royal courts of Rajasthan and surrounding areas during India’s medieval period, and are considered some of the finest examples of Indian miniature painting. The earliest known ragamala paintings date from the 16th century, and they reached the peak of their popularity in the 17th and 18th centuries. These paintings were created by skilled artists who combined elements of Indian classical music and poetry with complex and colorful imagery to create visual representations of the ragas. Ragamala paintings were created for a variety of purposes, including as instructional aids for musicians, as decorative elements in palaces and royal houses, and as devotional objects for use in Hindu temples. They usually depict musical instruments, singers, dancers and other elements associated with a particular raga, as well as images of gods, goddesses, seasons and other elements of nature.

Over time, the tradition of Ragamala painting declined, but was revived in the 20th century, and today these paintings are considered highly valuable cultural artifacts and are prized for their historical and artistic significance. They can be found in museums and private collections around the world and continue to inspire artists and composers interested in the tradition of Indian classical music. So, the

history of Ragamala painting is rich and diverse, spanning centuries of musical and cultural tradition in India. These paintings serve as a testament to the beauty and complexity of Indian classical music and continue to inspire new generations of artists and musicians.

The subject matter of Ragamala(s) :

Raga(s) and Ragini(s) : Each painting in the Ragmala series represents a specific raga or musical mode from the Indian classical music tradition. These ragas are associated with specific melodies, moods, and times of day or seasons. The paintings aim to capture the essence and emotional expression of these ragas through visual imagery. In addition to the primary ragas, Ragmala paintings often depict ragini(s), which are female counterparts or wives of the ragas. They are believed to evoke complementary emotions and moods. For example, if a raga is associated with a pensive mood, its corresponding ragini might convey longing or melancholy.

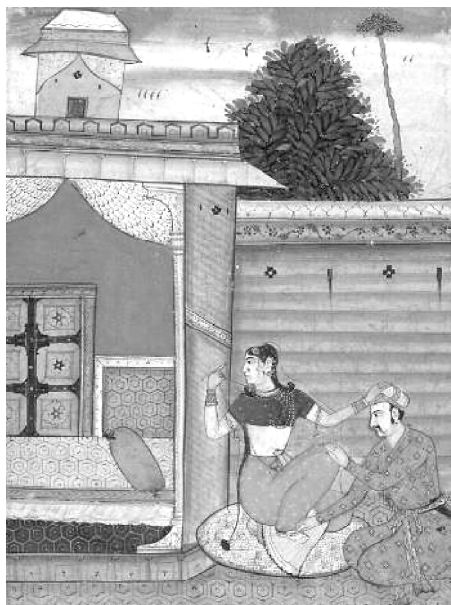


Figure-1 : Ramkali Ragini

Seasons : These paintings often incorporate elements related to the time of day or season associated with a particular raga. For example, a painting representing the monsoon raga might feature rain and lush greenery, while a morning raga may depict a sunrise scene. In these paintings, each raga or ragini was associated with specific colors, instruments, animals, and emotional states. Artists used these symbols to evoke the essence of the particular raga or ragini they were depicting.

Human Figures : The most important element of Ragmala paintings, include human figures, often in various stages of life and emotion, to convey the mood and emotional resonance of the raga. These figures may be musicians, lovers, or other characters engaged in activities that reflect the raga's theme. One of the examples is of the Ramkali Ragini painting, which is a beautiful piece, the name of this Ragini is given from a woman who is enraged with her lover for having an affair with another woman and then being late for their tryst. Finally, he cries out for her repentance by kneeling down at her feet. Basically, Ramakali Raginis are depicted as lovely, dark-skinned women having fun. (Shalini Bharti). Another example which showcases spirituality is of, the Bangali Ragini depicts a woman kneeling in prayer before a Shiva temple with a lioness curled up behind her and a candle lit in front of her in honour of the goddess.

Nature and Symbolism : Various elements of nature, such as flora and fauna, are often used symbolically to enhance the representation of the raga's mood. For example, a painting may include birds, flowers, or animals that symbolize the emotions associated with the raga. One

of the examples is the Miniature painting shown in Gormalar Ragini which depicts a woman lounging in a lotus pool while holding an arrow and bow. The cuckoo is traditionally shown as a lone woman who is startled by the sound it produces. (Klaus Ebeling, 1973)



Figure-2 : Bangali Ragini

These Ragnala paintings are not just artistic representations of music but also a means of exploring the interplay between music, emotions, and visual art in Indian culture. They offer a rich and intricate fusion of these artistic forms and provide insight into the deep connection between music and visual expression in India. These paintings are executed with meticulous attention to detail. Artists of that time used fine brushes and natural pigments to create intricate designs, patterns, and textures in the artwork.

Cultural Significance of Ragnala Paintings (Aesthetic Theme) :

These Ragnala paintings, not only work as art piece but also cultural artifacts that offer insights into the aesthetics and sensibilities of the time in which they were created. They provide a wide visual representation of the deep connection between

music, literature, and visual arts in Indian culture. (Mulk Raj Anand, 1989). They serve as a historical record of the rich and diverse Indian classical music traditions. They visually depict various ragas, their associated musical notes, and the emotions they evoke, helping preserve these traditions for future generations. They showcase harmonious relationship between music and painting, emphasizing the interconnectedness of different art forms in Indian culture.



Figure-3 : Devgandhar Ragini

Another aspect of these Ragnala paintings is, they often incorporate elements of mythology and spirituality and even depicts gods, goddesses, and divine beings associated with specific ragas, highlighting the spiritual and mystical dimensions of music in Indian culture. Example for the above is Devgandhar Ragini in which an aged saint is seen sitting under a Banyan tree, being fanned with a morchhal by a devotee. Sitting on the hide of a tiger or black deer, these

ascetic ladies are perfect messengers between faraway mates or lovers, as well as between political adversaries, because of their religious virtue and their detachment. They are the true combination of vibrant colors, detailed compositions, and skilled craftsmanship which makes them more valuable in the realm of Indian art. These paintings have been used historically as educational tools to teach and understand the complexities of Indian classical music. They help students and enthusiasts associate specific ragas with visual representations, aiding in their comprehension and appreciation of the art form. They serve as a source of creativity and innovation, allowing modern artists to reinterpret and adapt the themes of these paintings in their work.

In general, the concept of ragas and ragini(s) in Indian music dated back over two thousand years to ancient texts like the Natya Shastra, which discussed the association of specific musical scales with particular moods, seasons, and times of day. These associations eventually became the basis for depicting ragas and ragini(s) in visual arts. Ragamala paintings evolved over time, and different regions of India developed their own styles and interpretations. The Rajput and Mughal courts were significant patrons of these artworks, contributing to their popularity and refinement. The melodic and lyrical roots of Ragamalas precede those of these Ragini paintings by many centuries. Between 1450 and 1550 AD, paper and miniature painting flourished in several Indian locations, including the Jain, Hindu, and Muslim groups. (*Rajendra prasad*)

Critical Evaluation and Conclusion :

The study of Indian paintings depicting Raga and Ragini(s) unveils a captivating blend of art and music, offering a multifaceted window into India's cultural tapestry. These paintings, born in the medieval courts, transcend time and continue to enchant modern audiences. They serve as a testament to the symbiotic relationship between art forms and the enduring beauty of Indian classical music. Through these artworks, we discover a vibrant visual language that narrates tales of love, devotion, nature, and the royal courts. The intricate details, vivid colors, and symbolism within each painting provide a deep understanding of the emotions and moods associated with various ragas and ragini(s). The above paper discusses about the importance of preserving and promoting this artistic tradition. So, these Raga and Ragini paintings are not mere relics of the past; they are living testaments to India's rich cultural heritage. As we delve deeper into their history and significance, we gain a deeper appreciation for the artistry and craftsmanship of the artists who created them. The study of Indian paintings depicting Raga and Raginis serves as a bridge connecting the past with the present. It illuminates the enduring beauty of India's classical music, the artistic prowess of its painters, and the importance of preserving and celebrating this rich cultural heritage. Through these paintings, we gain a deeper appreciation for the artistry and the timeless allure of India's artistic traditions.

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Faces of Alienation in Graham Greene's *A Burnt-out Case*

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Graham Greene, a versatile and prolific British writer of the twentieth century has contributed much to the world of English Literature. He has published many novels, short stories, plays, autobiographies, travel books and other non-fiction. Novels like *The Man Within*, *Brighton Rock*, *The Power and the Glory*, *The Heart of the Matter*, *The End of the Affair* and *A Burnt-out Case* are all Greene's significant works which provides an insightful exploration of the human condition. The characters in his novels, often face tragic circumstances and moral dilemmas. They stand as a testament to Greene's deep understanding of human psyche and have not lost their relevance even to this day. Greene's novels explore the theme of alienation, existentialism, loneliness and meaninglessness. *A Burnt-out Case* lays bare the complex human emotions and the search for meaning in a world which often seems devoid of it.

Alienation has become the main subject to many psychological, philosophical, and literary studies. It emerges as natural consequence of existential predicament. Man fails to perceive the meaning of his existence in this hostile world. As Edmund Fuller in *Man in Modern Fiction* rightly

opines, "man suffers not only from war, persecution, famine and ruin, but from inner problems... a conviction of isolation, randomness, meaninglessness in his way of existence" (26). This paper examines the theme of alienation experienced by the central character Query in *A Burnt-out Case*.

With a parody of Descartes, "I feel discomfort, therefore I am alive" (1) begins the novel *A Burnt-out Case*. Query, the protagonist and the cabin - passenger is an unexpected guest and an internationally famed architect who arrives incognito. His vocation is mainly of building churches but he outwardly believes in the Roman Catholic faith. He tries to escape from his past success and the shallowness of the art world. He has suffered a lot as a result of his decadent life style. He has lost the interest for his work as a renowned architect and tries to stand emotionally detached from the world around him.

The novel opens with the arrival of Query at a leper colony in Africa. He has come there to be cured of his emotional malady. According to the Oxford Dictionary, the word 'burnt-out' refers to a feeling as if you have done something for too long and need to have a rest (201). In the novel,

Graham makes a creative use of the word 'burnt-out' to refer to a leper who is cured of leprosy. The title of the novel, in contrast, refers to the protagonist Query, an ambiguous character who has lost his purpose in life and struggling to find a new one. He writes in his journal, "I've come to the end of desire and to the end of a vocation" (42). In a state of emptiness, he attempts to expunge his fame from his life. He has become 'burnt-out' and lost his creative drive. This sense of disillusionment drives him to seek solitude in a leprosy mission. In *Be the Person You Were Meant to Be*, Dr. Jerry Greenwald says :

The lonely often is not aware of what ails him. Frequently, a lonely person is aware of his general unhappiness, which he experiences as tension, anxiety or restlessness, although often he is unaware of the specific meaning of these symptom messages and may not know what he should do to alleviate his discontent (34).

The alienated self may resort to any number of pathological behaviors to alleviate his sense of inner frustration including sex, drugs and other forms of escape. The disappointment and frustration induces an inner state of unrelenting anger which serves to isolate further and leaves in a condition of estrangement. According to James C. Coleman et al. in *Abnormal Psychology and Modern Life*,

Existentialists emphasize the weakening of traditional values and the crisis of faith; the depersonalization of the individual in our society; and the loss of meaning for many of us. They see us as alienated and estranged - strangers to God, to other human beings and to ourselves (72)

True to the above statement, Query's emotional detachment and disillusionment serve as a symptoms of alienation. In Query, a sense of disconnection from oneself, others, or society is more evident. He struggles to connect with the lepers, the staff, and the local customs which further exacerbates his sense of alienation.

During his stay in the colony, Query shows no interest in anything around him. He is exposed to two kinds of belief, i.e one of the priests who run the colony and the other is Dr. Colin. Doctor Colin has dedicated his life to the cure of the disease. He helps the lepers, for the sake of the service and not for the glory of God. Query intends to remain anonymous but he is drawn into the lives of the patients. On Doctor Colin's request, Query volunteers to go to Luc, to speed up the delivery of a machine that would be of much use to the doctor. This marks an eventful change in the protagonist which the novel captures in concretized images of pain and pleasure. It says, "interest began to move painfully in him like a nerve that has been frozen" (56). Thus Query makes a voluntary move towards companionship.

Query's concern towards his servant Deo Gratias, a cured victim of leprosy shows his progress from alienation. Deo Gratias, the servant, who has no fingers, does the household chores for Query. At first, Query was annoyed but later he becomes tolerant of the servant's physical deformity and inability. In the course of the novel, Query enters the forest in search of his servant. He spends a night during which he attends to the half - submerged body of his servant, lying unconscious in the jungle. Through this encounter, Greene notes that Query has

partially come out from a state of alienation and rediscovers the meaning in life.

The analysis in this paper highlight the dictum of Greene in the following words, “What Pascal said that a man who starts looking for God has already found him. The same may be true of love – when we look for it, perhaps we’ve already found it” (191). Loneliness is the genesis of all ills. To the anguished man, alienation is an inescapable fate. In this state of despair and pain, an alienated individual often gives up the will to love or even to live. Though it is painful, this dilemma is resolved when the individuals strive for

satisfaction in the reality of their existence. The quintessence of our existence is to shape the kind of person we become and to live a constructive life.

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A Quest towards Unconsciousness with Easterine Kire's *Spirit Nights*.

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When we take an expedition towards our unconsciousness, wisdom and the beauty of this life would be exposed to us. Human Beings' organisation of their personality and its development are considered as the major source of the psychoanalytic theory. The distress in the mind of a particular person leads him/her to ill health of his/her own mind. The various psychological distresses include phobias, anxiety, depression, anger, struggle in decision making, traumas and lack of happiness. In ancient days, Psychoanalysis is used as a trial in the medical field to ease the pain of the patients by talking to them or by making them to speak out freely from their minds. This helped the patients to come out of the traumas from their old memories. Psychoanalytic theory is based on the concept that the various force of the unconscious mind which has been controlled by the conscious mind stimulates the individual in his actions. So, this theory is also called as personality theory.

Sigmund Freud who has been considered as the creator of the term

psychoanalysis is an Austrian Neurologist. His famous writing includes *The Interpretation of Dreams*, *The Future of an Illusion*, *The Psychopathology of Everyday Life*, *Three Essays on the Theory of Sexuality*, *Civilisation and its Discontent*, *Five Lectures on Psychoanalysis* and *Totem and Taboo*. At the initial stage, he worked in collaboration with his friend Joseph Breuer. He enunciated and sophisticated the ideas such as Infantile Sexuality, Unconscious mind and Repression. The importance of the Freud's theory has been recognised only after the International Psychoanalytical Congress that was held at 1908 in Salzburg. He used psychoanalysis as a medium to find and understand the mind of his patient and this acts as a great influence for modern psychology. It also plays a major role in the field of medicine, sociology and culture. He also expressed his ideas on religion, culture, dreams and women through his writings.

The human thoughts, feelings, emotions, memories, urges or any other unpleasant anxiety, struggles and pain

which has been stored in a space outside the conscious mind which is called as the unconscious mind. Freud expresses his belief that these hidden feelings/ memories would occur in the conscious mind through dreams or the Freudian slip. In the other hand the unpleasant memories in the mind may create changes in the personality such as increase in anger, distress, bias, difficulty in maintaining the relationships and low social interactions. He believes that when these pleasant or unpleasant memories and feelings are brought to the conscious knowledge of the human beings, it would reduce or cure the mental illness. He used free association as a technique to bring out the things in the unconscious mind to the conscious mind.

Freud is the one who has proposed the iceberg theory. Using the analogy of an iceberg, he created a topographical model representing the three stages of the mind and its function as well as structure. Freud compares the outer/the upper portion of the iceberg to the conscious state of the mind. It possesses the daily process of the mind about which the individual is aware of. The next stage, which is the middle stage, is called as the pre conscious stage which consists of the feelings, emotions and thoughts about which the individual is unaware but it can be slowly brought into the conscious mind. The deep inner stage is the final stage which is called as the unconscious mind. It acts as a repository in which, the feelings, emotions and thoughts both positive and negative are stored. The individual would have a clear picture of the happenings in the conscious mind but not about the unconscious mind.



Figure-1 : Freud's Psychoanalytic Theory, Chegg.

According to Freud, for an individual, the most important part is the unconscious mind. It also fills up the gap between the psychology and the psychoanalysis. He states that due to the process of repression, some desires, feelings and emotions which are painful or frightening are deeply locked in the unconscious mind that, the individual couldn't tolerate or acknowledge about it. This would cause severe mental illness.

Sigmund Freud emphasized the importance of the unconscious mind, and a primary assumption of Freudian theory is that the unconscious mind governs behavior to a greater degree than people suspect. Indeed, the goal of psychoanalysis is to make the unconscious conscious. The unconscious contains all sorts of significant and disturbing material which we need to keep out of awareness because they are too threatening to acknowledge fully. The unconscious mind acts as a repository, a "cauldron" of primitive wishes and impulses kept at bay and mediated by the preconscious area. Much of our behavior, according to Freud, is a product of factors outside our conscious awareness. People use a range of defense mechanisms (such as repression or denial) to avoid knowing their unconscious motives and feelings. (McLeod, par. 16-19)

According to Freud, the primitive urges or the biological instincts such as the Eros and Thanatos are found in the unconscious mind and this motivates the human behaviour. He also states that, the influences which are bound in the unconscious mind reveals themselves through the slip in the tongue, which is now popularly called as the Freudian slip or through dreams. Freud's psychoanalysis turned out as a theory of personality as well as a method of psychotherapy. Main parts of the theory are :

- A theory of personality structure in which Id, Ego and Superego are principle parts.
- A theory about dynamics of personality, which includes conscious, unconscious and subconscious mind.
- A theory of psychosexual development, where different body parts impact a child during the growing stage affecting the personality, he/she develops over time. (FPT, par. 3)

The id acts as a store house of the basic needs of the human beings such as hunger, thirst, sleep and sex. This id drives the individual to attain these desires without thinking much about the consequences. But ego is a little bound to the reality unlike id. Ego helps the individual to attain the desires that is stored in the id via adjusting to the situations and by giving importance to the social rules. The next part superego is considered as a major part which has been acquired from the parents and society. It strictly follows the rules acquired from the society.

Easterine Kire who is a Kohima born novelist, poet, short story writer and writer of children's literature impose the importance of unconscious mind and its instinct through her novels *When the River Sleeps* and *Spirit Nights*. She is the first poet and novelist from Nagaland to publish her poems and novels in English. Her works include *Journey of the Stone*, *A Respectable Woman*, *Son of the Thundercloud*, *Don't Run My Love*, *When the River Sleeps*, *Bitter Wormwood*, *Life on Hold*, *Mari*, *A Terrible Matriarchy*, *A Naga Village Remembered*, *The Rain Maiden and the Bear Man*, *Forest Song*, *Jazz poetry and other Poems*, *A Slice of Stavanger*, *The Windhover Collection*, *Kelhoukevira*, *Walking the Roadless Road and Ah*, *People of Tromso*. She has been awarded the Governor's medal for excellence in Naga Literature in the year 2011. In 2013, her novel *Bitter Wormwood* has been shortlisted for the Hindu Lit for Life Prize. She has also received the VeuLLiure Prize in the year 2013 from Pen. In the year 2015, her novel *When the River Sleeps* has been awarded The Hindu Literature Prize and Bal Sahitya Puraskar of the Sahitya Akademi. Tata Literature Live Book of the Year Award has been given to her in the year 2017. She is a member of the Norway based band, Jazzpoesi, and also a founder member of Barkweaver publications which gathers folktales and people stories. She also delivers lecture on culture and literature and performs poetry.

Kire's novel titled *Spirit Nights* is about the village that has surrounded by

darkness for some days. The people in the village struggle a lot to tackle with the situation and they couldn't understand the situation around them. The village seems to be under the control of the evil spirits during these days and the person who comes out of his village would be killed by these spirits. This occurred as if there is a war among the good and bad spirits and the good wins only when there is a catharsis among the people in the village. As days pass by, Namu's grandmother Tola is the one who receives the vision through her dreams. Namu has been appointed as the village seer temporarily as the village seer has gone out of the village to find some solutions from the seer of Mvuphri. Both Tola and Namu informed the revelations that Tola receives through her dreams and saved the village with the help of the head man. The spirit that meets Tola wants her to convey to the people that, the people can come out of the darkness only when they purify their hearts. One fine day, Namu and the headman came out of the village hearing the scream of a man. They found a tiger killing a man. As they fight with the tiger, it left out from the village. The next day, Namu killed the tiger with his spears and some men cut off the six tails of the tiger and the tiger died finally. The next day, there was brightness in the entire village and every one returned to normalcy. Namu's wife, Thongdi gave birth to the twins of which, one is very fair just as the bright day and the other is very dark just as the darkness. Tola explained that the two children represent the dark and the light so that, the people would never forget

the dark days of the village. And the novel comes to an end with the death of Tola.

The culture of Nagas gives much importance to the dreams. They interpret dreams and they act accordingly in the upcoming situations. The Chang tribes of Nagaland would have a seer in their villages who would be the dream receiver. They believe that their deities would communicate with the people through their dreams. Freud considers dream as a lane towards the unconscious mind of a particular person.

But to the people of Nagaland, it connects the human world to the non-human world. Though there is a contrast between these ideas, they get connected through the impression that, the stimuli that was caused due to the external world of a particular person acts as a major reason for the occurrence of a dream. It can either be a solution provided by the God or the unconscious mind to a particular problem or the struggle that rose from the unconscious mind or as a warning by the God. Though the belief is different, the idea behind it is the same. "According to Freud (1900), sources of dreams include stimuli from the external world, subjective experiences, organic stimuli within the body, and mental activities during sleep (p.22). Empirical evidence has supported some of these assertions" (qtd. in Zhang). No matters where the stimuli come from either external or eternal but the information acquired from the dream is important.

The Chang tribes of Nagaland wholeheartedly believe on dreams and its

interpretation and acts accordingly. They approach the village seer before taking any decisions. In *Spirit Nights*, the villagers are in need to change the log drum of the village. But, they waited until the village seer gets a dream about the tree that should be cut for the log drum. As soon as the seer dreams about the tree, he shows the tree to the villagers. Only then the marked tree would be cut and carved into a log drum. "The tree was always selected by the dreams of the seer. He said that the spirits led him to the appointed tree, and they let him know the exact location of the tree" (57). There is another occasion mentioned by Kire in her novel that Thongdi's mother had a dream of her cows giving birth to the healthy calves and the trees in her land grows taller than the trees in the neighbouring land. These two dreams are interpreted by them as the dreams for the successful union of Namu and Thongdi through marriage. So, they arranged for the marriage without any second thought.

Kire, through her characters in *Spirit Nights* make the readers to probe into their unconsciousness. The darkness mentioned in *Spirit Nights* might be the consequences of the profane feelings that are stored in the unconsciousness mind of the people in the village. The darkness paved way for the catharsis in the heart of everyone in the village. The people are asked to throw away the evils such as jealous, envy, hatred on others and much more. The darkness in the village act as a tool for the villagers to explore and analyse their unconsciousness and to rectify their mistakes. Each and every villager

analysed their unconscious mind and attained wisdom and changed themselves. They came to the conclusion that they should change themselves and started to love each other. This ideology parallels the ideas of Freud. "Let us stop hating, stop envying and blaming, most of all. Let us stop complaining and all ill speaking. Let us be the ones to love first, they would say to themselves" (103).

Hence, probing into the unconscious mind would lead to catharsis and help the individual to come out of the struggles caused by the feelings and emotions that are stored in the unconscious mind. Interpretation of dreams and concentrating on the unconscious mind would lead to the development in the personality of the individual. And when the personality of an individual develops, it leads to the development of the society which in turn leads to the development of the country

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Posthumanism and the Transhumanist Dream : A Critical Analysis

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Introduction :

In an age defined by rapid technological progress, the notions of posthumanism and transhumanism have emerged as prominent and polarizing visions of the future of humanity. These philosophical and technological movements hold profound implications for the evolution of our species, sparking intense debates about the ethical, societal, and existential consequences of embracing advanced technologies to enhance human capabilities. This paper embarks on a critical exploration of these two contrasting ideologies, seeking to unravel the core tenets, goals, and potential ramifications of posthumanism and transhumanism. At the heart of the transhumanist dream lies an unwavering faith in the power of science and technology to transcend the limitations of human existence. Transhumanism envisions a future where humanity, through the relentless pursuit of scientific progress, conquers the very constraints that have defined it for millennia. These constraints include the finitude of life, the boundaries of human cognition and the limitations of our physical bodies. Advocates of transhumanism

envision a world where these limitations are not only transcended but obliterated, giving rise to a new era of human existence characterized by radical life extension, cognitive enhancement and even the potential merger of humans with machines. Central to the transhumanist vision is the idea that human beings can and should actively shape their own evolution. In the pursuit of enhancement, proponents argue for the development and widespread adoption of technologies such as genetic engineering, nanotechnology and artificial intelligence. These technologies, they contend, have the potential to usher in a utopian future where suffering and mortality are relegated to the annals of history, and human potential reaches unprecedented heights. However, this utopian narrative is not without its critics and sceptics. The transhumanist dream raises a host of ethical questions and dilemmas that cannot be ignored. First and foremost is the question of equitable access to these transformative technologies. Will the benefits of enhancement be distributed justly, or will they exacerbate existing inequalities, creating a divide between those who can afford enhancement and those who cannot?

Moreover, the pursuit of extreme enhancement may lead to the erosion of essential aspects of the human experience, such as vulnerability, mortality, and the inherent value of life itself. Critics argue that these aspects are integral to the collective human identity and that their abandonment could have unforeseen and potentially detrimental consequences. On the opposite end of the philosophical spectrum, posthumanism offers a stark departure from the trans-humanist dream. Posthumanism challenges the very notion of “human” as a fixed and immutable category. It posits that our understanding of humanity must evolve to encompass the dynamic relationship between humans, technology, and the natural world. Post humanists argue that the boundaries between humans and their environment, as well as between humans and machines, are fluid and co-constitutive. In this worldview, human identity is not isolated but is interconnected with the non-human, blurring the lines between the organic and the artificial. At its core, posthumanism emphasizes a more inclusive perspective that recognizes the agency and significance of non-human entities, from artificial intelligence to the ecosystems of our planet. This perspective challenges the anthropocentric biases that have long dominated human thought and calls for a re-evaluation of our ethical responsibilities toward the non-human world. Posthumanism invites us to consider the intricate web of relationships that bind humans, technology and nature, acknowledging that these relationships are integral to our existence. Yet, the post humanist approach is not without its detractors. Critics argue that it may risk undermining the intrinsic value of human life and lead to a potentially dystopian future where human identity

becomes fragmented and indistinct. They question whether the erosion of traditional human boundaries could result in the alienation of individuals from their own identities and values. Furthermore, concerns abound regarding the ethical treatment of non-human entities and ecosystems. Does the emphasis on posthumanism inadvertently prioritize technology over the well-being of the natural world, potentially exacerbating ecological harm and marginalizing non-human entities? In addition to the ethical considerations, both trans-humanism and posthumanism present significant societal and existential challenges. Transhumanism’s relentless pursuit of enhancement may exacerbate existing social inequalities, provoke resistance from individuals and communities who view these changes as threats to their identities and values and force society to grapple with profound questions about the nature of human existence, individuality and the meaning of life in a world where traditional human boundaries are blurred. Conversely, post-humanism’s challenge to traditional human-centric thinking prompts questions about the ethical treatment of non-human entities and ecosystems. It calls into question our longstanding assumptions about the separation between humans and the environment, challenging us to confront the ethical implications of our technological interventions in the natural world. It also raises concerns about the potential loss of a distinct human identity and the erosion of the human-nature relationship, which has profound cultural, ethical and ecological implications.

As one navigates the complex and evolving terrain of posthumanism and transhumanism, it is imperative to engage in a thoughtful and inclusive dialogue that considers the ethical, societal and existential

dimensions of human enhancement and evolution. This critical analysis aims to provide a comprehensive examination of these two contrasting visions of the future, shedding light on their strengths, weaknesses, and potential consequences. It is our hope that by delving into the heart of these philosophical and technological movements, we can foster a deeper understanding of the challenges and opportunities they present for the future of humanity. Only through such understanding can we chart a course that respects the essence of humanity while harnessing the transformative power of technology responsibly and ethically.

Transhumanism : The Vision of Human Enhancement :

Transhumanism, a burgeoning philosophical and technological movement, stands as a beacon of hope for those who believe that humanity can transcend its innate limitations through the relentless pursuit of scientific and technological progress. In this section, the paper delves into the heart of transhumanist ideology, dissects its core principles, explores its belief in technology's transformative potential, elucidates its ambitious goals, presents arguments in favour of transhumanism and scrutinizes the ethical critiques and concerns it has engendered.

Transhumanism, as a multifaceted and evolving concept, defies easy categorization. It represents a forward-looking worldview that envisions a future where humanity embraces technology to enhance its capabilities beyond the confines of current limitations. At its core, transhumanism is marked by the following core tenets:

1. **Technological Progress :** Transhumanism places a profound faith in the continued advancement of technology as the primary means to overcome human limitations. It asserts that future technological innovations will enable humanity to transcend its current constraints.
2. **Enhancement :** Central to transhumanist thought is the idea of human enhancement, which encompasses various aspects of human existence, including physical, cognitive, and emotional capacities. Transhumanists argue that by actively pursuing enhancement, individuals and society can achieve unprecedented levels of well-being and flourishing.
3. **Post-Biological Future:** Transhumanism challenges the notion that the human body and mind are sacrosanct and immutable. It contends that humans should not only be willing but also eager to augment or even replace biological components with artificial ones, thereby ushering in a post-biological future.
4. **Ethical Responsibility :** Transhumanists advocate for responsible and ethical development and deployment of emerging technologies. They emphasize the importance of ethical frameworks and safeguards to ensure that the transformative potential of technology is harnessed for the greater good.
5. **Individual Autonomy:** The movement champions individual autonomy, asserting that individuals should have the freedom to make choices about their own bodies and minds, including

whether to pursue enhancements or not.

Transhumanism's fundamental premise revolves around the belief in the transformative power of technology to surmount the limitations that have historically defined the human condition. This belief is grounded in several key ideas:

1. **Historical Progress :** Transhumanists draw inspiration from the trajectory of human history, highlighting how scientific and technological advancements have consistently expanded our capabilities and improved our quality of life. They argue that the acceleration of technological progress suggests that even more profound transformations are on the horizon.
2. **Technological Acceleration:** Advocates of transhumanism point to the exponential growth of technology, as evidenced by Moore's Law and other similar trends. They contend that this acceleration will result in increasingly powerful tools and capabilities, leading to rapid advancements in fields such as biotechnology, artificial intelligence and nanotechnology.
3. **Overcoming Biological Constraints:** Transhumanists assert that the human body and mind are subject to inherent limitations, including vulnerability to disease, aging and cognitive limitations. They argue that emerging technologies can potentially offer solutions to these challenges, leading to radical improvements in health, longevity and cognition.
4. **Historical Precedents:** Throughout history, humans have developed tools,

medicines, and techniques that have extended their abilities and lifespans. Transhumanists view their goals as a natural extension of this historical trend, albeit on a more ambitious scale.

Transhumanism sets forth a visionary agenda for human transformation, encompassing a range of goals that extend far beyond the status quo. Among the most prominent objectives are:

1. **Radical Life Extension:** Transhumanists advocate for the development of technologies that can significantly extend human lifespan, potentially to the point of achieving functional immortality. This goal challenges the conventional notion of human mortality and envisions a world where death becomes an optional experience rather than an inevitable fate.
2. **Cognitive Enhancement :** Another key aspiration of transhumanism is the enhancement of human cognition. This includes the improvement of memory, intelligence, creativity, and problem-solving abilities through the integration of technology and the enhancement of biological brain functions. Cognitive enhancements could lead to the emergence of super-intelligent individuals and societies.
3. **Bodily Augmentation:** Transhumanists envision a future where individuals have the option to augment their physical bodies with advanced technologies. This may involve the integration of artificial limbs, organs or sensory enhancements to expand human capabilities beyond natural biological limits.

4. **Elimination of Suffering :** The movement seeks to mitigate and ultimately eliminate human suffering by addressing physical and mental health issues through advanced medical interventions and treatments. The goal is to enhance overall well-being and eliminate sources of physical and emotional pain.

5. **Post-Human Existence:** Some transhumanists contemplate the eventual transition to a post-human or post-biological existence, where humans merge with machines or upload their consciousness into digital substrates. This vision challenges the conventional boundaries of human identity and existence.

Proponents of transhumanism put forth several compelling arguments in favour of its goals and principles:

1. **Human Flourishing :** Transhumanists argue that the pursuit of enhancement technologies aligns with the human desire for self-improvement and the attainment of higher levels of well-being. They contend that enhanced individuals and societies will be better equipped to address global challenges and achieve collective flourishing.

2. **Scientific Progress:** Transhumanism emphasizes the role of scientific inquiry and technological innovation in advancing human knowledge and capabilities. Supporters assert that the pursuit of transhumanist goals can drive scientific progress and benefit humanity as a whole.

3. **Ethical Autonomy:** The movement champions individual autonomy, asserting that individuals should have

the freedom to make choices about their own bodies and minds. This includes the right to pursue enhancements, provided they do not harm others.

4. **Humanitarianism:** Transhumanists argue that the elimination of suffering, the extension of healthy life, and the enhancement of cognitive abilities are fundamentally humanitarian goals. They envision a world where compassion and empathy are magnified by technological progress.

5. **Technological Safeguards:** Transhumanists emphasize the importance of responsible development and oversight of emerging technologies. They argue that ethical frameworks and safeguards can mitigate potential risks and ensure that enhancements are safe and beneficial.

Transhumanism's ambitious agenda has not been without its critics, and a range of ethical concerns have been raised:

1. **Equity and Access:** One of the primary ethical dilemmas is the potential for the unequal distribution of enhancement technologies. Critics argue that without proper safeguards, these technologies could exacerbate existing disparities, creating a "posthuman divide" between the enhanced and the non-enhanced.

