

ISSN: 2348-1390

NEW MAN

INTERNATIONAL JOURNAL OF
MULTIDISCIPLINARY STUDIES

VOL. 1 ISSUE 8 AUGUST 2014

A REFEREED AND INDEXED JOURNAL

INTERNATIONAL IMPACT FACTOR: 0.889

Editor in Chief

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NEW MAN PUBLICATION

PARBHANI (MAHARASHTRA)

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Full Journal Title:	NEW MAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY STUDIES
FREQUENCY:	MONTHLY
Language:	ENGLISH, HINDI, MARATHI
Journal Country/Territory:	INDIA
Publisher:	NEW MAN PUBLICATION
Publisher Address:	NARWADI, DIST. PARBHANI-431516
Subject Categories:	LANGUAGES, LITERATURE, HUMANITIES AND SOCIAL SCIENCES
Start Year:	2014
Online ISSN:	2348-1390
International Impact Factor:	0.889
Indexing:	Currently the journal is indexed in: Directory of Research Journal Indexing (DRJI), International Impact Factor Services (IIFS) Google Scholar &

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Editorial

Welcome to the August issue of New Man International Journal of Multidisciplinary Studies, a refereed and indexed monthly journal that aims to present diverse perspectives and stimulate intellectual discourse across various fields. This issue brings together a rich collection of articles, each contributing to our understanding of literature, culture, society, and beyond. We are proud to feature the works of distinguished scholars and researchers who have delved deep into their respective subjects, offering readers valuable insights and thought-provoking analyses.

Dr. Sadhana Agrawal explores the art of characterization in Anita Desai's novels, shedding light on the author's unique narrative techniques and her ability to create multi-dimensional characters that resonate with readers.

Dr. Shashikant Mhalunkar offers a diasporic reading of Anjana Appachana's story, "Bahu," examining the protagonist's quest for identity as she breaks free from the constraints of tradition and cultural expectations.

Dr. Abha Dahibhate studies the changing face of women in the novels of Anita Desai and Shashi Deshpande, focusing on the theme of fractured identity and the evolving roles of women in contemporary society.

Shubhra Singh Sardar presents a Marxist approach to Joseph Conrad's *Heart of Darkness*, discussing the novel's portrayal of imperialism as the peak of capitalism.

S. Jagadishwari delves into the plight of homosexuals in select plays by Mahesh Dattani, highlighting the challenges faced by LGBTQ+ characters and the playwright's empathetic treatment of their struggles.

Kulsoom Fatima examines the struggle for self-identity in Mahesh Dattani's 'Bravely Fought the Queen' through a post-colonial lens, emphasizing the importance of individual agency in overcoming societal constraints.

S. Lalitha and Dr. R. Gowrishankar compare the characteristic features in the select novels of Anita Desai and Kamala Markandeya, drawing attention to the shared themes and stylistic elements that define these authors' works.

Mahesh Kumar Kushwah and Ramlakhan Dhakar explore the challenges of language barriers and cultural alienation in Jhumpa Lahiri's works, highlighting the author's portrayal of the immigrant experience and the quest for belonging.

Sonali Anand examines Shakespeare's *The Tempest* through the lens of Indian aesthetics, offering a fresh perspective on the Bard's classic play and its relevance to diverse cultures.

Chincholkar Bandopant discusses the role of structural and post-structural theory in literature, emphasizing the importance of language as a tool for shaping meaning and interpretation.

Dr. Ghanshyam Asudani shares valuable insights on interview skills, providing readers with practical advice for navigating the job interview process and achieving success in their careers.

Chikte Ashok Bhimrao delves into Dr. B. R. Ambedkar's contributions to the making of the Constitution of India, highlighting his visionary leadership and commitment to social justice.

We hope you find this issue of *New Man International Journal of Multidisciplinary Studies* both enlightening and engaging. Our heartfelt gratitude goes out to our esteemed contributors for sharing their knowledge and expertise with our readers. We look forward to continuing our mission of fostering intellectual growth and promoting interdisciplinary dialogue in future issues.

Warm regards,

[Kalyan Ganarde]

Editor-in-Chief

New Man International Journal of Multidisciplinary Studies

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ANITA DESAI'S NOVELS: A STUDY OF HER ART OF CHARACTERIZATION

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In a long career spanning over near about five/six decades Anita Desai like all the writers throughout the globe, is not far behind in her endeavour to unravel the imbroglio in which human beings are caught. In her pursuit to find out the true meaning of existence she makes her characters her mouthpiece. Writing had a great fascination for her and she plunged into this art at the tender age of seven. When she says of the characters in her novels that they are not “simply representatives” or “cardboard creatures,” and that they do not “simply stand for a certain society or a certain moment in history,”¹ she would seem to be distancing herself from a reading of her fiction.

I am interested in characters who are not average but have retreated or been driven into some extremity of despair and so turned against, or made a stand against, the general current. It is easy to flow with the current, it makes no demands, and it cost no effort. But those who cannot follow it, whose heart cries out “the great No” who fight the current and struggle against it, they know what the demands are and what it costs to meet them.²

Desai lays stress on the art of characterization. She makes each work of hers a haunting quest of the psyche self. Free form journalistic zeal for portraying the socio-political life in India, she insists on analyzing her characters, and the anecdotes are important only in so far as they reflect the obsessions and suppressions of her characters.

Anita Desai's elementary concern in her novels is to explore and to expound human psyche and self. She explains that “it has been my personal luck that my temperament and circumstances have combined to give me the shelter, privacy and solitude required for the writing of such novels, thereby avoiding problems a more objective writer has to deal with since

he depends on observation rather than a private vision.”³ It is commonly assumed that third world literature is caught in psychological realism while first world literatures have graduated into language games.

In the contemporary socio-political set up the predicament of the modern man does seem to be one of the dominant interests of the novelist. The most recurrent theme in her novels is “the hazards and complexities of man-woman relationships the founding and nurturing of individuality, the establishing of individualism” of her characters.⁴ Desai’s female characters are generally “neurotic and highly sensitive.” They are failure and unwilling to adjust with the reality because they live in an alienated world of dream and fantasy and stand separated from their surroundings. They are indifferent in their ideas from others and try to understand the meaning of their life. Desai finds the theory of Existentialism suitable to her themes as it is obvious in the total frame work of her stories. This specific phase of existentialism – “the one alone,” the man who has no record - appears to be a favourite subject of her novels.

Being a sensitive woman novelist Anita Desai creates a striking picture of characters, both male and female, although dominated by the former. As B. Ramchandra Rao observes: “In her novels environment only adds to present each individual as an unsolved mystery.”⁵ Desai is blessed with good observation, sensitiveness and penetrating analysis of the characters. Her characters are rebels and the rebellion can oppose one’s spouse, children and relations. She is expert in delineating the problems of her protagonists which are not corporal but mental.

Her maiden novel *Cry the Peacock*⁶ has been written through the stream of consciousness method with very little conventional episodes. Maya, the heroine of the novel, is a sensitive daughter of a well-to-do father. Her impressions are impulses-borne, reacting to human reality and environment according to her likes and dislikes. The novel is essentially a dream-stuff of the doom-haunted Maya. There is also an element of tragic pathos in her expressions, varying from one moment to another according to her anxiety-ridden moods. Thus, there is dreaminess in what she expresses and to what she reacts. The novel deals with the mental rather than physical aspect of its characters Maya, the protagonist of the novel, considered as a hypersensitive creative of pure instinct, is married to Gautama, an insensitive, pragmatic, and rational advocate with whom she is unable to reconcile all her life. The alienation between Maya and Gautama is because of Maya’s intense involvement in her own inner world of phantasm. She is deeply attached to past, lives almost in world of memories while Gautama values the importance of action because of his rational nature. The reason is that Maya had lived a protected life that hampers her freedom of growing as an individual. The father’s over protective love does not allow her any independence to grow, think and act as entity.

To Maya, Gautama is entirely different from her father. He is cold and feelingless, preoccupied with his work, efficient but indifferent to her presence, and someone who “saw no

value in anything less than the ideas and theories born of human and, preferably male brain,” who remained “always untouched unscolded” (99-100). Apart from father–obsession and incompatibility with her husband, Maya is disturbed by another phenomenon – the prophesy made by albino astrologer that one of the couple would die soon in unnatural way. She cannot get herself away with the thought of astrologer, whose eyes are pale, opaque and give him on appearance of morbidity. Thus *Cry, the Peacock* is a pioneering effort towards exposing the psychological problems of an Indian woman.

Voices in the City sketches the spiritual odyssey of a world-weary, lean and hungry looking journalist named Nirode, doomed to reside in Calcutta, the “City of death”. The novel is, in fact, a tragic exploration of personal suffering, which arises out of the feverish sensitivity of this young intellectual who has lost his way in contemporary India. It delves deep into the inner climate of youthful despair and is permeated by the existential angst. The novel is a wonderful demonstration of what Anita Desai called, “the terror of facing single – handed, the ferocious assaults of experience” (Dalmia 13). It presents a panoramic graph of individual’s crusades against the self and the consequent defeat of the individual. This is performed primarily through the portrayal of the characters Nirode and Monisha. Monisha diagnoses the *hamartia* in her philosophy only too late and Nirode discovers it at the cost of a very great suffering. Amla, the third chief character happens to be their younger sister. Their mother is the fourth important character in the novel. ‘Calcutta’ where the three young people reside is also depicted as a very dominating but disastrous character affecting and influencing their respective moods and manners.

The novelist presents Monisha’s pain and plight more comprehensively and closely relating it to the women who are like the female birds in the cages Monisha is fearful of her involvement and has led her life, “without a touch of love or hate or warmth.” Encircled in a locked container, she remains a mute spectator of life, standing apart. The novel perpetuates the theme of maladjusted marriage with a wider aspect. Not only the husband and wife but their children, relation and friends also come under the purview of existential predicament. Thus at the beginning of the novel, Nirode and Amla, relish the world of romantic idealism and end with the discovery of the disdainful reality of life consisting in despair, destruction and death. Since a novel is not life but only an image of life. *Voices in the City* is Desai’s superb exploration of the whole of actuality, the urban consciousness of Calcutta.

In *Bye - Bye, Blackbird* Anita Desai deals with the treatment of the psychic tumult of her self – afflicted characters. The treatment of the characters is quite different from that of the earlier novels. The novel presents the lives of some Indian immigrants in England. Many Indians live in England. They are engaged in many sorts of business. Some of them are coolies; many are musicians and other professionals. Dev and Adit Sen are two Indians residing in England. Adit has married Sarah, an English Woman. In spite of this encounter, the narration of the novel is

somewhat weak and unimpressive. The novel presents “a heroic, although unsuccessful, effort to show the whole gamut of Indian immigrants in England” (Rao 47). Here it is worth while to quote the words of S.K. Aithal when he says that “Not only that the novel is insignificant as a statement of East–West encounter”,⁷ but too lacks the essentials for any deeper study of the feminine.

In *Where Shall We Go This Summer?* Desai’s characters suffer from various complexes and psychic diseases. She describes the intense feelings of her characters and portrays their inner psyche with the use of symbolism which appears to play an important part in her novels. She shows her depth in human nature by delineating the gradual change of a trait into a psychic block which undertakes the form of a disease, making her characters neurotic. This novel is fairly a successful novel. Unlike the earlier one, it is not prosaic and dull. The novel portrays the life of Sita which is similar to Maya of *Cry, the Peacock*. The protagonist is a woman of aggressive and unadjusted character. “The tragedy in *Where Shall We Go This Summer* arises out of the inability of the characters to connect the prose and the passion in their lives. They have lived only in fragment” (Rao 60). Thus, “this novel has the familiar terra firma, the novelist’s preoccupation with woman’s occult.”⁸

Fire on the Mountain is “a special novel because of the unusual child character, Raka. While Nanda and her story with all its poignancy stand for the Desai phenomena of unfulfilling experiences, Raka is a natural entity. While in Nanda, the tension between her desired state and circumstances of life allow her no peace of mind, Raka, as a child is not even aware of the duties that life demands. Her effortless rejection of her grandmother, Nanda shows the carefree nature of wild existence.”⁹ A close perusal of Desai’s novel explains that her characters have peculiar childhood. She herself accepts that “I agree that the experiences of childhood are the most vivid and lasting ones.”¹⁰ The novel ends at the death of Ila Das, Nanda Kaul and setting fire in the forest by Raka.

Clear Light of Day and *Where Shall We Go This Summer* are portraiture of Indian women who rebel against the tradition bound old mode of life in the light of the Western liberty. In transforming her experience in the form of art, Desai uses visual details and an impressionistic style in an attempt to convey a sense of meaning underlying everyday behaviour and objects.

In *Clear Light of Day*, there are four brothers and sisters – Raja, Bim, Tara and Baba. Raja and Bim (Bimla) has a great mental resemblance with each other. They are bold and independent. Bim has incurred all the problems and burdens upon her. Baba is handicapped, mentally retarded, unable to learn except some simple things which Aunt Mira manages to teach him. Tara is a sensitive child, lives in another way. Thus the novel is a family drama covering a long period of time beginning from childhood of the Das children to their maturity and

historically two periods that of colonial and independent India. As Meenakshi Mukherjee remarks:

It evokes a sense of time (the prepartition riots, the turbulent months leading to the murder of Gandhi), many moods, many echoes and shadows of different darkness, all conveyed in a charged language that is unmistakably hers in its intensity and sensuousness.¹¹

In an interview Anita Desai points out clearly, “Time is presented as the fourth dimension of human existence.”¹² The whole novel revolves round *Time* portraying characters moving in past and present.

In Custody discusses the moments of human psychology delineated symbolically with a vein of humour. The novel is primarily about “the efforts of a young teacher in a college, Deven to accomplish closeness with art and literature” (Tiwari 10). The prime characteristics of Deven, the protagonist of the novel, that attract our attention are his helplessness, humility, suffering and nobility. Socio-economic factors colour his personality and mould his psyche. “A dramatic change pullulates in the life of Deven when he is asked by his school friend Murad to interview Nur, a reputed Urdu poet, for his special number on Urdu poetry. This opportunity blinds Deven both to his own limitations and those of the old poet Nur. All the incidents move round this duel or blind opportunities and it proceeds through the help of images, metaphors and symbols” (Gupta 213). Thus Anita Desai’s manifest talent is seen in *In Custody*, it demonstrates the range of her gifts. It is more individual, less generalized and conventional than her earlier fiction.

Hugo, the protagonist of *Baumgartner’s Bombay*, is portrayed as “a wounded self, an outsider, a wandering Jew all his life. His indomitable ambition to carve out a niche for himself in the face of an alien and hostile milieu singles him out from the other protagonists of Desai. From the upholstered luxury of his infancy to the pavements of Calcutta, from the fragrance of jasmine to the repelling odour of urine, Anita Desai has very vividly captured the brevity and pathos of his rootlessness”.¹³ In the novel Desai presents “human nature quite at a low. That she does not have much faith in human goodness is clear from her earlier works, but this one perhaps touches the lowest. Race, caste, blood, country, language, and religion are tools of discrimination” (Tiwari 11). The lot of Hugo Baumgartner is that “accepting but not accepted” (20). He is a prototype outsider. He is not only an alien in his own land but in the human world also. Desai writes:

Perhaps even where his cats were concerned, he was that... man, not feline, not theirs... it was a long time since he had felt so acutely aware of his outlandishness. (20)

Hugo's entire life is concluded as it is nothing but a long, ceaseless struggle filled with fear and panic to get out of his hopeless state. Thus Desai in this novel presents a realistic touch in portraying of different kinds of characters.

Journey to Ithaca is a novel about the soul's journey to enlightenment and awakening. The novel is about one's journey within oneself, a journey which mostly ends in India, because India is the only land which recognizes the significance of the journey within, a land which is less a land and more a thought, a vision, a philosophy that stresses the truth of the search within. In the novel the art of characterization has its own significance and is interesting too. Almost all characters are in search of divine light. The edifice of the plot and the tale of the novel are founded on the lives of the central characters, Matteo, Sophie and Laila. Desai's characters are bold enough to struggle, fight against the strong waves, even if it results in failure. The novel does not present the physical problem of the characters but the psychical. She shows "her depth in human nature by depicting the gradual conversion of a trait into a psychic block which assumes the form of a disease, making her characters neurotic" (Gupta 226). In this novel, R.K. Gupta further writes that Desai uses various images and symbols particularly those of birds and animals for characterization besides making use of the landscape and myths for characterization. Thus, the novel is indeed a remarkably fresh creation, totally different from the other novels of Desai.

Fasting, Feasting marks a departure from all Anita Desai's earlier major works. Perhaps she intends to make it altogether a different work from all her earlier novels. Most of the elements like all the deep psychological insight into her characters, the neuro-psychic analysis and the serious reactions of her woman characters against the unacceptable situations are completely missing. The plot of the novel is laid bare in the most simple and lucid manner without any trace of complexity. Her art of characterization is made through the same vivid and lucid structure of her language. What strikes most in her presentation of characters is the fact that each one of the characters appears alive and intimate. They appear full-blooded and living like the figures on the cine screen and this is achieved chiefly through her language.

In spite of her achievements, Anita Desai has her own limitation. As Patil writes that "Like R.P. Jhabvala and Manohar Malgonkar, she writes only about the upper class urban people. The range of her themes is also restricted to domestic problems- women's city life and men's psychological crisis. She does not depict the pain of poverty or suffering. Besides Anita Desai excludes what is much authentically Indian."¹⁴ Thus, to Anita Desai characterization is as important as plot-construction or story-telling. In this way, Patil finds that "her novels acquire the depth, the 'dimension' and 'attraction'" (19).

