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The editors have retained the documentation methods employed by the respective authors.

THEN AND NOW: FEMININE CONSCIOUSNESS IN HINDI CINEMA

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DEPARTMENT OF ENGLISH,
JAMIA MILLIA ISLAMIA, DELHI – 25

A cultural artefact works both as reflection of lived experience¹ as it exists for real people as well as an expression of the ideality in thought and behaviour towards which these same aspire to and move against. This is particularly true for the popular, a broad and fluid compound of the various moral, ethical and physical ideals of a people and their deviations from them. In our context, this is best embodied in the audio-visual representational media of cinema and television, both of which range in their scope forces and opinion from the radical to the reactionary.

It will be fruitful, therefore, to analyse this media in context of feminism and femininity, issues and ideas central to the day-to-day reality of all sorts of people. Accordingly, this paper will undertake a comparative analysis of Hindi cinema, specifically Bollywood songs, over the sixty year period of its supposed heyday in the 1950s to our own decade, purposing thus to arrive at the thesis that changes in perceptions of the feminine and female remain more or less superficial, effecting liberation only as much as serves to keep women and the idea of woman objectified and typified under a patriarchal whole. To what extent this sort of representational subjugation is and should be cause for concern is also a problematic it will comment on, i.e. whether as popular culture cinema need always be concerned with reform and change. What this purports for the feminist project then in terms of strategies for both activism and criticism will be the final cause for consideration in this paper.

*

To begin with, a few qualifications. In considering cinema as a representational medium, this paper will not be representative: since it purports to comment upon the efficacy of the feminist project in India and suggest strategies for the realisation of its goals, it will focus on opinion articulated from a more or less urban point of view, a position which presupposes schooling and so exposure, however minimal, to feminist ideas and ideals in form of women's empowerment and liberation initiatives. This is not as much as to say that feminism in India is restricted to urbanity alone or that rural, illiterate folk, particularly women, are incapable of conceiving a liberating and self-determining consciousness themselves as to argue that urban schooling and lifestyle being traditional points of contact with feminism, its impact may more successfully be said to be chronicled in the popular and populist expression of these regions and peoples. Hence, in commenting upon the changes reflected in feminine consciousness in Bollywood, this paper will deal only with those enactments which represent an urban, male consciousness involved in determination with and consolidation of a female consciousness.

Moving to methodology, to keep the popular from becoming too subjective a criterion, the movies and songs analysed were primarily selected from amongst the first few search results on Google for the keywords "hit bollywood songs/movies of the (era)". As for songs, both lyrics and picturisation were taken in consideration in context of the movie and its larger social milieu in commenting upon the ideas and ideals of femininity involved therein.

*

We start with 'Ik Ladki Bheegi Bhaagi Si' from *Chalti ka Naam Gaadi*, a 1958 comedy centred on three brothers and how they find love and fulfilment. The brothers, though all trained differently as a boxer, engineer and mechanic respectively, jointly run a garage, Mohan Brothers, in contemporary Bombay and lead a merry life with just one strict injunction – to stay away from women, an edict imposed by the eldest on account of being cheated in love. This song is the rupture which initiates the action of the movie, propelling it through a series of tragi-comic events to closure in marriage. It comes on a rainy night as our heroine's car breaks down near Mohan Brothers. Present at this late hour is only the youngest, Manmohan, who is awakened from his slumbers by the rich and apparently snobbish Renu who shouts at him and tells him to see to her car. Irked, he refuses initially; seeing her condition, however, he comes to it soon enough and gets down to work, albeit with a song.

Though not the typical romantic song with hero-heroine singing praise of each other and vowing eternal fidelity, this song proves interesting in providing a basis for the boundaries of femininity.

Ik ladki bhigi bhagi si
Soti raaton mein jaagi si
Mili ik ajnabi se
Koyi aage na peechhe
Tum hi kaho ye koyi baat hai, hmm...

In spite of Kishore Kumar's endearing delivery, the situation is one which merits consideration – and so the song, a smart, rhetorical counter by the poor yet witty male mechanic to the airs of the rich yet helpless female customer. For all her independence and money Rani is ultimately indebted to Manmohan's decency as a man in not attempting to take advantage of this opportunity, the silent weight of which opportunity and all those mores which limit the sphere of decent women to domesticity after nightfall are present in the seemingly innocuous refrain *tum hi kaho ye koyi baat hai*. The tension inherent in this rupture in normalcy is hard to miss: to be a good woman is to not be out alone at night, much less rainy ones.

While this articulates the limits of female space and agency, 'Zaroorat Hai' of *Man Mauji* (1962) defines domesticity to an ideal. *Man Mauji* is the story of Raja, the proverbial freewheeling thief with a golden heart. In this song, he's trying to cheer up his beloved Rani, a vegetable vendor, in his characteristic light banter, this time putting forth a mock advertisement for a housewife and so indirectly praising her as the love of his life and a woman suited to the job. Doing so, he also lays down what has since then become the prototype of the ideal housewife in popular consciousness: fair-complexioned, modest and decently coquettish, a wife who keeps her man's attention centred round the hearth in spite of the lure of innumerable beauties abroad – the veritable angel in the house².

(Zaroorat hai zaroorat hai zaroorat hai
Ek shrimati ki, kalaavati ki, sevaa kare jo pati ki) – 2

... (Hasin hazaaron bhi hon khade, magar usi par nazar pade) - 2
Ho zulf gaalon se khelti, ke jaise din raat se lade...

Of course, there's no dearth of songs which epitomise the mistress, fixing the idea of feminine beauty into a unified whole compound of various physical and character traits. As we approach the mid 60s, we see Bollywood increasingly taking an inward turn from socially committed cinema to self-contained period movies, murder mysteries, romantic sagas and tragic melodramas. Shakti Samanta's *Kashmir ki Kali* (1964) is one such movie. The story of a rich young man fleeing from the responsibilities of adulthood, falling in love while doing so and maturing in realising the same, *Kashmir ki Kali* is typical of one of Bollywood's stock dialectics

– the discourse of the rich urbanite rupturing pastoral sanctity with desire. Desire, however, is directed through patriarchal mores, and the male gaze sees woman as no more than an exemplarily beautiful flower.

The song ‘Yeh Chand Sa Roshan Chehra’ says as much. Filmed on the *shikaras* of Srinagar’s Dal Lake, this song comes after Rajeev’s identity has been discovered by Champa and he’s trying his best to woo her over her apprehensions regarding associating with a rich man. Rajeev uses a number of stock metaphors and in a form which seems our onscreen variant of the courtly love tradition, describes her physical charms and their effects on the onlooker in poetic detail: her face is like the moon, eyes a depthless lake and locks a silky, black night.

Ye chaand sa roshan chehara, zulfon ka rang sunhera
Ye zeel see neelee aankhain, koi raaz hain inmein gehra
Taareef karu kya uski, jisne tumhe banaaya...

The creator, of course, is as much the divine – patriarchal – presence as much as the male, phallogocentric mind.

It was not until the late 70s and the emergence of middle class comedies and of the New Wave and Parallel Cinema that these mores of thinking started showing some transition. As much is apparent in the 1974 production *Rajnigandha*, a movie which dramatises the inner conflicts of educated Delhi girl Deepa in having to choose between her current fiancée and old college flame. Interestingly, this choice is mediated outside the traditional agency of the patriarchal guardian figure and takes in consideration naught else but her own inclinations. Filmed as part of a taxi ride which Deepa and her ex-boyfriend take while he’s showing her round Bombay, the song ‘Kai Baar Yunhi Dekha Hai’ presents this conflict in a calm, casual and slightly ironical tone, all sans the emotional extravaganza which would invariably have characterised a similar dilemma in a mainstream movie.

Kai baar yunhi dekha hai
Ye jo man ki seema rekha hai,
Man todne lagata hai
Anjaani pyaas ke peeche,
Anjaani aas ke peeche,
Man daurne lagata hai

Rahon mein, rahon mein,
Jeewan ki rahon mein

Jo khile, khile hain phool muskura ke
Kaun saa phool chura ke,
Rakh lun man mein saja ke...

The table have turned and for once men are flowers, objects, to choose between – though, of course, that choice itself would be consolidated through patriarchal institutions.

Institutions which *Arth* (1982), coming during the high point of the New Wave, challenges and in one way rejects. Delineating the transition of a jilted married woman from being a helpless, hopeless wreck over her husband's open infidelity to being an independent working woman strong enough to live alone and find purpose in caring for the daughter of her jailed maid, *Arth* charts a course which few had in Indian cinema before. Unfortunately, for our purpose, there are no songs in the movie which reflect this change, and so we must be satisfied as such.

This satisfaction, however, mightn't attend a critique of mainstream Bollywood, for while popular themselves, these movies were clearly cut as alternative and presented a worldview which not many would've liked to relate to. This explains mainstream cinema continuing with the same male-female understanding as before, the equation changing but superficially to assimilate changes in ground reality. This, again, is what characterises Bollywood of the 90s the most: female characters who look modern and are dressed in Western ensembles, yet are rooted in their Indian-ness and can spring forth the first crisis a *bharatiya nari*, full of abiding faith in the idea of Indian woman and Indian family virtues and capable of anything for their furtherance.

Such is the story of 1999 production *Biwi No. 1*, a movie which captures the tensions between Westernisation and tradition vis-à-vis femininity and marriage like no other: the lead female, Mrs. Pooja Malhotra, goes through a range of tribulations, including seemingly abandoning her children and adopting Western mores and manners, in order to win her husband back from an infatuation with upcoming model Rupali. The song which we consider here, the eponymous 'Biwi No 1', comes as a prelude to the movie, being a sneak-peek into a day in the life of the Malhotras. It starts with our heroine at her daily obeisance and takes us through a series of chores, all of which, be it dusting the house or preparing enormous meals, she manages with a flourish. Finally, when her husband comes home after work, she's decked up in the proverbial nine yards, *gajra* et al, to greet him with a beaming smile: the perfect *shrimati* whom Raja of an earlier age was in search of.

...Mere ghar ki hai woh malika
Badan hai phoolon se bhi halka
Roop hai uska chalka chalka

Nasha ho jaise halka halka
Kasam se pahen ke saari
Jab nikle to kya lagti hai...

Pooja is undoubtedly beautiful, but her beauty, even her very identity, is fixed through the idiom of the patriarchal, male gaze of her husband who holds her an ideal because she submits to another ideal, his ideal of *biwi no. 1*.

These ideals, ideas and motifs remain popular to date. More than ever before, women in popular cinema today are objects with predetermined roles first and then anything else. Indeed, for with economic liberalisation and religious fundamentalism simultaneously finding root in the national consciousness, the urgency to resolve these contrary pulls manifests the most in the figure of the Indian woman. Hence a host of female characters in a range of blockbusters, from the ostensibly rebellious but family-oriented at heart Poo in *Kabhi Kushi Kabhi Gham* (2001) to Natasha, the deeply traditional escort in *Lagaa Chunari Mein Daag* (2007), all of whom are modern – read liberated – in taste and ambition, but patriarchal in totality of their conception of woman and womanhood.

This, interestingly, is along with realistic cinema and movies like *Life in a...Metro* (2007) and *Dil Kabbadi* (2008), films which relate the everyday life of everyday, middle class people and doing so give as much agency and space to women and their experience as to men. Yet, the point still remains that this is realistic cinema, not feminist cinema: as before, women have space and agency but that itself is not the focus. Otherwise, in blockbusters and hits, the notions of femininity are the same: as before, the female body remains the site where patriarchal trade³ is organised, problematised and resolved.

*

Should this then be taken as evidence of Indian feminism's failure to realise itself amongst the masses?

Yes and no.

Yes, because the overwhelming nature of patriarchy as a moral, ethical and economic whole and of the inherence of phallocentricity⁴ to almost all major languages precludes any truly female mode of expression, an articulation and conception of the self that would be mediated outside existing norms and mores. Also because the dominant always tends to assimilate dissent within it, all in such a fashion that ultimately consolidates it⁵.

No, because it does make a difference: that the dominant has to change, if only superficially at first, and adapt to appropriate dissent is proof enough that it does. In as much as that it's popular culture, cinema, especially commercial cinema, will always try to present what its audience will like the most. If as artists filmmakers work upon lived experience to create extraordinary situations, then the conformity of much of their ideological vision with mainstream culture is indicative equally of genuine belief, or agreement, with that vision as well as of the adoption of those values and value systems as artists in process of providing entertainment, diversion, to audiences and wishing to live by the same. This is important, for it's a point which we as critics tend to gloss over: aesthetics may not necessarily be reflective of beliefs, nor may beliefs necessarily guide aesthetics.

What does this mean for feminism in India? First, that criticism needs to grant art, especially popular and populist art, the freedom to be so, to conform rather than always challenge norms and notions in radically. Second, that in order to not be subsumed in the drive for economic prosperity, Indian feminists must qualify their integration into the mainstream and consider, even as they press, for immediate practical purposes, for the same, how far they wish to contribute in furthering an economics premised fundamentally on patriarchal notions of labour and fulfilment. Goals – for many givens – need to be revaluated and seen in conjunction with the times: what ends does economic integration ultimately serve, how much does state sponsored women's empowerment consolidate its own rule as a patriarchy and how can feminism as a whole be prevented from appropriation are a few key questions which feminists need to urgently and constantly consider.

Easier said than done, but vital in sustaining feminism as a dynamic force in a changed environment where fulfilment vis-à-vis capital precedes most other considerations. Of course, to be a feminist – critic, activist, artist, or all – in India is to work for women's empowerment through integration and economic independence as a whole, but it is also to constantly work against assimilation even as dynamically evolving goals are realised gradually through partnership with the dominant. Then alone in the future would there be a difference between then and now.

Notes

¹ Thiong'o, Ngũgĩ wa. "Decolonising the mind." *Background Prose Readings*. Delhi: Worldview Publications, 2008.

² Gilert, Sandra M., and Gubar, Susan. *The Madwoman in the Attic*. New Haven and London: Yale University Press, 1979. 22-27

³ Irigaray, Luce. "When the Goods Get Together." *New French Feminisms*. Ed. Elaine Marks and Isabelle De Courtivron. Amherst: The University of Massachusetts Press, 1980.

⁴ Mitchell, Juliet. "Femininity, narrative and psychoanalysis".

⁵ Dollimore, Jonathan, and Sinfield, Alan. "Shakespeare, Cultural Materialism and The New Historicism". *Cultural Studies*. Ed. Nilanjana Gupta. Delhi: Worldview Publications, 2004

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THE INDIAN SUMMER FOLLOWED BY THE INDIAN MONSOON -- EVOKING THE MEMORIES OF AN ARCHETYPAL PARADIGM IN E.M. FORSTER'S A PASSAGE TO INDIA

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Summer and rain – these two natural phenomena have been used extensively in literature as potent motifs since time immemorial to produce symbolic effects. There are ample examples in English literature all over the world where these two motifs have carved out their own niches. Though in texts they are often used secularly yet they bear with them religious associations. Summer symbolizing aridity and rain symbolizing relief from aridity – have actually formed a complementary pair in the racial consciousness of the people of particularly warm countries.

Aridity and rain are age old symbols in Christianity. Christianity which has emerged from Judaism or the religion of the Jews is full of draught, heat, aridity, flood, rain, etc. In Western imagination these symbols may seem to be somewhat alien as people of the cold countries are not familiar with the scorching heat of the sun and draught experienced by the people of the warm countries. In fact, geographical barrier acts as an hindrance for the European people in grasping the true implication of these symbols. For them there is another paradigm – that of winter followed by summer. To them the vitality of life gets chilled up in winter and in summer the flow of life starts again with the melting of ice. However, if one searches for the root of Christianity in the Hebraic tradition, one would come across this archetypal paradigm – aridity accompanied by rain.

An ‘archetype’ is a prototype i.e. a basic model from which copies are made (Cuddon:53). It represents characteristics inherited from our ancient ancestors and shared by the ‘collective unconscious’ of the whole race. Thus, it forms a paradigm or model

and makes its recurrence in literature across time and space. An archetypal paradigm cannot be created as it is always already present in the racial human consciousness. Archetypal motifs and symbols often owe their origin to religious and cultural practices. This aridity – rain paradigm also traces back its origin to early Christianity and particularly to the *Old Testament* of the Bible. In the words of Rama Kundu :

The *Old Testament*, originally the book of a semitic race, ... , the saga of a folk which had to shift from the lush, watered banks of the Nile to an arable land of deserts, heat, blazing sun, sand dunes with an occasional cactus, a rare spring of drinking water, and the brackish sea – water lapping at the distant shore – line. Thus it is perhaps only natural that aridity and water should become significant counterpoints in the collective memory of such a community. (Kundu:245)

Later with the spread of Christianity these Concepts got accepted by the European people and they acquired new meanings and dimensions because of their strangeness to the people of the West. In the *Old Testament* there are descriptions of ceremonies and feasts which show people rejoicing the mercy of God in sending rain to their fields. Thus rain symbolized the creative power of God to such a race that frequently experienced draughts and famines. One such feast was the Feast of Tabernacles celebrated in rejoice of the grape harvest and wilderness wanderings. In the *New Testament*, Christ has often been described as the spiritual spring which never gets dried up. Christ's resourcefulness as a holy spring occurs frequently in the devotional poetry of Donne and Hopkins.

James G. Frazer in his classic *The Golden Bough* has given enough evidence of ancient rites performed by the primitive men in order to control the heat of the sun and to cause rainfall.¹ They used various means for the sun's early setting like throwing sand into the air, blowing with their mouths towards the sun, throwing ashes towards it or spitting out water at it. Likewise, the primitive men also adopted various means to bring about sufficient amount of rainfall as water was very essential for cultivation and also for survival. The concept of the 'rain – maker' was widely prevalent in early days. The rain – maker performed rites like mimicking clouds or dipping a branch of a particular tree in water and then sprinkling the water around. So, Frazer's book shows that from the ancient days men have tried to control the sun and the rain.

This aridity / rain paradigm has not only occurred in Jewish, Islamic, Christian or Hindu religious literature but also in secular texts almost all over the world. It is in this context that Forster's novel bears close resemblance to numerous other texts such as T.S. Eliot's "The Waste Land" and "Gerontion", Coleridge's "The Rime of the Ancient Mariner" and "The Wanderings of Cain", Hopkins's "Felix Randal" and "Thou Art Indeed Just, Lord", Herbert's "The Collar", Eugene O'Neill's *Thirst* to name only a few.

This paper would restrict itself in discussing the aridity / rain paradigm in Coleridge's "The Rime" and Eliot's "The Waste Land". References to these texts would locate Forster's novel in a Judeo-Christian frame of reference and prove that the Indian summer and monsoon are not secluded matters of fact.

In Eugene O'Neill's play *Thirst*, one can see the horrifying feeling of thirst that overpowers three passengers on a raft drifting aimlessly on a sea while 'the sun glares down like a great angry eye of God' (O'Neill: 111). In Hopkins's "Felix Randal", the narrator speaks of the plight of Felix Randal, the farrier, in touching words: 'My tongue had taught thee comfort, touch had quenched thy tears' (Hopkins:392). Here 'tears' indicate burning sensation caused by sickness and hence needs quenching. In another sonnet by the same author, "Thou Art Indeed Just, Lord", the poet suffers from lack of creativity and urges for spiritual inspiration in the form rain: '... O thou lord of life, send my roots rain' (Hopkins: 110).

Coleridge's "The Wanderings of Cain" describes the plight of Cain in a desert land being punished by God to wander forever. The entire scene is bleak and full of bare rocks. Cain who is condemned for fratricide suffers from hunger and thirst. In "The Rime of the Ancient Mariner" by Coleridge the ancient Mariner and his fellow sailors pass through a phase of draught and aridity as the Mariner once in a moment of folly killed an Albatross. They get confined in a sea which is akin to a desert and undergo the nightmarish 'life-in-death' existence. The spell of the curse is only broken when the Mariner does enough repentance for his sin and this causes real rain to occur: 'And when I awoke, it rained' (Part V).

T.S. Eliot's "Gerontion" depicts the feelings of thirst by an old man: 'Here I am, an old man in a dry month/ Being read to by a boy, waiting for rain' (Eliot:474). Like Coleridge's "The Rime", in Eliot's "The Waste Land" too, people are passing 'death-in-life' existence in a barren waste land looking forward eagerly for rain. The entire poem is a documentation of futility and aridity prevalent in every sphere of life----- be it spiritual, moral, social, artistic or physical. The resurgence of life in the waste land comes through the long-cherished rain in the final section of the poem. So, it can be concluded from all these instances that the summer/ rain paradigm has become an archetype and attained a universal implication.

In Forster's *A Passage to India*, which is the focus of this study, the concepts of aridity and rain have been symbolized by the Indian summer and monsoon respectively. The author has deliberately used these symbols to show that spiritual regeneration is possible after going through a phase of spiritual and moral degeneration. In this novel the second section "Caves" symbolizes the complete annihilation of positive values brought about by the scorching heat of summer and the third section "Temple" symbolizes spiritual regeneration caused by the subsequent arrival of the monsoon rain. Mrs. Moore

and Miss Adela who have come to visit India undergo horrific experiences at the Marabar caves. After that life becomes entirely difficult for them as well as for those connected to them. But the horrible negative message that the dry Marabar rocks provided was not the only and ultimate message. The utter nihilism of the second section gets cancelled by the sudden gust of monsoon rains accompanying Lord Krishna's birth in the third section.

Long before visiting the Marabar caves, Dr. Aziz asked Mrs. Moore on their first meeting:

‘Please may I ask you a question now? Why do you come to India at this time of year, just as the cold weather is ending?’ (Forster: 15)

Later he commented that it was soon going to be unhealthy for an European lady like her. The Indian summer is supposed to spread confusion and erase all positive feelings towards India from the mind of the British visitors. The Proposed visit to the Marabar caves as declared by Dr. Aziz did not tempt Mrs. Moore and Miss Quested very much. Mrs. Moore on her way to the hills felt constantly that ‘though people are important are important, the relations between them are not’ (119). She in a vague way had the premonition that the picnic party at the Marabar hills was going to be a failure. Everything they saw around seemed illusive. They could not decide whether some earthen mounds which lay close by were graves or breasts of the goddess Parvati. The villagers also supported both the views. Again, they got confused about a snake – whether it was a black cobra or ‘the withered and twisted stump of a toddy-palm’ (124). Even Dr. Aziz supported both replies:

Nothing was explained and yet there was no romance. Films of heat, radiated from the Kawa Dol precipices, increased the confusion. (125)

Forster has given a unique description of the Marabar hills:

They are older than anything in the world. No water has ever covered them. . . . If flesh of the sun's flesh is to be touched anywhere, it is here, among the incredible antiquity of these hills. (109)

Those are ‘sun-born rocks’ (109) and no slime has ever covered them. The granite rocks of the Marabar hills are only capable of in-taking and radiating heat. The only vegetation found on these hills are some cacti. The caves look like black holes from a distance and nothing is remarkable about them:

A tunnel . . . , leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the group of hills, and this is all, this is a Marabar cave. Nothing, nothing attaches to them, and their reputation – for they have one – does not depend upon human speech. (110)

It is here where Mrs. Moore and Miss Adela had their worst experiences in life. But their experiences were not of the same sort. The old Mrs. Moore's spiritual approach to life got completely annihilated by the 'echo' produced inside the cave. When she entered the cave it became crammed with villagers and servants. The circular chamber began to reek due to the presence of so many persons in a confined space. The entire space suddenly became claustrophobic for her. She hit her head and some naked object settled on her mouth. But above all there was 'a terrifying echo'. The echo in a Marabar cave is an extraordinary one – whatever sound is made will turn into an indistinguishable 'Boum'. This echo made a deep impact on Mrs. Moore's mind. She suddenly realized that God's lofty words or Satan's evil speeches would have no distinction in that echo:

'Pathos, piety, courage – they exist, but are identical, and so is filth. Everything exists, nothing has value.' (132)

Life became totally meaningless for her. She could not even communicate with her children – Ralph and Stella in London.

Again, Adela's experience was of a different sort. This time Mrs. Moore did not go with her to see the caves. The situation was gradually worsening due to the terrible heat:

They did not talk much, for the sun was getting high. The air felt like a warm bath into which hotter water is trickling constantly, the temperature rose and rose, the boulders said, 'I am alive', the small stones answered, 'I am almost alive.' Between the chinks lay the ashes of little plants. (133-134)

Adela was thinking of her forthcoming marriage with Ronny. Then her mind turned to the idea whether she loved Ronny or not. Suddenly the truth dawned to her that she did not love Ronny. With these bitter things in mind she entered into the cave and came out with an allegation that Dr. Aziz had assaulted her. The 'vile naked thing' (130) that had settled on the mouth of Mrs. Moore now assumed the shape of a body that allegedly assaulted Adela. Thus the caves had given them back exactly those with which they appeared them. The caves which are hardened form of earth symbolize the limited, finite and narrow aspects of life.

The utter negation of positive values and beliefs caused by the summer gets effaced by the benign arrival of the monsoon rains. Rain and flood rule over the entire the third section. The malignity and bitterness that occurred at the caves get erased at least temporarily by the 'universal warmth' felt during the birth of Lord Krishna. The '*Gokul Ashtami*' festival which celebrates the birth of Krishna is also the festival of the monsoons. Forster has given a beautiful description of the *Gokul Ashtami* festival:

[. . .], infinite Love took upon itself the form of SHRI KRISHNA, and saved the world. All sorrow was annihilated, not only for Indians, but for

foreigners, birds, caves, railways, and the stars; all laughter; there had never been disease nor doubt, misunderstanding, cruelty, fear. Some jumped into the air; others flung themselves prone and embraced the bare feet of the universal lover; . . . (257)

The malign effect of the echo at the Marabars seems to be erased by the 'benign confusion' produced during the Krishna festival. And in this jovial gathering of crowd 'drenched by the rain' '. . . , the whole universe, and scraps of their past, tiny splinters of detail, emerged for a moment to melt in the 'universal warmth'(255). During this ceremony tears of salvation comes out of Professor Godbole's eyes and he remembers with reverence the memories of Mrs. Moore. The Marabar caused estrangement between the people of two different nations, friends became foes. Confusion, illusion, and disbelief haunted their minds. Now the rain plays a crucial role in bringing together the estranged friends. It is only owing to the heavy rainfall that the British visitors are held up for several days at the Mau Guest House and a result of which Dr. Aziz chances to meet Fielding. And it is in such a meeting that Aziz's wrong notion about Fielding's marriage gets cleared up. He comes to know that Fielding has not married Adela but Mrs. Moore's daughter Stella. On hearing this Aziz's love for the dead Mrs. Moore returns:

He returned to the house excited and happy. . . . 'Esmiss Esmoor . . . ' – as though she was coming to help him. She had always been so good, and that youth whom he had scarcely looked at was her son, Ralph Moore, Stella and Ralph, whom he had promised to be kind to, and Stella had married Cyril. (270)

Unlike the sun of the summer, the sun of the monsoons is friendly: '. . . , the friendly sun of the monsoons shone forth and flooded the world with colour, so that the yellow tigers painted on the palace walls seemed to spring, and pink and gray skeins of cloud to link up the upper sky' (273). On his way to the Guest House to meet Ralph who has got bee-stings, Aziz's heart is calmed by the sight of the great Mau tank: 'Reflecting the evening clouds, it filled the nether world with an equal splendor, so that earth and sky leant towards one another about to clash in ecstasy' (273). Thus the rain unites the finite earth with the infinite sky.

Just around the same time, the immersion procession of Krishna is on its way and 'the rumours of salvation' enters the Guest House. The chanting of 'Radhakrishna Radhakrishna' enters into Aziz's ears reminding him of another chant 'Esmiss Esmoor' during his court trial. It is in such a moment he becomes emotional and calls Ralph 'an oriental' (278). The same word was once spoken by him to Mrs. Moore when she told him that she always knew whether she liked or disliked a person. So the cycle seems to be slowly returning. He even acknowledges: 'Yes, your mother was my best friend in all

the world'. . . This is our monsoon, the best weather. . . How I wish she could have seen them, our rains. Now is the time when all things are happy, young and old. . . , and this is India (278).

He wants to show him a little act of kindness. So he presents him a tube of ointment and even takes him out for a boat-ride.

Once on the water, he became easy. . . The strange temporary life of the August flood-water bore them up and seemed as though it would last for ever. (279)

During the immersion ceremony flashes of lightning scratch through the sky and a wild tempest starts. The God is thrown away into the dark water and at this moment the two boats – one with Fielding and Stella; and the other with Aziz and Ralph collide with each other. This marks the climactic point of the third section and this drowning evokes in one's mind its resemblance to the drowning scene in George Eliot's *The Mill on the Floss* where the brother and sister get reconciled through drowning. The water here functions as the baptismal water of Christianity. The text runs like this:

The shock was minute, but Stella, nearest to it, shrank into her husband's arms, then reached forward, then flung herself against Aziz, and her motions capsized them. They plunged into the warm shallow water, and rose struggling into a tornado of noise. The oars, the sacred tray, the letters of Ronny and Adela, broke lose and floated confusedly. Artillery was fired, drums beaten, the elephants trumpeted, and drowning all an immense peal of thunder, unaccompanied by lightning, cracked like a mallet on the dome. (281-282)

In the final chapter when Fielding go out for their last ride together, 'myriads of kisses' can be heard around them. It is the earth sucking the rain water and trying to retain the memory of the rain in the form of kisses. Fielding tells Aziz that his wife's first visit to India has been a success and she has found some kind of solace here. The monsoon has been able to soothe the hearts of the visitors. Though Aziz and Fielding are not reconciled at the end and their horses swerve apart, yet the possibility of friendship is not entirely obliterated. And that possibility has been caused by the rain.

Thus, Forster's symbolic use of the summer/ monsoon archetype is truly able to evoke in the reader's mind religious memories and associations connected with that paradigm. The same paradigm which has been able to cause redemption and regeneration can be found in the art and culture of various nations across time and space. It has occurred in literature all over the world. So, this archetypal paradigm does not confine itself within the limits of a particular geographical territory called India but becomes universal in the true sense.

Note

1. For a fuller account of the magical rites performed in controlling the sun and rain, see the chapter “The Magical Control of the Weather” 64-79 in Frazer’s *The Golden Bough*

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JANE EYRE : A STRUGGLE FOR IDENTITY

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Do you think, because I am poor, obscure, plain and little, I am soulless and heartless? You think wrong. I have as much soul as you—and full as much heart. And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me , as it is now for me to leave you.

(Bronte, C. *Jane Eyre*,284)

The power of a female gets its outburst by the lines of Jane Eyre, a character very fantastically caricatured by Charlotte Bronte. The novel by Bronte depicts Jane's struggle to make her voice heard and to express the truth of her own experience. The unspoken heart of a woman find it utterance with her mighty pen. Likewise, Bronte has minutely described her own quest for identity with the character of Jane Eyre. The novel is a feminist study and made way for Gaskell, Trollope and George Eliot. K. Tillotson opines:

It is not like Dombey and Son and Mary Barton a novel of contemporary life, nor like Vanity Fair, a novel of a recent and specific past, impinging on the present... It is both in purposes and effect primarily a novel of the inner life, not of man in his social relations, it maps a private world.

(*Novels of the Eighteen Forties*,257)

Jane Eyre, like many women in her time, is economically devalued and socially marginalized, largely because of her gender, but also because of her lack of an independent source of wealth.

The story of Jane Eyre, the emotional reality of oppression and struggle for identity that her story depicts is representative of the emotional reality of many Victorian women's lives. Jane Eyre does not expose the evils of society but concerns itself with a world apart, a world of feeling and imagination of the most passionate kind. David Lodge in his work *Fire and Eyre* says about the theme of *Jane Eyre*, "*the struggle of an individual consciousness towards self-fulfillment and the romantic imagery of landscape, seascape, sun, moon and the elements, through which the theme is expressed.*"(114)

Primarily, the scenic beauty adds more to the inner beauty of the female character, an attempt of hers to fly like a bird in a free sky, away from the male dominated society. Throughout the novel, the title character is locked in a struggle to find her place in the world and establish herself as an empowered person. Jane's emotional, psychological, intellectual and moral growth, her awareness of her own faculties, challenging circumstances bring out her inner strength. Jane's journey begins in her childhood as the orphaned ward of her aunt. She is a disempowered character, a Cinderella figure in a hostile environment. She manages to steal a few minutes' solitude behind the folds of scarlet drapery in the drawing room window seat. She daydreams herself away to the barren climes reachable only by the subjects of the books in her hand '*Bewick's History of British Birds*'. By reading that Jane manages to acquire the only kind of power she has access to, that is , knowledge. Her quest for identity and power and the symbol of the working class woman has begun to discover from a young age.

Imprisoned for her insolence in the horrifying red room at Gateshead, Jane remembers:

My heart beat thick, my head grew hot, a sound filled my ears, which I deemed the rushing of wings: something seemed near me, I was oppressed, suffocated: endurance broke down—I uttered a wild, involuntary cry—I rushed to the door and shook the lock in disparate effort.

(Jane Eyre,24)

Despite the punishment, she has gained power through her resistance to her abuse, as well as through reading. Her character has begun to form as a steadfast young woman who knows she has been wronged, one who is not afraid to strike back. Aunt Reed showed the young girl no love and wishes to have ultimate power over her mind and spirit, similar to her son, John's intentions. She retaliate Mrs. Reed saying that she can't live in this unloving environment. She feels her soul begin , '*to expand, to exult, with the strangest sense of freedom, if an invisible bond had burst and that I had struggled out into unhoped -- for liberty.*'(Jane Eyre,31). Jane feels happy leaving Mrs. Reed and feels herself as a free being, with an independent will. She enters the Lowood Institute. The cruel master of the Lowood school, Mr. Brocklehurst, is another

example of a man in Jane's life who tries to rule completely over women, as is seen by his attempts to force the girls into subordination and simple living. She displays courageous defiance to Mr. Brocklehurst in answer to his question about where evil children are sent after death. The fortitude and mental strength begins with Mr. Brocklehurst and is further nurtured through more interpersonal interactions at Lowood school. Miss Temple encourages the spirit of independence and dignity in Jane. She feels no more a cornered hunted animal but finds peace in the Lowood environment till Miss Temple inhabits it. This dignity in Jane was also strongly influenced by her childhood friend, Helen Burns. She was introduced by Helen to a religion based on complete trust and faith, one based on hypocrisy and subordination by Mr. Brocklehurst and yet another based on ambition by St. John. Jane looks strong to form her own ideas on religion as she forms an opinion of social classes and as she implores Mr. Rochester to look beyond her servitude and into the affairs of her heart.

Jane Eyre, as a story depicts a heartfelt journey of a girl, who craves for freedom and identity, struggles hard to find it and in the end accomplishes her real identity, freedom and fortitude. Jane's movement from Gateshead to Lowood and from Thornfield to Morton, are testing grounds for her individual assertion. She is left on her own resources, devoid of status and money, to fend for herself. It is by this way, that a new woman comes up and shines.

Mr. Edward Rochester, the most prominent male figure in the novel, represents the upper-class male that truly oppresses Jane and her kind. The first encounter between the two characters seems to be symbolic itself. While in the woods surrounding Thornfield, Jane first meets Rochester, where he has fallen from his horse and injured himself. The upper class man has fallen from his high horse and cannot function without the working class woman. The events sets in motion the relationship between Rochester and Jane to be unconventional. Jane's relationship with Mr. Rochester is a constant struggle for her to maintain her own individual identity. In Thornfield Hall, Jane acquires a job of a governess, she plays the role of a servant yet makes it clear to Rochester that she doesn't consider herself below him in terms of spiritual qualities. The Thornfield area for Jane Eyre is the romantic centre in the novel. Donald D. Stone in *The Romantic Impulse in Victorian Literature* observes:

This turns out to be Thornfield Hall, aptly named from a religious point of view, where the prospect of romantic fulfillment is dangled before her, but a fulfillment that she must reject on moral ground.(115)

Rochester finds in Jane a fierce combination of passion and reason. Although Rochester is Jane's social and economic superior and men were widely considered to be naturally superior to women in the Victorian period, Jane is Rochester's intellectual equal. He offers Jane lasting love and a real home. Moreover, after their marriage is interrupted by the disclosure that Rochester is

already married to Bertha Mason, Jane is proved to be Rochester's moral superior. Jane realizes that marrying Rochester will mean a loss of dignity for her. Jane will only enter into marriage with Rochester after she has gained a fortune and a family. Jane appears as a strong feminist. Her disapproval of being objectified is the strongest indication that she does not define herself by two of the marriageability grounds particularly, economic status and beauty. She says:

The more he bought me, the more my cheek burned with a sense of annoyance and degradation.

(Jane Eyre, 236)

Jane's leaving Rochester shows her courage although it was very difficult for her to leave a life of security, promise and love for the unknown, refusing the man to maintain his grip on her heart. Her refusal to become mistress shows her spirit of dignity, refusing to give in to her physical and emotional desires that would be seen as ungraceful by society. Bound by a sense of duty, she goes to Gateshead to meet her ill aunt and is told that she has an uncle, who left her property. The journey occurs now from Thornfield to Marsh End where she meets St. John Rivers who proposes marriage to her. Jane refuses him and tells simply that she hates his idea of love which is selfish and rests not on feeling. Jane is reminded of Rochester's true love and goes back to him. Thornfield Hall built on marriage without love is destroyed, killing Bertha and Rochester is purified in the process of saving his wife, becomes partially blind. The journey to Ferndean is a journey towards self-fulfillment and ultimate happiness. Rochester loses his eyesight but wins a jewel in the form of Jane Eyre. Jane gets what all she wanted, a life full of real love, dignity and equality. Jane struggles for her survival, surviving for a life equal in wealth and status and a marriage of equality.

Adrienne Rich opines that:

She returns of her own free choice and because of her belief that she can become a wife without sacrificing a grain of her Jane Eyre—ity.(474)

Rochester stands for romantic passion, St. John Rivers for Christian ambition, each urging in their way, Jane, to submit to his particular trait. The household of Mrs. Reed with Eliza, Georgina and John Reed stands in contrast to that of Diana, Mary and St. John, a journey from the obscene homeland to a struggling free-breathing individuality. Diana and Mary inspires Jane to accelerate her personal intellect. Diana urges Jane not to go to India indicating the same opinion on independence. Diana and Mary not as passionate and forceful as Jane in their ideas, but embody the same feminist characteristic, a desire for intellect. Moreover, Blanch Ingram and Bessie strikes contrast to Jane. Ingram places importance to physical beauty and social status unlike Jane. Bessie Lee, former maid to Jane Eyre, married Robert Leaven, a coachman of her

same class. Though Bessie is happily married, her marriage contrast with Jane's, which will lift her into a new social class and as so a new life and a new identity.

The novel *Jane Eyre* by Charlotte Bronte, seems to be a celebration of true love, but more importance lie on the fact that a new being is evolved, the exploration of one's soul, identity, fight and struggle to uphold the true and cherished values. Charlotte Bronte in inventing a character like Jane Eyre, spoke about herself. Phyllis Bentley in the work *The Brontes* writes:

Jane is a version of Charlotte herself, her suffering at Lowood are a version of Charlotte's suffering at Cowen Bridge school... Mr. Rochester is another version of M. Heger... they have become representative typical symbolic, of many facts, they have gained universality by entering a realm of fiction.(66)

Modernity in approach gets fully revealed by the character of Jane Eyre wherein she stands as a symbol of a new woman, equal to man. Jane Eyre emerges as a speaker, speaking frankly about her ideas, hopes, dignity, aims and aspiration. She finds speech a better weapon to preserve her personal integrity than silence, exile and cunningness. She substitutes voice and frankness. Although, she does choose exile as a defensive weapon, she returns from it when she gains the means to be peacefully united with Rochester and the world as a whole, secure in her identity, free to speak her truth and have her truth and have them heard properly. Bronte succeeds in showing women's emancipation and gives further air to Jean Rhys who analysed and wrote about Bertha Mason of *Jane Eyre*, in her novel *Wide Sargasso Sea*.

Virginia Woolf quotes on *Jane Eyre*:

We are conscious not merely of the writer's character... we are conscious of a woman's presence—of someone resenting the treatment of her sex and pleading for its rights.(www.examtime.com)

A woman's struggle for identity is an ancient yet contemporary aspect. Globalization compressed the whole scenario of the thought process. Likewise, the works of British female writers influenced the writers of India as well. New woman era gathered momentum and accelerated to further great heights. The **idea of self** grew so rapidly that female started growing in each field and working with men at par. Such a novel as *Jane Eyre* exhibits energy and vitality to every female to struggle and succeed with flying colors.

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THE TECHNIQUE OF PLOT-CONSTRUCTION IN THE NOVELS OF SIR HUGH WALPOLE

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Walpole's novels enjoy a reputation for coherent plots. From the point of view of the technique of his plot, he is a traditionalist. He weaves his plots in the same manner as Fielding, Dickens, Hardy did. They have a logical development. They communicate some phase of reality and harmoniously relate facts and relations of characters so as to bring out their important and existence in the novel. They have a cumulative effect, a total impression right and wrong, ingenuous, unsophisticated, crystal clear, easily comprehensible and digestible. Walpole is one of those prodigious writers who extend the theme or story of one novel into another. As he grew older and older his taste and fondness for extending stories became insatiable.

Hugh Walpole is a critic both of life and literature. He tried to assimilate life in his own way in its various aspects and artistically communicated it in accordance with his own convictions and attitude, the outcome of his unbiased study and examination of what had been and what was going on. He was deeply influenced by Henry James, one of the greatest masters of the art of novel. Henry James gave Walpole what is called the well-made novel, dwelling both on the validity and significance of what is to be communicated and how is it to be communicated.