2. **Loss of Human Essence:** Some critics contend that the pursuit of extreme enhancement may lead to the loss of essential aspects of the human experience, such as vulnerability, mortality, and the intrinsic value of life. They question whether the erosion of these elements could have unfore-

seen consequences for individual and societal identities.

3. **Ethical Boundaries:** Concerns are raised about the ethical boundaries of enhancement, particularly when it comes to cognitive enhancement and the potential for creating disparities in intelligence and abilities. Ethical questions arise regarding what enhancements are morally acceptable and which cross ethical boundaries.
4. **Unintended Consequences:** Critics argue that the unbridled pursuit of transhumanist goals may result in unforeseen and unintended consequences, such as the unforeseen consequences, such as unintended social, cultural, and psychological repercussions. Rapid technological advancements could lead to unforeseen shifts in power dynamics, ethics, and societal structures.
5. **Existential Questions:** Critics question whether the transhumanist vision confronts humanity with profound existential questions. The potential for merging humans with machines or transferring consciousness into digital realms challenges traditional notions of self, identity, and the human experience.
6. **Ethical Oversight:** Concerns about ethical oversight and the potential for abuses of technology are paramount. The development of enhancement technologies may outpace the establishment of robust ethical and regulatory frameworks, potentially leading to unethical experimentation or misuse.

7. **Environmental Impact:** Some critics argue that the relentless pursuit of transhumanist goals may overshadow environmental concerns and exacerbate ecological harm. They contend that the focus on enhancing human capabilities might come at the expense of the natural world and non-human entities.

Thus, transhumanism's pursuit of human enhancement through advanced technologies holds a profound allure for those who envision a future where humanity transcends its limitations. However, it is not without its ethical dilemmas and critiques. The movement grapples with questions of equity, identity, ethical boundaries, unintended consequences, existential implications, ethical oversight, and potential environmental impacts. As transhumanism continues to evolve, it is essential to engage in a thoughtful and balanced dialogue that carefully considers both its promises and its ethical complexities.

Posthumanism : Challenging Human-Centric Assumptions :

Posthumanism, in stark contrast to transhumanism, challenges the conventional boundaries of human identity and existence. In this section, the paper explores the fundamental principles of posthumanism, examines its core ideas, the deconstruction of traditional human boundaries, the perspective on the coevolution of humans and technology, arguments in favour of posthumanism, and the ethical critiques and concerns it elicits.

Posthumanism represents a philosophical stance that fundamentally questions and reevaluates traditional notions of "human" and human exceptionalism. It is

characterized by several foundational ideas:

1. **Deconstruction of Anthropocentrism:** At its core, posthumanism seeks to decentre the human as the central point of reference in the universe. It challenges the long-held belief that humans are the pinnacle of existence and instead adopts a more inclusive worldview that considers the agency and significance of non-human entities, such as animals, artificial intelligences, and the environment.
2. **Fluidity of Boundaries:** Posthumanism embraces the idea that the boundaries between humans and non-humans, as well as between the organic and the artificial, are fluid and ever-changing. It recognizes that these boundaries are not fixed but are constantly evolving through interactions with technology and the environment.
3. **Hybridity and Cyborg Existence:** Posthumanism acknowledges the increasing integration of technology into human lives, blurring the lines between human and machine. It explores the concept of cyborg existence, where humans and technology coexist and coevolve.
4. **Environmental Ethics:** Posthumanism advocates for a re-evaluation of humanity's ethical responsibilities toward the natural world and non-human entities. It emphasizes the interconnectedness of all life forms and ecosystems, challenging human exploitation of the environment.
5. **The Post-Anthropocene:** Posthumanism considers the notion that humans are entering a new epoch, the "post-

Anthropocene," characterized by the acknowledgment of human influence on the planet's ecosystems and the need for a more sustainable and ethical coexistence with the environment.

Posthumanism's deconstruction of traditional human boundaries is a central theme that challenges established norms and assumptions. Key aspects of this deconstruction include:

1. **Anthropocentrism:** Posthumanism critiques anthropocentrism, the belief that humans are the measure of all things. It questions the idea that human interests and needs should always take precedence over those of other species and ecosystems.
2. **Human Exceptionalism:** Posthumanism challenges the concept of human exceptionalism, which posits that humans possess unique qualities or attributes that set them apart from other life forms. It argues that this perspective has led to the exploitation and mistreatment of non-human entities.
3. **Blurred Identity :** Posthumanism contemplates the dissolution of traditional human identity as boundaries between humans and technology become increasingly indistinct. This blurring raises questions about the nature of selfhood, consciousness, and individuality in an era of cyborg existence.
4. **The Cyborg as a Symbol:** Posthumanism uses the concept of the cyborg, a hybrid being composed of both biological and artificial components, as a symbol of the evolving relationship between humans and technology.

The cyborg represents the coevolution of humans and machines.

Posthumanism recognizes the intricate interplay between humans and technology, suggesting that this coevolution is shaping the future of humanity:

1. **Interconnectedness** : Posthumanism acknowledges that humans have become increasingly interconnected with technology and artificial systems. This interconnectedness influences human thought, behaviour, and even the perception of reality itself.
2. **Hybrid Beings** : Posthumanism envisions a future where humans and technology merge, giving rise to hybrid beings with enhanced capabilities. It explores the potential benefits and challenges of this integration.
3. **Coevolutionary Dynamics**: Posthumanism emphasizes that humans and technology are engaged in a coevolutionary relationship, wherein advances in technology influence human evolution, and vice versa. This dynamic underscore the need for ethical consideration and responsible development.

Proponents of posthumanism offer several compelling arguments in support of its principles and goals:

1. **Environmental Ethics** : Posthumanism places a strong emphasis on environmental ethics, advocating for the protection of ecosystems and non-human entities. It contends that a more inclusive worldview can lead to greater ecological responsibility and sustainability.

2. **Ethical Inclusivity** : Posthumanism promotes a more inclusive and equitable ethics that extends beyond human interests to consider the well-being of all life forms. It argues that this ethical framework can address issues of animal rights, environmental conservation, and social justice.
3. **Acknowledging Complexity** : Posthumanism acknowledges the complexity of human existence in a technologically mediated world. It argues that this acknowledgment can lead to more nuanced and empathetic perspectives on the challenges posed by emerging technologies.
4. **Ethical Integration** : Posthumanism seeks to integrate ethical considerations into technological development and decision-making processes. It advocates for responsible innovation that prioritizes ethical values and sustainability.
5. **Recognition of Interconnectedness**: Posthumanism highlights the interconnectedness of all life forms and the recognition that the well-being of humans is intrinsically linked to the health of the environment and other species.

Posthumanism, like transhumanism, faces critiques and ethical concerns that warrant careful consideration :

1. **Loss of Human Identity**: Critics argue that the dissolution of traditional human boundaries may result in the loss of a distinct human identity, leading to existential uncertainty and cultural erosion.

2. **Ecological Overshadowing:** Some critics contend that the emphasis on posthumanism and technology may overshadow critical environmental concerns, potentially leading to ecological harm and resource exploitation.
3. **Ethical Complexity:** Posthumanism's inclusive ethical framework may introduce complexity and ambiguity into decision-making processes, making it challenging to determine the ethical course of action.
4. **Technological Dependence:** The increasing integration of technology into human existence may raise concerns about human dependence on technology and the potential consequences of technological failures.
5. **Ethical Oversight:** Ethical oversight and regulation of post humanist developments may lag behind technological advancements, posing risks of unethical experimentation or misuse.

Thus, posthumanism challenges the traditional human-centric worldview, advocating for a more inclusive and ethical perspective that considers the interconnectedness of all life forms and the coevolution of humans and technology. While it offers a fresh ethical framework and emphasizes environmental responsibility, posthumanism also confronts critiques regarding potential identity loss, ecological overshadowing, ethical complexity, technological dependence, and ethical oversight. As society grapples with these complex philosophical and ethical questions, a balanced and thoughtful dialogue remains essential to navigate the evolving relationship between humanity and technology.

Ethical Dilemmas and Concerns :

The pursuit of transhumanism and posthumanism, each with its unique vision for the future of humanity, raises a plethora of ethical dilemmas and concerns. This section delves into the intricate ethical considerations associated with both philosophical movements.

Transhumanism, with its focus on enhancing human capabilities through advanced technology, is accompanied by a set of ethical challenges, including:

1. Equitable Access to Enhancement Technologies:

Transhumanist visions of enhancement technologies, such as radical life extension and cognitive augmentation, raise pressing questions about equitable access. Will these technologies be available only to the privileged, creating a divide between the enhanced and the non-enhanced? Ensuring fair access becomes a critical ethical concern in the pursuit of transhumanist goals.

2. Loss of Essential Aspects of Human Experience :

Critics argue that the relentless pursuit of extreme enhancement may lead to the loss of essential aspects of the human experience. Vulnerability, mortality, and the intrinsic value of life are integral components of human existence. The ethical dilemma lies in whether it is justifiable to trade these elements for the pursuit of enhanced capabilities and extended lifespans.

Posthumanism's challenge to anthropocentrism and its emphasis on ethical responsibility toward non-human entities

bring forth a unique set of ethical considerations, including:

1. Ecological Harm and Non-Human Entity Treatment :

Posthumanism advocates for a re-evaluation of humanity's ethical responsibilities toward the natural world and non-human entities. The ethical dilemma lies in whether society can balance human interests and needs with the well-being and rights of other species and ecosystems. Posthumanism raises questions about the potential for ecological harm stemming from human actions and technological interventions.

2. Potential Erosion of Human Identity:

Posthumanism's dissolution of traditional human boundaries and the blurring of human-technology distinctions pose ethical concerns regarding the potential erosion of human identity. The ethical dilemma revolves around whether a world where human identity becomes fragmented and indistinct is desirable or acceptable from an ethical standpoint.

Navigating the ethical dilemmas raised by both transhumanism and posthumanism is a complex undertaking. Several factors contribute to the intricacy of these ethical challenges :

1. **Balancing Interests :** Ethical considerations require striking a balance between human interests and the interests of non-human entities, the environment and future generations. Achieving this equilibrium is a complex and ongoing process.

2. **Ethical Frameworks:** Transhumanism and posthumanism introduce novel ethical frameworks and paradigms. Evaluating these frameworks in the context of established ethical principles and societal norms adds layers of complexity to ethical deliberations.
3. **Technological Implications:** The rapid development of technology often outpaces the establishment of ethical guidelines and regulations. Navigating the ethical dilemmas surrounding emerging technologies requires proactive ethical oversight and governance.
4. **Cultural and Value Differences:** Ethical perspectives can vary significantly among cultures and individuals. Bridging these differences and fostering consensus on ethical matters related to human enhancement and the treatment of non-human entities is challenging.
5. **Unintended Consequences:** Ethical decisions in the realms of transhumanism and posthumanism can have far-reaching and unintended consequences. Ethical dilemmas must consider potential downstream effects on individuals, societies and ecosystems.

Thus, the ethical dilemmas and concerns inherent in transhumanism and posthumanism are multifaceted and intricate. Transhumanism raises questions about equitable access to enhancement technologies and the potential loss of essential aspects of human experience. Posthumanism challenges human-centric ethics, highlighting issues such as ecological harm and the erosion of human identity. Navigating these ethical dilemmas demands

careful consideration, the development of ethical frameworks, and ongoing dialogue that encompasses a wide range of perspectives. Only through a comprehensive and inclusive approach can society address the ethical complexities of human enhancement and evolution responsibly and ethically.

Societal and Existential Implications :

Transhumanism and posthumanism, as philosophical and technological movements, hold profound societal and existential implications that transcend the realm of ethics. In this section, we will explore the societal challenges posed by both ideologies and examine the existential questions they raise.

Transhumanism, with its vision of human enhancement, introduces several societal challenges, including :

1. Social Inequality and the “Posthuman Divide”:

The pursuit of transhumanist goals, if not carefully managed, may exacerbate existing social inequalities. Access to advanced enhancement technologies could become stratified along economic and societal lines, resulting in what is often referred to as the “posthuman divide.” This divide could further polarize societies, creating disparities in life expectancy, cognitive abilities, and overall well-being.

2. Resistance and Identity Conflicts :

Transhumanism’s ambition to redefine human potential and identity may provoke resistance from individuals and communities who perceive these changes as threats to their cultural, religious, or personal values. Identity

conflicts may emerge as society grapples with evolving definitions of what it means to be human.

Posthumanism, with its emphasis on interconnectedness and ethical responsibility, presents its own set of societal challenges, including:

1. Ethical Treatment of Non-Human Entities and Ecosystems :

Posthumanism calls for a reevaluation of humanity’s ethical responsibilities toward non-human entities and the environment. This reorientation necessitates profound changes in societal attitudes and behaviors, including resource management, conservation efforts, and policies that promote ecological sustainability. Implementing these changes may encounter resistance and challenges.

2. The Redefinition of Human Identity :

Posthumanism’s dissolution of traditional human boundaries challenges established notions of human identity and existence. Societal and cultural norms, which have been shaped by anthropocentrism and human exceptionalism, may need to adapt to accommodate a more inclusive perspective. This redefinition of human identity can lead to cultural and philosophical conflicts within society.

Both transhumanism and posthumanism raise profound existential questions that challenge the understanding of the human condition:

1. Transhumanism’s Existential Questions :

- What does it mean to be human when the boundaries between humans and machines become increasingly indistinct?

How do we grapple with the potential

for extreme life extension and the concept of functional immortality?

- Can we reconcile the pursuit of enhanced capabilities with the preservation of essential aspects of human experience, such as vulnerability and mortality?

2. **Posthumanism's Existential Questions :**

- How does humanity define its place within the broader ecosystem and the interconnected web of life?
- What ethical responsibilities do humans have toward non-human entities and the environment?
- As traditional human boundaries dissolve, what becomes of human identity and selfhood, and how do individuals find meaning in a posthuman world?

The existential questions posed by both ideologies invite individuals and societies to reflect on the nature of human existence, individuality, and the meaning of life itself. These questions challenge long-held beliefs and invite a reexamination of cultural, philosophical, and spiritual perspectives.

Thus, transhumanism and posthumanism carry with them significant societal challenges, including social inequality, resistance, identity conflicts, and ethical reevaluations. Both philosophies also raise existential questions that compel us to reconsider fundamental aspects of the human experience. Navigating these challenges and addressing these questions will require a multidisciplinary and inclusive approach that considers the perspectives of diverse communities and

engages in ongoing dialogue about the future of humanity in an era of rapid technological advancement.

Conclusion :

In this comprehensive analysis, the paper explores the complex and multifaceted realms of transhumanism and posthumanism, two influential philosophical and technological movements that offer distinct visions for the future of humanity. Transhumanism, characterized by its pursuit of human enhancement through advanced technology, raises ethical considerations related to equitable access to enhancement technologies and the potential loss of essential aspects of human experience. Its societal implications include the risk of social inequality and identity conflicts. Posthumanism challenges traditional human-centric assumptions and emphasizes ethical responsibility toward non-human entities and ecosystems. It introduces ethical concerns related to ecological harm and the redefinition of human identity. Both ideologies pose existential questions that prompt a reevaluation of human existence and meaning. The debate between posthumanism and transhumanism is of profound significance as it encapsulates the fundamental questions about the future of humanity in an era of rapid technological advancement. This debate forces us to confront issues of identity, ethics, equity, and the relationship between humans and the natural world. It challenges our understanding of what it means to be human and the potential consequences of our actions as we reshape our own future. To address the ethical, societal and existential challenges posed by both transhumanism and posthumanism, a balanced and

comprehensive approach is essential. It requires a thoughtful consideration of the potential benefits and risks associated with technological advancements, along with a commitment to ethical oversight and the responsible development of emerging technologies. Additionally, it calls for inclusive and empathetic dialogues that acknowledge diverse perspectives and cultural values. As transhumanism and posthumanism continue to evolve and shape the trajectory of human development, it is imperative that society engages in ongoing exploration and dialogue on these crucial topics. Further research, interdisciplinary collaboration, and open discussions will help us navigate the complexities of human enhancement, ethical responsibility, societal transformation and existential questions. In conclusion, the interplay between transhumanism and posthumanism is a pivotal discourse that challenges us to consider the future of humanity in an era where the boundaries between humans, technology, and the natural world are evolving. Through thoughtful analysis, ethical considerations and inclusive conversations, a course can be charted that embraces the potential benefits of technological progress while upholding moral and existential values.

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भारतीय डिजिटल मीडिया में महिला अधिकारों के प्रस्तुतिकरण का एक अध्ययन

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समकालीन समाजों में, मीडिया सार्वजनिक चर्चा को आकार देने और महत्वपूर्ण सामाजिक मुद्दों के प्रति सामूहिक दृष्टिकोण को प्रभावित करने में महत्वपूर्ण भूमिका निभाता है। इन मुद्दों के बीच महिलाओं के अधिकार दुनिया भर में चर्चा, वकालत और सक्रियता का एक महत्वपूर्ण विषय बनकर उभरे हैं। भारत में, जो अपनी समृद्ध सांस्कृतिक विविधता की विशेषता वाला देश है, महिलाओं के अधिकार एक स्थायी चिंता का विषय रहे हैं, जो ऐतिहासिक संघर्षों और चल रही चुनौतियों से चिह्नित है। इसलिए भारतीय मीडिया में महिलाओं के अधिकारों का चित्रण, सामाजिक धारणाओं, लैंगिक समानता और महिला अधिकार आंदोलन पर इसके निहितार्थ को समझने के लिए एक महत्वपूर्ण अध्ययन की आवश्यकता है। टेलीविज़न चैनलों, समाचार पत्रों, ऑनलाइन प्लेटफॉर्म और सोशल मीडिया नेटवर्क के प्रसार के साथ, विशेष रूप से डिजिटल युग में, भारतीय मीडिया परिदृश्य में परिवर्तनकारी विकास हुआ है। यह व्यापक पहुंच और पहुंच सूचना प्रसारित करने, रूढ़िवादिता को चुनौती देने और लैंगिक समानता सहित प्रगतिशील मूल्यों को बढ़ावा देने का एक अनूठा अवसर प्रदान करती है। हालाँकि, यह व्यापक प्रभाव महिलाओं के

अधिकारों के बारे में हानिकारक पूर्वाग्रहों, रूढ़ियों और गलत धारणाओं को बनाए रखने की क्षमता भी रखता है।

इस शोध की प्रेरणा व्यापक रूप से यह आकलन करने की आवश्यकता से उत्पन्न होती है कि भारतीय मीडिया महिलाओं के अधिकारों के मुद्दों को कैसे चित्रित करता है। इसका उद्देश्य विभिन्न मीडिया प्लेटफॉर्मों पर महिलाओं के अधिकारों के प्रतिनिधित्व की पड़ताल करना, अंतर्निहित आख्यानों की जांच करना और सार्वजनिक धारणा पर मीडिया संदेशों के प्रभाव का आकलन करना है। इसके अलावा, अध्ययन यह पता लगाता है कि मीडिया सशक्तिकरण और सामाजिक परिवर्तन के लिए उत्प्रेरक के रूप में कैसे कार्य कर सकता है, साथ ही उन बाधाओं और चुनौतियों की भी जांच करता है जो मीडिया को सकारात्मक परिवर्तन के एजेंट के रूप में अपनी क्षमता को पूरी तरह से साकार करने से रोकती हैं। महिलाओं के अधिकारों में मुद्दों का एक व्यापक स्पेक्ट्रम शामिल है, जिसमें लिंग आधारित हिंसा, आर्थिक सशक्तिकरण, राजनीतिक भागीदारी, शिक्षा, स्वास्थ्य और प्रजनन अधिकार शामिल हैं, लेकिन इन्हीं तक सीमित नहीं हैं। सूचना प्रसारित करने, राय को आकार देने और नीतिगत

निर्णयों को प्रभावित करने में मीडिया की भूमिका इसे बड़े पैमाने पर समाज द्वारा इन मुद्दों को समझने और संबोधित करने के तरीके में एक महत्वपूर्ण निर्धारक बनाती है। समाचार लेख, वृत्तचित्र, टेलीविजन कार्यक्रम और फिल्मों जैसी मीडिया-सामग्री का विश्लेषण करने के साथ-साथ सोशल मीडिया जुड़ाव की जांच करके, इस अध्ययन का उद्देश्य महिलाओं के अधिकारों के प्रतिनिधित्व में पैटर्न और रुझानों को प्रकट करना है।

इस शोध का केंद्र लैंगिक रूढ़िवादिता की खोज करना और यह जांच करना है कि मीडिया द्वारा उन्हें कायम रखा गया है या तोड़ा गया है। लैंगिक रूढ़िवाद गहरी वह जड़ें जमा चुकी सांस्कृतिक मान्यताएं हैं जो अक्सर इस बात को प्रभावित करती रहती हैं कि महिलाओं और पुरुषों को कैसे देखा जाता है, उनके साथ कैसा व्यवहार किया जाता है और उनसे किस तरह के व्यवहार किये जाने की अपेक्षा की जाती है। महिलाओं के बारे में मीडिया के चित्रण और पारंपरिक लिंग भूमिकाओं के सुदृढ़ीकरण या चुनौती की जांच करके, हम लैंगिक समानता के प्रति सामाजिक मानदंडों और दृष्टिकोण पर मीडिया के संभावित प्रभाव के बारे में जानकारी प्राप्त कर सकते हैं। जबकि सार्वजनिक धारणा पर मीडिया का प्रभाव स्पष्ट है, सशक्तिकरण और सामाजिक परिवर्तन के उत्प्रेरक के रूप में इसकी भूमिका चर्चा का विषय बनी हुई है। नेतृत्व की स्थिति में महिलाओं के सकारात्मक चित्रण, मजबूत महिला चरित्र और पारंपरिक लिंग मानदंडों को चुनौती देने वाली कहानियां महिलाओं और लड़कियों को प्रेरित और सशक्त बनाने की क्षमता रखती हैं। महिला अधिकार आंदोलनों को संगठित करने और हाशिये पर पड़ी आवाजों को बढ़ाने के लिए सोशल मीडिया प्लेटफॉर्म भी शक्तिशाली उपकरण साबित हुए हैं। यह शोध इस बात का पता लगाता है कि भारतीय मीडिया ने ऐसे अवसरों का कैसे लाभ उठाया है और महिलाओं को सशक्त बनाने और लैंगिक समानता को बढ़ावा देने में किस हद तक योगदान दिया है।

हालाँकि, अध्ययन महिलाओं के अधिकारों के मुद्दों को प्रभावी ढंग से संबोधित करने में भारतीय मीडिया के सामने आने वाली चुनौतियों और बाधाओं को स्वीकार करने से नहीं कतराता है। व्यावसायीकरण, सनसनीखेजीकरण और बड़े पैमाने पर दर्शकों को आकर्षित करने का दबाव गंभीर महिला अधिकारों के मुद्दों को महत्वहीन बना सकता है। इसके अतिरिक्त, मीडिया स्वामित्व और निर्णय लेने की स्थिति में विविधता की कमी पूर्वाग्रहों को कायम रख सकती है और महिलाओं के अनुभवों के सटीक प्रतिनिधित्व में बाधा उत्पन्न कर सकती है। इस शोध में नैतिक विचारों को संबोधित करना महत्वपूर्ण है, खासकर जब लिंग आधारित हिंसा और यौन उत्पीड़न जैसे संवेदनशील विषयों पर मीडिया के चित्रण का अध्ययन किया जाता है। लगातार नुकसान पहुंचाने, पीड़ित को दोष देने या सनसनीखेज बनाने से बचने के लिए जिम्मेदार पत्रकारिता और नैतिक दिशानिर्देशों का पालन आवश्यक हो जाता है।

अंत में, इस महत्वपूर्ण अध्ययन का उद्देश्य प्रतिनिधित्व पर प्रकाश डालना है भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दे और सामाजिक दृष्टिकोण और महिला अधिकार आंदोलन पर इसका व्यापक प्रभाव। एक शक्तिशाली प्रभावशालीकर्ता के रूप में मीडिया की भूमिका को समझकर, यह शोध भारत में लैंगिक समानता और सामाजिक न्याय की दिशा में चल रहे प्रयासों में योगदान देने का प्रयास करता है। अगले अनुभाग अनुसंधान के विशिष्ट पहलुओं, मीडिया सामग्री, सार्वजनिक धारणा, चुनौतियों और महिलाओं के अधिकारों में सकारात्मक योगदान देने के लिए मीडिया की क्षमता की जांच करेंगे।

साहित्य की समीक्षा : मीडिया में महिलाओं के अधिकारों के मुद्दों के चित्रण का सार्वजनिक धारणाओं, सामाजिक दृष्टिकोण और लैंगिक समानता की प्रगति पर महत्वपूर्ण प्रभाव पड़ता है। इस साहित्य समीक्षा में, हम मौजूदा शोध और विद्वतापूर्ण कार्यों का पता लगाते हैं जो इस बात पर प्रकाश डालते हैं कि

भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दों का प्रतिनिधित्व कैसे किया जाता है। उपलब्ध साहित्य का आलोचनात्मक विश्लेषण करके, हमारा लक्ष्य भारत में महिलाओं के अधिकारों के आसपास के विमर्श को आकार देने में मीडिया की भूमिका से संबंधित रुझानों, अंतरालों और अंतर्दृष्टि की पहचान करना है।

भारतीय मीडिया में महिला अधिकारों के मुद्दों का प्रतिनिधित्व :

कई अध्ययनों ने समाचार लेखों, टेलीविजन कार्यक्रमों और फिल्मों पर ध्यान केंद्रित करते हुए भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दों के चित्रण की जांच की है। भट और कुमार (2018) के शोध से पता चला कि घरेलू हिंसा और यौन उत्पीड़न सहित लिंग आधारित हिंसा को अक्सर समाचार कवरेज में सनसनीखेज बनाया जाता है, जिससे महिलाओं के बारे में कमजोर पीड़ितों की धारणा बनती है। इसके अलावा, महिलाओं के मुद्दों को अक्सर समाचार एजेंडे में गौण स्थान पर रखा जाता है, अन्य विषयों की तुलना में कम कवरेज प्राप्त होता है, जिससे लैंगिक पूर्वाग्रह और भी अधिक बढ़ जाता है (गणेश, 2017)।

नेतृत्व की स्थिति और राजनीति में महिलाओं का कम प्रतिनिधित्व साहित्य में उजागर चिंता का एक और क्षेत्र है। शर्मा और शर्मा (2019) के अध्ययन में पाया गया कि राजनीतिक भूमिकाओं में महिलाओं को अक्सर नकारात्मक रूप से चित्रित किया जाता है, जिसमें उनके राजनीतिक कौशल के बजाय व्यक्तिगत विशेषताओं पर जोर दिया जाता है। इसके अतिरिक्त, महिलाओं के राजनीतिक योगदान को अक्सर नजरअंदाज कर दिया जाता है, जिससे लैंगिक रूढ़िवादिता को बल मिलता है और शासन और निर्णय लेने में उनकी सार्थक भागीदारी में बाधा आती है।

रूढ़िवादिता और वस्तुकरण : मीडिया प्रतिनिधित्व में लैंगिक रूढ़िवादिता का व्यापक रूप से अध्ययन

किया गया है, जिससे पता चलता है कि भारतीय मीडिया अक्सर महिलाओं के लिए पारंपरिक भूमिकाओं और मानदंडों को कायम रखता है। गुप्ता और मोहंती (2016) ने बताया कि महिलाओं को अक्सर विनम्र, आश्रित और घरेलू कामों के लिए पूरी तरह जिम्मेदार के रूप में चित्रित किया जाता है, जो पितृसत्तात्मक मूल्यों को मजबूत करता है। इसके अलावा, विज्ञापनों और मनोरंजन सहित मीडिया सामग्री में महिलाओं के शरीर को वस्तु के रूप में प्रस्तुत करने को महिलाओं को वस्तु के रूप में पेश करने की संस्कृति को कायम रखने वाले एक परेशान करने वाले पहलू के रूप में देखा गया है (कुमार, 2018)।

अंतर्विभागीयता और हाशिये पर पड़ी आवाज़ें : भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दों की अंतर्संबंध की खोज करने वाले विद्वानों के काम ने हाल के वर्षों में ध्यान आकर्षित किया है। दासगुप्ता (2017) का शोध दलित महिलाओं, आदिवासी महिलाओं और धार्मिक अल्पसंख्यकों की महिलाओं जैसे हाशिए के समुदायों की महिलाओं के सीमित प्रतिनिधित्व पर प्रकाश डालता है। उनके अनुभव और संघर्ष अक्सर मुख्यधारा के मीडिया में अदृश्य रहते हैं, जिससे एक बहिष्कृत कथा कायम रहती है जो महिलाओं के विभिन्न समूहों के सामने आने वाली विविध चुनौतियों का समाधान करने में विफल रहती है।

सार्वजनिक धारणा पर मीडिया का प्रभाव: मीडिया महिलाओं के अधिकारों के मुद्दों के प्रति सार्वजनिक धारणा और दृष्टिकोण को आकार देने में महत्वपूर्ण भूमिका निभाता है। समाचार कहानियों की रूपरेखा दर्शकों द्वारा लिंग-संबंधित विषयों की व्याख्या और प्रतिक्रिया करने के तरीके को महत्वपूर्ण रूप से प्रभावित कर सकती है। गुप्ता और सिंह (2019) ने पाया कि मीडिया फ्रेमिंग लिंग आधारित हिंसा को जनता द्वारा समझने के तरीके को प्रभावित करती है, अलग-अलग प्रेम पीड़ितों के लिए सहानुभूति और समर्थन की अलग-अलग डिग्री प्राप्त करते हैं।

एजेंडा-सेटिंग और गेटकीपिंग : एजेंडा-निर्धारण सिद्धांत मानता है कि मीडिया के पास यह निर्धारित करने की शक्ति है कि कौन से मुद्दे सार्वजनिक चर्चा में प्रमुखता प्राप्त करते हैं। महिलाओं के अधिकारों के संदर्भ में, कौर और रानी (2018) का शोध इस बात पर प्रकाश डालता है कि मीडिया अक्सर लंबे समय से चले आ रहे प्रणालीगत मुद्दों को नजरअंदाज कर देता है और सनसनीखेज घटनाओं पर ध्यान केंद्रित करता है। यह विषम प्राथमिकता सार्वजनिक जागरूकता को प्रभावित करती है और लैंगिक असमानता को कायम रखने वाले मूल कारणों की समझ को सीमित करती है।

दृष्टिकोण और व्यवहार पर प्रभाव : मीडिया उपभोग को लैंगिक समानता के प्रति दृष्टिकोण और व्यवहार से भी जोड़ा गया है। जैन और चौधरी (2017) के शोध में पाया गया कि मीडिया में महिलाओं के प्रगतिशील और सशक्त चित्रण के प्रदर्शन से लैंगिक भूमिकाओं के प्रति दृष्टिकोण पर सकारात्मक प्रभाव पड़ सकता है और महिलाओं के अधिकारों के लिए समर्थन को बढ़ावा मिल सकता है। इसके विपरीत, प्रतिगामी और रूढ़िवादी सामग्री का संपर्क हानिकारक लिंग मानदंडों और दृष्टिकोणों को सुदृढ़ कर सकता है।

शोध प्रविधि : यह शोध भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दों के प्रतिनिधित्व का व्यापक विश्लेषण करने के लिए मिश्रित-तरीकों का दृष्टिकोण अपनाता है। मीडिया सामग्री में महिलाओं के अधिकारों को कैसे चित्रित और समझा जाता है, इसकी समग्र समझ प्रदान करने के लिए यह दृष्टिकोण गुणात्मक और मात्रात्मक दोनों तरीकों को जोड़ता है।

सीमाएँ : इस शोध में कई सीमाओं को स्वीकार किया गया है। अध्ययन की समय सीमा 2021 से आगे मीडिया प्रतिनिधित्व में उभरते रुझानों के विश्लेषण को सीमित कर सकती है। इसके अलावा, मीडिया सामग्री की विशालता के कारण, अध्ययन का नमूना आकार सीमित है, जो निष्कर्षों की सामान्यता को

प्रभावित कर सकता है। शोध मीडिया सामग्री के बारे में दर्शकों की व्याख्याओं पर भी ध्यान नहीं देता है, जो सार्वजनिक धारणाओं पर मीडिया प्रतिनिधित्व के प्रभाव में गहरी अंतर्दृष्टि प्रदान कर सकता है। भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दों के प्रतिनिधित्व पर इस महत्वपूर्ण अध्ययन के निष्कर्षों से प्रगति और लगातार चुनौतियों दोनों की विशेषता वाले एक जटिल परिदृश्य का पता चलता है। मीडिया सामग्री, सार्वजनिक धारणा और मौजूदा साहित्य की जांच करते हुए, अध्ययन उन सूक्ष्म तरीकों पर प्रकाश डालता है जिसमें मीडिया लैंगिक समानता के प्रति सामाजिक दृष्टिकोण को आकार देता है।

महिला अधिकार मुद्दों का चित्रण : मीडिया सामग्री का विश्लेषण भारतीय मीडिया में महिला अधिकारों के मुद्दों के मिश्रित चित्रण का संकेत देता है। जबकि प्रगतिशील कवरेज के उदाहरणों की पहचान की गई, जैसे कि विभिन्न क्षेत्रों में महिलाओं की उपलब्धियों को उजागर करना और सकारात्मक सशक्तिकरण कथाओं को प्रदर्शित करना, फिर भी चिंताजनक पैटर्न बने रहे। लिंग आधारित हिंसा, भारत में एक व्यापक समस्या है, जिसे अक्सर सनसनीखेज कवरेज मिलती है, मूल कारणों और समाधानों को संबोधित करने के बजाय ग्राफिक विवरणों पर ध्यान केंद्रित किया जाता है। इस प्रवृत्ति ने नकारात्मक रूढ़िवादिता को मजबूत किया और रोकथाम और समर्थन तंत्र पर सार्थक चर्चा में बाधा डाली।