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BREAKING THE PAROCHIAL CAGE—QUEST FOR IDENTITY: A DIASPORIC READING OF ANJANA APPACHANA’S STORY, “BAHU”

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ABSTRACT:

Anjana Appachana is one of the recent voices in Indian Diaspora who deals with the trauma and rehabilitation of the people caught in crisis. Her short story, “Bahu” epitomizes the trauma of a newlywed girl who experiences suffocation in the home of her husband and her in-laws. Though she works in a bank and who performs her role as an earning person, equally like her husband, she is suppressed in her husband’s house due to the parochial codes. The orthodox parochial family denies her the freedom that she desires. As a result, she decides to leave the house of her husband where she is denied her independent identity. Without returning to her parents she prefers to stay alone where she will have her identity, her own ‘self’ and her home. The present paper attempts to throw light upon the quest of the narrator in the short story for independent identity like that of Nora in Doll’s House.

Like any diaspora subject she remains isolated, lonely and with a fractured identity. Even her orthodox husband fails to understand her quest for individualism. Though the story takes places within the geographical borders of India, the protagonist in the short story exhibits the tenets of Diaspora. Therefore, the paper aims to explore the story from the diasporic perspective.

KEY WORDS: Diaspora, identity, patriarchy, nostalgia, dislocation.

Anjana Appachana is a writer who has her roots in South India and who has settled in America as a creative writer. She opines that women's writing in India is not taken seriously as it does not produce a regular income like a job or a career. Therefore, she states that a writer's life is comparatively more comfortable in America than in India. Basically, her narratives deal with the intricacies of women and their subjugation in their own home. Subsequently, the resultant trauma and intricacies of familial relationships are at the core of her writings. Her narratives showcase the closest familial ties that often hide the most painful secrets, betrayals and conflicts. Though her characters do not cross the physical borders of their homeland, they exhibit the tenets of Diaspora as they are alone, marginal and displaced in their own 'home'. The present chapter attempts to examine diasporic experiences and sensibilities in the fiction of Anjana Appachana.

Anjana Appachana's collection of short stories titled, *Incantations and Other Stories* which saw light in 1991 consists eight short stories. This debut collection of short stories are beautifully written, the characters in them carefully and respectfully drawn. All the stories are set in India, but the people in them seem somehow displaced within their own society—a society in transition but a transition that does not come fast enough to help them. Appachana manages to capture the enveloping humor, poignancy, and self-delusion of the lives of the people she observes. She does so without seeming to pass judgments on them. Further, she focuses on unexpected moments, as if catching her characters off guard, lovingly exposing the fragile surfaces of respectability and convention that are so much a part of every society, but particularly strong in India, with its caste system, religious beliefs, rituals, gender privileges, and omnipresent bureaucracies. In the praise of the book published by the Penguin Books a comment aptly captures Anjana Appachana's diasporic sensibility in these stories which are, in a way, autobiographical. A critique from Sunday Observer published in the initial pages of the text in the praise of the text and her style, states, "An extremely gifted writer. Her writing is sparse in craft, redolent with a nostalgia which is only autobiographical in tapestry, as if the writer has used her perceptions to give life to the characters of her stories". (Sunday Observer: 1991: i)

Anjana Appachana is one of the recent voices in Indian Diaspora who deals with the trauma and rehabilitation of the people caught in crisis. Her short story, "Bahu" epitomizes the trauma of a newlywed girl who experiences suffocation in the home of her husband and her in-laws. "Bahu" is the second story of the collection, *Incantations and Other Stories* (1991) which explicates the familial intricacies of an Indian family and an effort of a daughter-in-law to establish her own identity and liberty in the parochial codes. Like any common newly married woman, the narrator desires to have privacy and freedom with her husband, Siddharth which is denied to her in a combined and orthodox family where she stays with her husband, parents-in-law, sister-in-law, brother-in-law and their son.

The word, 'bahu' is derived from Hindi, meaning 'a daughter-in-law'. Also, it is connected with a Hindi movie which the narrator's family, except her, enjoys the suffering of the daughter-in-law, who is the focal character in the movie. This also signals that the term denotes the typifying of the conventional role and suffering of the daughter-in-law of the family where she should attend and serve everybody in the family of her husband with a smile on the face and servitude. The Hindi movie unfolds the plight of the heroine where she experiences exile, dislocation, loneliness and homelessness like a Diaspora subject. Appachana chronicles the incidents from the movie:

Her husband and in-laws, wrongly believing that she is having an affair with him (villain of the movie), turn her out of the house. She throws herself at their feet, but to no avail. Pregnant but forgiving, she wanders the streets of the city, finally giving birth to a baby. (Appachana: 1991: 12)

Through this instance Appachana attempts to bridge two different genres- movie and fiction- to draw a parallelism between the Diaspora status of the heroine in the movie and the narrator, both are dislocated in their own homes, where their in-laws fail to appreciate their individualism. Both of them suffer at the hands of their in-laws due to the orthodox familial traits. Further, the writer connects the plight, exile and dislocation of the heroine with the exile and dislocation of mythological character, Sita from one of the great Indian epics, *The Ramayana* wherein Sita was exiled by her husband, Rama. The author chronicles a dialogue from the movie, "You are my Sita, her husband says emotionally. Even the Lord Rama abandoned his pregnant wife in the forest". (Appachana: 1991: 12) This incident also showcases that India has the tradition of subjugating, excommunicating and forsaking wives even by the model figures in history. Gradually, this fact throws light upon the harsh realities of belittling of women by the parochial codes.

The narrator in the story is a feminist who believes in humanhood rather than in subjugated womanhood. She discards the humiliation of the heroine in the movie. Feeling it unbearable, she tells her husband that she will prefer to wait outside the theatre for the movie to be over. In this act, she places herself alone in the night away from her family members. This also indicates the loneliness that she embraces willingly as she finds nobody to share her emotions and agonies. She says, "At this point I told my husband that I would wait for them outside the hall. I stepped out into the oppressively hot night". (Appachana: 1991: 13) This shows that the narrator is in the unfair atmosphere of night where there is unrest and no light. It also signals that there is no ray of hope to share her agonies that she feels by being lonely and also by being subjugated.

The narrator being lonely in the company of her in-laws and her husband finds no love and affinity from anybody. Obviously, she experiences the nostalgia for her parents and the parental home where she was born and brought up. Like a Diaspora character, which is dislocated, experiences homesickness, the focal character too experiences the pangs of homelessness in her own country. She remembers:

I thought of the monsoon months at home (my home, my parents' home) sitting out on the veranda with Ma and Pa, watching the rain; Ma telling me ancient stories of rain clouds bearing messages from one lover to another, Pa looking contemplatively into the distance. How long was it since I had gone home? A year. And my parents were just a fifteen-hour journey away by train. ...It seemed an eternity since I had talked to anyone, or anyone had talked to me, I felt so overwhelmingly homesick. (Appachana: 1991: 13)

This extract from the text shows that the narrator is caught into the fixities in the home of her husband and in-laws. Here, the domain of her in-laws becomes an alien place where she feels entrapped, lonely and nostalgic like a Diaspora subject in a foreign culture and space. This fixity of being trapped in the space of her in-laws house seems eternal for the narrator.

Further, when she is out of the cinema hall, talking a walk, a middle aged man dashes her deliberately feeling her thighs and muttering an obscene remark. On this she gets irritated and she retaliates by hitting him with her purse by running behind him. This instance also indicates that the city is like a foreign land where she experiences unexpected and unnatural incidents. The city, Delhi also turns to be unsafe and alien which caters her pain. Like a Diaspora subject caught into the foreign and strange space, she remarks, "What a sick city this is. There is so much cruelty and frustration under its veneer of sophistication." (Appachana: 1991: 14) This instance also hints at the status of the focal character as a dislocated person who is taken aback by the behaviour of the people in Delhi. People, both the family members and the city dwellers are sophisticated but they are cruel at heart, which treats women as objects.

After the exchange of arguments with her mother-in-law, the narrator is unable to sleep. Siddharth, her husband, on the contrary, thinks that it is common. He sleeps sound, representing his parochial hegemony. Every member in the family is sleeping sound whereas the narrator is restlessly thinking about the future in the dark. The house of her husband and her in-laws turns to be an alien place where she finds herself sleepless. She comes out of the house and sits alone in the veranda which signals not only her loneliness and her status as a refugee but also her movement from the house into the veranda which is significantly both a private as well as a public place. The veranda is a marker of the place where the narrator experiences homelessness,

alienation and loss of shelter and identity. Further, it shows that the narrator has come out of her fixities which can be analyzed as an act of going out. The writer narrates, "I opened the front door and stepped out on to the veranda. Alone at last...I sat on the steps and began to weep. I was tired of timing my tears." (Appachana: 1991: 16)

In the space of veranda, symbolically the third world space, she remembers how her mother-in-law dominated her and how the familial codes took away her privacy and her earnings. The trauma is so high that the narrator remains awake for hours when her husband is sleeping sound. She spends so many nights sleeplessly, staring in the dark and weeping. Further, she realises that she has conceived but she is totally unprepared for it. The idea of the compulsions of motherhood and the loss of her job in the bank leaves her horrified. The mental pressure in her results into a miscarriage. She feels relieved from a burden.

Further, she experiences that including her husband, Siddharth, everyone in the family is a new person for her with their new codes and cultural traits. As a result, her position in the house is that of a right person in the wrong place. This trauma of dislocation is similar to that of the dislocated Diaspora character. She states, "It was all so strange, so bewildering. All those new people, new relationships; sudden, unexpected do's and don'ts". (Appachana: 1991: 25)

Conversely, the notion of home brings her the memories of the past where she enjoyed days in the company of her parents. For her, home brings the idea of love, affection, care and share which she fails to get in her husband and in-laws. She compares the hoes of her parents and the home of her in-laws. She enunciates:

Most importantly, I had people who loved me, who in times of stress, were always there. I recall times when I was unhappy, but never alone.

Now I was alone. There was no one I could talk to. Even if my parents had been here I would not have confided in them for they would not have stopped worrying. My closest friends no longer came to the house, for they invariably found me attending to relatives and by the time I was free it was time for them to go. (Appachana: 1991: 28)

Eventually, she realizes that there is no space for her in the home of her in-laws. Sometimes, she dreams of freedom and the blissful life with her husband. The dreams and imaginations provide her with the virtual transgressing from the life of her fixities. Her flight of imagination also shows the third world space-the space of her imagination and dreams- where there is only happiness and blissfulness that exists. She imagines a utopian world:

You drift along quite pleasantly, recall happy times, even dream a little. I would dream of Siddharth and I having a place of our own; imagine what it would be like to have all the time in the world for

each other. Blissful solitude. Wonderful, wonderful independence.
(Appachana: 1991: 28)

Ultimately, she states to her husband, “It is not my house”. (Appachana: 1991: 30) She finally quits the house of her husband at the time of dawn. Throughout the night she remains in veranda meditating on the past and the strenuous present situation in her in-laws house. The dawn symbolically conveys the message that it is the beginning of her new life-the life of hope. Also the story ends with multiple symbols. The symbol of her going out of her in-laws house by a taxi indicates that the journey of the narrator begins from the compelled fixities of the house of her in-laws. Secondly, throughout the story, there is a reference to the humid and hot atmosphere of the pre-monsoon days which indicates strain and uncertainty in the atmosphere. But the story ends with the first rain with the smell of wet earth which symbolizes the shift in situation and nature as well. This also symbolizes the end of a season and eventually the beginning of a new season. The writer intends to suggest that the narrator frees herself from the fixities of her temporal life in the house of her husband. Here, like a radical feminist, the narrator leaves the house of her husband. The story ends with an anticlimax like that of Henrik Ibsen’s play, *A Doll’s House*, where like Nora, the focal female character, the narrator too leaves the house and sets out for her independent journey and her individual identity.

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FRACTURED IDENTITY: A CHANGING FACE OF WOMEN

[A study of women in Anita Desai and Shashi Deshpande's Novels]

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The most important characteristics of post-modern era is the broadening of the thematic range of Indian English novel. The world has become the global village. Novelists have shifted from village surroundings to metropolis of our country and even abroad. The predominant post-modern themes are lack of faith in religion, declining moral standards and the behavior of loved ones. Apart from love, sex and contemporary reality, feminism is also one of the important issues in English fiction. The post modern feminist theorists oppose the gender based modernist thought that are rooted in the opposition between male and female resulting in the subordination of the feminine thus entailed. The post -modern Indian women writers have opposed the modernistic duality. These writers articulate the voices that were suppressed and unheard since past. These writers want to create a balance between the genders. They in their fiction have tried to evoke the unheard voices of women. They have deconstructed the idea of 'not equal' in their works the issues of man-woman relationship have been handled with delicate care to show the difference. Marriage and individual identity are dealt with, making grounds for a new non -hostile environment for women in post-modern world. Women portrayed by these post-modernist writers are no more the mythological semblance like Sita or Savitri .These prototypes are replaced by the women characters who voice against the patriarchal hegemony and lead self expression and liberation.

Bharati mukharji, Shobha dey jhumpa Lahiri, Anita Desai, shashi Deshpande, Arundhati Roy have remodeled the existing norms of marriage and relationship. The post- modern feminist writers have not shunned their way to express openly the relationship of man and women, they have pointed towards an equalized society, a society where man women acquire their assigned status without dominating each-other. They wanted to communicate the voices of women that can not go unheard. Quest for self and recognition of the existence is the focus of these novelists. There is always strife in mind of the protagonist between the self and the society.

Society here is a conscious entity, perpetually administrating its gravitating influence and grip over despairing self, which is enmeshed in bewildering

texture of the social gossamer and struggles successfully for an escape.¹

These struggles of the protagonists for the existence make them socio psychic rebels and they find it difficult to compromise with the milieu. The protagonists become alienated this alienation might be due to temperamental incompatibility of the characters. This may lead them to neurotic to psychotic characters. A struggle for identity among the women has been the theme of many contemporary writers. According to Jean Paul Sartre

...there are many women who are not positively aware of their oppression, who find it natural to do all the domestic work themselves, to care for their children almost completely of their own... working class women who are exploited not only in the factories where they work? but at home by their husbands? Do you think their eyes should be opened to domestic oppression?²

The strife starts in the mind of the protagonist who wants to find the cause or ‘essence’ of his /her existence. ‘Each human being creates and re-creates his or her own “essence” in every moment through his or her own choices and actions’³

There is a subtle attempt on the part of the authors to establish a sort of harmony in married life in spite of irritations while a quest for independence and separate identity continues to haunt women most of the time. Women are not ready to accept the subjugated status in the family and therefore they always struggle to prove their importance or “essence ‘through different activities. In doing these efforts many times they are desperate “Carving out such Separate identities is not new among the women but it has gained new dimensions and meaning for obvious reasons. For now the relations are being determined at physical and material level and naturally, in years to come this thought will define relationship in fresh contexts”⁴

The extra sensitive protagonists of Anita Desai and Shashi Deshpande caught in the dilemma of marital disharmony and coping with the relationship. The character becomes the destiny in these situations by spoiling their identity by breaking their selves and thus tries to live with ‘fractured identities’ To fracture any thing implies anything that is broken. Fractured identity is that allows for dissociation, simply put living in the land of this is not ‘real’ because reality is too painful.

The present paper deals with such protagonists in the context with Anita Desai and Shashi Deshpande’s novels. The recurring themes of Anita Desai’s novels are self realization and self definition, women’s quest for her identity, her pursuit of freedom, equality and transcendence, her rebellion and protest against oppression at every level. Her basic interest lies in exploring the disturbed depth of female psyche. The characters, she creates are born of their dreams, actions and wills. They possess the abnormal consciousness. The character feels difficult to cope with outer and inner reality.

Where shall we go this summer? Deals with stressed Sita who confronts materialistic and emotional problems. There is an ardent desire to get rid from the shackles of man's barriers. She wants to escape; she goes out with children and baby in womb to another place she observes:

She had four children with pride, with pleasure-sensual, emotional, Freudian, every kind of pleasure without the placid serenity that supposedly goes with pregnancy and parturition. Her husband was puzzled; therefore when the fifth time she told him she was pregnant, she did so with a quite paranoiac show of rage, fear and revolt.⁵

Sita did not understand the participation in this creativity a sense of loneliness always haunts Sita she is not able to cutoff herself from the past, she struggles hard to get out of the present. She discovers her 'self' in the life of island. 'If in thoughts of liberty and independence, a woman discovers her identity, in isolation she invents her philosophy of life where living together on a spirit of understanding could open up a new vistas of a meaningful life'⁶. There is always a tension in Anita Desai's novels between illusion and reality Therefore there is a temperamental alienation. Sita changes at the end .The protagonist is never clear and having hazy ideas in regard to liberalism. The protagonist is always weak in her psyche, wants to live in a tradition and a tinge of disgust always chases her.

In the novel *Voices in the city*, Desai always focuses on the dark regions of the consciousness of three characters, Nirode Ray and his sisters Monisha and Amala. She presents the theme of depression disillusionment, helplessness and existential despair. Both sisters Monisha and Amala are frustrated and find difficult to cope with new situation. Monisha, though married, cannot develop a rapport with her husband and get suicide herself. *Bye-Bye Black Bird deals* with theme of frustration and loneliness. In this novel the interaction between the locale and the individual acquires a new dimension. Adit's English wife Sarah is practical and balanced she faces the reality boldly and rationally. Being married to an Indian, she feels devided. Strife is Also there in her mind about her real self and Mrs Adit Sen. She says goodbye to her English 'self' and shows courage to live with her Indian self.