Hugh Walpole happens to occupy a place in the midst of the novelists like Henry James, Huxley, Dorothy Richardson, Virginia Woolf etc. From Henry James he receives his fidelity to form, arranging his material artistically so as to produce a precise picture of the piece of life he has to convey. Like Huxley to aims at a representation of life and with all his faithful depiction he offers a convincing and delightful picture of life. Like Virginia Woolf, he, too, is not satisfied with a mere photographic presentation. Like her he belongs to the impressionistic school of the art of novel.

Walpole is primarily an artist who bothers little for anything like the rules of writing, or craft of the novelist. His aim is the telling of the story about certain people whom he endeavors to make as living as possible. He did not apply any theory or dogma or principle to his art of fiction consciously. His literary output dictates his own theory in the same way as "each work of

art dictates its own technique.” It is from his biography of Anthony Trollope that one may gather something about the principles, which consciously or unconsciously were followed by him in his novels.

Examined carefully, his *‘Anthony Trollope’* is more of a treatise on the art of the novel than a biography. Here Walpole has laid down some principles to assess the achievements or failure of Anthony Trollope. In this treatise his views about the art of the novelist and his categorization of the types of fiction find an expression along with his comments on plot, characterization and dialogues and situations. His theory is not a deliberate attempt to coin something new that a writer should follow; yet he himself appears to have followed it to some extent unconsciously in his novels.

Walpole also endeavours to unfold the interior meaning of the subject. In his novels like *The Dark Forest, Cathedral, and Fortitude* he strove to convey artistically the interior and the spiritual significance of the subjects and situations. An examination of these novels convinces a critical eye with the fact that his efforts are crowned with a great success.

To Walpole the novel is an art not “an impulse for a writer’s own entertainment and happiness or as a means of livelihood or as a writer’s principal proof of self-satisfaction.” He remained true to this definition throughout his career as a novelist. The novels should not be subordinated to an extraneous purpose whatever. A novelist is inspired to produce his art either creatively or commercially or self-morally. He classified the novels as 1. Amateur novels, 2. Commercial novels, 3. Honest novels. Any consideration for an extraneous purpose detracts the value of art; hence he approves of neither the monetary nor philosophical end. The creative passion of the artist is by itself a spontaneous recipient of the technique, which is as natural as the leaves of a tree. Let us examine his own words which offer a clue to his artistic skill: “All novels of the first category show victories over professional technique won by creative passion. The technique is there, but the creative passion has not been slain by it.”

Walpole regards novelists like Fielding, Tolstoy, and Flaubert as first class artists. The novel, according to him, becomes commercial the moment the artist discards the purely artistic needs for considerations of money. Walpole himself never thought of making it a means of livelihood. He makes a confession of this in the preface to *Vanessa* that the important characters in Herries Saga appeared very real and constant and after finishing the last series of Herries, he felt quite lonely because he had been in love with them. So he writes: “I am, as I write the last lines of *Vanessa*, saying good-bye to work that has been, for the last six years, my constant preoccupation.” It can not interest my readers that Judith, Benjie, Venessa and the others have appeared to me such real and constant friends, but now, as they vanish down the wind, I feel a true and personal Loneliness. He never regarded his characters as an instrument of entertainment. In this respect also he belongs to the school of Lawrence, James Joyce, Meredith, Thackeray and had faith in the modern cult popularized by Walter Pater also, known as ‘Art for Art’s Sake’. His prominent novels- *Herries* are a superb monumental and wonderful invention of a pure artist.

Vanessa is an unadulterated piece of art dealing with a sweet soothing subject. It does not depress the readers, leaves no burden on their hearts, and gives no scope to boredom. *Vanessa* is the sweetest of all his novels and the finest rose of the Walpolean garden of romantic fiction.

Most of Walpole's novels are the presentation of what he saw and observed in life, bearing no morality or painting an ideal picture of life i.e. what it should be. He was not a meliorist nor a propagandist, nor a moralist. He never expressed his indignation against the present or sought refuge in an ideal golden world where harsh realities are transmuted into blissful happiness. He wrote what he observed and was real and true to life. Even his *Cathedral* which imparts a moral lesson that pride hastens man's doom, leaves a note of aesthetic pleasure, becomes a powerful means of entertainment, and contains an everlasting fountain of pleasure and interest. It has an abiding charm because Rander and Archdeacon represent all men in general, all men placed in the same situation will react in the same manner as they do. Thus, all feel interested and charmed. The writer has not created it in view of any purpose of preaching or as a mere instrument to play or to entertain himself. In fact, Walpole is a mediator or rather a moderator who believed that art should neither be a piece of decoration or embellishment bearing no significance for life because in that case it will not enlighten or elevate the readers. If it is dedicated at the altar of morality, it will lose that beauty and liberty which characterize great art. Thus he made equilibrium between the two extremis school-between 'Art for Art's Sake' and "Art for Morality Sake". Keats's observation that poetry with a palpable design is unpalatable also holds good in the case of Walpolean novels, which never have a palpable design, or immovable structure or immodest subject.

Mr. Perrin and Mr. Traill is a panorama of school life. There is nothing new to know, less to think but more to feel. Its appeal is more to heart than to intellect. Although it deals with school strife, its interest is not confined to teachers and students alone. It appeals to all the sections of society. Likewise Jeremy Books which are an observation and treatment of children's life are simply written for the sake of writing and not for the sake of writers own entertainment or for setting an example of ideal school life or bringing out reforms or for any other purpose.

The Portrait of a Man with Red Hair was drawn simply to paint what Walpole saw once in a man who had red hair and who appeared to him a macabre type of man, strange, strange, stern, and cynical. He caricatured his figure like Charles Dickens but had no aim of improving. He dwelt upon the details of the character, for it amused him and preoccupied his mind. So it does to the readers. In his dedicatory letter, he makes it clear" "I wrote it as a rest and refreshment, and I will tell you frankly that I have enjoyed writing it very much. But I do not know whether, in these stern days, stories are intended to be enjoying writing it very much. But I do not know whether, in these stern days, stories are intended to be enjoyed either by the writer of them or the reader."

Thus, sometimes he indulges in airy nothings. Neither these words nor any part of this book strikes the reader with anything like malice or envy. Nor it improbable because it is natural for youth to cherish dreams, Walpole wrote it “as the lightest and simplest of adventures.”

There is nothing symbolic or preceptor in *Maradick at Forty*. *The Prelude to Adventure*, *Above the Dark Forest* and *The Portrait*, Walpole himself says, “they are candle-light books. By that I mean that the scenes are lit by flickering, uncertain illumination which creates a shadow for everything, behind everything, and the shadow is more important than the reality.” He has followed Fielding’s suggestion to a nicety, which he has quoted in *The Portrait*. Like fielding, he thought that fiction is neither a presentation of reality, nor a falsification of truth but an amalgamation of fact and fancy, and the novelist is at liberty to fuse both in his works. He agrees with Fielding when he says:

The Portrait, *The Dark Forest* reveals the genius and skill of a great romantic hero. It is not written to serve any monetary, philosophical or moral end. It shows a triumph over professional technique. Walpole does not sacrifice art for any consideration, wealth, fame or morality, etc. he had a deeper insight into his characters and shows a great psychological subtlety in their delineation. He painted what he observed in war-torn Russia, the fume, fever and flutter-beet noise.

Walpole is alive to the fact that a large variety of life being the concern of the novelist, he should have a sense of ample space, and his novels should cover a large canvas. But like other elements of art it is difficult to adjust a space into a novel. He says, “Many novelists have the feeling for space.... very few have the sense of space, and the possession of it ranks high in Tolstoy’s divine equipment.”

Walpole himself was quite aware of the presentation of space but he could achieve his aim only in a few novels. Even his prominent novels like *Fortitude*, *the Portrait* have no ample space. *Fortitude* opens and ends with Scaw House where the hero, Peter Westcott, was born and having achieved nothing in London comes back to Scaw House in search of peace and contemplation, but is again forced to live in London. The London world is not shown in all its aspects – it is mainly confined to the life at a bookshop. Peter struggles with its life and as he says “I might at any rate have been learning London, finding my way about... except for a walk or two and going into the gallery at Convent Garden once or twice and the Prome. Sometimes meeting some people at Herr Gottfried’s once or twice, I’ve spent the whole of my seven years between here and the bookshop.” He tried to make it an adaptable place for himself but failed. The London world, a very limited world takes away everything from him. *The Portrait* mainly deals with Treliss. But its space is wider than that of *Fortitude*. Harkness, the American takes to a pleasure trip to Treliss and happens to study human psychology.

The space of *The Dark Forest* is small as it is confined to Russia only. Yet it deals with “universal ideas.” The Russian characters do not typify Russian qualities alone. They do represent feelings and ideas of all people. He creates the world of war in which people of

different nationalities move as freely and as idly as the readers with all the paraphernalia needed by the inhabitants of the world. He describes beautifully not only the dark side of the war, the dark forest, and the dark lives of the Russians during war but nature also. His description of dawn, for instance, is mingled with the flame of the soldier's fire. He writes:

The dawn came at last with reluctance, flushing the air with colour, then with drawing into cold grey clouds, then stealing out once more behind the forest in scattered stripes of pale green gold, then suddenly sending up into the heaven a flock of pink clouds like a flight of birds, that spread in extending lines to the horizon, covering at last a sky now ? Faintly blue, with rosy bars. The flame of the soldiers' fire grew faint, white mists rose in the fields, the cannon in the forest creased and the birds began.

What a superb piece of reality is carved out of gory Russian War on paper; Walpole was quite adept in painting the pictures of all places-school, church, parks, streets, and home and on.

The space of *Cathedral* is church it is a universal symbol of God and a place for offering prayers. Thus, his range is very vast. He has followed his own theory very well. He has not only given precept but also exemplified it. What E.M. Forster says about space is perfectly true in Walpole's case. Walpole had a proper sense of space. His earlier novels are not spacious. They deal with one or the other community or class and are generally an extension of one theme. For instance, *Jeremy Books* are an extension of child life; *Mr. Perrin and Mr. Trail* and *Prelude to Adventure* are extension of school life. *The Dark Forest*, *the Secret City* and *The Captives* deal with war, but his later novels including the Herries ones are spacious. They are grand and monumental. Their canvas is very wide.

Besides space, the artist is also concerned with life. Walpole says that life is novelist's "Constant preoccupation with average humanity that keeps him alive and vital artistically. Art is not conferred to the upper strata of society alone. His concern is the majority. The Novelist has a deeper insight into human character than an average man, and he has a greater psychological subtlety in its delineation." This is the basic ingredient of Walpole's novels. He has been extraordinarily good at portraying what human life is. He was greatly concerned with large humanity. His eye caught hold of the entire humanity. Hugh Walpole lays adequate emphasis on every component of art as well as its craft. His dialogues suggest the central theme. They are instrumental not only in the revelation of characters but also in the development of the story. He does justice even to the appropriateness and the harmony of the atmosphere and the theme and the artist's impression, which the aims at conveying. A great novel should deal with universal ideas and should also convey a sense of poetical mysticism. By "universal ideas" he means the ideas "behind the universal instances. There must be a challenge to the whole general material and spiritual world in the conduct of the single character."

To Walpole the universal ideas are the same as the ideas rooted deep in the history of mankind as it clear from words: "In the great novels of the world old-rooted ideas take a new growth," as they do rejuvenate the problems of family and love in *King Lear* or in *Pere Goriot*.

They also include the ideas of dogmatic theology, the orthodox ideas of religion. Walpole's novels are also compendiums of universal ideas. In his *Fortitude* Peter Westcott's mother who had been a coward all her life remained unhappy and ill. She advises not only her son but all people in the world: "Never be afraid of anybody or anything, 'except of one's own self;' because 'it's n't life that matters: 'T is the courage you bring to it."

Walpole goes deeper to unearth the essential element in the art of the novel. He says that mysticism is ingrained in every human heart. The novelist brings to light the element of mysticism something dissociable from human life; the novelist presents, in his own words, "the mysterious inner working of the spirit, the desires, the ecstasies that come from these." Walpole, too, has conveyed not only the music and felicity but also the anguish of the soul.

Not only this, the writer reveals the agony, helplessness that lies underneath the heart-in-love: Harkness struggled within himself and, decided to help her in distress. He was the unhappiest man in the world, a useless selfish creature who suddenly discovered the meaning of life. Walpole observes:

He felt that she was looking up at him. He looked down at her. Their eyes started at one another. His heart beat riotously, and behind the beating there was a strange pain. A poignant longing, a deep, deep tenderness.

In *Fortitude* she suffers in Miss Norah Monogue, whose life has become a long disease by being in love with a man who never knows about it till a few days before her death. She unlocked her heart only when she was sure that she would not survive more than a week. She says to Peter Westcott who was deserted by his wife: "The one thing that's made it possible, made it bearable, made it alive, has been my love for you. Always from the first moment I saw you I have loved you." In *Cathedral* too Archdeacon loses his wife, Amy at a time, when he needs her most. He entreats to God "Oh, God, spare me now, spare me! I cannot bear any more; Thou hast chastised me enough... I have been beaten and betrayed and deserted."

In his novels Walpole has skillfully managed all the important details, which brought out the essential meaning of his work. In *The Dark Forest*, *The Portrait*, *Mr. Perrin and Mr. Traill* and even in his *The Cathedral* he avoids studiously all such events as appear to be exceptional and far-fetched in order to make the reader think and understand the deep and hidden significance of events. It is the elephant episode in *the Cathedral*, the sea fog in *the Portrait*, the fly in *the Dark Forest*, the pattering of dogs in *Fortitude* – all portend some disaster in *The Cathedral* Archdeacon falls from grandeur, in *The Portrait* Harkness's plans fail to rescue a helpless woman, in *The Dark Forest* all the lovers die prematurely, in *Fortitude* Clare deserts Peter Westcott. Thus, the novelist has resuscitated the pieces of life in an agreeable form not spoiling the original beauty of his novels.

Walpole thinks that the novelist creates a World "in which we, the spectators themselves, move as freely and as idly, according to our will, as the actors themselves." His world is, in fact, the recreation of the one inhabited by real men and women and the novelist presents in with all

the wide variety of human life as well as the physical paraphernalia needed by the inhabitants of the earth.

He has beautifully and accurately graphed the picture of Polchester town or Treliss with its parks and public places, hotels and restaurants, schools and citadels, subsisted by living beings- a world-in movement, subjected to time-births and deaths; not a Utopian world screened for amusement. The world of Polchester is very much like our own planet or, in fiction, like Hardy's Wessex, Dicken's London, Trollope's Barbetshire, Walpole has lent life and breath to it which is based on a chronological wheel of Time.

While expressing his views on the regional effect on a novel, Walpole further says that it should be presented with a complete detachment without any discrimination and prejudice in favour or against anyone of his characters who should be made to move in the same way as the events move quite naturally out of human nature. He has to see that they remain unaffected by events or circumstances though, at the same time, they have to maintain "aliveness to the world as it is."

Walpole, in this respect, is comparable to writers like Galsworthy whose works also strike readers and spectators with a really objective approach to art, his plays like *Loyalties*, *Silver Box*, *Strife*, etc. are the examples of detached artistic achievement. In like manner Hugh Walpole also endeavors to maintain purity and objectivity of artistic treatment. An examination of his novels like *Cathedral*, *Venessa*, *Portrait of Man with Red Hair*, *Fortitude* etc. will convince the reader of his freedom from prejudice and subservience to the events and circumstances of life. Objective approach does not admit of ephemeral interests like politics and other things, which lose their validity and significance after some time. This is the reason why Walpole, like a great artist and critic of art disapproves of any political or temporal theme.

Walpole thinks that to be truly objective is rare achievement. Only a few writers like Tolstoy can be said to be truly objective, for it has been seen that the writer who "utters no judgment and allows no personal bias, for that very reason steps his characters in his own personal atmosphere." He laid the greatest emphasis on aliveness in being the mainstay of artistic vitality. He has laid bare the flux of ideas in the minds of some of his character. His *Mr. Perrin and Mr. Traill* may be cited as a good illustration of the stream of consciousness technique. Mr. Perrin possesses, double personality. His character has two aspects, each distinguished from the other. Walpole leads the readers into Mr. Perrin's mind which is open and wherein the reader can see its agitated working under the stress of circumstances beyond his control it is, indeed, a very effective device to present a psychological analysis of the mental behavior in a state of emotional crisis. Walpole has invariably endeavoured to dive deep into human mind, which he lays bare to the critical eye of the reader. This is a very realistic appraisal of life. Those who keep a watchful eye on life realize that in such a crisis, man is dominated by two feelings which run parallel together: whether he should continue doing good despite others' actions and behaviour, or should he take revenge upon those who rob him of his happiness; and subject himself to a life of misery

and unending mortification. Perrion No. 1 and 2 go on alternating. When Perrin No. 2 stabbed Traill Perrin No. 1 gave his life to save him.

Thus, Walpole has observed perfect detachment in relating the experiences of schoolteachers. He has also depicted the period of the First World War through a group of military men in Russia in his most representative novel of this period, *The Dark Forest*. In *The Cathedral* he has realistically portrayed the character of Archdeacon. He has analyzed him psychologically, for which he has chosen some significant incident, which ultimately brings about his fall. Bradon is really a pathetic figure who suffers on every count – in his dealings with the public, his relations with his colleagues, in his clear expectations, which are believed by his children, and in his domestic life made unhappy by his wife who is guilty of adultery. In *Prelude to Adventure* he aptly brings before us the feelings and sensations of a murderer, Olva Dune, immediately after the crime. Olva Dune feels that he is a criminal and that he is watched by the trees. The shadows of forest seem to haunt him. The body of dead Carfax appears to be in active pursuit. Olva tries to run away from the scene. He feels that the sight of the murdered body is too gruesome and painful. But the haunting fear possesses his ruffled mind. Quite naturally the trees standing in a line appear like spies and the mist and dripping drops of dew only augment the stifling emotions of his heart. He runs to escape but inadvertently he turns his head again and again to see whether anything was there that pursued him. The entire novel is a marvelous specimen of abnormal psychology and can be compared with the works of Meredith and George Eliot.

Another noticeable character is Harkness, an American bachelor, given to free abandon. He is a lover of joy and adventure and like Addison's spectator is a good observer of life. He is full of the milk of human Kindness and is moved at the pitiable plight of a lady who is ill-treated by her father-in-law, Crispin. He tries to rescue her but unfortunately falls a victim to Crispin who deals with him very mercilessly. Then the author gives the story an artistic twist and transforms Crispin's cruelty into heavenly grace and beauty, which is ultimately consummated through his character. Thus, he offers an incessant flux of life, which is truly representative of the life as it goes on.

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THE CONCEPT OF MODERN THEATRE AND THEATRICALITY WITH SPECIAL REFERENCE TO INDIAN THEATRE

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Life is a long journey of our emotions, sentiments, happiness and grief. Our life hangs between love and joy on one hand and sorrow and pathos on the other. Modern Indian theatre is the real voice of mankind. It comprises not only art, literature, music and dance but also reflects our day to day life. It has a rich treatise since 2000 BC to the 4th century A.D. the great playwright Bharat Muni pioneered the concept in his writing 'Natyashastra'. India has the rich honour to give this treatise to the world.

According to the historians Oscar Brockett and Franklin Hildy – “In a theatre rituals typically include elements that entertain or give pleasures, such as costumes and masks as well as skilled performers. As societies grew more complex, these spectacular elements began to be acted out under non-ritualistic conditions. As this occurred the first step towards theatre as an autonomous activity were being taken.”⁽¹⁾

All the above said elements are keys to modern Indian theatre. It can easily be traced back to the religions and ritualism of the Aryans. From epic theatre (stories of the Ramayan and the Mahabharat) to the theatre of modern era it is a rich saga of a journey of modern Indian drama and theatre. The earliest form of Indian theatre was the Sanskrit theatre.⁽²⁾ It gave a divine origin to the Indian theatre contributing it to the Natyaveda created by Lord Brahma. It emerged sometimes between 2nd century BC and the I century AD and flourished between the I century and the 10th, which was a period of relative peace in the history of India during which hundreds of plays were written.⁽³⁾ According to the legends after defeating demons the gods performed their victory in dramatic art. Our rich ancient culture with multi-religions and rituals along with

seasonal festivities provides treatise a strong base of our modern theatre. ⁽⁰⁴⁾ It developed even during the period of colonial rule under the British-Empire from the mid 19th century until the mid 20th. The glorious past of the Indian theatre not only provides a sublime present but also a gleaming future.

The various common features of modern Indian theatre to depict are mythical, social political, economic and educative. According to A.N. Gupta & Satish Gupta – ‘Theatre has three meanings : (i) a building or a part of building or outdoor area for the housing and staging of presentations (ii) dramatic work collectively (iii) the quality and effectiveness of dramatic presentation a good theatre’, ‘dull theatre.’ ⁽⁵⁾ Exhibitionism and display is an integral part of modern theatre which marks those actions and scenes that are artificial, spectacular or extravagantly affected and pompous.

Many eminent playwrights and theatre personalities of India are the gems of modern Indian theatre. Theatre-life extends to the film-line and renowned actors of theatre are working in art movies also. I would like to name Manjula PadmaNabhan, Mahesh Dattani, Vijay Tendulkar, Ibrahim Alkaji, Girish Karnad, Utpal Dutt, Tulsi Lahiri, Badal Sircar, Pankaj Kapoor, Raghuvver Yadav, Rajendra Gupta, Zohra Sahgal, Sulbha Deshpandey, Om Puri and Naseeruddin Shah etc. All these famous playwrights and actors enrich the tradition of theatre. Vijay’s drama Silence! The Court is in Session, ‘Karma’, Ghasidas Kotwal and ‘Sakharam Binder’ Girish’s ‘Tughlak’, dreams of ‘Tipu Sultan’, ‘Bali’ and ‘Hayavadan’, Mahesh’s ‘A Muddy Night in Mumbai’, ‘Bravely fought the Queen’ and ‘Do the Needful’, in modern theatre are the result of our former esteemed playwright.

Long tradition of theatre came from the eminent Prithvi theatres, Sangeet Natak Academy and the National School of Drama. The miracle of enchanted modern theatre is the product of such-rich legacy. Our society is the backbone of modern theatre, glorious history is the brain and dance, literature and music are the heart of modern Indian theatre.

Mahesh Dattani, a film maker, actor, teacher and a theatre counsellor in different universities of the world is the mile-stone of modern Indian theatre. In 1986 he started his journey and never looked back. For powerful modern theatre he borrowed themes from classic Greek. His Uma Rao’s plays give strength through famous monologues, inner voices, asides and stage performance.

Eminent theatre personalities attempt to re-assert indigenous values and ideas. Village theatres are encouraged across the sub-continents developing in a large number of regional languages from 15th to the 19th century.

The seeds of modern theatre were sown so many years ago by Patangali when he composed the ‘Mahabhashya’. This Sanskrit drama, a treatise on Grammar from 140 BC provides a feasible date for the beginning of theatre in India. The modern Indian theatre is

attributed by authorship of Bharat Muni because he gave dramaturgy to the world with contents of acting, dance, music, dramatic construction architecture, costuming, make-up, props, the organization of companies, the audience, competitions and theatricality with recitation loudly. Under the patronage of Royal courts some professional companies were hired to direct a play. A puppeteer (Sutradhara) holds the strings or threads and some rigorous dialogues in vocal make it another popular theatre.

The modern Indian theatre gives more attention to acting which consist of two styles: (i) realistic-lokadharmit (ii) Conventional-natyadharmit

According to Bharat Gupta: - "The combination called natya is a of rasa, bhavas, vrittis, pravittis, siddi, svaras, abhinayas, dharmic instrument, song and theatre house." ⁽⁰⁶⁾

India's modern theatre is owe to Nobel Prize Laureate Rabindra Nath Tagore who was best Indian Bengali playwright. His plays are (Chitrangada 1892), The King of the Dark Chamber (Raja) 1910, The Post Office (Dakghar) 1913 and the Red Oleander (Rakata Karabi 1924) Modern Indian dance drama is one of the most outstanding modern theatre in India 'Kathakali' of Kerala is the famous highly stylized theatre of India. It is known for attractive make up, characters elaborate costumes, delailed gestures and well defined body movements presented in tune with the anchor, play back music and complementary percussion.

Modern Indian theatre is a genuine medium to show human emotions, love, hate, jealousy, sorrow, sympathy, ambitions, revenges passion and prejudice. We have a very strong urge to present our feelings before the spectators. Sahitya Academy Award Winner Mahesh Dattani states : -

"Theatre is a reflection of what you observe. To do anything more would be to become didactic and then it ceases to be theatre."

(<http://www.anitanarinetpays/profils.md>)

As a matter of fact literature is the mirror of society to portray contemporary happening. The society, cultural elements and embarrassing problems with full sentiments keep the body and soul of a theatre together. It not only entertains us but also increases our knowledge. It stimulates our inner sentiments.

Theatricality presents its theme to enliven the fresh pictures in our mind and leave a farfetched impact on our mind. Theatre performance demands a special vanue to be performed (apart from street-plays as these are played on roads and streets). Our modern theatre is pregnant with its rich and fore-father's past. It initiates an eloquent life and collects world-wide images of India. Being deeply rooted with ancient culture modern Indian theatre has dominant keys like creation, innovation, preservation, resolution and solution. Unlike historical plays social themes are very popular nowadays.

Modern Indian playwrights are not very much influenced by the golden era of Elizabethan traditions. They prefer realistic outlook. They want spectators to witness truth of society and real picture of social life. Corruption, Romance and love are now themes of Indian cinema. An eminent theatre personality Ekbal Ahmad says:-

“Whatever you adopt in theatre, it gets accepted only if it is time. The stage rejects falsehood.”

Thus it becomes the inner voice of human beings. It is closely related to the choices and interests, their life, love-stories, humour and tragedy. The extraordinary trend of ‘Satyam-Shivam-Sunderam’ finds it’s fullness in modern Indian theatre.

Some years ago we witnessed a grand-epic like Indian theatre performed at the pious land of music legend great Tansen. The name of the play was ‘Janata Raja’ based on the famous patriot Shivaji. The grandeur of this gigantic play was superb. At least two months were spent to prepare a suitable venue. Many camels, horses and elephants along with eminent theatre actors were the main attraction. This play is being played all world wide. In modern time it is not very easy to carry such grand theatre legacy. Girish Karnad once said – “Indian tone and colour with full sensibility is the soul of theatre. It is an inevitable part of social, cultural, political, economic, psychological and intellectual ethos of a nation. ^(P9 07)

It is very powerful act form and fulfils the parameters of our life. In other words it can be said that Indian theatre is meant to promote the fulfillment of all four prowess i.e. dharma, artha, Kama and moksh. Indian theatre ranges from multi-religion and open society to a common man. The transcendal journey is from spiritualism to materialism. The Folk-plays are also very popular nowadays. Modern Indian theatre is the amazing technology in which there is a wide scope of theatricality. The themes of violence, sex and present political situations have been included in the modern Indian theatre. In modern plays the beauty of the word, the aptness and originality of phrases, the wealth of striking similies, metaphors, the felicities of languages, the richness and sweetness of verse are remarkable. Actors show the spontaneous overflow of powerful feelings and make the images vivid to splash its effect on the spectators. Modern Indian theatre depicts a harmony of dramatic and lyric elements so beauty of play comes to perfection of the style. Versification and variety of characters with triumphant elocation makes the play marvellous. For good stage performance M.K. Naik says: -

A play, in order to communicate fully and become a living dramatic experience, needs a real theatre and a live audience. It is precisely the lack of these essentials that has hamstrung Indian drama in English all along. ⁽⁰⁸⁾

Ismat Chugati, a famous story writer wrote “Housewife”. A play based on it was played by the students of the NSD. All memorable events which Ismat picked up silently from the near-about places were performed excellently. The two main characters, Mirza and Lajo became the

mouth-piece of Indian society, in which they became the victim of different circumstances. Their marriage and love of one side made a complex chemistry of two different religions. Still the memories of that play are fresh in my mind. It was a remarkable theatre-scheme a bright future of modernity.

Theatricality can easily be marked in different states as 'Jatra' in Bengal, 'Tamasha' in Maharashtra, 'Bhavai' in Gujarat, 'Yakshgan' in Karnataka and 'Folk lore' in Madhya Pradesh and Notanki in Uttar Pradesh. Many 'Nukkad Natak' named as 'Street theatre' are prevalent in society. This is most innovative and advanced medium to gather audience and spectators. To catch the attention of society, to mark the values of life and to survive the theatre in India it is a very direct-problem raising medium. To get relief from strain and stress, to lessen the tension and anxiety, to highlight the misery and agony of life theatre is very entertaining medium. Films and soap opera are the two sister concern of modern theatre. Life demands education, evolution and entertainment. The Mughal emperors, our patriotic heroes and our legendary gods are very favourite theatrical characters. In India and some parts of Asia 'Ram Lila' is being played on the stage. 'Raas Lila' is based on the spiritual character 'Shri Krishna' and 'Radhaji.' We cannot deny the contribution of 'Ram Lila' (on the life of Shri Ram and Sita) and 'Raas Lila' (on the life of Shri Krishna and Radha) for promoting modern theatre in India. Our society loves these classical characters to be played again and again. Bharatendu HarishChandra, JayShankar Prasad, Dharmavir Bharati, Mohan Rakesh contributed good plays to Indian theatre as a journey of social challenges. Though now it is very difficult to gather audience as people started loving to watch television all the time, the youth sticks to 'Internet' and the children watch 'Cartoons'. Only a few persons like to go to theatre but our playwrights do successful efforts to make the show go on. We should owe to the Marathi theaters for its perpetual shows and surviving modern theatre in India. Recently 'Me Nathuram Godse Bottay' was played all over India. So Indian theatre is remarkable and extraordinary.

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MAHESH DATTANI'S ON A MUGGY NIGHT IN MUMBAI: AN ODYSSEY OF INDIAN HOMOSEXUALS

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Homosexuality has been common across cultures in the world though the term was first coined by a German Doctor in 1869. The term gay and lesbian came as later development from the sexual behavior of same sex relationships. But the same has never been accepted in any society of the world even though there are traces of such practice that goes on off the curtain including India. Sherry Joseph through his study made an attempt to understand the Indian Gay and Lesbian movement through the wider perspectives of identity politics. In an era of gay and lesbian marginalisation, the homosexual immigrants of Indian subcontinent demanded in Britain and America:

An agenda within a racist climate different from the agenda imposed by white gays and lesbians. The impact of colonial history and concepts of orientalism upon world- views and perceptions has played a central role in how non white people have been defined...Silenced in both south Asian patriarchal societies and the white gay communities in America and Europe, the south Asian gays and lesbians have had to invent themes, often with new terms of identification (2228).

The identification of one's sexual behaviour is again the product of the western ideology as the entire West rests on Christian values as their prime ideological moorings. In post colonial era scholars of the empire began to deliberate on a new terminology that can be conveniently used to identify people not preferring to be heterosexual. Thus came, the term alternate sexualities mainly as "an attempt to decolonize the general notion and establish the existence of various expressions of sexualities surrounding scriptures, arts, life histories etc."(Joseph: 2229).

Even with such terms the real scenario of gays and lesbians in India is that they continue to be a band of ostracized group, socially excluded, and are subjected to homophobia. Dattani is more concerned with the contemptuous view of the society upon the homosexuals what brought them down as a minority with a degradingly low social respect. He attempts to undo, if not legally approve, mainly homophobia, a term that refers to unreasonable fear of the gays or lesbians. A subjectivity of human beings is again centered with an appeal to all that they may in every way be treated as human being the way the third wave of feminism vouch for treating women not as a gendered identity, instead they should be looked at and thought of as human beings first . A change of attitude is the central focus.

It's a fact that the majority of people in any given society are heterosexual and the identity is based on the penetrate heterosexuality. Naturally, people with same sex behaviour are not only a minority, but also practice of such is a taboo, inasmuch as "the Judaeo- Christian values and beliefs held that non-procreative sexual acts were a sin against nature and consequently frowned upon in the culture. This value system shaped the legal binding on sodomy as a criminal offence as seen in the Indian Penal Code (IPC) (Joseph: 2228). The entire world is still in a suspended state as to its stand on validating gay marriages on moral grounds and value system. The values also has undergone change over the years especially, after the postmodern scenario of anti essentialism and anti foundationalism. Gay and lesbian movement all over the world has caught the attention of people in general into thinking on the issue seriously. President and Founder of the Christian Apologetics and Research Ministry, Matt Slick feels his concern to write on the subject as:

Homosexuals want others in society to accept them as normal people with normal sexual behavior patterns. They are working hard to change moral, social, and political opinion to be more in line with what they want. They are not content to be by themselves. They want others to accept them as a philosophically, morally, and ideologically valid. They want to change the opinions of people. In short, they want to change society. Therefore, it is necessary to write about something that can so drastically affect the moral fabric of this country (Matt Slick. CARM).

Dattani also has felt the same concern for Indian homosexuals. Scriptural truth is a permanent reality, yet values keep changing over time with the multifarious development of the world in an ever changing world of ours. Further, Dattani is justified in his handling the controversial issues openly in drama as in the West the journal like *Human Events* has justified the cause that:

If we are on the right side of one of the greatest social, moral and spiritual issues of our time, then we need to dig deep, hold our ground, strengthen our commitment and redouble our efforts, regardless of cost or consequence ... on an almost daily basis, the mainstream media assures us of two things: Just as many conservatives and

traditionalists were on the wrong side of slavery, segregation and women's rights, we are on the wrong side of the gay rights issue today.....(Traditional Judeo-Christian Values)

Indian gay and lesbian movement gained ground during 80s onward and they have common goals of opting for same sex marital relationship or like a living- together like any other heterosexuals. Both of the communities might be disapproved by the general Indian mass, yet they differ in terms of the power relation they occupy or the space they could create for themselves. Certainly, gays have greater dominance since they belong to masculine gender and India is always a male dominant society. Indian lesbians in the 80s were part of the feminist movement but later on the tie is snapped off for the same reason of societal disapproval and homophobia. The active lesbian group like 'Sakhi' in Bombay was initially a part of the feminist movement group, but later on it stopped receiving any communication or cooperation from the later. So, rightly lesbianism deserved its legitimate place in Indian society given the age old injustice to Indian women. The present status of Indian gay and lesbian groups are rooted to the emergence of south Asian gay and lesbian group publications in Europe and America in 80s of which *Trikone*, *Samakami*, and *Dost* were prominent. Whereas, at present only three groups in three metro cities like Bombay, Madras and Delhi are functional with least number of lesbians or women activists in them. Naturally, the lesbian women stand doubly marginalised, first by being women and then by being lesbians. Some of them may still be viewed as the marginalised of the marginalised who have been forced to be isolated –turned lesbians for being subjected to marital torture, dowry related oppression, sexual violence and so on. Thus, their sexual identification as lesbians is the result of their series of marginalization and a shift of political consciousness.

The gross marginalisation of the gay and lesbian community occurs from the dichotomy of home sexuality and heterosexuality. The policy of domination by the majority to minority, or by the powerful to the powerless has been as old as subjecting Eve to eat the forbidden fruit by Adam and thereby bring the hubris upon the earth. Such prominent dichotomies are black and White races in America, immigrants and natives in Europe and the US, male/female and so on. Even among women, there are black and white women in the US, upper and lower caste women in India, and other common distinctions are based on class, race community all over the the world.

The third wave of feminism has some common causality with the gay-lesbian movement. Women are looked as stereotypical image as wife or as a shadow to a man. Singlehood is not accepted as normal in India. Such situation forces women to go for a marriage of convenience as the case happens in the *Do the Needful* where Lata and Alpesh accepts marriage to maintain the status quo and later on they use the liberty to pursue their own choices .The gay movement's claim of getting fair and equitable treatment as citizens of India is quite tenable and in unison

with the article 38(1) of the directive principles of state policies of the constitution of India that states : “The State shall strive to promote the welfare of the people by securing and protecting as effectively as it may a social order in which justice, social, economic and political, shall inform all the institutions of the national life”(Directive Principles of State Policy) .

Drama functions as an intellectual sap to the society mirroring the actual happenings on stage and this particular drama has shown the exact picture of the functioning of all gay people in India. It has helped creating more tolerance and space for them than it was before. Now it's common that the gays and lesbians come together from across the country to show their solidarity and a sense of belongingness as a community by lending all possible supports for one another. Currently, India is on a path of new social and economic reformation of which class consciousness is replacing caste. Similarly, dominant social groups and structures based on tradition is giving way to differentiations which is again supported by its own discourse in a post modern setting that goes against any fundamental essentialism.

On a Muggy Night in Mumbai shows the intensity of gay love. The depth of experience is communicated through the stage setting in which the combination of the silhouette and the indoor present an outline of the condition of Indian gay people as a whole to the audience. One of the prominent techniques of Dattani is to create the dramatic tension which highlights the depth and breadth of not only a character but also engages the readers /audience into their own attitudinal turmoil to the reality of human experience. Individual talent and dramatic techniques help spinning a mindset of people toward more acceptances through a slow process of evolution. It is slow because the impact reverberates into the minds of an audience and the same helps consolidate their rational approach to the vexed issue to be translated into acceptance.

Dattani's themes are traditional Indian society and its design is to impact upon the gay, lesbian and on any one who is opposed to heterosexism as defined by society. The play is a realistic picture of society as to how does it affect an individual behaviour when one is denied any self expression and hypocrisy is upheld for the sake of tradition. This leads to the victimization of the character against social expectations and the same question Sharad in *On a Muggy Night in Mumbai* is haunted by as the national anthem, not as the celebrated ‘Jana Gana, Mana’, but as ‘what Makes A Man A Man’ (Collected Play: 55).This question stems from his quest for existentiality and as important as the national anthem. Kamlesh is engaged with a love of convenience or sham- love for Kamlesh who only makes an attempt of love, but his heart is engaged somewhere else what evokes Sharad's laments: “I wasted a year of my life being a house wife for you and all I get is a kick in the ass! You beast (56)! Sharad discovered that Kamlesh was in love with Prakash, but he too was a wounded lover, for Prakash was more afraid of being banished by the society and hence, distanced himself.

Sharad loved Kamlesh truly as he put on 'sindur'(vermilion) like traditional women and wore bangles what he broke at a height of emotion, for what he found is now lost because of Prakash. Sharad helped him forget his lost-love with Prakash but hardly could he do that as Prakash kept cropping up to his mind painfully. Sharad could not conceal his frustration of unrequited love with Kamlesh to Deepali's catalytic remarks that they must be back to terms of their love -relations: "If I had a lover, would I be such a bitch?" Immediately, Deepali gets back to her natural sense of empathy for the female species saying that: "You can call yourself a dog, call yourself a pig, but never, never insult a female" (59).

Sharad, while suggesting the guard to be shameless, accepts that the gay people are all shameless, but this comes as his deep protest against such societal taboo upon them. Deepali is more of a flat character as she does not undergo any complex changes of life and performs more like filler, yet she is dynamic in her response to a conflicting situation which is expressive of her internal dialogues, put forward as external dialogues and reactions at various points in the dramatic narrative. That's the reason that she retorts to the example of a bitch. She too becomes more revelatory in her plea for an acceptance for gay people. Hence, she as with Sharad stands between the two categories of round and flat characters in its literary sense; or rather they are an admixture of these two and hence may be labeled as catalytic character, who help manifest the main or dynamic characters like Kamlesh or Ed/Prakash. She pleads for the gay men's cause more than her own category of lesbians: "I am for gay men's cause. Men deserve only men! (60).

A distinct psychological mooring upon which one's sexual behaviour rests upon is set by the dominant discourse of any society. Dattani sets a discourse through everyday language and out-on -the- street characters through distinct mode of sexism. For example, Deepali and Kamlesh never feel any love for each other in a sense of love-making. It's made clear when Deepali expresses that if Kamlesh were a woman, they could be in a love and the same is reciprocated in opposite terms and finally Deepali asserts: "If we were heterosexuals, we would be married" (65). Deepali feels proud of being a woman: "Every time I menstruate, I thank God I am a woman", the same word are suggested in a different way by Sharad to register his contempt for all those who deny any space for gay or lesbians: "Every time I menstruate, I thank God I am not pregnant" (66).Kamlesh in the gathering of his gay and lesbian friends is obsessed with his lost love and separation with Prakash and in turn he makes Sharad's life miserable. In other words, victim turns into victimizer. Prakash, at the initial stage of the drama is a victim of social pressure what is made clear in the words of Kamlesh himself: "He left me because he was ashamed of our relationship" (69).

Kamlesh was visiting a homophobic psychiatrist to get rid of his depression but the psychiatrist plunged him into a worse situation out of his own abomination of such gay people, for he believed only in aversion therapy which brought further depression to Kamlesh as he

recalls: “Until he said I would never be happy as a gay man. It is impossible to change society, he said, but it may be possible for you to reorient yourself” (69). Ranjit termed the doctor’s eccentric and homophobic view as primitive idea. In fact, the society is the great barrier what Dattani’s dramatic technique and making of the characters unravel as an anti-venom against a venom of hatred for all these people who are struggling to be accepted as human beings and human dignity in the society. Bunny, the TV actor, too has experienced the same treatment of homophobia and non acceptance as gay.

While all the gay friends assembled at Kamlesh’s residence to sympathize with the tragedy of Kamlesh, shehnai music was pouring in. They show their antipathy by turning on CD player, for they are anguished as no such celebrations are solemnized for them and hence, such rituals or music is, ‘filthy hot air’ (73) for them. Here, one contrast is shown: one marriage is going on with social gaiety amid colours and music down stairs and upstairs apartment is witnessing a break up of a gay marriage with the chanting of parallel mantra: “...This city and God are witness to my vow , I break all ties with Prakash”(73). Love for each other for these two friends is so strong that Kamlesh could not tear up the joint photograph with Prakash symbolizing their conjugal relationship.