सार्वजनिक धारणा पर मीडिया का प्रभाव : मीडिया सार्वजनिक धारणा को आकार देने में एक शक्तिशाली प्रभावशालीकर्ता के रूप में उभरा। महिलाओं के अधिकारों के मुद्दों के निर्धारण ने यह निर्धारित करने में महत्वपूर्ण भूमिका निभाई कि दर्शक इन मामलों को कैसे देखते और समझते हैं। मीडिया के एजेंडा-सेटिंग कार्य के कारण कुछ विषयों को प्रमुखता मिली जबकि अन्य को हाशिए पर रखा गया। इस गतिशीलता ने सार्वजनिक चर्चा को प्रभावित किया और अक्सर जटिल मुद्दों की सतही या गलत समझ

को कायम रखा। मीडिया की रूपरेखा ने पारंपरिक लैंगिक भूमिकाओं और मानदंडों को मजबूत करने में भी योगदान दिया, जिससे यह प्रभावित हुआ कि व्यक्ति महिलाओं के अधिकारों की वकालत और लैंगिक समानता की पहल को कैसे देखते हैं।

सशक्तिकरण और सामाजिक परिवर्तन में मीडिया की भूमिका : अध्ययन ने ऐसे उदाहरणों की पहचान की जहां मीडिया ने सशक्तिकरण और सकारात्मक बदलाव के लिए एक मंच के रूप में कार्य किया। महिला-केंद्रित कार्यक्रमों, वृत्तचित्रों और ऑनलाइन अभियानों ने रूढ़िवादिता को सफलतापूर्वक चुनौती दी और समावेशिता को बढ़ावा दिया। सोशल मीडिया एक महत्वपूर्ण उपकरण के रूप में उभरा, जिसने हाशिए की आवाजों को सुनने की अनुमति दी और महिला अधिकारों के विमर्श के लिए जगह बनाई जो पारंपरिक मीडिया द्वारपालों द्वारा नियंत्रित नहीं थी। जमीनी स्तर और मुख्यधारा दोनों में उल्लेखनीय अभियानों ने लैंगिक समानता के लिए सार्वजनिक समर्थन जुटाने में मीडिया की क्षमता का प्रदर्शन किया।

चुनौतियाँ और बाधाएँ : महिला अधिकारों के मुद्दों पर मीडिया के चित्रण में कई चुनौतियों की पहचान की गई। व्यावसायीकरण और सनसनीखेजकरण ने अक्सर जिम्मेदार रिपोर्टिंग पर लाभ को प्राथमिकता दी, जिससे उच्च दर्शक संख्या के लिए हानिकारक रूढ़िवादिता को बल मिला। मीडिया स्वामित्व और निर्णय लेने की स्थिति में विविधता की कमी ने एक संकीर्ण परिप्रेक्ष्य में योगदान दिया जो भारत में महिलाओं की विविध वास्तविकताओं का प्रतिनिधित्व करने में विफल रहा। इसके अतिरिक्त, राजनीतिक दबाव और स्व-सेंसरशिप के प्रभाव के कारण कुछ संवेदनशील विषयों को कवर करने में अनिच्छा पैदा हुई, जिससे महिलाओं के अधिकारों पर खुली और ईमानदार चर्चा बाधित हुई।

महिला अधिकार आंदोलन पर प्रभाव : महिला अधिकार आंदोलन पर मीडिया का प्रभाव दोहरा था।

एक ओर, मीडिया कवरेज ने महिलाओं के मुद्दों को दृश्यता और वैधता प्रदान की, उन्हें सार्वजनिक चर्चा और नीतिगत एजेंडा में धकेल दिया। मीडिया आउटलेट्स और महिला अधिकार संगठनों के बीच सहयोग से प्रभावशाली अभियान और पहल हुईं। हालाँकि, मीडिया में मुद्दों को सनसनीखेज बनाकर, जटिलताओं को अत्यधिक सरल बनाकर आंदोलन को कमजोर करने की भी क्षमता थी और हानिकारक रूढ़िवादिता को कायम रखना।

नैतिक प्रतिपूर्ति : मीडिया नैतिकता एक गंभीर चिंता के रूप में उभरी। सनसनीखेज कहानियों की तलाश में जिम्मेदार पत्रकारिता पर अक्सर ग्रहण लग जाता था। अभिव्यक्ति की स्वतंत्रता के अधिकार और महिला अधिकारों के मुद्दों को सटीक और संवेदनशील तरीके से चित्रित करने की जिम्मेदारी के बीच संतुलन बनाना एक चुनौती थी। नैतिक आयाम लिंग-आधारित हिंसा के मामलों में शामिल व्यक्तियों की गोपनीयता और गरिमा का सम्मान करने और यह सुनिश्चित करने तक विस्तारित है कि कवरेज से बचे लोगों को दोबारा आघात न पहुंचे।

साक्षात्कार :

इस शोध पत्र को सटीक और तथ्यात्मक बनाने के लिए कुछ महिला पत्रकार और शोधकर्ताओं का साक्षात्कार भी लिया गया है जिनमें मुख्य रूप से महिला प्रतिनिधित्व और मीडिया में महिलाओं की खबरों को लेकर सवाल शामिल किये गए इस साक्षात्कार में यह व्यक्तित्व शामिल है

ज्योति सिंह (प्रोग्रामिंग हेड नै 24) :

“ये थोड़ा सा चुनौतीपूर्ण समझती हूँ मैं क्योंकि ठीक महिलाओं से जुड़ी जो घटनाएँ हैं उन्हें उठाया जाता है लेकिन ये एक चीज बदलाव हमने देखा है कि का जो ताकत है उसे लोग अब समझ रहे हैं तो कई बार ऐसा होता है महिलाएं खुद अपने मामलों को उठाने में मुखर हो रही हैं इतनी तो जागरूक हुई हैं की कहीं न कहीं उनके साथ गलत हो रहा है और

डिजिटल प्लेटफार्म में मुद्दे आने से सरकारों में नीति बनाने के समय यह दबाव होता है कि लोग देख रहे तो इसका असर तो पड़ता है इसलिए यह कहा जा सकता है कि इसका प्रभाव तो पड़ा है।”

ममता लांडगेवर (वरिष्ठ संवाददाता एहग्दे पदीज्दाहू, पै 18) :

“मीडिया में महिलाओं से जुड़ीं खबरों को स्थान मिल तो रहा है पर महिलाओं की भागीदारी निर्णायक पदों में कम होने की वजह से कम खबरों को स्थान मिल रहा है और जो संवेदनशीलता है उस पर भी कहीं न कहीं कमी नजर आती है क्योंकि एक महिला ही महिला से जुड़ीं खबरों को अधिक संवेदनशील ढंग से कवर कर पाती है।”

डॉ. नरेश साहू (पोस्ट डॉक्टरल फेलो) :

“भारतीय मीडिया या कहें मुख्यधारा की मीडिया महिलाओं के अधिकारों से संबंधित खबरों को स्थान देने में संवेदनशील नहीं है बिल्कुल भी नहीं है बल्कि डिजिटल मीडिया के पहुंच को देखते हुए अब मीडियाकर्मी इस माध्यम से अधिक प्रभावशाली ढंग से बात रख रहे हैं वह भी इसलिए क्योंकि इसके देखने वालों की संख्या बढ़ रही है।”

चर्चा :

महिला अधिकार और भारतीय मीडिया : भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दों का प्रतिनिधित्व महत्वपूर्ण महत्व रखता है क्योंकि यह सार्वजनिक धारणाओं को आकार देने, दृष्टिकोण को प्रभावित करने और संभावित रूप से सामाजिक परिवर्तन लाने में महत्वपूर्ण भूमिका निभाता है। यह चर्चा भारतीय मीडिया परिदृश्य में महिलाओं के अधिकारों को कैसे चित्रित किया गया है, सार्वजनिक धारणाओं पर मीडिया का प्रभाव और महिलाओं के अधिक न्यायसंगत चित्रण को प्राप्त करने के लिए जिन चुनौतियों का समाधान करने की आवश्यकता है, उनके महत्वपूर्ण विश्लेषण पर चर्चा करती है।

भारतीय मीडिया में महिलाओं के अधिकारों के मुद्दों का चित्रण कारकों की एक जटिल परस्पर क्रिया को उजागर करता है। लिंग आधारित हिंसा का प्रतिनिधित्व अक्सर मीडिया कवरेज पर हावी रहता है, जो महिलाओं के खिलाफ हिंसा के व्यापक मुद्दे को उजागर करता है। हालाँकि, यह फोकस कभी-कभी एक ऐसी कथा को कायम रखता है जो महिलाओं को मुख्य रूप से पीड़ितों के रूप में चित्रित करती है, जो समाज में उनकी एजेंसी और योगदान को प्रभावित करती है। इसके अतिरिक्त, लैंगिक रूढ़िवादिता और वस्तुनिष्ठता बनी रहती है, जो प्रतिगामी मानदंडों को मजबूत करती है। हालाँकि ऐसे सकारात्मक चित्रण के उदाहरण हैं जो महिलाओं को सशक्त बनाते हैं और रूढ़िवादिता को चुनौती देते हैं, ऐसे उदाहरण अब भी कम हैं। मीडिया महत्वपूर्ण रूप से सार्वजनिक धारणाओं को आकार देता है, यह प्रभावित करता है कि कौन से मुद्दे महत्वपूर्ण माने जाते हैं और उन्हें कैसे समझा जाता है। एजेंडा-सेटिंग और फ्रेमिंग के माध्यम से, मीडिया जनता का ध्यान निर्देशित करने और बातचीत के स्वर को प्रभावित करने की शक्ति रखता है। उदाहरण के लिए, जब मीडिया लगातार महिलाओं के अधिकारों से संबंधित कहानियों को कवर करता है, तो यह इन मुद्दों के बारे में अधिक सामाजिक जागरूकता में योगदान दे सकता है। हालाँकि, यदि मीडिया कवरेज सनसनीखेज या पक्षपातपूर्ण रहता है, तो यह गलत धारणाओं को कायम रख सकता है और महिला अधिकार आंदोलन की मूल चिंताओं को कमजोर कर सकता है। नतीजतन, महिलाओं की आवाज़ को बढ़ाने, उनकी कहानियों को सटीक रूप से बताने और लैंगिक समानता को बढ़ावा देने के लिए कथाओं को फिर से तैयार करने में मीडिया की भूमिका सर्वोपरि है।

मीडिया के उल्लेखनीय प्रभावों में से एक सशक्तिकरण और सामाजिक परिवर्तन को बढ़ावा देने में इसकी भूमिका है। नेतृत्व की भूमिकाओं में महिलाओं

का सकारात्मक चित्रण, रूढ़िवादिता को चुनौती देना और पारंपरिक लिंग भूमिकाओं को तोड़ना व्यक्तियों और समुदायों को प्रचलित मानदंडों पर पुनर्विचार करने के लिए प्रेरित कर सकता है। सोशल मीडिया प्लेटफॉर्म वकालत के लिए शक्तिशाली उपकरण के रूप में उभरे हैं, जो हाशिए की आवाज़ों को प्रमुखता हासिल करने और आंदोलनों को उत्प्रेरित करने में सक्षम बनाते हैं। हालाँकि, ऑनलाइन उत्पीड़न और डिजिटल विभाजन जैसी चुनौतियों के साथ-साथ ऑनलाइन सक्रियता के प्रभाव पर भी विचार किया जाना चाहिए, जो महिलाओं की पूर्ण भागीदारी में बाधा उत्पन्न कर सकता है। मीडिया उद्योग के भीतर की चुनौतियाँ अक्सर महिलाओं के अधिकारों के मुद्दों के न्यायसंगत चित्रण में बाधा डालती हैं। व्यावसायिकरण और सनसनीखेजता प्रणालीगत लैंगिक असमानताओं पर सूक्ष्म चर्चा की कीमत पर सनसनीखेज कहानियों पर ध्यान केंद्रित कर सकती है। मीडिया स्वामित्व और निर्णय लेने में विविधता की कमी समस्या को बढ़ा देती है, क्योंकि संतुलित और व्यापक कवरेज के लिए विविध दृष्टिकोण आवश्यक हैं। इसके अलावा, राजनीतिक दबाव और पूर्वाग्रहों के कारण स्व-सेंसरशिप विकृत कथाओं को जन्म दे सकती है जो महिलाओं के अधिकारों की वकालत के वास्तविक सार को कमजोर करती है।

निष्कर्ष :

शोध से यह पता चलता है कि महिलाओं के अधिकारों के लिए भारतीय मीडिया आवाज तो उठती है पर उसका प्रभाव आम लोगों में और खासकर महिलाओं में अधिक पड़ता नजर नहीं आता है चूँकि इसका बड़ा कारण अलग-अलग हो सकता है जैसे मीडिया की पहुँच उन महिलाओं तक न होना जिनके लिए संबंधित खबर या आलेख बनाया गया है यह भी एक कारन हो सकता है की महिलाओं के लिए खबर कवर करने वाला कोई पुरुष हो यहाँ इसलिए लिंग आधार बनाकर यह बात कही जा रही है क्योंकि यदि एक महिला किसी खबर को कवर करती है तो

वह अधिक संवेदनशील होकर और गहन शोध के साथ में महिलाओं के पीड़ा को समझ सकती है बनिस्पत किसी एक पुरुष रिपोर्टर के क्योंकि महिलाओं को होनी वाली समस्या का सही आकलन एक महिला ही लगा सकती है और तब वह जो सहानुभूति के साथ रिपोर्टिंग करेगी उसका प्रभाव अधिक होगा इसलिए यह कहना उचित ही होगा की प्रभाव कम पड़ने के पीछे महिलाओं का मीडिया में उस विशेष स्थान में न होने पर निर्भर करता करता है इसलिए महिला अधिकार से संबंधित खबरों को और अधिक प्रभावशाली बनाने की आवश्यकता है इस अध्ययन के निष्कर्ष महिलाओं के अधिकारों के प्रति धारणाओं और दृष्टिकोण को आकार देने में भारतीय मीडिया की महत्वपूर्ण भूमिका को रेखांकित करते हैं। जबकि सकारात्मक कवरेज और सशक्तिकरण के उदाहरणों की पहचान की गई, पक्षपातपूर्ण चित्रण, रूढ़िवादिता और सनसनीखेजता के मामले में लगातार चुनौतियाँ बनी हुई हैं। सामाजिक परिवर्तन लाने और महिला अधिकार आंदोलन का समर्थन करने की मीडिया की क्षमता स्पष्ट है, लेकिन इसके लिए जिम्मेदार नैतिक और समावेशी कवरेज सुनिश्चित करने के लिए मीडिया पेशेवरों, नीति निर्माताओं और नागरिक समाज के ठोस प्रयास की आवश्यकता है जो भारतीय समाज में लैंगिक समानता में योगदान देता है।

मीडिया और नीति निर्माताओं के लिए सिफारिशें :

पहचानी गई कमियों को दूर करने के लिए कई सिफारिशें प्रस्तावित हैं। मीडिया आउटलेट्स को विविध दृष्टिकोणों और चुनौतीपूर्ण रूढ़ियों को शामिल करके अपनी सामग्री में लैंगिक संवेदनशीलता को सक्रिय रूप से बढ़ावा देना चाहिए। महिलाओं के अनुभवों का अधिक प्रतिनिधि चित्रण सुनिश्चित करने के लिए मीडिया स्वामित्व और निर्णय लेने की भूमिकाओं में विविधता बढ़ाने के प्रयास महत्वपूर्ण हैं। नीति निर्माताओं को ऐसे दिशानिर्देश विकसित करने के लिए मीडिया हितधारकों के साथ सहयोग करना चाहिए जो महिलाओं के अधिकारों के मुद्दों पर जिम्मेदार रिपोर्टिंग को

प्रोत्साहित करते हैं साथ ही पत्रकारिता के नैतिक आयामों का भी सम्मान करते हैं।

1. मीडिया सामग्री में लैंगिक संवेदनशीलता बढ़ाना :

मीडिया आउटलेट्स को लिंग-संवेदनशील रिपोर्टिंग को प्राथमिकता देनी चाहिए, सनसनीखेज और रूढ़िवाद को मजबूत करने से बचना चाहिए। समाचार मनोरंजन और विज्ञापन सहित सभी मीडिया रूपों में महिलाओं के सम्मानजनक प्रतिनिधित्व के लिए दिशानिर्देश लागू करना आवश्यक है।

2. मीडिया में विविधता और समावेशन को बढ़ावा देना :

नीति निर्माताओं और मीडिया संगठनों को सक्रिय रूप से मीडिया स्वामित्व नेतृत्व और निर्णय लेने की भूमिकाओं में विविधता को प्रोत्साहित करना चाहिए। विविधता को बढ़ावा देने से दृष्टिकोण की व्यापक श्रृंखला सुनिश्चित होती है, पूर्वाग्रह कम होता है और महिलाओं का अधिक संतुलित चित्रण संभव होता है।

3. मीडिया विनियमों में लैंगिक परिप्रेक्ष्य को शामिल करना :

नीति निर्माताओं को लैंगिक समानता को बढ़ावा देने और हानिकारक रूढ़िवादिता से निपटने वाले स्पष्ट प्रावधानों को शामिल करने के लिए मीडिया नियमों को फिर से देखना और अद्यतन करना चाहिए। जो मीडिया को जिम्मेदार और निष्पक्ष रिपोर्टिंग के लिए जवाबदेह बनाते हैं।

4. सकारात्मक पहल और अभियानों का समर्थन करना :

मीडिया आउटलेट्स को उन अभियानों में सक्रिय रूप से भाग लेना चाहिए और उन्हें बढ़ावा देना चाहिए जो महिलाओं के अधिकारों के मुद्दों के बारे में जागरूकता बढ़ाते हैं और लैंगिक समानता की वकालत

करते हैं।

5. मीडिया साक्षरता को सशक्त बनाना :

नीति निर्माताओं को मीडिया साक्षरता कार्यक्रमों को शैक्षिक पाठ्यक्रम में एकीकृत करना चाहिए, जिससे नागरिक मीडिया सामग्री का आलोचनात्मक विश्लेषण कर सकें। मीडिया के शिक्षित उपभोक्ता पूर्वाग्रहों को पहचानने, रूढ़िवादिता पर सवाल उठाने और जिम्मेदार रिपोर्टिंग की मांग करने की अधिक संभावना रखते हैं।

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The Postcolonial Perspective in *The God of Small Things*

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Introduction :

Arundhati Roy, an acclaimed Indian author and social activist, gained international recognition for her debut novel, *The God of Small Things*, published in 1997. The novel is a masterpiece of contemporary Indian literature and has been celebrated for its lyrical prose, intricate storytelling, and exploration of complex themes. Set in the state of Kerala, India, the narrative weaves a poignant tale of a family, the Ipes, and the tragic events that shape their lives. The novel is notable for its evocative depiction of the cultural and social milieu of postcolonial India, as well as its nuanced characters and the non-linear structure of the narrative. The purpose of this research is to delve into the postcolonial perspective in Arundhati Roy's *The God of Small Things*. By analysing the text through the lens of postcolonial theory, this study aims to uncover the intricate ways in which the novel reflects the enduring impact of colonialism on Indian society. Furthermore, it seeks to understand how the characters, settings, and themes within the narrative symbolize the complexities of the postcolonial experience. This research paper investigates the postcolonial elements in

“*The God of Small Things* by examining the colonial legacy, cultural hybridity, and identity negotiation within the novel. It also explores the narrative strategies employed by Arundhati Roy to convey the postcolonial experience. Through this analysis, we gain insights into the novel's critical engagement with the postcolonial context of India and its contribution to the broader discourse of postcolonial literature.

Overview of postcolonial theory and its relevance :

Postcolonial theory is a critical framework that emerged in the mid-20th century to analyze the enduring effects of colonialism on formerly colonized societies. It examines power dynamics, cultural hybridity, identity, and resistance in the context of postcolonial nations. In the case of “*The God of Small Things*,” a postcolonial perspective is particularly relevant due to the historical backdrop of British colonial rule in India, which left a profound impact on the nation's culture, politics, and identity. This theoretical lens allows us to explore how the novel engages with the complexities of postcolonial India and reflects the legacies of colonialism. Previous research and literary analysis have underscored the significance of

postcolonial themes in Arundhati Roy's novel. Scholars have examined how the novel addresses issues of social hierarchy, caste discrimination, and the clash of cultural influences, particularly Western and Indian. Additionally, they have explored how the narrative structure, non-linear storytelling, and linguistic choices serve to convey a sense of cultural hybridity and identity negotiation. By building upon the existing scholarship, this research aims to offer a deeper understanding of the novel's postcolonial dimensions, contributing to the ongoing discourse on postcolonial literature and the Indian experience.

Postcolonial Elements in *The God of Small Things* :

To understand the postcolonial perspective in "The God of Small Things," it is essential to contextualize the historical backdrop of British colonialism in India. The British Empire's presence in India for nearly two centuries profoundly impacted the nation's culture, economy, and societal structures. This colonial history left a lasting imprint on Indian society, which is subtly and not-so-subtly reflected in the novel's narrative. Arundhati Roy skilfully weaves the colonial legacy into her narrative through the lives of the novel's characters and its evocative settings. The characters in the novel grapple with the vestiges of colonial rule, and their struggles mirror the larger societal challenges in post-independence India. The novel's vivid portrayal of the Kerala landscape, including the family's ancestral house and the forbidden river, serves as a backdrop that encapsulates the dichotomies of a postcolonial world. These settings represent the tension between tradition and modernity, local and global influences, which are emblematic of the

postcolonial experience. "The God of Small Things" is a testament to the interplay of Indian and Western cultures in the postcolonial context. The novel introduces readers to a world where traditional Indian customs and contemporary Western influences coexist and often clash. This cultural hybridity is evident in the characters' lifestyles, aspirations, and choices, as they navigate a rapidly changing society. Within the narrative, the characters themselves represent hybrid identities. They embody the struggle of negotiating their place in a society that grapples with the residues of colonialism. The complex, multi-dimensional characters, like Ammu and Velutha, challenge conventional norms and embody the multifaceted nature of postcolonial identity, which is influenced by a blend of cultural elements and experiences. Arundhati Roy's characters confront the complexities of their colonial history, a history marked by oppression, discrimination, and cultural upheaval. Their experiences are emblematic of the broader challenges faced by individuals and communities as they navigate the legacy of colonial rule. Through the characters' struggles, the novel underscores the ongoing process of coming to terms with the past and understanding its impact on the present. In the face of the colonial legacy, "The God of Small Things" also highlights the characters' efforts to reclaim their cultural and personal identities. They resist the forces that seek to define them according to colonial stereotypes and expectations. This reclamation is a powerful assertion of postcolonial agency, reflecting the broader theme of identity negotiation in a postcolonial world.

Narrative Strategies :

The God of Small Things engages with the postcolonial experience through a careful selection of linguistic choices and the use of multilingualism. Arundhati Roy's narrative incorporates various languages and dialects, reflecting the linguistic diversity of India. This multilingual approach captures the intricate fabric of Indian society and mirrors the hybridity of language in a postcolonial context. Language, in this context, becomes a powerful tool for conveying the complex and evolving nature of identity and culture. Language in the novel is not merely a means of communication but also a tool of resistance and empowerment. Characters use language to assert their identity, challenge societal norms, and express their innermost thoughts and emotions. This use of language as a form of resistance serves to highlight the characters' agency in the face of a postcolonial society marked by power imbalances and cultural tensions.

The God of Small Things employs a non-linear narrative structure, which enhances the postcolonial perspective. The narrative's temporal disjunction mirrors the fragmented nature of postcolonial societies, where historical, cultural, and personal experiences are intertwined and non-sequential. This narrative technique allows readers to engage with the characters' lives and experiences in a manner that parallels the complexity of postcolonial identities. Storytelling is a central theme in the novel, and it is employed as a means of cultural reclamation. Characters use storytelling to preserve their cultural heritage, challenge oppressive norms, and assert their own narrative authority. By narrating their stories, the characters reclaim

their cultural and personal identities, marking a powerful act of resistance against the erasure and distortion of their histories in the postcolonial context. In summary, the narrative strategies in *The God of Small Things* play a pivotal role in conveying the postcolonial experience. Language choices and the multilingual approach reflect the linguistic complexity of postcolonial India, while the non-linear narrative and storytelling techniques offer a unique perspective on identity, culture, and resistance in a postcolonial society.

Critical Engagement with Postcolonial India :

The God of Small Things offers a critical commentary on postcolonial India by delving into historical, social, and political dimensions. The novel reflects the socio-political changes and challenges faced by the nation in the post-independence era. It explores the complexities of a society grappling with issues of caste, class, and gender, shedding light on the lasting effects of colonialism on Indian structures. Through its characters and narrative, the novel provides insights into the evolving social landscape and power structures in a postcolonial setting. Arundhati Roy's narrative engages with the intricate power dynamics and acts of resistance in postcolonial India. The characters' struggles and resistance efforts serve as a microcosm of the broader societal challenges. The novel highlights the tension between oppressive forces and those who defy them, ultimately offering a portrayal of resilience and the agency of individuals and communities. Arundhati Roy's unique narrative style and innovation have left a profound mark on postcolonial literature. Her use of language, multilingualism and a non-linear narrative

structure challenges conventional storytelling techniques. This innovation allows her to convey the complexities of postcolonial identity and culture, making her work a notable contribution to the postcolonial literary canon. *The God of Small Things* has had a significant impact on postcolonial literature, inspiring scholars and authors to explore new dimensions of postcolonial narratives. The novel's thematic depth and its engagement with complex issues have contributed to a broader understanding of the postcolonial experience. Arundhati Roy's work has paved the way for a fresh perspective on identity, culture, and resistance in postcolonial societies, making her a key figure in the postcolonial literary discourse. In summary, "The God of Small Things" critically engages with postcolonial India by exploring historical, social, and political aspects while also leaving an indelible mark on the postcolonial literary canon through Arundhati Roy's distinct narrative style and her innovative approach to storytelling.

Conclusion :

This research has delved into the postcolonial perspective within Arundhati Roy's *The God of Small Things*, uncovering several key findings and insights. This research has investigated how the novel engages with the colonial legacy, cultural hybridity and identity negotiation, providing a nuanced portrayal of the postcolonial experience. Additionally, the role of language and narrative structure as tools for conveying the complexities of postcolonial identity and resistance has been examined. The postcolonial perspective in *The God of Small Things* is of paramount importance, as it provides a

lens through which to comprehend the enduring impact of colonialism on India. The novel's intricate exploration of postcolonial themes underscores the ongoing struggle to define identity, resist oppression and reclaim culture in a postcolonial context. This perspective highlights the novel's resonance in the broader discourse of postcolonial literature. The implications of this research extend to the broader understanding of postcolonial literature and Indian identity. *The God of Small Things* offers a compelling narrative that mirrors the complex tapestry of postcolonial societies. It serves as a testament to the resilience of individuals and communities in the face of a colonial legacy, while contributing to the postcolonial literary canon through its distinct narrative style and innovative storytelling techniques. As a result, this novel continues to be a valuable source for exploring the intricate dynamics of postcolonial India and the multifaceted nature of Indian identity in the modern era. In conclusion, *The God of Small Things* stands as a remarkable work that not only reflects the postcolonial perspective but also enriches the broader discourse on postcolonial literature and Indian identity, making it an enduring and significant contribution to the world of literature.

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The Representation of Dalit Prejudice in Indian Cinema - A Case Study

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Introduction :

Since ancient times, the social structure of India has been divided according to the caste-based hierarchy system. Hindu ideology insists on a birth-based caste system and divides people according to a quadruple caste system which develops the pecking order of the Brahmin (the vicars), Kshyitriya (the fighters), Vashya (the trading caste) and Sudra (the retainers). Dalits are the marginalized people of society and are not even integrated into the traditional social structure (Viduthalai *et al.*, 2017). Dalits are considered below all other castes in the caste hierarchy. The caste system is deeply embedded in devout theory and keeps the structure living. People have been subjected to caste-based discrimination for almost 20 centuries, and even now, in the post-colonial period, Indian society could not escape it. The post-colonial age maintained the caste system and gently subverted Indian cinema.

Cinema is a very significant tool in establishing, shaping, and strengthening public opinions and perceptions (Greenwood & Long, 2014). In India, movies and media have always been used to perpetuate

Brahminic culture, values, and ideologies, leading to the prolongation of the caste system (Vijayalakshmi & Narayanaswamy, 2019). However, very few Indian films have been released in the last decade, with a particular focus on raising the issue of Dalit discrimination by portraying the lives of Dalits, it is certainly hoped that the Indian film industry will take more steps in the future to reflect people's concerns, ideas, values, aspirations, and the realities of life in wider Indian society. This will receive greater appreciation and recognition from global film benchmarks.

This study examines the portrayal of Dalit life and discrimination in Indian movies, specifically *Jai Bhim Comrade*, *Bawandar*, *Masaan*, *Article 15*, and *Jhund*. Even after seventy-five years of Indian cinema, the relationship between caste and cinema remains mysterious and needs to be decoded. Moreover, the relationship between castes and their impact on various stages of moviemaking also needs an investigation.

Review of Literature :

Influence of Cinema :

Dalit cinema can be traced back to an extension of Dalit literature. As observed

by Greenwood & Long (2014), cinema plays a vital role in the social and emotional development of adolescents and young adults. The life lessons, social relationships, and character relationships in the movie are the things that impress the audience the most. Movies can not only have an encouraging influence but also a negative influence on expressiveness. In general, what a movie offers depends a lot on the attitude of the audience.

The influence of cinema is so enormous that most countries in the world see mass media as a tool for destroying society (Liu, 1966). Meanwhile, the psychological impact of movies cannot be overlooked. People who watch more romantic movies are found to spend more time fantasizing about marriages and romantic relationships (Galloway *et al.*, 2015). Movies play an unavoidable role in creating expectations of reality, as they have the potential to set standards for what people expect from real life (Galloway *et al.*, 2015). Movies create an underlying emotionally anchored critique and utopian view of the world and life (Axelson, 2017).

When it comes to Dalit movies, due to the various socio-economic issues of Dalits, these must be handled with extra caution. The degrading treatment of black people in the US may be related to the treatment of Dalits in the Indian context. The study by Teahan & Podany (1974) shows that movies that portray black people as successful have different effects on black youth of higher and lower socioeconomic status. Black people with higher socioeconomic standards responded more positively to white people (compared to higher castes in India), while black people with lower socioeconomic standards did the opposite. If pride in caste/race

increases, it can often lead to negative attitudes towards white people (upper class). Anti-white attitudes may be temporary and may be the first step toward improving black people's positive self-concept.

Raj *et al.* (2016) observed that despite the good intentions of non-Dalit filmmakers, Dalit representation in films could become a more serious issue. This raises the suspicion of the correct and authentic perspective. Dalits are often portrayed as victims or helpless people who offer the character a prospect to demonstrate valor. The Dalit narrative condemns such victimization of Dalits.

Review of Research Studies :

Singh & Azeez (2021) conducted a critical study of Indian cinema to find specific answers to the following research questions: (i) How is the caste system portrayed? (ii) what are the obvious or default caste signs in conventional cinema? and (iii) how can caste-based assumptions be supported or validated? Based on an analysis of the 22 identified movies, the surnames of the protagonists in most of the movies were found to be symbolic of the dominant caste, while the portrayals of characters were based on traditional caste jobs. Furthermore, this depiction reinforces and upholds the ideal of the dominant caste. Mainstream movies rarely depict the stories of Dalits and marginalized groups. Subalterns attached to them are deliberately disguised and treated in a way that is not worthy of a movie depiction.

In the research paper titled "From Sujata to Kachra : Decoding Dalit Representations in Popular Hindi Cinema", Vishal Chauhan (2019) argues that Dalit stereotypes and regressive

representations are in line with mainstream culture. Popular Hindi movies portray Dalits as marginalized, meek, neglected, submissive and under-confident. However, Dalits' ongoing struggle with caste oppression is often overlooked in the Indian movie narratives. The study argues that such representations are related to cultural politics and discourses of power.

Suraj Yengde analyzes the relationship between caste and caste narrative that leads to apparent caste sensitivity in his research paper titled "Dalit Cinema (2018)" and in his book "Caste Matters (2019)". His research looks at how social interactions in films reflect mainstream community attitudes to issues debated in Indian society and argues that Dalit representation is limited to victims. As a Dalit scholar, he opens about what it really means to be a "Dalit" and how the upper castes sustain to maintain and gain from this caste-based grading but seldom admit it.

Rakesh Patel (2018) in his paper titled "Unconventional Bollywood: Constructing Cinema of Caste Pride" claims that the role of Dalits in Indian society is still marginalized. They are treated pitifully because they are considered undervalued. Patel (2018) observes that South Indian movies have initiated screening voice stories from the bottom of society to combat a system based on discrimination, brutality, suffering, and deprivation. The protagonists of these films do not need any upper caste to free society from thousands of years of discrimination and caste dynamics. Moreover, Hindi movies portray caste issues in an idealistic form and rely on changing mindsets to eliminate caste hatred. The

author also points out that Hindi movies are gradually moving towards life experience screening, which is bound to provide a perspective to those who are often silenced in mainstream Hindi movies.

Research Methodology :

The present study is fully centered on secondary data, collected through various movies, using observational techniques, and informally from various newspaper articles, journals, research papers, and websites. Rana (2021) recommends the use of the case study methodology in studies related to the investigation of the "why" and "how" of social issues, where the boundaries between phenomenon and context are ambiguous. In this study, the theme focuses on a distinct caste phenomenon that is difficult to trace and define. Furthermore, caste is a complex, inherent, and extremely delicate social issue. Therefore, the case study methodology is obvious for the current study.

Furthermore, the case study methodology can be used from two different perspectives, horizontally and vertically. The horizontal perspective deals with analyzing multiple events based on a single theme, while the vertical perspective deals with analyzing multiple themes from a single event. The study opts to take a horizontal perspective, using a few movies as case examples to illustrate the phenomenon of portraying the lives of Dalits in Indian society.