Fire On the Mountain has bagged *Sahitya Akedemy Award* for Anita Desai. Nanda Kaul, the wife of vice chancellor wants to lead a secluded life after her husband's death. Again in this novel the protagonist is suffering from existential despair .Her desire to be alone is against the normal wishes of a woman at such position. The inner chaos is due the past life she lived with her husband and children. The regression of her past regretful life is like a shadow on her psyche. She 'had suffered from nimiety, the disorder, the fluctuating and unpredictable excess'⁷. Nanda Kaul oscillates between withdrawal and involvement, detachment and attachment and thus she breaks her own personality. Nihilistic qualities of Raka, another contrast to Nanda's character are also a creation of broken psyche.

In Anita Desai's novel *Clear light Day*, two sisters Tara and Bim who make their existence prominent by working in different fields. Bim sacrifices every thing and acquires a heroic

dimension in her caretaking of two brothers. Through the character of Bim Anita Desai pleads for better status of women. In the novel *Fasting Feasting* the two characters Aruna and Uma, who stand in contrast, to each other. Uma is neglected by her parents, unable to get married she resembles the good frustrated woman of any Victorian novel and reaches to an imprisoned state made by her parents. *Cry the Peacock* is Anita Desai's first maiden Novel. The novel is about the dull conjugal relationship between Maya and Gautam. The Protagonist Maya is obsessed with childhood prophecy. Gautam is rational, Maya on the contrary is dreamy and the result is though live jointly, yet entrenched in private universe. Maya expects some physical and emotional satisfaction in married life but she is denied to both of them, one by Gautam's intellectuality and other by his age. Maya is frustrated by the coldness of her husband. The images of fighting and mating peacocks are the central motive of the novel. She learns from the friend Leela about the selfless love for husband. Maya understands this but could not convince her psyche. According to Freud sexual dissatisfaction results in neurosis in women. Gradually she transforms into a psychotic person and the hidden wish of proving her identity and albino's prophecy amalgamated and she pushes her husband and finally she also dies.

Shashi Deshpande's novels are generally centered on family relationship, especially the relationship between husband and wife; her women are sensitive, self conscious, brilliant and creative. Her protagonists are always in search for self identity. She explores the female psyche and understands the life in modern context. Shashi Deshpande's women protagonists are engaged in an unconscious struggle to release themselves from the stranglehold of a tradition bound society. Her protagonists give voice to muted ideologies. Her novel projects deconstruction as well reconstruction of gender identity.

Post-structuralist and post modernist critics have isolated myths based on moral and immoral aspects within the overall structure of the texts and essentially negated the possibility of referring to a book as definitely moral or immoral. 'The concept of structuralism and post modernism provide the theoretical ground work required for the presence of morality in literature'⁸ In Deshpande's works we find that her characters are endowed with morality. Roland Barthes provides an argument which involves the role of 'myth' in human experience. According to Barthes myths are attractive stories designed to simplify life which runs largely, unconsciously through the stream of society.

The novel *The Dark Holds No Terror* explores the myth of man's unquestionable superiority and the myth of women in subjugated status with paragon of all virtues. In such conditions many questions haunts the female mind. She is caught in the dilemma of being a emancipator or a home maker? Saru the protagonist of this novel does not want to be caught into the web of being a 'woman'. She marries Manu against the wish of her parents. She always resents the traditional aspects which are always entrusted on women's identity. Her marital life is full of ups and downs. Manohar does not want to be called as doctor's husband. This shatters her

family life. Manu's behavior with her changes and shows the different shadows at the day and night. The remarks of Attre Kirpal are noticeable.

unable to assert his 'manliness' over Saru like a traditional male he resorts to the sexual molestation of nightly while playing a loving husband during the day.⁹

Saru realizes her 'self' when she leaves the home. The novel starts with Saru visiting her father after fifteen years; she gets a cold reception. She is in dilemma but she controls her life. Saru is represented a middleclass woman who struggles to get her status with her personal mobility for economic independence and recognizing her duties as wife and mother. Finally Sarita realizes she is her own refuge. Sarita at the beginning has emerged as rebellion to her mother's traditional socio-cultural codes.

Binding Vine like the earlier novels of Shashi Deshpande deals with the suffering of middle class woman in a patriarchal society. The protagonist Urmila is a multi-faceted middleclass woman working as lecturer in college she protests against the role of stereotype woman in the society. The death of her one year daughter makes her curious to study people around her. Urmila writes the stories about her mother in law's poems. She understands Mira's plight for getting her husband's love as hers was a loveless marriage and an unhappy one. There is always a humiliation and sexual assault. There was a cry and anguish. The myth of wife as 'Karyeshu mantri, karmeshu daasi, shaynesu Rambha....' works in an Indian social set up. Marriage can not protect the woman as she becomes the victim of rape by her husband.

Outside the marriage Kalpana also becomes the victim. Urmila also wants to protect all this; but in the patriarchal social setup she also feels victimized in the society. B. Mrinalini aptly comments:

The feminine consciousness of the novel recognizes the difference between woman's vision and man's vision.¹⁰

The novel shows the repressed psyche of the woman characters like Vanna, Sulu, Akka and Inni. Their suppressed psyche can not accept the idea of woman emancipation. Urmila emerges as a new woman a humanist to the core; she is able to nourish the *Binding Vine* of womanhood with love and sympathy.

In the novel *Roots and Shadows*, we find the representation of nature of man and woman set against each other in material forms for power struggle. Indu the protagonist of the novel is like a bridge between the old and the new concept of womanhood. The novel is the manifesto of liberated woman's voice. Economic independence gives the woman a power of her own existence and feminine self is boosted with autonomy.

Jaya the protagonist of the novel *That Long Silence* hails from conservative, middleclass family and does not believe in social taboos. She is shocked when her name is not included in family tree. Like a typical Indian wife she also tries to find her peace at her husband's place. She represses her own wishes for the family and there is only 'emptiness and silence' in her relationship. She thinks herself like Gandhari who closed her eyes for husband. She gradually

realizes that she is leading a loveless life. She decides to begin her career as a journalist. Under the pen name, 'Sita', But Mohan does not like her popularity like this. She can hold her anger but cannot show it. Her husband considers it 'unwomanly'. Jaya finds an emotional support from Kamat. But at the end of the novel Jaya realizes that it is difficult to cope this way, she analyses herself. Self transformation is not easy to achieve but it is possible through self analyses and self recognition. When Mohan leaves her, she is broken because there is a fear in the mind to be called as deserted wife. Novel ends with the optimistic note "Life has always made possible"¹¹

Deshpande's another two novels *A Matter Of Time* and *Small Remedies* also deals with woman's quest for Identity. Sumi in *Matter of Times* represents a 'New woman'. She stands strongly even after her husband's desertion of her. Her creativity and talent gets revived. There is no room for brooding over the past. The Novel *Small Remedies* contradicts the notion that women are weak. Savitribai, a star singer from a Brahmin family, marries a Muslim tabla player. The struggle starts in her life. She rebels her family for having separate identity as a singer. "It is Deshpande's strategy to show how her women wish to emerge as a 'New Woman' who use creative writing as a strategy of resistance"¹³

Indian women of post modern era have come out of her sheltered protection. There is an immediate urge to change the patriarchal social setup. Anita Desai's fiction reflects her aspirations and dreams, her disappointments disillusionment. Anita Desai probes into the layers of consciousness and uncovers what is at the core. Her fiction is the turning loose of emotional and psychical experiences Dr .S P. Swan opines.

Anita Desai speaks us not only tumult of the human soul but also of its depths, its poetry and pathos, its beauty and compassion¹⁴

Her protagonists are socio psychic rebels unwilling to obey the norms of society and find difficult to cope with society. "The self frantically endeavors to escape but in the process another world equally disturbing and disheartening"¹⁵. Her women characters struggle with their alienated self with their broken identity, Maya Sita, Monisha, Nanda Kaul, Urmi Sarah, Raka all have the regression to their past life. There is a passionate struggle between the physical and psychic, and in search for their identity many times they are lost in their imagery world. As they all have sensitive psyche they turn neurotic at times and even psychotic like Maya in the *Cry the Peacock*. Oddities and eccentricities of characters and disintegration of personality, alienation and depersonalization of identity can easily be traced in her woman characters" Alienation leads them to a blind alley where they decay and decompose"¹⁶. Her characters lack parental love, disturbed infancy and suffer with Electra or Oedipus complex. In R.S.Sharma is opinion :

'Anita Desai remains primarily a novelist of moods of persistent status of mind or psyche.'¹⁶

Modern Indian writers like Shashi Deshpande tend to depict the oppression of women with great self consciousness, deeper sense of involvement and often with the sense of outrage. Her characters like Anita Desai have a quest for identity. She portrays an independent and free

thinking individual claiming her like to be her own. Characters want to shed their inhibitions, break social restraints and conventions that bound them, she never wants them to become compulsive victims of the role assign to them as mothers, wives, daughters or sisters.

Saru in *Dark Holds No Terror* endures the pain at the beginning but realizes her identity when she is alone at her fathers place. She realizes that she wants, instead of fluctuating between two identities as Doctor and Wife/ Mother. *Roots and Shadows* explores the inner self of Indu who wants to solve the problems in the women's life. She wants them to make free from the clutches of tradition and emerged with a 'new woman' identity. Jaya in *That Long Silence*, also proceeds towards the light of knowledge about her own self. All her women are intelligent, creative, Saru is doctor, Indu is journalist and Jaya columnist. They raise their voice against the role models of daughter, sister and wife.

The women protagonist in Deshpande novel craves to break the silence over swayed in their relationship. At earlier stage they have their regression for past life as they are outcome of fractured families. Their parents are too traditional to accept the existence of woman or girl child in the family. Their parents are dead psycho-emotionally but her protagonists emerge out of such emotional turmoil by showing the maturity in understanding by not losing their identities and cope the problems of the life. They emerge as changing face of 'new woman'. Atrey & Kirpal opines.

Thus, Deshpande seems to be saying that it is the women themselves who have to exert and come out of the mire of patriarchal oppression to emerge as individuals and human beings in their own right.¹⁷

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A MARXIST APPROACH TO HEART OF DARKNESS: IMPERIALISM THE PEAK OF CAPITALISM

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Abstract

This article is a critical study of Joseph Conrad's novella Heart of Darkness from a Marxist perspective. Class division is a major concern in Marxist study and in this novella we see how the imperialistic powers of Europe exploit the Africans, due to capitalistic profit interests, as a result a stark class division between the rich Europeans exploiting the poor non-Europeans is created. This article examines how imperialism takes the class division of societies beyond a single continent. Issues of education, religion and private property are important to Marxist criticism and how these are dealt with in this novella is discussed here. It also examines how ideology works in this imperialist framework and the Marxist view of its function in such a capitalist society. So, this article minutely discusses how the novella Heart of Darkness raises questions about the imperial mission itself by ironically drawing attention to its flaws.

The novella *Heart of Darkness* is the most famous work of Joseph Conrad, and it was published in 1902, just at the end of the Victorian Age and the beginning of the Modern Age, thus it belongs to a period of change - the change from the Victorian values to the ideals of modernism. This short novel has become one of the most discussed texts in post-colonial literary studies and over the years the interest of many critics has most often been on its psychological features. But a critical examination will reveal that the novella also has many of the features of Marxist theory.

Heart of Darkness is obviously a text for psychoanalysis having a number of Freudian characteristics including its title. But from the Marxist perspective we can say that by focusing our attention on individual psyche, psychoanalysis distracts our attention from the real focus that creates human experience: the economic systems that structure human societies. From the very beginning in *Heart of Darkness* we see how the imperialistic powers of Europe exploit the

Africans, due to capitalistic profit interests. As a result a stark class division between the rich Europeans exploiting the poor non-Europeans is created. Thus, imperialism takes the class division of societies beyond a single continent.

The novella is set amidst the scramble for Africa that took place among the European imperial powers in the last three decades of the 19th century and which culminated in the Boer War. The novella shows the extreme brutalities of imperialism. The Marxists hate imperialism and consider it as the highest stage, the peak of capitalism and coincidentally *Heart of Darkness* has been considered as an anti-imperialist work, so the work invites a Marxist approach in itself. Though Marx did not use the word imperialism but he did have theories about the impact of European capitalism on non-European pre-capitalist societies and these were developed by later writers like Vladimir Lenin in his work “Imperialism: the highest stage of capitalism”. Lenin describes imperialism as the:

...product of highly developed industrial capitalism. It consists in the striving of every industrial capitalist nation to bring under its control or to annex larger and larger areas of ... territory, irrespective of what nations inhabit those regions. (155)

This imperial relationship between Europe and the under developed world as defined by Lenin is certainly detectable in the historical setting of *Heart of Darkness*.

Marxist literary criticism views literary works as reflections of the social institutions from which they originate. According to Marxists even literature itself is a social institution and has a specific ideological function, based on the background and ideology of the author. From Conrad’s life we can find that his native country had been conquered by imperial powers and this may be the reason of why he empathized with other subjugated people. In *Heart of Darkness* Conrad portrays blacks very sympathetically and their plight tragically, and refers sarcastically to, and outright condemns, the supposedly noble aims of European colonists, thereby demonstrating his skepticism about the moral superiority of white men. Also Conrad had a fascination for voyages and new lands as the narrator Marlow. He himself had visited Africa and seen the stark realities of colonialism and many of his entries in his Congo diary resemble the incidents in *Heart of Darkness*.

The action of the novel is set against the backdrop of Empire, and it shows the scramble among the Europeans for African ivory in the last three decades of the 19th century. This historical setting of the novel reveals the problems of imperialism and shows man’s vulnerability and corruptibility. In this respect this work is a part of the realistic tradition in literature and it is typical in its realistic representation of the historical conditions in its age. In this way the novel satisfies Marxist scholar Georg Lukacs’ theory of art given in Terry Eagleton’s book *Marxism and Literary Criticism*:

A “realist” work is rich in a complex comprehensive set of relations between man, nature, and history; and these relations embody and unfold what for

Marxism is most 'typical' about a particular phase of history. By the 'typical' Lukacs denotes those latent forces in any society which are from a Marxist viewpoint most historically significant and progressive, which lay bare the society's inner structure and dynamic. (28)

The theory of Marxism sees the society as a divide between two classes-- the rich capitalist class or the bourgeoisie and the poor exploited class or the proletariat. So, Marxists view the society as a common ground for exploitation by the so-called affluent class. For this reason, Marxist writers consciously condemn the callous exploitation of the poor class by the capitalist class and at the same time advocate a classless society. A critical examination of the novella would reveal that class plays a very important role in the work, and Conrad sees the natives as constituting the oppressed class who are at the mercy of the capitalist class represented by Director of Companies, Kurtz and his cohort. In the novella, we see the bourgeoisie live in splendor with excess money to spend. They own the capital, hence the term "capitalist". A close look at the characterization would also reveal the disparity between the rich class and the poor class in the novel. As the novella begins, the Director of Companies is introduced as the owner of a pleasure merchant ship. Others are mere seamen and workers. Even Marlow has to go through a particular ritual in order to be employed. The director is in affluence. He is in control of "So many millions". From Marlow we learn that his hands are plump. This is clear evidence that he does not work, workers do not have supple hands; whereas the natives are starving and dying of disease and overwork. There is no even distribution of wealth in the society of Heart of Darkness. Even other whites are poor. In the third part of the novel we learn that Kurtz's engagement with his intended had been disapproved by the relatives of the intended as he "wasn't rich enough".(Conrad 85) This is a vivid evidence of the fact that Kurtz could not afford to marry beyond his class so he left for Congo to trade in ivory.

It is true that Kurtz seems to appear larger than life, cruel and greedy, but Marxists would argue that it is the lopsidedness in the society created by capitalist system that is responsible for his wanton behavior. These are other characters like General Manager, Chief Accountant, Russian Trader etc. For the fact that they are nameless workers emphasizes the fact that their officers are more important than their personalities. Marxism is against the capitalists' tendency to impersonalize the workers.

Marxists say that in the capitalist society the rich become richer and the poor become poorer and as a result a social inequality is created and the poor are continuously oppressed and exploited. *Heart of Darkness* is a tale of oppression and exploitation of the poor natives. The ivory which is actually the property of the natives but it gets slowly by slowly transferred to the rich capitalists. As a result the capitalist people become richer and richer while the natives become poor and poorer deprived of their ivory and even deprived of food and other basic needs of life.

Marxism also says that capitalistic society leads to slavery and Marxists are against slavery. In the novel we find that the natives are not even regarded as human beings, they have been turned to mere objects of slavery. The natives are not in any way compensated or paid for their labour. The means of production belongs to the capitalist class. The natives are not workers who are paid for but they are forced labourers who gather all ivory for Kurtz and other ivory collectors. The profit is enjoyed by the capitalists and not the proletariats. There is nowhere in the novella that the natives gather ivory for themselves. They only toil day and night to enrich the oppressing bourgeoisie. There are several physical cases of oppression and victimization in the novella. One instance of victimization is when a native is shot and is laid at Marlow's feet. He tries to talk but dies before he could get his words out. Typically of a sadist capitalist, the Chief Accountant also dismisses the cries of a dying native as annoying.

Consciously or unconsciously, Conrad decries the oppressiveness of capitalism through Marlow, his chief narrator. According to Marlow, the act of imperialism in the Congo is nothing but "great demoralization of the land". The Congolese society in the novella truly portrays the oppressive occupations of capitalism, which has become the bane of the people. Marx theorized that when profits are not reinvested in the workers but in creating more factories, the workers would grow poorer and poorer. This is what happens in the novel - resources are mismanaged and the natives mercilessly exploited.

Another Marxist issue in the novella is education. The Europeans mainly went to colonize people by saying that they are going to civilize the natives. To become civilized one needs to be educated, but the poor natives are not educated and there is no provision for their education. Marxists see formal education as one of the superstructures which tend to enslave the minds of the ordinary people in the society. Whatever knowledge the African workers had been given was of the wrong type which will never make those people rise against the Capitalist system. Their education only enables them to worship the capitalist lords like Kurtz and not to revolt against him. There is no class consciousness in the novella. Marxists would have wanted the people to have real education that would make them class conscious which will accelerate their revolt. Thus, depriving the natives of education, and keeping them ignorant is one of the tools of the capitalist powers which is applied on the colonies, so that they do not revolt.