From the episode of separation between these two friends begins the tragedy of Kiran, a dear sister of Kamlesh himself. She was introduced to Ed by Kamlesh since four years. The gathering at Kamlesh’s flat upstairs in Act I, is the hot bed of making and breaking all gay relationship and the trauma they bear silently throughout their lives. Kiran came to know for the first time in that gathering that her brother is being treated for depression. When she goes to the bedroom to unpack her belongings she is visible to the audience that she was placing a photograph on the side table indicating not only her knowledge of the relationship of her brother, but also as a powerful symbol of her ensuing tragic course of life.

All the three Acts are three in one. Psychic turmoil of all the characters, their pleasure and pain, frustration and revolt against the society are balanced placing them in the silhouette and the front show of the stage setting. This juxtaposition of interior and the exterior or the front and the back stage against each other is to create a deep impression on the audience’ s mind as to the conflicts that goes in their consciousness, yet how they struggle to reconcile with the stern reality of society- a reality divorced from free expression and fair play.

Kamlesh the main character of the drama is brought in the Act II with brilliant dramatic technique in which he walks by Ed at the lonely park at around 8.30 PM, yet not visible to the audience. He has throttled a few pegs to get rid of his depression and he divulges the fact of his coming to the park as to let someone know his story before he ends his life by committing suicide. Someone exactly listens to his story (history?) who, in turn, is the exact cause of such

wretched condition of life. Social paranoia is what troubled Ed as he was a little more reactive to people's suspicion about his gay relationship with Prakash that turned him into hyper vigilant against any social threat from any quarter. Kamlesh struggles for visibility of such relationship against the blind sensibility of average people: "They can't see us at all, although we can see them. They must be blind" (81).

Then, Kamlesh asks Ed to close his eyes, stand behind him and kiss gently to discover: "Can you see how beautiful we are" (82)? Through long pause and silence after this warmth of feeling of the two old lovers, fading light, slow music and then Kamlesh's appearance on front show of the stage to join the gathering of his friends of Act I while the light reappears to create a sense of change of time and space, is a brilliant technique of creating two distinct mental spaces into the minds of the audience: to recreate the subtlety of feelings of these two men off the glare of the everyday world in their minds and the dreary intercourse of the same world under the visibility of everyone in which hardly they could feel proud of and contented with what they are all about. Surreptitious orchestration of pause and silence, music, light are done to heighten their speed of the stream consciousness natural to all human beings.

Social pressure is so enormous that Ed's psychiatrist could convince him that his love is the work of a devil and through regular church going alone could absolve him of such devil. Kamlesh also believes it and so he wants to avoid showing the photograph of their love making to his own sister, Kiran, who is now going to be married with Ed. On the other hand Ranjit, an European immigrant, is contrasted with his Indian counter parts of gay community. In Europe he has greater freedom of being honest to his sexual behaviour but in India he might not expect the same degree of freedom: "There is such a thing as honesty. Or maybe it is the company you keep. Or maybe the company I am in" (88). Further Ranjit is perturbed seeing 'closet homosexuals' in India and he regrets being an Indian on grounds of his vantage point of Western immigration. His statement to Bunny echoes the shifting subject of subalternity in Indian society: "I can't seem to be both Indian and gay. But you are simply ashamed. All this sham is to cover up your shame (88). The hypocrisy of Indian society is again substantiated through Bunny's character. He belongs to Sikh community, yet he avoids wearing a turban as he would be subjected to stereotypical role of being a Sardar .

The characters are designed skillfully representing every type and category of India gay and lesbian people on stage in an effort to producing a gay ambiance within an hour or two to show what India is passing through presently. The real plight of this marginalised community is made clear in exact terms through Deepali's words that it is more fear of being ostracized or a subject of homophobia than any stigma of shame attached to them. Basic human dignity is at stake for all these people in general. Being woman and lesbian is more pathetic in India when Deepali makes it pretty loud and clear: "It's not shame, is it? With us? ... It's fear... Of the

corners we will be pushed into where we don't want to be" (89). Dattani's effort has been to widen this corner of Indian society to make it at least as large as to accommodate these innocent bonafide citizens of a sovereign country, known for its age old tolerance and universal acceptance. Of course, India as a nation could be described in no better terms than the first address at the world parliament of religion at Chicago by Swami Vivekananda: "I am proud to belong to a nation which has sheltered the persecuted and the refugees of all religions and all nations of the earth" (Vivekananda: 3). Naturally, Dattani has every reason as an artist to reinstate the glory of this great nation by upholding the cause of the marginal people toward greater tolerance and acceptance for all.

Equally fluctuating is the condition of Sharad's mind after being broken from Kamlesh. He too wants to force his way to be straight, to be a real man only to be accepted by the society, even though he knows deep down within himself that he is 'as gay as a goose' and seeks the advice of a psychiatrist only to invite a fresh misery in his life. Kiran still thinks wishfully of a happy bond between her brother and Sharad as she recalls her own life of solitude after divorce. She also warns about the gravity of misery a woman undergoes in this country just because of male dominance. Sharad's decision to act like a straight might shatter a woman's life: "And think of the poor woman. You may end up marrying just as a cover up for your shame" (102). Bunny accepts that he is a gay man and keeps deceiving people through his constant denial and in the process all such gay people vacillates between the world of reality and the world of sham, finding no permanent anchor to embrace with fullness of heart.

The last scene of Act III lays bare the absurdity of life of all the gay people on stage who are representative of entire gay community. Ed is the most pathetic character not only for Deepali, but also for every viewer or reader the way he has shattered the lives of Kamlesh and Kiran. He also could not remain immune to this wretched condition of life as a closure look and a psychological delving into his character reveals that he is more sinned against than sinning. His very purpose of marrying Kiran was a matter of convenience so that he could continue his love for Kamlesh without any suspicion from any one. Certainly, in the process he could save one life at the cost of the other and the other is a woman. Kiran, while looking at the photograph of Ed and Kamlesh kissing each other, cries out through the open window leading to the vacuous blue sky of Bombay. She must have felt the void of the sky more than anyone else who has not passed through the tormenting labyrinth of life like hers.

She is that subaltern woman, conditioned to tolerate torture and untold suffering. She remembers her past life as to how she used to be beaten up by her husband and still she continued to accept and digest all these as she believed and felt that he loved her: "I felt he loved me enough to want to hurt me" (107). She questions Ed's motive of marrying her and the answer comes out as her dramatic monologue that all such gay people behave in a stereotypical manner

as “we just don’t know what else to be” (107) ! The imagery of the photograph with Ed as the best couple on the floor that appears in her mind matches with the vacuous blue sky to condense the absurdity of her life. The explosion of fireworks, coloured lights and loud screams of delight from the ground floor heightens the inner turmoil of a saddest thought, perhaps churning an existential dilemma in her mind. Ed in utter shame and disgust for life is completely broken down: “Where do I begin? How do I begin to live” (111)?

All the characters on stage are suddenly plunged into existential dilemma in the world of uncertainty and absurdity of life. The height of the dilemma in the last scene is accentuated by more firecrackers and lusty yells from the wedding below. Lights are slowly fading to beckon the void while the pictures of Ed and Kamlesh and Kiran and Kamlesh are slowly evanescent from the minds of the audience before it is completely engulfed into darkness. The stage setting and delineation of the pathos of the characters, here, just reminds one the most exact definition of short story by Rabindranath Tagore:

Simple events of life happy or sad,
Some sad strings from the train of forgetfulness,
Not fraught with heavy descriptions,
Not crowded with events,
No advice, no philosophy
Only the feeling that the story is not yet over
Although there is no more to read! (*Banglapedia*)

Conclusion: The queer characters representing both the gays and lesbians of urban middle class India undergo a tortuous journey of victimization due to homophobia and social boycott of such people. Dattani has been true to his calling as a dramatist to show their painful odyssey of modern India, yet how the issue escapes the thinking mass to be considered for an acceptance and a right place in the society. It’s rightly an odyssey as the victims at times turn into victimizers; thereby bringing upon them a series of miseries, little knowing what exactly ails them. The dramatist has won the heart of every one by bringing this cause of ailment, the whole truth of it, on stage with all sincerity of purpose.

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INTER-GENERATIONAL TRIBAL SLAVERY AS REPRESENTED IN MAHASWETA DEVI'S SHORT STORY 'DOULOTI, THE BOUNTIFUL'

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I

Mahasweta Devi's 'Douloti the Bountiful'" is one of the three stories in the collection named *Imaginary Maps*. This story brings out how the "bonded labour system" affects the tribal communities in India.

Now, what is "Bonded Labour System"?

Maitreya Ghatak rightly answers this as follows: 'Under the bonded labour system, a person loses his status as free labour and virtually becomes serf labour under a person from whom he has taken a loan, the amount of which may appear to be ridiculously small. He forfeits the right to seek employment elsewhere and the right to sell his labour or the products of his labour in the open market at market value. He or a member of his family has to work under the creditor till the loan is repaid. But the wages are absurdly low and the rate of interest astronomically high. Bonded labourers are not in a position to bargain over their wages and must accept whatever is customary for the landlords to give them. So once someone gets into bondage, he remains so till he dies and very often his son or someone in the family has to continue as a bonded labourer. Inter-generational bondage is a common feature of the system. (Introduction: *Dust on the Road*. p. xxiii & xxiv)

The situation in Mahasweta Devi's "Douloti, the Bountiful" forms a striking instance of this phenomenon. The story is set in post-independence India in the small village of Seora in the district of Palamau in Bihar. The author says, "Bonded labour is sown into the soil of this district. Every house has a bonded labourer". *Imaginary Maps*. p.30 (Subsequent references to the book are indicated with page numbers in parenthesis)

II

The story falls into two parts. Part I deals with the sufferings of Ganori Nagesia and Part II with that of Douloti, his daughter. But Mahasweta Devi is more digressive than progressive in this story as she is more obsessed with the national problem of bonded slavery remaining unattended, long after independence. She puts the story into seven units, the first two dealing with Ganori Nagesia the remaining five with Douloti.

The story opens with the pathetic life style of Ganori Nagesia, who is often called as Crook Nagesia. He is a bonded labourer and usually imagines to talk with some “bespectacled town gentleman” (p.19), who persuades the government to abolish the bonded labour (Kamyouti) system.

- “ - All work in the owner’s house is yours?
 - Why not, Sir?
 - Why must you do all the work in Munabar’s house?
 - How can I not have to do it all?
 O learned town gentleman with glasses
 All Munabar’s work is Crook’s work
 I am his bond slave (Kamiya)
 - You are his Kamiya?
 - I am his bonded labourer (Seokia)
 - His Seokia?
 - I am his bonded worker (beth-begar)
 - Hey, what are you? Kamia, Seokia, or beth-begar?
 - I am everything. I am his chattel slave”. (p. 19 & 20)

The iterative irony of the tone of presentation remains obvious to any reader, because of Devi’s deep involvement as a social activist, aiming at the liberation of these victims of the social and economic system in the country. Thanks to the initiative of voluntary organizations and NGOs, Government of India has enacted laws abolishing ‘the bonded labour system’. But our Government machinery’s functioning at gross-roots being what it is, the laws more honoured in the breach. Nagesia seems to say, “call me by any name, I am a bonded labourer”. The practice has grown in India as a result of colonization, agri-capitalism and feudalism.

Munabar Singh Chandela is the owner of Seora village. He is the land lord, Money lender and a Malik. He perfectly knows how to deal with Kamiyas and how to be benefited by them. His power over Kamiyas is not because of a cultural or traditional transmission but because of inequality. As the author quotes, “when did the Rajput brahmins from outside come to this land of jungle and mountain? When did all the land slide into their hands? Then cheap field-labour became necessary. That was the beginning of making slaves on hire purchase”. (p.20)

Crook Nagesia is one of Munabar Singh Chandela's Kamiya. He is named as 'Crook' because his body is bent double when he got injured pulling a bullock-cart at Munabar Singh's order. Devi in her conversation with Gayathri Spivak, explains the authenticity of her story. The transition from the past to the present tense in her account dramatizes the representativeness of the situation. "I saw Crook Nagesia with my own eyes in the month of June, just before the rainy season.... Palamu has very little rainfall. Under the burning sun the landlord loads the bullock cart with paddy and tells the man to pull the cart to the local market. He could not do it. He fell under it. He was crushed. He became twisted and crooked for the rest of his life" (p.xiii). In response to her query as to why he dealt with Nagesia like that, the landlord revealed his callousness towards the worker under him. To him human life had no value, his bulls were valuable. Her interaction with the landlord is worth quoting in full, as Devi communicates without comment the landlord's words. The irony is transparent. He said, 'These bullocks are costly. If I send a bullock, it will suffer in the heat and it might collapse. But these bonded labourers don't count for much. A man can be wasted, a bullock cannot' (p. xiii)

III

The second part of the story covers Douloti's experience. Paramanand Mishir, projecting himself as a Brahmin groom seeking for a bride, clears off Crook Nagesia's bond slavery debt. He pays the amount to Munabar Sing, in mutual exchange for Douloti's hand, Crook's daughter. He masks himself as a God, who by marrying a tribal girl, releases/frees her father from the chain of bonded labour system. But his real intention comes to light when he unmasks his identity by selling Douloti to a Kamia whore house. No one expects that Crook Nagesia's freedom from the bondage is acquired at the cost of the loss of freedom of Douloti, who takes "the yoke of Crook's bond slavery on her shoulders". (p. 73). The chain slavery transmission has continued from father to daughter. What is more distressing is that father pays through labour but Douloti, with her body. The story shows not only the tragic situation of tribal men who were named as bonded slaves/ labourers but also the tragic situation of tribal women as bonded prostitutes. The following account in the story, where Rampiyari, the housekeeper and manager of the Kamiya whore house, substantiates their predicament.

"These are all Paramananda's Kamiyas.

Douloti and Reoti and Somni

Field work, digging soil, cutting wells is work

This one doesn't do it, that one doesn't do it, the other one doesn't do it –

The boss has turned them into land

The boss ploughs and ploughs their land and raises the crop

They are all Paramananda's Kamiya

They are all some people's meat –

Near the foot of the Himalayas in Jaunnar – Banar
 They don't say Kamiya, they are called maat
 Talsa and Bisla and Kamla
 Kolta girls are some people's meat
 Only field work and shoveling soil is work
 This one doesn't do it, that one doesn't do it, the other doesn't do it –
 The boss has made them land
 He ploughs and ploughs their bodies' land and raises a crop
 They are all some people's meat". (P.60)

Mahasweta Devi often got glimpses of tribal life also from their popular oral songs. Here she quotes one of them. This focalizes the experience from one of the victims of the system. Such sexploitation occurs across India under different names as Kamiya, Seokia or Maat.

Ecofeminism is a significant dimension of Ecocriticism. Annette Kolodney in her book, *The Lay of the Land: Metaphor as Experience and History in American Life and Letters* (1985) stresses the predominant gendering of the land as female, by traditional male writers. They stress a parallel between the domination and subjugation of women and the exploitation and spoliation of land. The devastation of natural scene is often figured as the rape of a virgin, as for instance in Wordsworth's poem, 'Nutting'. Here in her short story, 'Douloti, the Bountiful' Mahasweta Devi interchanges the vehicle and tenor and studies the exploitation of the tribal women as an extension of the spoliation of land. Douloti becomes a victim of such exploitation.

Some of the other metaphors that are spread throughout the story are as follows: "calf turning to old cow" (p.55), "whorehouse becomes the factory. Rampiyari is Paramananda's overseer and you are all labour." (p.70), "The cow gives milk if she's fed. If the human daughter turns Kamiya, no meal, no water, put riders in the saddle and take the money". (p.83). "These (Douloti) goods are threadbare now". (p.77)

Everything is business trade. Paramanda gets more money for having found Douloti. The lust for the land and the women are closely inter related in the context of bonded labour system. Mahasweta Devi rightly says "The social system that makes Crook Nagesia a Kamiya is made by men. Therefore do Douloti, Somni, Reoti have to quench the hunger of male flesh", (p.62)

Mahasweta Devi in her conversation with Gayathri Spivak condemns the Government of India as, "The present Government of India had to introduce, in 1976, the Bonded Labour System Abolition Act. In 1970, the Government of India had supposedly liberated a handful of bonded labourers in Seora village on top of a hill. And, on paper, had given them land. What land? Land on top of the hills, no water level, where nothing could grow. And the people who kept them as bonded slaves were low echelon government officials themselves. It was through their hands that the Government gave money to rehabilitate these people. Naturally nothing reached the tribals. They were in desperation. They said: we will now go back to bondage

again.” (p. iv & v). In the story, Douloti also expresses their predicament, “Sir! What will come of the gormen abolishing bonded labour? Without land, without food, hunger will drive the people of this society to become Kamiyas again. (p.73)

The story comes to an end with the death of Douloti. She is just 27 years old and her body is affected by venereal disease and hunger. She was once a beautiful tribal girl but now looking aged and weak because of her body being ploughed, exploited, wasted and abandoned. She moves slowly to the village of Bohri, where Mohan Srivatsava, the schoolmaster who sympathises with tribal Kamiyas, has been getting ready for the Independence Day Celebration and in connection with it, a huge India map has been drawn in the courtyard of the School. Douloti realizing her end falls down near it and closes her eyes. Mohan with the Indian tricolor flag in his hand comes out to see the pathetic scene. As Mahasweta Devi writes, “Filling the entire Indian peninsula from the oceans to the Himalayas, here lies bonded labour spread eagled, Kamiya – whore Douloti Nagesia’s tormented corpse, putrefied with venereal disease, having vomited up all the blood in its desiccated lungs.”

Today, on the fifteenth of August, Douloti has left no room at all in the India of people like Mohan for planting the standard of the Independence flag. What will Mohan do now? Douloti is all over India”. (p.94)

The story moves from the particular to the general. The agony of rook Nagesia and Douloti not only represents the bonded labourer/prostitute systems of Seora village but also voices concern for such systems across India. As Mahasweta Devi says in her conversation with Spivak, “Douloti is still true, and true for the rest of India”. (p. xiii & xiv)

Government should take steps for restoring the peaceful life to the tribal community. The steps should be such that they should not make the situation worse. The story remains a peg for Mahasweta Devi to hang her thoughts. In that sense, it is more a sociological document than a well-shaped art piece.

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ARBINDONEAN SONNETS

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Arbind Kumar Choudhary is a poet of eminence who has been glittering at the literary horizon with a number of poetic gifts in general and Arbindonean racy style and Arbindonean sonnets in particular with might and main. His immense contributions to English poetry have made him an apple of the creative milieu's eye in a short span of his poetic career. His poetic iridescence has become a saving grace for those infected from the disgrace of the materialistic winds blowing across our surroundings. His life-enhancing poetic fragrance sends the poetry lovers at fever pitch of the tunesmith on this land of milk and honey. The sensitive capital idea he propounds across his creative works is really a counsel of perfection for those suffering from the viper thoughts. To set the Thames on fire for sublimation breeds the sweets of success for all the human beings. He is not a poet but a shaping spirit who stimulates many a recluse for literary sensation in this piggish ridden society. His continuous trial and error explores racy style of versification popularly called Arbindonean racy style in English literature that stands up for the poetic pastor in disguise of the Monsignor. To keep the wolf from the door through spiritual message is the capital idea of this versifier who yearns for the humour of the pauper amidst many a personator. The glorification of the mythical and fairy god mother blooms in one way and another for the feather of the calligrapher. To enlighten Tom, Dick and Harry with spiritual vision is the capital idea of this phrasal king who has proved his mastery over the style of versification in one way and another. To pull together of Tom, Dick and Harry even in a tight corner is the spiritual message of this literary sage who shapes spirit of many a gold digger for the nectar of the celestial world free from earthly pollutions. To reach the highest rung of the ladder is the order of this balladeer for apple pie order on this land laden with Oleander. Arbind Kumar Choudhary, who has been popularly called Indian Keats, quatrain king, phrasal king, mythical messiah, proverbial samarat, poet's poet, Indian sonneteer and several others amidst the contemporary critics and the putative poets in Indian English literature, has been perfuming the poetic paysage with his more than nine poetry books, more than fifty interviews, more than hundreds of critical comments and racy style and sonnets for Tom, Dick

and Harry on this strife – stricken earth. Racy style and sonnets are the exploration of his poetic journey for which he is known worldwide and published in India, England, Malta, Cyprus, Canada, China, Greece and Mongolia. *Eternal Voices* speaks volumes about the English literary legends from Chaucer to Philip Larkin while *Universal Voices* paints a painterly picture of the poetic payasages of Indian English litterateurs and the writers of Indian origin . Tagorean universalism, Aurobindonean epical flavour, Ezekielean burning issues, Kamala Das’s feminine sensibility and V. S. Naipaul’s millennialism fire the imagination of the poetry lovers for its iridescence all around the world . *Universal Voices* is the fourth model of sonnets popularly called *Arbindonean Sonnets* in Indian English poetry that contains seven rhymed couplets with Indian essence in itself . It is rooted in the fertile literary zone of India that speaks volumes about his verses . Indian fragrance of all these Indianised version of sonnets popularly called *Arbindonean sonnets* in Indian English poetry overflows throughout the books for the fragrant zone of the literary paystage all around the corner . The rhyme, meter, capital idea, versification pattern and uses of words are absolutely different from other models of sonnets in English literature . There will be no exaggeration if we call him the founding father of Indianised version of sonnets popularly called *Arbindonean sonnets* in India. In his interview A.K.Choudhary answers:

‘*Universal Voices*’ is a collection of 48 Indianized form of sonnets poles apart from Shakespearean, or Miltonic or Spenserian. All these sonnets deal with the poetic aspects of well known Indian stalwarts consisting from Derozio till contemporary writers. Secondly, all sonnets consist seven rhymed couplets with Indian flavour. Indianness overflows all through these sonnets from beginning up to end. Third, Indian authors are included from all ages without jaundiced eyes. Couplets are sensational, compact and concised in this book. My poetic flavour also blooms with the poetic sensibilities of the authors concerned. There are several other exceptional poetic qualities that make *Universal Voices* a monumental work in the history of Indian English literature.¹(2013:57)

All sonnets are proverbial because they exhale essence throughout his poetic groves that make the literary zone fragrant worldwide . Here lie few examples of the proverbial couplets that establishes his reputation as a proverbial Samrat amidst the sonneteers and the critics as he muses melodiously : “To augur well for the humanity/ serves the motive of majority.”² (UV, 2008:6) Anther couplet also proves his mastery over the proverbial craftsmanship in English poetry as he muses in all his conscience : “Religion and politician/ are ever draconian”.³ (UV,2008:18) There are a number of phrasal couplets that approve his literary crown of phrasal king in Indian English poetry .

“Cat and dog life of the sufferer
is as dull as ditch water”.⁴(UV,2008:22)

This couplet contain two phrasal words – cat and dog life and as dull as ditch water. Here lies another phrasal couplet that consists two phrases-contend for and good humour with might and main.

“The Ganga, the Ghaghara and Haridwar
contend for good humour.”⁵ (UV, 2008:18)

This is the striking capital idea of his poetic life while he wishes to nip in the bud of the germs of the infectious bird. The poet muses :

“The germ of the infectious bird
must be nipped in the bud”.⁶(UV, 2008 :20)

The poet has mastery over the uses of various figures of speech all through his poetic works . The word ‘p’ is repeated four times in this couplet that is the fine example of alliterations of Universal Voices:

“ The phoenix of his poetic world
perfumes the prolix field.”⁷.(UV, 2008 :20)

In this couplet ‘f’ is repeated four times as is seen here :

“The fiery fury of the flummery
is factory of glory’s glossary”.⁸.(UV, 2008:26)

The poet uses a number of phrases – at dagger’s drawn, hooky – pokey, in sun and shower, as good as gold, wage war, ball of wax, in the seventh heaven, bliss of solitude, beau ideals, boon companion, social chimber, in a tight corner, pests of society, horse sense, hang together, father – figure, vital feelings of delight, fatal feelings of delight, sneer at, second nature, bird of passage, mating season, viper thought, better than ever, cats whiskers, ruling passion, arch-look, life’s mirth, saving grace, burning furnace, fair and foul, willy-nilly, bad blood, good samaritan, come of age, add fuel to the fire, beyond measure, warmonger, billet- doux, bring down, snigger at, big wig, saint – John’s wort, shape spirits and many more that reap the harvest of his mature mind for the florescence of the conscience on this earth dominated by the viper thoughts .

There are a number of rhymed couplets that bring to light the poetic attire at the surface level .

“ Irony and satire /enrich poetic attire”.**9.** (UV, 2008 :47)

Another couplet adds fuel to the poetic flames of the peeping poets .

“Thought and intellect /make him perfect.”**10.** (UV, 2008:41)

His poetic passion lies with the heart of the paupers because they are the worst deprived voices of the society from time’s immemorial . He justifies the fragrance of those poems sung only for the paupers:

“Mortify those rhymes/ sung only for the paupers.”**11.**(UV, 2008 :33)His poetic attire is listed in this couplet while he sings;

“Humour, irony and satire/ bloom as his poetic attire.”**12**(UV,2008:32)The poet embraces the pangs of the sufferings in life with open heart that blooms later in ‘Melody’ in detail. The poet justifies the ways of suffering .“Calamity and poverty/ are bliss of society.”**13**(UV,2008:29)The poet believes that God help those who help themselves.“God is a saving grace/ for those burning in furnace.”**14**(2008:25)Arbind Kumar Choudhary answers in conversation with Mahashweta Chaturvedi :

“There are more than 48 Indianized version of sonnets to my credit that consist seven rhymed couplets .These sonnets spread Indian essence in all its conscience .The style , the concept , the word and other forms too are Indian in itself .The spirit is Indian , and the capital idea is Indian that spreads Indian essence all around the corner. In this way it is different from Spenserian, Shakespearean and Miltonic sonnets without any dispute .”**15** (www.euacademic.org)

ArbindKumar Choudhary,the founding father of Indianised version of sonnets popularly called Arbindonean sonnets in Indian English poetry,explored innovative racy style called Arbindonean racy style that adds additional aroma to his poetic flavour. His sonnets are the fourth model of sonnets in English literature next to Spenserian, Shakespearean and Miltonic sonnets. Indianised version of sonnets are poles apart from the other three models of sonnets so far its capital idea or versification is concerned. The fourth model of sonnets came in to force from the fertile literary soil of India and became very popular amidst the Indian scholars, the critics and the poets. Arbindonean Sonnets are divided in to seven rhymed couplets that deal with the capital idea of the putative Indian English authors and diasporic authors.The sonneteer has implied various figures of speech throughout his works in general and ‘Universal Voices’ in particular.*Jasvinder Singh reviews for Conifers Call:*

“In the book titled *Universal Voices* Dr. Arvind Kumar Choudhary offers a handful of finely crafted poems which reflect his personal feelings about a number of personalities, who have unique qualities which distinguish them to be renowned

universally in their respective fields to promote the genres of Indo-Anglican literature. Their writings in prose and poetry have been perennial sources of fascination and knowledge. In a way, he has done a yeoman's service to the contemporary literary luminaries by providing a brief poetical pen portrait of each of the luminaries that too in the most economical language. His poems have presented attractive features of each of the luminaries with big revelations to make the readers have a clear picture of their greatness. Some are fellow editors, poets who have dedicated themselves to widen the scope of Indo-Anglican literature through their own writings, and by creating platform for fellow fledgling, grown up litterateurs, and of course, celebrities who have made distinguished contributions in modern Indian literature in English and became known universally. The poet has won the hearts of many readers through his beaming thoughts, and the new trend he has set which has become a source of attraction for others. He has done very well to select the personalities like Aurobindo Ghose, Adil Jassawala, Dom Moraes, D.C.Chambial, Harish Thakur, Keki . N.Daruwala, Kamla Das, Krishna Srinivas, Mahashweta Chaturvedi, Dr. H.Tulsi, M.R.Anand, Nissim Ezekiel, Syed Ameeruddin, Sarojini Naidu, and others."16(2008:71-72)

Universal Voices, a collection of sonnets on 48 IndianEnglish writers, peeps not only in to their poetic style of the poet from one sonnet to another. This book can rarely be forgotten due to three reasons in Indian literature. The poet deals with the poetic contents of several Indian stalwarts in a small sonnet, Secondly the Indianized form of sonnets make it precious amidst the thousands of poetry books. Thirdly the poet has experimented with the new style of sonnets that contain seven rhymed couplets poles apart with other forms of sonnets so far poetic composition is concerned. The writers are from all genres without prejudice. No doubt Universal Voices is primarily a saving grace for the peeping poets in general and researchers in particular. 'Their major literary achievements are focused in concised form along with their masterpieces. Their poetic messages has been conveyed to the readers directly for literary prosperity. Indian English writers of all genres are included systematically without prejudice. This book is most useful for those who want to go through the works of Indian English writers. Prof R.P. Singh of Lucknow University observes about this book as follows: *Universal Voices* of Arbind Kumar Choudhary casts unique impression The small anthology covers a wide span and canvas of Indian litterateurs both canonical and emerging. On the hand, the poet writes about A.K. Ramanujan, Aurobindo Ghose, Keki N. Daruwalla, Kamala Das, Krishna Srinivas, M.R. Anand, R.K. Narayan, Shiv. K. Kumar and Toru Dutt and on the other hand, he chooses to write on so many unheard voices of Indian muse. The poet has tried to compress all the major features of the select poet in one

fourteen line poem ,(which he calls sonnet ,and really it is the Indian version of sonnet). Sometimes the use of heavy words meddles with the seamless flow of poetic thoughts. I find it a monumental work for three reasons – the poet has kept himself aloof from politics of inclusion and rejection (which is very rampant and pervasive in the creative writing not only in India but the entire world over), he has distilled the feature of major poets in simple fourteen lines. So it is introductory. The third that the poet has come up with the Indianised version of sonnet which strikes me,the most.”¹⁷ (2009:95)Poet Arbind Kumar Choudhary answers to Dr.M.S.V.Ramaiah:

“These sonnets exhale the fragrance of Indian literary flowers that are deeply rooted in the literary soil of India. The capital idea, thought, culture and various other poetic perspectives of Indian English writers are summed up in a nutshell. Indianised version of sonnets consists seven rhymed couplets that exhales Indian essence all around the corner.”¹⁸.

(www.euacademic.org)Prof.SCDwivedi comments on his poetic journey:

“O Arbind !
Enlighten the dark-horse
Like the Titan of Thakur Dalan.”¹⁹(2013:7)

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THE FOX BY D.H. LAWRENCE: A PSYCHOANALYTICAL READING

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The term psychoanalysis is in general a clinical term which is a process to investigate human mind through certain unique process and a therapy on the basis of the investigations. This therapy is used to cure the mental illness of patients by investigating the conscious and unconscious mind of the patient. And in literature, psychoanalytic criticism uses some of the techniques from psychoanalysis and applies them in terms of the characters and the things going on in their mind to interpret them. During the time D.H. Lawrence wrote the psychoanalysis was in its height of development especially through Sigmund Freud. And the theories of the psychoanalysts greatly influenced the writings of that period. This paper intends to look at how and why these devices have been used in the novella *The Fox* in order to shape the characters.

The novella is set and written during the First World War which had a devastating effect upon the society which led to a sense of ultimate chaos. One of which is that there was unmitigated shortage of men and which is why women had to suffer a lot especially in the fields depending solely upon themselves. Taking this First World War as the background of the novella *The Fox* of D.H. Lawrence presents those issues faced by the people after the war especially the predicaments faced by the women of that period. In this novella March and Banford happened to work together to earn their living but they could not celebrate a happy relationship because it is not fruitful as it is not productive and the central character March is shown as a character who is more disgusted with this infertile relationship. Something keeps going on behind her outward expression, in her unconsciousness, as if she was in need of something which she cannot express clearly. However, this unsatisfactory state is not expressed in the novella explicitly but through certain peculiar behaviors like gaze, code of speech and their way of reaction through which they states their mind and their need. And if we take the psychoanalysis to describe then it will be very easy to know her.

Before March's encounter with the fox she is described as absent minded and present everywhere but nowhere and what she was thinking was also unclear, 'what was she thinking? Heaven knows'. But the reason behind these is not stated apparently but it is merely said that March is not happy with the daily life she is having and she is very much willing to break up the tie with Banford. But soon after her encounter with the fox the novella turns into a different direction and we get a reason for her unbalanced status of mind. She needed a male figure to satisfy her need. And when the fox arrives she soon recognizes him as if they have met before. Their contact is shown as if two lost lovers have got their love back. They met their eyes in such way as if they knew each other for long. The primary intention of March was to kill the fox but the moment the encounter occurred she felt spellbound to stare at him. 'She was possessed by him'. And instead of killing she follows the fox which immediately reveals her state of mind and her urgency of the need.

However, we cannot rationalize the search of the marauding fox by March because it is an animal and human being cannot fall in love with fox. But if we read the need of March psychologically then it becomes clear that she needed a man figure and so she simply recognizes it as a male figure. The fox here serves as a totem of man figure. Here the fox is as fuel to the development of her psychological need of sex. Moreover as Freud said:

"The whole sphere of love in such people remains divided in the two directions personified in art as sacred and profane (or animal) love. Where they love they do not desire and where they desire they cannot love. They seek objects which they do not need to love, in order to keep their sensuality away from the objects they love."

Freud, *On the Universal Tendency to Debasement in the Sphere of Love*"(1992):

Thus the fox serves as a male substitute for March. And this enchantment remains for long as said in the novella "So the month passed. She still looked for him (the fox) unconsciously whenever she went towards the wood. He had become a settled effect in her spirit, a state permanently established, not continuous, but always recurring."(Lawrence, *The Fox* p-12) And when Henry arrives in between March and Banford, Banford soon recognizes him as merely a man figure and calls him as her younger brother but March recognizes him with the fox. It is not that Banford was in no need of sexual relationship but March may have served that purpose because Lawrence describes her as more manly than Banford.

However, she finds her sexual needs inexpressible and that is why this urgency is expressed through various means especially through the dreams. The dream reveals the complete mind of March and the cause of her restlessness providing a result to her relentless search of something. The dream is symbolic of sexual need if we analyze it from Freudian point of view. The objects that are described in dream are like 'mouth' 'tail' 'fur' and to Freud these are highly sexual

imagery in dream as he said: “The genitals may even be represented in dreams by other parts of the body: the male member by the hand or the foot, the female genital orifice by the *mouth* (italic mine), the ear, or even the eye.”, “the fur represents the pubic hair” (Freud, *Interpretation of Dreams* p-71). Dreams are undoubtedly the representation of our life from childhood. They either present our conscious self or experiences from childhood or they serve as future telling. In this respect both the dreams of March are symbol for one shows her unconscious mind while the other reveals her future. In her first dream she sees the fox singing and she cannot resist herself from going out symbolically representing her present condition of sexual need while in the other one she sees Banford as dead and in the later part of the novella we find that Banford is dead in the hand of Henry. And the later one is also working of her own mind as Freud said our mind can solve the toughest riddles even in sleep. The condition of the second dream is that Henry proposed March for marriage and Banford is resisting her to accept the proposal and hence it is very much possible that Henry can kill her in order to attain March. Otherwise, if March lives with him then surely Banford will be helpless. This also can represent March’s fear of losing Banford.

Henry on the other hand is the product of Lawrence’s work “*Fantasia of the Unconscious*” in which he stated that “The only rule is, do what you really, impulsively, wish to do. But always act on your own responsibility sincerely” (p-44). He is no doubt disgusted with Banford and he cannot tolerate her. He knew that if the relationship between him and March becomes impossible then it will be only because of Banford. So there is every possibility that he will think of killing Banford to remove the obstacle from his path. And that is why albeit he knew that the tree is going fall upon the way Banford is standing still he cuts the tree giving a light warning knowing that she would not listen to him so as to avoid the upcoming blame. So he just warns about the upcoming danger. And the incident occurred likewise the result comes as the death of Banford what he might have wanted.

Again what is important in March is her repressed emotion which occurs when our ego does not allow the id to come to the conscious or in other way when our conscious mind does not allow our desire to be fulfilled then the desire keeps hiding in our unconscious mind. But it does not hide forever but tries to find some safety valve to come out and they are very often in the form of dream. And here in case of March the condition is same. She is as such from the very beginning as shown by Lawrence. He reiteratively mentioned these conditions of her. He again becomes more directive when he says “there was something odd and unexplained about her” (Lawrence, *The Fox*) and then the Freudian symbology begins to work. The fox serves a phallic symbol and her recognition with the fox is absolutely sexual. And also because of this when Henry proposes her for marriage then she tries to turn her face aside but she could not and “a great relaxation seemed to have come over her.” (Lawrence, *The Fox* p-25). Again when at first Henry came then March no doubt resist her from talking with him but she keeps staring at him as “March sat with

her elbows on the table, her hands supporting her chin, looking at him unconsciously.” Such condition happens to her only because of her repressed condition. She is staying with Banford but she is not satisfied with her but she cannot express it to her. She is helpless in this regard and that is why she is repressed and in the unconscious mind. This repressed mentality is due to her age and unfulfilled sexual and mental needs.

Because of this repressed mentality the two sections of her mind keep fighting that is the id and the ego. And March is torn apart by the call of these two sections of mind; she is in a dilemma throughout the novella. She takes time in responding to the call of Banford when she stays in the arms of Henry. She constantly in the novella suffers from this dilemma. She fails to choose one between them because of the complexity of her choice. And also because of this she fails to fix her decision regarding her acceptance of Henry. She accepts him when he comes near but rejects when she is with Banford. Moreover, the dreams again, are very much expressive of her desire which she kept repressing in her mind.

Whatever may be, the novella comes to an end through these complexities. But the novella fails to give an apparent ending. March at the end seemingly accepts the proposal of Henry for marriage but she is not sure whether she would leave to Canada with him. This is because she needed rest from these complexities but the overseas seemed fake to her, the foreign land may not bring her the peach which she is yearning for. She also fails to decide because of the fear of losing her independence she has celebrated here living with Banford as Lawrence says: “she would not be a man any more, an independent woman with a man’s responsibility. Nay, even the responsibility for her own soul she would have to commit to him” (Lawrence, *The Fox* p- 70). By this open ending Lawrence might have wanted to give some chance to March to decide for her whether she wants to go or not.

The possible reason behind these psychological functionings in the novella is may be because of the development in psychic reading during that time and its influence upon the literary discourses of that period. The emergence of techniques like ‘stream of consciousness’ or interior monologue’ which entirely dealt with the psychology of the characters is also a reason for this. There again were people like Freud, Jung who inspired this trend of novel writing a lot and also the novelists of that period like Woolf, Joyce etc. Lawrence personally also worked on this field which is why most of his novels deal with this aspect just like the novella *The Fox*.

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NON VIOLENCE AND GLOBAL PEACE: A CRITIQUE OF THE TECHNIQUES OF MAHAVIRA AND MAHATMA GANDHI

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Jainism is an ancient religion of India that prescribes a path of non-violence towards all living beings. Its philosophy and practice emphasize the necessity of self-effort to move the soul towards divine consciousness and liberation. Any soul that has conquered its own inner enemies and achieved the state of Supreme Being is called Jina.

The present great age has known twenty four Jinas, of whom the first lived millions of years ago. The first Tirthankara or Jina was Rishabha. According to Jain legend, the country of India was named after his eldest son, Bharata, Rishabha is said to have been the first to preach 'Ahimsa', before achieving his own Kaivalya atop Mount Kailasha in the Himalayas. The last Jina was Vardhamana known as Mahavira.

The life of Mahavira is sketched in the *Acharanga Sutra*, the first of the Angas, the sacred book of the Svetambara Jains, in more detail in later Kalpa Sutra. Mahavira was born in 599 B.C. as the son of king Siddhartha and Queen Trishala Priyakarini. That was a time when the hold of the true religion had slackened and a degenerate form of religion, full of sacrificial festivities with macabre in manifestations, was in vogue. Material prosperity was accompanied by an indifference to moral values. Vardhaman, though born in a palace, consciously trained himself to be perfect instrument to be strengthening the moral universe of mankind.

The credit of recognising the historical existence of Mahavira goes to a German scholar, Prof. Herman Jacabi, who made an English translation of the first Anga, *Acharanga* and published it in series called the sacred book of the East in 1884 A.D. According to him Vardhamana Mahavira was born on Chaitra Shukla Trayodashi, March 30, 599 B.C. both Digambara as well as Svetmbara agreed on this date.

Jain religion and its philosophy, as known to all of us, is the only one which in every respect revolves around non-violence. Ahimsa is considered Brahman in Jainism negates killing of the smallest living being in to and even opposes unjust and unnecessary strike at nature. For, Jainism time and again calls its followers to be watchful and reminds them, “Non- violence very dear to all beings is pacifying, is Brahman”¹

Furthermore, having the concept of non-killing in the centre, non-violence of Jainism can be understood more clearly from the following sutra of the *Jinavanga maya*:

Savvesi Jiviyam Priyam, Panin cha Piya Daya Atmavat Sarvabhuteshu.Parasparopagriha Jinavanam.²

It means, “Everyone loves life. All the living beings do not like loss of life; they love pity. Therefore always keeping in mind ‘ahoy atman’ (realizing the fact that all souls experience one and the same feeling of distress or comfort), go forward to good will and mutual co-operation.”³

In context of Jain concept of non-killing another proclamation of the *Sutra Kritanga* [1:1:3] is worth mentioning. It says “If a man kills living beings or causes other man to kill them, or consents to their killing, his inquiry will go on increasing.”⁴

Thus, it is clear that Jainism along with killing whether circumstantial or non-circumstantial declares any kind of violence to be inhuman. In Jainism it is an act not only against the law of morality and ethics but also against the right to live. Hence, it has been desired that a man should not only ascertain his own existence, but also of other fellow beings. To, a larger extent it takes the killing made knowingly or unknowingly, as an evil. In comparison to others, in Jainism Ahimsa is a subject of hard-pressed practice; for it is not possible for common men to practice it accordingly. Although in comparison to Jainism there is no such appeal in Buddhism.