Outlook of Selected Movies :

Jai Bhim Comrade :

Directed by Anand Patwardhan, "Jai Bhim Comrade" dissects the ostensibly constant nationwide battle of Dalits and documents the perpetual caste violence

endured by Dalits. The documentary begins with introspection on Vilas Ghogre (a Dalit activist who committed suicide following the dreadful extermination of ten Dalits by Mumbai police while serenely objecting the desecration of the Ambedkar statue in Mumbai) and his poetry and music which he used as tools of resistance. The movie depicts the entrenched caste system in India and the discriminatory notions embedded in the fabric of this independent nation, arguing that egalitarianism and social mobility are words that have no real meaning today.

Bawandar :

Directed by Jag Mundhra, “Bawandar” is based on the true story of a woman who defied all odds and triumphed. Saanvri Devi is an untouchable who has been repeatedly beaten and gang-raped by members of the upper castes for her involvement in a campaign to eradicate the custom of child marriage. This is a unique portrayal of the fact that several members of a family raped a lower-caste woman. In handing down the judgment, the court mentioned that such crimes could not be committed in the presence of the family and acquitted them. It shows the mindsets and biases that are ingrained in our system. The movie portrayed the plight of the rape victim and the procedural issues of justice for them experiencing a variety of physical, psychological, and social issues.

Masaan :

Directed by Neeraj Ghaywan, Masaan recounts the events of two characters whose aspirations transcended the blockades forced on them by caste-based traditions. The movie begins with the tale of the protagonist Devi (a Brahman girl) and her

lover Piyush (a Bania boy). Fearing the consequences that would have to be faced, Piyush committed suicide. Subsequently, the story turns to Deepak, a Dalit who helped his father cremate the dead body in the Varanasi Ghats. Deepak fell in love with a high caste girl who had returned from a religious trip, dead. Tracing the intersection of individuality and social obstacles in an enigmatic way, Masaan successfully charts the grieving process both Devi and Deepak are forced to go through. The emotive unrest and unavoidable outlook presumed on the pair are suggestively represented in the film as it puts the underline on real life and the ongoing fear of tribunal and lack of choice.

Article 15 :

Article 15 of the Indian Constitution is a fundamental right that outlaws discrimination on many basis, including caste. Despite constitutional guarantees, caste-based crime has risen by 5%, according to the National Crime Records Bureau (2018), which shows the grim reality of the situation of Dalits in the country. Directed by Anubhav Sinha, this mainstream Hindi movie, Article 15, confronts that horror head-on, exposing the disturbing reality of the caste system with admirable ambition. Inspired by the 2014 Badaun gang rape and murder of two minor girls, both Dalits, the movie features Ayushmann Khurrana, as an upright IPS officer investigating the case. He can be seen working hard to address the widespread caste discrimination and social inequality in the village.

Jhund :

Directed by Nagraj Popatrao Manjule, the movie Jhund depicts a revolutionary

and traditionally subservient narrative of the historically oppressed social class. The movie confronts caste hierarchies, as well as other forms of social inequality and persistent discrimination, with an anti-caste lens and aesthetic. It depicts the unbearable grief of a young man belonging to an oppressed caste who is denied opportunities because of a hierarchy designed to deprive marginalized people of the treatment of humanity. It depicts the story of the protagonist, Vijay, who tries to change the lives of young people in the oppressed communities of the slums in Nagpur by giving them hope through sports. The sport slowly changed their lives, freeing them from violence, crime, and drugs, giving them the hope of becoming better people and creating a better future.

Conclusion :

Caste is a deeply ingrained concept in the context of Indian social philosophy, and it is almost inextricably linked to everyday behavior in a subtle way. In addition to being a source of commerce and entertainment, the Indian film industry is also an ideological factory, so understanding the relationship between caste and cinema is crucial. The cinematic experience is heavily influenced by caste. Caste is a way of life whose impact is profound and difficult to quantify. Because caste is deeply ingrained in an individual's psyche and experiences do vary from individual to individual, broad descriptions of caste and its influence on individuals are erroneous for larger groups.

As can be seen from the current case study, caste also significantly affects movies in multiple ways and at multiple stages, from the development of the plot

idea to the choice of the protagonist, and even how the movie is marketed and appreciated by audiences. However, there is no denying that caste has external and internal influences on the decision-making process. Such decisions are sometimes made consciously and sometimes made in more subtle and unconscious ways. Thus, caste-based movies have a psychological impact on the way people watch and create movies.

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कथक नृत्य में यौगिक आसन - उद्देश्य एवं महत्त्व

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सहायक प्रध्यापक

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प्रायः नृत्य को योग का पर्याय समझा जाता है। अधिकतर कहते पाया जाता है कि नृत्य साधक को योगाभ्यास की आवश्यकता नहीं है, नृत्य स्वयं एक शारीरिक व्यायाम है। अपने शोध विषय- “कथक नृत्य प्रशिक्षण में योगासन, प्राणायाम एवं ध्यान की उपयोगिता” पर शोध कार्य के दौरान तथा आज भी एकलव्य विश्वविद्यालय में नृत्य प्रशिक्षण के समय, अक्सर नृत्य साधकों के मुख से ये वाक्य सुनने को मिलते हैं -

“नृत्य तो स्वयं एक उत्तम शारीरिक श्रम है फिर नृत्य साधक को अलग से योगाभ्यास की क्या आवश्यकता है?” “योग तो सभी के लिए हितकर है फिर नृत्य साधक के लिए इसमें विशेष क्या है?” “योग शारीरिक स्वास्थ्य के लिए किया जाता है तथा हम कथक नृत्य साधक तो युं भी दिन का अधिकतम समय नृत्याभ्यास में बिताते हैं, फिर हमें योगाभ्यास की क्या आवश्यकता है?” “हम तो नृत्य के अभ्यास द्वारा पहले ही बहुत शारीरिक श्रम करते हैं। हमारा नृत्याभ्यास ही स्वयं एक शारीरिक व्यायाम है, फिर हमें योगाभ्यास क्यों समझना एवं करना?” “हमें कोई रोग या व्याधि नहीं है न ही शरीर में स्थूलता है जो योग का सहारा लें।” “नृत्य साधना में योगाभ्यास की क्या आवश्यकता है? नृत्याभ्यास से ही समय नहीं मिलता फिर भला अपना कीमती समय हम योगाभ्यास में क्यों व्यतीत करें? यह व्यर्थ है।”

उपर्युक्त सभी सवालों एवं जिज्ञासाओं का मन में उठना स्वाभाविक है, यह स्वाभाविक है तब तक, जब तक हम योग का वास्तविक अर्थ, उद्देश्य एवं महत्त्व समझ नहीं लेते। यह सत्य है कि, कथक नृत्य साधक का समय अति मूल्यवान है। “जितना समय नृत्य साधक योगाभ्यास में गुजारेगा उतने समय का उपयोग यदि वह नृत्याभ्यास में करेगा तो नृत्य में कितने सुधार हो जायेंगे”, यह सोच भी स्वाभाविक है। इन सभी स्वाभाविक प्रश्नों का उत्तर भी एक प्रश्न ही है- “समय अधिक मूल्यवान है या स्वास्थ्य?” यदि दिनभर का मात्र कुछ समय योगाभ्यास में देने से स्वास्थ्य एवं सुन्दरता बनी रहती है तो यह एक नृत्य साधक का अपना समय निवेश करना जैसा है। इस निवेश में ब्याज स्वरूप हमें अनगिनत शारीरिक, मानसिक, बौद्धिक, भावनिक एवं आध्यात्मिक लाभ प्राप्त होंगे। इन सभी लाभों के साथ नृत्य में आकर्षण एवं स्वाभाविकता भी स्वतः ही सूत के रूप में प्राप्त होगी।

कथक नृत्य साधक हेतु यौगिक आसनों का अभ्यास बहुत महत्वपूर्ण सिद्ध हो सकता है। नृत्य साधक के लिए उसका शरीर ही कला प्रस्तुति का माध्यम है। जिस प्रकार संगीत के सभी वाद्यों को सुर में लाने हेतु उन्हें विभिन्न उपकरणों एवं विधियों से ट्यून किया जाता है, ठीक उसी प्रकार कथक नृत्य साधक हेतु आसनाभ्यास भी अपनी कला प्रस्तुति के

माध्यम 'शरीर' एवं 'मन' को ट्यून करने का माध्यम सिद्ध हो सकता है। यौगिक आसनों की यह विशेषता है कि वे साधक की 'काया' के साथ-साथ उसके 'मन' पर भी असर करते हैं, तथा इस प्रकार वे मन व शरीर के मध्य संतुलन स्थापित करते हैं। नृत्य एवं अन्य व्यायाम प्रणालियों के दौरान स्थूल (बड़ी) मांसपेशियों में खिंचाव एवं संकुचन होता है जबकि यौगिक अभ्यास में सूक्ष्म मांसपेशियों एवं आन्तरिक अवयवों पर कार्य कर उन्हें लचीला व शक्तिशाली बनाया जाता है। वर्तमान की सामाजिक एवं राजनैतिक परिस्थितियों में नृत्य साधक को अनेक मनोकायिक समस्याओं का सामना करना पड़ता है, जैसे- तनाव, भावनिक उद्रेक, व्याधि, आलस्य, इर्ष्या, द्वेष, शारीरिक एवं मानसिक संघर्ष आदि। इस प्रकार की मनोकायिक समस्याओं को महर्षि पतंजलि जी ने अपने ग्रन्थ 'श्रीपातंजलयोगदर्शन' के प्रथम पाद के 30वें सूत्र में 'अन्तराय' की संज्ञा दी है -

**“व्याधिस्त्यानसंशयप्रमादालस्यविरतिभ्रान्तिदर्शन
अलब्धभूमिकत्वानवस्थितत्वानिचित्तविक्षेपास्ते
अंतरायाः।”**

..... (प.यो.सू.-1/30)

महर्षि पतंजलि जी के अनुसार - 'व्याधि, स्त्यान, संशय, प्रमाद, आलस्य, अविरति, भ्रान्तिदर्शन, अलब्ध-भूमिकत्व तथा अनवस्थित तत्व, ये 9 अंतराय विध्न रूप हैं, जो साधक के चित्त में विक्षेप उत्पन्न करते हैं।' चित्त-विक्षेप अर्थात् चित्त को क्रियाशील करना। चित्त के क्रियाशील होने पर शारीरिक व मानसिक असंतुलन उत्पन्न होता है तथा ये असंतुलन साधक की नृत्य-साधना में बाधक सिद्ध होता है। इस असंतुलन को दूर करने तथा पूर्व-स्थापित शारीरिक व मानसिक संतुलन बनाये रखने में आसनाभ्यास महत्पूर्ण भूमिका निभाता है। आसन शरीर के जोड़ों को लचीला बनाते हैं तथा शरीर की मांसपेशियों में खिंचाव व संकुचन उत्पन्न कर उन्हें स्वस्थ बनाते हैं। आसनाभ्यास शरीर से विषाक्त तत्वों को बाहर निकालकर शरीर का

शुद्धिकरण करता है। सर्वांगासन एवं शीर्षासन जैसे विपरीत स्थिति के आसन शरीर के प्रत्येक अवयव तक रक्त की आपूर्ति कर प्रत्येक कोशिका तक पोषक तत्व पहुँचाने में सहायता करते हैं। आसनाभ्यास शरीर में रक्त-संचरण की प्रक्रिया को दुरुस्त कर तंत्रिका-तंत्र के कार्य-कलापों में सामंजस्य उत्पन्न करते हैं। यौगिक आसन शरीर के आन्तरिक अवयवों का हल्का मर्दन कर उनका स्वास्थ्य एवं कार्यक्षमता बढ़ाते हैं। इस प्रकार नृत्य साधक का मन, बुद्धि व शरीर आसनाभ्यास से पूर्णतः स्वस्थ, सुन्दर एवं सुडौल बन जाता है। प्राचीनकाल के महायोगी, 'महर्षि पतंजलि' एवं वर्तमान काल के 'विश्व स्वास्थ्य संगठन' (W.H.O.) दोनों ने ही व्यक्ति के सर्वांगिक विकास को 'स्वास्थ्य' के अंतर्गत रखा है तथा उनका मानना है कि योग का उद्देश्य व्यक्ति का सर्वांगिक विकास करना है न कि उसे मात्र रोग मुक्त करना है-

“योगश्चित्तवृत्तिनिरोधः।”² (प.यो.सू.1/2)

“तदा दृष्टुस्वरूपेवस्थानम्।”³ (प.यो.सू. 1/3)

अर्थात्- 'चित्त वृत्तियों के पूर्णतः शांत हो जाने पर दृष्टा अर्थात् साधक अपने वास्तविक स्वरूप (चेतन स्वरूप) में स्थित हो जाता है।'

“स्वास्थ्य-शारीरिक, मानसिक, सामाजिक तथा आध्यात्मिक सुख की एक पूर्णावस्था है, न कि केवल रोग विशेष तथा शारीरिक दुर्बलता की अनुपस्थिति।”⁴ (W.H.O.)

यौगिक आसन जहां वैज्ञानिक रूप से 'शरीर रचना' एवं 'शरीर-क्रिया-विज्ञान' की दृष्टि से शरीर व मन पर प्रभाव डालते हैं, वहीं इनका अभ्यास आध्यात्मिक रूप से भी प्रभावशाली होता है। विभिन्न प्रकार के यौगिक आसन कथक नृत्य साधकों की भिन्न-भिन्न समस्याओं पर शारीरिक व मानसिक दोनों ओर से कार्य करते हैं, जिससे नृत्य साधक की समस्याओं का समाधान तो प्राप्त होता ही है साथ ही साधक को नवीन उर्जा, उत्साह, संतुलन, पूर्ण आरोग्यता, शांति एवं कार्यों में कुशलता भी प्राप्त

होती है। श्रीमद्भगवद् गीता में श्री कृष्ण भी अर्जुन को यही समझाते हैं -

“योगः कर्मसु कौशलम्।”⁵ ... (श्रीमद्भगवद्गीता-2/50)

अर्थात्- ‘योग से कर्मों में कुशलता आती है।’

कथक नृत्य साधक हेतु आसनाभ्यास का उद्देश्य एवं महत्व :

हठप्रदीपिका में वर्णित आसन की व्याख्या के अनुसार - ‘आसन करने से स्थिरता, आरोग्यता तथा लचीलापन प्राप्त होता है।’ यह सभी गुण कथक नृत्य साधक हेतु अत्यंत आवश्यक हैं। प्राकृतिक अस्वास्थ्य के कारण नृत्य साधना एवं प्रस्तुति में बाधा उत्पन्न हो सकती है, स्थिरता मन को दृढ़ता प्रदान करती है तथा लचीलापन नृत्य में खूबसूरती लाता है।

योगी गोरक्षनाथ द्वारा गोरक्षशतक में वर्णित किया गया है- ‘आसन करने से किसी भी प्रकार का असमतोल, अस्थिरता, कम्पन नहीं रहता है क्योंकि नाड़ी-तंत्र तथा पेशियों के कार्यों में बल बढ़ने से किसी भी प्रकार का अंगमेजयत्व नहीं रहता। पेशियों का तान (टोनिंग) बनी रहती है एवं स्थिरता आती है।’ पेशियों का तान बने रहने से शरीर सुडौल बना रहता है, दिखने में आकर्षक लगता है जोकि नृत्य साधक के विशेष गुणों में एक है, जिसका वर्णन भरतमुनि ने अपने ग्रंथ नाट्यशास्त्र में किया है। आसनाभ्यास शरीर के विभिन्न अवयवों को प्रशिक्षित कर, नृत्य हेतु उपयोगी आंगिक मुद्राओं में सुधार, निरोगी काया, स्थिरता, सुरक्षा व लचीलापन प्रदान करते हैं।

संक्षेप में नृत्य साधक हेतु आसनाभ्यास का उद्देश्य एवं महत्व निम्न प्रकार हो सकता है -

• **आरोग्यता प्राप्ति :**

आरोग्यता प्राप्त करना एवं उसे बनाये रखना अत्यंत आवश्यक है। यदि नृत्य साधक किसी भी प्रकार की शारीरिक या मानसिक पीड़ा से ग्रस्त होगा

तो वह नृत्य साधना नियमित एवं उचित रूप से करने में सक्षम नहीं हो पायेगा, जिसका प्रभाव उसकी नृत्य प्रस्तुति पर भी पड़ेगा। अतः नृत्य साधक का प्रथम उद्देश्य आसनाभ्यास द्वारा आरोग्यता प्राप्त करना है।

• **आत्म-संयम एवं मानसिक शांति :**

“स्थिरसुखमासनम्।”⁶

...(श्रीपातञ्जलयोगदर्शनं-2/46)

‘प्रयत्नशैथिल्यानंतसमापत्तिभ्यम्॥’

... (श्रीपातञ्जलयोगदर्शनं-2/47)

महर्षि पतंजलि ने आसन की व्याख्या करते हुए कहा है- “आसन वह है, जिसमें साधक बिना किसी विशेष प्रयत्न के सुखपूर्वक, स्थिर बना रह सके तथा आसन की अंतिम स्थिति में पहुँचने पर साधक का चित्त अनंत में लगा हो।”



यौगिक आसन की एक ही स्थिति में सुखपूर्वक, निरंतर स्थिर बने रहने एवं चित्त को अनंत में स्थापित करने की प्रक्रिया आत्म-संयम का निर्माण करती है। इस प्रकार योगासन आत्म-संयम की भावना को विकसित करने में सहायक होते हैं, साथ ही मानसिक शांति को भी प्रोत्सहित करते हैं। नृत्य साधक को उनकी मानसिक स्थितियों पर नियंत्रण रखने एवं

आत्म-संयम हेतु यौगिक आसन मदद करते हैं, जोकि नियमित नृत्याभ्यास एवं सफल प्रस्तुति हेतु अत्यंत आवश्यक है।

- **शारीरिक व मानसिक संतुलन एवं समन्वय निर्माण :**

कथक नृत्य साधक हेतु शारीरिक व मानसिक संतुलन अत्यंत आवश्यक है। नृत्य साधक के व्यक्तिगत जीवन में अनेक ऐसी मनोकायिक परिस्थितियां उत्पन्न होती रहती हैं जो नृत्य साधक को विचलित करती हैं। विभिन्न प्रकार की भावनाएं एवं व्याधियां नृत्य साधक में मनोकायिक असंतुलन उत्पन्न करती हैं, जिस कारण साधक अपने नृत्याभ्यास के प्रति पूर्ण समर्पण भाव रखने में असमर्थ होता है। योगाभ्यास द्वारा नृत्य साधक का उद्देश्य शरीर एवं मन का संतुलन निर्माण तथा समन्वय बढ़ाना भी हो सकता है, जिससे रोग प्रतिरोधक क्षमता भी अच्छी होती है। नृत्य साधना में शरीर एवं मन का संतुलित होना अत्यंत आवश्यक है, क्योंकि नृत्य प्रस्तुति में इन दोनों के समन्वय से ही खूबसूरती आती है।

- **एकाग्रता में वृद्धि :**

शरीर, मन व बुद्धि की अस्थिरता, अशांतता दूर करके स्थिरता व शांतता लाकर मन व बुद्धि की एकाग्रता में वृद्धि करना भी नृत्य साधक हेतु आसनाभ्यास का एक प्रमुख उद्देश्य हो सकता है। अस्थिर एवं अशांत मन व बुद्धि नृत्य साधना में बहुत बड़ी बाधक है। आसनों का नियमित अभ्यास विशेष रूप से नाडी-तंत्र को प्रशिक्षित कर, बुद्धि तथा मन को एकाग्रता की स्थिति प्रदान करता है। जिससे नृत्याभ्यास अथवा नृत्य प्रस्तुति के दौरान ध्यान एकाग्र हो प्रदर्शन सुन्दर बनता है।

- **कार्य क्षमता में वृद्धि :**

नृत्य करते समय सबसे अधिक दबाव एवं भार साधक के संधि प्रदेशों पर आता है, जैसे- गर्दन, कंधे, कोहनी, कलाईयाँ, कटि, नितम्ब, घुटने एवं

टखना आदि। साधक की शारीरिक कार्यक्षमता, कुशलता, सफलता, संधियों के स्वास्थ्य एवं उनके मुड़ने की क्षमता तथा लचीलेपन पर निर्भर है। संधियों की अधिकतम क्षमता उनके अच्छे स्वास्थ्य का सूचक है। संधियों का स्वास्थ्य-उनकी मांसपेशियों, अस्थि-बंधन, उनको मिलने वाला व्यायाम (प्रेरणा एवं उत्तेजना), संधियों का नियमित रूप से होने वाला उपयोग एवं पोषण पर निर्भर करता है। विभिन्न अनुसंधानों से यह प्रमाणित हो चुका है कि आसनाभ्यास से लचीलापन बढ़ता है तथा संधियों का स्वास्थ्य अच्छी तरह से संभाला जाता है।

- **मेरुदंड एवं मांसपेशियों में लचीलापन :**

मानव शरीर में मेरुदंड का अत्यंत महत्वपूर्ण स्थान है। मेरुदंड के द्वारा ही मनुष्य खड़ा हो सकता है, बैठ सकता है, चल सकता है एवं नृत्य कर सकता है। कथक नृत्य में मेरुदंड का लचीलापन अत्यंत आवश्यक है। लचीले मेरुदंड से ही नृत्य साधक विभिन्न प्रकार की आकर्षक मुद्राएं बना पाते हैं। नृत्य साधक हेतु मेरुदंड, नृत्य का प्रमुख आधार है। मेरुदंड जितना स्वस्थ, सशक्त एवं लचीला होगा उतना ही साधक की नृत्य साधना खूबसूरत, सुखद तथा बिना किसी व्यवधान के होगी। योगशास्त्र में मेरुदंड पर विशेष ध्यान दिया गया है। लगभग सभी योगासन मेरुदंड से सम्बंधित हैं इसीलिए नियमित रूप से धीरे-धीरे एवं सहजता से यौगिक आसनों का अभ्यास करने पर साधक को कभी भी कमर, गर्दन या पीठ की कोई समस्या नहीं होती है। यदि मेरुदंड स्वस्थ होगा तो मानसिकता, आचरण एवं कार्यक्षमता, ये सभी उचित स्तर पर रहेंगे।

- **आंगिक मुद्रा में सुधार एवं व्यक्तित्व विकास में सहायक :**

खड़े रहना, बैठना तथा लेटना, मनुष्य द्वारा ये 3 मुख्य शारीरिक स्थितियां स्वाभाविक रूप से ग्रहण की जाती हैं। केवल मनुष्य ही वह प्राणी है जो विभिन्न प्रकार की शारीरिक स्थितियां ग्रहण कर सकता

है और जिसका योगशास्त्र में पूर्णतः प्रयोग किया गया है। कथक नृत्य में अधिकतर खड़े रहकर, गतिमान स्थिति में अथवा बैठकर भाव प्रदर्शित किये जाते हैं। नृत्य में विभिन्न शारीरिक स्थितियों को 'आंगिक मुद्रा' संज्ञा प्रदान की गयी है। संतुलित, आकर्षक एवं योग्य शारीरिक स्थिति अर्थात् 'आंगिक मुद्रा' एक अच्छे नृत्य साधक का घोटक है। योग्य शारीरिक स्थिति का तात्पर्य है- ऐसी शारीरिक स्थिति जिसमें शक्ति का व्यय अधिक नहीं होता और जिस उद्देश्य से वह स्थिति ग्रहण की गयी है वह सफल हो रहा हो। जब अस्थिपेशियों को गुरुत्वाकर्षण के विरुद्ध कार्य करके स्थिति को बनाये रखना पड़ता है तब उर्जा ज्यादा खर्च होती है जिससे थकान भी शीघ्र ही होती है। मानसिक तथा भावनिक परिस्थिति का भी शारीरिक स्थिति पर विशेष रूप से परिणाम परिलक्षित होता है, जैसे- आत्म-विश्वास की कमी, मानसिक दबाव, दुःख अथवा कमजोरी होने पर व्यक्ति आगे की ओर झुककर, झुकी हुयी गर्दन के साथ बैठा अथवा नीचे की ओर नज़रें किये दिखाई देता है। इसके विपरीत आत्म-विश्वास से परिपूर्ण, उत्साहित, प्रसन्नचित्त व्यक्ति सदैव सीधा तनकर, नज़र सामने रखकर, कंधे सीधे सामने की ओर रखकर बैठता, चलता एवं नृत्य करता है। ऐसा इसलिए होता है क्योंकि भावनाओं का परिणाम स्वाभाविक-पेशी-संकोच (मसल टोन) पर होता है। संकोच कम होने पर पेशियाँ गुरुत्वाकर्षण के विरुद्ध काम नहीं कर सकतीं। इसीलिए स्वाभाविक-पेशी-संकोच उचित स्तर पर बनाये रखने की आवश्यकता होती है, जिसमें आसनाभ्यास सहायक सिद्ध होता है। व्यक्तित्व विकास में आसन इसलिए सहायक हैं क्योंकि वे हमें सही शारीरिक स्थिति (करेक्ट पोश्चर) और उचित या परिपूर्ण श्वास-प्रश्वास तथा योग्य स्वाभाविक-पेशी-संकोच प्रदान करते हैं।

अतः कह सकते हैं कि यौगिक आसनों के अभ्यास से शरीर का लचीलापन बढ़ता है जिससे नर्तक/नर्तकी अपने नृत्य सम्बंधित आवश्यक गतिविधियों

को सरलता से कर सकते हैं। योगासन शारीरिक स्थैर्य एवं लचीलापन को विकसित करने में सहायक होते हैं, जिनसे नृत्य में गतिशीलता एवं आंगिक मुद्रा में सुधार होता है।

• चित्त-वृत्तियों का निरोध :

नियमित एवं निरंतर आसनाभ्यास, भावनाओं का क्षोभ, अहंकारयुक्त, असंतुलित व्यवहार को कम करने एवं चित्त-वृत्तियों का निरोध करने में सहायक सिद्ध होता है। इर्ष्या, लोभ, राग, द्वेष, घृणा, क्रोध, क्षोभ, ग्लानि, हीनभावना तथा प्रतिद्विदिता का भाव इत्यादि विभिन्न चित्त-वृत्तियाँ मानव का स्वाभाविक गुण हैं, जिनसे मुक्ति पाना सरल नहीं है। ये मानव के ऐसे स्वाभाविक गुण हैं जो मानव के स्वयं के ही कल्याण में बाधक सिद्ध होते हैं। नृत्य साधक के जीवन में अनचाहे ही ऐसी कई परिस्थितियाँ उत्पन्न हो जाती हैं जिनमें ये चित्त-वृत्तियाँ जाग्रत हो नृत्य साधक को पीड़ा पहुंचाती हैं, जिसका प्रभाव नृत्य साधक की प्रवृत्ति पर पड़ता है। एक कलाकार की कला में उसकी प्रवृत्ति परिलक्षित होती है एवं विकृत प्रवृत्ति कलाकार हेतु अत्यंत हानिकारक सिद्ध होती है, क्योंकि इससे न चाहते हुए भी उसकी कला भी विकृत हो जाती है। अतः नृत्य साधक हेतु चित्त-वृत्तियों का निरोध अथवा उनपर नियंत्रण अत्यंत आवश्यक है। महर्षि पतंजलि ने चित्तवृत्ति निरोध को ही योग की संज्ञा दी है, यथा- "योगश्चित्तवृत्तिनिरोधः"।

• मानसिक स्थिरता :

यौगिक आसनों का अभ्यास नृत्य साधना हेतु मानसिक स्थिरता, समर्पण एवं ध्यान केन्द्रित करने में सहायक हो सकता है, जिससे साधक अपनी नृत्य प्रस्तुति को पूर्ण समर्पण भाव के साथ प्रस्तुत कर सके।

• तनाव प्रबंधन :

नृत्य में तनाव का प्रबंधन महत्वपूर्ण होता है क्योंकि यह नृत्य साधक को स्थिरता एवं सुखद माहौल में रखने में मदद करता है। योगासन तनाव

को कम करने एवं मानसिक शांति प्राप्त करने में सहायक होते हैं।

• **उपसंहार :**

कथक नृत्य एक आध्यात्मिक कला है एवं योग अध्यात्म से जुड़ने का सर्वश्रेष्ठ माध्यम। कथक प्रस्तुति तभी सफल होती है जब नृत्य साधक शरीर व मन से एकाकार हो चुका हो। कथक नृत्य की सफल प्रस्तुति में यौगिक आसन सहायक हो सकते हैं। कथक नृत्य साधक को योगासन के माध्यम से शारीरिक-मानसिक तैयारी, सुन्दर मन, स्वस्थ बुद्धि तथा सुडौल काया तो प्राप्त होती ही है, साथ ही शारीरिक स्थिरता, मानसिक समर्पण, स्थूलता से मुक्ति, लचीलापन, कार्य क्षमता में वृद्धि, सामर्थ्य को बढ़ावा देने एवं आत्म-उन्नति में सहायता मिल सकती है, जो नृत्य प्रस्तुति को और भी उत्कृष्ट बनाने में सहायक हो सकता है। लेकिन यह भी आवश्यक है कि नृत्य की स्थायिता, लचीलापन एवं सुन्दरता के साथ-साथ यौगिक आसनों का भी सही तरीके से अभ्यास किया

जाये। यौगिक आसन नृत्य साधक को उनके शरीर की संरचना एवं मानसिक स्थिति को समझने तथा उसे बेहतर तरीके से नृत्य प्रस्तुति में प्रयोग करने में मदद करते हैं। संक्षिप्त में कहें तो यौगिक आसन, नृत्य का पर्याय नहीं अपितु उसके पूरक हैं।

सन्दर्भ ग्रन्थ सूची :

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2. शास्त्री, उदयवीर, आचार्य - पातंजल योग दर्शन (विद्या भास्कर) - विरजानंद वैदिक संस्थान, गाजियाबाद, (उत्तर प्रदेश)।
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4. स्वात्मारामकृत हठप्रदीपिका - संस्करणकर्ता : स्वामी दिगंबर जी एवं पीताम्बर झा - कैवल्यधाम आश्रम, लोनावला, पुणे, महाराष्ट्र।
5. श्रीपातंजलयोगदर्शन - कैवल्यधाम योग संस्थान एवं रिसर्च सेंटर, लोनावला, पुणे, महाराष्ट्र।



Breaking the Frame : A Deep Dive into the Male Gaze across Centuries and Canvases in Visual and Performing Arts from Shakespeare to #MeToo

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The Male Gaze is not simply the perspective of half the world's population; it is a viewpoint driven by sexual desire and pleasure. The term was originally coined by film critic Laura Mulvey in her essay 'Visual Pleasure and Narrative Cinema' (2013), a landmark moment in film theory that Mulvey saw as specific to the context of the 1970s when she wrote it. The Women's Liberation Movement of the time, along with the failure of New Hollywood, where directors had more individual freedom away from film studios, sought to establish a new norm in the representation of women in film. Since then, Mulvey's writing has become central to feminist film theory and is crucial in the ongoing discussion of representation, which is currently shaping much of 21st century culture.

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining Male Gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at

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and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. (Visual and Other Pleasure, p.19)

Visual Pleasure and Narrative Cinema explores how the unconscious structures of patriarchal society are reflected in film form. Using the psychoanalytic theories of Sigmund Freud, delves into how women are positioned as a linchpin within the system, symbolizing the castration threat through their real absence of a *penis*. To manage this fear, the dominant patriarchy subject's women to the gaze of scopophilia and voyeurism, treating them as objects and subjecting them to a controlling and curious gaze.

Woman, then, stands in patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of a woman still tied to her place as the bearer of meaning, not maker of meaning. (Visual and Other Pleasure, p.15)

While Freud analysis of scopophilia primarily focused on the sexual interests of children and an active gaze. Laura Mulvey explores how the Male Gaze serves as a form of protection, created to shield men from the fear of castration. To achieve this, women are simultaneously observed and presented with their appearance designed for a strong visual and erotic impact rendering them objects to be looked at. However, the visual spectacle of women in this context often disrupts the narrative flow of the film, leading to moments of erotic interruption.

The Male Gaze, exemplified in Hitchcock's *'Vertigo'* (1958), demonstrates how filmmakers embed it into narratives. Scotty's voyeurism and transformation of Judy echo this gaze, but the film's complexity challenges a simplistic interpretation. Modleski's insight sheds light on Judy's role and the struggle of perspectives. Despite Hitchcock's portrayal of femininity as a male construct, the audience sympathizes more with Judy. This pattern in cinema mirrors the Male Gaze's presence in art forms beyond film, prompting an examination of its existence in literature, exemplified in Shakespeare's works. Shakespeare's portrayal of women varies from empowered characters like Rosalind to more disposable ones like Hero. Mulvey's concept of the Male Gaze extends beyond mere voyeurism, reflecting a broader assertion of male dominance within patriarchy. This notion resonates within Shakespeare's narratives, indicating a preoccupation with patriarchal constructs rather than solely desire or voyeurism.

Shakespeare's era likely influenced his portrayal of male power dominating his works, evident in *'The Taming of the Shrew'* written between 1590 and 1594

and *'Titus Andronicus'* (1593). The latter demonstrates male desire driving brutal acts against Lavinia, reducing her to an object for male pleasure. Shakespeare intertwines love with conquest, showcasing the Male Gaze's role in suffering under patriarchy. This theme persists in other works, like *'Othello'* (1604) and *'Measure for Measure'* (1604), reflecting the impact of patriarchal power on characters.