Religion is another issue in Marxist Criticism. The role played by religion in a work is important for Marxist criticism. Like Karl Marx himself who said that religion is the opiate of the people, most Marxists do not see any saving grace from religion to stop the bourgeoisie from exploiting the masses. Most times, it is religion that makes the exploited masses accept their fate. Religion gives the people a dose of fatalism. The European nations first entered the native countries to preach love and hope through Christianity, and later the Christian missionaries became one of the ways to rule the natives. Because of the faith in Christianity, the workers accept not only their fate but also the hypocrisy of their religious leaders. It is utter hypocrisy for the whites to preach equality but treat the blacks with disdain. Even the Bible is not in support of

slavery and oppression as perpetuated by the whites. Conrad subtly makes jest of religion by using Marlow to compare imperialistic occupation of the capitalists in Africa to that of the Roman occupation of Britain in the 5th century. As far as Christianity is concerned, Rome or the Romans is synonymous to religion. Another religion that comes under Conrad's jest is Buddhism. The frame narrator once describes Marlow as having "the pose of a Buddha preaching in European clothes and without a lotus flower". (Conrad 7) From this backdrop, Conrad sees religion as nothing but a camouflage. Through his chief narrator, Conrad constantly refers to the agents of central station as "pilgrims" to portray his attitude towards religion. It takes only pilgrims to suffer such difficulties in order to be appointed to a station to trade in ivory. In the novella, we are also told that the natives worship Kurtz. This also has religious connotation. Marxists believe that it is ignorance that usually drives people to religion; and ironically, the objects of their worship are usually, the source of their suffering, dehumanization and oppression. Most times, the people would worship economic structures and their fellow humans whom they believe are superior to them in order to gain their approval. Marxist would blame such mental ignominy on Capitalism.

Friedrich Engels in his book- *The Origin of the Family, Private Property, and the State* talks of a society based on equality where everybody will get whatever they want and there will be no private property. Private property according to him comes due to slavery. Because of the introduction of slavery by a capitalist system the difference between rich and poor comes into existence. This is what happens in the society of *Heart of Darkness*, where imperialism introduces private property and slavery. Kurtz is an embodiment of all the evils created by free enterprise in a capitalist system. His inordinate passion for ivory in the Congo can attest to this. Everything seems to belong to him:

You should have heard him say, 'my ivory'. Oh yes, I heard him 'My Intended, my ivory, my station, my river, my-' everything belonged to him. (Conrad 54)

Also the company which traded ivory in Africa was also an embodiment of private property; only a group of people enjoyed all the profit and owned the means of production. Engel said due to private property some people got more than they needed and most of the people were deprived of the basic needs, this happens in the novel too. The natives who represent the proletariat are the "have nots" whose labour (to collect the ivory) is translated into capital (finance) which is owned by the colonialist bourgeoisies class who also control the quality of production.

Ideology and the Marxist view of its function in a capitalist society are necessary to this study. Marx states in *The German Ideology* that:

The division of labour... manifests itself also in the ruling class... so that inside this class one part appears as thinkers of the class... (Elster 303)

The role of these thinkers is to develop and promote ideas that further solidify the power of the dominant class, which in a capitalist society is the class that controls the wealth. As Eagleton puts it:

The function of ideology is to legitimate the power of the ruling class in society; in the last analysis, the dominant ideas of a society are the ideas of its ruling class. (5)

In an imperial situation like in *Heart of Darkness*, which involves an industrial state engaged with a pre-industrial society for purposes of economic gain, profit depends largely on limiting rights for the natives. Though there are certain repressive mechanisms like armies to subjugate the poor but 'ideology', defined by Webster's Dictionary as "The integrated assertions, theories and aims that constitute a socio-political program" is a more efficient way as it provides a comprehensive picture of the society in which social and economic inequalities are represented as natural and inevitable. The ideological theme in *Heart of Darkness* is distinct as it focuses specifically on racial and cultural differences between Europeans and native people. Here, the ideology is that the company of the Europeans went to Africa to civilize the Congolese. As Marlow is regarded by his aunt as "something like an emissary of light, something like a lower sort of apostle" (Conrad 13) who is going to wean "those ignorant millions from their horrid ways." (Conrad 14) Marlowe says that a lot of such thoughts were "in print and talk just about that time". Engels calls ideology as "false consciousness" which is a tool of the bourgeoisie class to control the proletariat. Throughout the novel, Conrad tries to show through Marlowe's voice that how this ideology of the colonialists is just a false consciousness and that everything was done for profit. To the Marxists, politics and political institutions are nothing but super structures that further enhance the dastardly ideologies of capitalism. It is political intrigue for the capitalists to hide under the clock of civilizing the Congolese in order to deprive them of the only source of their wealth, which is ivory.

Ultimately, change in the society to bring equality and stop oppression is the main issue of Marxist Theory. Marlow, the narrator has a very important role to play in this respect. Marlow's difference is explicit from the outset: "He was the only man of us who still followed the sea." (Conrad 5) The worst that could be said of him was "that he did not represent his class". Although still a member of the class, Marlow is different precisely in the way that will render him able to investigate the nature of that class and its good and bad aspects. In the only way possible under capitalism (in this Marxist view of things), change must be brought about from within and the figure of Marlow is the catalyst.

At last, we can draw a conclusion that *Heart of Darkness* attempts to challenge the evils of capitalism in many respects and shows how class division between the rich and poor is made by Imperialism. Marxist theories of literature see the literary work as a way class relations are experienced, legitimized and perpetuated. But Eagleton qualifies that a work of art is never:

...a simple reflections of a ruling class ideas; on the contrary, it is always a complex phenomenon which may incorporate conflicting even contradictory views of the world. (7)

This is the reason why *Heart of Darkness* is so fascinating. It is exceptionally complex as it presents a realistic depiction of the historical circumstances in which it was written, it features

characters who espouse the ideology of the dominant culture, yet treat members of the backward countries with seriousness and sympathy as well as raising questions about the imperial mission itself in ironically drawing attention to its flaws.

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PLIGHT OF HOMOSEXUALS IN MAHESH DATTANI'S SELECT PLAYS

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You can talk about feminism, because in a way that is accepted. But you can't talk about gay issues because that's not Indian, that doesn't happen here. You can't talk about a middle class housewife fantasizing about having sex with a cook or actually having a sex-life... that isn't Indian either- that's confrontational even if it is Indian(Collected Plays ii).

The word 'gay' has been included in the English languages from the thirteenth century itself and the word took a sexual connotation by the seventeenth century. Its original meaning is 'lively and merry' which can be used for any person. But today it is only used to the homosexual men and not in the derogatory way as it is used once. The term homosexuality is coined in the 19th century by a German Psychologist Karoly Maria Benkert, the term is new and especially discusses the one man attraction towards other. In modern India the minds of people has been set with the false believe that homosexuality is a modern phenomenon. The increase in number of homosexuals is viewed as a modern decline. But now the concept of homosexual and heterosexual is not treated equally. In reality gay relationship existed even in the past. In order to find out from where the homosexuals originated, one has to turn the pages of many years and read the three sources- Images on the temple walls, sacred narratives and ancient law books.

In all the old walls of temple one can find the images of god, goddesses, priest, sages, lovers, warriors, draggers along with those images which the modern law and society consider as immoral. Those images are not only something imaginative rather true and exist even now. In fact the religious structure is valueless and meaningless if it doesn't depict something erotic for sexual pleasures. As in ancient time the ancient Greece and Rome at least had occasional homosexual contact and most of them even married each other permanently. During that period nobody mocked, humiliated rather they have been eulogized in arts, theatre and cultural

activities. For example the Khajuraho monuments are the temples of Hindu which is inscribed with normal scenes as well as sexual one. It is even decorated in prayer halls and cave temples.

It is said that those sexual postures are the guide of Kama Sutra. Kama Sutra is the group of people who gives knowledge to many scholars that what is life and how to make it a meaningful one. They mention homosexuals as 'third' sexual nature which is totally unique and more pure than heterosexual. Babur is the eminent personality of ancient India who founded the Mughal dynasty and very candidly in his autobiography he elucidates that how he falls in love with a youth who works in a market. Although being a prince he has lots of responsibility for his nation. But he forgets everything and makes himself busy in thinking of him and spending time with him. Even his marriage becomes failure which proves that he is a typical homosexual. It is really a moving autobiography which others consider as scandalous. The Khajuraho monuments, the Kama Sutra, Babur's autobiography are the only few evidences of India's homosexual past.

Even then the gay person doesn't get their own identity and they are named as abnormal human beings. Homosexuality is a romantic fantasy as one can say it is a sexual attraction between the members of the same-sex or gender. Homosexuality is an issue that has gained prominence in the last few decades and it has now incorporated itself into the culture and social framework of our nation through media, popular culture and cinema. The view about homosexuality as sin, crime and pathology has been shifted to a normal sexuality in the late 20th century. Gay faces many hurdles as compare to the normal person. They have to be very conscious in the outside world, difficult to do what they want, problem of maintaining their relation openly etc. All this has been exposed fabulously by Dattani with the help of his effective weapon that is theatre. Theatre was, until Dattani, a medium that didn't participate actively in a movement that is determined to condition the society to be more open and welcoming to the changes that has occurred in the realm of sexuality and its practice. He tries to bring in many variations or interpretations to the essence of 'deviant' sexual orientations to the 'mainstream' theatre audience through his dramas. By doing this he initiated a phenomenal trend in the modern Indian theater tradition that felicitated an open discussion on issues like homosexuality or same sex love, that were earlier considered as taboo.

Some out shocking or even surprising, to know the fact that many critics for a long time not at all touched or talked about homosexuals because they consider it as illegal, embarrassing, illegitimate, sin and immoral. Even according to the Indian society, the homosexual and lesbian relationship is considered to be unnatural, obnoxious, sacrilegious and against religious values. As per the Civil Law section 337 of Indian Penal Code:

Whoever voluntarily has carnal intercourse against the order of nature, with any man, woman or animal shall be punishable with imprisonment for life or with

imprisonment of either description for a term which may extend to ten years and shall also be liable to fine

So whosoever has the carnal intercourse against the nature will be imprisoned for life or to a certain time period that is around ten years. That's why they hide themselves whose community is undergrounded and they are known to be 'closed people' in the society where they merely lead a semblance of life and becomes puppet in the hands of normal people.

For many years talking about such topic is avoided or ignored in life and literature especially in India. It is only Dattani who brings a drastic change in the Indian English drama by openly talking about Homosexuals in his plays *Bravely Fought the Queen*, *On a Muggy Night in Mumbai* and *Do the Needful* depicts the pathetic gay characters who suffer throughout their life. Dattani is a writer who always pushes the invisible issues forward so that it can be visible to the people and they must face this horrifying reality and agree that such issues are taking place in their own country. Existence of homosexuals in nook and corner continues for many centuries. Initially they hid themselves and feel ashamed of being born as gay, later on they started moving outside and make their own group where they encourage each other and boost up themselves to lead their own life.

In order to make this issue normal and common, he introduces the play *Bravely Fought the Queen* which is the first play to portray a homosexual in a sympathetic role. In an interview Dattani expresses his views about gay character. Dattani responds that he(Nitin) is the only character who has been treated with sympathy till now:

There have been caricatures. If we look at the statistics of a gay population in any given society, even if you look at it as a conservative five percent(people put it at ten, but even if u take five percent), with a population of 850 million we're talking about almost 50 million people, and I think it's a real invisible issue. Almost all gay people are married in the conventional sense, so I think there are invisible issues that need to be brought out and addressed. In this case, it wasn't such a conscious attempt to say, 'look, here is an invisible issue, let's talk about it'. I think it's there, and since it is very much a part of our society, it happens to be there.(Dattani 157).

Although his views is not welcomed by the public initially as they felt uneasy and uncomfortable when such topics has been discussed in front of their children and spouses. As an artist, Dattani is aware of the fact that it is arduous to change the psyche of the society which is fixed with their own do's and don'ts.

Dattani consider Nitin is just a start and keep on discussing about such people in his many plays with the hope that among his hundred viewers at least ten will turn back and see the root cause of gay people's suffering and change their views about them. Playwright's manner of describing Nitin's(homosexual) inner suffering and his shivering when he is around the normal characters is fabulous. Nitin is a good looking but meek and timid. Nitin agrees to marry Alka so that he can enjoy his sexual happiness without any sort of disturbance. Even Praful can also come regularly to his sister's home and this will not give any doubt to the people of the fact that both are in love with each other. Nitin is a committed homosexual who has been making it out with his men lovers on the office sofa, but later shifts to the outhouse for the sake of convenience. He admits to having had Alka's brother as his partner and graphically describes how he would make love to praful before he married his sister Alka:

Those time when I used to spend the night at your place. And he would sleep on a mattress on the floor, beside me.... When all lights were out, I would lie on the cot. Waiting for at least as hour... And I would go back to Praful's room.... and kneel... And at times he would wake up immediately. At other times I would lean forward to look at him. Close enough for my breath to fall gently on his face. And he would open his eyes.... I loved him too. He is was attractive. And he responded..... the office is not a good idea.... too many people passing by.... But here the outhouse perfect.(BFQ ACT II 99).

The above dialogue reveals his craziness for Praful and ready to do anything in order to maintain his relationship forever.

When Alka comes to know the plan between her husband and brother she becomes speechless and in order to express her anger on Nitin who hides his homosexuality from her she drinks heavily and goes out to drench herself. Soon Nitin goes towards her and ask her to come with him in order to discuss something important. Nitin ask her to look her face in mirror to which Alka says that she know that she is looking indecent. It is now Jiten's turn to confront his sister-in-law. He turns to Alka and ask her that what she was doing outside in the rain. Alka was obviously acting out of impulse and replies:

ALKA: I don't know what I am doing outside. Aren't there times when you don't know what you are doing?(to Nitin).What's the harm in that? Huh? Tell me.

NITIN: None. There's no harm in that.

ALKA: You agree with me? Don't you? You do see what I mean? Dolly, did you hear that? You are always saying that I imply I've got a better deal. He is understanding.(BFQ ACT III 83).

Nitin realizes how unfair he has been to Alka and he feels that in order to hide his homosexuality he has been neglecting Alka for a long time. Nitin slowly goes close to Alka, who is asleep on the sofa and speaks to her: “He tricked you too, didn’t he? How can you still love your brother after what he did to you.....?That right. Don’t answer just asleep(laughs) You were always a heavy sleeper. Thank god”(BFQ 99-100). In rest of his monologue, Nitin reveals his homosexual relations with Alka’s brother praful and how he responded to his sexual overtures but make him ashamed of himself later.

That was a game he played. And I-I was caught in it... He told me to get married... How could I? And to whom?... He told me that you knew. And he had told you...about me. And that it didn’t matter to you. You only wanted the security of a marriage. He... told me everything would work out fine...But you didn’t know! He tricked you! I-I...am sorry. It wasn’t my fault.(BFQ ACT III 101).

Nitin tells her that he finds it better to call his lovers to the outhouse as the office is not a good idea. Nitin is glad that Alka is still sleeping while he confessed everything. He urges her: “Don’t wake up. Stay drunk. You mustn’t watch... those powerful arms..”(BFQ ACT III 112). At last he accepts Alka as she is, with her drunkenness and promiscuity. She also almost forgives Nitin for abusing her: “I know I haven’t been an ideal housewife. And you haven’t been . . . well, a competent husband. But, who’s complaining? Nobody’s perfect!”(BFQ ACT III 120).

Dattani introduces the play *On A Muggy Night in Mumbai* where he only talks about gays and lesbians feeling and pressure that they undergo in the society. This is Dattani’s one of the best and most loved by him. Dattani keeps a question in front of the readers and viewers that why homosexual are not treated as normal human beings? Why marriages of them are denied or consider as immoral in our country? Why homosexual relation is not viewed as normal as heterosexual relationship. He raises his voice and supports large number of homosexual who are present in nooks and corners of our country and remain voiceless and speechless. Through this play the writer tells the audience that how each and every characters suffers in their life and don’t get a permanent solution to come out of it, just because of their gender which is not their fault. Alpesh in *Do the Needful*, Nitin Trivedi in *Bravely Fought the Queen* and all the gay characters in *On a Muggy Night in Mumbai* are the people who seek to ‘fit’ with the common world, by hiding their sexuality behind the mask of heterosexuality. All of them fight for their individuality in the family, marriage and public life. Let us discuss it in detailed manner.

As John Mc Rae observes in “A note on the Play”, *On a Muggy Night in Mumbai* in his *Collected Plays* says:

Of the characters, Sharad and Deepali are comfortable with their sexuality and have different ways of being gay. Sharad is more stable. Kamlesh is anguish and Ed the most obvious victims of his own insecurities. Bunny, the T.v actor is a rather more traditional Indian Gay man- married(he would say happily) while publicly easy way out by moving to Europe where he can 'be himself' more openly (47).

All of them seem to be sailing in the same boat, each has his/her own oar to put in his/her own flag to hoist. In the beginning of the play itself Bunny declares the fact that gay people must create an attitude to face the world as he says All I am saying is that we would all forget about categorizing people as gay or straight or bi or whatever, and let them do what they want to do!(BFQ ACT I 22).

Each and every character wants to be totally free from the suffocation, frustration and isolation. Though they display themselves euphoric outwardly, yet inwardly they are hollow and fed up with this sort of life. As Ed expresses his desire to live and says "Where do I begin? How do I begin to live?... Will you help me? What makes a Man a Man (MNM ACT I 12). It recalls Virginia Woolf's famous lines 'Life is not a series of gig lamps symmetrically arranged but a luminous halo, a semitransparent envelope. In this drama also, we rarely see the truth in the beginning of the play later in the 'face' and the 'dress' of the characters speak about themselves.