Ahimsa in Jainism emphasises vegetarian and bans hunting and ritual sacrifice. Jains go out of their way so as not to hurt even small insects and other animals and make considerable efforts not to injure plants in everyday life as far as possible. In accordance to this policy, eating of some foods, whose cultivation harms small insects and worms as well as agriculture itself, is to be abstained from. Violence is self-defence; criminal law and war are accepted by Hindus and Jains. Though Ahimsa is not used as a technical term, in Buddhism unlike the other two religions, it condemns ritual sacrifice and violence and moral codes emphasises the importance of not taking life.

If we analyse the history of religions, we find that Jainism is the religion of Ahimsa, to say, ‘par-excellence’ among all others. Jainism placed strong emphasis on the ethical principle of ‘Ahimsa’ not only in discussions of morality but also in epistemology and metaphysics. In fact, Ahimsa is the central core of Jain Philosophy and Religion.

The preaching of ‘Ahimsa’ is the most important task of Mahavira’s life, feeling of immense respect and responsibility for life inspires his activities.

The doctrine of Ahimsa is narrated and analysed in *Agamas* as follows:

1. All violence deserves to be discarded because it leads to sorrows and fear. This is the basic argument of the doctrine of non-violence.
2. Violence means ending somebody's life or torturing others. Still, the blemishes born on violence depend only on infatuation or attachment; mere ending of life cannot come under the category of violence. This constitutes an analysis of non-violence.
3. The purport of the blemish of violence does not depend upon the relative importance of the size, number and senses of the living beings that are killed. It depends upon the result of the violating person or the intensity or otherwise his knowing or unknowing action or the use of force. This constitutes the purport of non-violence.

The three matters mentioned above became fruitful in the thought and conduct of Mahavira and are woven in the *Agamas*.

For the great sage Amritacandra Suri, Ahimsa deeper associations pertained to lack of attachment and lack of passion for Hemachandra. Ahimsa was the beneficent mother of all beings. As cited in Dr. L.M. Singhvi's essay *Jain declaration of Nature*, the Jain scriptures read, "All the Arhata (Venerable Ones) of the past, present and future discourse, counsel, proclaim, propound and prescribe thus in unison:" Do not injure, torture or kill any creature of living being. "For Samantabhadra Ahimsa was the highest bliss." In the words of Gandhi "No religion of the world has explained the principle of Ahimsa so deeply and scientifically as is discussed with applicability in every human life in Jainism. As and when the benevolent principle of Ahimsa or non-violence will be ascribed for practice by the people of the world to achieve their end of life in this world and beyond, Jainism is sure to have the uppermost status and Lord Mahavira is sure to be respected as the greatest authority on Ahimsa."

In Jainism Ahimsa is subdivided into Bhava himsa and Dravya himsa or violence in thought and violence in physical action. Jain thinkers have classified violence into 108 varieties so than an aspirant can detect even the minutest form of violence.

The principle of Ahimsa has been carried to the extent of avoiding injury even to the feelings of others and has its application to life in all forms, including human, animal and vegetable kingdoms. It has been laid down that one that has no power or giving life has no right of taking it away on any ground or pretext whatsoever. It goes without saying that strict abstinence from eating meat, eggs, and fish is ordained. All other principles of good conduct leading to formation of character, such as truthfulness, honesty, celibacy etc. are based upon the principle of Ahimsa in its broad application.

It may be noted in Jainism Ahimsavrata is binding on all members of Jain society, whether householders or ascetics. In the case of householder, it is applicable with limitation, but in the case of ascetics, it is to be observed absolutely. Both these rows, as applied or households and ascetics, are called Anuvratas and Mahavratas respectively.

Jains follow Ahimsa in the most severe way and apply non-injury even to sub human life that is even the smallest insect. Some Jain practices became burdensome and Gandhi discarded

with the literal interpretation of such teachings. Gandhi did not follow extremist practices, such as speaking through a piece of cloth tied over the mouth to avoid by destruction of life of any organism floating in the air.

Vedic-Hinduism is one of the ancient religions of the world. It is also known as the Sanatana Dharma. It has been directed by the Vedic treatises and particularly the Vedas.⁵ The one of the main conclusions of the concept of the Vedic non-violence to any sentient being (Prana)⁶ including non-killing is Ahimsa. Manu, the father of the Vedic and the law Manusmriti itself clarify the motiveless and selfish intent injuring and killing is Ahimsa.⁷

In the Upanishads Ahimsa has been proclaimed as the highest duty. Moreover it has been declared as essential part of human behaviour. We have mentioned about the Shandilyapanishad where Ahimsa has been discussed in context of causing suffering of *dukha*, which other virtue, declares Ahimsa (desiring not to harm and killing others) the yardstick of humanity.⁸

Not only this, in other Vedic-Hindu texts Ahimsa has been accepted as a sign of knowledge, highest truth and an essential condition of human existence. Particularly, I repeat non-killing is indivisibly not necessarily connected with it. Until a person does not acknowledge non-killing in theory and practice both, and particularly does not make Ahimsa an essential part of his routines, he cannot claim to be an Ahimsak, or a follower of non-violence.

Gandhi advocated the practice of non-violence in every walk of life - individual, institutional, political, social, and economic. The efficacy of non violence was demonstrated by Gandhiji in many of his peasantry. Had he been alive during the post-independent era, he might have carried these experiments further?

To Gandhi, non-violence is a life force and not a policy, so he ceaselessly worked for internal and external peace and hence his methods are more spiritual in nature. The discovery of Satyagraha was the historic necessity of the 20th century if mankind was to survive at all. We must not admit the possibility of substituting non-violent collective action for militarism. Gandhi showed the way up to a point. We must now advance further from that point world peace.

One can say, if not accused of exaggeration, Gandhi was reborn as lord Mahavira in the twentieth century, Sambhvami yuge yuge. Gandhi has now ceased to be a historical person like Mahavira. Gandhi's greater contribution to the entire humanity is his hunger and thirst for world peace. Nobody in modern times has so sincerely tried for world peace as the Mahatma.

Violent means may bring changes in the society more quickly and more easily, but it is doubtful how long it will last and solve problems than it solves. Therefore non-violence remains the only viable alternative to violence. Today the choice is no longer between total annihilation of Gandhi. Albert Schweitzer considers that Gandhi continued what Jainism had begun, and that this can be taken even further in the direction of compassion and reverence for all life. According to Gandhi war on the earth is the result of man's failure to realise his unity with God. As war is the result of the thought in the minds of rulers, war could be eliminated by a change in men's thought.⁹

India produced apostle of non-violence in the person of Gandhi in the last century and he liberated India from clutches of British colonialism through non-violent means. Many people begin to raise question in the face of such terroristic attack on innocent civilians as to the relevance of Gandhiji's non-violence in our era. Has Gandhi become irrelevant? Is he fit only for paying rich tributes on his birthday or day of martyrdom and nothing else?

Let us first understand crucial elements of Gandhi and philosophy of non-violence. Gandhiji' always spoke of Satyagraha and Ahimsa i.e. instance on truth and non-violence. Both concepts are integral to each other. Non-violence is possible without truth and no truth is possible without non-violence either. Also we often say God is truth but Gandhiji reversed this and said Truth is God.

Gandhiji wants to make non-violence, the moral weapon to replace weapon. Thus, it is clear that the form of Gandhiji's non-violence is not what the theologians of yore have been presenting ancient sages, The Buddha, Christ and Mahavira. Swami has spoken of non-violence. Vaishnava saints, too, have mentioned it time and again the non-violence of them all has been inert and escapist. Christ has sermonised to get away from evil instead of resisting it. The Buddha has preached that keep away from sin and evil. We should totally renounce Karma, action. This has been that old form of non-violence. Today when Gandhiji speaks of "non-violence" probably its same old form comes up before the people. It is natural, for in the word "non-violence" is the tradition of millennia, history and meaning. It has been consecrated with the blood and penance of such great soul of mankind of whom our history is rightly proud. Dr. Ramjee Singh writes, "Indeed it is like a paradox that a man who was once regarded as an avowed critic of modern civilization is being acclaimed today as the saviour of the modern world."

Today the choice before us is not between non-violence and non-existence. Gandhi gave a new content to the concept of non-violence and this is of the utmost importance today. The Gandhian theory and practice of non-violence as an alternative to all forms of violence and war has to be further developed and was strengthened a few years ago about 60 Nobel prize winners in a joint statement, while expressing their concern and anxiety over the deepening of the world crisis, 'have looked towards Gandhi as the hope of humanity.'

Gandhi as the apostle of peace had rendered the most remarkable service in the field of peace for humanity. I always doubted why the noble committee ignored his services. Has it any possibility that the committee would correct its short comings?

The basis of peace in social and political life is love, "I am fascinated by the law of love. It is the philosopher's stone for me." Acharya Vinoba Bhave says, "These days absence of war is regarded peace but peace really cannot essence of fear. There would be peace only when no part of the world is afraid of or exploited by any other part." Richered Greggaptly states, "You cannot pursue peace but you pursue truth and non-violence and peace will be a by-product."

Peace is not static but dynamic. It is an active force. According to Gandhi, peace does not mean the calmness of the graveyard. It has value only when it has the power to solve the problem which may arise on any occasion. Peace should permeate every walk of our life - social, political, economic and religious. This is possible only when we raise our society on the strong foundation of truth and non-violence.

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5. Four in number (Rig Veda, Yajur Veda, Sam Veda and Atharva Veda).
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7. But, one condition persists here in which improper and illegal injury including killing is Himsa (violence), while a state opposite to it is Ahimsa (non-violence)
8. But, here also one condition persists; The Manusmiriti establishes that not only non killing and non-injury but also killing and injury sanctioned by the Vedas are non-violence. [“Yavedavihita hinsa biyata smimshcharachare ahimsa meva tam vidyadvedad harmohi nirvabhav” MANusmriti, 5144]
9. *Chadogyopnishad*, 3:14:4 [“Ath yat tapo danam aujavam ahinsa, satya vachnam iti, ra slasya Dakshina”]

THE METAMORPHOSES IN *THE BLACK SWAN*

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The theory of psychodynamics is based on what Sigmund Freud termed as the psychoanalytic theory of personality. As we all know, an adult human behaviour can be interpreted on the basis of the functioning of the id, the ego and the superego. The id deals with the impulsive or the unconscious part in us, the ego the rational or the conscious part and the super ego deals with that part of us which is concerned with the sense of right and wrong. In short, it displays the organising and functioning of the mind of man. The behaviour of man can be interpreted in ways that in itself is unexplainable. We can come up with numerous ways and theories to justify our exclusive behavioural patterns. We want to give our personal behaviour a justification; we highlight it with the aura of the psychoanalytic. That is for those who try to find an explanation for each and every one of their behavioural patterns.

The theory of Freud from a different point of view is foregrounded. We know that this theory is applied to and utilised in many of the movies to view and analyse the aspect of ‘desire’ in specific characters. Thus in a way we owe it to Freud the wide aspects of evolution and application of the psychoanalytic film theory. The surge to incorporate the nuances of psychoanalysis into movies is not new. But not all film makers drew on the idea of Freud. Some directors took the liberty of being creative and came up with their own interpretations. Among Freud’s theories which have been used in films, the aspects of the unconscious, subjectivity and sexuality are the foremost. To quote Freud, “repressed thoughts are the key to understanding neuroses. It can manifest in the form of dreams, nightmares and even forms of artistic activity”. It is this last element, that of artistic activity that is being analysed here - the working of the psyche of the lead character in the movie *The Black Swan*. The lead performer in the movie is

Nina Sayers played by the Oscar winning actor Natalie Portman. What is it that makes her behave in a particular way – is it her id, her ego or her super ego?

The English movie *The Black Swan* directed by the American director Darren Aronofsky, starring the Oscar winning actress Natalie Portman, Vincent Cassel and Mila Kunis can be read in this perspective. The movie is a psychological thriller delving into the mind of Nina Sayers, a ballerina in a renowned New York ballet company. She has an over bearing mother who tries to fulfill her failed dreams as a ballet dancer through her daughter. She pushes her daughter beyond limits to attain ultimate success. The director of the ballet company Thomas Leroy has in mind a brilliant story to stage, the story of the ‘Swan Lake’. It deals with the deft portrayal of the dual swans - a white one and a black one – both being played by the single lead character. The white swan displays the innocent side and the black swan the darker side of life. Thomas Leroy is confident in Nina in that she could play both the role of the fragile and gentle white swan to perfection and with élan. He is confident in her professionally meticulous dancing style. But says that she lacks the urge and the inner passion which is needed to render the more passionate and sexual black swan. None the less she gets the role. Thomas Leroy introduces her to another dancer in their company Lily who seems to have the intrinsic quality and sensuality needed to depict the black swan to excellence on stage. Nina makes her acquaintance and tries to be friends with her. But their relationship begins on a sour tone. Nina begins to experience hallucinations, most of them having something to do with Lily. She becomes so obsessed with the portrayal of the role of the black swan that she takes it personally on herself to excel in her performance. When the day of the final performance came, everything goes well except for a minor glitch. Nina is devastated and runs to her dressing room. She fears that her mind is again playing tricks on her. There she hallucinates seeing Lily dressed as the black swan. Troubled, she fantasizes Lily to be her own double and injures herself with a shard of glass thinking that she has injured Lily. Conquering this fragile side of hers she goes back to the stage and gives her final performance as the sensual black swan. She lives the part, dancing in abandon, transforming herself into the black swan and surprises herself, the director and the audience. Nina is puzzled when she finds that Lily is there to congratulate her on her ultimate performance. Nina realises that she had stabbed herself and not Lily. She finishes her part amidst the thundering applause of the audience. She feels happy and contented on her perfect but sadly the final performance.

The analysis of the movie as by way of an interpretation of the metamorphosis of the main character transforms the movie into what could be termed as a psychological thriller. What makes Nina behave in this paranoid manner? Is the id in her trying to overcome the working of the ego? In other words is it that part in her which yearns to excel as a dancer which makes her behave like this? To make it work, the director uses a variety of stage techniques like the use of mirrors reflecting the varied forms of the same persona Nina. There is the arrival of and working

of an alter persona in Nina. Considering the dynamics of the psycho in Nina's character, let's see what might be the reason which prompted her behaviour. The alter persona which lies dormant in her transforms her into a better performer. But undoubtedly it acquaints her with her darker side which she thought is not there in her at all. Is it the working of what Freud termed as the id? Did she wish to exhibit her hidden urge to be more vibrant sexually? But the reality is, and I would argue on the basis of the theory of Freud that, this alter persona is nothing but a part and parcel of her mind, personality and individuality. To use a term in psychology we can call it part of her psyche. When we see Nina hallucinating on Lily, we gather that, this alter persona is leading a life of its own. The question is, is it Nina's urge to excel which makes her behave like this? Does she not have control over the proceedings of her mind? What makes her behave in a way that is totally weird and contrary to her normal behavioural pattern? Is the central character a split personality? What is the reason for her behavioural pattern? What explanation from Freud's theories can be suitable enough to explain and justify her behaviour?

The answers to these questions can be identified through grilling. All the characters Nina encounters in her life have something to do with her mental makeup. Thus we can say that they become unconsciously responsible for her mental crack down. Let's consider her mother Erica. Even though she is morally boosting her daughter to be perfect in her artistic performance, there is an undue pressure involved to make her daughter excel in what she does best –ballet dancing. At times her behaviour verges on the point of being edgy, which irritates Nina. That makes her rebel against her mother too. We should not forget the fact that Erica was a ballet dancer herself, who failed to attain success.

The pressurising of the director Thomas on Nina takes on another level, bordering on the sexual side. He accepts her as a technically perfect dancer fit for portraying the fragile white swan. But he constantly reminds her that he can see the sexual and flared black swan traits in her. But she is hesitant to bring it on. She is disturbed at his unconventional advices and methods to view herself as the darker and vibrant black swan. Nina is puzzled on discovering that she has traits in her just as Thomas has predicted. That links her with a part of her that lies dormant in her. Isn't that what Freud's id is all about?

Lily is all that Nina is not when it comes to real life situations. Lily is uninhibited and unreserved in her dancing style. Thomas introduces her as the person who is best fit to play the role of the black swan. He wants Nina to capture the black swan traits in Lily. The troubled mind of Nina begins to hallucinate Lily as the black swan. Here I think it is the desire to excel, be better than Lily which is the reason behind the mind play. Nina fails to understand that it is her mind that is playing tricks on her. But this need to excel herself pushes her into a state of mind where Nina finds herself closely following Lily, to the extent of imitating her. But again it is an action that is done unconsciously. Is it not the id which is dominant in her?

All these people and their associated behavioural pattern make Nina's life strenuous. Her life turns into a struggle to become something and at the same time not to become something. It is the portrayal of and the tug of war between the id on one side and the ego on the other side. It surfaces in the form of a blur between reality and dream to Nina. She becomes unable to cope with the stress. She becomes emotionally unstable. This emotional weakness of hers attains manifestation in her physical being. Her body displays strange scratches and her finger and toe nails get damaged. We equate this with her emotional break down and mental collapse. Nina being a fragile personality cannot handle the demands of the role of the black swan. Her emotional development is harnessed. She is developing defence mechanisms to cope with what is going on in her conscious mind. Nina is trying to play the part of the seductive and destructive black swan. But the point is you can't portray something which is not there in you inherently. Then a time comes when we see the merging of – the lighter side and the darker side, the good side and the evil side, the free and the restricted side, the white swan and the black swan in the same person Nina. Her rebellious attitude to her mother too can be an indication of the defence mechanism she has developed.

When we see Nina in the final part of her astounding performance as the black swan, we see that she has transformed herself into the black swan and from that point, there is no return. She has succeeded in conquering the id and the ego in her takes over completely. The black swan has entered her and has influenced her to a level beyond her control that the whole process is a psychological manifestation in her. We are able to interpret its presence in various stages of her daily existence. She becomes enamoured in its captivating clutches. She cannot find a way to escape. She finds a vent finally. She frees herself from this mental trauma by killing herself. But it is freedom from mental torture none the less. Was this a defence mechanism? Escaping from the world of competition and pain she attains a stature of being perfect in the eyes of the all.

We can argue that there is no clear and straight forward relation between the conscious and the unconscious activities of man. It gains strength and reputation only when we use the theories of psychoanalysis as put forward by Freud. Then beyond doubt we can explore the numerous possibilities of Freud's arguments. The psyche of an individual is a union of his mind and personality .As suggested by Freud the ego in a person battles with the id and the super ego. Thus we have in Nina Sayers an interaction and a struggle between the drives and forces within her. Through the eyes of an ordinary movie goer *The Black Swan* is a movie which explores a young ballerinas struggle to play the dual roles of the innocent and the sultry black swan. I would like to conclude by saying that analysing the character of Nina on the basis of Freud's theory, we get a better access into the hidden recesses of her mind that was fully occupied with and which dreamed about the nuances of artistic excellence and fulfilment. Even if it was it was the id or the ego or the superego which was dominant in her, we are sure to sympathise with Nina Sayers

because of what she goes through in her life. The Freudian interpretation of the id and the ego helps us to understand her better and our heart soars to greater heights on witnessing her creative excellence.

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THE NOVELS OF SALMAN RUSHDIE: A POSTCOLONIAL IMPRESSION

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The novels of Salman Rushdie are the true representative of postcolonial fiction. He embodies in his own life and in his writings the conundrums of the postcolonial author, writing within the traditions of Indo-English literature while simultaneously appealing to the conventions and tastes worldwide, especially a Western audience. Since the publication of *The Satanic Verses*, he has been fighting a battle for his survival. Rushdie, being a man of diaspora, had earlier been facing an inner battle for existence, but after the publication of the previously mentioned novel, his struggle became both external and internal. The condemnation and support surrounding the death sentence issued against him epitomize the postcolonialist's delicate and constant battle to balance the demands of conflicting cultures. He not only contends with these external struggles, but he also deals with the interior conflicts of colonial identity, living as a permanent outsider, searching for personal authenticity in one or many cultures. He is the spokesperson for the people of the subcontinent who are living in their migrated countries. Throughout his career, he has struggled to speak to the mainstream in both Britain and Asia while mimicking and commenting on that same mainstream from the margins. Religiously and culturally diverse worlds of both India and Britain offer Rushdie a wealth of concerns and themes that consistently refract and refract throughout his works.

In his novels, Salman Rushdie deals with various national and International themes, but his primary focus is his motherland and its subcontinents i.e. Pakistan and Bangladesh. Themes such as migration, exile, diaspora, nationalism, multiculturalism, dualism etc. appear in his novels from the very first page. His writings have become the focus of a certain kind of struggle for cultural identity in Britain and other Western states.

In his magnum opus novel *Midnight's Children*, Salman Rushdie picks up several postcolonial and postmodern agenda. Though the novel is an agglomeration of various themes, it is a novel about postcolonial India. *Midnight's Children* is a fantasized version of the historical

reality of India that spans from the Jallianwala Massacre of 1919 to the period of Emergency imposed by Indira Gandhi in 1977. Though before the publication of Rushdie's magnum opus, several novelists had depicted Indian history; Rushdie's introduction of magical realism and supernatural elements makes it characteristically his novel. It is partly the biography of Saleem Sinai, partly autobiography of Salman Rushdie and completely the biography of India.

By introducing the narrative techniques of Gabriel Gracia Marquez, Salman Rushdie intermingles fact and fiction so fantastically that sometimes it becomes a Herculean task to differentiate between truth and invention. Probably this was the reason that *Midnight's Children* became a trend- setter as soon as it was published.

In *Midnight's Children* Rushdie deals with displacement and rootlessness. Rootlessness that occurs due to routelessness is the main source of identity crisis and almost all the major characters whether it is Saleem Sinai, Shiva or Padma or Parvati suffer from this psychological disease. The novelist himself is the victim of same ailment. Saleem Sinai, like his creator, wanders from one place to another, from Bombay to Karachi to Bangladesh then again Bombay. Rushdie himself returns to India time and again, not the geographical India but "India of the mind".

In fact, *Midnight's Children* paves the way for the other novels of Salman Rushdie. He has been unable to disengage himself from this substantive text while writing other novels. For instance, *Shame* is a shorter version of its predecessor *Midnight's Children*. *Midnight's Children* is a novel about postcolonial India, in the same fashion as *Shame* is about Pakistan. The former deals with the colonials and postcolonial situations of India, while the later with an "insufficiently imagined country": unavailing Pakistan.

Shame is more a treatise on diaspora than merely fiction and Rushdie's authorial intervention makes the novel a discourse rather than an entertaining fiction. At the same time, it is a most overtly political novel, in which Rushdie takes the theme of the ailing Pakistan. It is the novel where the novelist deals with the feminine aspect of postcolonial theory; how they are doubly marginalized and how they are in the clutch of patriarchy.

In both these novels Rushdie's representation of history displays his multiple visions that replace the uni-linear version of official history. Rushdie's history is the history of memories version rather than the written version. Magic realism is his adopted tool and by exercising this in a novel way, he excels from his other counterparts. He never describes the past but remakes the past to suit his present purpose, using memory as his tool. *Midnight's Children* and *Shame* are to some extent, the history of India and Pakistan respectively. But his novels move beyond the bounds of history for the purpose of finding universal significance of historical forces that are

operating at a particular phase of time. He manipulates the truth to fictionalize it and thus makes the real unreal and vice versa.

The third novel of Rushdie is *The Moor's Last Sigh*, more postmodern and less postcolonial, though Rushdie does not deviate from his favorite themes. The protagonist and narrator Mores inherits the mixture of races and creeds that is India. His mother Aurora has the blood of Portuguese invaders as well as Catholicism in her veins whereas his father is one of the last Jews of Cochin and a descendant of Boabdil, the last Moorish ruler of Spain. The entire family mimics the chaotic diversity of South India.

Throughout the narrative Rushdie celebrates this hybridity, multiplicity, and multiculturalism. In this saga, the novelist presents a family that splits on the ground of nationalism and anti-nationalism and this division resembles the divisions in the country at large. Rushdie shows how in the same family there are two types of people pro-Empire and freedom loving.

This novel is also an attack on the parochial Hinduism that is led by Shiv Sena in Maharashtra. The people of Shiv Sena have led India towards its unwanted destination, towards a religious country instead of a secularist one. India is known for its multi-ethnicity, its multi-religions and its multi-culturalism (for this India Morose is the character); but the fundamentalist Hindus and Muslims have led it astray. This India is against the India that was dreamt of by its freedom fighters Nehru and Gandhi.

Though the novel delineates the post-colonial history of India, its metaphoric divisions, its linguistic divisions yet it attacks India as a pseudo-secularist nation.

The publication of *The Satanic Verses* and its aftermath created a panic in Salman Rushdie's mind. And perhaps this is the reason that his post *The Satanic Verses* novels are less penetrative than the prior ones. Hindu Fundamentalists also banned *The Moor's Last Sigh* in some parts of India due to its attack on Shiv Sena's supremacy. But after his colonial and postcolonial narration, he went towards global and pop and Jazz music. In *The Ground Beneath Her Feet*, he deals with global themes and Greek myths that have become global in this postmodern era. Rushdie begins with the death of the female protagonist Vina Apsara on the fourteenth of February 1989, the day Fatwah was decreed on him by the Muslim fundamentalist leader, Ayatollah Khomeini.

The Ground Beneath Her Feet conceives a frontierless world, a post national space. Rushdie has always been an urban and metropolitan writer but in this novel the metropolitan cities like Bombay, London, New York either do not figure at all or they are merely in the background.

Rushdie's parameter of diaspora also changes in *The Ground Beneath Her Feet*. For representative migrants of this novel crossing frontiers are valueless because music is beyond restraint. Before this novel, all migrant characters had been suffering from a psychological trauma and migrancy was a political act but in *The Ground Beneath Her Feet*, Rushdie advocates a thesis of the post-frontier in which frontiers are abstract rather than geographical or psychological. With his hybrid and global characters, Rushdie points towards a future in which the world will be united to face any threat. But fortunately or unfortunately Rushdie himself is unable to step across the frontiers and it seems that he is still lingering in his parochial world from which he is destined not to come out.

Shalimar the Clown is his return to the Indian sub-continent that he left in *The Ground Beneath Feet* and *Fury*. The novel demystifies the political upheaval of Kashmir that resulted due to the interference of America. The novelist delineates the story of post-colonial Kashmir and explains the reasons why the paradise became hell, how the Hindu-Muslim unity came under suspicion, why and how the citizens of paradise started becoming terrorists and what role India and Pakistan played in creating the chaos and commotion. Through the story of Shalimar and Boonyi, Rushdie displays the Hindu-Muslim harmony that existed before independence.

The central theme of the novel is the making of a terrorist as terror becomes a global phenomenon and a cause of concern worldwide. The effort to look into the mind and get under the skin of a terrorist becomes an artistic challenge that the novelist has dealt competently in the *Shalimar the Clown*.

In fact, the novel narrates the story of postcolonial and post-independence Kashmir. Since Rushdie is a political novelist, *Shalimar the Clown* is a blending of realism and magic realism. Like *The Moor's Last Sigh*. Rushdie again imagines a composite culture where race, religion and identity do not matter as in the idea of Kashmir. The novelist shows in the novel how gradually the composite culture is destroyed by both military and militancy. Before 1947, there was no point of dispute between Hindu and Muslim. They used to celebrate each other's festivals. But the independence of India and Pakistan transformed this paradise into a battle field where ignorant armies and citizens are being killed by their own citizens.

In his last venture, Rushdie presents adventures of colonizers. *The Enchantress of Florence* is a novel that is set in medieval India, at the time of the Mughal Emperor Akbar, the Great at the time when colonizers began to arrive and establish their trade. As is customary with Salman Rushdie, he never adheres to a single theme in his fictions. So is the case with *The Enchantress of Florence*. Salman Rushdie mixes up past with present to create a better future. The novel is set in sixteenth century India, it delineates the colonial situations and conditions Magor dell Amore is the representative of white colonialists, who lands on the shore of India and

makes his way to Sikri to the court of Akbar and succeeds in befooling the wisest king. The female protagonist of the fiction Qara Koz seems to represent the counter discourse to the colonialism. The colonial enterprise was a product of western androcentric imperialist desire. Qara Koz, on the other hand is a woman of Asian blood who manages to bring the whole of Florence, the epitome of western civilization of that period under her influence. She represents the subversion of the colonial enterprise. If for the colonizers, the oriental, Qara Koz represents all those qualities for she is an enchantress and enchantment is neither rational nor scientific.

The novel has a helical structure and intertwines two stories, which then go in diverse directions. Mogor comes to India and becomes closer to Emperor than his nine jewels. In the same way Qara Koz goes, from central Asia to Europe and becomes the heartthrob of Europeans. But in the end Mogor is exposed as liar and has to leave India. This was the condition of colonizers; they came, established themselves and were forced to run away.

As Rushdie's earlier ventures, his latest fiction is also riddled with various layers of meaning. Identity crisis, multi-culturalism, humanism, feminism, post colonialism and decolonialism are the recurrent theme of this novel. In this novel Rushdie attacks colonial Empire with its own tool, and to some extent he succeeds.

As a staunch de-colonialist Salman Rushdie takes each and every step for the decolonization of the mind. Decolonization is a psychological process; he advocates freedom rather than geographical or political freedom.

Language is one of the tools of decolonization and Rushdie is the master of exercising this device. He takes the words of Hindi, Urdu and other regional languages and englishizes them without any reference or notes. He in his first major novel *Midnight's Children* demonstrates the complexities and dilemmas that the project of indianising the resources of English language entails. In each of his novel he inters mingles words from several origins and tries to make them perfect. Thus, he becomes the leader of postcolonial authors who have taken the oath of provincializing English, who are determined to subvert the master's tool in order to make it as their own.

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CLASH OF CULTURES IN CHINUA ACHEBE'S *THINGS FALL APART*

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Introduction:

European Imperialists have followed a set pattern to occupy the African, Asian and other colonies. It was never a direct imposition of power. Their policy was to enter the colony as tradesmen, learn about the history, religion, and social conditions prevailing in that country. Then they introduced Christianity through missionaries. They assumed European culture, philosophy, religion, scientific progress administration and overall European civilization at the peak point of development. English education was introduced to show all this European wealth to the people of that country. But this overtly evangelical act had a covert purpose of training some people to work for them. Next step was to tempt people with various temptations and convert them to their opinion or even to their religion. Once they have added a considerable number of converts they started exercising power over them, and slowly and steadily administering them. Once that amount of strength have been gained way was open for exploitation of that country by imposing heavy taxes, usurping natural resources, enslaving people etc. This pattern could be seen in Achebe's *Things Fall Apart*. Abiola Irele aptly comments on the use of cultural clash by Achebe in his debut novel as: The immediate subject of Chinua Achebe's novels is the tragic consequences of the African encounter with the Europe..... His novels deal with the social and psychological conflicts created by the incursions of the white man and his culture into the hitherto self-contained world of African society and the disarray in the African consciousness that has followed. (10)

Clash of Cultures:

In *Things Fall Apart* Achebe vividly portrays this cultural politics and its ramifications. The novel is divided into three parts, in the first part the richness of the traditional Igbo culture is delineated in all its aspects. It is done through the story of Okonkwo, the protagonist and the heroic leader of the warlike Umuofia clan. Yet what happens to Okonkwo is not of central

importance, rather it is what happens to the clan. This clan consists of nine villages of which Umuofia was the chief one. In first part there are vivid descriptions of the gods and oracles, myths, beliefs, superstitions, laws and administration, festivities of the clan. It also tells the story of Okonkwo's rise in the clan from the son of a failure to one of the lords of the clan. Till the end of the first part in chapter thirteen we witness the glory of the Igbo world which was untouched of any external influence. Okonkwo unintentionally kills a kinsman and is banished from his clan in keeping with the law of the land. With this we come to second part and Okonkwo to the village of Mbanta, his motherland. The second and third part shows the intrusion of the white men into Igbo land and its ramifications. The spelling and meaning of the word Igbo/Ibo must be understood to avoid miss-interpretation. The Anglicans spell it as 'Ibo' and the natives or Africans spell it as Igbo. According to Victor C Uchendu the word Igbo is used in three senses: "Igbo territory, domestic speakers of the language and the language spoken by them."⁽³⁾ In the present study it is spelled as 'Igbo' except in citations from Achebe where it is spelled as 'Ibo'.

White men entered into the closed communal Igbo world sporadically. We hear the stories of white men that have arrived in distant part of the Igbo land. Obierika tells the story of white men's menace in the Abame market. A white man had arrived in Abame with his iron-horse (bicycle). At first the people of Abame wondered to see this strange looking white man, they suspected was he a man at all? They also feared his iron-horse so they tied it to a tree and killed that man. After a few days, some white people accompanied by Igbo men from other clans retaliated by shooting freely in the populated market of Abame. In his second visit to Okonkwo, Obierika tells that the missionaries had come to Umuofia and they have built a Church there. Though the Umuofians were not happy with what was happening they permitted white men to live there. The fear of Abame massacre and their chauvinistic belief in Igbo gods who will potentially destroy the strangers prevented them from opposing the intruders. In Mbanta also a missionary named Mr. Kaiga succeeded in acquiring a piece of land to build a church. The missionaries won converts these converts were mostly the victims of harsh Igbo customs. In the beginning the white men did not show extra zeal or excess of enthusiasm to occupy land. They march slowly and steadily learning about these people and their customs, showing themselves as philanthropic men who have come there for the welfare of the natives. To unravel this politics the cultural clash approach is necessary in postcolonial reading of Achebe's fiction. As Anyadike Chima and Ayoola Kehide observe : Fifty years of reading and writing about Things Fall Apart have yielded several approaches to the novel. There is the culture clash approach which emphasizes how a more technologically advanced invaded and exploited a weaker one under all manners of false pretences:..

The missionary in Umuofia Mr. Brown learned a great deal about the clan through his meetings with a village elder Akunna. This knowledge would be useful for dealing with the Igbo. The

narrator expresses this as: In this way Mr. Brown learnt a good deal about the religion of the clan and he came to the conclusion that a frontal attack on it would not succeed. And so he built a school and a little hospital in Umuofia. He went from family to family egging people to sent their children to his school. But at first they only sent their slaves or sometimes their lazy children. Mr. Brown begged and argued and prophesied. (TFA 132) Brian Shaffer rightfully criticizes this role of the missionaries in the Igbo land as: Things Fall Apart reveals the great extent to which religious missionaries were part of a comprehensive strategy of colonization, in which the church functioned as a beachhead for political and economic imperialism..... Paradoxically, the “imagined process of ‘civilization’ that the British believed they were giving to the savages” is instead revealed in Things Fall Apart to lead to cultural disintegration and social chaos; the breakdown of Igbo society. (81,82)

In addition to churches and schools they also started trading centers to attract more people to them. Hitherto, crops were seen as seed or food but these trade centers opened the doors of prosperity by paying price for them in the form of money. This was next step in solidifying their stand in the Igbo land. The trading centers lured people thus: The white man had indeed brought a lunatic religion, but he had also built a trading store and for the first time palm-oil and kernel became things of great price, and much money flowed into Umuofia.(TFA 130)

After that much success in loosening the center that held the Igbo together it was now time to break them by exacting power. This is how they started governing Umuofia: But apart from the church, the white men had also brought a government. They had built a court where the District Commissioner judged cases in ignorance. He had court messengers who brought men to him for trial....These court messengers were greatly hated in Umuofia because they were foreigners and also arrogant and high-handed. (TFA 127)

The Umuofians following the Ekwugwu destroy the Church of Umuofia, for Enoch’s crime of unmasking an Ekwugwu. Such evil had not happened in the history of Umuofia. The district commissioner arrested them and tortured them. This humiliation of the native leaders shows their loss of authority. They were released after paying heavy fine. They call for a meeting of the clan to retaliate this assault to their cultural pride. The whole clan except the converts gathers on the village ‘ilo’. While the village elders and lords of the clan were discussing the measures of resistance, the court messengers arrive there and ordered to close the meeting. Okonkwo takes this opportunity and beheads the head messenger, thinking that the villagers would follow him as usual. But the villagers let the other messengers flee. Okonkwo here people murmuring why he has done that? He discerns total disintegration of the clan in such a cold reaction of his clansmen. He cannot reconcile with such a situation and hangs himself to a tree in his backyard. With Okonkwo’s suicide disintegration in the traditional Igbo culture is complete.

Conclusion:

In this way the cultural clash approach applied to Achebe's *Things Fall Apart* unravels the cultural politics of the White men in Nigeria. It unmaskes their evengelical disguise and shows the true imperialist face behind it. It shows the disintegration suffered by the rich and varied culture of the Igboland with the intruison of the colonisers.

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PROBLEMS AS THEMES IN INDIAN SHORT STORY-WITH SPECIAL REFERENCE TO SHASHI DESHPANDE AND VOLGA

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Indian English Short story had its origin in the Gandhian age. Some writers wrote on the plight of women in traditional Hindu society. However, the discussion of women's problems from woman's point of view started with the entry of women writers like Shashi Deshpande, Anita Desai, Ruth Praver Jhabvala, Chudamani Raghavan, Ambai and Volga. This paper tries to analyze some of the problems like abortion, rape, suppression of women in the name of marriage, widow remarriage in the short stories of Shashi Deshpande and Volga and the solutions arrived at by them.

The women that Deshpande portrays are in the age of transition, caught between tradition and modernity. But Volga presents modern women unwilling to submit themselves to the traditional stereotypes. In Deshpande, one can find the psychological transformation of the characters. They learn to look at the problems with a new perspective. Volga's characters crossing the age of transition display both outer and inner change. Both Volga and Deshpande have discussed the problems like marital rape, abortion, rape, disloyalty of the husband, submission of women in the name of marriage, abusing of women in the name of beauty, man-woman relationship and male domination but with different perspectives. Shashi Deshpande's solution to the problem seems to be compromising. However, Volga's are revolutionary.

The general belief is that women yearn to have children and motherhood is their passion. It is unnatural if a woman likes to abort her pregnancy. She is considered to have no human feelings she if decides to undergo M.T.P. on her own accord. But Shashi Deshpande shows modern women's stand through the husband's response in Death of a Child, "You have the right to decide."(63) In the above story, she portrays the psychological turmoil of a mother who willingly undergoes M.T.P. The mother before undergoing M.T.P. feels, "As long as it isn't

born, it doesn't exist for me.”(62) But the same woman after undergoing M.T.P. feels, “I feel that the ghost of my dead child walks with me.”(63) This kind of inner struggle is absent in Volga's stories. Her women do what they want to do. In her Bhinna Sandarbalu (Different Situations), Volga describes two different situations wherein Shanti who wants to deliver a child was not allowed to do so, as she was unmarried and Subhadra who is married is compelled to bear a child against her wish. The solution to this problem was given as Shanti's decision to deliver the child and Subhadra being aborted.

The next problem discussed by both Deshpande and Volga is rape outside marriage and within marriage. When a girl becomes a rape victim no doubt the girl undergoes a lot of physical and mental torture. But the psychological turmoil of the mother can be brought into light only by writers like Deshpande. In It was Dark, a girl asks a lift to an unknown stranger. He kidnaps her and rapes her. Her father scolds her mother for not warning the girl against the dangers for her chastity. On hearing her husband's words, the mother recalls why she hasn't warned her daughter against such dangers.

“I had been warned enough as a girl. ‘Don't ...don't...don't you're female.’ They had taught me to build a wall around myself with negatives from childhood. And then suddenly, when I got married, they had told me to break the wall down. To behave as if it had never been, I had felt totally vulnerable, wholly defenseless. I won't let my daughter live behind walls, I had thought.” (130)

The mother undergoes psychological turmoil along with the girl. Finally, the mother succeeds in bringing the girl to her senses by allowing light to flow into the room.

In Modhati Saavu (First Death), Volga describes the psychological trauma of a mother. She fears about the security of her teenage girl. She says,

“I fear what will happen to you.”(56)

“If you're a child, I won't fear. Only because you have attained puberty, I fear.”(58)

“Wretched world. I don't know what it will do to you.”(59)

It shows the agony of mothers of teenage daughters. As the mother had feared, the girl was raped and made pregnant. Talking about the girl's abortion, Volga cynically calls it her first death. The mother's satirical comment, “You escaped death narrowly... A woman will not have one death. She has to die many deaths.” (66) shows the plight of women. In another short story Ayoni she brings to light the agony of a rape victim who was ushered into sex trade by the kidnappers. The girl was brought to a dingy room and tortured without food and water. The story ends with the death of the girl. In another story Vimukthi (Release), she depicts the agony of a 12 year old Venkatalakshmi who was raped by her own uncle and the warden. The solution for Venkatalakshmi's agony comes in the form of death. Death releases her from sexual harassment. Ironically, Volga has recommended death as solution for the rape victims' tortures. Rape that occurs inside marriage has not been recognized with seriousness. Here the rape victims are also

not sympathized as it goes within the sanctity of marriage. But Deshpande talks about marital rape in both of her stories The Intrusion and A Liberated women. In both these stories, the protagonists finally submit themselves to their husbands. But in Volga's Bhinna Sandarbalu Subhadra who undergoes marital rape finally revolts, leaves home and joins in a working women's hostel. This is a revolutionary solution suggested by the writer to the problem of marital rape.