Beyond Shakespeare, authors like John Webster and Thomas Otway also explore patriarchal dominance in their works, linking societal context to their narratives. The Male Gaze's dehumanizing effect is seen in the power dynamics of desire, as in Otway's *'Venice Preserved'* (1682). Shakespeare's influence echoes through literature, shaping portrayals of masculinity and femininity. For instance, Angela Carter's *'Wise Children'* (1991) references Shakespeare to underscore themes of tragedy and contrasts, while Oscar Wilde's *'The Picture of Dorian Gray'* delves into the corrupt Male Gaze. Dorian's fixation on Sybil Vane stems from her theatrical portrayals, reducing her to an idealized object, leading to her tragic demise when she distances herself from the characters he adores, highlighting the objectification inherent in the Male Gaze.

In Wilde's *'The Picture of Dorian Gray'*, (1890) Sybil's death transforms her into the characters Dorian admires, separating her from the fictional realm. Adaptations sometimes alter or minimize Shakespeare references, changing Sybil's portrayal from an actress to a cabaret singer, shifting Dorian's infatuation from her performance to a more conventional romance. However, the Male Gaze persists

in settings like brothels, reflecting pleasure-seeking without focusing on Dorian's love for Sybil.

Post-Sybil's death, a new romantic interest emerges, reflecting the Male Gaze prevalent in literature exploring male desire, like Nabokov's *Lolita*, showcasing Humbert's possessive desire for the young Lolita. Humbert's idolization and blame of Lolita reflect a corrupting Male Gaze, stripping childhood innocence. Burgess's *A Clockwork Orange* (1962) similarly employs an alienating narration using Nadsat, obscuring Alex's abusive gaze. Kubrick's film adaptation forefronts the Male Gaze, initiating with a disorienting shot of Alex, intensifying the visual impact.

The 20th-century rise of the Male Gaze in literature can't be attributed solely to shifting morals but also to changes in readership. While earlier poetry displayed similar gazes, the novel's rise in reputation attracted a male readership, influencing the shift towards exploring male desires. J.G. Ballard's *High-Rise* (1975) embodies this shift, presenting a male perspective on societal breakdown, questioning the interplay between romance, voyeurism, and sexual desire. Ballard highlights the base instincts driving societal chaos.

In cinema, the director's and characters' gazes become that of the spectator. In literature, readers hold the dominant perspective, interpreting and projecting their own desires onto the text. Even without explicit cues, readers can perceive a Male Gaze, projecting their sexual desires onto the narrative. Yet, works like *Lolita* (2010) and *A Clockwork Orange* (1962) have spurred deconstruction and challenges to the Male Gaze.

The #MeToo movement has spurred a wave of literary works that examine male desire and abuse often from male perspectives. Examples include Stephen Berkoff's monologue *Harvey* (1950), David Mamet's controversial *Bitter Wheat* (2009) and Thomas Vinterberg's film *The Hunt* (2012) which was recently adapted for the stage at the *Almeida Theatre*. *The Hunt* tells the story of a primary school teacher wrongly accused of sexual abuse and explores the ripple effects of such an accusation. While the play and film deal with a societal witch-hunt and the dismantling of societal expectations around male desire. At its core, it's a story about whether or not society can forgive.

Published last year, Taffy Brodesser-Akner's *Fleishman Is in Trouble* (2022) is a master class in how to use perspective. It begins as the tale of a man, Toby who is divorced from his wife enjoying the sexual pleasures that online dating provides. However, *Fleishman Is in Trouble* spirals into something more complex. It starts as a typical third-person omniscient narrative but is eventually revealed to be narrated by one of Toby's old school friends whom Toby has recently reached out to in light of his divorce.

As a result, much of Toby's struggle to care for his two children and balance with his work. His annoyance over the sudden complete disappearance of his ex-wife, Rachel is tinged with irony as the stereotype of the mother as the single parent is reversed. In its surprising final act, as the rug is pulled from under the reader's feet the narrator herself meets Toby's ex-wife Rachel. *Fleishman Is in Trouble* therefore becomes not just a simple story of marital breakup but a partly

autobiographical work filled with anger and rage over societal expectations and patriarchy. In the end, it aims to make the point that multiple perspectives make for a more fulfilling narrative reflecting the power of anger across various mediums. This anger can also be seen in Hannah Gadsby's ground-breaking stand-up show, 'Nanette' which has sent shockwaves through the form. Gadsby argues for the importance and pleasures that can come from exploring multiple perspectives. Recently, the concept of the Female Gaze has started to emerge aiming to change the fundamental language of art.

Conclusion :

The Male Gaze, a concept originally articulated by Laura Mulvey in her seminal essay 'Visual Pleasure and Narrative Cinema' has exerted a lasting and profound influence on comprehension of how sexual desire and patriarchal power intermingle within the realms of literature and cinema. Mulvey's insightful analysis, which delves into how men assert dominance by means of this gaze, objectifying women and subjugating them to controlling and inquisitive looks, has thrown a spotlight on the intricate dynamics inherent in storytelling. Throughout this exploration, the article has traversed diverse centuries and art forms from the works of Shakespeare to contemporary literature and film to unearth instances of the Male Gaze.

Moreover, the article has delved into how modern movements such as #MeToo have prompted a reevaluation of the Male Gaze. This re-evaluation has given rise to a deconstruction and contemplation of male desire within the realm of literature and the arts. The emergence of perspectives

that challenge and dismantle traditional power dynamics signifies a significant shift in the narrative landscape. Ultimately, the journey through the Male Gaze serves as a reminder of the importance of evolving narratives that reflect a more equitable and inclusive world.

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उत्तराखण्ड के लोक नृत्य छलिया की प्रासंगिकता : एक अध्ययन

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प्रस्तावना :

इस विश्व में जब से भी मानव सभ्यता की उत्पत्ति हुई तभी से मानव ने अपने देशकाल परिस्थिति और अपने समाज के अनुसार अपने लोक को बनाया अर्थात् एक समूचे समाज को वहाँ की उनकी अभिव्यक्ति को ही लोक कहा जाता है। इसी लोक की रीतियों, त्यौहारों, उत्सवों, संस्कारों और धार्मिक कार्यों की अभिव्यक्ति ने लोक कलाओं को जन्म दिया और सम्बंधित समाज के लोक को संजोया। लोक कलाएँ सांस्कृतिक रूप से आधारित कला रूप हैं, जो पीढ़ियों से चली आ रही हैं। 'इन पारम्परिक कला रूपों में संगीत, लोक नाटक, लोक नृत्य-गीत, कहानी सुनाना, कठपुतली जैसी कई अन्य कलाएँ शामिल हैं और ये भारतीय लोक कला सहित भारतीय संस्कृति की एक अनूठी विशेषता है' (<https://www.thinkwithniche.in/blogs/>)। इसी लोक के अंदर इस लोक को और बेहतर करने के लिए इसी लोक से लोक कलाओं लीक नृत्य, लोक गीत-संगीत, लोक नृत्य नाटिकाएँ, लोक नाटकों और नाटक की विभिन्न शैलियों का, चित्रकलाओं, मूर्तिकलाओं सहित विभिन्न कलाओं और उनकी शैलियों

को जन्म दिया, इन्हीं कलाओं को हम लोक कलाओं के नाम से जानते हैं। 'इन लोक कलाओं में सम्बंधित समाज की सारी भावनाएँ सुख-दुःख, हर्ष-विषाद, आशा-निराशा, राग-विराग, आस्था-आकाँक्षा आदि समाहित रहती हैं' (पोखरिया, 2005)। एक तरह से ये सम्बंधित समाज के जीवन के इतिहास के आयामों को समेटे रहती हैं।

पूरे विश्व भारत देश पूरे में भारत एक ऐसा देश है, जो अपने में स्थित भिन्न समाजों की भिन्न संस्कृति लिए मौजूद है, इसीलिए इसे सबसे प्राचीन भिन्न सांस्कृतिक परम्पराओं वाला देश माना जाता है। 'लोक कला जन-मानस कि विचारधारा, आत्म चिंतन एवं जीवन शैली की स्वाभाविक अभिव्यक्ति है, जो क्षेत्रीय सर्जना का अप्रतिम उदहारण प्रस्तुत करते हुए मानवीय मूल्यों के साथ अनुभूत, कल्पना एवं जन विश्वास का सम्मिश्रण है। सहजता, सादापन, सरलता एवं आत्मसंतोष इनकी मूल विशेषता है। लोक कला के विभिन्न स्वरूप हैं जो ग्रामों एवं नगरों में विद्यमान हैं, इनके पृष्ठभूमि में लोक गाथा, लोक धर्म एवं लोक परंपरा महत्वपूर्ण भूमिका निर्वहन करते हैं, जो मूलतः प्रकृति पर निर्भर है, न कि बाज़ारवाद पर'

(<https://uplokkala.com/>)। इसी प्राचीनतम धार्मिक और सांस्कृतिक देश में हिमालय की तलहटी में बसे देश के सारे राज्य प्राचीन धार्मिक और सांस्कृतिक ऐसी धरोहरों को समेटे हुए हैं, जिनमें से कई विलुप्त होने की कगार पर हैं और साथ ही दुर्लभ हैं। मानव समाज के आरम्भ से ही सम्पूर्ण हिमालय अपनी भव्यता, दिव्यता और वैविध्यता एवं विशिष्टता के कारण सदियों से मनुष्य को अपने आकर्षण में लेकर अपनी महत्ता को बताता रहा है। ये हिमालय भारत में इस हिमालय के आस पास बसने वाले समाज की और साथ ही सनातन समाज में भगवानों की भी स्थली रहा है, जिस कारण ये यहाँ के सामज सहित पीरे भारत देश प्राचीनतम समाज की लोक अभिव्यक्तियों, लोक कलाओं और भिन्न धार्मिक धरोहरों को अपने में संरक्षित किए हुए है। यही कारण इसे भारत की की समजिक-आर्थिक-सांस्कृतिक रचना के यथार्थ को भी प्रदर्शित करता है। इसकी यही महानता इसको विश्व की सम्पूर्ण पर्वत श्रृंखलाओं से सांस्कृतिक और प्राकृतिक रूप में विशिष्ट बनती है। ये पवित्र हिमालय श्रृंखला यहाँ बसने वाले समाज सहित पूरे भारत के सांस्कृतिक और धार्मिक परम्पराओं के लिए विकासात्मक समचार का कार्य तो किया ही है, साथ ही जनजीवन को एक अलग ही विशिष्ट भिन्नता के साथ गति दी है और अतीत में जीवन और मिथकों को प्रभावित भी किया।

इसी हिमालय के आंचल में बसा हुआ राज्य है उत्तराखंड, जिसकी विशेष भूगोलिक परिस्थितियां एवं उससे प्रभावित उत्पादन के स्वरूप और उत्पादन की प्रणालियों ने यहां के सांस्कृतिक स्वरूप को तो निर्धारित किया ही, साथ ही समय-समय पर यहां आई अनेक लघु समाज संस्कृतियां, राजवंशों, प्रवासियों, अप्रवासियों एवं चार धाम तीर्थ यात्रा पथ ने भी यहां के सांस्कृतिक स्वरूप को निर्धारित किया है और ये समाज अपने भूगोल अपने वातावरण के अनुकूल, अपने गीत, संगीत, नृत्य, खान-पान, पहनावा एवं स्थापत्य आदि को विकसित करते चले। 'कैलाश

मानसरोवर क्षेत्र और केदार भूमि शिव और पार्वती के पवित्र व पुरातन मिथकों व अवदानों से गुंथे हुए हैं। उत्तराखंड की लोक कलाओं में, ये अवदान हाई भौतिक जीवन से जुड़ी हुई सामुहिक समीचीनताओं को एक दूसरी ही किस्म की आधारभूत उद्भावनाओं से जोड़ते हैं' (जोशी, 2015)। जो यहाँ के जनमानस की लोक कलाओं की अभिव्यक्तियों में दिखता है। इसी संस्कृति की देन है, यहाँ का लोक नृत्य छलिया, जो की पूरे उत्तराखंड का एक प्रसिद्ध लोक नृत्य है। 'लोक नृत्य जीवन जीने का एक तरीका है जो हर संस्कृति में पाया जा सकता है। लोक नृत्य लोक का एक अंग है, जीवन और लोगों के दैनिक जीवन से आता है। लोक नृत्य मानव सामाजिक जीवन के केन्द्र में है। लोक नृत्य की उत्पत्ति मनुष्य और प्रकृति के बीच बातचीत पर केंद्रित है और इसी वजह से इसके मुख्य विशेषता मानव से मानव सम्बंध और मानव के प्रकृति से सम्बंध जैसे अवयव हैं' (<https://www.researchgate.net/>)।

इस लोक नृत्य का जन्म जनपथ पिथौरागढ़ में हुआ। छलिया का सात्विक अर्थ है छल करने वाला अथवा छल के साथ, इस प्रकार छलिया नृत्य का अर्थ है छल के साथ नृत्य। इस नृत्य का उल्लेख अशोक मल्ल के नृत्यध्याय में भी मिलता है। वास्तव में उत्तराखंड राज्य के कुमाऊं मंडल के जनपद पिथौरागढ़ से जन्म लेने वाला यह नृत्य लोकनृत्य तथा लोकनाट्य का समन्वित रूप है। पिछले समय में छलिया नृत्य युद्ध में विजय का प्रतीक रहा है विजय चाहे राज्य जीतने की हो या नई दुल्हन को जीतने की विजय के उल्लास में सैनिक नृत्य करते, ढाल-तलवार चलाते वापस लौटते थे। तभी से यह लोकनृत्य के रूप में प्रचलित हुआ। इसे छलेती नृत्य तथा तरौ नृत्य भी कहा जाता है। 'इस नृत्य की वेशभूषा जिसमें नर्तक चूड़ीदार पैजामा, लंबा घुटनों तक का झुगला, कमरबंद, अंगरखा, कमर से कंधे के बीच मजबूत पट्टा तथा सर पर पगड़ी जैसा शिरोवस्त्र पहने रहते हैं। इसका पल्ला कंधों तक लम्बा होता है, पैरों को उलझाव से

बचाने के लिए घुटनों के नीचे मज़बूत पट्टियाँ बांधी जाती हैं, साथ ही काजल और लाल रंग से अपनी रूप-सज्जा कर लोहे और पीतल की तलवार और ढाल लेकर ये छलिया नर्तक पारम्परिक वाद्यों ढोल, दमुआँ, मशकबीन की ताल पर नृत्य करते हैं, छपेली जैसे सांस्कृतिक विरासत वाले लोक गीतों के साथ अभिनय दिखाते हैं, एक तरह से ये नृत्य-नाटिका के रूप में प्रस्तुत होती हैं' (सक्सेना, 1994)।

इस नृत्य को करने वाले पुरुष ही होते हैं, महिलाओं की भागीदारी इस नृत्य में कभी नहीं रही। ये लोक नृत्य उत्तराखण्ड सहित पूरे भारत देश की सांस्कृतिक विरासत है, जो मानव को मानव से और प्रकृति से जोड़ती है, लेकिन ये नृत्य आज के समय में केवल शादी के समय किया जाने वाला नृत्य रह गया है, इसकी सामज और प्रकृति को जोड़ने की विशेषता की बजाय केवल मनोरंजन प्रधान ही रह गया है। ये शोध इस सांस्कृतिक विरासत को विलुप्तता से बचा, इसको अपनों के बीच और राष्ट्रीय और अंतरराष्ट्रीय स्तर पर भी पहचान दिलवाने में मदद करेगी और अकादमिक स्तर पर भी मददगार होगी।

साहित्य पुरावलोकन :

शोध-पत्र 'उत्तराखण्ड के लोक नृत्य छलिया की प्रासंगिकता : एक अध्ययन' तार्किक और सैद्धांतिक रूप से प्रस्तुत करने के लिए शोध-पत्र से सम्बंधित विषय में पूर्व में हुए शोध कार्यों का अध्ययन किया गया, साथ ही ब्लॉग, समाचार पत्र व लेखों का भी अध्ययन किया गया, छलिया नृत्य के सम्बंध में संक्षिप्त जानकारी प्राप्त हुई, जो निम्न प्रकार से है—

सक्सेना (1994) ने अपनी किताब कुमाऊँ, कला, शिल्प और संस्कृति में छलिया नृत्य कैसे आया, किस तरह किया जाता है और उत्तराखण्ड के कुमाऊँ मण्डल में इसको शादियों के अलावा पुरातन समय में खेती को कीट से बचाने के लिए तथा भूमि देवता के पूजन के इस नृत्य को करने और महत्व के बारे में बताया है। युगमंच (2006), जो की एक

उत्तराखण्ड के जनपद नैनीताल में स्थित एक प्रतिष्ठित नाट्य संस्था है, उन्होंने अपनी किताब उत्तराखण्ड के लोक नृत्य झोडा, चाँचरी, छपेली और छलिया में इस नृत्य के ऐतिहासिक पक्ष और महत्ता को उजागर किया है। पेटशाली (2002) में छलिया नृत्य के ऐतिहासिक पक्ष को बताया गया है, जिसमें छलिया नृत्य कैसे होता है, इसके परिधान और वास्या यंत्रों के बारे में बताया गया है। पेटशाली (2002) ने अपनी पुस्तक उत्तरांचल के लोक वाद्य शिला -

उद्देश्य :

1. वर्तमान में लोक नृत्य छलिया की प्रासंगिकता का अध्ययन करना।
2. लोक नृत्य छलिया से जुड़े लोक कलाकारों के सामाजिक सरोकार और यथार्थ का अध्ययन।

शोध प्रश्न :

इस शोध के प्रश्न निम्न हैं :

1. क्या लोक नृत्य छलिया वर्तमान में प्रासंगिक है?
2. छलिया से जुड़े लोक कलाकारों के सामाजिक सरोकार और यथार्थ की स्थिति कैसी है?

अध्ययन का तर्क एवं महत्व :

वर्तमान समय में पाश्चात्य संस्कृति के प्रभाव के कारण जनता अपनी लोक संस्कृति को खोती चली आ रही है। जिस वजह से संस्कृति एवं भाषा के बीच में एक बहुत बड़ा रिक्त स्थान आ गया है जोकि सांस्कृतिक सम्प्रेषण का एक बड़ा अवरोधक है। जिस कारण सामाजिक समानता तथा आर्थिक विकास प्रभावित होता है, जोकि इस नृत्य के साथ भी है। ये शोध छलिया नृत्य एवं इससे जुड़े लोक कलाकारों, लोक वाद्यों का परिचय युवा पीढ़ी व जनता से स्थानीय और राष्ट्रीय स्तर करवाया जा सकेगा ताकि इस सांस्कृतिक धरोहर का संरक्षण हो और सम्मान मिले, जोकि पाश्चात्य संस्कृति पर कुठाराघात भी होगा। साथ ही ये शोध अकादमिक व शोध की दिशा में

नये आयाम स्थापित करेगी और सम्बंधित विषय पर शोध करने वाले शोधार्थियों के लिए एक दिशा प्रदान करेगी।

शोध-क्रियाविधि :

इस शोध पत्र के विश्लेषण के लिए छलिया नृत्य की प्रासंगिकता का अवलोकन और उद्देश्यों के अनुरूप फोकस ग्रुप डिस्कशन शोध-क्रियाविधि का प्रयोग किया गया है। 'फोकस ग्रुप डिस्कशन (एफजीडी) एक गुणात्मक शोध पद्धति और डेटा संग्रह तकनीक है, जिसमें लोगों का एक चयनित समूह एक पेशेवर, बाहरी मॉडरेटर, शोधार्थी द्वारा सहायता प्रदान करते हुए किसी दिए गए विषय पर गहन चर्चा करता है, यह विधि प्रतिभागियों के दृष्टिकोण और धारणाओं, ज्ञान और अनुभवों को जानना, और विभिन्न लोगों के साथ बातचीत के दौरान साझा की जाने वाली प्रथाएँ के लिए कार्य करती है [“\(https://www.swisstph.ch/fileadmin/\)](https://www.swisstph.ch/fileadmin/)। इस शोध का विषय संस्कृति से जुड़े होने के कारण ये एक गुणात्मक शोध है, इसीलिए इस शोध पद्धति का उपयोग किया गया। 'फोकस ग्रुप डिस्कशन (एफजीडी) की ताकत प्रतिभागियों को एक-दूसरे से सहमत या असहमत होने की अनुमति देने पर निर्भर करती है ताकि यह एक अंतर्दृष्टि प्रदान करे कि एक समूह किसी मुद्दे के बारे में कैसे सोचता है, राय और विचारों की सीमा के बारे में, और किसी विशेष समुदाय में मौजूद विसंगतियों और भिन्नता के बारे में। विश्वासों और उनके अनुभवों और प्रथाओं के संदर्भ में” (<https://odi.org/en/publications>) इस शोध कार्य के लिए उत्तराखंड राज्य के कुमाऊँ मण्डल के जनपद पिथौरागढ़ की प्रतिष्ठित लोक सांस्कृतिक संस्था, जो की पिछले तीस वर्षों से लोक नाटकों, लोक गीतों, लोक वाद्यों और अन्य लोक कलाओं के लिए काम कर रही है, के कलाकारों को उत्तराखंड के लोक नृत्य छलिया की प्रासंगिकता: एक अध्ययन के विश्लेषण के लिए के लिए लिया गया। शोधार्थी ने इस डिस्कशन में मॉडरेटर की भूमिका इन लोक कलाकारों के साथ निभाई और

उनके द्वारा हुए इस डिस्कशन के आधार पर विषय सम्बंधित थीम बनाकर उनका विश्लेषण किया गया। सम्बंधित व्यक्तियों के ग्रुप से फोकस ग्रुप डिस्कशन (एफजीडी) के आधार पर विश्लेषण हेतु जो थीम बनाई गई, वो निम्न हैं:

- i) छलिया नृत्य से जुड़े लोगों का जीवन -यापन
- ii) छलिया से जुड़े लोक कलाकारों के समाजिक सरोकार और यथार्थ
- iii) सांस्कृतिक ठहराव और प्रसंगिकता

सीमाएँ :

छलिया नृत्य का जन्म स्थान उत्तराखंड राज्य के कुमाऊँ मण्डल के जनपद पिथौरागढ़ को माना जाता है, अतः इसके विश्लेषण को इस पिथौरागढ़ शहर को आधार लेकर किया गया है।

विश्लेषण :

छलिया नृत्य से जुड़े लोगों का जीवन -यापन :

पूरे विश्व की लोक कलाओं का अस्तित्व तभी तक है और होता है, जब तक उस लोक कला को प्रस्तुत करने वाले कलाकार, लोक वाद्य और लोक वाद्यों के बनाने वाले वाद्य शिल्पकार उस कला को जीवित रखते हैं। ये बात भारतीय लोक कलाओं के संदर्भ में भी लागू होती है। लेकिन पाश्चात्य सभ्यता और भौतिकवादिता की दौड़ में वर्तमान समाज और युवा पीढ़ी अपनी लोक कलाओं से दूरी बना रही है। लोक कलाओं को केवल परंपरा के नाम पर निभा दिया जाता है। छलिया नृत्य के साथ भी यही हो रहा है। इसीलिए “कला जगत में आजकल लोक कलाओं के संरक्षण और उनके संवर्धन का विमर्श जोर-शोर से चल रहा है, लोक कला के विकास के नारे चारों तरफ गूंज रहे हैं। सरकार से लेकर सामाजिक संस्थाएं और कॉरपोरेट जगत भी लोक कला के बचाव की लड़ाई लड़ते दिख रहे हैं” (<https://satyagrah.scroll.in/>)। लेकिन इस सबके बाद भी भारत की लोक कलाओं के कलाकार और छलिया नृत्य से जुड़े कलाकार सांस्कृतिक नीरसता का शिकार हैं। इसी वजह से जब

परम्परा निर्वहन की बात आती है, तो पूरे वर्ष में इस लोक नृत्य से जुड़े कलाकारों को काम मिल जाता है, लेकिन इतना नहीं की जिससे उनका पूरा साल निकल सके। “आधुनिक परिवेश में सांस्कृतिक मूल्यों को सहेजने का यदि कोई कार्य कर रहा है तो वह लोक कलाकार ही हैं। भौतिक प्रगति की अन्धी दौड़ में भागते समाज के वर्तमान स्वरूप को ध्यान में रखते हुए यदि लोक कलाओं को समाज से हटाकर विचार किया जाये तो हम देखेंगे कि समाज में ऐसा कुछ भी नहीं बचता है, जिसे हम अपना कह सकें” (<https://www.swaikshikduniya.page/>)। इतनी महत्ता होने के बाद भी सीस नृत्य से जुड़े ये लोक कलाकार और इस नृत्य के वाद्यों को बनाने वाले शिल्पकार आजीविका के लिए अन्य साधन छोड़ रहे हैं, जिस वजह से ये सांस्कृतिक विरासत विलुप्तता की कगार पर है। “समाज का सामान्य वर्ग जहां एक ओर न चाहते हुए भी बहुतिक प्रगति की दौड़ में भाग रहा है, साथ ही वह स्वयं को नैतिक मूल्यों से भी जोड़कर रखना चाहता है, क्योंकि उसे अच्छे से पता है इसके बिना उसका, परिवार का और समाज का अस्तित्व नहीं रहेगा और ये नैतिक मूल्य लोक कलाएँ, लोक कलाकार ही देते हैं।” (<https://www.swaikshikduniya.page/2020/>)। इसीलिए हमें ज़रूरत है, इन लोक कलाकारों को काम देने की, इनको इनकी सांस्कृतिक प्रासंगिकता देने की, तांकी वर्तमान परिस्थितियों में छलिया नृत्य को जीवित और प्रासंगिक रखा जा सके।

छलिया से जुड़े लोक कलाकारों के सामाजिक सरोकार और यथार्थ :

उत्तराखण्ड के सीमांत जनपद पिथौरागढ़ की सीमाएँ चीन और नापल से लगती हैं, यहीं से कैलाश मानसोवर को रास्ता जाता है और आदि कैलाश, ओम् पर्वत भी यहीं हैं, ये पूरा राज्य और शहर अपने अंदर वैदिक काल के संस्कृतियों को समेटे हुए है। उन्हीं संस्कृतियों को अभिव्यक्त करते हैं, लोक कलाकार। “परन्तु अब देश और समाज में कलाकारों को वैसा

सम्मान और संरक्षण प्राप्त नहीं है। कलाकारों और शिल्पकारों को उनकी कलाकृतियों के सही मूल्य भी नहीं प्राप्त होते हैं। बस बिचौलियों को ही फायदा पहुंच रहा है। तो ऐसे में स्तरीय कला, सृजन की संभावनायें क्षीण होती हैं।” <https://hindi.news-click.in/Art-and-Artists-in-Indian-Folk-Life-Past-and-Present>

यही यथार्थ छलिया नृत्य से जुड़े लोक कलाकारों और इसमें प्रयोग किए जाने वाले वाद्यों को बनाने वाले लोक शिल्पकारों का है। इस नृत्य से जुड़े कलाकार और शिल्पकार अधिकतर समाज के पिछड़े वर्गों से आते हैं, तो इस कारण से पहले ही उन्हें समाज में सम्मान नहीं मिलता और आज भी कई लोग पारंपरिक कलाओं में शामिल होने वाले कलाकारों को भांड और नाचने गाने वाला कह काट तिरस्कार भारी नज़रों से देखते हैं। कई बार इन कलाकारों को इस हीनता की वजह से लगता है कि इन्हें इस लोक कला का त्याग कर देना चाहिए, लेकिन परिवार और खुद का भरण पोषण करने के लिए इन्हें ये विचार त्यागना पड़ता है। ये कलाकार हमरी सभ्यता, समाज, संस्कृति और हमरी पहचान है, अपनी लोक कलाओं को पुरातन काल की तरह हमें सम्मान देने की ज़रूरत है, जिससे इन्हें भी उचित सम्मान प्राप्त होगा और यही कलाकार प्रकृति और हमारे बीच लोक कलाओं के माध्यम से जो पवित्र सम्बंध है, उसे कायम रख पाएँगे, और इस सांस्कृतिक धरोहर को वर्तमान समय में प्रासंगिक रख पायेंगे।

सांस्कृतिक ठहराव और प्रासंगिकता :

सांस्कृतिक ठहराव किसी भी संस्कृति में तब आता है जब समाज किसी और समाज की संस्कृति, आधुनिकता और भौतिकता में खुद को लिप्त करने की कोशिश करता है। “वर्तमान समय की व्यापकता की प्रभाविता ही सांस्कृतिक ठहराव की स्थिति का द्योतक है। समाज की संस्कृति का निर्धारण करने में दो कारकों के बीच होने वाली अन्तः क्रिया का प्रभाव पड़ता है। जिसमें प्रथम समाज द्वारा प्रौद्योगिकी एवं

वैज्ञानिक क्षेत्र में प्राप्त उपलब्धि एवं द्वितीय उस समाज के प्रमुख मूल्य एवं उद्देश्य किसी भी समाज की संस्कृति इन दोनों के मध्य होने वाली अन्तः क्रिया द्वारा निर्धारित होती है। इस प्रकार सांस्कृतिक ठहराव को व्यापक अर्थ में लिया जाता है” (<https://sarkariguider.in/>)। यही सांस्कृतिक ठहराव उत्तराखंड में भी आया। यहाँ का समाज अपनी दैवीय सांस्कृतिक विरासतों को छोड़ आधुनिकता की दौड़ में शामिल हो गया। छलिया नृत्य जो कि भूमि देवता के पूजन, खेती को कीटों से बचाने सहित अन्य पवित्र कार्यों में किया जाता था, आज केवल शादियों में अपनी शान के लिए इस्तेमाल किया जाता है। इस नृत्य की प्रसंगिकता सांस्कृतिक ठहराव के कारण केवल मनोरंजन प्रधान रह गयी है। जबकि इस नृत्य का कार्य मनुष्य-प्रकृति-भगवान के बीच एक अटूट सम्बंध कायम करना है, जो कि इसकी पारम्परिक प्रसंगिकता है।

निष्कर्ष :

उपरोक्त उल्लिखित विश्लेषण से निष्कर्ष प्राप्त होता है कि वर्तमान समय में उत्तराखंड सहित जनपद पिथौरागढ़ का सामज भी पाश्चात्य संस्कृति के प्रभाव से अछूता नहीं रहा, जिस कारण उसने अपनी युवा पीढ़ी को अपने लोक अर्थात् अपनी संस्कृति से दूर कर दिया। जिससे एक सांस्कृतिक ठहराव उत्पन्न हुआ और उसने छलिया नृत्य जैसी ऐतिहासिक सांस्कृतिक धरोहर को उसके लोक कलकारों, शिल्पकारों और वाद्यों सहित हासिए पर ला कर खड़ा कर दिया और इस नृत्य का प्रयोग मनोरंजन के लिए किया जाने लगा। इसीलिए आवश्यकता है इस नृत्य को इसके पारम्परिक रूप में अपनाने की और युवा पीढ़ी का परिचय इससे करवाने की, जिससे यह नृत्य हमारे लोक से हमारा परिचय करवा कर, पाश्चात्य संस्कृति पर कुठाराघात कर, हमें वर्तमान में अपनी वैदिक, सनातनी, दैवीय सांस्कृतिक धरोहरों के साथ जीना सीखयेगा। लोक कलाएँ हमेशा प्रासंगिक रहती हैं, ज़रूरत है उनके मूल रूप से जुड़ने की, थोड़ा सा

भी मानव अपनी लोक कला की तरफ हाथ बड़ाएगा, तो लोक कला की ताकत है कि वो गले लगा लेगी। छलिया नृत्य भी इतनी प्रभावशाली और प्रासंगिक है कि ये उत्तराखंड को पूरे भारत और विश्व से अपने सांस्कृतिक सम्प्रेषण के ज़रिए जोड़ सकती है। इसीलिए ये वर्तमान समय में भी अपने पुरातन रूप में भी प्रासंगिक है।

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भारतीय संवाद के आधार में 'श्रीराम'

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सारांश :

प्रस्तुत आलेख में तुलसीदास जी की श्री रामचरितमानस के भगवान 'श्रीराम' का हिंदू धर्म के लोगों पर मनोभाषिक प्रभाव दिखाया गया है। आलेख में भारतीय हिंदूओं के दैनिक जीवन व वार्तालाप में भगवान 'श्रीराम' के नाम का उच्चारण, महत्व व नाम की क्या महिमा है, इस पर विस्तृत चर्चा व मंथन किया गया है। आलेख में यह भी बताया गया है कि भगवान 'श्रीराम' सनातन धर्म व हिंदू लोगों के मन में किस प्रकार से आस्था रूप समाए हैं और कैसे हिंदू लोग भगवान श्रीराम के नाम के उपयोग और उच्चारण से अपने मन की बातों व भावनाओं को व्यक्त करते हैं। भगवान प्रभु श्रीराम के इस मनोभाषिक प्रचार व प्रसार के माध्यम से जहां हिंदू धर्म में 'भगवान श्रीराम' को सर्वव्यापी माना और स्वीकार किया गया है, तो वहीं भगवान 'श्रीराम' का नाम सामाजिक व राष्ट्र की एकता को भी बल प्रदान करता है। सनातन धर्म में ईश्वर के प्रति सच्ची आस्था ही भगवान की उपस्थिति को निर्धारित करने के लिए पर्याप्त है। इस लेख के माध्यम से यह भी बताने का प्रयास किया गया है कि हिंदुओं की आस्था के केंद्र में भगवान 'श्रीराम' ही हैं जो किसी न किसी रूप में सर्वत्र और भक्तों के हृदय में विराजमान हैं। प्रत्येक हिंदू कहीं न कहीं मन और भाषा के द्वारा भगवान 'श्रीराम' को परोक्ष व प्रत्यक्ष रूप में अपने हृदय में, व्यवहार में अथवा भाषा-संवाद में साथ रखता ही है।