Homosexuals are marginalized and isolated themselves because of social prejudices. They struggle to come out with their sexuality but suffer from longing, bonding and face only betrayals. Their Love is something pure, divine and totally different from the heterosexuals. Their love is more external and less internal, that is they express their love through their emotions, by being possessive, caring and walking with their gay partner like his shadow as Sharad does with Kamlesh.

Kamlesh: Why you seem to be following me.... Go I want to be alone.

Sharad: I love you... you only. So it my duty to save you from the memories of the devil....(Prakash)

Kamlesh: Don't dare to call him like... this you bull shut! My love is true.

Sharad: My love is also true.... You too understand it. (MNM ACT I 89).

According to them the physical love is temporary and futile, that's why they give very less importance for it. The characters like Ed(Prakash), Kamlesh, Sharad, Ranjit, Bunny are homosexual. Some of them openly accept it and whereas others try to hide it and lead dual life in order to maintain their status in the society and earn respect among their relations. All of them

know each other's private life and whenever a problem arises they get together to find solution for it.

Kamlesh: Please I am afraid! I need your help! I need you all to support me and guide me in this situation.... Please say something.

Sharad: You want us to help you, right? (to the others). We all want to help him out, right?

Deepali: Yes.. I think we need to help him to get out of his depressed mood (MNM ACT I 71).

This shows that how homosexuals are very close and affectionate and ready to help their friend when they are in desperate need of them. This shows that they can't find any support from the outer world just because of their gender.

As in this play when Kamlesh is fully exasperated with his life and in order to overcome his problem he invited all his gay friends to his flat which is situated far away from normal human beings surrounding. It proves that gay people's isolation starts from their living place itself. It is only Kamlesh flat where each and every gay seem to be revealing their pros and cons. The play begins with the description of Kamlesh's flat that is "too perfect to be real"(MNM ACT I 5). Through this Dattani stress the point that how gay create a world for themselves which resembles like real but not original. Kamlesh knows that the heterosexual society will not accept him and tries to subordinate their community. This statement can be made stronger through the conversation between Kamlesh and the security guard of the flat:

Kamlesh: Tum Kya yeh sab... paise ke liye hi to karte ho?

Guard(shakes his head): Nahin.(Realizes the implication of what he said. Hastily)
Hahn! Hahn, main paise ke liya hi to karta hoon sab kuch!

Kamlesh: You do enjoy it. What you do to me, What I do to you . Don't you?

Guard(a little nervous): Ab main jaon?

Kamlesh: But we will have to pretend you do it only for the money!(MNM ACT I 9).

When Kamlesh gives money to the guard for satisfying his sexual trust and ask him if he is doing all this just for the sake of money, he immediately say 'no' but later says 'yes' strongly to hide his identity as gay. The guard knows very well if he proclaims himself as gay then he can't in the society. Kamlesh, the protagonist of the play and the only character who speaks

openly and boldly to all his friends without hiding the fact that he is homosexual and has immense love for Prakash. As he says “How long shall we continue to hide? We can’t hide it forever” (MNM ACTIII 91). But the Latter rejects his love and moves forward to lead his life whereas the former is broken totally and urges his friends to help him to overcome his depression. In one of Kamlesh's speeches, the mental agony to be a gay is established:

Please! I am afraid! I need your help! I need you all. I am afraid, frightened. (Pause.) After Sharad went away- I decided that I didn't need anyone to live with me. I had my work. That should have been enough. It wasn't. I felt this void. The same feeling when three years ago, Prakash left me, I would have understood it if he had left me for another man, but he left me because he was ashamed of our relationship. It would have worked between us, but he was ashamed. I was very angry. I left my parents and my sister to come here.....for the first time in my life I wished wasn't a gay.(MNM ACT II 13).

He even goes straight to the psychiatrist to overcome himself with the depression problem but the doctor says “You will not be happy as a gay man. It is impossible to change the society but it may be possible for you to reorient”(MNM ACTII 34). In order to forget his ex-lover he starts a new relationship with Sharad but he doesn’t get comfort with and still has the remembrance of Prakash. Prakash is totally opposite to Kamlesh as the play moves he feels himself to be insecure in the hands of latter although it is he who saves him from committing suicide and gives him a new life and energy to lead a meaningful life. But ED lacks the courage to face the society with his original identity and tries to convert himself to a heterosexual person with the help of meditation and therapy. Ed starts wearing handsome guy dress and walk out like a gentleman to search for a beautiful girl to get married and earn a name of a perfect guy. During his search he finds Kiran to be his best match and has head over heels in love with Kiran who is Kamlesh sister. But somehow he consoles him that Prakash has changed to heterosexual and allows Kiran to marry ED.

When ED finds everyone in that flat he simply ignores them and escapes from the cynical eyes of others who know that he is a homosexual and also his strong bond of relationship with Kamlesh. But Kiran expresses her love for Prakash and declares happily that they are going to get married soon and she thought that it would be a kind of distraction for his brother to come out of the memories of his ex-lover. Kiran understands her brother’s emotions and the pain that he is undergoing as she supports him and says “If two men want to love one another what is the harm in it”(MNM ACTII 44)and adds that “ I really wish that they would allow gay people to marry”(MNM ACTII 45) to which Ranjit cynically replies “They do, only not to same sex”(MNM ACT 45). The irony is that the poor girl doesn’t know the horrible truth that the person whom she is going to marry is a gay and he is the main reason for his brother’s trauma.

Dattani stresses the point that for gay people mental love is more important than physical one, although they try for sexual love like Kamlesh uses the security guard for his pleasure but he doesn't get satisfy from it. It tells us that they seek for some soul who would give those comforts and strength to live a lively life. It is Kamlesh who realizes at the end of the play that he has really hurt Sharad to a great extend but the latter always supported and be with him even though the former avoided and humiliated many times. As Kamlesh feel guilty and says slowly:

Kamlesh: I did a cruel thing by loving Sharad to forget Prakash. I have not succeeded. And I have hurt someone as wonderful as Sharad. I made Sharad go through the same pain and suffering that I was trying to get over.

Sharad: Shut up. I can forgive you for using me-hell, I used you as well. But I can't forgive you for calling all of us here to tell us you never did love me. At least spare me that.(MNM ACT I 68).

From the above conversation it depicts that a gay love is true, pure and divine. Although Kamlesh knows that the other person is not interested in him even then he never switch over to other gay and stick on to Prakash till the end even then he gets a far more better gay then Prakash. Whereas this sort of feelings can't be seen in the common man and that's why Dattani respect homosexual relation and stand as their mouthpiece to tell the public that please look at them with some sort of pride.

There are two more characters Ranjit and Bunny who is ashamed of being homosexuals and tries many ways to hide them. Ranjit who is a Sardar and in their community they treat gay as a sinner that's why he can't hide from them for a long period. So he decides to move aboard and get settled their permanently. Their Ranjit can have open and regular relationship with his male partner without any sort of disturbance and fear as gay relation is very usual and common in aboard. Even Sharad teases him for being coward "You are brown on the outside and white on the inside"(MNM ACT II 71). Bunny Singh is a well known T.V actor who hides his sexuality and gets married like a perfect male just to have respectable place for him in his elite society. Although in the TV serials he plays the role of an embodiment of a husband and father but ironically he can't be a perfect one in his real world and leads a life of hypocrite.

According to Dattani all the characters except Kiran try to hide their sexuality in order to avoid ostracization. By playing this sort of hide and seek game, they will definitely not be true to themselves. Every next door one can find a homosexual but they stop themselves in exposing their real self and pretend to be heterosexual. But the reality will definitely come out some or other day howsoever or whosoever tries to neglect it. The playwright request the society that they much list this sort of people under a separate gender and demand a humane atmosphere, space and rights for them.

Do the needful is a radio play and an unconventional romantic comedy. The hero of the play is a homosexual and has a strong relationship with Trilok and which is not even known to his parents. Although they belong to Patel community, they are ready to marry their son to Lata who belongs to Gowda community just because he is a divorcee and can't get a girl in their own community very easily. Alpesh do not reveal openly the prominent reason for the rejection of his second marriage and tries to tell his situation in some or other manner. Here shows the confused mind of a gay who is unable to decide openly the life which he wants. As he says:

Alpesh: what happened to my last marriage?

Kusumben Patel: Yes, what do you want to say!

Alpesh: You don't want it to happen again do you

Kusumben Patel: And you threatening me that it will happen again(DN ACT 1 126).

Instead of understanding her son's problem behind the rejection of marriage, they simply do the same mistake that they did earlier. Through this dialogue Dattani stress the point that it is the parents who must come forward and hug their children with their unique character as the writer won't call it as a defect. If the homosexuals will get the support from inside, it will boost them to move outside freely with the believe that someone is their behind them to raise up even though if they fall down.

Mostly Alpesh talks and fight with himself as there is no one for them to share his feeling. He even confides this to his parents as they will be afraid and become unsupportive for his decision of continuing his gay life. He feels totally helpless to stop his parents from running his life for the second time and by throwing him into the cage of marriage. Even the viewers understand his exasperation both sexually and emotionally as he tries to express his condition mother.

Alpesh by his parent's pressure accepts for second marriage and from Mumbai they visit the Gowda's in Bangalore. While going to the bride's home Alpesh thinks this marriage as "another mad window shopping spare". Alpesh one day before the marriage moves out at night to smoke and at that time he meets his bride Lata on the way. Both go for a walk and try to tell their situation to each other, but both seem to be feeling remorse in revealing their identity. Soon Dattani raises the drumbeat and creates a romantic situation. Even at that time he imagines Trilok standing in front of him and ties to make love with him. Alpesh totally ignores Lata and she remains quite as she too doesn't show any interest in him. Through this it is crystal clear that

whatever the environment may be, the homosexuals always seek themselves to be with or around their own sexuality and always segregates themselves from the rest of the society.

As Alpesh wants to make it clear that he is not capable of leading a married life and thinks to tell her that not to have any dreams of begetting children. Gay people also understand the woman's dream and Alpesh is very conscious that he must not be responsible in breaking anyone's happiness as he know the pain of it very well. Both are in dilemma and speak to themselves:

Lata(thought): I had the chance! I couldn't lose it. I had to tell him about you!
Then or never.

Alpesh(thought): What could I say, Trilok? How would I tell her to reject me(DN
ACT I 149).

Homosexuals always has a conflict between an individual self and the collective (society)self. The individual self has a lot of inclination and tries to come out from the vicious circle of the collective self to fulfill it. All humans are blessed with free will but the society stands as a barrier to make this possible. This sort of feeling is felt by the character Alpesh also in this play.

Initially Alpesh tries a lot to stop the marriage and even suggest Lata to run away but many of their tricks and plans becomes failure. At last they decide to marry and make their parents and themselves happy. Both stay under same roof and sleep in same bed by giving full space to individual desire and freedom. Even when both takes the seven circles around the fire during marriage, Alpesh thinks of Trilok and Lata thinks of Salim. This depicts their extreme love for their lovers and their sacrifice to make them feel proud and to get respect from the outer world. Alpesh takes the divine system like marriage as a curtain to hide his homosexuality. For the world they are in wedlock but they makes an agreement and fulfill they desire which can't be done by them when they are single. As Alpesh will continue to sleep with Salim without any sort of fear. Both of them use the path of marriage for their personal convinces.

At last all the gay characters of Dattani come to a conclusion that their same-sex attraction feeling is inborn with them and they can't change or hide it at any cost and finally accept their gay identity and make them relief from their internal struggle which gives them lot of depression and exasperation in leading their life. In some or other situation they feel themselves as sinners when others look at them sarcastically, in such situation they simply look at each other and make themselves feel safe, secure, comfortable and at home. They live and die, love and hate, face and solve their problems in their own surroundings and never seek or involve any strangers into their group or community.

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STRUGGLE FOR ESTABLISHING SELF- IDENTITY: A POST-COLONIAL STUDY OF MAHESH DATTANI'S 'BRAVELY FOUGHT THE QUEEN'

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Abstract:

*Three hundred years' long colonial rule and the exploitative strategies of colonizers have given birth to the class of subaltern people who are marginalized in terms of class, caste, colour, gender or in any other way. This marginalization is prevalent in society even after the achievement of independence. The subjugation of women and their suppressed position in family and society is one of the aspects of marginalization in terms of gender. Attempts have been made by the post-independence thinkers and writers to bring forth and solve the problems of marginalized sections of society. Mahesh Dattani is one among them whose plays are welcome relief for the subaltern groups of society. The proposed paper will study Mahesh Dattani's *Bravely Fought the Queen* (1991) and deal with how women are suppressed by men in patriarchal social order. The paper will also discuss how women are identifying their strength and breaking the shackles of male domination and making efforts to establish their rightful place in the family and in society.*

Mahesh Dattani is one of the well-known dramatists of contemporary Indian English drama. He is a versatile genius, a director, an actor, a dancer, a writer and most of all a good teacher. He has been described as “. . . one of India's best and most serious contemporary playwrights writing in English” by Alexandra Viets in *International Herald Tribune* (qtd. in Mandal 11). Dattani came on the literary scene of Indian drama with various issues and problems faced by modern society. His involvement with stage for the upliftment of marginalized is described as, “He set the direction of New Drama. This New Drama can be acknowledged as a process to eliminate the difference of page and stage and to develop the stage as a powerful

medium to manifest the cause of marginalized and to capture the roots of the fractions of human psyche in the era of value crisis” (Agrawal 32). His fame rests on the plays; *Where There’s a Will, Tara, Bravely Fought the Queen, Final Solutions, On a Muggy Night in Mumbai, Do the Needful, Seven Steps Around the Fire, Dance Like a Man, and Thirty Days in September*. In these plays he deals with the problems of subalterns in Post-colonial India, political, social and familial discriminations and injustices inflicted upon the weaker group by stronger, the poor condition of women in patriarchy, homosexuality, child sexual abuse, communalism and the continuously increasing frustration and feeling of nothingness in the life of middle-class people.

In post-colonial literature, the study of the oppressed and subjugated position of subaltern group is a very important aspect. Subaltern, a British word, refers to the people of inferior military rank and amalgamates two Latin terms for ‘under’ (sub) and ‘other’ (alter). Abrams and Harpham define; “The subaltern has become a standard way to designate the colonial subject that has become constructed by European discourse and internalized by colonial peoples who employ this discourse . . .” (238). It is first used by Italian Marxist Antonio Gramsci for a group of people that is subordinate in terms of class, caste, age, gender, office or in any other way. There are some deficiencies such as; “. . . lack and deprivation, loneliness and alienation, subjugation and subordination, the resignation and silence, the resilience and neglect . . .” which characterize the lives of the subaltern (Singh 1). Due to these lacks and deficiencies, they feel forced and beaten even when they try to resist and make themselves free. The term is adapted in post-colonial studies from the work of the Subaltern Studies Group, “. . . who aimed to promote a systematic discussion of subaltern themes in South Asian Studies” (Ashcroft et.al 216). The term is popularized by Gayatri Chakravarty Spivak through her essay “Can the Subaltern Speak?” (1988). Spivak includes working class, blacks and women in subaltern group whose voice has been silenced. B. K. Dass observes that Spivak has “. . . laid stress on gendered subaltern—that, women, who are doubly oppressed by colonialism and patriarchy in the Third World countries” (qtd. in Singh 1). Spivak herself analyses the marginalized position of women in post-colonial society in her essay. She states,

Within the effaced itinerary of the subaltern subject the track of sexual difference is doubly effaced... . It is, rather, that, both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the female as female is more deeply in shadow (Spivak 82-3).

She also suggests that the subaltern groups of society, who do not have access to hegemonic power, are not permitted to speak of their rights and duties. Women as subaltern are forced to live within the four walls of home. It is their duty to live in darkness to sustain the burden of male superiority without uttering any word and with tearful eyes. Their identity is derivative from the identity of their male counterparts. But, after independence, in post-colonial society the

efforts are being made to enunciate the silent voices of women. Several and continuous attempts have been made by writers and thinkers to establish a strong place of women in the patriarchal order. Dr. Beena Agarwal states, "To make a representation of their subjugated position, feminist writers tried to collaborate with the ideals of humanism enunciated by Post-colonial critics" (32). The post-colonial writers are of the opinion that there is no basic difference between men and women and their marginalization is a part of sexual politics. Women also possess all the qualities of head and heart which men have. The attempts of thinkers and writers got success and women have acquired persuasion to come out of the claustrophobic spaces and speak for their rights.

I will discuss in the present paper the suppressed condition of women as well as their attempt to make their silent voices capable of being heard and to establish their identity in Mahesh Dattani's play *Bravely Fought the Queen* (1991). The play is first performed at the Sophia Bhabha Hall, Mumbai. The actions of the play are set around an Indian family in which brothers, Jiten and Nitin Trivedi-owners of an advertising agency are married to two sisters, Alka and Dolly. The play consists of three acts- The Women; The Men; and Free for All! The first act describes the home-centered claustrophobic world of women; the second act delineates the corruption of business world and the nasty mentality of men about women who are their own wives, their mother. As stated by Mandal;

The Trivedi brothers treat their wives not only with a disregard which stems from an absolute negation of qualities other than those required in the capacities of a dutiful wife or a docile daughter-in-law, but also do not hesitate to exploit the dependence of the female on her husband's home and her unequal resource position in a society that practices systematic exclusion of the female subject from the economic nucleus (35-6).