Many times women are ushered into the bond of marriage against their will. The parents feel their daughters as a burden to be relieved of. As a result, their wishes and desires are never taken into consideration. Nobody takes care even to ask whether the girl likes the boy or her willingness to marry him. She is taken for granted. On the other hand she has to dance to his tune. This is the theme of some of the stories of Deshpande and Volga. Deshpande's I want pictures the plight of the parents of twenty-seven year unmarried Alka. It was only when her marriage was settled; her parents heaved a sigh of relief. "Now I can look the world again. I used to be so ashamed. A daughter of twenty-seven and not married."(143) The boy who had come to inspect Alka wanted a wife in her who can "manage everything, a wife who can get on with everyone." (147) But nobody cared for her wishes. When she refused to marry him, her father pleaded her & made her yield to their side. Finally she submitted herself, "I surrendered my illusions and embraced reality." (150)

Volga's Nose-stud is a similar story but with a twist. Rama had a hole in her nose as her grandma gave her a nose-stud. But it had left a deep scar which stood in the way of her marriage. She underwent plastic surgery to overcome the scar. Finally an alliance got settled. But the groom wanted Rama to get her nose holed as he liked nose-stud. The story ends with Rama's refusal to have her nose holed even at the risk of her marriage. This story shows how women have lost control over their own bodies in the name of marriage.

In The Cruelty Game Deshpande pictures the plight of a young widow. Unlike other Deshpande's stories, here the widow goes a step ahead and marries her husband's friend, thus putting an end to the cruelty game. Here the victim seeks for a companion in the name of marriage. But in Volga's Companionship Vijayalakshmi the widow refuses to marry her neighbour Gangadharam who was also a widower. She feels that men seek for marriage not for companionship, but for a server in the disguise of a wife. She refuses Gangadharam's offer of marriage saying,

"At this age I only want to live for myself; I don't want to adjust and live for others. I don't at all want to live serving you."

"Serving...." Gangadharam looked perplexed.

"Serving, of course. According to me when men talk about companionship, they only mean service. When I look at your house, it's clear what kind of help you need." (81)

Of course she accepts his companionship after he has changed.

Shashi Deshpande in general never breaks the institution of marriage. Whatever the problem might be, her characters try to reconcile and compromise. They always revolve around the sanctity of marriage. But Volga suggests living together as a solution for the problems of marriage. In her short story Experiment, Narendra wishes to marry Sunanda. But Sunanda who is against the system of marriage suggests that they can live together without getting married. She says, "Marriage, married life-being together and fighting like husband and wife –I don't like all this. I am not ready to live like that now." (16) But Narendra who does not want to experiment with his life marries another girl. But his marriage ends up in chaos. The writer talks about Narendra's marriage saying,

"Those who have reverence for the system of marriage maybe angry if we say that even a blade of grass could be the reason for a breakup of marriage. But that's what has happened."(24)

Though both Deshpande and Volga deal with the same problems in their stories, the manner they look at the problems differ and finally the solutions they arrive at differ. The characters in Deshpande's stories struggle and question. They revolt, but not the kind of revolt Volga shows in her characters. It is a revolt that results in submitting themselves to the existing situations with a changed perspective. A perspective, which makes them free of the things that have chained them so far. If Deshpande views them standing on the threshold of change, Volga views them stepping into the change. Hence, there is world of difference in the solutions they arrive at. If Deshpande's solutions look compromising, Volga's seem to be revolutionary.

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"WHERE STANDS AJU MUKHOPADHYAY'S *MANHOOD, GRASSHOOD AND BIRDHOOD* IN THE OPINIONS OF THE AUSTRALIANS"

Manhood, Grasshood and Birdhood

by Aju Mukhopadhyay

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Aju Mukhopadhyay is an astute observer of the way those in power and control (bankers, developers and politicians) influence the natural world, generally to its detriment. He is also a very keen observer of nature herself together with the numerous creatures she supports including tiny insects, plants, giant animals and of course human beings. This is reflected in the rather unusual title *Manhood, Grasshood and Birdhood*.

Mukhopadhyay's poems use simple language and form to make absolutely clear the message he wishes to convey. Many of the poems in the first section *Manhood and Grasshood* are fairly long prose style poems, occasionally with rhyming endings, this contrasts considerably with the much shorter, often only three line poems in the second section - *Birdhood*. These poems have a Japanese feel and style, though, perhaps arguably, they are technically not Haiku, varying as they

do in length and syllable arrangement. The book is nicely produced and printed, runs to eighty eight pages and the *Birdhood* section is illustrated with numerous black & white images of the various birds which are the subject matter of these poems.

Many of Aju's poems have a spiritual and philosophical underpinning, questioning motives and our actions on the environment and each other.

In *An Attitude to Life* (p. 32) the following excerpt presents a deep philosophical observation.

*Man's life is not
like the birds and animals;
it has extra sense and conscience
pride and prejudice
surpassing everything in subtle sense;*

Many poems have wonderful imagery and use of metaphor, for example in *The Past* (p. 33)

*dust flows and gathers like time
coming in or passing out;
time is a dusty affair.*

Many of Aju's poems are concerned with the big issues of environmental and life destruction such as the nuclear bombing of Hiroshima and Nagasaki, and then the nuclear disasters of Chernobyl and Fukushima. He sees “nuclear” as an evil force (p. 23), with no match in previous history. These poems are in quite stark contrast with some of his shorter poems such as *Mili*. (p. 38) This wonderful, gentle poem comments on the timeless and inevitable transition from innocent childhood to adulthood. I found this poem very moving and the line, “*forgetting her lollipop days*” captures perfectly the passage from the carefree innocence of childhood to the responsibilities of adult life. Here's the bitter-sweet poem in its entirety.

*School bag tied to her back
looking in front she walks;
no more whimpering
to get into her mother's lap
no more carried in a push cart
no more sucking her thumb, she walks alert
leaving all who reared*

*freeing herself from those
who so long for her cared
forgetting her lollipop days
she walks apace
with her bright eyed juvenile friends;
she walks, dreamy eyes, towards the future
like all her known and unknown predecessors.*

Again in *The Fallen House* (p. 42) Aju comments on growing up - here he uses the emotive affect of colour with wonderful imagery to help the reader visualise the beautiful home he grew up in, which at the end of the poem has become a deserted run-down place with no heart and “dismal walls gray and dull”. Here's the first verse:

*I was in my prime youth when I left the house
flooded by different hues in different rooms-
satin blue of the sky and pinkish love-rose blooms
bright yellow of the sun in the stairs
youth-wild green in the balcony;
'twas a grand affair
when every wall, each nook and corner smiled
each space exuded a sense of revelry.*

Aju like most serious poets contemplates the big questions and ponders the nature of existence. A friend once remarked “great poets are seers not only concerned with their personal petty concerns” Aju's poetry certainly fulfils this criterion, especially in his perception of time. In the poem *Invisible Companion* (p. 48) he struggles with nature of time using white lotuses as a motif, a few lines:

*umpteens white lotuses
dew drops in their folds
trickling into eternity;
time empties itself.*

In the next section *Dwelling In Nature* we find lovingly crafted poems celebrating the magnificence of Spring; the journey from night to day; the greed of mindless humans stealing turtle eggs and killing the turtles for food; and the destruction of native habitat. In *Spring of Life* (p. 52), Aju celebrates the joy all people feel with the emergence of Spring and new birth:

*spring draws close to heart
all living things on earth
for rebirth;
spring is great
creative laughter
of Nature;*

The last poem in this section *The Grasshood* (p. 63) celebrates the humble, but incredibly resilient nature of grass. Grass is a very much misunderstood plant with a huge variety including wheat and bamboo, as such it feeds everything from mice to men to elephants, “*but happy grass never dies/living humbly with the head high.*”

The final section of the book *Birdhood: Bird's' Lifestyles* has its own index, black & white illustrations, and concentrates exclusively on the activities and the lives of birds. Aju is an astute observer of these wonderful creatures and expresses these observations in very brief, precise three to five line poems. These poems are like little spiritual insights, similar to those of traditional Haiku, one can imagine the poet having brief moments of Satori in his field excursions from these poems. *Demoiselle Cranes* (p. 85)

*demoiselle cranes-
thousands of black and silver-grey hue
in silent desert's golden yellow dune
flashed in my memory lane.*

This volume of poetry will make an important addition to the libraries of all lovers of fine verse, and for those who need some reassurance that the natural world with all its inhabitants needs careful and immediate nurturing.

The final poem *Red-wattled Lapwing (Sleep)* (p.88) in this unique collection of insightful and thought provoking poems is simply a treasure. Much has been written about what a poet's job is, perhaps this poem helps us understand one important aspect of that job, “*to save the sky from falling.*”

*on its back, legs upward
sleeps at night red-wattled lapwing
to save the sky from falling;
to support, guard sibling.*

‘*Manhood, Grasshood and Birdhood*’ is available, outside India, by contacting the publisher by email and requesting price including postage to Australia. prakashbookdepot@gmail.com

MANHOOD, GRASSHOOD AND BIRDHOOD

By Aju Mukhopadhyay

ISBN 978-81-7977-521-9

REVIEWED BY NATHALIE BUCKLAND, NIMBIN, AUSTRALIA

Aju Mukhopadhyay is a renowned writer, esteemed both in his native India and abroad. I first encountered his work in the book 'Poetic Connections; Poems from Australia and India', in which some of my poetry also appears. Having now read his latest publication, '*Manhood, Grasshood and Birdhood*', and done considerable reading on the internet I am even more impressed by the breadth and depth of this writer's range and talent. His published work includes essays, biographies, feature articles and fiction, as well as poetry of various genres. He writes both in Bangla and English.

Aju's love of his country is a strong theme, beginning with:

*Mother India has snow capped Himalayan crown
She sits with her feet on sea washed by the three;
Bay of Bengal, Indian Ocean and Arabian Sea*

(India the Mother p.12)

But what humans are doing to this precious land clearly distresses, indeed angers him;

On our pristine sea shore, on some peace-abode
is made nuclear factory or missile testing site
defying the people's legitimate right;

for we have taken the development road.

(What a Great Republican Shore are we Basking in! p.21)

Good use is made of rhyme and partial rhyme, rhythm and partial rhythm. This is not a solid structural framework, but varies with the content and the movement of each poem.

Aju does not solely concentrate on India, but roams across the world and sometimes far into the past with his poems. Topics include Geronimo, ancient Greece and the battle of Salamis.

*Past is like voiceless echo of the sound
present in our mind and sense
perceptible in its essence.
Present is a ghost of the past
for ever with us, guiding.*

(The Past p.33)

Here both alliteration and assonance add emphasis to the simile.

Section two of this book is headed '*Subjective*', and has a different tone. I love the lyrical beginning lines of '*Rowing Still*' p.44:

*rowing towards the ochre gloaming
or in the night with full moon floating
are events of the dreamy past
which do not remain, do not last*

This part of the book is more meditative.

*Suddenly I stopped
Inspired by a questioning thought;
am I walking or I'm walking me?*

Aju concludes that he came back to 'the diurnal fact'

bewildered!

(Do I walk or I Walk Me? p.49)

Section three, '*Dwelling With Nature*', contains as expected some delightful nature poetry, though amongst it are many reminders of the ongoing destruction wrought by Man;

*heart of the forest is lost to the age of plantation
as it is elsewhere lost to the mining spree.*

(The Fall of a Habitat, p.55)

By this stage of the book I seem to have fallen into Aju's world, to have absorbed small doses of Indian culture, philosophy, way of life and the natural environment. I feel moved by all the instances he writes about of destruction, of impending disaster, of the lack of awareness shown not only by businessmen, developers and politicians, but by the great majority of the population. This is not specific to any one country of course; it is universal, and as such I relate strongly to his words. Surely this is a vital role for poetry to play in all cultures.

It was almost with a sense of relief that I turned to the last section of the book, '*Birdhood, Birds' Lifestyles*'. I had already dipped in and seen numerous delightful black and white photos accompanied by short poems.

I know Aju is a haiku poet, among so many other roles, and expected these poems to be at least haiku-like. I have been writing and publishing haiku for years myself so am familiar with the genre.

However rather to my pleasure I found that these were entirely different. Clearly a result of long and intense observation, each is highly descriptive, and several are anthropomorphic. There is very little rhyme, but both simile and metaphor are freely used.

It is hard to pick a favourite, but perhaps the stork;

Openbill Storks p.69

*apple snails in jheel
invite openbill storks
in thousands to make symphony-
white flowers on trees
wings in blue sky.*

Just a few words give me such a vivid picture of this bird, surely very much like the storks I see here in Australia.

I finished the book '*Manhood, Grasshood and Birdhood*' with a sense of wonder. Aju is a poet and a conservationist. For a while he took me right away from Australia and not only into his world – of which I feel deplorably ignorant – but on a universal journey. This he has achieved in a language not that of his birth, but learnt later as 'Indian English'. I was able to get some feel of India, that complex, beautiful and mysterious country. I share his pain at the dangers that beset us all.

I will finish this review with Aju's own words from '*The Grasshood*' p.63;

man lives and lives
dying to himself many times
until one day to realize
that grass like earth
and wind and space
and water and fire
and breath
is superior
to man
naturally.

'*Manhood, Grasshood and Birdhood*' is available, outside India, by contacting the publisher by email and requesting price including postage to Australia.

prakashbookdepot@gmail.com

THE TRIUMPH OF PRISONERS

REVIEWED BY
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A short story is a brief work of literature, usually written in narrative prose. Emerging from earlier oral storytelling traditions in the 17th century, the short story has grown to encompass a body of work so diverse as to defy easy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of evoking a single effect or mood. It is so heartening to note that last year the Nobel Prize for Literature has gone to a short story writer. With Alice Munro acknowledged as worthy of the prize, the short story is likely to start breathing again. This was badly needed because there was a growing tendency among publishers to leave out short stories from the lists of books they accepted for publication in the last few years. But with this great insight of the judges for the Nobel Prize for Literature, literary talent is likely to flow in the right direction once again.

The best short stories will take the reader into the consciousness of the writer because in creative moments the right metaphors flow out of the consciousness of the writer. Metaphors can be considered to be as immediate as the consciousness itself. The moment an idea swims into the consciousness of a writer the creative mind finds its matching metaphor, symbol or image. “The Triumph of Prisoners” written by Syed Sibtey Hasan Naqvi and translated by Dr Muzammil Abbas Rizvi is very appealing short story. Like a poem, this short story slips out of the writer’s self in a moment when he had had an intense vision or experience that needs to be put into words. It can be pointed out that this story is really good because it is a soul revelation. It is well constructed and there is concentrated expression.

In this story there is the old man who seems unsatisfied even he has every possible kind of facility at his disposal. He is affluent, prosperous and a dignified person. He is well known figure in society. He lives in a splendid house and there are servants who obey his commands. This man is rich but he lacks complacency. He feels as something is missing. He is torn within. His body is fit but his soul is sick. As it is revealed by story writer, "In spite of all success in my life, I felt a heavy heart and uneasiness always. My loneliness or the loss of my wife were not the root cause of my uneasiness. I had an old disquiet and gloomy heart which during my busy schedule of job remained subdued. But now these cropped up." This means this old man is desperate after having a successful career. What is the root cause for his distressed? Why is he so distraught? If his condition is diagnosed, it may be noticed that he has not achieved what he should have achieved in his life. His life as an officer passed with satisfaction. This man did not face hardship in life. He has not done anything extraordinary. Education, service and retirement; these phases of his life remained away from any turmoil. He never faced any complex and challenging situation.

On the surface level, his life was like any other successful retired officer. It seems writer of this story has penetrated the depth of heart and mind of this retired officer. There is not any remarkable achievement for the old man. He has not touched beyond the horizon of expectation. He has not fulfilled his hidden desire to make place as a man who owns self-respect. In this way, with all proper facility and easy life he could find heart rendering breakthrough. In this story writer does use narrative but that narrative is held together by the creative vision. The short story often requires a twist at the end, or the need to surprise the reader before he calls it a day because mere soul adventure will not be enough to satisfy his curiosity. This story also surprises us.

One day this old man was watching sports channel and it was high jump event. It was javelin-throw for crossing the bar placed between two poles by jumping over it after a brisk racing. The man who stood first bowed on earth placing his head, tears filled his eyes in the ecstasy. But all of a sudden a young boy came fast along the running strip and made a jump, reaching left pole and stood on his feet by clearing still greater height. The boy cleared a height of more than 8 inches than the winner of event. The retired officer who was watching television thrilled with joy. It appears that the unfulfilled desire of man was manifested by the young boy who saw, came and conquered without any formal training. According to Freud, dreams are the manifestation of unfulfilled desire and in this way this dream like undeclared victory of young man fulfilled the desire of man. The writer highlights: "Though he was not awarded the medal, yet when he was called on the stage for garlanding him, he did not move an inch he showed self respect, confidence. Looking at him I felt a lot of happiness due to unknown reason..." This unknown cause of gloomy retired officer sprung out and he was overwhelmed.

The writer of this story adopted different kind of technique. The whole story is narrated from subjective point of view. There is no exchange of opinions because the writer did not pain to write dialogues. Dialogues are understood well. They help in proper understanding of characters and they also provide dramatic touch to story. The writer has not revealed his experience, but there are life, events and experience of a retired officer. In this way it can be said that there is implied writer who is not empirical. There are exposition, complication,crisis,climax and resolution in this short story. Kudos to writer for giving a proper end to story which proved turning point.

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ANALYSIS OF WOMEN AS AN ENTREPRENEUR

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Introduction:

‘Stree’ (Woman) is ‘Shakti’ & ‘Laxmi’. ‘Laxmi’ is always associated with ‘Shakti’. ‘Stree’ is ‘Mother’ & ‘Mother’ is considered as the first ‘Guru’ on earth. ‘Saraswati’ is always settled with ‘Guru’, because ‘Guru’ is the repository of knowledge. ‘Stree’ is better half of a man as well as better half of the society also.

“When a woman moves forward, the family moves forward, when the family moves, the village moves, when the villages move and ultimately the country’s progress moves up” -

- **Pandit Jawaharlal Nehru.**

Our history says that ‘Ramayana’ & ‘Mahabharata’ took place because of a ‘Stree’, means she is the innovator of fable. She covers the profundity of underworld as well as the height of the space. She also occupies the academics, social, economical, public, educational, cultural, political, corporetal sectors, means in today’s language she is Globalised. So becoming an entrepreneur is not an impossible thing for her.

OBJECTIVES:

- Analysis of women as an entrepreneur.
- To study the inborn strong points of women entrepreneurs.
- To suggest the suggestions to make her more strong.

METHODOLOGY

The study is based on primary source of observation of today’s world and knowledge about the Indian history.

ANALYSIS:

If we describe the word 'WOMEN', we get the meaning of each letter as the qualities of good entrepreneur.

W – Wealth

O – Opportunity Giver

M – Motivator

E – Empowered

N – Nimble

W- Wealth:

Indian culture says that 'Stree' (Woman) is 'Laxmi'. 'Laxmi' is the creator of wealth. She creates this wealth on the basis of her confidence, hard work, devotion, skills, creation, performance, quality, strong determination, risk bearing capacity, ambitions etc. Wealth/fund is the basic requirement of entrepreneurship and that is created by the woman herself.

O – Opportunity Giver

Today in this Globalised world a number of institutions are publishing their advertisement through different modes. They say that 'Our institution is the best institution because we are not only providing best training but also job opportunities'. But is it possible for any institution to develop or create such skills in a person who is totally unaware about his/her qualities up to the age of 18 or 20 years? A woman however provides such qualitative training to her child when that child is in the womb itself. Means the woman is the real trainer of her unborn baby, providing it with the education of tomorrow's opportunities. Such an entrepreneur also helps in providing number of job opportunities to the society.

M – Motivator:

Motivation is the key to every bright future. Today's world is very fast & dynamic. There is a cut throat competition in everywhere. Everyone wants to prove that he/she is better than other. In this background the woman is the best motivate entrepreneur. She has the qualities of outspokenness, outrivals, good orator, patience, marketing, ambitions, accept challenges to fight with social, financial, psychological, technical and general problems. Today's economy has proved that the Tata, Birla, Ambani, Bill Gates and number of big entrepreneur's stars are shining in the world economy because of this motivation.

E – Empowered:

Today everyone is talking about empowerment of women. The Government is implementing number of schemes for that. But if we see our history, Gargi, Jijamata, Rani Laxmibai are the best examples of empowered women. Good decision making, administrative knowledge, skills of handling people, management skills, survey, observation, good elocutionist, obliging are the qualities in today's woman which are the requirements of a woman entrepreneur.

N – Nimble:

A woman is hard- worker than man because of her nimbleness. 'No profit without risk' is the slogan in business. This nimble quality shows that she has the risk bearing capacity, is a good communicator, has good knowledge of market ups and downs, determination, natural talent, leadership qualities, location, new innovative ideas as per the changing fashion, choice, income level, environment, which is helpful to run a firm/business for a long period in a good manner.

SUGGESTIONS:

The word WOMEN itself has the good qualities of entrepreneurs and those all are God gifted. But even then there are certain limitations and to solve them we can suggest some of the following suggestions –

1. The analysis of the term 'WOMEN' has proved number of good qualities which are required for entrepreneurs, but even than the Government should be designing the training programmes like – seminars, refresher courses, camps, workshops etc. which will help them to overcome their weaknesses.
2. To develop or for more development of her inborn qualities she should take the entrepreneurial management education from reputed institutions.
3. The society should consider the inborn qualities of women and involve them in policy formulation and give them equal treatment.

CONCLUSION:

Woman is a creator of this world, so her development of her is the development of Nations. The universally accepted principle is, 'nothing is impossible to women on this earth'. They are intelligent, capable, bright, experienced, hard workers, but even than they require positive approach of this society.

शहरीकरण, पलायन तथा शासन

डॉ. संगीता माथुर

व्याख्याता, अकलंक गर्ल्स पी.जी. कॉलेज, कोटा।

सम्पर्क: 21. भारत विहार. बजरंग नगर रोड, कोटा

शहरीकरण से अभिप्राय उस प्रक्रिया से है, जिसमें कोई स्थान शहरी विशेषताओं को अपनाता है, एवम् व्यक्ति गांवों से शहरों में प्रवास करते हैं, अथवा गाँव शहरी जीवन का रूप धारण करते हैं। इस प्रकार शहरीकरण एक प्रक्रिया है, जिसके अन्तर्गत एक स्थान धीरे-धीरे नगर में परिवर्तित होता जा रहा है। इस रूप में किसी स्थान या गाँव में धीरे-धीरे उद्योग धन्धे, व्यापार, शिक्षा-संस्थाओं, यातायात के साधनों का विकास, कारखानों आदि का स्थापित हो जाना, परिणामस्वरूप वहाँ की जनसंख्या में वृद्धि का हो जाना, विभिन्न जाति, धर्म, सम्प्रदाय या वर्ग व प्रजाति के लोगों का बसना, जिसके कारण जनसंख्या का घनत्व बढ़ना, विभिन्न पेशों, व्यवसायों का पनपना, यातायात, संचार के साधनों का विकास होना, बड़े पैमाने पर उत्पादन कार्य, पुलिस, अदालत, शिक्षण संस्थाओं की स्थापना आदि से सामाजिक सम्बन्धों में जटिलता उत्पन्न होना वैयक्तिक प्रतिस्पर्द्धा और शोषण में वृद्धि, हम की भावना की समाप्ति आदि विशेषताओं की उत्पत्ति

ही शहरीकरण की प्रक्रिया का द्योतक है। यह एक वैश्विक परिवर्तन है, संयुक्त राष्ट्र संघ की परिभाषा के अनुसार भी ग्रामीण क्षेत्रों के लोगों का शहरों में जाकर रहना और काम करना भी शहरीकरण है।

भारत में शहरीकरण की प्रवृत्ति स्वतन्त्रता के बाद प्रारम्भ हुई, इसका कारण भारत में मिश्रित अर्थव्यवस्था अपनाता रहा, जिससे निजी क्षेत्रों में विकास हुआ। भारत में 1901 की जनगणना के अनुसार 11.4 प्रतिशत लोग शहरों में रहते थे, जो 2001 में 28.53 प्रतिशत हो गये और 2011 की जनगणना के अनुसार यह आंकड़ा 30 प्रतिशत को पार कर गया। संयुक्त राष्ट्र की विश्व जनसंख्या रिपोर्ट 2007 के अनुसार 2030 तक यह आंकड़ा 40.76 प्रतिशत हो जायेगा।

2011 की जनगणना के अनुसार मुम्बई में 12.5 करोड़, दिल्ली में 11 करोड़ लोग निवास करते हैं। 2011 की जनगणना के अनुसार दिल्ली की 4.1 प्रतिशत मुम्बई की 3.1 प्रतिशत व कोलकता की 20 प्रतिशत जनसंख्या की बढ़ोतरी 2001 की तुलना में हुई है। इसी संदर्भ में अनुमान है कि सन् 2015 तक मुम्बई में 25 करोड़ दिल्ली, कोलकता, में 16 करोड़ व हैदराबाद व बेंगलौर में 10 करोड़ आबादी हो जायेगी।

भारत में शहरीकरण का एक मुख्य कारण गांवों से शहरों की ओर पलायन की प्रवृत्ति रहा है। एक स्थान से दूसरे स्थान पर जाकर रहना और अपनी मूलभूत आवश्यकताओं की पूर्ति का प्रयास करना पलायन कहलाता है। भारत सरकार के जनगणना विभाग के अनुसार देश में वर्ष 1991 से 2011 के बीच करोड़ों की संख्या में ग्रामीणों ने शहरों की ओर पलायन किया। जनगणना 2011 के अनुसार हमारे देश की कुल जनसंख्या 121.02 करोड़ आंकलित की गई है, जिसमें 68.84 प्रतिशत जनसंख्या गांवों में निवास करती है और 31.16 प्रतिशत जनसंख्या शहरों में निवास करती है। स्वतन्त्र भारत की प्रथम जनगणना 1951 में ग्रामीण व शहरी आबादी का अनुपात 83 प्रतिशत एवं 17 प्रतिशत था। 50 वर्ष बाद 2001 की जनगणना में ग्रामीण व शहरी जनसंख्या का प्रतिशत 74 व 26 प्रतिशत हो गया। इन आंकड़ों को देखने पर स्पष्ट परिलक्षित होता है कि भारतीय ग्रामीण लोगों का शहरों की ओर पलायन तेजी से बढ़ रहा है।

अशिक्षा, गरीबी व बेरोजगारी ये तीन प्रमुख कारण हैं, जो पलायन के कारण बनते हैं। गांवों में न शिक्षा का माहौल है, और न ही रोजगार का कोई साधन। इस कारण लोग पलायन को विवश हो जाते हैं। ग्रामीणों को आशा रहती है कि उन्हें महानगरों में जीवन की सभी सुविधाएं मुहैया हो पाएंगी। महानगरों का दिवास्वप्न ही उन्हें गांवों से शहरों की ओर भटकाव कराता है। देश के जो राज्य उग्रवाद से प्रभावित हैं, उन राज्यों से पलायन की दर भी ज्यादा है। बिहार, झारखण्ड, छत्तीसगढ़, ओड़ीसा व मध्यप्रदेश आदि राज्यों से यह पलायन दर ज्यादा है। इन राज्यों में अशिक्षा, गरीबी व बेरोजगारी चरम पर है। इन राज्यों के ग्रामीण बाहर के महानगरों में काफी संख्या में पलायन करते हैं।

रोजगार और शिक्षा जैसी आवश्यकताओं की कमी के अलावा गांवों में बिजली, स्वच्छता, आवास, चिकित्सा, सड़क, संचार जैसी अनेक सुविधाएं या तो होती ही नहीं और यदि होती भी हैं, तो बहुत कम। स्कूलों, कॉलेजों तथा प्राथमिक चिकित्सालयों की हालत बहुत खस्ता होती है। गांवों में बिजली पहुंचाने के अनेक प्रयासों के बावजूद नियमित रूप से बिजली उपलब्ध नहीं रहती।

गांवों से पलायन के प्रमुख कारण

परम्परागत जाति व्यवस्था का शिकंजा, उदाहरणार्थ उत्तरभारत के कुछ राज्यों हरियाणा, उत्तरप्रदेश में खाद्य पंचायतों के अन्यायपूर्ण क्रूर आदेशों को देखने पर स्पष्ट हो जाता है कि शासन व प्रशासन भी सामूहिक अन्याय का मुकाबला करने में उदासीन बना रहता है, इस स्थिति में शोषित लोग गांव से पलायन करना पसंद करते हैं। गांवों से पलायन के कुछ कारण –

- शहरों में औद्योगिक इकाइयों की स्थापना
- शहर की चकाचौंध

- गांवों में शिक्षा और साक्षरता का अभाव
- ‘— रोजगार और मौलिक सुविधाओं का अभाव
- पलायन का मुख्य मकसद आकांक्षाओं की पूर्ति और अवसर की उपलब्धता होता है।

पूर्व राष्ट्रपति डॉ. ए.पी.जे. अब्दुल कलाम के अनुसार शहरों को गांवों में ले जाकर ही ग्रामीण पलायन पर रोक लगाई जा सकती है। और ये सच भी है। इसी तथ्य के मद्देनजर अब गांवों में भी शहरों जैसी सुविधाओं का विकास हो रहा है। सरकार गांवों को अधिक से अधिक सुविधासम्पन्न बनाना चाहती है ताकि गांवों से शहरों की तरफ पलायन रोका जा सके। सरकार के इस प्रयास में कुछ स्वयंसेवी संगठनों की ओर से भी महत्वपूर्ण भूमिका निभाई जा रही है। ये संगठन गांवों के बेरोजगार को रोजगार के नए-नए साधन उपलब्ध करा रहे हैं। सरकारी योजनाओं और संगठनों की ओर से जागरूकता के लिए किए जा रहे प्रयासों का ही परिणाम है कि अब ग्रामीण का शहरों की ओर पलायन थमता नजर आ रहा है। ‘भारत निर्माण’ और ‘मनेरगा’ इसी लक्ष्य को हासिल करने की दिशा में महत्वपूर्ण प्रयास है।

गांवों में पलायन रोकने हेतु प्रशासन द्वारा किये जा रहे प्रयास

ग्रामीणों का शहरों की ओर पलायन रोकने और उन्हें गांव में ही रोजगार मुहैया कराने के लिए केन्द्र एवं राज्य सरकार की ओर से विभिन्न योजनाएं चलाई जा रही हैं। भारत में ग्रामीण विकास मंत्रालय की प्रथम प्राथमिकता ग्रामीण क्षेत्र का विकास और ग्रामीण भारत से गरीबी और मुखभरी हटाना है। ग्रामीण क्षेत्रों में गांव और शहरी अन्तर कम करने, खाद्य सुरक्षा प्रदान करने और जनता को मूलभूत सुविधाएं उपलब्ध कराने के लिए सामाजिक और आर्थिक आधार पर लोगों को सुदृढ़ करना जरूरी है, इसलिए सरकार की ओर से एक नई पहल की गई। गांवों से शहरों की ओर हो रहे पलायन को रोकने के लिए पूर्व में अनेक प्रावधान किए हैं। सरकार की कोशिश है कि गांवों के लोगो को गांव में ही रोजगार मिले। उन्हें गांव में ही शहरों जैसी आधारभूत सुविधाएं मिले। 2 फरवरी 2006 को देश के 200 जिलों में “महात्मा गांधी राष्ट्रीय ग्रामीण रोजगार गारन्टी योजना” के लागू होने के बाद पंचायती राज व्यवस्था काफी सुदृढ़ हुई है। सबसे ज्यादा फायदा यह हुआ है कि ग्रामीणों का पलायन रूका है। लोगो को घर बैठे काम मिल रहा है, और निर्धारित मजदूरी भी (133 रु. वर्तमान में) मजदूरों में इस बात की खुशी है कि उन्हें काम के साथ ही सम्मान भी मिला है। कार्यस्थल पर उनकी आधारभूत जरूरतों का भी ध्यान रखा गया है। उन्हें यह कहते हुए प्रसन्नता होती है कि “अब गांव—शहर एक साथ चलेंगे, देगा हमारा आगे बढ़ेगा।”

ग्रामीण पलायन पर रोक लगाने हेतु सरकार व स्वयं सेवी संगठनों की ओर से महत्वपूर्ण भूमिका निभाई जा रही है। ये संगठन गांवों के बेरोजगारों को रोजगार के नए साधन उपलब्ध करा

रहे हैं। सरकारी योजनाओं और संगठनों की ओर से जागरूकता के लिए किए जा रहे प्रयासों का ही परिणाम है कि अब ग्रामीणों का शहरों की ओर पलायन क्षमता नजर आ रहा है।

प्रशासन द्वारा गांवों से पलायन रोकने के संदर्भ में कुछ प्रयास किये जा रहे हैं,

समानता और न्याय पर आधारित समाज की स्थापना

ग्रामीण पलायन रोकने के लिए सामाजिक समानता एवं न्याय पर आधारित समाज की स्थापना करना अति आवश्यक है। इसलिए सभी विकास योजनाओं में उपेक्षित वर्गों को विशेष रियासत दी जा रही है। इसके अलावा महिलाओं के लिए स्वयं सहायता समूहों के जरिए विभिन्न व्यवसाय चलाने, स्वरोजगार प्रशिक्षण, राष्ट्रीय परिवार लाभ योजना (वृद्धावस्था पेंशन योजना, विधवा पेंशन योजना, छात्रवृत्ति योजना, राष्ट्रीय परिवार लाभ योजना, जैसे अनेक कार्यक्रम चलाए जा रहे हैं, जिनसे लाभ उठाकर गरीब तथा उपेक्षित वर्गों के लोग अपना तथा अपने परिवार कायोजना, प्रेरणा योजना (जनसंख्या नियन्त्रण हेतु), सहयोग योजना (BPL परिवार की कन्याओं के विवाह पर आर्थिक सहायता), डाक ग्रामीण जीवन बीमा, जनश्री बीमा योजना, ग्रामीण जनभागीदारी विकास योजना इत्यादि।

रोजगार के अवसर उपलब्ध कराना

सर्वप्रथम गांवों में रोजगार के अवसर निरन्तरता के साथ उपलब्ध कराए जाएं, जिससे लोगों को आर्थिक सुरक्षा के साथ-साथ अपनी जीवन शैली में सुधार कर सकें। राष्ट्रपिता महात्मा गांधी ने 'बेरोजगारी' को एक 'सामाजिक अपराध' की संभा देते हुए कहा था "किसी भी स्वस्थ समाज के अंदर चंद व्यक्तियों के पास धन का केन्द्रित हो जाना और लाखों का बेकार होना एक महान सामाजिक अपराध या रोग है।" बेरोजगारी के दुष्परिणामों को देखते हुए सरकार विशिष्ट योजनाओं, कार्यक्रमों व नीतियों को लागू कर इस दानव से मुक्त करवाने हेतु प्रयासरत है।

देश की अर्थव्यवस्था में गांवों के महत्व को देखते हुए, उन्हें विकास की मुख्यधारा से जोड़ना जरूरी है। गांवों में कृषि रोजगार का महत्वपूर्ण माध्यम है। इस हेतु भूमि सुधार कार्यक्रम, किसानों व ग्रामीण जनो को साहूकारों तथा महाजनों के चंगुल से मुक्त करके संस्थागत ऋण व्यवस्था क्षेत्रीय ग्रामीण बैंको व नाबार्ड की स्थापना से गांवों के विकास को नई दिशा प्रदान करने की कोशिश की गई।

कृषिगत आगतों जैसे सिंचाई, उर्वरक, बिजली कृषि मशीनों व बीज आदि की सुचारु व सहज व्यवस्था का प्रावधान करने के साथ ही न्यूनतम समर्थन मूल्य व फसल बीमा योजना जैसे अनेक कार्यक्रमों के माध्यम से किसानों को सुरक्षा कवच उपलब्ध कराने का प्रयास किया गया।

किसान कर्ज माफी योजना तथा किसान क्रेडिट कार्ड योजना भी किसानों के लिए 'वरदान' साबित हुई है। रोजगार हेतु पशुपालन के विकास हेतु 25 लाख तक ऋण प्रदान किये जा रहे हैं।

इसी तरह भारत निर्माण न केवल गांवों में बुनियादी ढांचे के निर्माण के दृष्टिकोण से महत्वपूर्ण है, अपितु गांवों में रोजगार अवसरों का विस्तार करके ग्रामीण अर्थव्यवस्था को सशक्त आधार प्रदान कर रही है। भारत निर्माण के तहत प्रमुख रूप से सभी गांवों को पेयजल, सिंचाई, टेलीफोन एवं ब्राडबैंड कनेक्टिविटी, बिजली, आवास तथा अच्छी सड़कें उपलब्ध कराने की कोशिश की जा रही है। भारत निर्माण कार्यक्रम के तहत संचालित विभिन्न योजनाओं का असर अब साक्षात् रूप में दिखने लगा है।

भारत निर्माण कार्यक्रम का बजट से आप गांवों में रोजगार की संभावनाएं बढ़ी हैं तथा गांवों से पलायन रूका है। गांव के लोगों का जीवन स्तर व आय के स्तर में सुधार हुआ है। कुल मिलाकर ग्रामीणों के जीवन स्तर में क्रान्तिकारी बदलाव आया है, जो भारत निर्माण योजना की ही देन है।

विश्व में भारत ऐसा पहला देश है, जिससे ग्रामीण क्षेत्रों में रोजगार सुनिश्चित करके गरीबी दूर करने के लिए राष्ट्रीय ग्रामीण गारन्टी बिल पारित कर 'रोजगार' की कानूनी अधिकार की मान्यता दी है। रोजगार गारन्टी कानून, मनरेगा गांवों में विद्यमान गरीबी व बेरोजगारी उन्मूलन की दिशा में एक महत्वपूर्ण कदम है। इस योजना के अन्तर्गत हर गरीब ग्रामीण परिवार में से एक व्यक्ति को वर्ष में 100 दिन के रोजगार की गारन्टी है। रोजगार नहीं देने की स्थिति में बेरोजगारी भत्ता दिए जाने का प्रावधान है। यह योजना इस समय पूरे देश में लागू है।

मनरेगा न केवल ग्रामीण रोजगार के लिए लाभकारी सिद्ध हुआ है, बल्कि इसने ग्रामीणों की सामाजिक-आर्थिक स्थिति को 'सुधारने का मौका भी प्रदान किया है। इसका प्रभाव व्यापक रूप से पड़ा है। निजी कार्यों के लिए भी पारम्परिक मजदूरी, जो कि अपेक्षाकृत काफी कम थी, इसके प्रभावस्वरूप बढ़ गई है।

मौलिक सुविधाएं उपलब्ध करवाना

ग्रामीण क्षेत्रों में परिवहन सुविधा, सड़क, चिकित्सालय, शिक्षण संस्थाएं, विद्युत आपूर्ति, पेयजल सुविधा, रोजगार तथा उचित न्याय उपलब्ध करवाया जा रहा है। इस हेतु कुछ योजनाएं कार्यान्वित की जा रही हैं जैसे मुख्यमंत्री अन्न सुरक्षा योजना (2010), प्रधानमंत्री आदर्श ग्राम योजना (2010), आपणी रसोई योजना, विधायक स्थानीय क्षेत्र विकास योजना, मुख्यमंत्री सर्वजन संबल महाभियान, मुख्यमंत्री पशुधन निःशुल्क दवा योजना, मुख्यमंत्री, निःशुल्क दवा योजना, जननी सुरक्षा योजना, जननी शिशु सुरक्षा योजना, आशा, प्रसूति अवकाश, कलेवा योजना, 108: धन्वन्तरी एम्बुलेंस योजना आदि।

भ्रष्टाचार—मुक्त प्रशासन की स्थापना

लोककल्याण करने एवं ग्रामीण पलायन रोकने के लिए सरकार द्वारा योजना तो लागू की जाती है, लेकिन भ्रष्टाचार के कारण इन योजनाओं का पूरा लाभ जनता को नहीं मिल पाता। ग्रामीण पंचायती राज क्षेत्र में इन योजनाओं की निगरानी के लिए व्यवस्था की जानी चाहिए। जैसे कि राजस्थान में “सामाजिक अंकेक्षण” की व्यवस्था शुरू की गई है।

ग्रामीण क्षेत्रों में परम्परागत कृषि के स्थान पर पूंजी आधारित व अधिक आय प्रदान करने वाली खेती को प्रोत्साहन दिया जाए, जिससे किसानों के साथ-साथ सीमान्त किसानों और मजदूरों को भी ज्यादा से ज्यादा लाभ हो सके। सिंचाई सुविधा, जल प्रबन्ध इत्यादि के माध्यम से कृषि भूमि क्षेत्र का विस्तार किया जाये, जिससे न केवल उत्पादन में वृद्धि होगी साथ ही आय में भी वृद्धि होगी और किसानों में आत्मविश्वास व स्वाभिमान जागृत होगा, जिससे ग्रामीण पलायन रुकेगा।

मजदूरों तथा अन्य बेरोजगार युवकों के लिए स्वरोजगार हेतु वित्तीय सहायता एवं प्रशिक्षण की सुविधा हेतु प्रशिक्षण केन्द्र गांवों में खोले जाए। रोजगार के वैकल्पिक साधन यथा बुनाई, हथकरघा, कुटीर उद्योग, साथ ही खाद्य प्रसंस्करण केन्द्र की स्थापना की जाए। स्वयं सहायता समूह, सामूहिक रोजगार प्रशिक्षण, मजदूरों की शीघ्र मजदूरी तथा उनके बच्चों को बेहतर स्वास्थ्य, शिक्षा तथा अन्य मनोरंजन की सुविधाएं उपलब्ध कराई जाए।