भारत संस्कारों का देश है और यहां की भूमि देवताओं और धर्म की भूमि है। नित्य नवीन चमत्कार होना यहां कोई नई बात नहीं है। सनातन धर्म के अनुसार भारत भूमि को देवताओं की भूमि माना जाता है। इस भूमि पर देवताओं के अस्तित्व की छाप हर जगह देखने को मिल जाती है। भारत देश के लिए यहां के 'कण-कण में राम' हैं तो हर दिल में विराजमान भगवान। भगवान चाहे किसी भी रूप में हों श्रीराम, श्रीकृष्ण, श्रीहरि नारायण, श्री शंकर आदि लेकिन उनकी उपस्थिति कृपा सदैव रहती है। जयश्रीराम के उद्घोष, हर-मर महादेव के जयकारे और 'राम-राम' का अभिवादन कहीं भी देखने को मिल जाता है। 'पण्डित जी राम-राम', 'साहब राम-राम', 'बाबू जी राम-राम', 'चाचा जी राम-राम', 'भईया जी राम-राम', बहिन जी राम-राम आदि कोई भी व्यक्ति किसी भी व्यक्ति से अभिवादन व सम्मान स्वरूप 'राम-राम' करता मिल जाएगा। भारत के शहरी क्षेत्रों में कम किंतु ग्रामीण अंचलों में यह सब देखने को मिलना आम बात है। भगवान की पूजा-अर्चना से उत्पन्न होने वाली भक्ति भावना और हृदय की आस्था प्रकट होने वाले श्रीराम के जयघोष हिंदुओं की शक्ति का संचार करते हैं। पूजा स्थलों पर घंटों और तालियों की करतल ध्वनियों के साथ होने वाले जयघोषों से मन में उल्लास तो आता ही है इसके साथ यह उद्घोष तन और एकता में भी बलवृद्धि का काम करते हैं।

भारतीयों के संवाद पर बात की जाए तो भारतीय हिंदू धर्म के लोग मिलते ही सबसे पहले 'राम-राम', 'राधे-राधे', 'जय भोलेनाथ' आदि शब्दों के द्वारा एक दूसरे को सम्मान व प्रणाम करते हैं और उसके पश्चात ही आगे की बात को आरंभ करते हैं। सदियों से चली आ रही यह परंपरा एक दूसरे को मात्र भगवान के नाम बोलने की नहीं है, बल्कि इन ईश्वर के नामों के उद्बोधन द्वारा अपनी धार्मिक एकता दर्शाते हुए आपसी सम्मान, प्रणाम अथवा नमस्कार के रूप में या उनके स्थान पर प्रयुक्त समानार्थी शब्द हैं। जिसमें व्यक्ति विशेष को आदर, सम्मान देने के साथ भगवान के राम का भी वाचन और स्मरण होता है। दूसरे समुदाय के लोग भी अपने-अपने ईश्वर व इष्ट को उसी प्रकार से याद करते हैं। भगवान श्रीराम के नाम का बहुत ही बड़ा महत्व है, इसके मान्यता के लिए निम्न प्रचलित हैं-

“कलियुग केवल नाम आधार।”

सनातन धर्म में कलियुग अर्थात् वर्तमान में चल रहे समय में केवल 'राम के नाम' लेने मात्र से ही व्यक्ति का उद्धार हो सकता है। इस कलियुग में यदि कोई व्यक्ति कदापि धर्माचरण नहीं करता। न पूजा करता है, न होम-हवन करता है और न ही अन्य प्रकार से भगवान की स्तुति करता हो। किंतु यदि वह व्यक्ति दिन में किसी भी प्रकार से एक बार भी भगवान 'श्रीराम' के नाम का उच्चारण मात्र करता है। तो निश्चित ही उसके पहले किए गए पापों का नाश होता है। जो व्यक्ति नित्य-नियम से 'राम नाम' की स्तुति व का अनुसरण करते हैं, उनका निश्चित ही कलियुग में उद्धार हो जाता है। भगवान के नाम के महत्व को दर्शाता यह दूसरा उदाहरण इस प्रकार है-

**“राम नाम ही लूट है, तो सके तो लूट,
अंत समय पछताएगा, सब प्राण जाएंगे छूट।”**

भगवान श्री राम के नाम का महत्व इस दोहे के माध्यम से भी स्पष्ट प्रस्तुत किया गया है। इसमें सनातन धर्म संस्कृति से जुड़े हिंदू धर्म के लोगों को

भगवान के नाम का उच्चारण लाभकारी और आवश्यक बताया है। इसके द्वारा भगवान के नाम का उच्चारण करने से अथाह पापों का नाश तो होता ही है, साथ ही नवीन पुण्य फल की प्राप्ति निश्चित होती है। मान्यता है कि प्रत्येक व्यक्ति यदि जीवन के काल में यदि प्राण रहते भगवान के राम के नाम की दैनिक स्तुति भी कर लेता है। तो उसके नाम मात्र की स्तुति से उसे मोक्ष प्राप्त हो सकेगा। यदि व्यक्ति 'राम नाम' की भक्ति से चूकता है। तो प्राण छूटने के बाद जब आत्मा को पापों के कष्टों का सहने का समय आता है तब आत्मा को पश्चाताप होता है, मृत आत्मा सोचती है कि जीवन रहते यदि भगवान की स्तुति में केवल मात्र श्रीराम का नाम भी लिया होता, तो पापों का क्षय हो गया होता और भवसागर से पार हो जाते।

भगवान की स्तुति के आधार पर प्रत्येक दिन पूजा के लिए निर्धारित हैं। पूजा और शुभ कार्य कभी भी किए जा सकते हैं। सामान्य तौर पर हिंदू धर्म में सोमवार को भोलेनाथ की स्तुति का दिन श्रेष्ठ माना जाता है, तो मंगलवार की पूजा को बजरंगबली हनुमान का दिन मंगलकारी है। बुधवार को गणपति भगवान श्री गणेश की वंदना के लिए लाभकारी है। तो वृहस्पतिवार को भगवान श्री हरि नारायण विष्णु जी की कृपा का दिन होता है। शुक्रवार को माता संतोषी के वैभव का दिन होता है, तो शनिवार को न्याय के देवता श्री शनिदेव की पूजा होती है, शनिवार को ही भगवान शनिदेव के प्रभावों एवं कष्टों के निवारण के लिए बजरंगबली हनुमान जी की भी पूजा की जाती है। रविवार का दिन भगवान सूर्य देव जिन्हें सूर्य नारायण भी कहा जाता है उनका दिन माना जाता है। इस पृथ्वी पर नित्य और साक्षात् दर्शन देने वाले भगवान सूर्य देव तथा चंद्र देव ही हैं।

संस्कृति पर परंपराओं का भक्तिमय प्रभाव यहां स्पष्ट दिखाई देता है। हिंदू धर्म के लोग किसी न किसी रूप में भगवान की स्तुति करते रहते हैं और किसी ना किसी रूप में भगवान को समाज में चलायेमान

रखते हुए विस्तारित करने का काम भी करते हैं। चाहे धार्मिक आयोजन हों, चाहे पूजा-पाट, आरती, भजन-कीर्तन। अखण्ड रामायण हो या सुंदर काण्ड, प्रसाद वितरण हो या भण्डारा। सदैव सामाजिक स्तर धार्मिक आयोजन के रूप में समाज एक-सूत्र में समाहित रहता है। प्रातःकाल सूर्य देव को अर्घ्य देकर नमस्कार हो अथवा सायंकाल में पूजा-अर्जन के दीपदान करके चंद्रदेव की पूजा। भगवान सूर्य को नमस्कार से दिन का प्रारंभ हो अथवा करवाचैध के चांद दर्शन से त्योहार की पूजा का समापन। हर रूप से भगवान को आधार बनाकर हिंदू धर्म के लोग नित रूप से भगवान को अपने हृदय में विराजमान और संवाद के केंद्र पर रखते हैं। यहां पर आस्था और भक्ति का संगम ऐसा है कि यहां के सामान्य मंदिरों में भी आपको पुजारी, महंत, सेवादार आदि, यदि कुछ नहीं तो रेडियो के माध्यम से आरती व धार्मिक गीतों को बजाते रहते हैं। भगवान की भक्ति में लीन होने वाले गाने गाते, गुनगुनाते हुए अपने में कामों में लगे हुए भी यह दिखाई दे जाएंगे। महिलाएं अथवा पुरुष अपने नित कार्यों को करने समय तो अन्य श्रद्धालु लोग अपनी अवस्था, भावना व कार्य की व्यवस्तता के अनुरूप भगवान के नाम का जाप करते हुए मिल जाएंगे। भक्त कहीं भी आपको यह भजन गाते गुनगुनाते हुए मिल सकते हैं-

‘श्रीराम, जय राम, जय जय राम।,

श्रीराम, जय राम, जय जय राम॥1॥’

‘राम, सियाराम, सियाराम, जय जय राम।,
राम, सियाराम, सियाराम, जय जय राम ॥2॥’

‘चाहे राम कहो, चाहे कृष्ण कहो,
दोनों का मतलब, एक ही है ॥3॥’

‘जय-जय प्रभु दीन दयाल हरि।,
गोविंद हरि, गोपाल हरि ॥4॥’

‘भगवन नारायण नारायण हरी हरी।,
लक्ष्मी नारायण नारायण हरि हरि ॥5॥’

हिंदू धर्म में राम के नाम की सत्यता को आधार माना जाता है। जीवन भर जीते समय कोई व्यक्ति कुछ कहे लेकिन अंतिम यात्रा में ‘राम नाम सत्य है’ उच्चारण के साथ ही उसकी अंतिम यात्रा की विदाई किए जाने का विधान हिंदू धर्म में शामिल है। किसी व्यक्ति के दिन की शुरुआत हो, किसी व्यक्ति का किसी से मिलना हो या किसी को किसी से विदाई लेनी हो हर रूप में राम-राम की भूमिका विशेष होती है। राम-राम एक ऐसा शब्द होता है तो आने वाले नमस्कार, प्रणाम मिलने वाले को अभिवादन व स्नेह तथा जाने वाले को आशीर्वाद तथा आज्ञा प्रदान करने वाले स्थान पर प्रयुक्त हो जाता है।

प्रत्येक हिंदू अपने धर्म के प्रति पूर्ण रूप से आस्थावान है। यहां कोई भक्त धार्मिक परिवेश में, तो कोई मात्र हृदय में भगवान की आस्था को धारण कर जीवन के क्रिया कलापों को निर्वहन करता है। कई ऐसे भी हैं जो मुख से ‘राम-राम’ का जाप करते हैं तो कोई राम नाम की माला फेरते हुए राम नाम के द्वारा पापों से मुक्ति और पुण्य सृजन करते हैं। कहीं पर आपको चोला ओढ़कर भक्ति करते साधु भी मिल जाएंगे तो कहीं पर उसी चोले को ओढ़कर ढोंग करते और अपनी आवश्यकताओं की पूर्ति कर साधन जुटाते ठग भी नजर आ जाएंगे, जो भगवान के नाम और आस्था में पल जाते हैं। लोग भगवान के नाम लिखने वाली भी परंपरा हैं। यहां सभी किसी न किसी रूप में भगवान की एक ही नौका में सवार उनके ही भक्त हैं। जीवन में सबकी भूमिका निर्धारित करने वाले भगवान श्रीराम ही हैं तो उनके पुण्यों में वृद्धि और पापों और क्षय कर्म के अनुसार करने वाले हैं। भगवान राम के नाम को हिंदू धर्म में जीवन पर्यंत मान्यता है। कहा भी जाता है कि भगवान राम के नाम से से बड़ा दूसरा कोई नाम ही नहीं है। तभी यहां कहा जाता है कि-

“राम से बड़ा राम का नाम।”

मान्यता यह भी है कि यदि कोई व्यक्ति किसी दिन भगवान राम के दर्शन न कर सके लेकिन किसी

ना किसी रूप से उसने 'राम-राम' वाचन करके या किसी भी रूप भगवान राम के नाम का मात्र एक बार उच्चारण कर लिया है तो उस व्यक्ति को भगवान श्रीराम के दर्शनों से होने वाले पुण्य से कई गुना अधिक पुण्य भगवान श्रीराम का नाम के बोलने मात्र से प्राप्त होता है। राम नाम के उच्चारण से वह अपने मन को स्वच्छ अवश्य ही कर लेता है। हिंदू धर्म और संस्कृति का यह धार्मिक सांचा इस प्रकार से ढाला गया है कि आप स्वयं ही इसके रंग में रंग जाते हैं। क्योंकि यदि आपसे किसी ने राम-राम की है और आपने उसे राम-राम को जबाव दिया है तो आपसे आनसिक आत्मिक विकारों का अंत पुरुषोत्तम भगवान श्रीराम का नाम लेने मात्र से हो जाता है।

पवनपुत्र श्री हनुमान भगवान श्री राम के सबसे प्रिय एवं अनन्य भक्त हैं। उनकी प्रभु श्रीराम के प्रति अथाह भक्ति है। हनुमान जी सदैव राम नाम का जाप करते हैं। उनकी शक्ति का संचार भी जय श्रीराम नाम के उच्चारण से होता है। रामायण में श्री हनुमान जी ने प्रभु श्री राम के नाम से बड़े से बड़े काम किए हैं। हनुमान जी को प्रभु श्रीराम की शक्ति का भान था। वे भजन जाते हैं-

**'तेरे प्रभु जानते हैं बात घट-घट की,
बजाये जा तू प्यारे हनुमान चुटकी।'**

प्रभु श्रीराम और हनुमान के संवाद, संबंध और सामंजस्य को रामायण में बखूबी चित्रित किया गया है। रामानंद सागर की रामायण में सभी पात्रों और किरदारों ने अपनी भूमिका को सही रूप में प्रस्तुत किया है। हनुमान चालीसा का पाठ करने वाले अथवा श्रवण करने वाले भक्त भगवान प्रभु श्रीराम और हनुमान जी की भक्ति का महत्व और सार महसूस कर सकते हैं। भक्ति के आनंद के लिए इस दोहे को देखिए-

**राम नाम लड्डू, गोपाल नाम खीर,
हरि के नाम मिश्री, तो घोर-घोर पी।**

इस दोहे के माध्यम से भक्तों द्वारा भगवान श्रीराम, श्रीकृष्ण और भगवान श्रीहरि विष्णु की भक्ति के विभिन्न स्वरूपों की मिश्रित भक्ति पर बल दिया गया है। अतः तीनों अलग-अलग होते हुए भी उनकी भक्ति को मिश्रित करके किया जा सकता है। इसमें एक दूसरे से बड़ा कोई नहीं है, हां सबसा अपना-अपना नाम, अलग-अलग महत्व, अलग-अलग भक्ति के प्रकार हैं। भक्त तीनों को मिश्रित कर एक मानकर उनकी निष्ठापूर्ण आराधना करें। और भक्ति से भरपूर आनंद प्राप्त करें, क्योंकि भगवान भक्ति के लिए भक्त के भाव देखते हैं।

आज के दौर में जहां पढ़े-लिखे लोगों के दिन की शुरुआत गुड मॉर्निंग से होती है। तो वहीं हिंदू धर्म के प्रभु भक्तों की मॉर्निंग गुड 'जय श्रीराम, राम-राम जी, जय सीताराम, जय राम-रामजी की, जय राम सा, राम-राम सा' आदि से होती है। भक्त एक दूसरे से गुड मॉर्निंग के स्थान पर राम-राम बोलते हैं, तो दूसरा भी राम-राम को स्वीकारता है और राम-राम बोलते हुए अभिवादन प्रणाम स्वीकार करता है। कहीं-कहीं स्थानों पर लोग राम-राम स्थान पर राधे-कृष्णा, हर-हर महादेव, जय माता दी आदि बोलकर नमस्कार अथवा अभिवादन का आदान-प्रदान करते हैं। सामाजिक अभिवादन के सामान्य प्रचलित शब्दों में प्रायः जय श्रीराम, जय रामजी की, जय श्री सीताराम, जय सियाराम, जय श्री राधे-राधे, श्री राधे कृष्णा, श्री राधे-गोविंदा, नारायण-नारायण, जय भोलेनाथ, हर-हर महादेव, जय बजरंगवली, जय माता दी आदि है, जिनसे दिन की शुरुआत होती है।

भारत के लोग प्रायः अपने बच्चों के नाम भी भगवान के नाम रखना पसंद करते हैं-जैसे राम, लखन, सीता, कृष्ण, राधा, हनुमान, राधा मोहन, शिव शंकर, शिवा, पार्वती, नारायण, विश्नु, लक्ष्मी, दुर्गा, भागवत, गोपाल, गणेश, गोविंदा, शनि, बजरंगी आदि। इनका मानना है कि यदि अपने बच्चों को आवाज भी देते हैं तो मुख से भगवान का नाम ही निकलता है, तो मन, वचन से होने वाले दैनिक पापों

का नाश होता है। ऐसे ही देवी-देवताओं के नाम रखने से व्यक्ति बार-बार भगवानों के नामों का उच्चारण बात-बात में करता है। जैसे-‘भोला बाजार गया है।, राम खाना खा रहा है।, विश्नु पूजा के फूल लेने गया है’ आदि। तो उसके लिए मोक्ष के मार्ग खुल जाते हैं। मान्यता यह भी है कि यदि मरते समय यदि मुख से राम नाम निकल रहा है तो मात्र राम का नाम लेने मात्र से उस व्यक्ति को सारे कष्टों से मुक्ति मिल जाती है। आत्मा को देह त्यागने में तनिक भी कष्ट नहीं होता और अंत में मृतक की आत्मा का जन्म-मरण चक्र समाप्त हो जाता है। वह सीधे बैकुण्ठ को जाता है।

भारत के लोग अपने प्रतिष्ठानों के नाम पर भगवानों के नाम रखना अधिक उपयुक्त मानते हैं। अथवा अपने घर के परिवार के सदस्यों के नाम पर। जिनका नाम भी किसी न किसी रूप से भगवान से जुड़ा हुआ होता है। भारतवासी इवपर दुकानों, फैक्टरी, कारखानों आदि के बोर्डों पर भगवान के नाम अथवा उनकी मूर्ति तो देखने को मिल ही जाती है। जहां तक उनके वाहनों पर भी वे भगवान के चिन्ह, स्वरूप या नाम अंकित करना शुभ माना जाता है। उनका मानना होता है कि ऐसा करने से अशुभ घटनाओं से बचाव होता है। इसके सथ ही वाहन चलाने वाले पर प्रभु कृपा बनी रहती है।

भारतवासियों के दिलों में भगवान की आस्था का प्रमाण इस बात से भी मिल जाता है कि यदि दो लोगों में जरा भी विश्वास की बात आती है तो सही वाला फौरन भगवान की कसम खाकर अपनी सत्यता का प्रमाण प्रस्तुत करता है और दूसरा व्यक्ति भी इस सत्यता को स्वीकार करता है कि क्योंकि उसके मन में भी भगवान की आस्था है और वह गलत कसम नहीं खा सकता। अतः वह भगवान के नाम को प्रमाण मान लेता है और सहमत हो जाता है। बच्चों में भगवान के प्रति आस्था का और कसमों का यह चलन बेहद आम देखा जा सकता है। क्योंकि वे खेल-खेल में अपनी बात को सत्य सिद्ध करने के लिए अपने संवाद में भगवान को आधार बना लेते हैं। इस प्रक्रिया में भगवान अप्रत्यक्ष रूप से विश्वास

में उपस्थिति रहकर सही फैसला करने का काम करते हैं। जो दोनों पक्षों का मान्य होता है।

आस्था के सैलाब में भगवान की तस्वीरें, पूजा सामग्री, माला, पहनने वाले ताबीज, कड़े, लॉकेट, नामो व निशानों से चिन्हित व छपे वस्त्रों को पहनना और पसंद करना भी हिंदू धर्म के लोग बेहद पसंद करते हैं। मंदिरों के पुजारी प्रायः रामनामी, पीतांबरों, श्वेतांबरों, गेरूआ वस्त्रों को पहनना अथवा धारण करना ही अधिक पसंद करते हैं।

धार्मिक तीर्थ स्थलों पर सदैव मेले जैसा माहौल रहता है। जहां पर भगवान के निरंतर जयघोष होते रहते हैं। यहां के मंदिरों में धार्मिक आयोजनों का निरंतर चलन रहता है जिससे कि वहां के स्थानीय बाजारों की रौनक बनी रहती है। मंदिरों व तीर्थ स्थलों के बाहर भगवान के श्रृंगार की सामग्री, पूजा में प्रयुक्त वस्तुएं, पूजन सामग्री, प्रसाद आदि से संबंधित दुकानों पर खूब बिक्री रहती है। बाजारों में सदैव भीड़-भाड़ का मालौह बना रहता है। आयोजन किसी प्रकार का हो इनके पृष्ठभूमि में साउण्ड व संगीत में भजन, कीर्तन व भगवान के गाने चलते रहते हैं। कहीं कहीं तो बड़े बड़े साउण्ड स्पीकर लगे होते हैं, जिन पर श्रद्धालु नाचते और थिरकते दिखाई दे जाते हैं। इन गीतों में लोक-भाषाओं के गीतों और स्थानीय भाषाओं के गीतों के माध्यम से भक्त अपने आराधना में लीन रहते हैं। भगवान की भक्ति यह अनूठा एवं आवश्यक परिवेश हिंदु संस्कृति की अमिट देन है।

भगवान की भक्ति में होने वाले इन आयोजनों का आयोजक, दुकानदारों, दर्शकों और समाज के हर वर्ग को वर्षभर इंतजार रहता है। धार्मिक तीर्थों से अपनी परंपराओं को जोड़ने वाली प्रथाओं के माध्यम से श्रद्धालु दूर-दूर से इन मेलों व आयोजनों भाग लेने के लिए आते हैं, यह उनकी सभ्यता, संस्कार और संस्कृति का हिस्सा होते हैं। जो उन्हें परंपरागत निभाने होते हैं। कोई विवाह के बाद किसी तीर्थ पर जाता है तो कोई संतान प्राप्ति पर तीर्थ जाता है। अपनी-अपनी परंपराओं के द्वारा ही सभी आस्था में भक्ति का आनंद लेते हैं। सावन मास में भगवान शिव

के भक्तों में कांवर चढ़ाने की अपनी ही परंपरा है, इस परंपरा में भक्त गंगाजल पैदल लाते हैं और उसे अपनी नगर, क्षेत्र, मोहल्ले, गांव आदि के मंदिर में लाकर अपने भगवान शिव का अभिषेक करते हैं। भक्त पैदल-पैदल पदयात्रा करते हुए कांवर लाते समय यह भक्त गाने, दोहे, चैपाई, श्लोक आदि धार्मिक मंत्रों का वाचन व लोकगीतों का गायन करते हुए गुटों में चलते हैं। पर अपनी पूजा व परिक्रमा आदि को पूरा करते हैं।

हिंदू धर्म की दृष्टि से देखा जाए तो भारत में सनातन धर्म स्थापित है। सनातन का अर्थ होता है जिसका कभी अंत न हो। युगों-युगों से सनातन धर्म की एक खास बात यह है कि यहां के धर्मशास्त्रों व धार्मिक ग्रंथों में भगवान किसी न किसी रूप में प्रत्यक्ष अथवा परोक्ष रूप से एक दूसरे से जुड़े हुए हैं। भारतवासी अपने धर्म के प्रचार-प्रसार के लिए व आस्था के लिए समूचे विश्व में प्रसिद्ध हैं। भारत विश्व गुरु की उपाधि से नवाजा जा चुका है। सनातन धर्म में जैसे तो तैंतीस करोड़ देवी-देवताओं की मान्यता है। भारत में प्रतिमाओं की मंदिरों तो पूजा होती ही है, वहीं वहां की नदियों, वृक्षों, पर्वतों, समुद्र, पशु आदि सहित चराचर प्राणियों की भी पूजा की जाती है। भगवान श्री राम और श्री कृष्ण दोनों को भगवान श्री विष्णु के अवतार के रूप में माना जाता है। वहीं महाबली हनुमान को पिनाकधारी शंकर का अवतार माना जाता है। सनातन धर्म में हर एक भगवान की अपनी कथा और भक्ति का सदृश्य है। सभी की उत्पत्ति का कोई ना कोई कारण है, फिर शिव हों, विष्णु हों या ब्रह्मा।

मर्यादा पुरुषोत्तम भगवान श्रीराम के आदर्श चरित्र से हर भारतीय प्रभावित होता है, तो वहीं श्रीकृष्ण के चरित्र और लीलाओं को भारत के साथ ही संसार के अन्य देशों के भक्तों द्वारा स्वीकार किया जाता है। स्वदेशी और विदेशी दोनों ही भक्त मथुरा-वृंदावन के स्कॉन मंदिर में 'हरे कृष्णा, हरे कृष्णा, कृष्णा कृष्णा हरे हरे, हरे रामा, हरे रामा रामा हरे हरे' का भजन व कीर्तन करते हुए व नृत्य करते हुए देखने

को मिल जाते हैं। मथुरा श्री कृष्ण की जन्मभूमि होने के कारण यहां श्री कृष्ण भक्ति की प्रधानता देखने को मिलती है। भक्ति सरोवर में डूब यह विदेशी श्रद्धालु नाचते झूमते हुए भजन कीर्तन का आनंद प्राप्त करते हैं। मथुरा-वृंदावन में तो मंदिरों की संख्या बता पाना भी मुश्किल है, यहां पर हर जगह मंदिर हैं, घर-घर में मंदिर स्थापित हैं। इतनी गिनती करना मुश्किल है। इसी प्रकार से वहीं अयोध्या श्रीराम की जन्मभूमि है, अतः वहां पर श्रीराम की भक्ति की प्रधानता होती है। अयोध्या में दीपावली के दीपोत्सव पर विदेशी श्रद्धालुओं का हुजूम देखने को मिल जाता है। वैसे भगवान श्रीकृष्ण और भगवान श्रीराम एक ही हैं। श्रीराम के आराध्य भगवान शिव के भक्त हरिद्वार और ऋषिकेश में हर-हर शंभू, 'नमामि गंगे की आराधना' में लीन विदेशी और स्वदेशी भक्तों को विचरण करते देखा जा सकता है। जगह जगह रामकथा, कथा भागवत, शिव पुराण, विष्णु पुराण आदि धार्मिक आयोजन तो चलते ही रहते हैं। भगवान के मंदिरों में आरती, भजन संख्या, धार्मिक एवं लोक गीतों का भक्त आनंद लेते रहते हैं।

भगवान श्रीराम ने अधर्म का नाश कर धर्म की स्थापना की। उन्होंने लंकापति रावण को मार कर असत्य पर सत्य की विजय निर्धारित की है। इसी प्रकार श्रीकृष्ण ने भी मथुरा के राजा कंश का वध करके अधर्म का नाम करके धर्म की स्थापना की। इसी प्रकार की अन्य कथाओं को भारतीय अपने आचरण में धारण करते हैं। कहा जाए कि इसी प्रकार की पुस्तकों व धर्म ग्रंथों का अनुसरण करना पसंद करते हैं। इस भारत से भारतीय समाज के सनातन धर्म में हर वर्ग के परिवारों में आस्था और भक्ति को भाव निहित रहता है। एक दूसरे से प्रणाम, नमस्कार, गुड मॉर्निंग आदि के समानान्तर राम-राम को हिंदुओं में विशेष मान्यता है। भारत के ग्रामीण अंचलों में राम-राम की महिमा का अपना ही महत्व है। वहाँ शाम होते ही गांव'गांव में रामायण या रामचरितमानस का पाठ किया जना निश्चित है। यह सामाजिक परंपरा सदियों से निरंतर चली आ रही है।

जो इन्होंने अपने पूर्वजों से विरासत में प्राप्त की है। इसे परंपरागत रूप से अपनी अगली पीढ़ी को संस्कार के रूप में प्रदान करना भी इनका दायित्व और धर्म दोनों ही हैं।

भारत में सभी वर्ग व समाज हर तबके में रामलीला, रामकथा, रामायण अथवा रामचरितमानस आदि का नित्य रूप से पूजन-अर्चन, अनुसरण, वाचन, कथा श्रवण, अध्ययन आदि नियमित रूप से होता है। रामायण का पाठ हो या रामलीला का मंचन सभी प्रकार से हिन्दू वर्ग के सदस्य किसी न किसी भूमिका में अपना सहयोग प्रदान करते हैं। कलाकार अपना दायित्व निभाते हैं तो श्रोता दर्शक अपनी जिम्मेदारी पूरी करते हैं। व्यवस्थाओं के सामर्थ्यवान सेवा करते हैं तो धनवान धन से सहयोग करते हैं। कुल मिलकर इस व्यवस्था को सामाजिक रूप से किया जाता है और किसी पर कोई व्यय नहीं डाला जाता है। जिसकी जैसी श्रद्धा होती है। वह अपनी श्रद्धा, सामर्थ्य और परिस्थिति के अनुकूल अपना सहयोग देता है।

रामकथा के अंत में या रामायण के पाठ के उपरांत प्रसाद वितरण के रूप सामाजिक भोज का आयोजन किया जाता है। समाज में खाद्य सामग्री के निःशुल्क वितरण को भंडारा कहा जाता है। यह जगह-जगह और समय-समय पर देखने को मिल जाते हैं। कभी रामनवमी हो तो, कभी हनुमान जयंती हो तो, कभी शिवरात्रि हो तो या कभी नवरात्रि हों तो। किसी भी रूप आस्था का सैलाब भारतीय के जीवन में निर्धारित और निश्चित होता है। कोई खुशी से करता है तो किसी का कोई काम बन जाता है तो उसे करता है। बात मन की है और बात श्रद्धा और भक्ति के विश्वास की। आस्था में भगवान की आराधना है तो सर्व कार्यों के लिए भगवान को धन्यवाद दिया जाता है।

भारत को त्योहारों का देश कहा जाता है। प्रत्येक त्योहार के आधार में कोई न कोई किदवंती या धार्मिक कहानी विज्ञान है। धर्म आधारित इन त्योहारों से जुड़ी परंपराओं को भारतीय सदियों से निभाते आ

रहे हैं। भावना और भक्ति के चक्षुओं से कण-कण में राम और हर क्षण भगवान के दर्शन होते हैं। बस आपकी भावनाएँ ठीक और इरादे नेक होने चाहिए। वर्तमान में भारतीय परिवारों के साथ विदेशों में भी टी.वी., मोबाइल व इंटरनेट आदि के माध्यम से भक्त घर बैठे कथा श्रवण का लाभ लेते हैं। भारत के नगरों, महानगरों, कस्बों आदि में सामाजिक स्तर निर्धारण के अनुसार रामकथा, कथा भागवत, रामलीला आदि का मंचन अथवा नाटक खेले जाते हैं। भारतीय समाज एक-दूसरे से इन्हीं आस्था और संस्कारों से जुड़े रहते हैं। भारत में नवरात्रों में छोटे-छोटे बच्चों को देवी, लांगुर के रूप रूप में पूजा जाता है। यह बच्चों अपने आपसी परिवारों के होते हैं, तो वहीं गरीब बच्चों को भी इस पर्व में महत्व दिया जाता है। भोजन, प्रसाद आदि के संपन्न होने पर उन्हें कुछ दान-दक्षिण अथवा वस्तु आदि भेंट की जाती है।

हिंदू धर्म के अनुसार भगवान श्रीराम ही श्रीकृष्ण के रूप में पुनः धरती पर अवतरित हुए थे। भगवान श्रीराम के अनन्य भक्त व भक्त शिरोमणि श्री हनुमान को आज भी अमर माना जाता है। धार्मिक मान्यता यह भी है कि यदि कहीं रामकथा, रामायण आदि का आयोजन होता है तो वहां श्री हनुमान जी वहां अवश्य अपनी हाजिरी दर्ज कराते हैं।

मान्यता है कि श्रीराम के आदेश पर हनुमान जी धरती पर धर्म प्रचार के लिए अजर और अमर रूप से उपस्थित हैं। श्रीलंका में आदिवासी समुदाय के लोगों का मानना है कि हनुमान जी एक निश्चित अवधि के बाद उनसे मिलने आते हैं और उन्हें दर्शन देते हैं। श्री हनुमान जी को धर्म के अनुसार अजर और अमर होने की मान्यता है। महाकवि तुलसीदास को भी अनुमान जी के दर्शन हुए थे। रामचरितमानस की रचना के लिए श्री हनुमान जी ने उन्हें मार्गदर्शन किया था। तब तुलसीदास जी ने भगवान श्रीराम के दर्शन अभिलाषा की थी, तब हनुमान ने उन्हें श्रीराम के दर्शन कराए थे। इसके अंतर्गत यह दोहा प्रचलित है-

चित्रकूट के घाट पर भयी संतन की भीड़, तुलसीदास चंदन घिसें, तिलक देत रघुवीर।

भारत के गांवों में आज भी अगर छप्पर उठाते हैं या किसी भी सामूहिक कार्य को करते हैं तो उस समय जयश्रीराम का सामूहिक उद्घोष होना स्वाभाविक है। वहीं राम नाम की शक्ति का प्रताप है कि श्रीराम सेतु का निर्माण संभव हो सका। जिसके साक्ष्य मौजूद हैं और आज विज्ञान भी उन्हें स्वीकारती है। हिंदू धर्म में श्रद्धालुओं का भगवान राम के लिए एक विशेष विश्वास रहता है। जब किसी कार्य को करना हो और उसमें कोई समस्या उत्पन्न हो रही हो या किसी प्रकार का विघ्न हो, तब भी यह धर्म के पुजारी 'होगी सो राम की' कहावत पर बल देते हुए उस कार्य को गति देने अथवा विघ्नों के परवाह किए वगैर कार्य को करना प्रारंभ करते हैं। उन्हें मन में विश्वास होता है कि अब भगवान राम ही इस समस्या को पूर्ण करेंगे और सारी बाधाओं को हरण करेंगे। राम-राम से दिन की शुरुआत करने वाले भारतीयों के जीवन का अंतिम शब्द भी राम ही होता है। क्योंकि जब किसी व्यक्ति को मृत्यु हो जाती है। तो उसकी अंतिम यात्रा में शामिल लोग भी राम-नाम सत्य है बोलते हुए जाते हैं। यह भारतीय संस्कृति की पहचान और प्रमाण है कि भारतीय संस्कृति के आधारभूत श्री राम ही हैं। हिंदू धर्म में श्रीराम का नाम ही मात्र सत्य है और उद्धार करने वाला है।