In the third and final act, there are several revelations and attempts made by women characters to set themselves free from male domination. As the play progresses various incidents of violence, oppression and hegemonic control by male characters: Jiten, Nitin and Praful come into light. The play opens with Dolly, getting ready to go for a dinner party, unaware of the fact that the programme has been cancelled by her husband Jiten. She is visited by Lalitha, wife of her husband's business adviser Sridhar, to discuss the masked ball, the event that will launch the model for the ReVaTee ad campaign:

Lalitha (*bursts out*). Your husband asked me to come and meet you!

Dolly. Oh! You mean tonight? (*Lalitha nods.*) Come in. Come in.

Lalitha (*enters*). I'm sorry if you didn't expect me.

Dolly. Oh, I did. Not tonight though. There must be some mix up. Er-sit down (Dattani 3-4).

This event implies that there is no mutual understanding and compatibility between the couple and Jiten wants to superimpose his personality and decisions upon his wife without her consent. Dolly and her sister are nothing but only the caretakers of the houses as well as nurses to their old paralyzed mother-in-law, Baa. They neither have financial independence nor any emotional support from their husbands' side. If Dolly and Alka show any reluctance to follow their counterparts or disobey them, they have to pay heavily for it; "Any failure to obey the prescriptions of socialization results in unforgiving punitive measures" (Mandal 46). Alka's offensive comments for her mother-in-law proved very dangerous as she was thrown out of the house,

Dolly. ...For three months I was in agony after your husband threw you out. Praful came twice begging and pleading with Nitin to take you back. And I had to beg and plead with Jiten to ask his brother to do so... I know you must have felt humiliated as well, but I can't help feeling that you...well...

Alka. Deserved it (Dattani 31).

Baa-weak, old and bed-ridden mother of Jiten and Nitin-was also the victim of violence and male chauvinism in the prime of her youth; still she does not want to understand the condition of her daughters-in-law. She does not allow freedom of choice to them. She provoked Jiten to beat his wife during her pregnancy on the revelation of the truth that Alka and Dolly's mother was the second wife of their father. It resulted in two months' premature birth of Daksha, a disabled- paralyzed child. Alka continuously blames Baa that she never permitted her son Nitin to have children and this is the reason why she is childless while the reality is far more different. She was used by her own brother Praful as a cover under which his homosexual relationship with Nitin could be continued. Her brother cheated Nitin too that Alka was aware of their relationship and after knowing all this she had got ready for marriage. Another example of suppression and discrimination is that in patriarchal social system there is no equality even in the relationships of siblings. A brother can dominate his sister anyway since he is the protector of her chastity and honour, irrespective of the fact that he is elder or younger to her. This aspect is correctly observed; "The brother-sister relationship in the play is one such area where in the guise of safeguarding the female honour the male is able to rein in the female sibling" (Mandal 49). Praful burns Alka's hair because she returns home on the scooter of her neighbour's son. Returning home with neighbour's son is such a frightful crime that Praful crosses all the boundaries of humanity in punishing her sister. Alka recalls the moments which have imperishable marks on her mind; "I thought he was going to burn my face! He burnt my hair. I can still smell my hair on fire. Nitin was right behind us. Watching! Just . . . Praful said, 'Don't you ever look at any man. Ever'" (Dattani 32).

Lalitha's Bonsai is an important metaphor which playwright intentionally introduces to show the real plight of women in family and society. In AshaKuthariChaudhuri's words, "The grotesque looking tree is deliberately acclimatized to its environment and adapts its growth accordingly, even bearing fruit (that are, however, inedible) and turns into a dwarf, stunted in every way and yet surviving" (46). Like Bonsai, women are also forced to live in and adapt the situations which are alien to them. All the women characters have no identity of their own; they are subordinated, tortured and suppressed in every way by their husbands. They are impoverished psychologically and marginalized physically. Even Lalitha is not free from this. Apparently, her position is different from Dolly and Alka but at deeper level, she is the victim of same conditions. These and many more incidents are there in the play which ascertained that women are the plaything in the hands of men-the so called privileged and powerful class of society. They can exploit women, torture them and it is the duty of the female to bear the burden of patriarchy silently with tearful eyes.

Dattani, simultaneously, uses other incidents and metaphors which show that women are trying to set them free from bondage and establishing their identity into post-colonial-patriarchal society. Dolly, Alka and Lalitha find getaway of their own as BeenaAgrawal clearly states, "In spite of the diversity in the mental thinking, all three women try to escape the frustration of their claustrophobic spaces. Alka seeks a consolidation in alcohol, Dolly develops a fascination for Kanahiya, the cook while the obsession of Lalitha transmutes her passion for bonsai" (73). Alka drinks alcohol and in the moments of drunkenness she forgets her miseries and expresses and fulfills her heart's desires. Her wish to wear the costume of Rani of Jhansi in ball party and her dance in the rain in drunkenness suggests that she has sought freedom from her husband's domination and fury.

Dolly develops her infatuation for an imaginary cook Kanahiya. The thought of Kanahiya shifts Dolly into an imaginary land where she feels herself safe and away from harsh realities of her life is an important metaphor introduced by Dattani. Kanahiya is not a real life character but the product of Dolly's imagination, her ambition to set herself free from the abusive familial lifecycle. M. Esther Harding testifies,

I have known many individuals who have built up an elaborate fantasy island or castle to which they retire when life is dull or difficult. Here they often spend endless time and energy constructing in fantasy a world more to their liking than the humdrum one to which they find it so hard to adapt. They rebuild the world nearer to the Heart's desire (qtd. in Mandal 87).

The Thumri of Naina Devi is the most important symbol of liberation in the play. Naina Devi's decision to sing Thumri in nineteenth century India means fighting countless stigmas which need enough power. She tells to Lalitha about Naina Devi;

She married into royalty. Imagine. She could have lived her life comfortably in royal grace and become a rajmata. But she wanted to sing! She wanted to sing songs of love. Thumris- sung in her days only by tawaifs. The queen wanted to sing love songs sung by whores! Why? Nobody knew. ...She went ahead and sang! Her husband supported her. At times she was mistaken for a tawaif. But it didn't matter! ...Today she is called the queen of thumri(Dattani77).

This is the reason that while hearing Thumri Dolly feels herself courageous enough to resist the suppression.

Dattani's selection of the title of the play is also intentional. The title is derived from the poem 'Khubladimardani' composed by SubhadraKumariChauhan, one of the renowned women freedom fighters of India. The poem is written in praise of the manly achievements of Lakshmi Bai, the Rani of Jhansi. She fought bravely during the battle between the British forces and the Indian revolutionaries in 1857, India's first struggle of freedom. Dattani wants to state the notion that in spite of all hardships, Dolly and Alka are also struggling for their identity like Lakshmi Bai. So it is fair to say, "Alluding to the story of the Rani of Jhansi in the title, Dattani shows how the two women, Dolly and Alka, fight like men against emotional adversities to create an identity for themselves though their position in the Trivedi household, is a stereotyped subjugated one" (Kumaradityan.p.).

To sum up, it is just to quote Sagar Taranga Mandal; "Bravely Fought the Queen is a play by an alert mind. A mind not only alive to the gradual everyday enfeeblement of the woman's soul, the legal expropriation of her labour and sexuality, but also alive to a new change that is slowly sweeping across and challenging old hierarchies" (44). Both Alka and Dolly prove confident in establishing their identity. Dolly's feeling of solace in the strong arms of Kanhaiya, her desire to dress up like a tawaif, Alka's wish to come to ball party in the costume of Rani Laxmibai and her dance in the rain; all the incidents show that women are liberating themselves from the claustrophobic spaces of home as well as from the male domination. Nitin's acceptance of his gay relationship with Praful in the final act, Dolly's remonstrance with Jiten on his inhuman behaviour which resulted in two months premature birth of their spastic daughter Daksha, Jiten's crushing of poor beggar woman under his car out of frustration and his attempt to strangulate Sridhar are some incidents which prove that men are not only victimizers but in true sense victimized also. Dattani accepts, "I am not sure I have portrayed the women as victim in Bravely Fought the Queen. I see men as victims of their own rage and repression. This has serious consequences on the lives of women" (qtd. in Agrawal 75). Nevertheless, women are, to some extent, proved successful in their struggle to establish their identity in patriarchal order. Though women are the victims of age-old suppressions and tortures, they now are trying to break the shackles of male supremacy and attempting to make their voices audible.

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CHARACTERISTIC FEATURES IN THE SELECT NOVELS OF ANITA DESAI AND KAMALA MARKANDEYA

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ABSTRACT

Indian women writers in recent decades have produced abundant literary output. These writers probe into human relationship since it is closely connected with the mind and heart. In order to make the process of change smooth and really meaningful, women writers have taken upon them-selves this great task of their crusade against established traditions. It is only after the Second World War that women novelists of quality have begun enriching Indian fiction in English. Of these writers, Kamala Markandaya and Anita Desai are unquestionably the most outstanding. Many women writers have tried their hands in the field of fiction/novels. Earlier, novels focused the social and political issues of the society. There were stereotyped productions or portrayal of women characters and their roles. It is also true that they were mostly produced by male novelists. Therefore, they were the lopsided presentation because they reflected the views, estimation of women from the understanding of men. They were the reflections of the male opinions and experiences. After sometime the scenario has changed. The novelists desire to expose the society and express the psychology of people.

A Comparative Study of Select Novels of Anita Desai and Kamala Markandaya endeavors to examine the problems encountered by the Indian women as depicted in the selected novels of Anita Desai and Kamala Markandaya and also analyzes the ways the protagonists have adopted to overcome the problems of their lives. Anita Desai and Kamala Markandaya are the two great artists in the realm of English fiction. A comparative study of the two novelists provides a fascinating and rewarding experience.

Indian women writers in recent decades have produced abundant literary output. These writers probe into human relationship since it is closely connected with the mind and heart. In

order to make the process of change smooth and really meaningful, women writers have taken upon them-selves this great task of their crusade against established traditions. It is only after the Second World War that women novelists of quality have begun enriching Indian fiction in English. Of these writers, Kamala Markandaya and Anita Desai are unquestionably the most outstanding.

A large number of critical articles and some full length studies with regard to the two writers have appeared individually. However, except for an article or two, not many studies have attempted a comparative analysis of married Indian women in the novels of these two writers. They are ready for sacrificing themselves. They move from self denial to self – assertion and from self negation to self affirmation. Hence, this study seeks to examine the portrayal of married women by these two contemporary Indian women novelists.

The thrust of the study is on the depiction of women in particular because the protagonists are women in almost all of their novels chosen for study. Three novels of each writer in particular, which are relevant for the study, have been taken to assert the title, An Indian Wife. The novels that are taken up for the study are: ‘*Nectar in a Sieve*’, ‘*A Handful of Rice*’ and ‘*Some Inner Fury*’ by Kamala Markandaya and ‘*Cry, the Peacock*’, ‘*Clear Light of Day*’ and “*Fasting Feasting*” by Anita Desai.

This present topic presents the synoptic views of Anita Desai and Kamala Markandaya’s portrayal of women in terms of the shifting sensibilities and changing attitudes of married Indian women. It also tries to analyze the portrayal of women characters that belong to rural and urban upper classes of Indian society. As an artist Kamala Markandaya’s fiction is concerned with change in feminine sensibility brought about by the social, economic and cultural forces, whereas Anita Desai’s major concern is about exploration of the psychological condition of the oppressed hyper-sensitive women.

This study is an attempt to analyze various married women characters against the background of important aspects of woman’s life – marriage, migration, motherhood and midlife. Unfortunately, some women in search of their identity alienate themselves from the realities of human life. They fail to establish harmonious human relationships with people around. The reasons for such failures have been delineated convincingly in the writings of both the writers.

The prime concern of Anita Desai has been the exploration of the inner selves of her married women protagonists, who are always in search of their identity, where as Kamala Markandaya attempts to focus on the inborn superior characteristic features of the Indian wife, who tries to keep the family ties intact. Her first novel ‘*Nectar in a Sieve*’ treats the theme of hunger and starvation in Indian villages. It depicts the rural life of the south India. It reflects the real condition of peasant woman and farmers in the light of contemporary India. It tells the story of India that what the picture of India was after the independence. It shows the difficulties, suffering, disasters, desolation and problems of Indian peasants.

For the first time, Kamala Markandaya dramatizes the East –West conflict. It is a novel of violence and destruction. Essentially, it is a political novel. It is also a tragic novel like ‘*Nectar in a Sieve*’. The novel deals with political passions prevailing over love and justice. The clash between passion and patriotism is presented in the novel. The Inner Fury is suggestive of Indian passion for independence. Kamala Markandaya’s second novel ‘*Some Inner Fury*’ is entirely different from ‘*Nectar in a Sieve*’. Her novels can be examined as the manifesto of female predicament. She has deep psychological insight into her characters. Her novels reveal feministic concerns with the predicament of women in male dominated society. Most of the women novelists are concerned with human relationship, social realities and woman’s predicament. Every writer is the product of the age in which he/she writes and Kamala Markandaya and Anita Desai are no exception in this respect. In the realm of literature, they are one of the most famous of the modern Indian writers.

What is true of women writers is equally true of all women in general. A small noise gone unheard by man may be a big bang for woman. Any small incident of bloodshed or violence may cause rupture in her. All these thoughts and emotions are genuinely handled by both the writers. In her novel ‘*Clear Light Of Day*’. Anita Desai explores two sisters’ very different positions within the home, the family and the post independence upper middle class Indian society, which lead to one woman’s leaving and the other women staying in the homeland and the domestic sphere.

The novel tells the story of an anglicized upper middle-class Indian family from the 1940s to the 1970s. The protagonist Bim Das is an unmarried elder sister who as young woman at the time of partition must take the place of her dead parents as guardian of her siblings and custodian of the crumbling family home in Delhi. She has to sacrifice her personal interest and dreams to take care of an autistic brother and an alcoholic aunt after her older brother Raja leaves the family to pursue a future of his own. Her younger sister Tara eventually marries a diploma and escapes the suffocating paralysis of the family home for Europe and America. Desai describes Bim’s efforts to expand her identity beyond the pseudo - motherhood she has had to take up and to come to terms with a family and society that often curb those efforts. The novel culminates in the two sisters’ painful attempts to make sense of the ways in which family and home have shaped their perceptions of themselves and each other. Alienation and east-west, cultural encounter is the theme of her another.

‘*Cry, the Peacock*’ is Maya’s story, the story of her married life with Gautam, and almost the entire story is “remembrance of things past” by Maya herself. The novel begins with the death of Maya’s pet dog, Toto and how it affects her. It was not the pet’s death alone that she mourned, but another sorrow, unremembered perhaps yet not even experienced. Her husband Gautam is a busy, prosperous, lawyer. He is cultured, rational, practical and too much engrossed in his own affair to meet the demands, of his young wife physically, mentally and emotionally. As a girl she had gone with her Ayah to an astrologer with albino eyes, and he had prophesied unnatural death

four years after her marriage to either husband or wife! And it is four years now. The prophecy gets hold of Maya like the prophecy of the witches upon Macbeth.

Rescue from this could have been possible, had Gautam tried, but he was too lost in his own world of temperament and interest. And one day there is a dust storm followed by a few drops of rain and they go up to the roof. The pale moon has risen, and Maya is fascinated and bewitched; they are at the low parapet's edge, and when inadvertently Gautam moves in front of her, thereby hiding the moon from view, Maya waxes into a sudden frenzy and pushes him over the parapet to "pass through an immensity of air, down to the very bottom". Three days later, Gautam's mother and sister take her to her father's house at Lucknow, and it is tacitly understood that she will have to be put in an asylum. In the novel, *Bye Bye Blackbird*, Desai depicts the growing sense of immigrant sensibility in this novel through three different yet related characters Dev, Adit and his English wife Sara.

The disillusionment, the frustration, the despair, the dilemma, the longing, and the hopelessness of the female world can best be seen from such women writers. Being a woman the writers has also given justification to female world by writing about them. We can see all her novels handle the story of family-drama which is mostly played by the female characters. This shows that Anita Desai has used the theme of escape to explore the nature of the female world and outlook, and reconstructing the lost or suppressed records of female experience. By the technique, she has tried to show that women are not born, they are made. She takes women not as a biological species but culturally defined characteristics.

Anita Desai's projection of women-characters in her novels shows her first-hand experience about the female world with all its facets. In her art of characterization, she has put more light on the emotional or internal world of female-class than the external. She has seen the world through the eyes of very Indian women, not through the eyes of intellectual woman with western education. The female characters that show her sincerity to the class dominate all her novels. She succeeds to portray complex nature of women through her creations of Maya, Sita, Monisha, Nanda Kaul, Bimla, Tara, and Mira Masi. She has explored the unconscious as well as conscious parts of women, and given the presentation through experience.

The suffering of Indian women, marital disharmony, existentialism, anger, dual tradition all find a place in the novels of Anita Desai. She has given a great deal of contribution in bringing forth light of women and has shown a glimpses into the world's heart which had laid concealed from outer world. The disillusionment, the frustration, the despair, the dilemma, the longing, and the hopelessness of the female world can best be seen from such women writers.

Kamala Markandaya has seen both East and West as she has lived in England and in India for a long period. In her novels particularly in '*Nectar in a Sieve*' and '*A Handful of Rice*' she has portrayed the conflicts and tensions between these two opposite ways of life. She presents the conflict of these two different cultures with a rare penetration, under-standing and realism.

Men, as well as women characters in her fiction, react in different ways to the Indian culture and Western culture.

Indian women writers in recent decades have produced abundant literary output. These writers probe into human relationship since it is closely connected with the mind and heart. In order to make the process of change smooth and really meaningful, women writers have taken upon them-selves this great task of their crusade against established traditions. It is only after the Second World War that women novelists of quality have begun enriching Indian fiction in English. Of these writers, Kamala Markandaya and Anita Desai are unquestionably the most outstanding.