ग्रामीण क्षेत्रों में सार्वजनिक वितरण प्रणाली को सुसंगठित एवं पारदर्शी बनाया जाए, जिससे लोगों को उचित दामों से खाद्य सुरक्षा व अनाज उपलब्ध हो सके और ग्रामीण पलायन रोका जा सके। संक्षेप में, ग्रामीण पलायन रोकने के लिए सामाजिक न्याय पर आधारित समाज की स्थापना करना अति आवश्यक है। सर्वप्रथम गांवों में रोजगार के अवसर निरन्तरता के साथ उपलब्ध कराए जाए, जिससे लोगो को आर्थिक सुरक्षा तो मिलेगी, साथ ही वे स्वतः अपनी जीवन शैली में सुधार करेंगे। मनरेगा, भारत निर्माण कार्यक्रम और स्वयं सहायता समूहों के जरिए इस दिशा में जो प्रयास हो रहे हैं, उन्हें और तेज करने की जरूरत है। साथ ही आवश्यकता है सरकार द्वारा लागू लोक कल्याणकारी योजनाएं को अधिक प्रभावी बनाने हेतु क्रियान्वयन, एवं प्रशासन तथा निरीक्षण पद्धति को अधिक सक्षम, पारदर्शी एवं सक्रिय बनाने की।

संदर्भ

- 1 कुरुक्षेत्र, जनवरी 2011, वर्ष 57, अंक 3, ग्रामीण विकास मंत्रालय, नई दिल्ली।
- 2 कुरुक्षेत्र, अप्रैल 2011, वर्ष 57, अंक 10, ग्रामीण विकास मंत्रालय, नई दिल्ली।

- 3 कुरुक्षेत्र, फरवरी 2012, वर्ष 58, अंक 04, ग्रामीण विकास मंत्रालय, नई दिल्ली ।
 - 4 कुरुक्षेत्र, अगस्त 2012, वर्ष 58, अंक 10, ग्रामीण विकास मंत्रालय, नई दिल्ली ।
 - 5 कुरुक्षेत्र, अक्टूबर 2012, वर्ष 58, अंक 12, ग्रामीण विकास मंत्रालय, नई दिल्ली ।
 - 6 कुरुक्षेत्र, दिसम्बर 2012, वर्ष 59, अंक 02, ग्रामीण विकास मंत्रालय, नई दिल्ली ।
 - 7 कुरुक्षेत्र, फरवरी 2013, वर्ष 59, अंक 04, ग्रामीण विकास मंत्रालय, नई दिल्ली ।
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वास्तुकला में समरसता का प्रतीक मोहम्मद गौस का मकबरा

डॉ. मधुबाला कुलश्रेष्ठ
प्राध्यापक एवं विभागाध्यक्ष
इतिहास, महारानी लक्ष्मीबाई
शासकीय महाविद्यालय,
ग्वालियर (म.प्र.) 3-4 जन.2014

मध्यकालीन भारत में अरबों, तुर्कों एवं मुगलों ने भले ही राजनीतिक, आर्थिक उद्देश्यों के साथ-साथ साम्राज्यवादी महत्वाकांक्षा को लेकर भारत में पदार्पण किया था। इन जातियों ने अपना मूल उद्देश्य तो पूरा किया ही साथ ही अप्रत्यक्ष रूप से सामाजिक, धार्मिक एवं सांस्कृतिक जीवन में एक नई हलचल पैदा की, फलतः दो संस्कृतियों के सम्मिश्रण का एक नया स्वरूप सामने आया। यद्यपि तुर्कों ने अपने मूल उद्देश्य को प्राप्त करने के साथ-साथ भारतीय संस्कृति को विनष्ट करने पर बल दिया था जबकि मुगलों ने उसे आत्मसात कर उसका संश्लेषण किया और उसे एक नया रूप प्रदान किया। हिन्दू-मुस्लिम सभ्यता एवं संस्कृति के सम्मिश्रण से चहुँओर एक नया समन्वित रूप दिखाई पड़ता है, चाहे वह रोजमर्रा के जीवन का खान-पान, रहन-सहन, वेशभूषा, आचार-विचार, साहित्य, संगीत, चित्रकला, मूर्तिकला स्थापत्य अथवा वास्तुकला हो। ये सभी न तो विशुद्ध हिन्दू शैली में हैं और न ही विशुद्ध मुस्लिम शैली में हैं अपितु दोनों शैलियों का सुन्दर समन्वय होकर एक नया स्वरूप देखने को मिलता है। संस्कृति की समरसता के ऐसे कई चिन्ह भारत के किसी भी क्षेत्र में अथवा किसी भी काल में देखे जा सकते हैं, अथवा क्षेत्रीय इतिहास एवं संस्कृति में भी इसको पहचाना जा सकता है। स्थापत्य एवं वास्तु कला के क्षेत्र में समरसता का प्रतीक ग्वालियर में स्थित **मोहम्मद गौस का मकबरा (1)** है जिसके स्थापत्य एवं वास्तुकला का अध्ययन-अवलोकन करना तथा इसमें प्रयुक्त शैलियों को चिन्हित करना मेरे शोध-पत्र का उद्देश्य है।

मकबरा में प्रयुक्त वास्तु शैली पर विचार करने से पहले यह जान लेना आवश्यक है कि मोहम्मद गौस कौन थे? और मुगल शासकों के लिए इनकी क्या अहमियत थी? मोहम्मद गौस भारत के 16वीं सदी के उन दरवेश सूफ़ी संतों में से एक थे जिन्होंने शांति और प्रेम की राग सुनाकर अपनी मधुरवाणी से बहुसंख्यक हिन्दुओं को इस्लाम की ओर आकर्षित किया। वे सूफ़ियों के सत्तारी सम्प्रदाय के अनुयायी थे।¹

¹ निजामी खलिक अहमद : सत्तारी सिलसिला, अलीगढ़

फजलअली सत्तारी के अनुसार उन्होंने हाजी हमीदुद्दीन के शिष्यत्व में आध्यात्मिक ज्ञान प्राप्त किया। गुलजारे अबरार के अनुसार गौस का जन्म 907 हि. में पटना के गाजीपुर-जोहराबाद में हुआ था।² हाजी हमीदुद्दीन से तालीम और तकलीद प्राप्त कर वे चुनार चले गए।³ चुनार की पहाड़ियों में 13 वर्ष 7 माह तक इबादत करने के बाद देववाणी का संकेत पाकर 1523 ई. में उनके ग्वालियर आने की सूचना मिलती है।⁴ यह वह समय था जब ग्वालियर में, तोमरों के स्थान पर मुस्लिम शासकों (लोदी वंश 1518-20) का अधिकार स्थापित हो गया था। इस घटना के बाद ग्वालियर में मुस्लिम आबादी बढ़ रही थी। उन्होंने उस दौर में ग्वालियर आकर मुस्लिम समुदाय को धार्मिक शिक्षा और संस्कार देकर न केवल मुस्लिम समुदाय में अपितु हिन्दुओं के बीच भी अपना प्रभाव जमा लिया। बाद के वर्षों में (1526-27 ई.) ग्वालियर पर मुगलों की सत्ता स्थापित कराने में गौस साहब ने अहम् भूमिका निभाई।⁵

मोहम्मद गौस साहब ने और भी कई चमत्कारी शक्तियों का प्रदर्शन⁶ मुगल शासकों के हित में किया, उनके इस सहयोग का लोहा मुगल शासकों ने भी स्वीकार किया और कृतज्ञता स्वरूप उन्हें शाही सम्मान दिया और समय-समय पर उनके दर्शन कर आशीर्वाद प्राप्त किया तथा वे उनके मुरीद हो गए।⁷ सम्राट अकबर का गौस साहब के प्रति सम्मान और श्रद्धा हेतु ग्वालियर के किलेदार और कोतवाल को स्पष्ट हिदायत एवं आदेश था कि हर जुमेरात को वे काजी के साथ गौस साहब के पास निहायत अकीदत से हाजिर हों और सारी रात खानकाह में उनके सानिध्य में रहें तथा सल्तनत की सुरक्षा और स्थायित्व के लिए दुआ और खैर माँगे और सुबह-सुबह शिरीन और हलवा तैयार कर गौस साहब को तकसीम कर दें।⁸ इस तरह मोहम्मद गौस साहब का मुगल शासकों पर अच्छा प्रभाव रहा। गौस साहब हि. 968-70 के बीच आगरा में रहने लगे और वहीं 14 रमजान हिजरी 970 को अर्थात् 1565 ई. में उनका देहावसान हो गया। उनकी वसीयत के अनुसार उन्हें ग्वालियर में उनकी खानकाह में दफनाया गया, आज वही खानकाह मुगल कालीन स्मारक मोहम्मद गौस का मकबरा के रूप में विद्यमान है।

मोहम्मद गौस का मकबरा की **बनावट (2)** की बात करें तो यह लगभग 100 मीटर x 300 मीटर के एक बड़े परिसर में एक ऊँचे चबूतरे पर 100 x 100 फुट के वर्गाकार में बना है। मकबरा का प्रवेश द्वार पूर्व दिशा की ओर है जबकि परिसर में पहुँचने का मार्ग पश्चिम की ओर है। मकबरा का प्रवेश द्वार एक 15 x 15 फुट के चौकोर चार खम्बों पर आश्रित चबूतरे पर बना है इसके आगे की ओर एक 20x50 फुट का एक लम्बा वराण्डा है। इस वराण्डे के दोनों ओर लगभग 20 फुट चौड़ा, एक लम्बा बराण्डा बना है जो कि बड़े कमरे के चारों ओर को गया है। इसे प्रवेश द्वार के वराण्डे की ओर से जालियों की दीवारों से बन्द कर कमरानुमा किया गया है। **गर्भगृह का प्रवेश द्वार (3,4)** पत्थरों को जालियों के रूप में काट कर ऊँचाई में 3 पैन्ल में बनाया गया है। दरवाजे के ऊपर पत्थरों को काट छॉट कर बनाये गए लटकते कंगूरे दर्शित

² मोहम्मद गौस : गुलजारे अबरार, अनुवाद-अज़रार उल अबरार, पृ. 234

³ फजल अली सत्तारी : मनाकब गोसिया, पृ. 8

⁴ अबुल फजल : अकबरनामा, अनु. बेवरीज एवं मोहम्मद गौस : जवाहरे खम्सा, ग्वालियर प्रति

⁵ कुलश्रेष्ठ मधुबाला एवं द्विवेदी एस.के. : ग्वालियर और उसके समवर्ती क्षेत्र का इतिहास, पृ. 414-415, 2011

⁶ फजल अली : कुलियाते ग्वालियरी, पृ. 12 एवं संत वाटिका, पृ. 158, एवं मोहम्मद गौस : इन्तजाम उल्लाह सहाबी, पृ. 8-9

⁷ मोतमिद खॉं : इकबाल नामा, भाग-2, पृ. 1279 एवं के.ए. निजामी : सत्तारी संत एण्ड देअर एटीट्यूड टू सल्तनत, पृ. 61

⁸ फजल अली : कुलियाते ग्वालियरी, फोलियो-17

हैं तथा नोकदार कर्व के दोनों ओर खिले कमल का अंकन है। इसी दरवाजे के तीनों ओर के किनारों पर तथा छत पर चारों किनारों पर **बेल (5)** रंगीन चित्रकारी के साथ चित्रित है। (सीलिंग) **छत पर गोलाकार (6)** में चित्र बने हुए हैं तथा छत के कोने में उसी गोलाकार को अर्द्ध गोलाकार में चित्रित किया गया है। इसमें हरा और केसरिया रंगों का इस्तेमाल हुआ है। मुख्य द्वार के वराण्डे से आगे की ओर मकबरा स्थित एक बड़ा वर्गाकार कमरा है जिसका आकार लगभग 13 मीटर है, इस बड़े कमरे में चारों ओर चार दरवाजे **डबल मेहराब** युक्त बने हैं। इसी कमरे में लगभग 10 X12 फुट के आकार का एक **सफेद मार्बल से बना जालीदार दीवारों (7)** से युक्त एक आयताकार कमरा है जिसका प्रवेश द्वार मुख्य प्रवेश द्वार के ठीक सामने है, जिसमें **मोहम्मद गौस साहब लाल चादर ओढ़े (8)** विश्राम की मुद्रा में हैं। इस छोटे कमरे के चारों ओर लगभग 3 फुट ऊँची रेलिंग बनी हुई है जिसकी जालियों में लोग अपनी चाहत की अर्जी गौस साहब की खिदमत में बड़ी श्रद्धा से पूरी आशा और विश्वास के साथ बाँधकर पेश करते हैं। इस आयताकार छोटे कमरे के गुम्बद में चार खम्बों का प्रयोग हुआ है। इन खम्बों के शीर्ष पर खिला कमल का फूल और उसके ऊपर कलश की आकृति अंकित है। गुम्बद घटते क्रम में कुछ ऊँचाई तक आयताकार में बना है। आयताकार में ही खिला कमल और दो शिखर मय कलश के हैं।

मकबरे के बाहरी आवरण के बनावट की बात करें तो इसके चारों कोनों पर तीन मंजिला **षटकोणीय** आकार में चार **बुर्जियाँ(9)** बनी हुई हैं। इन बुर्जियों के स्तम्भ पर पत्थरों को काट-छाँट कर कलाकृतियाँ अंकित की गई हैं पहली मंजिल के छज्जों पर लटकते **तोड़े(10)** आकर्षक हैं। इन बुर्जियों की दूसरी और तीसरी मंजिल के छज्जे छतरी के आकार में कुछ झुके हुए और कोहनीदार बने हुए हैं। ऊपर गुम्बद बनी हुई है। गुम्बद कुछ ऊँचाई तक षटकोण आकार में है, ऊपर जाकर अर्द्धवृत्ताकार में है। इस स्मारक में इन 2 षटकोणीय बुर्जियों के बीच में तीनों ओर 1-1 **चौकोर बुर्ज (11)** बनी हैं जो कि धरातल पर लगभग 15X15 फुट के आकार में हैं। इसकी निचली मंजिल तीन ओर से कई प्रकार की जालियों की डिजाइन युक्त दीवार से बंद है जबकि ऊपरी मंजिल खुली है जो कि चार खम्बों पर चौकोर आकार में बनी है। ऊपरी गुम्बद कुछ ऊँचाई तक घटते क्रम में चौकोर **पिरामिड आकार(12)** में है ऊपर जाकर इसमें शिखर बना है।⁹

बड़े कमरे के ऊपर लगभग 30 मीटर व्यास का एक बड़ा गुम्बद बना है।¹⁰ इस गुम्बद के **चारों कोनों पर चार षटकोण(13)** आकार की छह खम्बों पर आश्रित गुम्बद युक्त बुर्ज बनी हुई हैं जिसमें उल्टे कमलयुक्त शिखर बना है। मुख्य बड़े गुम्बद की बात करें तो यह कुछ ऊँचाई तक गोलाई में बिल्कुल सीधा खड़ा है, ऊपर जाकर इसमें अर्द्ध गोलाई में घुमाव दिया गया है। शीर्ष पर उल्टा कमल और 4 उल्टे कमल के आकार लिए एक के ऊपर एक रखकर शिखर बनाया गया है।¹¹ गुम्बद के आधार की गोलाई में

⁹ सर्वेक्षण के अनुसार 2012 एवं 11 दिसम्बर 2013

¹⁰ अग्निहोत्री, अजय : हमारा ग्वालियर, पृ. 193, 2008

¹¹ सर्वेक्षण के अनुसार, दिसम्बर 2013

नीचे की ओर 3 पंक्तियों में खाँचे से बने हैं जिसमें नीले रंग की टाइल्स लगी हुई थी।¹² इस समय केवल खाँचे दर्शित हैं।

स्मारक की बाहरी दीवारों की बात करें तो चारों तरफ की दीवारें दरवाजों की डिजाइन में पत्थर की बनी हैं। कोने की षटकोण बुर्ज से बीच की चौकोर बुर्ज तक तीन दरवाजों की डिजाइन की दीवारें हैं। इसी तरह दूसरी ओर चौकोर बुर्ज से कोने वाली षटकोण बुर्ज तक पुनः तीन दरवाजों जैसी दीवारें हैं जिसमें एक **बड़ा दरवाजा** है और **दो दरवाजे(14)** चौड़ाई में उससे छोटे हैं। इसी तरह अन्य दूसरी दो दिशाओं में भी यही साम्यता है। इन दीवारों की विशेषता यह है कि दरवाजों की तरह दिखने वाली दीवारों को नीचे से दो फुट छोड़कर पत्थर की दीवारों को काट छँट कर अलग-अलग तरह की जालियाँ बनाई गई हैं ऐसी जालियाँ चौकोर बुर्ज के निचले कवर्ड हिस्से में भी है लेकिन इसका स्वरूप दीवारों से अलग है।

बड़े दरवाजों वाली दीवार में चौड़ाई में पाँच जालियाँ बनी हैं जो ऊपर तक चार लाइनों में अंकित हैं जिसमें हर एक बड़े दरवाजे में 19 प्रकार की जालियों के डिजाइन बनाए गए हैं— दरवाजे के ऊपर दोनों तरफ मोर का अंकन है। $5 \times 4 = 20$, ऊपर 5 जालियों की 2 पंक्ति हैं इसके ऊपर 3 जालियों की 1 पंक्ति है, अर्थात् $5 \times 2 = 10 + 3$ कुल 33 जालियों के चौखाने हैं लेकिन इनमें हर एक लाइन की जालियों में किनारे की 2 जालियाँ ऊपर तक डिजाइन में एक जैसी हैं। दरवाजों के ऊपर दोनों तरफ मोर का अंकन है। इसमें तथा हर एक बड़े दरवाजे में 19 प्रकार की जालियों के डिजाइन बनाए गए हैं।

छोटे दो दरवाजों वाली दीवार में चौड़ाई में 3 जालियों के चौखाने बने हैं जिनकी 5 लाईन हैं अर्थात् $3 \times 5 = 15$ और ऊपर की ओर तीन खानों की दो पंक्तियाँ बनी हैं अर्थात् $3 \times 2 = 6$ खानों की जालियाँ हैं। इस तरह छोटे दरवाजों वाली दीवार में कुल $15 + 6 = 21$ जालियाँ हैं जिसमें 14 प्रकार की जालियाँ अलग-अलग डिजाइन में बनी हैं।

चौकोर बुर्ज की जालियों(15) की बनावट दीवारों से अलग है। नीचे से बुर्ज की चौड़ाई के 3 खाने बनाकर उसे दरवाजों के आकार के साथ नोकदार मेहराब में तराशा गया है। इसके ऊपर दूसरा पैनल है। यह एक पूरी चौड़ाई में आड़े पत्थर की एक जाली बनी है जो कि पूर्व की जालियों से एकदम अलग डिजाइन में है। इसके ऊपर 3 जालियों के चौखाने की 2 पंक्ति हैं अर्थात् $3 \times 2 = 6 + 3 + 1 = 10$ चौखाने की जालियाँ, इसके ऊपर पुनः दरवाजे के मेहराब के आकार की 3 जालियों की 2 पंक्ति बनी हैं अर्थात् पुनः 6 जालियाँ। इस तरह इस बुर्ज की बाहरी दीवार में 16 जालियाँ हैं इसमें भी दो किनारे की जालियों में समानता देखने को मिलती है अर्थात् इसमें 11 प्रकार की जालियों के डिजाइन हैं।

बाहरी दीवार में अलंकृत **आले(16)** बने हुए हैं जिसमें दोनों तरफ तराशे हुए बहुत आकर्षक **स्तम्भों(17)** का प्रयोग हुआ है। आले के ऊपरी हिस्से में कमल के खिले फूलों का अंकन दोनों ओर हुआ है।¹³

¹² लुअर्ड, सी.ई. : गजेटियर ग्वालियर रियासत, 1912, पृ. 12, 313

मोहम्मद गौस के मकबरे में वास्तुकला की समरसता की बात करें इससे पहले हमें यह कहना होगा कि इस स्मारक का निर्माण 1565 ई. से 1570 ई. के बीच का है अर्थात् इसमें प्रयुक्त स्थापत्य एवं वास्तुकला अकबर की प्रारंभिक शैली है। इसमें हिन्दू-मुस्लिम वास्तुकला का समन्वय तो है ही साथ ही लोदी-पठान शैली, ग्वालियर की राजपूत शैली का सुन्दर समन्वित स्वरूप भी दिखाई देता है।¹⁴ इस मकबरे के निर्माण के लिए कुलियाते ग्वालियरी के अनुसार दतिया परगने से 3 लाख 25 हजार की अलग से जागीर निश्चित की गई थी।¹⁵ इकबालनामे के अनुसार अकबर ने मोहम्मद गौस के रोजे शरीब की मदद एवं खर्चे के लिए 5 लाख रुपए की जागीर लिखी थी।¹⁶ इस स्मारक का निर्माण कार्य गौस साहब के बड़े पुत्र अब्दुल्ला की देखरेख में हुआ था। इसके लिए पढ़ावली की खदानों से निकाले गए पत्थरों एवं शहतीरों का प्रयोग हुआ है।¹⁷ मेहराब और शहतीरों का प्रयोग अकबरकालीन स्मारकों की विशेषता है।¹⁸ इसी तरह स्मारक को बगीचे में बनाया जाना भी मुगल स्थापत्य कला की विशिष्टता है।

मकबरे का प्रवेश द्वार तथा मजार वाले कमरे का प्रवेश द्वार पूर्व दिशा में है। मजार वाले आयताकार कमरे की **बुर्ज पिरामिड(18)** आकार में है। बुर्ज के ऊपर खिला कमल, स्तम्भ पर कलश हिन्दुओं के पवित्र चिन्ह हैं। मकबरा स्थित बड़े वर्गाकार कमरे में चारों तरफ जो 4 दरवाजे हैं वे नोंकदार आर्क में तथा हर दरवाजे दो मेहराबों से युक्त हैं। यह शैली लोदीकालीन स्थापत्यकला से प्रभावित है। इस तरह के **डबल मेहराब** वाले दरवाजे **लोदीकालीन इमारतों(19)** में देखने को मिलते हैं।¹⁹

मकबरे के बाहरी आवरण में प्रयुक्त वास्तु शैली की बात करें तो षटकोण बुर्ज के अलंकृत षटकोण **स्तम्भ और तोड़े(20)** हिन्दू वास्तु शैली से प्रभावित हैं इसी तरह कोहनीदार छतरी रूपी छज्जे भी हिन्दू स्थापत्य की देन हैं।²⁰ बुर्ज की निचली मंजिल के मेहराब के दोनों ओर **खिले कमल** का अंकन है। षटकोण बुर्ज में बनाए गए 6 दरवाजे **नोंकदार मेहराब** में है ये दोनों विशेषताएँ इस्लामिक वास्तु शैली से प्रभावित हैं और बुर्ज का ऊपरी गुम्बद पठान शैली से प्रभावित है। इन षटकोण बुर्जियों के गुम्बद की समानता दिल्ली स्थित **जहाज महल** की बुर्जियों के गुम्बद से की जा सकती है जो कि लोदी कालीन (1451-1526) है।²¹ मकबरे के ऊपर का **बड़ा गुम्बद** भी पठान शैली में बना है।²² दोनों में केवल इतना अंतर है कि यह नीचे से षटकोण न होकर गोलाई में सीधा खड़ा है और ऊपर जाकर यह अर्द्धवृत्ताकार में बनाया गया है। इसमें जहाँ तक यह गोलाई में सीधा खड़ा है वहाँ तक खँचों की 3 पंक्तियाँ बनी हैं जिसमें पहले नीले रंग की टाइल्स लगी हुई थी यह ईरानी प्रभाव की देन है। यह प्रभाव ग्वालियर स्थित तोमरकालीन मानमंदिर में भी देखने को मिलती है। बड़े गुम्बद की समानता दिल्ली स्थित लोदीकालीन

¹³ सर्वेक्षण के अनुसार, 2009-10, 11 दिस. 2013

¹⁴ गौरी गुलाब खॉं : ग्वालियर राजनैतिक एवं सांस्कृतिक इतिहास, 1986, पृ. 215

¹⁵ फजल अली : कुलियाते ग्वालियरी, फो-14

¹⁶ बदायुनी 5 मुन्तखब उल तवारीख, रेकिंग, पृ. 55

¹⁷ कनिंघम : आर्क. सर्वे ऑफ इंडिया, पृ. 105

¹⁸ शर्मा, एल.पी. : मुगलकालीन भारत पृ. 470 एवं अन्य मुगलकालीन भारत से सम्बन्धित ग्रंथ

¹⁹ दिल्ली स्थित जहाज महल, बागे आलम गुम्बद में दर्शित

²⁰ शर्मा, मथुरालाल : मुगल साम्राज्य का उदय और वैभव (1526-1657), पृ. 377

²¹ वर्मा, वाई.डी. : दिल्ली और उसका अंचल, भारतीय पुरातत्व सर्वेक्षण, 2002, पृ. 64, फलक 20

²² पीपुल्स समाचार, 12 अप्रैल, 2010

इमारतों—सिकन्दर लोदी का मकबरा, बागे आलम(21) के गुम्बदों से की जा सकती है।²³ इसी तरह ग्वालियर में सागरताल के पास एक मकबरा(22) है जिसके गुम्बद और बुर्जियों की बनावट मोहम्मद गौस के मकबरे के बड़े गुम्बद से तथा षटकोण बुर्जियों से मेल खाती हैं। ये निर्माण लोदी सुल्तानों की देन है। सम्भवतः यह लाद खाँ लोदी का मकबरा है।

इस स्मारक का प्रवेश द्वार पूर्व दिशा में है। शेष 3 दिशाओं में बनी चौकोर बुर्ज पिरामिड आकार में बनी है जो कि मिस्र से प्रभावित हैं और इस्लामिक आर्किटेक्चर का एक हिस्सा है जबकि इसके स्तम्भ और तोड़े(23) हिन्दू वास्तु शैली में बनाए गए हैं। इस तरह के तोड़े मानमंदिर में बने तोड़ों(24) से मेल खाते हैं।

स्मारक की बाहरी दीवारें दरवाजों के आकार में चौकोर बुर्ज से षटकोण बुर्ज तक 3 दरवाजे के रूप में हैं जिसमें 1 दरवाजा चौड़ा और शेष 2 दरवाजे चौड़ाई में पहले वाले से छोटे हैं। इन दरवाजे रूपी दीवारों की महाराबें घोड़े के नुकीले नाल के आकार की हैं और उसके नीचे दोनों तरफ बने कमलकली के झब्बे सल्तनतकालीन इमारतों और मुगलकालीन इमारतों में देखे जा सकते हैं। इन दीवारों के पत्थरों को विभिन्न प्रकार की जालियों में काट छँट कर पत्थरों को तराशने की जो कला इस स्मारक में प्रदर्शित है वह ग्वालियर की स्थानीय शैली है जो कि ग्वालियरी झिलमिली के नाम से विख्यात है। इन जालियों में मोर का अंकन, बाहरी दीवार में ही बने आलों के नीचे पत्थरों को तराशकर बनी कमल के फूलों की बेल का अंकन, पूरे स्मारक के आश्रित चबूतरे की दीवार पर बनी बेल, दरवाजे रूपी बाहरी दीवार में ऊपर की तरफ बनी बेल तथा मुख्य मकबरे वाले बड़े कमरे में प्रवेश करने वाले द्वार पर लटकते कंगूरे की बेल और ऊपर की ओर दरवाजे के दोनों तरफ खिले कमल का अंकन(25) यह सब ग्वालियर के शिल्पियों की हथौटी के प्रतिरूप हैं जिन्हें ग्वालियर किला स्थित तोमरकालीन इमारतों में मूल स्वरूप में देखा जा सकता है। इन चिन्हों का अंकन मुगलकालीन स्मारकों में भी देखने को मिलता है। मोहम्मद गौस के मकबरे में अंदर प्रवेश करने वाले द्वार पर अंकित लटकते कंगूरों वाली बेल(26), बादलगढ़ के द्वार(27) पर देखी जा सकती है। ठीक ऐसा ही अंकन किला स्थित जहाँगीर महल के प्रवेश द्वार(28) पर मिलता है। ग्वालियरी झिलमिली की जालियाँ तोमरकालीन वास्तुशिल्प की विशिष्टता है जिससे प्रभावित होकर मुगल शासकों ने इसका प्रयोग आगरा और फतहपुर सीकरी की इमारतों में किया।²⁴ विवेच्य स्मारक में इस ग्वालियरी झिलमिली का अंकन विभिन्न रूपों में हुआ है।

स्मारक की बाहरी दीवारों पर अलंकृत आले भी बने हुए हैं। इसकी बनावट और नक्शानिगार की कारीगरी इस्लामिक स्थापत्य से प्रभावित है जबकि इन आलों में प्रयुक्त दोनों तरफ अलंकृत तराशे हुए खम्बे हिन्दू वास्तुशिल्प से युक्त हैं। इसी तरह आले के नौकदार मेहराब के नीचे एवं प्रवेश द्वार में दोनों तरफ खिले कमल की आकृति हिन्दुओं के पवित्र चिन्ह का परिचायक है लेकिन यह विशिष्टता कुछ बदले हुए स्वरूप के साथ इस्लामिक वास्तुशैली में बहुत पहले से स्वीकृत एवं प्रचलित रही है। वही बदला रूप

²³ वर्मा, वाई.डी. : पूर्वोक्त, पृ. 80, 93 एवं फलक 16 क एवं ख

²⁴ नागोरी, एस.एल. : मुगलकालीन भारत, 2002, पृ. 227-228 एवं लूणिया, बी.एन. : मध्ययुगीन भारत का राजनीतिक एवं सांस्कृतिक इतिहास, 1995-96, पृ. 79 एवं अन्य मुगलकालीन भारत से सम्बन्धित ग्रंथ

इस स्मारक में भी अंकित है **बादलद्वार(27)** में अंकित कमल के फूल को देखकर इसे समझा जा सकता है।

इस स्मारक में प्रविष्ट होने वाले प्रवेश द्वार के वराण्डे की छत पर तथा बड़े कमरे में प्रविष्ट होने वाले दरवाजे के तीनों किनारों पर चित्रकला का प्रयोग हुआ है। चित्रकला का प्रदर्शन स्मारक को मुगलकालीन सिद्ध करता है। ईरानी और भारतीय चित्रकला के समन्वय से मुगलकालीन चित्र शैली का विकास माना जाता है। यहाँ चित्रकला संबंधी विशिष्टता का अध्ययन एक अलग शोध का विषय है।

इस तरह निष्कर्ष रूप में कहा जा सकता है कि ग्वालियर स्थित मुगलकालीन स्मारक मोहम्मद गौस का मकबरा स्थापत्य एवं वास्तुकला के क्षेत्र में समरसता का प्रतीक है। इसमें पठान शैली, तोमरों की राजपूत शैली, ईरानी शैली, मिस्त्र एवं मुगल शैली का सम्मिश्रण हुआ है। इसके साथ ही इसमें प्रान्तीय शैलियों की छाप भी समाहित है। अतः यह अकबर के समय का इण्डो-इस्लामिक स्थापत्य एवं वास्तु कला का एक शानदार स्मारक है। यद्यपि इस स्मारक में शामिल विभिन्न शैलियों के सम्मिश्रण के लिए अकबर की उदार एवं राष्ट्रीय नीति प्रेरक के रूप शामिल नहीं थी तथापि स्थापत्य कला एवं वास्तुकला की समरसता यह संदेश देती है कि कला, स्थान, जाति, धर्म और मजहब से ऊपर है। यह सदैव ग्राह्य करने के सिद्धान्त पर आगे बढ़ती है।

इस स्मारक में विभिन्न शैलियों के समन्वित रूप के प्रयुक्त होने का एक कारण यह भी था कि यह मोहम्मद गौस के बड़ पुत्र अब्दुल्ला की देख रेख में बनवाया गया जो कि स्वयं अनुभवी थे और उन्होंने गुजरात, बिहार के सहसारा, आगरा, मध्य एशिया के स्थापत्य को बहुत नज़दीक से देखा था जिनका प्रयोग उन्होंने इस स्मारक के निर्माण में किया। इस समय तक ग्वालियर की स्थानीय कला भी पूर्णतः विकसित हो चुकी थी। यहाँ के कारीगर अपने पत्थर तराशने के हुनर में सिद्धहस्त हो चुके थे और उपरोक्त विभिन्न शैलियों को अंजाम देने वाले भी यहाँ के स्थानीय करीगर थे जिनके हुनर में हिन्दू वास्तुकला का प्रभाव भी बना रहा।

भारतीय नाणककलेवरील ग्रीकांचा प्रभाव

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कोणत्याही देशाच्या चलन व्यवस्थेत नाणी आण कागदी चलन हे घटक महत्वाचे असतात. त्यापैकी कागदी चलन हा प्रकार अलीकडचा आहे मात्र नाणी प्राचीन काळापासून चालत आलेली आहेत. भारताच्या दृष्टीने वचार केला तर कागदी चलन (paper currency) हा प्रकार ईस्ट इंडिया कंपनीने इ.स. १७७० या वर्षी सुरू केला¹ तर नाणी प्राचीन काळापासून चलनात होती. भारतीय नाण्यांचा इतिहास प्राचीन असून ई.स.पूर्व पाचव्या- सहाव्या शतकापासून भारतीय चलनात नाणी आलेली आहेत.² या नाण्यांना आहत-घंचमावर्ड नाणी असे म्हंटले जाते. मगध, पांचाल, काशी, कालिंग, ही महाजनपदे आण अन्य जनपदे आहत नाण्यांसाठी प्रसिद्ध आहेत. या नंतरच्या व वध राज्यकर्त्यांनी आण घराण्यांनी प्राचीन काळात नाणी चलनात आणली. मौर्य, इंडोग्रीक, शक, कुशान, गुप्त, सातवाहन या प्राचीन काळानंतर मध्ययुगात सुलतानशाही, मुघलबादशाही, स्थानिक राज्यकर्ते, त्या नंतर पोर्तुगीज, ब्रिटिश अशा युरोपीयनसत्ता तसेच भारतीय संस्थानिक यांनी नाणी चलनात आणली. स्वातंत्र्य मिळाल्या नंतर १९५० पासून भारतीय सरकारने दशमान पद्धतीची नवीन चलन व्यवस्था अमलात आणली. एकपैसा या मुल्यापासून ते शंभर पैसे म्हणजे एक रुपया मुल्यापर्यन्तची व वध प्रकारची नाणी चलनात आली. ही नाणी आधुनिक असली तरी या नाण्यांवर काही प्रमाणात प्राचीन आण मध्ययुगीन नाणककलेचा प्रभाव दिसून येतो. नाणककलेचा हा वारसा कंवा ही परंपरा प्राचीन काळापासून चालत आलेली आहे. या ठिकाणी

¹ झा अ मतेश्वर भारतीय सकके एक ऐतिहासिक परिचय पृ १५२

² ढवळीकर मधुकर प्राचीन भारतीय नाणकशास्त्र पृ.३०

आपण आजच्या भारतीय नाण्यांवर ग्रीकांच्या नाणककलेचा प्रभाव कसा पडलेला आहे ते काही उदाहरणांसहित पाहणार आहोत.

उद्देश: स्वातंत्र्योत्तर काळात भारतीय सरकारने भारतीय पद्धतीची व वध नाणी चलनात व्यवहारात आणली, ही नाणी आधुनिक असली तरी या नाण्यांवर काही प्रमाणात प्राचीन परंपरेचा प्रभाव आहे. नाण्यांचा आकार, धातू, द्वभाषक नाणी, स्मृतीप्रीत्यर्थ नाणी, देवदेवतांच्या प्रतिमा, शासकांच्या प्रतिमा, नक्षीकाम, मुल्य, ई. प्रथा या आजच्या नसून त्या प्राचीन काळापासून चालत आलेल्या आहेत. वेगवेगळ्या काळात नाणककलेत नवीन भर पडत गेली, काही बदल होत गेले. या प्रथा परंपरा आजही दिसून येतात. आजच्या आधुनिक नाण्यांवरील प्राचीन ग्रीकांचा प्रभाव स्पष्ट करणे हा सदर लेखाचा मुख्य उद्देश आहे.

संशोधन पद्धत: सदर लेख तयार करण्यासाठी नाशक येथील नाणकशास्त्र संस्थेच्या ग्रंथालयातील संदर्भग्रंथ तसेच प्रत्यक्ष नाणी यांचा अभ्यास व निरीक्षण आण त्यांचा अन्वयार्थ ही पद्धत उपयोगात आणलेली आहे.

Key words १)नाणी २)भारतीय नाणी ३)ग्रीक नाणी ४)इंडो-ग्रीक ५)नाणककला ६)प्रभाव ७)परंपरा ८)प्रतिमा ९)लपी १०)मूल्य

प्रस्तावना : नाण्यांचा अभ्यास करतांना आकार, वजन, लांबी-रुंदी, धातू, नक्षीकाम, प्रतिमा, चन्हे, देवदेवतांच्या प्रतिमा, शासक-राज्यकर्ते यांच्या प्रतिमा, लपी-मजकूर, मूल्य, दर्शनी आण मागील बाजू, परिमाण, नाणी बनवण्याची पद्धत अशा काही बाबींचा वचार केला जातो. प्राचीन कालखंडापासून ते आधुनिक कालखंड अशा व वध नाण्यांचा अभ्यास करतांना वरील बाबी लक्षात घेतल्या जातात. या पद्धतीने सध्याच्या भारतीय नाण्यांचा वचार केला तर एक बाब ठळकपणे लक्षात येते की नाण्यांची ही परंपरा प्राचीन काळापासूनची आहे. भारतीयांची स्वतःची परंपरा आण त्याचबरोबर त्यावर पडलेला परकीयांचा (ग्रीक, शक, कुशान, मुस्लिम, ब्रिटिश) प्रभाव यात काळानुसार बदल होत ही परंपरा आजपर्यंत कायम राहिल्याचे दिसून येते. आजच्या भारतीय नाणककलेच्या काही प्रथा कंवा पद्धती याचे मूळ स्वरूप (Origin) पाहता त्यावर काही प्रमाणात ग्रीकांच्या प्रथा-परंपरांचा प्रभाव दिसून येतो. हे पुढील उदाहरणांवरून स्पष्ट होते.

ग्रीकांचा संक्षिप्त इतिहास: भारताचा ग्रीकांशी पहिला संबंध आला तो म्यासडोनियाच्या अलेक्झांडरमुळे. ई. स. पूर्व ३२६ च्या सुमारास संधु नदी ओलांडून त्याने भारतात प्रवेश केला. अफगाणस्तान, पाकस्तान आणि वायव्य भारतातील संध-पंजाब येथे आपले वर्चस्व निर्माण केले. भारतातून निघताना जिंकलेल्या भारतीय प्रदेशाची जबाबदारी प्रतीनिधी म्हणून क्षत्रपांकडे (सत्रप) दिली मात्र त्याच्या मृत्युनंतर क्षत्रपांमध्ये सत्तासंघर्ष झाला. डोडोटस (Diodotus) याने आपले स्वातंत्र्य घोषित केले आणि ब्याक्ट्रिया प्रांत आपल्या ताब्यात आणला. त्या नंतर त्याचा पुत्र डोडोटस (Diodotus II) सत्तेवर आला. युथीडेमस (Euthydemus) याने डोडोटसची सत्ता संपुष्टात आणली. युथीडेमसचा पुत्र आणि वारस डेमेट्रियस (Demetrius) याने हिंदूकुश पर्वत ओलांडून भारतात प्रवेश केला.³ हिंदूकुश ओलांडणारा तो पहिला ग्रीक शासक आहे. (ई.स.पू. २००-१९०) या नंतर अगाथाक्लिस (Agathocles-190-180B.C.) प्यांतालीऑन (Pantaleon 190-185B.C.) अपोलोडोटस (Apollodotus I 180-160B.C.) मन्यानडर (Menander) (155-130B.C.) या आणि काही अन्य ग्रीक शासकांनी (४० पेक्षा अधिक) भारतीय प्रदेशावर (हिंदूकुश ते पंजाब) राज्य केले. मन्यानडर नंतर त्यांच्या राज्याचे तुकडे पडले. शकांच्या आक्रमणामुळे काबुल, तक्षशला, पंजाब येथील वर्चस्व संपुष्टात येवू लागले आणि इसवी सनाच्या पहिल्या शतकाच्या सुरवातीस ग्रीकांची सत्ता संपून शक कुशान यांचा प्रभाव निर्माण झाला. ब्याक्ट्रियातील ग्रीकांना ब्याक्ट्रियन ग्रीक तर हिंदूकुश पर्वत ओलांडून भारतीय प्रदेशात आलेल्या ग्रीक शासकांना इंडो-ग्रीक असे म्हंटले जाते. ग्रीक-भारत संपर्कामुळे कला, स्थापत्य, तत्त्वज्ञान, खगोल आदि क्षेत्रात देवाण-घेवाण झाली. ग्रीकांच्या नाणक कलेचा प्रभाव काही प्रमाणात भारतावर पडलेला दिसून येतो. त्याची काही उदा. पुढील प्रमाणे आहेत.

आकार (Shape): ग्रीकांपूर्वी भारतात आहत नाणी (पंचमाकड) चलनात होती. आकाराच्या दृष्टीने वचार केला तर ही नाणी गोल, अर्धगोल, चौकोनी, आयताकृती अशा वेगवेगळ्या आकारातील आहेत. गोल आकारातील नाण्यांची प्रथा इंडो-ग्रीकांनी निर्माण केली. इंडो-ग्रीकांची बहुतांशी नाणी गोलाकारच आहेत चौकोनी नाणी त्या मानाने कमी असून भारतीय लोकांना चौकोनी नाणी अधिक

³ बाशम ए.एल. द वंडर द्यात वॉज इंडिया पृ. ५९

परि चत असल्याने त्यांनी चौकोनी नाणी काढली असावीत की जी प्रामुख्याने तांब्याची आहेत. ⁴ गोल आकारातील नाण्यांची ही परंपरा आजतागायत कायम आहे.