निष्कर्ष :

प्रस्तुत आलेख के माध्यम से स्पष्ट है कि हिंदू धर्म के लोग किसी न किसी रूप में अपने संवाद या आम बोलचाल की भाषा में भगवान का नाम लेते अथवा नाम का उच्चारण करते हैं। धर्म की व्यवस्था इस प्रकार की है कि इसके बीच यदि नास्तिक व्यक्ति भी रहता है तो वह भी न चाहते हुए भगवान के नाम के संपर्क में आ जाता है। धार्मिक अनुष्ठानों, कथा-भागवत आदि कार्यक्रमों के माध्यम से भगवान की भक्ति का प्रचार और प्रसार सामाजिक रूप में होता है, जो वहां के वार्तालाप के साथ वातावरण को भी

भगवान की भक्ति के सुगंध से भर देता है। भगवान श्रीराम पर अब तक तमाम कहानी, रचनाओं, कविताओं, अनुवादों, विधाओं, लेखों, विचारों, शोध अध्ययनों आदि पर काम हो चुका है। दिन प्रतिदिन नये आयाम स्थापित होने के साथ ही भगवान राम और उनके नाम को भी प्रभाव भी गहरता जाएगा।

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कम्बुज की शिल्पकला में प्रदर्शित शिव एवं विष्णु के विविध स्वरूप

रेनु मिश्रा

शोध छात्रा

प्राचीन भारतीय इतिहास संस्कृति एवं पुरातत्व विभाग,
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डॉ० सुशील कुमार

शिक्षा अनुभाग

इलाहाबाद संग्रहालय, (प्रयागराज)

भारतीय सभ्यता एवं संस्कृति के गौरवमयी अतीत की गहरी छाप विश्व के विविध भागों में परिलक्षित होता है। कम्बुज में प्रथम शताब्दी ईस्वी सन् से तेरहवीं शताब्दी ईस्वी सन् तक भारतीय सभ्यता एवं संस्कृति की सत्ता विद्यमान थी। भारतीयों ने शान्तिपूर्ण ढंग से व्यापारिक सम्बन्धों के माध्यम से अपने धर्म, संस्कृति एवं सभ्यता, आचार-विचार का प्रचार-प्रसार जिस प्रकार से दक्षिण-पूर्व एशिया के विविध भागों में किया, उसका प्रमाण अन्य किसी सभ्यता में नहीं मिलता।¹ दक्षिण-पूर्व एशिया में भारतीयों द्वारा स्थापित दो प्रमुख राज्यों में से एक था फूनान (पर्वत देश) और दूसरा कम्बुज। वर्तमान कम्बुज में ईसा की प्रथम शताब्दी में भारत से कौण्डिन्य नामक ब्राह्मण ने जाकर फूनान की सम्राज्ञी सोमा से विवाह कर अपना राज्य स्थापित कर लिया। तेरहवीं शताब्दी तक कौण्डिन्य के वंशजों ने इस क्षेत्र पर शासन किया तथा भारतीय सभ्यता एवं संस्कृति से इस क्षेत्र को समृद्ध किया।² कम्बुज देश की सम्पन्नता में मेकांग नदी³ का बड़ा हाथ रहा है। कम्बुज राज्य के सम्बन्ध में प्रचलित एक दन्तकथा के अनुसार शिवभक्त आर्य देश के कम्बुनामक शासक ने इस राज्य की स्थापना की।⁴ कम्बुज में भारतीय राज्यों की स्थापना के साथ ही भारतीय संस्कृति (धर्म, कला, साहित्य आदि) का भी प्रसार हुआ। कम्बुज से संस्कृत भाषा के अनेक अभिलेख प्राप्त हुए हैं, जो यह प्रतिपादित करने के

लिए पर्याप्त है कि कम्बुज में पौराणिक हिन्दू धर्म के साथ-साथ पौराणिक अनुश्रुतियों तथा प्राचीन भारतीय मान्यताओं की भी सत्ता थी और दक्षिण-पूर्व एशिया के इस क्षेत्र का सांस्कृतिक जीवन उसी प्रकार था जैसा कि इस काल में भारत में था।

कम्बुज की कलात्मक उपलब्धियाँ विशिष्ट हैं। ब्राह्मण धर्म और साहित्य तथा बौद्ध धर्म से अनुप्राणित कम्बुज कला निःसन्देह भारतीय कला परम्परा के अनुरूप ही थी। कम्बुज में स्थापत्य कला एवं शिल्पकला दोनों पूर्णतया विकसित थी। प्रारम्भ में भारतीय स्थापत्य एवं शिल्प शैली के दृष्टिगत इनका विकास हुआ और इनके मूल में धार्मिक भावना निहित थी। लेकिन आगे चलकर इसमें स्थानीय विशेषताएँ भी समाविष्ट हुयी और यह कला नवीन दिशा की ओर उन्मुख हुयी। इसका परिणाम यह हुआ कि नवीं सदी के उपरान्त निर्मित मंदिर पूर्णतः भारतीय अथवा ख्मेर न होकर मिश्रित शैली का प्रतिनिधित्व करने लगे।⁵ कम्बुज में भारतीय शैली में अनेक मंदिरों का निर्माण हुआ, इन मंदिरों पर दक्षिण भारतीय स्थापत्य और नालन्दा शैली की छाप दृष्टिगत होता है। कुछ विद्वानों का विचार है कि दक्षिण भारत के पल्लव और कम्बुज की ख्मेर कला एक ही शैली के समानान्तर रूप हैं। गोसल्लिए के मतानुसार कम्बुज की प्राचीन कला को ख्मेर न कहकर यदि भारतीय ही कहा जाए तो ज्यादा ठीक होगा।⁶ मंदिरों का निर्माण देवताओं

के आवास सुमेरू पर्वत के नमुने पर किया गया, जिनमें विशालता, उच्चता तथा भव्यता की पराकाष्ठा दिखायी देता है। इन पर्वत मंदिरों का निर्माण कम्बुज कला की विशेषता है। मंदिरों के निर्माण में पत्थरों की तुलना में ईंटों का प्रयोग अपेक्षाकृत अधिक हुआ है।⁷

कम्बुज के स्थापत्य कला के समान ही कम्बुज की शिल्पकला पर भारतीय प्रभाव पूर्णतया परिलक्षित होता है। कम्बुज में मूर्तिकला का विकास स्वतन्त्र न होकर वास्तुकला के सहायक रूप में हुआ, क्योंकि इनका निर्माण, आमतौर पर मंदिरों पर प्रसादों को अलंकृत करने के लिए किया गया। ऐसा प्रतीत होता है कि या तो मूर्तियाँ भारत में आयातित थी अथवा भारतीय शिल्पियों द्वारा इनका निर्माण किया गया।⁸ ख्मेर युग के पहले की जो मूर्तियाँ कम्बुज क्षेत्र से प्राप्त हुयी हैं वे भारत के गुप्तयुग की मूर्तियों से समता रखती हैं। सम्पूर्ण खुली आँखें, अधरों पर हल्की मुस्कान, वस्त्रों की सिलवट व पारदर्शिता आदि जो गुप्तकालीन कला की विशेषतायें हैं, यहाँ मिलती हैं। मूर्तियों के निर्माण में धार्मिक भावना निहित थी। देवमूर्तियाँ राजाओं के इष्टदेवों की हैं। ये शैव, वैष्णव तथा बौद्ध आदि सभी धर्मों से सम्बन्धित हैं। ख्मेर युग में कम्बुज की मूर्तिकला का विकास हुआ, भारतीय प्रभाव इन मूर्तियों पर पूर्ववत् बना रहा साथ ही ख्मेर शिल्पकारों ने अपनी बुद्धि और कला का परिचय देते हुए उसमें नवीन मौलिक तथ्यों का समावेश किया। वेशभूषा, अलंकरण, प्रदर्शन कला तथा प्रसंग चित्रण में धार्मिक कथानकों (रामायण, महाभारत, पुराण) का आश्रय लिया गया। ये धार्मिक कथानक कम्बुज देश की संस्कृति के उसी प्रकार अंग थे जिस प्रकार भारतीय संस्कृति के थे। कम्बुज से प्राप्त संस्कृत भाषा के एक अभिलेख में ब्राह्मण सोम का वर्णन है। इसमें कहा गया है कि एक स्थान पर राजा के आदेशानुसार रामायण, महाभारत और पुराणों के प्रतिदिन पाठ होते रहते थे।⁹

कम्बुज में आदि ख्मेर तथा ख्मेर युग दोनों कालों की मूर्तियाँ ब्राह्मण धर्म (शैव तथा वैष्णव सम्प्रदाय की प्रधानता) एवं बौद्ध धर्म से सम्बन्धित हैं

कम्बुज के शिल्पकला में प्रदर्शित शिव एवं विष्णु के विविध स्वरूपों का विवरण इस प्रकार है-

कम्बुज में शैव धर्म की प्रधानता थी। परिणामतः शिव एवं शैव सम्प्रदाय से सम्बन्धित मूर्तियाँ अपेक्षाकृत अधिक संख्या में प्राप्त होती हैं। कम्बुज के अभिलेखों में शिव पूजा का स्थान-स्थान पर उल्लेख है। शिव की पूजा मानवरूप, लिंग रूप तथा शिवपद (शिव का चरण चिन्ह) के रूप में प्रचलित था। सातवीं सदी के प्रारम्भ का एक अभिलेख बयांग के मंदिर से मिलता है, जिससे विद्याबिन्दु नामक ब्राह्मण द्वारा 'जगतपति' 'गिरीश' 'विभु' (शिव) के पद के प्रतिष्ठा का उल्लेख है। जैसे भारत में विष्णु पद की पूजा का प्रचलन था, वैसे ही कम्बुज देश में शिवपद की पूजा की जाती थी।

कम्बुज में शिव की मानवाकार रूप में मूर्तियाँ स्थानक (खड़ी) एवं आसीन (बैठी हुयी) दोनों ही मुद्राओं में निर्मित की गयी। शैव धर्म को सैद्धांतिक रूप से शिव-पार्वती की मूर्तियाँ द्वारा ही प्रदर्शित किया गया है। वट विहार मंदिर के लेख¹⁰ में शिव और पार्वती का उल्लेख है और इन दोनों की मूर्तियाँ भी उस मंदिर में मिलीं, जिसमें पार्वती शिव की बायीं जाँघ पर बैठी दिखायी गयी हैं। सम्राट इन्द्रवर्मन् ने भी शिव तथा तीन अन्य देवताओं की मूर्तियों की स्थापना शक संवत् 801 (879 ई0) में की थी।¹¹ अमरभव नामक साधु द्वारा शिव की स्वर्ण मूर्ति बनवाये जाने का उल्लेख मिलता है जिसे उत्सव में ले जाया जाता था।¹² शिव की पद्मासन मुद्रा की मूर्तियों में बसाक से प्राप्त मूर्ति, जो सम्प्रति अल्बर्ट संग्रहालय में सुरक्षित है, का उल्लेख किया जा सकता है। इसमें बाँया घुटना मुड़ा हुआ है तथा उसी जाँघ पर बाँया हाथ है। दायाँ हाथ उठे हुए घुटने पर है। शिव का तीसरा नेत्र भी मस्तक पर परिलक्षित हो रहा है। यद्यपि यह मूर्ति साधारण है लेकिन घुटने को मोड़ने के प्रयास में शिल्पी ने अपनी उत्कृष्ट कलात्मक प्रतिभा का प्रदर्शन किया है। भित्ति चित्रों में शिव सम्बन्धी विभिन्न कथानक या प्रसंग भी अंकित हैं।

एक उदाहरण में रावण द्वारा कैलाश पर्वत को उठाये जाने के प्रसंग का विवरण है। शिव तथा पार्वती¹³ कैलास पर्वत पर बैठे हुए हैं। शिव के साथ उनके गण तथा जटाधारी यति भी प्रदर्शित हैं। यति परस्पर वार्तालाप करते हुए चित्रांकित हैं। दशानन रावण द्वारा कैलास पर्वत को उठाने के लिए प्रयास करते हुए चित्रांकित किया गया है। पर्वत के हिलने से जीव-जन्तुओं को डरकर भागते हुए चित्रित किया गया है। इस प्रकार के चित्रांकन को कलामें रावणानुग्रह शिवमूर्ति के नाम से जाना जाता है। बन्ने-श्रेई से शिव की जाँघ पर आसीन पार्वती की प्रस्तर प्रतिमा मिली है।¹⁴ नंदी पर आरूढ़ शिव-पार्वती का कांस्य प्रतिमा प्राइवेन से प्राप्त हुयी है जो कि वर्तमान में अल्बर्ट म्यूजियम में सुरक्षित है।¹⁵ कम्बुज से तांडव नृत्य करते हुए शिव की कोई मूर्ति नहीं मिली है। कम्बुज में कई स्थानों से शिव मुख (शिव मूर्ति का मुख भाग) प्राप्त हुआ है।¹⁶ नोम-वोक से प्राप्त शिव मुख के मस्तक पर त्रिनेत्र तथा सिर पर चन्द्रमा का अंकन मिलता है।¹⁷ एक लेख में¹⁸ यज्ञवराह द्वारा उमा-महेश्वर की मूर्ति स्थापना का उल्लेख है।

कम्बुज से शिव की अर्धनारीश्वर स्वरूप की खमेर युग की मूर्ति प्राप्त हुयी है जिसमें शिव तथा उमा को साथ-साथ प्रदर्शित किया गया है। इनके कान तथा उष्णीश पूर्णतया भारतीय हैं यह 711 सेमी. ऊँची है। एक लेख में शिव की अष्टमूर्ति की स्थापना का उल्लेख मिलता है।¹⁹

कम्बुज में शिवलिंग की भी प्रधानता है। कम्बुज से प्राप्त लेखों में शिवलिंग की स्थापना का सन्दर्भ प्राप्त होता है। बहुत से लेखों में उपासक के नाम पर शिवलिंग का नामकरण किया गया है। एक लेख में 81 फुट की ऊँचाई पर शिवलिंग की स्थापना का उल्लेख है।²⁰ राजेन्द्रवर्मन के मेवोन लेख में विष्णु, ब्रह्म की मूर्तियों के साथ अपने नाम पर शिवलिंग की स्थापना का विवरण है।²¹ इस प्रकार शिव के विविध स्वरूप तथा शिव से सम्बन्धित कथानकों की कला में प्रधानता रही।

कम्बुज के शिल्पकला में विष्णु की मूर्तियों का प्रमुख स्थान है। शिव के समान की वैष्णव धर्म तथा इसके अधिष्ठात् देव विष्णु ने कम्बुज के धार्मिक जीवन में विशिष्ट स्थान प्राप्त किया था। विष्णु की उपासना कई लेखों में की गयी है तथा उनको वासुदेव, माधव हरि, नारायण, कृष्ण, पद्मनाभ, त्रिविक्रम इत्यादि नामों से सम्बोधित किया गया है। एक प्राचीन लेख में²² गुणवर्मन् द्वारा विष्णु देवता की मूर्ति के प्रति दिये गये दान का उल्लेख है और इसे स्वामिन् कहा गया है। एक और लेख में गुणवर्मन् द्वारा चक्रतीर्थ-स्वामिन् विष्णु के पदिचन्हों की स्थापना का उल्लेख है।²³ जयेन्द्रवर्मन् के पुत्र अमृतगर्भ ने 883 ईस्वी में हरि के मंदिर की स्थापना की। सूर्यवर्मन्, के समय के शक संवत् 963ईस्वी के लेखों में गरूड़ पर बैठे कृष्ण की मूर्ति का उल्लेख है। जिसके प्रतिदान दिया गया था।

विष्णु को खमेर कला में विशेष स्थान प्रदान किया गया और इनके विविध अवतारों और उनसे सम्बन्धित कथानकों को चित्रण करने का प्रयास किया गया। कम्बुज में विष्णु की मूर्तियों का निर्माण स्थानक (खड़ी) तथा शयन दोनों ही मुद्राओं में किया गया। स्थानक मुद्रा की मूर्तियों में प्रसत दग्नेई काप से उपलब्ध विष्णु की मूर्ति अत्यन्त आकर्षक है। इसमें विष्णु को चर्तुभुजी दिखाया गया है तथा उनके आयुधों शंख, चक्र, गदा तथा पद्म को प्रदर्शित किया गया है। यह मूर्ति भारतीय परम्परा के अनुरूप ही थी तथा इसके निर्माण में भारतीय प्रतिमाशास्त्रीय ग्रंथों में दिये गये विधान की झलक दिखायी देती है। मेवोन से विष्णु की शयनमुद्रा में निर्मित कांस्यमूर्ति प्राप्त हुयी है यद्यपि यह मूर्ति खण्डित अवस्था में है फिर भी इसके भुजाओं में विद्यमान कंकण तथा कण्ठ में स्थित माला अत्यन्त आकर्षक है। मुखमण्डल पर गम्भीर भाव तथा नेत्रों के ऊपर कमानीदार चौड़ी भृकुटी है। तुओल वसेत की सुहावटी (लिन्दल) पर अनन्तशायी विष्णु की प्रतिमा सुन्दरता से प्रदर्शित है। उनकी नाभि से एक कमल प्रस्फुटित हो रहा है

जिस पर ब्रह्म विराजमान है।²⁴ कोहकेर से विष्णु मूर्ति का मस्तक प्राप्त हुआ है, जो सुन्दर एवं कलात्मक है। सिर पर घुँघराले बालों वाली रत्नजड़ित उष्णीश बनायी गयी है।

विष्णु और शिव की सम्मिलित मूर्ति की पूजा भी की जाती थी और कई लेखों में संयुक्त मूर्ति की स्थापना का उल्लेख है। ताम्रपुर के एक प्रधान ने शिव-विष्णु की एक मूर्ति स्थापित की। हर और अच्युत (विष्णु) की (जिनको संयुक्त रूप में हरिहर कहा गया है) मूर्ति स्थापना का उल्लेख यशोवर्मन् के समय के एक लेख में है।²⁵ एक दूसरे लेख में इन्हें शंकर नारायण नाम से सम्बोधित किया गया है। एक ख्मेर लेख में हरिहर को यज्ञपतीश्वर कहा गया है। भारतीय कला में भी हरिहर स्वरूप की मूर्तियाँ मिलती हैं।²⁶

भित्ति चित्रण में विष्णु के कूर्मावतार, नरसिंहावतार, वराहावतार तथा राम व कृष्ण लीला से सम्बन्धित विविध प्रकार के कथानको को प्रदर्शित करने का प्रयास ख्मेर शिल्पियों द्वारा किया गया। विष्णु को वामन के रूप में पगों में संसार नापते हुए चित्रित किया गया है। रामायण की कथा से उद्धृत शिल्पांकनो में मारीच का आखेट,²⁷ बालि-सुग्रीव युद्ध, अशोक वाटिका में सीता और हनुमान का प्रवेश, राम-सुग्रीव मित्रता, राम-रावण युद्ध इत्यादि कथानकों का सुन्दर चित्रण किया गया है। कृष्ण के द्वारा गोवर्धन पर्वत को उठाये जाने का भी सुन्दर अंकन शिल्पियों ने किया है। अंगकोरथोम में भी विष्णु से सम्बन्धित कथानकों का चित्रण किया गया है।

इस प्रकार कम्बुज से प्राप्त शिव एवं विष्णु के विविधस्वरूपों के विवेचन से स्पष्ट होता है कि कम्बुज के लोगों के धार्मिक जीवन में शैव तथा वैष्णव धर्म का प्रमुख स्थान था। शैव धर्म कम्बुज का राजकीय धर्म था, जिसे बौद्धशासक भी मानते थे। शिव अपने कल्याणकारी रूप में उपास्य थे। विष्णु की उपासना विविध रूपों में कम्बुज में प्रचलित था। स्तुति तथा दान विष्णु आराधान की मुख्य पद्धति थे। कम्बुज में

मूर्तियों के निर्माण का प्रयोजन केवल उन्हें निर्मित कर मंदिर में अधिष्ठापित कर उनकी उपासना करना मात्र नहीं था वरन् मंदिरों की भित्तियों को अलंकृत करने के उद्देश्य से विभिन्न धार्मिक प्रसंगों का चित्रण किया गया। कम्बुज की शिल्पकला पर भारतीय धार्मिक प्रभाव के साथ-साथ भारतीय कलाशैली, कौशल तथा आत्मा का गहन एवं व्यापक प्रभाव रहा है। भित्तियों पर चित्रित रामायण, महाभारत तथा अन्य विभिन्न प्रसंग ओज, गति तथा व्यंजना की दृष्टि से अद्वितीय हैं।

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13. रिगनाल्ड- द कल्चर ऑफ साउथ ईस्ट एशिया, पृ0-77
14. वोसलिए, नं0 49 (अ)
15. वोसलिए न0 103
16. वोसलिए न0 37 (अ), 40 (अ), 44(अ)
17. रिगनाल्ड- द कल्चर ऑफ साउथ ईस्ट एशिया, पृ0 77
18. मजूमदार- कम्बुज लेख न0 102, पृ0 271
19. मजूमदार- कम्बुज लेख न0 56, पृ0 67, पद 25
20. मजूमदार -कम्बुज लेख सं0 85, पृ0 172
21. मजूमदार-कम्बुज लेख नं0 63, पृ0 194
22. मजूमदार-कम्बुज लेख नं0 1, पृ0 1
23. मजूमदार-कम्बुज लेख नं0 2, पृ0 2
24. डी0सी0वार्न- ब्रह्मैनिज्म इन साउथ ईस्ट एशिया, पृ0 259
25. मजूमदार- कम्बुज लेख नं0 72, पृ0 150
26. भारतीय पुरातत्व सर्वेक्षण, वार्षिक रिपोर्ट, 1908-09, पृ0 104
27. हैकिन एण्ड अदर्स, एशियाटिक माइथालोजी, पृ0 216, चित्र 24।



Settlement Hierarchy in the Chalcolithic Communities of Southern Rajasthan

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Introduction :

The spatial distribution of human activities in a particular geographical area form a settlement of any society. An archaeological settlement is a place that was inhabited and utilised by a particular human social group. Mewar region has been witness to the development of social formation from hunter-gatherer society to stratified farming society. The Ahar Culture sites or copper producing communities flourished in the Aravalli region, which has been nurtured by Banas-Bearch and its tributaries since prehistoric times. The Ahar Culture, also known as the Ahar-Banas Complex (Shinde and Possehl, 2005), is an indigenous Chalcolithic village farming community that was established in Southeast Rajasthan between the late 4th millennium BCE and the late 2nd millennium BCE. There have been 111 reported sites associated with the Ahar Culture spread across the districts of Chittorgarh, Bhilwara, Udaipur, Dungarpur, Tonk, Ajmer, Jaipur, and Dhaulpur. The range in chronology is 3200 to 1400 BC, although dates at Balathal begin 3700 BC or earlier (Misra, 2005).

This region is also rich in stone and metal resources which were main attraction center for Harappans of Gujarat during mature Chalcolithic period. This research paper analyses the site distribution of Ahar culture sites and their ranking pattern is the main focus of this paper.

Spatial distribution and Rank Hierarchy of Ahar sites :

The settlement pattern has become an essential part of archaeology to understand the relationship between man and the environment of ancient civilizations. The earliest study of settlement patterns dates back to Morgan's work (1881) and Gordon Willey's (1953). The site size and rank hierarchy pattern are important to know the relationship between the site and resources. The Ahar Culture sites are found in the Aravalli range. The Southern part of the Aravalli Range is rich in fertile black cotton soil, perennial water sources of Banas-Bearch Rivers and its tributaries, and a variety of minerals. The data of site size hierarchy collected by the researcher on the basis of self-exploration of some major sites and explored data of Rima Hooja (1988).

The rank pattern of the Ahar Culture site helped in understanding some major questions, which are (1) What was the nodal centre in each cluster at that time? (2) Did the nodal centers have direct control over resources, or (3) Did the small villages help exploit the resources and export them to the nodal centres? Nodal centers are the larger unit, while the small villages help it grow by providing the resources (Singh et. al 2014). This nodal center are identified through the clustering of sites. Each cluster has one nodal center.

The map of the Ahar Culture settlements can be distributed into nine clusters (fig.1). Each cluster represent a nodal center and smaller sites which shows a rank order of sites. These rank order and their nature of settlement have been presented in Table 1, the nature of sites are based on the analysis of Mughal, who classified the settlement pattern of the Cholistan region into six categories (Mughal, 1997, pp. 55–56). Ahar culture sites represent four rank orders, such as small village, big village, small town, and big town.

Table No. 1. Table showing rank size of sites (after Mughal, M.R. 1997:56)

Site Size	Rank Hierarchy
0-5	Small village
5-10	Big village
10-20	Small town
20-30	Big town

In the fig.1, the clustering of the sites present the 4 rank of hierarchy which are located on the the main river Banas and

its tributaries. These rivers shows a pattern of linear settlement in which each cluster follow a river route. Only a few sites are located directly on the banks of rivers in the modern period, like Ahar on the Ahar River, Purani Marmi on the Banas, Keli on the Gambhiri, and Champakheri on the Wagan. Most of the sites of Ahar Culture are located one and more kilometres away from rivers like Balathal, Bansen, Gilund, and Ojiyana (Misra, 2007, p. 156).

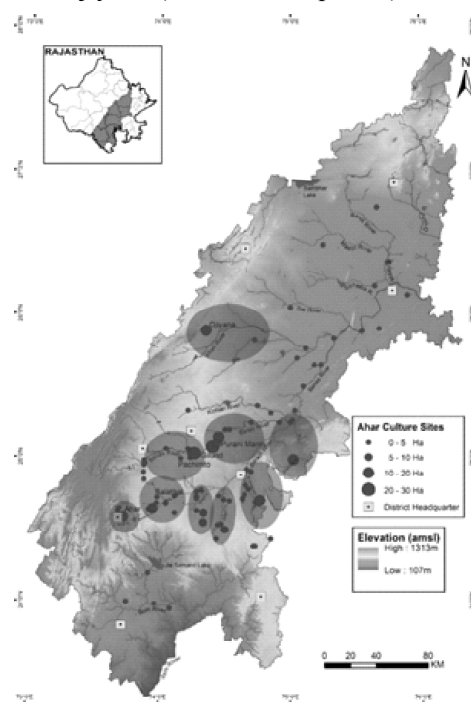


Fig. 1. Clustering and ranking order of Ahar Culture sites

The clusters do not present actual total sites on rivers because the clusters are made on the basis of the nearest spacing of area. These clusters are based on the site data of V.N. Misra (2007) and Rima Hooja (1988). The nine clusters at the bank of Banas and its tributaries are being discussed below:

Banas River :

The two clusters are located on the Banas river, it represent four ranking pattern of sites in which are 0-5 ha , 5-10 ha, 10-20 ha and 20-30 ha, 1) The first cluster on Banas represents the regional hierarchy centre of Ahar culture, whose nodal centre was Gilund, which is 25 ha, along with four small village sites (0-5 ha): Pachimto, Chatrikhera, Mangas, and Gola Thala., 2) The second cluster on Banas is located near the regional center, whose nodal center is Meroli (30 ha) with the other sites like Purani marri which size is 8 ha (large village), Uncha (10-20 ha as small town), Duria (0-5 ha as small village). The excavation was not carried out at the Meroli site, so the actual nature of the site cannot be properly understood, and due to the systematic excavation at Gilund, it is considered a regional center of Banas river. Gilund was excavated by the Vanast shinde and late G.L. Posshel from 1995 to 2005. Gilund site was a political unit or administrative center. The material culture of Gilund site shows that it had the control over smaller sites which provide raw material. The parallel wall or warehouse, seal impression on terracotta and other craft material indicate towards strong stratified society who might be collected tax or surplus in form of grains or other products to be used for public works or as a buffer in time of emergency (Deshpande, 1999).

Bearch River :

The major river Berach has one cluster. The nodal center of this cluster is Karanpur that size is 7.25 ha (big village) and it make the cluster along with 7 sites Dharauli, Fatcher, Maharaja Ki Kheri, Balathal, Tarawat, Rupawali, Joera which

falls in 0-5 ha range (small village). Balathal (3 ha) is the only excavated site in this cluster which was excavated from 1994 to 2000. Balathal site is locate around natural depression which might be attract to farmers for the settlement on this mound. Public buildings, fortified enclosure, large storage bin indicate towards a strong chiefdom society at Balathal. Balathal might be the main center of steatite production because the large quantity of steatite beads found in excavation (Kanungo et al., 2007, p. 55), which are not found in this quantity at Ahar and Gilund. Rabcha and Karoli steatite mines are found 27 km away from the Balathal in present time.

Ahar River :

The Ahar site is located on the bank of the river Ahar. This site is the main nodal center which size is 15 ha (small own) in this cluster, along with the other 2 sites, Bedla and Sialpura, which fall under a 0-5 ha (small village). The habitation developed at Ahar (Sankalia, 1969) around mid-3rd millennium B.C. after the early phases of Balathal and Gilund. The evidence of metallurgical slag along with copper objects indicates the copper smelting industry at the site. Ambaji, located 90 km away from Ahar in the south-west, which is the southern-most portion of the Aravalli range, must have been the centre of copper ore, which helped it develop as a copper smelting centre.

Wagli River

In this cluster, a total no of 5 sites are included, of which 2 small village sites, Hiron-ji-khera and Viroli (0-5 ha), are located on the left bank of the Wagli River, and the Nangauli site (0-5 ha) is located

approximately 1.5 miles to the east of the river with a large pond in the northeast of the site. The two big village types of sites in this cluster, Morwan and Palod, are 6.25 ha in size and 7 ha in size, located far from the Wagli river on the right bank. There is a tributary to the east of Morwan, and it joins the Wagan in the north. There is also a local pond in the east (Hooja, 1988, p. 194). The site of Palod is located on the small tributary of Wagan in the south of Morwan.

Wagan River :

This cluster includes 6 sites, of which the main nodal center, Pind, is located 7 km away from the river Wagan on the right bank. The other 5 sites fall under 0–5 ha of small villages, which are Phinodara, Juna Orwadiya, Champakheri, Bansen, and Alod.

Gambhiri River :

The total number of sites in this cluster is 8, of which the nodal center is Arnoda, which is located 3 km on the right bank of Gambhiri. Arnoda is a 12 ha small town, and other sites are Satkhanda, Mewasa, Juni Ordi, Khor, Sirdi, Dumduma and Thikriya, which fall under a 0-5 ha small village.

Brahmini River :

The nodal center of this cluster is Juni Begun which located on the right bank of the Brahmini river. Juni Begun is a 20-hectare small town. The small village (0-5 ha) sites are very far from the nodal center, which are Khatwara, Malikhera, and Giga Khera.

Kothari River :

Ojiyana is the main nodal centre of this cluster, which is 15 ha (small town). The sites are very few on the Kothari

River, which may be the result of a lack of proper exploration. The development of the Ojiyana site, with its 15-hectare area, is not possible without the support of any small sites in its vicinity. The unique identification of this site is the white painted terracotta bulls, which were produced in large quantity at the site.

Conclusion :

The transition from foraging mode of production to agriculture shaped the settlement pattern from egalitarian to rank hierarchy in the southern Rajasthan around 3rd millennium B.C. the settlement pattern of Ahar culture sites developed near the rivers and other raw material sources which developed this area into main trade center for Harappan of Gujarat. In the above discussion on the rank order of Ahar sites, some major observations are presented below:

1. The settlement pattern of Ahar culture is based on the linear pattern, which follows the river routes. Most of the small villages are located near the tributaries. These tributaries join the major rivers of the Aravalli range: Banas and Bearch. Ahar culture sites are following the rivers and expanding northwards in the direction of Banas river, which can be seen in the Fig 1.
2. The main regional or political administrative center Gilund emerged as industrial area due to its close proximity with Banas Perennial River.
3. The maximum clusters were developed around Bearch and its tributaries.
4. Balathal was located near the steatite resources, according to Randall Law (2008). The steatite mines Rabcha and Karoli were nearby the Kothariya and

Uthol (small villages), which must have provided the steatite to Gilund and Balathal steatite production centers (Hanlon, 2010, p.15).

The above observation helped in the understanding of the development of Ahar Banas culture in southern Rajasthan. Through the settlement study of Ahar, we are able to identify the formation of particular site in specific geographical area. The limitation of this research was the scanty data on actual site sizes, which has been disturbed by the encroachment of mounds for cultivation by villagers who are not aware of the importance of sites. Further research is needed for the documentation of the actual sizes of all Ahar sites through excavation and exploration.

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Metamorphosis of Feminine Agency : An In-depth Examination of the Evolving Roles of Women in Contemporary Cultural Paradigms

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Throughout history, women have been assigned multifaceted roles, predominantly influenced by societal norms and cultural expectations (Sen, 2001; Wollstonecraft, 1792). From traditional roles confined within the domestic sphere to gradual emancipation, the journey of women's roles has been a dynamic narrative. This historical trajectory provides crucial context for understanding the present dynamics surrounding the evolving roles of women. The transition from historical paradigms to contemporary times signifies a profound societal shift, marked by changing attitudes towards gender roles and the redefinition of women's place in various aspects of life (Cott, 1977; Gilligan, 1982). It is imperative to recognize this transition as a complex interplay of socio-cultural, economic, and political factors that have collectively shaped the landscape of women's roles in today's world.

The significance of studying the evolving roles of women cannot be overstated. By delving into the historical roots and tracing the trajectory of change, we gain

a nuanced understanding of the forces that have propelled women from the peripheries of societal expectations to the forefront of diverse domains (Kabeer, 2005; Scott, 1988). This historical awareness serves as a foundational backdrop for comprehending the contemporary challenges and opportunities women encounter. The primary aim of this exploration is to dissect the intricacies of the changing roles of women, offering a comprehensive analysis that spans historical contexts to contemporary culture (Connell, 2009; Hooks, 1984). By examining the dynamic evolution of women's roles, this study seeks to contribute to the existing body of knowledge, shedding light on the forces that have propelled women towards new frontiers in various spheres of life.