Many women writers have tried their hands in the field of fiction/novels. Earlier, novels focused the social and political issues of the society. There were stereotyped productions or portrayal of women characters and their roles. It is also true that they were mostly produced by male novelists. Therefore, they were the lopsided presentation because they reflected the views, estimation of women from the understanding of men. They were the reflections of the male opinions and experiences. After sometime the scenario has changed. The novelists desired to expose the society and express the psychology of people.

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LANGUAGE BARRIER AND CULTURAL ALIENATION IN THE WORKS` OF JHUMPA LAHIRI

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In *Hell-Heaven*, the narrator contemplates the relationship between her mother and a friend of her parents'. Pranab Chakraborty was a fellow Bengali who met the narrator's parents when he was a graduate student at MIT. The narrator's mother, Aparna, developed a soft corner for Pranab and would wait for those moments when he would visit them. Her own husband had given himself completely over to work. Over time, she began to feel a deep affection for him, but being a married woman, she drew the line there. Still, when Pranab falls in love with an American woman, Aparna reacts poorly, waiting for Pranab's girlfriend to leave him. Pranab and his girlfriend however get married, leaving Aparna to nurse some deep resentment for the couple.

Despite the unsaid and unacknowledged feelings that Aparna had for Pranab, there is nothing in the story to make one uncomfortable or judgmental. *Hell-Heaven* is a nice character-focused story, with Aparna being the main focal point. There is not much in the way of a plot, but there is enough to move the story along and leave you feeling for the characters. The story is a typical Jhumpa Lahiri fare. There are her usual elements of loss, love, yearning and family.

Irony and symbols are two literary objects that an author can use to add depth to a story. While irony has many definitions, the three that are most interesting in the literary sense would be dramatic, tragic, and situational. Dramatic irony is when the reader knows of developments to the story that a main character or characters are unaware of. Tragic irony is employed when characters of the story display actions that are contradictory to their words, or vice versa, with the audience being fully aware of the faux pas,¹ Situational irony is a type of irony that exhibits results that are wholly at odds with what was expected to happen.

Whereas the word irony can have several meanings, symbol has only one: an inanimate object, picture, or word that becomes a representation of another concept, such as a heart drawn on a note might represent love towards the recipient.

D.H. Lawrence uses the symbol of the rocking horse in his short story “The Rocking Horse Winner” to show the situational irony that occurs between the main characters, the mother and her son, Paul. The rocking horse is an escape for Paul, a way to see beyond himself to get what he wants. Due to his mother’s own obsession for money, soon that is all Paul wants. Unlike his mother, Paul does not want the money to satisfy himself, but he seeks instead to gain the favor of his mother with money. Ironically, she married for love, but when that withered away, she was left a bitter woman bent on filling her void with material possessions. She could not even find within herself love for her children, lavishing upon them material things, but never love. Paul came to understand that being lucky was synonymous with being rich, two things that his mother lacked but needed in order to be happy. Using the rocking horse as an omniscient force, he won plenty of money, but it seemed his mother only wanted more and more. Paul became sick with his quest to see the winner of each derby race that he and his uncle would bet upon, eventually leading to his dramatic death due to possible heart failure. Although he made his mother rich at the end of the story, it appeared that the only thing she cared about was her dying son and not money. The mother felt love too late to save Paul, and Paul amassed a wealth he had dreamed of at the cost of his life.

Jumpa Lahiri employs the symbols of clothing and food in “Hell-Heaven” to foreshadow the decisions her main characters will make later in the story. They are a marker of cultural alienation which Lahiri wants to portray through her characters. In the beginning of the story, the young Pranab Kaku is drawn to a stranger simply because she is clothed in a fashion familiar to him. Her clothes and way of cooking reminds him of home, thus making him feel safe and cared for. Even so, he falls in love and marries an American girl, shunning his Indian ways, once again a sign of cultural alienation.

However, after twenty-three years of marriage to the American, Pranab Kaku cheats on her with a fellow Indian woman, a married woman no less. While Pranab Kaku thought he would be happy assimilating into American culture, it was evident from his actions in the beginning of the story that he would only be happy with a woman from his own culture. Another situational irony present in “Hell-Heaven” is the dissatisfaction in the marriage of the narrator’s parents. Their marriage was arranged in India, and so they did not love each other. Over time, and through Pranab Kaku’s indiscretion and divorce, they develop an affection for each other that is akin to love. One other instance of situational irony in the story is how the narrator’s mother is jealous of Pranab Kaku’s American wife Deborah at first, yet when Deborah is emotionally destroyed over her husband’s philandering ways, the narrator’s mother is the friend she chooses to turn to.ⁱⁱ

Dissolution of identity on account of migration is more a backdrop than a force holding the centre stage of her new anthology. Commoner yet grimmer human predicaments like death, deceit and desertion play defining roles in the lives of the characters of *Unaccustomed Earth*. The resultant perspective is rich in tonal contrast, achieved by the emergence of the second generation of immigrants, the children of the first movers.

Most of her earlier stories from *The Interpreter of Maladies* showcase the psychosocial conflicts of the characters, their isolation, the crises of identity and the struggle to belong. The first generation émigrés were like first settlers to an ‘unaccustomed earth’ braving the rough winds and weather alien to them, survival and sustenance being more the core of their problem. The epithet receives its due honour as it becomes the title of the succeeding volume.

Unaccustomed Earth picks up the threads right off the preceding volume. The first wave of settlers has arrived for long; some have switched to the new culture aggressively even as some stick to the old far off land. Then there are some who are straddling across two boats. Food, clothes and customs rendered unpalatable by the Indian ethos pose major stumbling blocks to smooth transition for some. Unable to cope, they fiercely cling to the earlier ways of life, almost as if mourning. The problem takes an acute turn when they succumb to the basic biological urge of perpetuating their existence through their children.

Regardless of their levels of assimilation, the sense of alienation has been passed to their offspring as if genetically. However, the children have become naturalized citizens of the adopted land imbibing its customs and mores. Not only they feel proud of it, they find the Indian culture incongruent. Their complete migration to the American culture as they move into adulthood is checked by their parents, causing friction and shaping their future.

The title story of the collection tells us about Roma, living in Seattle with her husband Adam and their toddler son Akash. She hasn’t joined her work after her mother’s sudden demise and is expecting her second child. Roma’s father is a consummate immigrant, naturalized to the extent that he could be easily mistaken for an American in his old age with his gray hair and fair skin. He conforms to the intense individualism manifest in the American culture. He lives alone and makes his own meal, loves to hop around the world, living off a suitcase. He has developed interest in Mrs Bagchi, a widower and a naturalized immigrant like him. Their paths had crossed on one of the packaged tours and they have been planning their future tours in tandem since then. Roma’s father is an epitome of the free spirit who sends over picture post-cards to her periodically.

Ruma has not been able to get over her mother’s instincts who had refused to shun her Indian identity. Although she has chosen to marry an American, much to the mortification of her mother, there are unmistakable streaks of the orient in her. She feels guilty for not taking due care of his father as an Indian daughter would and is constantly worried about him. She yearns to be with

him if only to invoke the old times when her mother was still alive. However, when her father pays her a visit she fears that he may decide to stay with them, not sure how Adam will receive it in the long run and what impact it will have on the family she has so carefully nurtured.

Hell-Heaven is told from the perspective of a young girl whose mother hated the American way of life, enforced Bengali customs at home, forbade her from going on dates or even to Harvard square with a friend, eating turkeys and touching wine. Her mother had a secret crush on Pranab, an acquaintance who married an American girl Deborah. Her recurrent refrain to the daughter is, she will not get away with marrying an American like Pranab Kaku did.

Choice of Accommodation is about secret personal rivalry between Amit and his American wife, Megan. Their emotions are tested when they travel to Langford to attend the marriage of Pam Borden, with whom Megan suspects Amit of having had an affair. Both *Only Goodness* and *Nobody's Business* have Indian Immigrant girls as protagonists, painfully seeking to balance their lives with their English and Egyptian counterparts, respectively.

The last three stories are in the form of a triptych about Hema and Kaushik, childhood acquaintances and lovers later on. Lahiri has rendered poignant urgency to the tales using alternate perspectives, summing up the conflicts and the fates of the émigrés, the immigrant and the vagabond. *Once in a Lifetime* is a tale about Kaushik's parents returning to America after staying in Bombay for seven years. As they stay together at Hema's house, her mother and Mrs Chowdhary represent two opposing forces at different ladders of assimilation and at a conflict with each other. Hema's mother dresses and eats in typically Indian manner, Kaushik's mother dresses and eats like Americans, smokes cigarettes and loves to have her drinks. For a while the families stay together in a strained dichotomy. The next story, *Year's End*, is told from Kaushik's perspective. His mother is already dead as he receives a call from his father to inform him about his new mother and stepsisters. He tries to stay with the newly defined family, struggling to suppress his emotions poorly. Eventually, he breaks free, driving away aimlessly with his mother's photographs towards the desolate North Atlantic shores. *Going Ashore* is mostly told from the author's perspective. Both Hema and Kaushik have transcended beyond their Indian or American identities and are more of global citizens. Hema is now a professor of Latin. She is visiting Rome, taking advantage of her colleague's unoccupied apartment. Kaushik has evolved into a war photographer and is reported to have visited violent Latin American destinations and Salvador. A map of Gaza strip is a permanent fixture on the wall of his apartment in Rome. The two run into each other like fish to water. However, Hema's marriage with Navin has already been fixed and Navin is scheduled to move to Hong Kong on a new job. Eventually, they break away to their respective ends.

Jhumpa Lahiri is a master of captivating narratives. Her language flows with purpose and grace without many swirls and ripples. Her style is minimalist and restrained. Sentences are precise

and apt but suffused with nuances and a casual reader risks overlooking the undercurrent. “It was colder than Rome, a cold that emanated from stone, and instead of her leather jacket Hema now wore a peacoat of Kaushik’s, grateful for the weight over her shoulders, remembering that other coat of Kaushik’s she’d so hated wearing when she was a girl, back when they were nothing but already something to each other.”ⁱⁱⁱ

She doesn’t set much store by floral sentences but her prose is not bereft of imageries and symbolism. Planting flowers in unyielding soils has a deeper meaning in the title story. Sarcophagi appear twice in *Going Ashore* and aptly hint at the futures in store for Hema and Kaushik.

The progress of stories in the collection marks an evolution in the concepts of home and belongingness. The further we move, the more we find home and identity becoming fluid concepts for the cast. “It didn’t matter where she was in the world, or whether or not she was dying; she had always given everything to make her homes beautiful, always drawn strength from her things, her walls. But Kaushik never fully trusted the places he’d lived, never turned to them for refuge. From childhood, he realized now, he was always happiest to be outside, away from the private detritus of life.”^{iv}

Strangely, Lahiri’s stories betray barest of traces of people of Indian descent facing adverse societal attitudes in the adopted countries. The range of her focus is often elitist; her characters gravitate towards whiter partners as if to reinforce their status. The dilemmas and agonies haunting the characters of *Unaccustomed Earth* are global rather than limited in appeal. The conflicts and alienation of the chosen diaspora are representative of human suffering regardless of the geography.

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SHAKESPEARE'S *TEMPEST* ON THE GROUNDS OF INDIAN AESTHETICS

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Abstract

British literature has sustained its vitality from Graceo-Roman Criticism. Plato, Aristotle, Longinus, Dryden and many more critics are their ideals. According to them the aim of poetry and drama is to delight and instruct. For the purpose of delighting people it should be full of human emotions which readers can identify and enjoy themselves after realizing connectivity with their life. Human emotions are universal and are the core of any literature. Human emotions make any literature beautiful. Aesthetics is a branch of philosophy which deals with the nature of art, beauty and taste. The concept of Aesthetics was introduced by Bharata Muni in his Natyashastra in fifth-sixth century A.D. This concept is the original gift of Indian Dramaturgy. Western critics and authors were unknown with the concept. "During mid 1950s, a space for dialogue between Indian and western aesthetics had opened at a time when the newly independent nations like India were expected to turn to their past to reinterpret it from an unshackled standpoint".

*The present paper discusses the various rasas with which Shakespeare's tragic-comedy *The Tempest* is embellished. It marks the presence of rasa karunyam, bhayanakam, vatsalya, santam, raudram, vibhatsam, adbhutam, sringaram and hasyam in it. Shakespere's aim of introducing all these emotions was to beautify his literature and to instruct people. Presence of rasa in his drama points towards the absoluteness of art and literature. It tells that art is universal and its manifestations are many. The art appears to us as it is perceived by the senses. It is not judged by conceptual rationality but by our senses.*

British poets and dramatists have woven the warp and woof of their poems and dramas around the pivot of Graceo Roman Criticism. “Plato (427-387, B.C) believed that Ideas alone are true and real and the earthly things- beauty, goodness, justice – are mere types or copies of the ideal beauty, goodness etc., which exist in heaven. He regards imitation as mere mimesis or representation of these Ideal forms and not expression, which is creative.”¹ Plato considered mimesis or imitation as the essential act of servile copying, but is regarded as an act of imaginative creation by which the poet , drawing his material from the phenomenal world , makes something new out of it” (Tilak 51-52). Longinus has advocated the use of figures of speech in his document *On the Sublime*. According to him the use of figures or images is “to stir the passions and emotions” (Tilak 103). In the period of Renaissance “... the function of poetry was considered to be to delight as well as to instruct”. The neoclassical critic John Dryden (1660-1700) defined a play as “Drama is the lively and just image of human nature representing its passions and humours and the changes of fortune to which it is subject for the delight and instruction of mankind” (Tilak 160). Thus poetry and drama have been serving for a long time to instruct and delight people. It should be full of the essence of different human emotions which humans can identify after reading, listening and watching it.

Though the political, social, geographical conditions can create difference in literature of different countries yet the identification of human emotions in them makes the literature universal. This universality of emotions makes the text appealing to us. The presence of poetic truth and poetic justice provides pleasure to our soul by conditioning it morally. Human emotions provide beauty to poetry and drama. Though Shakespeare doesn’t belong to the time when Aesthetics was introduced in the western literature yet his writings are full of human emotions in varied forms.

Art is universal. Its manifestations and interpretations are galore according to different region, ages and circumstances. The vision of the viewer presents a different outlook to the art form. As the colour of the glasses changes the colour of the spectacle so the angle of vision changes the interpretation of different art forms. William Shakespeare (1564-1616) the great poet and playwright who belonged to Elizabethan age was totally unknown with the concept of *rasa* which is mentioned in Indian Vedas. “A *rasa* denotes an essential mental state and is the dominant theme of a work of art or the primary feeling that is evoked in the person that views, reads or hears such a work”.² “Bharata Muni enunciated the eight *Rasas* in the *Natyasastra*, an ancient work of dramatic theory as given below:

1. *Sringaram* _ Love, attractiveness
2. *Hasyam* _ Laughter, mirth, comedy
3. *Raudram* _ Fury
4. *Karunyam* _ Compassion, mercy
5. *Bibhatsam* _ Disgust, aversion

6. *Bhayanakam* _ Horror, terror
7. *Veeram* _ Heroic mood
8. *Adbhutam* _ Wonder, amazement

Additional Rasas

Santam _ Peace or tranquility

Vatsalya _ Parental love

Bhakti _ Spiritual love .³

Dr. Nihar Ranjan Ray and his colleagues in *The Sourcebook of Indian Civilization* remark: "...the Natyasastra of Bharata in its present form may not be older than the fifth or sixth century A.D . At the same time, the book suggests an early pre -Christian century for its origin.⁴

The Tempest falls in the category of ‘Romance’. “It is a complete comedy thereafter. The complication sets forth a tragic theme; the Denouement turns it into a comedy. Or to put it in another way, the Rising Action (or growth of the plot) is tragedy, the Falling Action (or its downward course) comedy. The climax separates the one from the other.⁵

“Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory or sensory - emotional values, sometimes called judgements of sentiment and taste. More broadly, scholars in the field define aesthetics as “critical reflection on art, culture and nature.⁶ When *The Tempest* is analyzed on the grounds of Indian Aesthetics it presents a wide panorama of *rasas* illustrated in Bharata Muni’s Rasa theory and additional *rasas*.

The play starts with the tempest which engulfs the ship in which Alonso, king of Naples, Sebastian his brother, Ferdinand his son, Antonio, the usurping duke of Milan, Gonzalo and other courtiers are returning from Tunis. Miranda, the innocent daughter of Prospero who lives on the island with her father is moved to tears when she witnesses the ship wreck with her own eyes. She shares her grief with her father:

O, I have suffered
 With those that I saw suffer! A brave vessel,
 Who had no doubt some noble creature in her?
 Dash’d all to pieces. O, the cry did knock
 Against my heart. Poor souls they perish’d! (Act I scene ii 5-9)⁷

Her identification with the pain and agony of the passengers on the ship indicates that her heart is full of human milk of kindness and she is unable to bear the misery. She shares her pain with her father Prospero. Her speech is full of rasa ‘karunyam’ and shows mercy and compassion for the sufferers. The same scene is full of rasa ‘bhayanakam’. Miranda starts reporting about the tempest to her father. The scene depicts the rasa ‘bhayanakam’:

If by your art , my dearest father, you have
 Put the wild waters in this roar, allay them.
 The sky, it seems, would pour down stinking pitch,

But that the sea, mounting to the welk in's cheek. (1-4)

The above incidence is linked to Prospero's speech which shows fatherly love for his only daughter Miranda. His love for Miranda is imbued with 'vatsalya rasa'. Prospero utters to Miranda:

I have done nothing but in care of thee,
Of thee, my dear one, thee my daughter, _ who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father. (Act I scene ii 16-20)

When Prospero unravels his past story to Miranda, the story brings to us the secret of Prospero's life when he was the duke of Milan and his brother's treacherous acts to discard him from Milan. Prospero's love for knowledge and his detachment from worldly pleasures indicates the presence of 'rasa santam'. Prospero tells his daughter:

I pray thee, mark me.
I thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind.
With that which, but by doing so retir'd
O'er-prized all popular rate, in my false
Awaked an evil nature. (Act I scene ii 88-93)

The above speech is indicative of "...the ninth *rasa*, *shanta-rasa* as a specifically religious feeling of peace (*santa*) which arises from its *bhava*, weariness of the pleasures of the world.⁸ This *rasa* becomes the leading factor in Prospero's life and remains in his life till the end of the play. He yields partly in front of his fate and his brother's treachery by remaining on the island. At the same time by means of devotion to studies he plans to teach a lesson to his brother and constructs a magical plot against him and Alonso.