धातु (**Metal**) : नाणी बनवण्यासाठी प्राचीन भारतात प्रामुख्याने चांदी, तांबे, शसे या धातूंचा उपयोग केला जाई. आहत नाणी ही चांदी-तांब्याची आहेत. मश्र धातूची नाणी ही प्रथा भारतात प्रथम ग्रीकांनी निर्माण केलेकी आहे. आग्याथोक्लस आ ण प्यांतालीऑन यांच्या तांब्याच्या नाण्यात निकेल या धातूचे मश्रण आहे. चार भाग तांबे आ ण एक भाग निकेल या प्रमाणात हे मश्रण आहे.⁵ मश्र धातूचे हे सर्वात जुने उदाहरण आहे. मश्र धातूची परंपरा पुढील काळात कायम राहिली. आधुनिक नाण्यात तांबे+निकेल(१९९२-२००४=५ रुपये), निकेल+कांस्य (२००८=१०रुपये) लोह मश्रत स्टेनलेसस्टिल (२००४-२०१०=५०पैसे, एक रुपया) अशा धातूंचे मश्रण आहे.

द्वभाषक नाणी (**Bi Lingual Coins**) : प्राचीन भारतीय आहत नाण्यांवर लपी नसून अनेक प्रकारची चन्हे आहेत. मौर्यनंतरच्या काळात उत्तरेत लहान मोठी राज्ये उदयास आली त्यापैकी काही राज्यांनी आपल्या नाण्यांवर ब्राह्मी आ ण खरोष्ठी लपीचा वापर केलेला आहे (उदा.औदुंबर,कुनिंद,वेमकी) तर काही राज्यांनी ब्राह्मी लपीत लेख असलेली नाणी काढली.(उदा.कौशम्बि,एरिकछ वदिशा इ.) या नंतर नाण्यांवरील लेखांची परंपरा कायम राहिली ती आजतागायत. या द्वभाषक लपीचा भारतातील उगम हा ग्रीकांचा आहे. आग्याथोक्लस आ ण प्यांतालीऑन या दोन इंडो-ग्रीक शासकांनी ब्राह्मी आ ण ग्रीक लपी तसेच प्राकृत भाषेचा वापर केलेला आहे ⁶ त्यांच्या चांदी आ ण तांब्याच्या नाण्यांवर ग्रीक आ ण ब्राह्मी लपीतील लेख आहे. अपोलोडोटस(पहिला)याच्या नाण्यावर ग्रीक आ ण खरोष्ठी लप आहे. द्वभाषक नाण्यांची ही परंपरा कायम राहिली. आजच्या भारतीय नाण्यांवर हिन्दी आ ण इंग्रजी या दोन भाषेत मजकूर आहे.

⁴ ढवळीकर मधुकर केशव प्राचीन भारतीय नाणकशास्त्र पृ. ४४

⁵ तत्रैव पृ.४३

⁶ झा अ मतेश्वर, भारतीय सक्के एक ऐतिहासक परिचय पृ.१५



इंडो-ग्रीक नाणी



आधुनिक भारतीय नाणी

देवदेवतांच्या प्रतिमा (Images Of Deities): प्रारंभीच्या आहत नाण्यांवर सूर्य, चंद्र या सारखी धार्मिक प्रतीके आहेत. मौर्योत्तर काळात राजन्वय (मथुरे जवळचा प्रदेश) यौधेय (रोहतक) यांच्या नाण्यांवर देवीची प्रतिमा आहे. यौधेयच्या नाण्यांवर षडमुखी कार्तिकेयची प्रतिमा आहे मात्र नाण्यांवरील मानवीय रूपातील देवदेवतांच्या प्रतिमा ही कल्पना मुळची ग्रीकांचीच आहे. इंडो-ग्रीक नाण्यांवर प्रारंभी झेरूस, अथेना, हिन्याक्लस, निके, अपोलो या ग्रीक देवतांच्या प्रतिमा आहेत. भारतीय प्रदेश जिंकल्यानंतर त्यांनी आपल्या नाण्यांवर भारतीय देवतांची प्रतिमा उमटवली. ग्रीक राजा हर्मस (ई.स.पूर्व ५०) याच्या नाण्यांवर गणेशाची प्रतिमा आहे.⁷ आग्याथोक्लस आणि प्यांतालीऑन या दोन इंडो-ग्रीक शासकांनी आपल्या चांदीच्या नाण्यांवर बलराम-श्रीकृष्ण यांची तर तांब्याच्या नाण्यांवर सुभद्रेची प्रतिमा उमटवली आहे. हि प्रथा पुढे कुशान गुप्त अशी कायम राहिली. अलीकडील पाच रूपयाच्या एका नाण्यावर जम्मुच्या सुप्रसद्ध माता वैष्णव देवीची प्रतिमा आहे. या नाण्यावर माता वैष्णव देवी मंदिर बोर्ड असे लिहिलेले आहे. थोडक्यात देवदेवतांच्या प्रतिमा ही प्रथा ग्रीकांची आहे

स्मृतीप्रीत्यर्थ नाणी (commemorative Coins): एखाद्या व शष्ट घटनेच्या स्मृती-आठवणीसाठी कंवा राष्ट्रपुरुष-महापुरुष यांच्या स्मृतीसाठी नाणी काढली जातात. अश्याप्रकारच्या

⁷ Daily Loksatta, p,3 Sept.8th 2013

नाण्यांनी इतिहासाला उजाळा मळतो. स्मृतीप्रीत्यर्थ नाणी काढण्याची ही प्रथा भारतात प्रथम इंडो-ग्रीकांनी निर्माण केलेली आहे. ब्याबिलॉन येथे संकंदरची (Alexander) काही नाणी सापडलेली आहेत या नाण्यांवर एका बाजूला झेलम युद्धाचे चित्रण असून दुसऱ्या बाजूला संकंदर आणि ग्रीकांची युद्धदेवता नाइके (Nike) यांच्या प्रतिमा आहेत. या नाण्याबद्दल दोन मते आहेत. ⁸ हे नाणे संकंदरने आपल्या भारत वजयाच्या स्मृती प्रीत्यर्थ काढलेले असावे कंवा संकंदर नंतरच्या शासकांनी हे नाणे काढले असावे. शक्यता काही असली तरी भारताच्या संदर्भातील हे पहिले स्मृती नाणे आहे. या नंतर इंडो-ग्रीक शासक अगाथोक्लस आणि अंतिमेक यांनी स्मृतीप्रीत्यर्थ नाणी काढलेली आहेत. ही प्रथा यानंतर गुप्त राज्यांनी सुरु केली. पुढे मध्य युगात सुलतानशाही, मुघल बादशाही यांनी या प्रथेचा अवलंब केला. स्वातंत्र्योत्तर काळात या पद्धतीची नाणी काढण्यात आलेली आहेत. १९७२ या वर्षी भारतीय स्वातंत्र्याच्या रौप्यमहोत्सवी वर्षा निमताने १० रु.चे आणि ५० पै.चे, १९९३ या वर्षी छोडो भारत आंदोलनाच्या सुवर्णमहोत्सवी वर्षा निमताने १ रु.चे, १९९७ या वर्षी भारतीय स्वातंत्र्याच्या सुवर्णमहोत्सवी वर्षा निमताने ५० पै. चे १८५७च्या उठावाला १५० वर्ष झाली त्यावेळी ५ रु.चे नाणे काढण्यात आले. या महत्वाच्या घटना तसेच पं.जवाहरलाल नेहरू यांच्या ७५ व्या जन्मदिनाच्या निमताने १रु. आणि ५० पै.चे, महात्मा गांधींच्या जन्मशताब्दी निमताने १०रु., १रु., ५०पै. आणि २०पै. अशी चार नाणी काढण्यात आली. या पद्धतीने स्व.इंदिरा गांधी (१९८५) पं. नेहरू जन्मशताब्दी(१९८९), डॉ. बाबासाहेब आंबेडकर जन्म शताब्दी (१९९०), सरदार वल्लभभाई पटेल(१९९६), नेताजी सुभाषचंद्र बोस जन्मशताब्दी (१९९७) देशबंधू चत्तरंजन दास (१९९८)⁹ आदींच्या स्मृतीसाठी नाणी काढण्यात आलेली आहेत. अशी स्मृतीप्रीत्यर्थ नाणी काढण्याची ही प्रथा भारतात इंडो-ग्रीकांनी निर्माण केल्याचे दिसून येते.

⁸ भारतीय सक्के एक ऐतिहासिक परिचय पृ.१२-झा अ मतेश्वर

⁹ लेखकाजवळील स्वतःचा नाणे संग्रह



झेलम युद्ध

१८५७च्या उठावाला १५० वर्ष

उपाधी/ पदवी(Title): प्राचीन आ ण मध्ययुगीन नाण्यांवर संबं धत शासकाच्या पदव्या यांचा उदा: राजा, महाराजा, राजा धराज,महाराजा धराज, सम्राट ई.उल्लेख दिसून येतो. स्वतःच्या नावामागे उपाधी देण्याची प्रथा ग्रीकांनी सुरु केली. प्रारंभीच्या ब्याक्ट्रियन ग्रीकांनी फक्त राजा ही उपाधी घेतली.उदा:ब्यासीलीओस डओडोटस म्हणजे राजा डओडोटस. यूक्रेटाय डस पहिला याने महाराज म्हणजे ब्यासीलीओस मेगालौही उपाधी घेतली. या शवाय आनिकीतोस(अपराजित), मेगास(महत) निकाटोर(जयधर)यासारख्याउपाध्याग्रीकनाण्यांवरआहेत.¹⁰ ही प्रथा पुढे सातवाहन,कुशान,गुप्त,तसेच मध्ययुगात आ ण ब्रिटिश काळात कायम राहिली. भारत हा लोकशाही प्रधान देश असल्याने आधुनिक नाण्यांवर उपाध्या नाहीत.

राजाची प्रतिमा: नाण्यांवर दर्शनी बाजूवर राज्याचे शीर्ष, कंवा अर्धपुतळा ही प्रथा ग्रीकांचीच आहे.या नंतर आलेल्या शक,पार्थयन,कुशान या परकीयांनी तसेच सातवाहन,गुप्त आ ण अन्य भारतीय सत्तांनी या प्रथेचे अनुकरण केले. मुस्लिम काळात काही अपवाद वगळता ही प्रथा बंद झाली. ब्रिटिशकाळात ही प्रथा पुन्हा सुरु झाली.स्वातंत्र्यानंतरच्या भारतीय नाण्यांवर शासकांच्या प्रतिमा ह्या त्यांच्या स्मृतीसाठी आहेत.

¹⁰ प्राचीन भारतीय नाणकशास्त्र प्र.४८ ढवळीकर मधुकर



अगाथाक्लिस

मन्यानडर

पं.जवाहरलाल नेहरू

स्व.इंदिरा गांधी

निष्कर्ष: आजची आधुनिक भारतीय नाणककला ही प्राचीन काळापासून चालत आलेली आहे. या नाणक कलेत काळानुसार बदल झालेले आहेत.या नाणककलेवर परकीय परंपरेचा प्रभाव पडणे स्वाभाविक होते. त्यातील काही परंपरा आजही कशा टिकून आहे इंडो-ग्रीक नाण्यांवरून लक्षात येते. गोलाकार नाणी, द्वभाषक नाणी, शासकच्या प्रतिमा, देवदेवतांच्या प्रतिमा, स्मृतीप्रीत्यर्थ नाणी,शासकाच्या उपाध्या, मश्र धातू या प्रथा भारतात प्रथम इंडो-ग्रीकांनी निर्माण केल्या आहेत. या प्रथा कायम राहून त्यांचा प्रभाव आजही टिकून राहिलेला दिसून येतो हे लेखातील उदहरणांवरून स्पष्ट होते.

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10. Web reference - www.coinindia.com

एक और चुनौती

डॉ. घनश्याम आसुदानी

रोज की तरह सूरज बस से उतरा और तेज कदमों से अपने घर के और चलने लगा। वह सोलह-सत्रह वर्ष का नौजवान था और हाल ही में दसवी कक्षा में प्रवेश किया था। अचानक साईकल पर सवार एक व्यक्ति ने उसे रोककर कहा, चलो सूरज, मैं तुम्हें घर तक छोड़ दूँ। यों तो सूरज रोजही स्कूल से लौटते समय बस अड्डे से घर तक पैदल ही जाता था तथा इस मार्ग पर वह भली भाँती अभ्यस्त भी हो चुका था। जैसे भी उसे अपनी नेत्रहीनता के बावजूद कहीं आने-जाने में किसी की मदद की आवश्यकता नहीं पड़ती थी। इस लए आज यह अनापेक्षित प्रस्ताव सुनकर वह कुछ देर सोच में पड़ गया, पर फर सहज भावसे वह उस साईकल सँवार के साथ हो गया। घर के समीप पहुँचने पर उसे कई लोगों की आवाज़ें एक साथ सुनाई देने लगीं। उसी के घर के सामने कई लोग इकठ्ठा हो चुके थे यह बात वह न देखते हुए भी समझ गया। पर इतने लोगों का वहाँ इकठ्ठा होना उसे समझ नहीं आया।

घर में दाखल होते ही उसने हमेशा की तरह उसने पताजी को आवाज़ दी और कोई उत्तर न पाकर फर माँ को आवाज़ दी। पर उसे उत्तर किसी ने नहीं दिया। वहाँ एकत्रित सारे लोग स्तब्ध खड़े उसकी ओर करुणा और सहानभूती की नज़रों से देख रहे थे। सूरज उनके चहरे देख पाता तो कबका अपनी माँ की तरह होश-हवाश खो देता। सूरज कब से पूछे जा रहा था की मम्मी पापा कहाँ हैं? कोई कुछ बोलता क्यों नहीं? किसी की भी हिम्मत नहीं हो रही थी की जो कुछ हुआ था वह सूरज को बता दे। कोई भला कैसे उससे कह दे क उसकी तो दुनिया उजड़ चुकी हैं! क जिसे वह पुकारे जा रहा है वे उसके 'पापा' अब उसे कभी उत्तर नहीं देंगे।

इतनी देर की स्तब्धता से सूरज के मन में आशंका सी होने लगी और उसने फर इस बार लगभग चलाते हुए अपने पापा को आवाज़ दी। वहाँ बैठे कई लोगों से यह सब कुछ देखा नहीं जा रहा था और उनकी आँखों से चुपचाप आँसू टपक रहे थे। आखर काफी समय बाद सूरज के पड़ोस में ही रहने वाले एक वृद्ध सज्जन उसके पास आए और उसके कंधे पर हाथ रखकर कहाँ, 'बेटा सूरज, अब तुम्हारे पापा तुम्हें उत्तर नहीं देंगे। अब वे तुम लोगों से बेहद दूर जा चुके हैं।'

सूरज को अपने कानों पर विश्वास ही नहीं हो रहा था। अभी सुबह ही तो उसके पापा उसका हाथ पकड़ स्कूल जाने के लिए उसे बस में बिठा गए थे। यह उनका रोज का नियम था। सूरज को बस में बिठाकर बाद में ही वें ऑफिस जाते थे। बस में बैठने के बाद सूरज को जबतक अपने पापा की छड़ी की आवाज़ सुनाई देती तब तक कान लगाए उसे सुनता रहता। जब वह सुनाई देना बंद हो जाती तो आश्वस्त हो जाता कि उसके पापा बस अड्डे के सामने का रास्ता पार कर अपनी घर वाली सड़क पर पहुँच चुँके हैं, तब वह निश्चित होकर स्कूल जाता। उन दोनों पता-पुत्र का नित्य नियम यही था। उस दिन भी रोज की तरह सूरज के पापा उसे बस में बिठा के अपने छड़ी के सहारे ऑफिस की ओर चल दिए। उनका ऑफिस मुख्य सड़क से बाईं ओर कुछ दूरी पर था। ऑफिस की तरफ बाईं ओर मुख्य सड़क पर ही एक बड़ा पेड़ था। वे अक्सर ही वहाँ ठहर जाया करते थे। आज भी वे उस पेड़ के निचे कुछ देर रुके। उनके समीप ही एक ट्रक रुका हुआ था। अचानक ही ट्रक ड्राइवर ने ट्रक चालू करके मुख्य सड़क पर जाने के लिए उसे पीछे की तरफ चला दिया। ठीक उस ट्रक के पीछे खड़े सूरज के पापा जबतक इस बात का अंदाजा कर पाते तबतक ट्रक के पहलके हिस्से ने ठेलकर उन्हें निचे गिरा दिया और फर देखते ही देखते ट्रक के निचे उनका शरीर कुचल दिया गया। स्थिति का अंदाजा होते ही ट्रक ड्राइवर वहाँ से भाग खड़ा हुआ। क्षत-वक्षत हुए उनके शरीर को पहचान पाना भी मुश्किल था। रक्त से सने हाथ-पाव आदि चारों ओर बिखरे पड़े थे। उनकी चरपरिचय छड़ी एवं उनकी विशेष प्रकार से बनी कलाई घड़ी के आधार पर लोगों ने उन्हें पहचाना, और कुछ लोग शरीर के बिखरे हिस्सों को इकठ्ठा कर एक थैले में समेट घर ले आए। सूरज के पापा बचपन में ही होली के त्योहार में आँखों में जहरीला रंग जाने के कारण अपनी दृष्टि खो बैठे थे। ऊपरवाले के इस अन्याय को उन्होंने हँसते-हँसते स्वीकार कर लिया, और नेत्रहीनों की शाला में पढ़ाई करने लगे। अपनी छड़ी के सहारे वे सभी ओर घूम-फर लेते और कसी को महसूस ही नहीं होता कि वे नेत्रहीन हैं।

समय के साथ उनकी पढ़ाई पूरी हुई और एक सरकारी दफ्तर में उन्हें छोटी-सी नौकरी मिल गयी। उन्होंने अपने जैसी ही दृष्टिहीन लड़की से ववाह कर लिया और अपने छोटे से अन्धकारमय संसार में आशा के दीप जलाने लगे। रोज सुबह जब वे अपनी छड़ी लेकर ऑफिस की तरफ चल देते तो मानो देखने वालों की इस दुनिया की और संसार के उस सृष्टा को ही मानो चुनौती सी देते थे।

ववाह के कुछ वर्ष के बाद उनके घर पुत्र ने जन्म लिया। पता ने बड़े आशा और उमंग के साथ उसका नाम धरा, 'सूरज'। पर हायरे सर्जनहार! यह सूरज भी उनकी दुनिया का अँधेरा दूर न कर सका। शीघ्र ही उन्हें पता चल गया कि उनके इस 'सूरज' को भी अपना सारा जीवन आशा के दीपक के धुंधले प्रकाश में गुजार देना पड़ेगा। ऊपरवाला इस बार भी इस 'सूरज' को 'ज्योती' देने में कंजूसी कर बैठा।

जीवन यूँ भी एक चुनौती था उनके लिए! अब सूरज को पढ़ा-लखाकर लायक बनाना, अपने पैरों पर खड़ा करना यही उनके जीवन का एकमात्र ध्येय हो गया था।

समय बितते भला कहाँ देर लगती है? देखते ही देखते सूरज एक-एक कक्षा पार करता गया। वह सभी छात्रों में हमेशा अक्वल रहता। अब उनके दोनों नेत्रहीन माँ-बाप उसके सुनहरे भव्य के सपने बुनने लगे। इस मलनसार गबरू जवान को देखकर सभी को लगता की अब उनके अँधेरे जीवन में प्रकाश की करण आने में देर नहीं हैं।

‘सूरज ओ सूरज, उठो बेटा रात होने को आई, कुछ खालों।’ पड़ोस की एक स्त्री ने जब सूरज को झकझोरा तो उसकी तन्द्रा टूटी, साँझ हो चली थी। पड़ोस के कुछ लोगो ने मलकर उसके पापा का अंतिम संस्कार कर दिया था। उसकी माँ को अभी तक होश नहीं था। उसे लगा की वह काली रात अब शायद कभी खत्म नहीं होंगी। क्या बिगाड़ा था उसने और उसके पापा ने उस करतार का जिसकी सजा आज उसे मल रही थी। वह तो अपने पापा के साथ अपनी छोटी-सी दुनिया में अपने छोटे-छोटे सपने लए खुश था। न उसे अपने जीवन के अँधेरे से शकायत थी और न ही उसके कारण उसके मार्ग में आने वाली तक लफोंसे। अपने पापा का हाथ पकड़ वह हर मुश्किल पार कर लेगा और हर चुनौती का सामना कर लेगा। पर अब.....

‘वो जो मुद्दतों मेरे साथ था

वो जो मेरा दाहिना हाथ था,

मेरी जिन्दगी से चला गया,

मुझे आसों की तलाश है।’

सूरज की जिन्दगी से मानों ‘जीन्दगी’ ही चली गई। उसे सब खाली-खाली सा सुना-सुना सा लगने लगा। कई दिनों तक वह यूँ ही सोच ने में डूबा रहा न कुछ खाता न कुछ पता, एक कोने में पड़ा न जाने क्या सोचता रहता। रह-रहकर उसे लगता मानो कोई ट्रक उसके करीब आ गया है अभी वो उसे भी कुचल डालेगा फर जमीन पर बिखरे होंगे उसके हाथ-पाव, दिल, जिगर.....! अक्सर नींद में भी यह सब देखकर वह चल्ला पड़ता और फर उसे नींद नहीं आती। बिना कसी की मदद लए और बिना कसी की परवाह कए स्वच्छंद वचरण करने वाला सूरज आज एक कदम भी चलने को डर रहा था।

कई दिनों बाद एक दिन सुबह माँ के बहोत समझाने पर लकड़ी लेकर वह स्कूल जाने के लए निकला। जब वह सड़क के कनारे उसी पेड़ के समीप पहुँचा जहाँ उसके पापा की मृत्यू हुई थी तो वही ठिठक कर रह गया। उसके कानों में फर वही ट्रक की आवाज़ सुनाई देने लगी और उसे लगा यदि वह एक कदम भी आगे बढ़ेगा तो वह ट्रक उसे कुचल देगा। उसके दिल की धड़कन तेज हो गई, और उसका सर चकराने लगा। वह उसी स्थान पर जमीन पर बैठ गया। कुछ देर बाद संभला और उठकर घर की ओर चल दिया । उसे लगा वह कभी-भी उस पेड़ के आगे नहीं जा पाएगा।

पर यह तो कायरता हुई। आज तक तो उस ईश्वर के सभी अन्याय वह बिना कसी शकायत के सहता गया था।
फर आज वह इतना कमजोर कैसे हो गया?

दुसरे दिन फर सूरज निकल पड़ा अपनी छड़ी लेकर। इसबार सोचा की लौटकर नहीं आएंगा। पर जैसे-जैसे वह पेड़ पास आता गया वैसे-वैसे उसकी सारी हिम्मत और सारी शक्तियाँ मानो जवाब दे गईं। वह कुछ देर वही खड़ा रहा।
फर वही ट्रक की आवाज़ और फर वही.....!

सूरज रात भर सोचता रहा उसके पापा ने उसे हमेशा सखाया था की जीवन में कभी निराश नहीं होना और कभी हार न मानना हर चुनौती का धैर्य और साहस से मुकाबला करना और कभी पीछे न देखना। उसे याद आ रहा था वे सब मलकर रोज सुबह प्रार्थना के बाद एक साथ कुछ पंक्तियाँ बोलते थे। आज वे ही पंक्तियाँ रह-रहकर उसके दिमाग में बजने लगीं।

‘ फैसला होने से पहले मैं भला क्यों हार मानू,

जग अभी जीता नहीं मैं अभी हारा नहीं।’

अगले दिन सूरज बड़े सबेरे ही उठ गया। नित्य कर्मों से निवृत्त होकर वह उस भगवान के मूर्ती के सामने जो उसे दिखाई तो नहीं देती थी, वह केवल उसे महसूस भर कर सकता था, हाथ जोड़कर खड़ा हो गया। उसे स्मरण हो आया भगवद गीता का वह सन्देश जो वह हर रोज प्रार्थना के समय बोलता था। पर इधर कई दिनों से भगवान को भी भूलासा गया था। या शायद रूठा था उससे। आज उसने फर प्रार्थना की और फर मांगी मन की शक्ति! फर दोहराया गीता का यह सन्देश,

‘ जो हुआ अच्छा हुआ,

जो हो रहा है अच्छा हो रहा है,

और जो होगा वह भी अच्छा ही होगा।’

उसने तैयार होकर माँ के चरण छुए और आ शर्वाद लया। फर उसने अपनी छड़ी संभाली और घर की सीढ़ियों उतर गया।

आज उसके मन पर बोझ नहीं था आज वह एक अजीब शांती का अनुभव कर रहा था। आज वह फर तैयार था एक नए संघर्ष के लए। संघर्ष दुनिया से और दाता से।

आज उस पेड़ के निचे से गुजरते हुए उसे डर नहीं लगा देखते ही देखते उसने उस पेड़ को पीछे छोड़ अपना कदम आगे बढ़ा लया। उसे लगा मानो उसने अपनी सारी बाधाओं को पीछे छोड़ दिया हैं।

उसका वह कदम एक अदना से मनुष्य का कदम था पर शायद यह एक बहुत बड़ा कदम था। उस ईश्वर के आँगन में रखा हुआ जिसने यह सारी चुनौतियाँ दी थीं। पर आज थी चुनौती उस ईश्वर को उस नन्हें बालक की! चुनौती एक जीवन के प्रारंभ की..... एक और चुनौती।

Half Opened Door

My gory
shadow walks
besides me,
Encompassing me in its
tenebrous I
impede to see

Sucking out my deep
deep reflections
hidden in tunnels of my soul,
Choked! I am chained
with its shackles of misery
no triage I search for parole

The wound of feelings remain fresh
eaten daily by the
grotesque scavenger
Do I have an option
sunken in this labyrinth of danger?

I stand torpid
entangled
in the web of despondency
when far away
from this

sluggish sedition Pandora's box I see

In the nocturnal chamber
a sharp white light leaks
I hasten to exhume it
the man slaughtered figure
follows ,a peep
is all I need

The felon gives up
releasing me
from its grip,
I break free, bruises of trauma
visible but the pain has taken a dip

Now, I exist as myself
the other
I want no more,
I take the final steps
and disappear behind the
half opened door.

Goodbye

I smiled as the
dust of my past flew
I smiled as I
walked the lanes of memories I once knew

I smiled as I
opened the doors of long forgotten
I smiled as I
climbed the ladder to thoughts that now lay rotten

I smiled as I
revisited the canvas of good old days

I smiled as the
pained drop sunk my face

I smiled when
the carcass of gone moments I touched
I smiled when
my soul reached the time that mattered much

I smiled as now
I didn't want to lie
I smiled as I
finally released the word to say goodbye.

Shades of my Past

Tunnel of thoughts
running wild
to be tamed
to be stopped

Yesterdays gone
leaving haunting pictures behind
fossilized in memory
I could rewind

The effervescence of decayed memories
splashed out with force
Yet, I escaped unhurt
as the heart door I closed

The personified pieces
of long forgotten now lay scattered
Yes this time I had realized
of commitments that mattered

The black and white to recall
would now be a shame
ha,I had finally learnt
the tactics of the life game

Finally, I rubbed my caricature
discovered in the bitter melodies of old days
I was born again to re-live
to find new ways

Yes, again I was caught in a
blizzard of moments long enough to last
Indeed ,they were the
Shades of my Past

Silence

I walked without a word
into the outer world

The traffic passed me by
the wind played with my tie
The man whistled his way through
The new born smiled as if all he knew
The men continued their chat
The dog enjoyed the chase of the cat
The ladies shopped without any break
The old couple sipped coffee at a nearby lake.
Amongst them I walked and walked
remaining silent without any talk

When far away I spotted a man being shot
The traffic still moved on
The wind continued playing its song
The new born now lay asleep
The men vanished after taking a peep

The dog now sat to take some rest
The ladies were joyous for purchasing the best
The old couple conversed in a soft tone
Finally, I spoke but I stood all alone.

You and They

They were your
Lighthouse
when you lost
your way
They were your
key to the
door that
unopened lay

They were your legs
that took thorns
to help you cover
untrodden paths
They were your nocturnal
supporters
when all night tears
you cast

They were your veil
that protected
you from
beastly rays
They were your guides
that led to your
transcendence
on all days

But now a transition
overcomes
aged they have become

nothing seizes times on a run
You emerged in a strong
framework but they
weak and frail by all
to be shunned

You are now
their support
the stick
to their old age
Protect and be humble
to them smile, laugh
and drown
all your rage

You will be
blessed to
witness the
utopic vision
Fortunate they will feel
to have you as they
Finally have completed
their mission.

THE MAJOR PROBLEMS OF CONTRACT LABOURS IN ENTERPRISES

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Anstract :-

The International Labour Conference of the ILO held in Geneva in 1997 and in 1998 debated the issue of contract Labour, but there was no agreement amongst the members of the tripartite constituents, the reason for this was that contract Labour and subcontracting are used variously in different countries to refer to different kinds of arrangements between enterprises and workers. Further a meeting of experts in may 2000 brought out the deficiencies affecting the scope of the provisions governing such an employment relationship. Hence finally the international Labour conference of the ILO in the 95th session held in 2006 in Geneva adopted Resolution log on Employment Relationship. Therefore no ILO convention on engaging of contract Labour is in existence. India is the only country in the Asia-Pacific region that has a specific legislation on regulating contract Labour in enterprise

Key Word :- Contract Labour (CL), Trade Union, International Labour organization, Tata Iron and steel Company (TISCO)

The late 19th century in American history marked a period of expanding industrialization and national security concerns. In the north manufacturing was growing at an unprecedented rate while the south took over the textile industry. The United States was feeling a virtually never ending demand for cheap Labour. The Process of industrialization and urbanization was a main attraction for immigrants' to the US. The contract labour law of 1864 established a policy of encouraging immigration by supporting companies who would provide passage to their workers in exchange for labour. The law was soon repealed but demonstrates the national support of what was called at the time a "Flood" of immigrants.

In the 1880 immigration from South central and eastern Europe rose dramatically and immigrant population's form this region became more influential in American public policy. Including the 1882 Chinese, Exclusion Act. February 7, 1887, the O'Neill bill was passed which amended the contract Labour Law of 1885.

In recent decades international Labour movements have increased following the opening of borders and markets (for example as a result of the establishment and enlargement of the European Union or of various bilateral or multilayered international agreements on trade and movement of persons,) Cheaper transportation and easier international communication. On the one hand the opening of markets has led to increases in outsourcing aboard and global manufacturing, which do not necessarily involve international labour movements, and may indeed reduce the movement of labour. For example call centers of American car rental firms, telephone companying or software and computer services enterprises may be placed in India, the Philippines or other foreign countries, so that customers in fact get services directly from employees in another country. However, there may be a flow of workers if the global manufacturing involves goods and services that are not easily sent across borders-construction, personal services or involves services where there is a danger of leaks or spill-over of Knowledge which may put at risk the revenues of the enterprise. There may be a problem of coverage of such movement, since the individuals may be hired by a foreign employer and also may receive all or part of the compensation for their work in another country.

During 1914-1918 nearly all of its capacity was devoted to the British war effort in the Middle East. Its workforce was 30,135 in 1923-24, after which the management began to implement reductions. In the late 1920's the local government reported a work force of 29000, contractor's coolies varied in number from 4000 to 8000. Allied establishments such as the Tinsplate Company. The cable company, the copper corporation, the Indian steel and wire products company and the EIR and the Bengal-Nagpur Railway (BNR) workshops employed a total of 14,352, blue collar workers in 1938, The population of Jamshedpur grew to 57,000 in 1921 and was 84000 in 1931. As the history of the labour movement in chota Nagpur in the 1920's and 1930's This arid is a demographically distinctive region, and the location of the heaviest concentration of metallurgical and mining enterprises in colonial India. The core zones were the belt ground the Tata Iron and steel company in Jamshedpur (TISCO), and the Jharia coalfields in the Dhanbad subdivision of manbhum. Several associated companies were engaged in engineering and metallurgical work in singhbhum, which was also the site of metallic-ore mines. Some 1 to 1.25 lakh workers were employed in the production and dispatch of coal, the most crucial energy commodity in the colonial economy, for which the chief customers were the

Railways, the merchant marine, metallurgical industries, and industries running on steam driven engines, including various mills.

We can define contract labour as following "Contract Labour means, A person who prepares the plan and design of a building or other structure and sometimes super-vises its construction."

As a result of these finding. the scope of the definition of workers' in the factories Act (1948) the mines Act (1952) and the plantations Labour act was enlarged to include contract labour.

In the case of standard vacuum Refinery company VS their workmen (1960) the supreme court of India observed that contract labour should not be employed where-

- a) The work is must go on from day to day
- b) The work is incidental to and necessary for the work of the factory.
- c) The work is sufficient to employ considerable number of whole time workmen:
- d) The work is being done in most concerns through regular workmen.

• **Types of Contracting :-**

Internationally there are two types of contracting arrangements- Job contracting and Labour contracting.

a) Job Contracting :-

An enterprise contracts with an established firm for the supply of goods and services, and the latter undertakes to carry out this work at its own risk and with its own financial. Material and human resources. The workers employed to provide the services remain under the control and supervision of the second firm [called contractor or sub-contractor] which is also responsible for paying the wages and fulfilling the other obligations as an employed Job contracting is a simple, commercial activity governed by the general principles of commercial contract law.

b) Labour Contracting :-

The dominant objective of the contractual relationship is the supply of labour (rather than goods & services) by the contractor or sub-contractor to the user enterprise. The user enterprise may bring the contract workers into its premises to work alongside its own employees or it may have the work performed elsewhere. Both Job & Labour contracting are widely prevalent in various countries of the world.

• Contract Labours Situation in India :-

Overview :-

In 2012 the International Labour organization in India carried out a study contract Labour in India covering 25 manufacturing enterprises which revealed that every enterprise in the study employs contract labour as per The contract Labour (Regulation & Abolition) Act, 1970. The minimum percentage of contract labour as a ratio of permanent labour was 5% and the maximum in an enterprise was 222% The study indicates a wide variation in the number of contract workers mainly because some businesses had low automation and hence a large requirement of low skill job which facilitated the engagement of contract labour. Therefore, it is really difficult to formulate an ideal proportion of contract labour to permanent labour as a guideline for running a manufacturing enterprise, unless benchmarking studies are carried out amongst the enterprises of each different type of industry.

A large number of enterprises in India engage contract labour through contractors/service provider's under The contract Labour (Regulation & Abolition) Act 1970. This has been on the rise post the economic reforms of 1991, as most employers believe this approach helps improve flexibility, productivity and also reduces costs. However, engaging contract labour in enterprises has led to industrial relation's issues and will continue to have such implications in the future, although in the recent past the apex Court has passed judgments that have tended to favour enterprises engaging contract labour.

As per the Act there are two items on which enterprises need to ensure compliance.

a) Contract Labour to be supervised by the Contractor

- b) If the contract Labour are performing same or similar work. like the permanent labour, then they are eligible for the same ways, as per Rule 25 (V) (a) of the contract Labour (Regulation & Abolition) Act 1970.

Towards this end, enterprises need to ensure that the contract workforce is primarily supervised by the contractor's supervisors and secondary supervision is carried out by an employee of the principal employer. In quite a few cases this provision is violated by the enterprise and hence the principal employer becomes vulnerable when there are litigations moreover the principal employer needs to ensure that the contract labour are not performing by permanent labour, otherwise contract labour become eligible to be paid the same wages many enterprises violate this rule too. At times there are cases, where work performed by the contract labour and permanent labour is same or similar but the designation given to each of them is different based on knowledge, skill and experience. In such cases, the principal employer does become such cases, the principal employer does become venerable when there are litigations.

- **SME's and Contract Labour :-**

In SME's, even though the number of workers is mostly less than 100, these enterprises engage a large number of workers through contractors/service providers along with few skilled. Permanent company workers. The reasons for such practices by SME's are not far to seek since there is a lot of uncertainty of demand for the products produced and services offered, SME's do not desire to increase their long term liability by engaging permanent workers. Also, most of the times the contract workers are locals brought in by a local contractor, who is often a powerful, political heavy weight in the vicinity. If they are not engaged as contractors, then there are problems created by him or the local community in the running of the SME's. The local contractors are politically very resourceful and it becomes increasingly tough to get any support from the relevant government department and the local police if the SME's decides against engaging these local contractor. Engagement of contract Labour is prevalent both in private and public sector manufacturing enterprises and in many cases these workers are engaged on regular and perennial jobs alongside permanent workers. Most enterprises engage such contract labour by issuing annual maintenance contract and/or on contracts dealing with cleaning, loading, unloading, material handling, and also work which is claimed to be core manufacturing activity.

In many cases enterprises just pay minimum wages which are much lower than the wages paid to the permanent workers of the enterprise, This creates problems, as the contract workers desire permanency in employment and also resent receiving a much lower wage compared to the permanent workmen, while doing identical work. Some enterprises also engage contract labour

to take care of the high absenteeism prevalent amongst the unionized permanent workers of the company.

• **Problems of Contract Labours :-**

Contract Labour has its root from time immemorial but the size of contract labour in India has significantly expanded in the post-independence period with the expansion of construction activity in the five year plan.

During the early period of industrialization the industrial establishments were always faced with the problems of labour recruitment.

1) Depend on the national Quantum :-

The number of contract labour and the period of their employment depend on the quanta and schedule of work/project and as such no centralized data on the number of contract labour is maintained.

The number of contract labour covered by license in the central sphere during the last few years is as under

Sr. No.	Year	No. of Contract Labours
1.	2006-07	1001947
2.	2007-08	1313742
3.	2008-09	1377610

2) Proportion of Casual Labour :-

The concentration of casual labour is highest in agriculture, hunting, and forestry in comparison to other sectors. The table below shows the average percentage of worker force employed as casual labours in various economic activities.

Sr. No.	Economic Activity	Total Percentage
1.	Agriculture & Forestry	46.7

2.	Mining & Quarrying	2.8
3.	Manufacturing	6.9
4.	Construction	14.8
5.	Wholesale retail	4.8
6.	Transport & Storage	3.5

The Labour Bureall, Ministry of Labour and Employment conducted a study on the working condition of contract Labour (2000-01)

3) Interference by Political Factor's in Location of the Unit :-

In Many cases, It has been observed that political Factors influence decisions about Location of Project as a result that many time's faulty decision. In this regard are taken often under political pressure.

4) Inefficiency in Management of Contractor's :-

To improve the overall performance of SSI one of the Crucial factor is managerial efficiency but many contractor's are characterized by inefficient management.

5) Lack of training and education of Workers :-

There is poor man-power planning and this is dearly seen in the inadequate arrangement for training and education of workers various reasons have led to the flight of personal from SSI. For example-unsatisfactory salary and absence of incentives to workers etc.

6) Lack of Co-ordination :-

It is necessary that there is Co-ordination among various SSI and contractor's with contract Jabour's to attain greater efficiency and for maximum returns from them. As the output of some other units better Co-ordination is essential for smooth functioning.

7) Inadequate of Research and Development :-

It is noted that R&D has received less attention an industrial sector therefore inadequate research and development could not help to the industrial efficiency, quality and bring reduction in the cost of production.

• Trade Union's Perspective on contract Labour :-

Most trade Unions are opposed to the engagement of contract Labour is a reality because of the existing law. They believe it leads to

- 1) Lower wages.
- 2) Uncertainty of work.
- 3) Hardly any benefits of social protection, annual leave and fringe benefits while in employment.
- 4) Deprived of protection. provided by Labour legislation
- 5) Low employment security.
- 6) Under the garb of self employment statutory benefits are denied.
- 7) Employment status is by and large ill defined, and hence the contract Labour receives remuneration and benefits lower than regular workers.
- 8) Hours of work are frequently longer as remuneration is linked to output and task completion.
- 9) Higher risk of occupational accidents and diseases.
- 10) Unionization rate among contract labour is low.

• Suggestions :-

There are large enterprises in India that have addressed the concerns of contract workers and facilitated having a positive industrial relations. Climate by taking some of the setup given below.

- 1) Contract labour wages are revised when wages of permanent workers get revised because of the long term settlement.
- 2) Reaching an agreement with trade Union on engaging contract Labour for certain jobs and that contract labour would be given preference when permanent vacancies arise.
- 3) Individual contract workers are interview and background checks are undertaken by the contractor jointly with the principal employer before the contract worker is placed in the plant/facility.

- 4) Paying contract workers a higher wage than the minimum ways through innovative methods like attendance bonus, output linked incentive, certain medical benefits and in some cases also leave travel benefits.
- 5) Facilitating contract labour to acquire higher skills so that their employability levels improve.
- 6) Extending some welfare amenities to contract workmen too, but lesser than those provided to permanent workers.
- 7) Contract workers included in certain events like annual get together. Further they are permitted to avail of facilities like company bus, canteen, food at the same tariff as permanent workers. etc.
- 8) Positioning of a dedicated social worker/welfare officer to look after the interests of the contract workers.
- 9) Provision of a mobile creche/school for children of contract construction workers at the construction site.
- 10) Creating central and state contract labour board
- 11) Skills level be considered during wage fixation.
- 12) Issuing a 'Smart Card' to each contract labour for indicating his skill, social security and membership.