Evolving role of Gender :

Emphasizing the relevance of this inquiry within the context of contemporary culture is paramount. In an era marked by rapid globalization, technological advancements and evolving social norms, understanding the nuanced shifts in women's roles is crucial for informed discourse and

effective policymaking (Hochschild, 1989; Yuval-Davis, 1997). This research endeavors to bridge the gap between historical legacies and present realities, offering insights that are pertinent to the ongoing dialogue on gender equality. The present study highlights the evolving roles of women in contemporary culture are the result of a complex interplay of historical legacies, cultural shifts and global influences. Through an examination of key historical milestones and an analysis of present-day dynamics, the research contends that women's roles have undergone a transformative metamorphosis, shaping and being shaped by the intricate fabric of societal expectations and cultural norms (Chafetz, 2006; Inglehart & Norris, 2003).

In the realm of women's evolving roles, the educational landscape has witnessed a remarkable transformation characterized by increasing educational attainment. The growing educational achievements among women have not only narrowed gender gaps but have also fostered a generation of women entering diverse professional spheres (Smith & Johnson, 2020). Concurrently, there has been a notable surge in women breaking through traditionally male-dominated professions, marking a significant departure from historical norms. This section delves into the complex terrain of leadership roles assumed by women in contemporary professional settings, shedding light on the triumphs and persistent challenges encapsulated by the glass ceiling phenomenon (Williams & Davis, 2019).

The metamorphosis of feminine agency extends beyond the professional sphere to redefine dynamics in marriages and partnerships. This section explores the

intricate changes occurring in these intimate relationships, analyzing the factors that influence evolving roles and responsibilities (Brown & Davis, 2021). Furthermore, the balancing act between motherhood and career pursuits is examined, shedding light on the challenges faced by women in reconciling these often-competing aspects of life. The impact of these evolving roles resonates through traditional family structures, prompting societal reevaluations and adaptations to a changing paradigm (Johnson & Miller, 2020). In the contemporary cultural paradigm, media portrayal plays a pivotal role in shaping perceptions of women and their evolving roles. This section critically examines the multifaceted nature of how women are depicted in various forms of media, analyzing the influence on societal attitudes and expectations (Williams & Garcia, 2022). Within this exploration, positive aspects of empowering representations are juxtaposed against negative facets, including the perpetuation of harmful stereotypes. Grounded in scholarly works, this analysis contributes to a nuanced understanding of the media's role in the metamorphosis of feminine agency.

Globalization serves as a catalyst for change, exposing women to diverse cultural influences. The section explores the impact of cross-cultural exchange on shaping women's roles, emphasizing how the global exchange of ideas, values, and practices contributes to a more nuanced understanding of femininity and empowerment (Anderson & Lee, 2019). Examining the role of technology in the metamorphosis of feminine agency, this section recognizes technology as a powerful force in expanding opportunities for women. It scrutinizes the influence of online spaces

on women's activism, exploring how digital platforms provide avenues for advocacy and empowerment (Miller & Singh, 2020). Simultaneously, the section acknowledges the challenges posed by online harassment and cyber bullying, shedding light on the darker side of technological advancement. Works by Miller and Singh contribute nuanced perspectives to the discourse on the intersection of technology and women's roles.

Legal and policy changes represent critical facets of the evolving cultural landscape. This section provides an overview of legal advancements that promote gender equality, referencing landmark cases and legislative milestones. Furthermore, it engages in a thorough analysis of policies supporting work-life balance, emphasizing their significance in facilitating women's participation in various spheres. However, the narrative remains cognizant of ongoing challenges and areas for improvement, drawing from the works of (Johnson et al. 2018) to offer insights into the complexities of translating legal and policy changes into tangible societal shifts. Together, these dimensions within the Cultural Influences section contribute to a comprehensive understanding of the metamorphosis occurring within contemporary cultural paradigms.

In grappling with the challenges and critiques surrounding the metamorphosis of feminine agency in contemporary cultural paradigms, persistent gender inequality emerges as a formidable obstacle. The wage gap and economic disparities persist as stark indicators of gender-based inequities, limiting women's economic autonomy and perpetuating systemic disparities (Smith & Johnson, 2022). Moreover, the ongoing struggle for

representation in leadership roles underscores deep-seated barriers hindering women's ascendancy to positions of influence within various spheres. Intersectional challenges compound these issues, with women of color and marginalized groups facing unique systemic hurdles that demand nuanced and targeted interventions (Brown & Davis, 2021).

Simultaneously, the evolving roles of women face resistance and backlash, revealing deeply ingrained cultural norms resistant to change. Cultural resistance to shifting gender roles serves as a significant barrier, reflecting societal adherence to traditional norms and resisting departures from established gendered expectations (Williams & Garcia, 2020). Backlash against feminist movements further exacerbates these challenges, reflecting a complex interplay of power dynamics and societal resistance to transformative gender narratives. Strategies for overcoming such resistance require a multi-faceted approach that encompasses both cultural sensitivity and legal advocacy, ensuring a comprehensive dismantling of deeply entrenched gender norms (Johnson et al., 2019).

Looking towards the future, emerging trends in the roles of women in contemporary culture provide a glimmer of optimism. The growing emphasis on intersectionality and inclusivity reflects a more nuanced understanding of the varied experiences of women, transcending simplistic gender binaries (Clark & Lee, 2023). Advocacy for women's rights continues to gain momentum, with grassroots movements and international initiatives striving for systemic change. Future projections and possibilities hint at a more equitable and inclusive world, albeit one that necessitates sustained effort and commitment.

Conclusion :

In light of these challenges and opportunities, recommendations for fostering gender equality are imperative. Policy suggestions must address systemic issues such as the wage gap and economic disparities, ensuring legislative frameworks that actively promote equal opportunities. Educational initiatives play a pivotal role in dismantling stereotypes and fostering an environment conducive to gender equality. Encouraging cultural shifts towards inclusivity requires a collaborative effort between policymakers, educators, and cultural influencers to challenge ingrained norms and foster a more equitable societal ethos. This comprehensive approach, informed by empirical evidence, theoretical insights, and critical analysis, lays the foundation for a transformative journey towards the metamorphosis of feminine agency in contemporary cultural paradigms.

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Cultural Diversity and Pluralism in India

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India and its cultural heritage :

India is a large country that resembles a subcontinent. It covers 2,933 kilometers from east to West and 3,214 kilometers from north to south, respectively. Its land-mass, at roughly 3,287 square kilometers, includes nearly every topographical characteristic on Earth. It is ranked first in the globe in terms of population size as of right now. India's demographic map is remarkable due to its diversity, more so than its size. Many customs, practices, and knowledge systems that communities all over the nation have persistently nurtured and grown to reflect in various ways are significantly responsible for the diversity that has endured over the centuries.

The best examples of these customs and traditions can be found in literature and language, food customs and cuisine, attire and dress, fairs and festivals, arts and crafts, music, dance, theatre, and architectural and sculpture forms. Furthermore, people's daily lives also reflect a greater diversity. Classical and folk traditions derive their vitality and inspiration from the natural components found in certain places and from the continual blending of peoples and their customs from various regions, resulting in what we comfortably refer to as the "Indian Culture."

Culture is an ever-changing entity, even though it is made up of customs, practices and knowledge systems. Continuous change is a part of societies as long as certain components of cultures fit with the changing conditions. Changes of these kinds are not foreign to Indian culture. Historically, it has been seen that the nation as a whole has only been able further to enhance its culture through increased interaction between diverse populations, assimilation is the best aspect of each other's cultures, and a great deal of individual innovation to achieve synthesis. Similar patterns can be observed in contemporary cultural endeavors, whether in the fields of spectator sports, cinema and other creative visual media or in how we have come to refashion our national life around the celebration of certain National Days.

In the "unity" part, the idea of India as a unified entity is reaffirmed, and it is acknowledged that the assimilative mindset and synthesizing nature of Indian culture are its main assets. The many "small traditions" that may be found all over the nation, each with its uniqueness, do not need to be reiterated because they have long been combined to create regional and pan-Indian cultural traditions. Nowadays, these pan-Indian customs, or what anthropologists call the "greater

traditions,” are observed to be shared and practiced throughout various regions, confusing non-experts over their precise historical background or original locations. Whereas “diversity” shows the cultural distinctions among the States, it also highlights how diverse India as a country and how it blends in with its diverse environment. If India is not a diverse country, the ancient scholars were not able to assert that “what is not present in Bharat (India) is not present in the Jagat (world)?” Therefore, these differences really serve as the foundation around which Indian culture has been constructed over many ages. Indeed, these are the primary elements that allow individuals to internalize the natural bond of unity and fraternity, educating people about the cohesive, essential structure of the contemporary Indian State, spanning an extensive territory whose stable foundations support the geopolitical strength of the country and is ensured to benefit one and all.’

Cultural Unity and its Ancient Origins :

There is nothing new about this “underlying uniformity of life.” The visionary poets recognized the country’s geographical unity from the beginning, and their poetry found a natural touch in the collective consciousness. The Vedic aphorisms, the Upanishads’ philosophical postulations about Brahman (the universal soul) and Atman (the individual soul), the Bhagavad-Gita’s teachings on the paths of Karma (the path of action), Bhakti (the path of devotion), and Jnana (the path of knowledge) leading to self-realization, and the laws of the Smritis (legal treatises attributed to sages like Manu, Narada, Brihaspati, Yajnavalkya, Gautama, Harita, Vasishtha, Bodhayana, Apastamba and Hirananyakesin) by the people across the country, affirms this.

The Puranas, attributed to the sage Vyasa, greatly popularized the difficult-to-understand spiritual and ethical precepts included in these holy books. They established this with specific instances drawn from the lives of notable saints, rulers, sages, and lay devotees (Panda, A., & Gupta, R. K. 2004). These creative creations, which date back to the Age of the Epics, profoundly influenced public opinion for thousands of years. The Puranas also made the Vedic divinities, such as Brahma, Vishnu, and Shiva, more approachable and personal, facilitating people’s appreciation and practice of the paths of knowledge, action, and devotion in their unique ways. The resulting influence was evident in the country’s emerging literary traditions of different regions. Likewise, due to their innate assimilative nature, epics such as the Ramayana and the Mahabharata came to appeal to and be accepted by people of various races and dispositions. Thus, the tales of Rama and Sita and the Kauravas and Pandavas became some of the main subjects of cultural traditions that began to blossom in various parts of the nation. In modern times, it is hard to find a place in the nation where a local myth or a monument isn’t inexorably linked to these stories. Moreover, despite the numerous challenges to these beliefs, belief systems based on the concepts of Satya (the principle of truth), Dharma (the laws of ethical and moral stability), Karma (the laws of action related to the idea of the transmigration of the soul), Ahimsa (the principle of non-violence), Daana (the principles of charity), Punya (the principles of earning religious merit), Tapas (the tenets of austerities and penances) and moksha (the principles of achieving individual soul liberation from

the cycle of birth and death) are still widely held today among people from all walks of life throughout the country.

As explorers, traders, vagrants, missionaries, tourists, conquerors, intellectuals, and refugees, many individuals have traveled to this nation for ages, bringing their own traditions and customs with them. However, none of them have left or returned to this nation without feeling some degree of impact or resonance from all or some of these concepts (Ramanujan, A.K. 1989). Of course, there had to have been heated discussions, arguments, and even confrontations at first, as is the case with most instances of cultural meeting places. Nonetheless, India possessed an innate ability to assimilate these disagreements on an intellectual level and support the advancement of all its people towards a greater truth and self-realization.

India's Unified Cultural Ethos : From Middle Ages to the Modern Era :

As India faced parallel civilizations, first coming during the medieval times in the form of Islam from the Middle East and next Christianity during the modern times from the West, its responses were not vastly different. Through numerous social, religious, and cultural reforms, it considerably transformed Indian society on both occasions to remain firmly entrenched in its inimitable synthesizing character as ever (Joshi et al., 1993). The Bhakti and Sufi movements during the Middle Ages and the Renaissance movement during the 19th century enhanced the possibilities for the infusion of a significant amount of Indian concepts and practises into the Islamic and Christian traditions and belief systems, in addition to aiding in the assimilation of the best aspects of Islam and Christianity into the

Indian way of life (Prakash, O. 2005). Thus, it is not surprising that India has so many sites where religions coexist peacefully today. This includes the tombs of the Sufi saints (dargahs), temples, churches, and cathedrals that provide spiritual comfort to everyone (Khanna, M. ed., 2007). It is worth mentioning that Salabega, who has been praised as a bhaktakavi for his many compositions glorifying Lord Jagannath in Puri, Odisha, has been greeted with the title of bhaktakavi by people of all religions who visit the Dargah of Khwaja Moinuddin Chishti in Ajmer, Rajasthan. Similarly, in Tamil Nadu's Nagapattinam, people of all faiths throng to the Vailankanni Church to offer prayers for peace and health at the feet of the Holy Mother Mary (Kundu, S. C. 2001).

Language and cultural diversity :

One of the most important indicators of India's bewildering historical diversity is its language. According to the 2011 census, up to 122 mother tongues and 234 languages are spoken throughout the nation, with over 10,000 persons skilled in each. There are currently at least 780 languages spoken in India, according to 2013 research conducted by the Peoples Linguistic Survey of India. There may have been a lot more languages in the past. However, there are many languages in this huge nation. It cannot be denied that people have always used one or more of them as the primary language for inter-language and to form the nation's larger cultural identity. Throughout history, many peoples were united by literary works written in Sanskrit, Pali, Prakrit and Tamil. Then, in addition to these languages, Persian and Arabic-the languages of the governing class for more than 500 years

during the Middle Ages-also aided in bridging civilizations and peoples-Sanskrit Tamil inscription on a palm leaf manuscript from the Chidambaram Temple preliminary examination in several methods. The widely spoken Hindi and Urdu languages in India today, which have been established, are a legacy of this creative process.

Likewise, in every other domain of culture, whether it be festivals and fairs, food and gastronomy or arts and crafts, there is an overwhelming diversity of forms and manifestations; still, there is a general feeling of unity in their conception, attitude and essence. One may accurately assess this by seeing how various regions of the nation celebrate holidays such as Makar Sankranti, Holi, Baishakhi, Diwali, and Dussehra under distinct names. This can also be assessed by looking at how people across the nation have come to follow common standards for cooking meals. These customs are still strong in temples, residences, and well-known eateries nowadays (Qureshi, M. H. (2023).

Additionally, it is observed that all of these endeavors, including creating music, producing plays, or building structures, share a common set of values established in ancient treatises that highlight the need for conceptual unity among a diversity of forms. Its unique expressions include the presentation of Hindustani and Carnatic music; the use of the Nagara, Besara, Dravida, and Kalinga architectural styles; and the performance of dance forms such as Bharatanatyam, Kuchipudi, Kathakali, Odissi and Manipuri. A sense of nationhood that unquestionably reflects the timeless poetic vision of India's fundamental unity amidst myriad diversity has also been generated by the country's recent accomplishments in the fields of science and

technology, foreign policy, sports and games, institutional transformations and economic reforms, and overall human development (Rashid, Q., & Puri, S. R. 2021).

Present India is facing numerous complex political and economic issues, and it is impossible to predict her future with any confidence. However, it is reasonable to assume that, whatever the future may hold, the Indians of the next generation will not be unconvincing and self-conscious replicas of Europeans, but rather men who are deeply ingrained in their customs and conscious of how to maintain their culture." Therefore, we developed a political culture that is exclusively Indian in ethos and preferences, even as we have embraced the British parliamentary style of government. The nation's economy has also been able to maintain the long-standing economic ties that have supported people and communities throughout the nation for millennia because of its welfare orientation. In terms of what individuals dress, eat, and play in their daily lives, as well as the languages they feel most at ease in speaking with one another, this also applies to their daily interactions and, most importantly, how they behave in public. The fundamental unity of Indian culture is exemplified by these few instances and ultimately reflects India's Unity.

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Changing Status of Women with Special Reference to *Mishings* of Assam

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Introduction :

The notion of status and role in the social structure has been an age-old notion, whenever we think of the concept, the first name that strikes to our mind is; none other than the American anthropologist Ralph Linton who states about this concept in his book *Study of Man (1936)* as “a position in a particular pattern,” an abstraction from social reality. The pattern he refers to are “patterns of reciprocal behaviour.” Linton has seen the concept of status and role in the structural as a part of social structure. A status, abstractly understood, is a position in a particular pattern. It denotes a collection of rights and duties. A role represents the dynamic aspect of a status. These are quite inseparable. When one puts into effect the rights and duties which constitute his/her status, he/she performs a role. There are no roles without statuses or statuses without roles. An individual may have many statuses and accordingly many roles because one participates in the expression of a number of patterns and corresponding to the various statuses, one has a series of roles but concretely, the status of an individual is the sum total of the entire

statuses one occupies. It is one's position with relation to the total society. Similarly, the role represents the sum total of all the various roles of an individual, and determines what one does for the society and what one may expect from it. Status is simply a collection of rights and duties, a person may occupy a status, a fixed social position, if he or she is able to perform the role which goes with the status. Individuals in a society always performs and participates in a number of different patterns of behaviour in relation to other individuals who also may have different statuses in the social structure with an associated number of roles. These may be in conflict or may not be in conflict with one another. According to Linton status may be of two types: *active status* and *latent status*, although a person may hold several statuses, generally he or she has to act in the role of only one status at a time while the remaining statuses are latent for the time being (Linton, 1936).

Slotkin (1950) states that roles are the products of social differentiation defined as categorised sets of customs, parts individuals play in society. It is a category of more or less similar sets of actions

performed by many individuals. Roles are “categories of sets of customs” which are symbolised. By means of these symbols it is possible for others to categorise the individual with whom they are interacting, and makes it possible for them to respond to him in the customary ways which apply to that role. He also defines an “index role” i.e., the role by which a person is assigned to a certain status because of membership in a particular group (Slotkin, 1950).

S.F Nadel (1951) a British anthropologist has made much use of the concept of status and role. He used the term status and “person” in slightly different ways. Although both terms mean the individual cum his rights and obligations, they imply different levels of abstraction. In the social structure individual holds a number of positions which can be referred to as social status. For example, a woman might be a teacher, a writer, a singer, a wife, a daughter, a social activist and a mother. Each of these social positions with various rights and duties can be referred to as status, thus, a single woman holds multiple roles and accordingly each role is assigned with a respected status in the society. However, a mention may be made here that although a person may hold a number of statuses, one of these statuses is also called as a master status that to which the person is recognised in the society (Nadel, 1951).

The status of women in the tribal society of Assam with special reference to the *Mishing* Community is always bestowed with special privileges as compared to the status of women in the larger context of Indian society. The women are always given liberty in various spheres of their social life and livelihood, to take part in social, religious, and cultural functions, they are also given liberty to move freely and independently

within and outside the village, the young girls have the liberty to choose their better halves without any social barrier. However, it is to be noted here that although they are given so much of liberty and privileges in the social structure, the social fact is that they are always seen inferior to their male counterparts and are never given equal rights in social, political, religious and economic arena and this is the reality in the tribal society of the *Mishings* in Assam. As the society is a patriarchal society, having the line of descent, always traced from the father’s side and the property is also inherited by the son rather than the daughters. And therefore, this patriarchal factor also leads to the fact that whatever may be the role of a woman in the society she is always looked down in comparison to the males.

The status of women in the *Mishing* society is also dependent upon the role she plays in the society; a woman always plays multiple roles in the family and in the society with respect to time and space. For example, a woman plays a significant role as a young daughter in her family, she plays the role of a daughter, a sister, a daughter-in-law, a sister-in-law, a mother, a mother-in-law and finally as a widow, in each of these roles she plays different roles and accordingly she is looked at with different statuses, rather it can be said that in different stages of a women’s life, she plays different roles and attains different statuses. To know understand the status of a woman in a society the most importantly it needs to be observed the status of a new born girl child in a family. A girl child in the *Mishing* society is always welcomed with joy and love, there is no comparison between a girl child and a boy, both are welcomed with love and affection. A girl child is always compared

to goddess *Lakshmi (Lokhi)* and even seen as members in the family who takes a lot of responsibilities on her shoulder from her childhood onwards starting from household deeds to agricultural deeds. A girl from a very young age is seen to be helping her mother in all the household deeds, one of the most common scenes that one can come across in the *Mishing* society is that a very young girl uses to carry either her sibling or a child from the neighbour or relatives in her back tied with a piece of cloth and paying with other children of her age. As the mother of the infant is busy doing her household or other works. From these, it can be understood that this is the beginning of making a woman, from the childhood a girl starts her contribution to her family whereas a boy is never asked to do any of such things till he attains maturity and therefore a girl child as mentioned above is always considered as a valuable asset in the family. However, on the other hand she is always seen differently in comparison to a boy as one day she will be leaving her family and will get married and will go to another family.

If we make a comparison between the *Mishing* men and women, it could be observed that a *Mishing* woman does more work than a *Mishing* man. A woman day starts at the crack of dawn till late hours of the midnight, she cleans the house, cooks' food for the family thrice a day, serves food at regular intervals, attends guests in the family, looks after her child, go to the agricultural field, goes for fishing, looks after the whole family and at times when they are free in the afternoons, they prefer weaving. Weaving is another entrepreneurial skill for *Mishing* woman, they are referred to as born weavers. They also sell their woven finished products

and earn money which they contribute in the family. Therefore, we can say that a woman is a potential and precious asset to the family wherever she is be it in her paternal home or after her marriage in her husband's home who contributes immensely to her family and to their society in different ways. Despite having such an important role in the society, they do not receive the equal rights and respect in the society when it comes to their male counterparts, the prestigious status is always given to the males; women are not permitted to exercise any of the authoritative role in her family although her opinion is listened to but most of the time the decisions are in the hands of the male members of the family.

However, with the passage of time and space the scenario among the *Mishings* of the study area Sadiya is changing and which is indeed a positive change towards women. The contribution of the *Mishing* women to the *Mishing* society is immensely significant and remarkable, they play a vital role in the economic, productive, religious and other social and day to day household activities along with the role in decision making in family, which we have tried to understand briefly in the above paragraphs. However; it was observed that their contribution was not given due recognition in the society if compared to their male counterparts.

In this paper, the authors have tried to see across the changing scenario of women status in the *Mishing* society of Sadiya, Assam in India. It was observed that the *Mishing* women have been bestowed with a prestigious status in the *Mishing* society due to a range of factors which we shall try to understand with the help of this paper. The sole objective of this paper is to understand the above-

mentioned reality that how and why there is a change in the social status of the women rather a positive change is taking place among the *Mishing* community of the particular area under study.

About Mishings :

Assam is a land of numerous tribal and non-tribal community having different ethnic and linguistic backgrounds. Since time immemorial, many tribes have migrated to the plains of the Brahmaputra valley and settled down permanently in this region. The *Mishings* officially recorded as "*Miri*" in the list of scheduled Tribe of India under the Constitution order 1950 are originally a hill tribe of the Himalayan region of North East India (Pegu N. C., 1956). It is believed that the first group of *Mishings* land in the upper region of the valley of Assam sometimes between 13th and 14th century A.D. At present the tribe is regarded as the second largest tribal community of the state of Assam with a population of 8, 20,250 according to the census of India 2011. They are concentrated in the various eco-situations mostly in the riverine areas of North Lakhimpur, Dhemaji, Jorhat, Sibsagar, Dibrugarh, Tinsukia districts of Upper Assam. Ethnically they are mongoloid and belong to Tibeto-Burman linguistic group. The name *Miri* was given to them by the people of the plains which according to E.A.Gait a British historian means 'go-between' or 'middleman' (Gait, 1906). As they have come down from the hills to the plains therefore, they became a medium between the plain people and the hill people and they become middlemen between these two groups of people. The *Mishings* find this word derogatory and they prefer to call themselves as *Mishings* rather than *Miris*. The *Mishings* has an ethno-linguistic affinity with the

Adis and the *Nyshis* of Arunachal Pradesh [(Kataki, 1935)&(Pegu N. C., 1956)]. They show much ethnic resemblances with the *Padom-Minyong* tribe of Arunachal Pradesh. According to Bhandari (1992) the *Padom-Minyong* and the *Mishing* cosmology shares the same myth of their origin. They both believe in *Doni-Polo* as their supreme God. *Doni* refers to the Sun and *Polo* refers to the Moon. Apart from these beliefs they have many similarities in their lifestyle like their house type, food habits, mode of preparation, fishing, hunting, agricultural practices, the home-made rice-beer called as *Apong* etc. and so and so this clearly indicates that they have a very close affinity and at the same time it proves that they have come down from the hills to the plains of Brahmaputra valley. The *Mishings* were animistic in nature when they first settled down in the plains of Assam from the hills of Arunachal Pradesh (Bhandari, 1992).

The *Mishings* depend mainly on agriculture and are also known for fishing and hunting. They also domesticate animals like pig, cow, hen, goat, duck etc. and other poultries. The *Mishing* women are always known for their weaving skills, they are regarded as born weavers, there is a saying that a *Mishing* girl first learns to weave than other activities of day-to-day livelihood. They weave various dresses for them as well as for the men folks of the community, among them the *Mishing chador-mekhela* of different colours and designs are always accepted with great passion among the non-*Mishing* communities of Assam.

Research Methodology :

Universe of Study :

The study was carried out among the *Mishing* tribe of Sadiya Sub-Division of

Tinsukia District in Assam. For the study two Gaon Panchayat namely Shantipur GP and Amarapur GP were selected as these two GP's had a domination of the *Mishing* tribe at Sadiya. Sadiya is considered to be the starting point of the state Assam it is located at 27.83°N 95.67°E. Sadiya shares its north and east border with the neighbouring state of Arunachal Pradesh and toward west and south it is surrounded by the Lohit and Dibang River which finally meets the mighty Brahmaputra. The area is populated with diverse communities both tribal and non-tribal some of them are the *Mishings*, *Ahoms*, *Kacharis*, *Deories*, *Nepalese*, *Bengalis*, *Biharis* and other Assamese communities. The name of Sadiya has been in news for some time in the year 2017 for the longest river bridge in India that has become the lifeline for the people of Sadiya that was inaugurated by the Prime Minister of India on 26th May 2017.

Methodology :

The methodology applied to understand the research problem was basically qualitative through observation and interview. A fieldwork was carried out among the people of the area for almost two years at regular intervals. The paper is basically a descriptive and analytical research. To gather the firsthand information observation was the key method followed by in-depth interviews with both semi and unstructured interviews from both male(s) and female(s). A total of fifty males and fifty females were interviewed. Among these fifty individuals both married and unmarried individuals were taken into consideration and the age group above sixteen were considered. Regarding the sampling; purposive sampling and snowball sampling technique were taken into consideration. For the secondary

information books, research journal articles and internet were taken into consideration.

Role of *Mishing* Women and the Status in Their Society :

The *Mishing* women always plays an important role in each and every sphere in their society, rather we can also say that sometimes they even work more than the male folks. The most important festival of the *Mishings*; the *Ali A:ye Ligang*, in this annual festival both male and female irrespective of age plays an important role and everyone enjoys this agricultural festival. The festival starts with a community hunting where the male folks go for hunting and comes back with the game before the festival day and the rest is looked after by the women starting from the morning till late night during the festival days as it goes on for quite a long time. They cook *Mishing* delicacies along with the most famous rice beer called as *Apong* and serve each and every guest who ever visit their homes during the festival. They also participate in a community dance wearing beautiful traditional attires woven by themselves, along with their male counterparts. They dance to the beating of drums and cymbals they dance beautifully to the rhythmical tunes expressing paddy plantation, harvesting, fetching water, fishing etc. The festival is incomplete without the participation of females and they are the one for whom the guests from both the *Mishing* community and other community enjoys the fest and hence the women gain respect for the entire community during the festival. *Po:rag*; another important festival of the *Mishings* where the men and the women play an important role, it is basically a socio-religious festival and it is not an annual festival it is celebrated after a gap of two to three years according to the

convenient of the people. In this festival also the role of women is very important for they perform the task of welcoming of guests and dignitaries by performing dance, preparing, and serving of food and drink to the guests and the villagers. Thus, this festival also is incomplete without the active participation and co-operation of the womenfolk.

In the religious field also women's participation in one way or the other is always necessary, they are always there as a helping hand however there are certain rituals where women are not allowed to participate directly but without their support and participation it is not possible. They are the one who are responsible for food and drinks including the rice beer which is a must for every religious and social ceremony, and hence without food and drinks no ceremony is possible. Therefore, in the religious arena the women have a lot of responsibilities to which they render their services responsively.

However, the most important role the women of the *Mishing* community plays towards their family and the community is the economic role. The contribution can be felt by seeing the kind of economic activities they perform and practices in their daily life apart from regular household works they do as a woman. The *Mishing* as we know are agricultural community, they earn a good amount for their livelihood from agriculture and also for their own consumption. Here both male and female works jointly hand in hand in this sector, the women go to the field for harvesting, plantation of paddy, they cook and serve food to the males etc. Apart from agriculture the *Mishing* women also does animal husbandry they

rear pigs and fowls, goats, ducks, hens, and cock etc. this animal husbandry is and additional support to their economy apart from agriculture. They sell these animals and birds whenever necessary; they also sell the eggs of hen and ducks in the market. Earnings from the animals go into the hands of the women which they utilize for purchasing necessary items for the family and for themselves. In this activity there is a very less interference of the males apart from constructing the shelter for these animals. The main purpose rearing these live stocks; apart from earning money, they also rear these live stocks for their own consumption during rituals, festivals, for serving the guests and sometimes for domestic purpose also. The *Mishings* are also known for their traditional fishing practices where both male and females are considered expert as they are settled near rivers and are considered to be brought up in the water and learns the technique of fishing from their childhood onwards. They do fishing and the fishes they catch are used for both domestic as well as economic purpose.

The most important economic activity the *Mishing* women do is the activity of weaving which is done only by the women community without the help of the males. The *Mishing* women are considered as born weavers, they weave a number of beautiful dresses for both male and female in fact it is widely accepted in Assam that, weaving of colourful dress is the sole identity of the *Mishing* women. They use these finished products for themselves as well as for the purpose of earning money by selling these in a satisfactory amount of money which they use for supporting their family. *Mishing* women usually use two types of looms i.e., mini loom and common ordinary loom.

In the political sphere, the role of the *Mishing* women is not less important. The most important political organisation in the *Mishing* society is the *Do:lung Kébang* which is an association or an organisation for discussion of various problems or important issues of a village or more. The various issues and problems which are discussed in the *Kébang* are related to developmental activities, settling disputes between two or more persons, between members of family or between two or more families or inter-village disputes etc. In this *Kébang* both the male and female members of the society take part in arriving suitable solution. But the most important political organisation in which women have equal rights along with the men folk is the *Mimbir Ya:me*. This organisation is a benevolent organisation and the young unmarried men and women of the village are its member. In this organisation welfare activities are discussed and performed by the youth of the village. Through this organisation the youth perform various developmental activities and other social works in the village. For instance, whenever a family is in difficulty and want of manpower for sowing or harvesting of paddy, construction of house or any occasions like marriage or death ceremony, the young men and the young women of the village come together and finished the task free of cost. However, sometime they are paid for their service which they deposit and uses for welfare activities and feasting. This type of rendering physical labour is called *Abir Ginam*. Thus, this is the most important and powerful socio-political organisation where the *Mishing* women enjoy equal power and rights along with the men folk (Pegu R. , 2017)

Discussion and Conclusion :

In spite of the above-mentioned role of the *Mishing* women in the *Mishing* community the fact is that the women always enjoy a lower position than the men in terms of social status, rights, and privileges as these can be seen in various social activities. For instance, as a patri-lineal society, women do not have any right over their parental property this shows that they do not have anything of their own. Though they are asked to participate in socio religious activities; they are debarred from taking any decisions of their will, rather they participate as a helping hand to look after the male folks, to serve food and refreshments at regular intervals during the social activities and are expected to go with the decision taken by the males. In the religious field also, they participate immensely but as a helping hand they are never allowed to preside over certain rituals as the head or the priest of the community is always represented by the males. Same is the case in the political organisations of the village as the head who presides is always a male. All these examples show the lower position of women than men in the *Mishing* society which ultimately lowers the status and respect of women in the society.

However, with the passage of time and situations things are changing in a positive side. It was during the fieldwork that an observation was made which shows that a good number of women are becoming independent day by day they no more depend on the males. The factors responsible behind these positive changes are basically education, occupation, and self-help groups (SHG) of the women. A good number of girls are moving out of the villages to the nearby towns and cities for higher education. As they move out,

they get better opportunities and exposure and instead of going back to the village they prefer to work in these urban settings and are able to develop a better livelihood, they are seeking their careers in both government and private sectors, most of the girls from the village were seen to be joining the nursing sector in the hospitals of Dibrugarh followed by the teaching profession. They also support their families back in the village and ultimately, they are able to gain a good status and respect in the village. They are now able to motivate other young girls to get educated and do something of their own. A woman during interview said that, “girls in comparison to the boys are becoming more responsible for the family whereas the boys are drowning into liquor.” Apart from education and occupation the women are getting benefit from the SHG’s as they can easily take loans from the banks and repays the loans weekly which they earn either by selling their woven clothes and/or the live stocks. A boy once told that, “the government is giving good opportunities to the women, when we go to the bank for loan we need to run from one place to another and the women are getting loans at home”. The loan amounts they take are also used by the husbands of the married women for business purposes and this is leading to; respect towards his wife. A woman while asked about “respect” replied, “I am getting respect in the eyes of my husband and my family as I am able to contribute money and this is sufficient for me, my family and my husband respect is enough for me”.

From the above it is understood that because of education, occupation, and economic support from the SHGs the status and respect of women in the *Mishing* society of the area of study is changing to a positive direction which is in fact a very good social change. As a concluding remark it is understood that women education leads to a change in women’s status in the society.

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