• **Conclusion :-**

Enterprises in India can engage contract labour provided they obtain the necessary permission from the appropriate government labour department and follow the work practices as per the contract labour (Regulation & Abolition) Act 1970. Engagement of contract labour in many enterprises is by and large labour contracting. Many enterprises try to project these engagements as job contracting. The engagement of contract labour does lead to problems of industrial relations at the enterprise level, because of the high disparity in wages and benefits between the permanent workers and the contract workers. Each enterprise will have to find its own solutions on engaging contract labour and maintaining industrial peace, as contract labour also desires to have job security and earn decent wages rather than just statutory minimum wages. It would be worthwhile for the management of enterprises to negotiate with the trade unions and have mutually beneficial settlements on the issue. Presently quite a few enterprises have been getting their process and practices on engagement of contract labour audited, so as to ensure that they are complying with the law of the land.

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यशवंतराव चव्हाण यांचे राजकीय व सामाजिक विचार

प्रा. भालेराव गंगाधर रामराव

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“आधुनिक महाराष्ट्राची जडण-घडण लोकशाही मूल्यांवर तसेच समाजवादी समाजरचनेवर झाली पाहिजे” हे यशवंतराव चव्हाण यांच्या विचार आणि कार्याचे मुख्य सूत्र होते. आयुष्यभर सत्ताधीश राजकारणी म्हणून ते वावरत असल्यामुळे “राजकारणाच्या पर्यायाने सत्ताकारणाच्या माध्यमातून महाराष्ट्रात नवसमाजनिर्मितीचे उद्दिष्ट साकार होऊ शकते”, यावर त्यांची संपूर्ण कार्यशैली अधिष्ठित होती.

यशवंतराव चव्हाण यांच्या नेतृत्वगुणात जे सामाजिक, राजकीय भान होते त्यात महात्मा फुले, वि. रा. शिंदे, शाहू महाराज, डॉ. बाबासाहेब आंबेडकर यांच्या गौरवशाली परंपरेला पुढे घेऊन जाणारी प्रचंड ऊर्मी होती. त्यातूनच प्रचंड व प्रबळ लोकनिष्ठा हे त्यांच्या सार्वजनिक जीवनाचे खास वैशिष्ट्य तयार झाले होते.

साहित्य, कला व राजकारण यात मनापासून रुची, रस आणि अभ्यास करणारे राजकारणातील रसिकराज व्यक्तिमत्त्व म्हणजे यशवंतराव चव्हाण. महाराष्ट्राचे नव्हे तर देशाच्या राजकारणामध्ये, अर्थकारणामध्ये, समाजकार्यात ज्यांनी आपल्या कर्तृत्वाचा ठसा उमटविला आणि आधुनिक महाराष्ट्राच्या विकासामध्ये आपल्या दूरगामी निर्णयाने महाराष्ट्राचाच नव्हे देशाचा लौकिक वाढविला अशी ती व्यक्ती म्हणजे यशवंतराव चव्हाण. (किता - १)

आधुनिक महाराष्ट्राची पायाभरणी करून देशपातळीवर आपल्या कर्तृत्वाचा ठसा उमटविणा-या यशवंतराव चव्हाणांनी तीन खंडामधून आत्मचरित्र लिहिण्याचे ठरविले होते. प्रत्यक्षात त्यातील एकच खंड प्रकाशित होऊ शकला. प्रा. जयंत लेले यांच्या प्रदीर्घ मुलाखत सत्रातून आकारास आलेला प्रस्तुत ग्रंथ म्हणजे एका अर्थाने यशवंतरावांनी लेले यांना सांगितलेले आत्मचरित्र म्हणावे लागते. “हा मी स्वतःशी करत असलेला संवाद आहे”, असे स्वतः यशवंतरावच म्हणतात, यात सारे काही आले. यशवंतरावांचे राज्य व राष्ट्र या दोन्ही पातळ्यांवरचे राजकीय, आर्थिक व सांस्कृतिक दृष्टीकोन आणि व्यवहार यांचा हा सखोल अभ्यास आहे.

स्वातंत्र्यलढ्याच्या दरम्यान जालेली यशवंतरावांची वैचारिक वाटचाल स्वातंत्र्योत्तर काळात मुंबई राज्याच्या व द्वैभाषिकाच्या कायदे मंडळात घडलेला प्रशासक, संयुक्त महाराष्ट्राच्या चळवळीत अविचलपणे राष्ट्रीय व प्रादेशिक हितसंबंधाचा मेळ घालणारा मुत्सद्दी, चीनी आक्रमणामुळे अचानकपणे अंगावर आलेली जबाबदारी पेलणारा खंबीर नेता व विचारवंत असे अनेक पैलू या ग्रंथातून उलगडतात.

महाराष्ट्र आणि भारत या दोन्ही स्तरावरील सहकारी व स्पर्धक यांच्याशी आपल्या मानवी पातळीवरील संबंधाविषयी इतक्या स्पष्टपणे यशवंतराव कधीच बोलले नव्हते. या सर्व गोष्टींचा उपयोग राजकीय आणि सामाजिक क्षेत्रांत वावरणा-यांना तर होईलच पण महाराष्ट्राने यशवंतरावांचा कृतज्ञतापूर्वक अभिमान का बाळगायचा हे देखील समजेल.

राष्ट्रभाषेच्या राजकारणात तोपर्यंत महात्मा गांधीपर्व जोमात आले होते. खेड्यापाड्यातील निरक्षर व दरिद्री समाजाला जागृत केले तरच चळवळीची ताकद वाढू शकेल हे काँग्रेसच्या इतिहासात गांधीजींनीच सर्वप्रथम

ओळखले होते आणि त्या दृष्टीने संघटनेची पावले पडू लागली होती. यशवंतरावसारख्या तळागाळातून आलेल्या कार्यकर्त्यांच्या स्वप्नांचे आलंबन गांधींची काँग्रेस सहजासहजी ठरू शकली. त्यांना कुठेतरी आपल्या राजकीय जीवनाची जणू गुरूकिल्लीच गांधींच्या चळवळीत सापडली. ही चळवळ काँग्रेसची असली तरी ती आता पांढरपेशांपुरती सीमित नव्हती.

यशवंतराव सर्व सामर्थ्यानिशी या चळवळीत पडले. गावोगाव हिंडून त्यांनी लोकांच्या चळवळीविषयक जिज्ञासेची परिपूर्ती केली. कार्यकर्त्यांशी व्यक्तिगत संबंध जोडले. ब्रिटिश सत्तेविषयी जनमानसात वसलेली दहशत निकालात काढणारे कार्यक्रम आखून पार पाडले. सातारा जिल्ह्यात नव्या दृष्टीच्या तदन कार्यकर्त्यांची एक फळीच त्यांच्या प्रयत्नातून निर्माण झाली.

इथून सुरू झालेली यशवंतरावांच्या नेतृत्वाची वाटचाल थेट त्यांच्या मृत्यूपर्यंत सुरू होती. त्यात जशी त्यांच्या नेतृत्वाने यशाची चढती कमान उभी केली. त्यांना ह्या यशाच्या रस्त्यात अपयशही हे आलेच. आणि राजकीय यश आणि अपयश त्यांनी सारख्याच समाधानाने पचवले. १९४६ च्या निवडणुका काँग्रेसने जिंकल्यानंतर राज्याराज्यात काँग्रेसची अंतरिम सरकारे सत्तेवर आली.

यशवंतराव चव्हाण यांचे विचार व्यक्तीचे संस्कार व चळवळी यांच्याकडून घडत गेले. व्यक्तीचे व्यापक ध्येय व चळवळीमधील अजेंडा चव्हाण यांच्या विचारात दिसतो. यशवंतराव चव्हाण यांची वैचारिक जडण-घडण स्वतंत्रपणे झाली होती. चव्हाण काँग्रेस पक्षात काम करत होते. या पक्षाचा पहिला टप्पा हा उदारमतवादी, आधुनिकतावादी, सामाजिक, राजकीय सुधारणा एकत्र करणारा होता. या टप्प्यातील वरील मुद्दे यशवंतराव चव्हाण यांच्यामध्ये होते.

यशवंतराव चव्हाण यांच्या व्यक्तिमत्त्वावर झालेले संस्कार हे सद्दिवेकी बुद्धीच्या निकषावर आधारित झाले होते. सद्दिवेकी बुद्धीच्या आधारे चव्हाण यांनी समाजकारण आणि राजकारणात फरक केला. सातत्याने समाजकारण व अर्थकारण हे समाजाच्या व राष्ट्राच्या विकासाचे असावे असा त्यांचा व्यापक दृष्टीकोन होता. हा मुद्दा राजकारण व सत्ताकारणाचा पडदा बाजूला करून देण्याचा प्रयत्न लेखकांनी केला.

कायदेभंगाच्या चळवळीत सहभाग (१९३०-३३) समाजवादी पक्षाची स्थापना (१९३५), एम. एन. रॉय यांचा प्रभाव व काम (१९३६-३८), सातारा जिल्हा काँग्रेसचे अध्यक्ष (१९४०), चले जाव भारत छोडो चळवळीत सहभाग (१९४२), राजकीय स्वातंत्र्याच्या मुद्द्यांवर कारावास (१९४४-४५) ही कामे त्यांची शुद्ध राजकारणाची व सत्ताकारणाची नव्हते. या कामातून चव्हाण हे समाजकारण करत होते हा मुद्दा पुढे येतो. द्वैभाषिक मुंबई राज्याचे मुख्यमंत्री यशवंतराव चव्हाण झाले (१ नोव्हेंबर १९५६). तेव्हापर्यंत त्यांनी मुख्यमंत्री पातळीवरील सत्तेची अपेक्षाही केली नव्हती. त्या अगोदरचे काम चव्हाण यांनी सामाजिक व राष्ट्रीय काम म्हणून केले होते. १ नोव्हेंबर १९५६ ते १ मे १९६० पर्यंतचे काम यशवंतराव चव्हाण यांनी खूपच कुशलपणे केले.

१९५६ मध्ये विशाल द्वैभाषिक मुंबई राज्याची स्थापना झाली आणि मुख्यमंत्रीपद यशवंतरावांकडे आले. त्यांच्या नेतृत्वाखाली १ मे १९६० रोजी संयुक्त महाराष्ट्राची स्थापना झाली. संयुक्त महाराष्ट्राचे नवे राज्य निर्माण झाल्यानंतर तीन राज्यात निर्माण झालेला महाराष्ट्र एकसंध कसा होईल, त्याची आर्थिक, सामाजिक व राजकीय नवरचना कशी करता येईल यांचे कल्पनाचित्र यशवंतरावांनी तयार केले.

अनेक वर्षांनी यशवंतराव राज्याचे मुख्यमंत्री झाले, तेव्हा त्यांनी ताबडतोब महार वतनाचा कायदा रद्द केला. केशवराव जेधेंना काँग्रेस पक्षच विसरला व मग त्यांनी शेतकरी कामगार पक्ष स्थापला. यशवंतरावांचे राजकीय आकलन चांगले होते. चळवळीत तुरुंगात असताना विनायकराव भुस्कुटे यांच्याकडून त्यांनी मार्क्सवादी धडे घेतले. त्यांच्या पुरोगामी धोरणातून हा प्रभाव प्रतिबिंबित झाला.

यशवंतराव चव्हाणांनी राजकारण आणि समाज यातील आंतरक्रिया बळकट करण्याचे प्रामाणिक प्रयत्न केले. त्यातूनच जातींवर आधारीत बहुजनवादी राजकारणाची, समाजकारणाची दिशा निश्चित झाली. राजकारण आणि राजकीय नेतृत्व या संकल्पनेच्या पारंपरिक व संकुचित परिभाषेला छेद देवून संकुचित स्वार्थापलीकडे जावून राजकारणाला आणि नेतृत्वाला काही प्रयोजन असले पाहिजे, असा जननिष्ठेवर आधारीत विचार महाराष्ट्राच्या समाजरचनेत रूजविण्याचा प्रयत्न केला.

यशवंतरावांची शाश्वत मूल्ये -

१. लोकशाहीचे विकेंद्रीकरण व सर्वसामान्यांचा सहभाग.
२. सर्वासामान्यांना ज्ञानाचे महामार्ग खुले केले.
३. सहकारी चळवळीचा प्रसार.
४. विषमता निर्मुलन व समिती, न्यायाधिष्ठित समाजाची निर्मिती.
५. राजसत्ता, अर्थव्यवस्था व ज्ञानसत्ता यावर सर्वसामान्यांचे प्रभुत्व.

यशवंतरावांनी राजकीय व सामाजिक जीवनात उच्च व नैतिक मूल्ये जतन केली. त्यांनी शक्यतो संघर्ष टाळून विधायक दृष्टी ठेवली. सर्व जाती समभाव वाढविला. प्रत्येक क्षेत्रात समन्वय व समभाव आणला. सामाजिक समतेसाठी आर्थिक, राजकीय, शैक्षणिक समता महत्त्वाची आहे. बहुजन समाजाला शोषणमुक्त करावयाचे असेल तर शासकीय सत्तेप्रमाणे त्याच्या ठिकाणी आर्थिक सामर्थ्य हवे. सहकार आणि सत्तेच्या विकेंद्रीकरणामुळे सर्व स्तरातील माणूस विकास प्रक्रियेत येऊन राजकीय सहभाग वाढला.

समाजपरिवर्तनाच्या बाबतीत यशवंतराव चव्हाण अतिशय जागरूक होते. यशवंतराव चव्हाण हे महान लोकनेते होते. संपूर्ण भारताच्या समाजव्यवस्थेचे चित्र त्याच्या डोळ्यासमोर होते आणि म्हणून समाजव्यवस्थेचे चित्र बदलण्याचे सामर्थ्य त्यांच्यात होते. समाजपरिवर्तनाच्या कार्यक्रमातून पुरोगामी विचार डोळ्यासमोर ठेवून त्यांच्या सर्वांगीण विकासासाठी अनेक महत्त्वपूर्ण निर्णय त्यांनी घेतले. राजकारण ही एकाच वर्गाची मक्तेदारी न राहता राजकारणामध्ये सर्वांचा सहभाग असावा ही त्यांची लोकशाहीची विचारसरणी होती आणि म्हणूनच या तत्त्वाला यशवंतरावांनी महत्त्व दिले.

लोकसंग्रहाचे राजकारण हे यशवंतराव चव्हाणांच्या राजकीय वाटचालीसाठी महत्त्वाचे ठरले. संवेदनक्षम मन आणि मनमिळावू स्वभाव यामुळे त्यांनी जास्तीत-जास्त लोकसंग्रह केला. राजकारण असो वा समाजकारण वा साहित्य व सांस्कृतिक कार्य असो त्यात काम करणारे ज्यात महनीय व्यक्ती, लेखक, कवी, नाटककार, कार्यकर्ते आहेत. त्यांना आपलेसे करण्यामध्ये यशवंतरावांचा हातखंडा होता.

राजकारणात, समाजकारणात, शिक्षणात, साहित्यकलेत रस घेऊन आपला सहयोग देऊन यशवंतरावांनी महाराष्ट्राच्या विविध क्षेत्रांना रंग दिला, रूप दिले आणि महाराष्ट्र मोठा करण्यात, पुढे नेण्यात महत्त्वाचा वाटा उचलला. सार्वजनिक जीनात काम करणारी एक नवी पिढी तयार केली. त्या पिढीचे ते शिल्पकार बनले.

यशवंतराव चव्हाणांचे व्यक्तिमत्व कुशल, मुत्सद्दी, व्यवहार चतुर, कुशल प्रशासक, उत्तम वक्तृत्व, कला, साहित्य रसिक, तत्त्वचिंतक, कुटुंबवत्सल, समतोल राजकारणी आणि दूरदृष्टी असे विविध पैलूंनी त्यांचे व्यक्तिमत्व समृद्ध होते. स्वतंत्र वैचारिक बैठक होती. लोकशाही आणि लोकशासन प्रणाली विषयी त्यांचे असे मत होते की, “लोकांचे, लोकांसाठी आणि लोकांनी चालविलेले शासन म्हणजे लोकशाही”. परंतु ही एक औपचारिक स्वरूपाची व्याख्या आहे. कारण या व्याख्येवरून लोकशाही सरकारच्या कार्यपद्धतीचा नक्की बोध होत नाही. माझ्या मते मी असे म्हणणे की, “प्रशासनातील लोकशाही म्हणजे एकमेकांना सतत विचार विनिमयाने चालणारा राज्यकारभार होय. कोणत्याही प्रकारचा साचेबंद दृष्टीकोन न ठेवता लोकांचे प्रतिनिधी एकत्र येऊन जेथे विचार-विनिमय करतात

अशा शासनाच्या पद्धतीला मी लोकशाही मानतो. लोकशाहीचा अर्थ केवळ एक शासनाचा प्रकार असा होत असेल तर अशा लोकशाही संबंधी मला बिलकुल आकर्षण वाटणार नाही.”

यशवंतराव यांना राज्यशास्त्र व प्रशासन याविषयीचा गाढा व्यासंग होता. त्यांच्या मते, “राज्यशास्त्र हे एक सामाजिक शास्त्र असल्याने ते परिवर्तनीय आहे”. आजचे अनेक नकारात्मक सामाजिक बदल बघता यशवंतराव चव्हाण यांच्यातल्या सामाजिक भान ठेवणा-या व्यक्तिमत्त्वाचे स्मरण आज व्हायला हवे. त्यांच्यातल्या मानवात मूल्यांची, व्यापक सामाजिक भानाची आठवण करता यावी, या हेतूने त्यांच्याविषयी काही सांगणे आवश्यक वाटते.

यशवंतराव चव्हाण यांनी कृषीविषयक विचार मांडताना शेतीच्या मालकीहक्काचा प्रश्न, भूमीहीनाचा प्रश्न व कृषी विकासासाठी उपाय यावर अधिक भर दिला. त्यांच्या मते, “जमीन कसणारा शेतजमिनीचा मालक असावा”. यशवंतरावांनी सामाजिक क्षमता व सामाजिक न्यायाच्या दृष्टीकोनातून शेतीचा विचार केला.

एक माणूस नेता म्हणून यशवंतरावांकडे पाहावे लागेल. काँग्रेसमधील समाजवादी विचारांचा नेता म्हणून त्यांची प्रतिमा उच्च स्तरावरील होती. घर आकाशात कितीही वर गेली तरी तिचे लक्ष पिलांकडे असते. त्याप्रमाणेच यशवंतरावांचे महाराष्ट्रावर विशेष प्रेम होते.

महाराष्ट्राच्या उभारणीची पायाभरणी करणारा व आपल्या असामान्य बुद्धीकर्तृत्वाने महाराष्ट्राला देशात प्रथम क्रमांकावर नेण्यात यशवंतरावांचे योगदान खूप मोठे आहे. जोपर्यंत नेता उपयुक्त ठरतो तोपर्यंत अनुयायी नेत्याची पालखी खांद्यावर घेऊन मिरवितात. जेव्हा नेता निरुपयोगी ठरतो, त्यावेळी अनुयायाला नेत्याची पालखी जड वाटू लागते. यशवंतरावांच्या अखेरच्या काळात दिल्लीच्या राजकारणात एकाकी पडल्यावर त्यांच्याच पाठिंब्यावर मोठ्या झालेल्या अनुयायांना यशवंतराव निरुपयोगी वाटू लागले. राजकारणातील तो अलिखित नियमच असल्याने यशवंतरावांनीही तो मोठ्या मनाने स्वीकारला.

तत्त्वनिष्ठेचे राजकारण केलेल्या या लोकनेत्याने कधी सत्तेचा रूबाब व संपत्तीचा लोभ केला नाही. देशाच्या उपपंतप्रधान पदावर पोहचलेल्या या नेत्याने कधी दिल्लीत स्वतःचे घर बांधले नाही की, मुंबईत स्वतःसाठी फ्लॅट घेतला नाही. महाराष्ट्रात अनेक साखर कारखाने उभारण्यात योगदान देणा-या या नेत्याने स्वतःच्या नावाने अगर स्वतःच्या मालकीचा एकही साखर कारखाना सुरू केला नाही.

राजकारणात राहून इतकी पारदर्शकता व कोणत्याही प्रकारच्या भ्रष्टाचारापासून अलिप्त असणारे निष्कलंक व्यक्तिमत्व अशा शब्दातच यशवंतराव चव्हाणांची राजकीय उंची मोजावी लागेल. त्यांचे हे त्यागमय, संघर्षमय जीवन महाराष्ट्रातील तमाम राजकीय नेत्यांना आजपर्यंत प्रेरणादायी ठरत आले आहे. म्हणूनच त्यांचे राजकीय स्थान अबाधित राहिले आहे.

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चक्रधर स्वामी : महानुभाव पंथ आणि महाराष्ट्रधर्म

प्रा.डॉ. भगवान तुकाराम दिरंगे

मराठी भाषा आणि वाङ्मय
विभाज प्रमुज, लालबहादूर शास्त्री
महाविद्यालय, परतूर जि. जालना

महानुभाव संप्रदायाचे वाङ्मय हे मध्ययुगीन मराठी वाङ्मयातील महत्वाचे वाङ्मय आहे. हे वाङ्मय महाराष्ट्रातील आद्य वाङ्मयीन प्रवाह म्हणून ओळखल्या जाते. तेराव्या शतकात उदयाला आलेल्या या संप्रदायाने तत्कालिन मराठी भाषेत जाणीवपूर्वक वाङ्मय निर्मिती केली. या वाङ्मयात तत्कालिन धार्मिक, सामाजिक, राजकीय जीवनाचे प्रतिबिंब उमटलेले दिसते.

दत्तपंथ, नाथपंथ, अवधूत पंथ, वारकरी पंथ, इत्यादी पंथ महाराष्ट्रात उदयाला आले आणि विस्तार पावले या संप्रदाय परंपरेत महानुभाव पंथ हा अत्यंत प्रभावी असा पंथ गणल्या जातो. चक्रधर स्वामी हे या पंथाचे प्रवर्तक होते.

चक्रधर स्वामींनी आपल्या अनुयायांना आपल्या तत्त्वविचारांचा उपदेश करण्यात सुरूवात केली, तेव्हा महाराष्ट्रात सामाजिक विषमता फार मोठ्या प्रमाणात होती. वेगवेगळ्या धर्म संप्रदायामुळे असंख्य दैवतांची बजबजपुरी माजली होती. असंख्य शेंदरी-हेंदरी दैवते सामान्य माणसांच्या मानगुटीवर बसली होती. व्रतवैकल्ये, कर्मकांड, अंधश्रद्धा यांनी लोकजीवन ग्रासल्या गेले होते.

धर्म ही या कालखंडाची जीवन प्रेरणा होती. त्यामुळे व्यक्तिगत आणि सामाजिक जीवनावर धर्म प्रेरणांचा पगडा होता. धर्माचे वास्तव ज्ञान सामान्य माणसाला असलेच असे नाही परंपरेने चालत आलेल्या श्रद्धा, रूढी यांचे अनुकरण करणे सामान्यांना क्रमप्राप्त ठरते. त्यामुळे परंपरेने चालत आलेल्या असंख्य देवदैवतांच्या पुजाअर्चा करण्यात सामान्य माणूस जखडून गेला होता. आजही एकाच गावात एकापेक्षा जास्त देवता आढळतात. एकच भक्त अनेक देवतांची भक्ती करतांना दिसतो. या बाबत ज्ञानेश्वर महाराज सांगतात, “माझी मुर्ती आपजवी | ते घरांचा कोनि बैसावी | आणि देवादेवी | याचे जाए | नीच आराधन माझें | काजि कुलदैवति भजे | पर्व विशेषे भोजे | पुजा आन || माझे अधिष्ठान घरी | आणि वौसे आनाचे

जरी | पितर कार्य अवसरी | पितरांचा होए | एकादशीच्या दिसी | जेतुला पाडु आमसि | ते तुला चि नागांसि |
पंचमिसी || चौथि मोटकी पाहे | आणि गणेशाचि होए | या ऊदसि हमणे माए | तुझी वो दुर्गे | नवमीते मांडी |
आणि बैसे नवचंडी
|आदित्य वारिं वाढी | भैरवा भरी || पाठी सोमवारू पावे | आणि बेलेंसि लिंगा धावे | ऐसे एकला चि अवघे |
जो गावी जो ||”^३

संत ज्ञानेश्वरांनी सांगितलेली ही दैवते आजही लोकांच्या धर्म जाणीवेत ठाण मांडून बसली आहेत. त्यामुळे धर्मातील खरा तत्वविचार सामान्य माणसाला आकलन होत नाही. म्हजून चक्रधर स्वामींनी ही सर्व दैवते बाजूला सारून एकेश्वरावादाचा पुरस्कार केला. निश्चित असा आचारधर्म लोकांना दिला.

“महानुभाव पंथाने आपल्या संप्रदायात आचरणाच्या पातळीवर स्पृश्यास्पृश्य भेद न पाळता एक क्रांतीकारक विचारसरणी विकसित केली. ‘जर्मचांडाळा पासि जात चांडळ चांग’ अशी स्पष्ट भूमिका घेतली विटाळासंबंधीच्या कल्पनेला मूठमाती दिली. (मृतका बदलचा विटाळ, जन्माधिष्ठीत विटाळ, अथवा स्त्रियांच्या मासिक धर्माबदलचा विटाळ) ”^२ असा अभिप्राय मध्ययुगीन वाङ्मयाचे अभ्यासक डॉ. विद्यासागर पाटंगणकर नोंदवितात.

चक्रधर स्वामींनी लोकांना पटतील असे विचार लोकांच्या भाषेतून सांगितले त्याकाळात संस्कृत ही ज्ञानभाषा होती परंतु चक्रधरांनी लोकभाषेतून धर्मज्ञान दिले ज्ञानभाषा आणि लोकभाषा वेगळ्या असल्यामुळे लोकांना ज्ञानापासून वंचित राहावे लागे. ही कोंडी फोडण्याचे काम चक्रधरांनी केले. यामुळे भाषिक आणि प्रादेशिक असा सार्थ अभिमान जनमानसात निर्माण झाला. एक प्रकारचे नवचैतन्य समाजात निर्माण झाले या बाबत संत साहित्याचे गाढे अभ्यासक गं.बा. सरदार म्हणतात, “भाषिज व प्रादेशिज अभिमानाच्या रूपाने प्रकट झालेले मराठी समाजमनातील हे नवचैतन्य महाराष्ट्राच्या सर्व क्षेत्रात इतिहास घडविण्यास कारणीभूत झाले आहे.”^३

महानुभाव पंथ स्थापने-नंतरचा चक्रधरांचा काळ महाराष्ट्रात गेला गोदाकाठच्या प्रदेशात त्यांचा सर्वत्र संचार होता महाराष्ट्र हीच चक्रधरांची धर्मभूमी आणि कर्मभूमी होती. अखंड भ्रमंती करणे आणि आपले तत्वविचार लोकांना सांगणे हेच त्यांचे जिवीत कार्य होते.

याच मातीत भरण पोषण झालेल्या चक्रधरांनी आपले तत्वविचार मराठीमध्ये प्रकट केले. चक्रधरांना अनेक भाषा येत संस्कृत भाषा त्यांना अवगवत होती. परंतु त्यांनी धर्मप्रसारासाठी मराठी

भाषेचाच वापर केला. त्यामुळे मराठी ही महानुभावांची धर्मभाषा ठरली. मराठी भाषेचा आणि महाराष्ट्र प्रदेशाचा अभिमान चक्रधरांच्या वागण्या बोलण्यात वारंवार येतो. महाराष्ट्रात राहावे असे ते आपल्या शिष्यांना आग्रहाने सांगत. इतर प्रांतात कर्नाटकात, तेलंगणात जाऊ नये. महाराष्ट्रात राहावे असा उपदेश त्यांनी आपल्या शिष्य मंडळींना केला. “जानड देशां: तेलगदेशां न वचावे: ते विषय बहळ देश: तेथ अवधूत मान्य || महाराष्ट्री असावे |.”^४

महानुभाव संतांनी संस्कृत भाषा अवगत असूनही मराठीतून गद्य-पद्यात्मक वाङ्मय निर्मिती केली. आणि मौलिक साहित्यधन मराठी संस्कृतीला दिले. महानुभावांचे हे कार्य सांस्कृतिक दृष्ट्या

जास्त व्यापक व मूलगामी आहे. या कार्याचा अन्वय आपण नीटपणे लावला तर त्या अनुरोधाने आपणास महाराष्ट्र संस्कृतीचे दर्शन यथार्थपणे घडू शकेल. या प्रदेशाला कर्मभूमी मानून आपल्या जिवित कार्याची सार्थकता सामान्य माणसाच्या ऐहिक आणि पारमार्थिक कल्याणात पाहण्याचे काम चक्रधरांनी आणि त्यांच्या नंतरच्या महानुभाव महंतांनी केले. सामान्य भक्त मंडळी उपदेशा पासून वंचित राहू नये म्हणून जिवापाड परिश्रम केले आणि आपले धर्मकार्य समाजाभिमुख केले. प्राचीन साहित्याच्या अभ्यासक श्रीमती कुसुमावती देशपांडे यांनी या बाबत एक महत्वपूर्ण उल्लेख केला आहे. त्या म्हणतात.

“महानुभाव संप्रदायके लेखक मराठी मे गद्य और पद्य साहित्य की विशाल निधी छोड गये है | उन्होंने जान-बुझकर संस्कृत का त्याग किया क्योंकि उनका धर्म जनसमुदाय का धर्म था | जब जे शोबा ने आपने स्वामी का उपदेश संस्कृत मे पद्यबद्ध करना चाहा तो नागदेव ने उससे कहा केशो ऐसा न करो अन्यथा मेरे स्वामी के सामान्य भक्त उसके उपदेशो से वंचित रह जायेंगे”^५ मध्ययुगात यादवांच्या कालखंडात सर्व सामान्यांच्या ऐहिक आणि पारमार्थिक कल्याणासाठी झटणाऱ्या महानुभाव आणि वारकऱ्यांनी आपल्या कार्यामुळे इतिहासावर आपला अमिट ठसा उमटवला आहे. महाराष्ट्र धर्म म्हणून -वी सांस्कृतिक ओळख मराठी समाजाला देण्याची महान कामगिरी या संत मंडळींनी केली. महानुभावांच्या समतावादी भूमिकेमुळे बंधुत्व, मानवता या मुल्यांची पायाभरणी झाली. समाजातील दलित व बहिष्कृत वर्गाला आपुलकीने जवळ करून त्यांना आत्मोन्नतीचा मार्ग दाखविण्याचे काम महानुभाव पंथाने जेले. स्वभाषेचा अभिमान उत्पन्न करून सामाजिक ऐक्याची जाणीव निर्माण करून देण्यात महानुभाव पंथ यशस्वी झाला. त्यामुळे चक्रधर स्वामींचे नेतृत्व मध्ययुगीन धर्मप्रवर्तनाच्या कार्यात उठावदार दिसते.

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DESIGNING OF A SYLLABUS

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Abstract:

Syllabus design has been a core issue in framing and designing of a course. To design a syllabus it is essential to have a proper understanding of different approaches, methods, syllabus designs and have an insight into the core issues related to the learner's needs and objectives as well as the pedagogical purposes. The aims and objectives of teaching/learning set by the curriculum framers and the type of content and exercises of the prescribed texts impact upon the teaching/learning process in practice. Evaluation is integrated with the entire learning process forming a close association with the objectives of teaching, the methods and materials employed in instruction. It is believed that analysis and critical scrutiny of syllabi/curriculum would contribute towards developing a critical attitude towards its framing, which would probably result in restructuring or initiating teaching programmes and also help in identifying ways by which the existing syllabus/curriculum might be modified, adapted, or improved upon. The paper deals with issues related to designing of a syllabus.

Key Words:

Syllabus design, Learner needs, Evaluation

Introduction:

The syllabus is the only available documentary evidence related to a course. It consists of a statement of objectives, which as such is expected to clarify the 'intent' of the formulators. Various factors like need analysis of learners, societal expectations and constraints and the resources available for implementing the syllabus have to be taken into consideration while framing a syllabus. It is observed that in language teaching there has been a comparative neglect of systematic curriculum development. Fragmented approach is found to be followed while framing the curriculum but a comprehensive approach is needed to fully meet the needs of the learners. Principles of curriculum development are linked to the planning, implementation

and evaluation of language programmes. Therefore, to make the curriculum a success these three stages of planning, implementation and evaluation should be thoughtfully planned, chalked out and implemented.

The earliest organized curriculum has its beginnings in the second half of the twentieth century. Ralph Tyler, an American educationist was among the first to capture the rationale behind a proposed school curriculum. He did so in four fundamental questions:

- What purpose(s) should we work towards?(aims)
- What experiences can be used for these?(content)
- How can each be organized?(methodology)
- How can the system know whether or how much of the purpose(s) has been achieved

Hilda Taba (1962) extended the 4 question Tyler rationale and put it across as seven sequential steps:

- Diagnosis of needs
- Formulation of objectives
- Selection of content
- Organization of content
- Selection of learning experiences
- Organization of learning experiences
- Determination of what to evaluate and how

Designing the syllabus:

In order to design an effective syllabus the course designer has to take various factors into consideration. Need analysis of that particular group of students for whom the syllabus is framed should be made. Teaching methodology should be carefully tailored to suit the needs of the students.

Factors and variables that need to be considered while framing the syllabus have been discussed in the following sections:-

(I) Factors that the course designer has to take into considerations:

a. What to teach

Language syllabus designs have adopted learner centered approaches in the recent years, where the learner is involved as far as feasible in the planning, implementation and evaluation of the curriculum. It is believed that this involvement increases the interest and motivation of the learners. Setting of learning objectives enables the teacher to evaluate what has been learned by the learner and provides a means of feedback and an ongoing evaluation for both teacher and learner.

Tyler (1949) suggested that there were four ways of setting objectives:

- *Specifying the things the teacher or the instructor has to do.*

The criticism of this type of objective setting is that the teacher activity is made the ultimate purpose of an educational programme. The teacher is burdened with directions but is not

supported by material, methodology, training etc., which leads to the failure in the implementation of the directions given in the syllabus.

- *Specify course content (topics, concepts, generalizations etc.)*

Listing of course content is also not satisfactory because such lists give no direction of what learners have to do with such contents.

- *Specify generalized pattern of behavior (e.g. to develop critical thinking)*

This method of setting objectives is criticized saying that though the learner needs are focused, the specification given or the language used in giving the directions is rather vague. The teachers are given directions of aiming towards the development of thinking ability of the learners, specifying the kind of behavior which learners will be able to exhibit after instruction, helping them in attainment of a proficiency to read a variety of texts with comprehension, and helping them to be able to perform writing activities through controlled guided texts, and developing in them communicative competence etc. But these directions go unheeded and remain ineffective because only generalized pattern of behavior is suggested. In the absence of any concrete direction to the teachers the generalized patterns of behavior suggested go unnoticed and unheeded by the teachers.

- *Stating of objectives in terms of what the learner should be able to do as result of the instruction.*

According to Tyler the preferred method of stating objectives is in terms of what the learner should be able to do as result of the instruction. The statement should be so clear and precise that an independent observer could recognize such behavior i.e understand the directions given. The syllabus needs this clarity and preciseness to be able to guide the teachers to help the learners in the right direction. At the instructional level the classroom teacher has to keep in mind the instructional objectives which would promote the welfare of the individual learner. Thus, the objectives must be stated operationally. This means that it must have a behavioural or a process component and a substantive or content component.

According to Tyler (1949) a process indicates what learning is to be affected, a content component delineates the circumstance in which learning is to take place.

b. How to teach

Once the objectives have been laid down, the learner must be guided to the attainment of them. Learning opportunities must be provided for attaining the specified objectives. The components of a learning opportunity are directly derived from equivalent elements of educational or instructional objectives. More than one learning opportunity is needed for the given objective. Take for example the teaching of 'story writing', the learning opportunities may be

1. Oral discussion
2. Presentation of pictures
3. Giving the beginning and ending cues
4. Giving a skeleton of the story

All learning opportunities cannot be provided simultaneously. An order is required in the presentation of these various stimuli.

The three criteria proposed by Tyler (1949) for organizing learning opportunities are:

1. Continuity or the repetition of curricular elements over time,

It is very important for learners to encounter the same language over and over again. Language needs to be recycled where language introduced in one exercise can be picked up and practiced in a later exercise and then in some later units and the other levels of text book.

2. Sequence, the repetition of these elements in increasing breadth and depth,

Due to the repetition of these elements sequentially learning and acquisition of the elements by the learners take place. *Integration and simultaneous repetition of the learning points reinforce each other.*

Continuity is affected as a normal procedure in developing learning. Sequence is more problematic as it is imposed by an outsider and is therefore more arbitrary. It implies a kind of spiral development in the course. Integration provides for unity among various course elements and is accepted as an effective plan for promoting learning. For example while teaching 'modals', reading skill, writing small paragraphs on future events etc. can also be taught. Simultaneous repetition will reinforce each other without creating an atmosphere of boredom, leading to successful learning and acquisition of language items by learners.

According to Bruner (1960) and Bloom (1958) this type of teaching and grouping has some advantages:

1. Grouping experiences reduce the number of items to be dealt with and therefore promotes retention
2. Disjointed experiences become more meaningful through organization

c. Constructing Evaluation Devices

There is no denying the fact that evaluation is integrated with the entire learning process forming a close association with the objectives of teaching and the methods and materials employed in instruction. Evaluation focuses on learning outcomes, probes the value and worth of educational goals, the workability and efficiency of teaching procedures and materials, the responsiveness and involvement of the learners, the consistency between goals and means and so on.

Authentic evaluating devices should be devised in order to test and check the performance of the curriculum, workability of the objectives set in teaching the language and quality of the learning outcomes it has produced.

(II) Variables that need to be considered while framing a syllabus

a. Nature of the learners

The course designers need to keep in mind the learner while framing the syllabus. They must consider what, when and how the learner can learn it. Though it is true that learners differ according to the social milieu and are unique as individuals, yet certain universal characteristics can be noted and generalizations made. Among these, the general entry behavior of the subjects should be considered.

It is possible that a few of the learners know some grammar through their incomplete acquaintance with a number of grammatical patterns, but cannot apply that knowledge to writing.

The maximum, they can do is to write simple sentences, fill in the blanks with articles, prepositions, tenses and so on. Perhaps they can correct a few ungrammatical sentences but beyond that they cannot go. Their knowledge of active vocabulary is well below the expected level. Course designers therefore should keep in mind this low entry behavior and take off from the point where the students presently are.

Information need to be collected, not only on why learners want to learn the target language, but also about such things as societal expectations and constraints and the resources available for the implementation of the syllabus. Class groupings of learners can be a strategy taken up for the development of the learners. The most sophisticated application of need analysis to language syllabus design is the work of John Munby (1978). His model contains nine models and according to him the components on which information need to be collected are: participant, purposive domain, setting, interaction, instrumentality, dialect, target level, communicative event and communicative key.

b. Terminal behavior

The course sought not to be ambitious, though it may be challenging. The syllabus must incorporate those elements to be learnt or those skills to be acquired that can be reasonably attained by the learners within a given period of time. Teachers can plan their teaching, can observe their teaching and control their teaching but cannot plan learning, observe learning or control learning. Learning is not even perceptible at any time of teaching. The process of learning is not seen but the product can be seen. Here comes in the concept of task-based teaching which says that learners have to continuously put in an effort to learn. Progress is dependent on a reasonable effort dependent on the capacity of the learner. This could also mean that there is a series of unsuccessful effort in which there is no learning. If there is no real effort, there would not be any learning. Thus, along with the learners' need analysis an assessment of the learners' strength and weaknesses should also be made.

c. Sociological consideration

The curriculum framers and teachers should find ways of helping the learners to decide on their priorities and then agree on what the focus of a learning programme will be.

Learners have to be prepared for life beyond school. Issues such as educational disability, age, or the problems faced by students may limit the writing component in language teaching programmes for secondary school students. The learners ought to have a certain degree of mastery in all the four language skills, viz. listening, speaking, reading and writing. Of these, the two latter skills play a very important role in their academic career. And they should also be prepared for a life beyond school. Thus, both the academic and professional purposes have to be catered to.

d. Linguistic considerations

In designing the course, those grammatical features of language in which the learners frequently commit mistakes, should be included – for example, sequence of tenses, usage of verbs, prepositions, subject-verb concord, tense, capitalization, use of plural form etc. The areas of

problem should be identified and tasks need to be framed and incorporated in the syllabus taking those linguistic factors into consideration.

e. Psychological consideration

The exercises designed in a course should not be too easy or too difficult, but challenging enough. Novelty in the type of exercises will stimulate interest in the students. This will be sufficient motivation and will help to make the course a success. The learning tasks should be such that there is the possibility of the learner succeeding in the task. For this, the task must look achievable. And for this the task should not be too easy or too difficult.

It is an acknowledged fact that learners do not learn at the same pace. Teaching is uniform, but learning will not be uniform. Sometimes more than half the class may have got the task wrong, or more than half the class may have performed the task correctly. Accordingly, the teacher is expected to modify the task-make it simple or complex.

It is imperative on the part of the teacher to check learners' response regularly and to accordingly change and modify the task. Here the teacher cannot be dependent on the Curriculum- developer. This then leads to the moot issue which says that curriculum has to assume progress of learning. But can the teacher in the classroom judge? Some teachers can from learner performance and others fail in assessing the learners' performance accurately. The more correct the assessment of the teacher is, the more advantaged are the learners.

Conclusion:

The discussion can be concluded stating that the course designer should also decide on the best method / strategy by which to present the course units. If possible a methodology should be worked into the course. A careful and intelligent intervention of the teacher in delivering the syllabus and making the classroom process a success is the need of the hour.

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