Though Prospero's heart is full of revenge yet one corner of his heart is full of parental love. Due to this he gathers courage to survive after his brother's treachery. He reveals the hidden truth to Miranda:

O, a cherubin
Thou wast that did preserve me. Thou did's't smile,
Infused with a fortitude from heaven,
When I have deck'd the sea with drops full salt,
Under my burden groan'd ; which raised in me
An undergoing stomach, to bear up Against what should ensue.
...Now I arise ,
Sit still, and heap the last of our sea-sorrow.
Here is this island we arrived; and here

Have I , thy schoolmaster, made thee more profit
Than other princesses can, that has more time
For vainer hours, and tutors not so carefull. (Act I scene ii 153 - 177)

The above speech is full of 'rasa vatsalyam'.

In order to sweep his revenge upon his brother Prospero takes the help of a supernatural being Ariel and Caliban who is half-human and half beast. Caliban is wicked by his nature. He unwillingly performs the tasks given to him and always tries to cheat Prospero. He curses Prospero frequently. To this Prospero replies him:

For this, be sure, tonight shall have cramps
Side-stitches that shall pen thy breath up urchins
Shall, for that vast of night that they may work,
All exercise on thee, thou shall be pinch'd
As thick as honeycomb each pinch more stinging
Than bees that made 'em. (Act I scene ii 325-339)

The speech of Prospero intends to raise fury in the mind of Caliban. This speech is full of 'rasa raudram'. The same argument is continued and then Prospero utters in disgust:

Ahorred slave,
Which any print of goodness will not take,
Being capable of all I pitied thee (Act I scene ii 350-353)

His remark contains the 'rasa vibhatsam'.

Miranda had not seen any human being except her father since her birth. After the ship wreck when she beholds Ferdinand (prince of Naples) the first time she fills with wonder and utters with surprise:

What is't ? a spirit?
Lord, how it looks about!
Believe me, sir, It carries a brave form:-
But' tis a spirit. (Act I scene ii 407-410)

Her speech is imbued with 'rasa adbhutam'. Miranda falls in love with Ferdinand at first sight. Though her father tries to keep her away from Ferdinand yet could not stop her from loving Ferdinand. She utters:

My affections are than most humble.
I have no ambition to see a goodlier man. (Act I scene ii 483-485)

Prospero puts Ferdinand at a hard task of cutting the logs. Ferdinand is also in love with Miranda and feels the same. He utters in a soliloquy:

My spirits, as in a dream, are all bound up
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's threats

To whom I am subdued, are but light to me,
Might I but through my prison once a day,
Behold this maid: all corners else o' the earth
Let liberty make use of; space enough
Have I in such a prison. (Act I scene ii 386-494)

The above speeches are wet with 'rasa srngaram' and reflect the deep love between Ferdinand and Miranda. Love is the essence of a Romance. The love between Ferdinand and Miranda is the link which transforms the tragedy into a comedy and makes it a tragic-comedy.

In the Act II scene ii of the play the dramatist provides comic relief after the great tension of conspiracy. When Caliban beholds the jester Trinculo (survivor of ship wreck) he mistakes him as a spirit scene by Prospero. He is afraid and lies flat on the ground. Trinculo are afraid of the storm. He tries to find shelter and ultimately watches Caliban. Thinking him as a savage he takes shelter under his garment. Stephano (a drunken butler), who is another survivor of the ship wreck when finds Caliban and Trinculo lying together mistakes them as a strange figure having two mouths and four legs. In his drunken stage he pours vine into the two mouths and gets astonished when he listens his own name. This scene is full of mirth and laughter and indicates the presence of 'rasa hasyam' in it.

The love proposals of Ferdinand and Miranda provide a romantic flavor to the play. Their love for each other is true and pure. Many parts of the play are drenched with 'rasa srngara'. Ferdinand proposes:

Admired Miranda!
Indeed the top of Admiration!
Worth what's dearest to the world! (Act III scene I 37-390)

Miranda's acceptance of the proposal is equally beautiful and full of romantic tone. She utters:

I would not wish any companion in the world but you,
Nor can imagination from a shape,
Besides yourself, to like of. (Act III scene i 37-39)

The love between Ferdinand and Miranda is unselfish. First Prospero takes the test of Ferdinand's love for Miranda. Finding it true he gives permission to his daughter and organizes their engagement. The precaution given to Ferdinand by Prospero is indicative of the love relations which should not be broken for a successful happy married life. The morality which ought to be maintained according to their tradition increases the beauty of their love and enhances 'srngaram rasa.' The same type of morality is compulsory in Indian marriage also. The

marriage would be unsuccessful without discipline. Prospero offers the hand of Miranda to Ferdinand. It is very much similar to **kanyadan** in Indian marriage. Prospero utters:

Then as my gift, and thine own acquisition
 Worthily purchased, take my daughter
 But If thou dost break her virgin- knot before
 All sanctimonious ceremonies may
 With full and holy rite be minister'd ,
 No sweet aspersion shall the heaven let fall
 To make this contact grow (Act IV scene I 14-20)

In the climax of the play the mood of renunciation grows in Prospero and he determines to leave the magic art. This mood indicates the victory of truth over treachery and establishment of peace in the life of Prospero. Here Shakespeare has ended his great tragic-comedy with 'rasa shantam'. Prospero utters:

I here abjure, and, when I have required
 Some heavenly music, which even now I do,
 To work mine end upon their senses that
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth,
 And deeper than did ever plummet sound
 I'll drown my book. (Act V scene I 51-57)

Here the great Romance ends with the marriage of Miranda and Ferdinand, reconciliation between Antonio and Prospero. "A Shakespearean comedy is a story of love ending with ringing of marriage bells. Not only are the hero and heroine in love, but all are in love, and so in the end there is not one marriage but a number of marriages. The entire atmosphere is surcharged with love."⁹ Poetic justice is established in the end by the welfare of Prospero and his daughter Miranda. In the end Prospero gets back his previous status and he becomes the Duke of Milan. Thus the climax not only delights the people but also instructs the people that treachery is exposed ultimately and the innocent person is rewarded. Here we find "Aesthetics ethics" in the end of drama. Aesthetics ethics refers to the idea that human conduct and behaviour ought to be governed by that which is beautiful and attractive. John Dewey has pointed out that unity of aesthetics and ethics is in fact reflected in our understanding of behaviour being "fair" - the word having double meaning of attractive and morally acceptable".¹⁰

Marriage of Ferdinand and Miranda is suffused with 'rasa sringaram'. At the same time Prospero's renunciation is coloured with 'rasa santam'. Thus 'sringaram' and 'santam' contribute to make a happy ending in the great tragic-comedy *The Tempest*.

The interpretation of *The Tempest* on the grounds of Indian Aesthetics remarks the presence of *rasas* told by Bharat Muni and other additional *rasas* also. Human emotions are the core of any literature which gives different perspectives to different critics according to their theories and gives a fresh insight into that literature. It establishes the fact that art is universal. "Art is something which makes man function in a higher level of his being, in his spirit, in his universal self or consciousness. Art is the "summum bonum" (highest good) of human existence."¹¹ Thus the above remark is conducive to Aristotle's "Theory of imitation". "Summum bonum of human existence" correlates with Aristotle's "Theory of imitation" in the way that poetic composition is a creative process in which the poet perceives the raw material of his poetry from the physical world and creates something new. It tells that the material of poetry is not exact ideal forms of heaven (Plato's view) but something newly created because art tends the man to "function in a higher level of his being" (Comparative Aesthetics).

"The function of man in the higher level of his being" pinpoints to the experience of *rasas* after reading the poetic composition. The experience of *rasas* in the text not only touches a man's "spirit" but also his "universal self" (Comparative Aesthetics). This "universal self" of a human being tends him to identify his feelings with a character of different culture, country and geographical conditions. It points towards the absolute form of art which is the core of every artistic form. "Comparative Aesthetics is a branch of Philosophy which indulges into comparing aesthetic concepts, principles and practices in diverse cultural settings. It discusses the manner in which the idea of aesthetics and beauty is perceived and conceived in different cultures around the world and how they influence people's attitude towards refinement of expression" (Comparative Aesthetics). Though the term Aesthetics "... was introduced into the philosophical lexicon during the Eighteenth century..." Shakespeare was totally unaware with the term yet different *rasas* are traced in *The Tempest*.¹² "The concept of the aesthetics descends from the concept of taste" (Aesthetic Concept). The art appears to us as it is perceived by the senses. It is not judged by conceptual rationality but by our senses. Jean- Baptiste Dubos (1719) says in his thesis *Critical Reflections on Poetry, Painting and Music*: "We have a sense given us by nature to distinguish whether the cook acted according to the rules of his art. People taste the *ragoo*, and tho' unacquainted with those rules, they are able to tell whether it be good or no. The same may be said in some respect of the productions of the mind, and of pictures made to please and move us."¹³

In the similar way being unaware with the rules of Aesthetics Shakespeare has produced the great work of art. People watch his dramas and appreciate them because they are palatable and perceptible to their senses irrespective of the region, culture or country.

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STRUCTURAL AND POST-STRUCTURAL THEORY: LITERATURE AS A SPECIAL USE OF LANGUAGE

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Structuralism originates to the Swiss linguist Ferdinand de Saussure's idea of sign as a union of signifier and the signified in his *Course in General Linguistics* (1915). The term, 'structuralism' refers to the works of structural linguists such as Saussure, Jakobson and structural anthropologist, Lévi-Strauss and structural semioticians such as Greimas and Barthes. Ferdinand de Saussure projects language as a sign system that communicates in relationships or inter-dependence. According to him, a sign consists of a signifier (sound image) and signified (concept) and the relationship between the signifier and the signified is arbitrary. A sign also gives meaning only in relations to the totality of other signs.

A structuralist critic views the work of literature as a kind of meeting place for different systems of meaning. In this regard Roland Barthes quotes;

'The text is not a line of words releasing a single theological meaning but a multidimensional space in which a variety of writings, none of them original, blend and class. ¹

Thus, structuralism accepted that language does not directly latch on the facts, but that all expressions in a given language acquire their meaning through contrast with the meaning of other expressions. As applied in literary studies, structuralist criticism conceives literature to be a second-order signifying system that uses the first-order structural system of language as its medium, and is itself to be analyzed primarily on the model of linguistic theory. In brief, structuralism offers a theory of literature and a mode of interpretation. Structural analysis does not move towards a meaning of a text. The work, as Barthes says, is like an onion:

A construction of layers (or levels, or systems) whose body contains, finally no heart, no kernel, no secret, no irreducible principle, nothing except the infinity of its own envelopes- which envelop nothing other than the unity of its own surfaces (Style and its Image, 10)

Also, it is important to note that structuralists apply a variety of linguistic concepts to the analysis of a literary text, such as the distinction between phonemic and morphemic levels of organization, or between paradigmatic and syntagmatic relationships; and some critics analyze the structure of a literary text on the model of the syntax in a well-formed sentence. However, the aim classic literary structuralism is not to provide the interpretation of single texts, but to make explicit, in a quasi-scientific way, the tacit grammar (the system of rules and codes) that governs the forms and meaning of all literary productions. As Jonathan Culler put it in his lucid exposition, the aim of structuralist criticism is “to construct a poetics which stands to literature as linguistics stands to language.” (Structuralist Poetics, 1975, P.257)

However, in the structuralist view, what had been called a literary ‘work’ becomes a text; that is, a mode of writing constituted by a play of internal elements according to specifically literary conventions and codes. These factors may generate an illusion of reality, but have no truth-value, nor even any reference to a reality existing outside the literary system itself.

Post-structuralism is a continuation and simultaneous rejection of structuralism- not only literary structuralism but even more so the anthropological structuralism. Post-structuralism is generally some of the major claims of structuralism, and since it has its origins in the second half of the 1960s, when literary structuralism is still developing, it does indeed make sense to see them as two forks of one and the same broadly anti-humanist and linguistically oriented river. According to Derride, Saussure’s theory of sign consisting of signifier and signified is another version of the traditional concept of speech and writing. As Derrida states it:

The notion of the sign always implies within itself the distinction between signifier and signified, even if they are distinguished simply as the two faces of one and the same leaf. The notion remains therefore within the heritage of that logocentrism which is also phonocentrism: ‘absolute proximity of voice and being, of voice and the meaning of being and the ideality of meaning.’²

In this way Derrida discards these three disciplines-metaphysics, linguistics and structuralism-as they have treated writing as secondary to speech. He calls this concept of writing as ‘vulgar concept’. Derrida’s intention is to liberate language and criticism from the totalizing and totalitarian influence of metaphysics.

It is very noteworthy that Derrida’s new concept of writing is based on three complex words: ‘difference’, ‘trace’, and ‘arche-writing.’ Difference means two actions: differing and

deferring. Differing is the one not being another. It is spatial. Deferring is something being delayed or postponed. It is temporal. According to Derrida each sign performs double function differing and deferring. Hence, the structure of the sign is conditioned by differing and deferring and not by the signifier and the signified. This means that a sign is something that is unlike another sign and something that is not the sign. Each sign differs from another sign and it has its power of deferment, the capacity to postpone.

Post-structuralism is unthinkable without structuralism. As I have already suggested, it continues structuralism's strongly anti-humanist perspective and it closely follows structuralism in its belief that language is the key to our understanding of ourselves and the world. Still, although it continues its anti-humanism and its focus on language, post-structuralism simultaneously undermines structuralism by thoroughly questioning-'deconstructing'-some of its major assumptions and the methods that derive from those assumptions. Post-structuralism continues structuralism's preoccupation with language. But its view of language is wholly different from the structuralist view. In fact, language is at the heart of the differences between structuralism and post-structuralism. As we have discussed, structuralism applied originally linguistic insights to culture in general and literary structuralism applied them to literary texts.

Language is culturally determined behavior. Language is a system of communication used by people living in society. In the beginning there were only visual signals but later on the use and the importance of the language was brought to notice. Language can be used on various ways. Ordinary language is used for everyday communication while literacy language activity to be studied as socially patterned behavior. Our daily life takes us through a series of activities involving the use of languages. In the literature, language is used in various ways to serve its aim. Language as a used in everyday gossip in scientific reports, in commercial or political persuasion and a number of other more or less every functions is the ordinary language. On the other hand, language as used in literature is literary language which is often not lucid and has multiple meanings. On comparative lines, ordinary language is informative and consists of original flow of thoughts while the literary language seems to be artificial and can be termed as aesthetic. Ordinary language is not deviant from the norm but literary language is creative and deviant from the norm.

Literary language plays very vital role in the development of vocabulary and structure of language. Literature helps to internalize the grammar of language. Rizzo in his essay, 'The Teaching of English Literature in the Italian Educational System', comments;

Literature provides authentic examples of language in use so that students have an opportunity of internalizing the grammar and working out the meaning of words form the context.

Thus, the language used in literature is very much deviant from the ordinary language. Literature helps to know and understand the various types of deviations such as phonological deviation, syntactic deviation, lexical deviation, semantic deviation and use of figure of speech. Literary language sometime is very difficult to understand because of its use in context and its deviations. For instance, in lexical deviation, it occurs due to deviation of words. Here poet or writer uses various words to express his feelings or thoughts. And poet's words may not find in dictionary. Sometimes, poets create new words to their purpose and it occurs due to the deviation in the use of words. Hopkins creates new words in his poems; for instance, words, '*the unchilding*', '*unfathering*', '*window making sea*'. While studying this kind of deviation through structural and post-structural approach, it has many difficulties to understand the literary language. According to the structuralist, a sign consists of a signifier (sound image) and signified (concept) and the relationship between the signifier and the signified is arbitrary. A sign also gives meaning only in relations to the totality of other signs. Such assumptions are not clearly able to expose the meaning of the lexical deviation in the literary language.

In literary language, the semantic deviations are used to express the intentional meaning. Semantic deviation occurs in terms of meanings and meanings can be expressed in many ways. For examples, William Wordsworth in *Prelude* says, 'the child is the father of the man.' As concerned to this line, the poet compares the innocence of the child to a man and says that the child is more nearer to God. Also, another poem, *Deffodils*, Wordsworth says, 'Ten thousand saw I at a glance'. In this regard, the structural and post-structural approach is unable to expose the meaning of the words and lines.

To sum up, it is important to note that the language of literature plays crucial role to demonstrate contextual meaning therefore many deviations occurred in this language. In fact, language is at the heart of the differences between structuralism and post-structuralism. As we have discussed, structuralism applied originally linguistic insights to culture in general and literary structuralism applied them to literary texts.

But it is difficult to understand in the context of literary language especially in the concerned with literary deviations. In short basically literature gives an exposure to the different cultures of the world.

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INTERVIEW SKILLS

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INTRODUCTION

Appearing for an interview is one of the most important mile stone for getting a gainful employment & building a fruitful career. It is both social & intellectual skill. Many questions may be tricky & confusing. Being prepared for them in advance always helps.

EXAMPLES

Do you consider yourself successful?

You should always answer yes & briefly explain why. A good explanation is that you have set goals, & you met some & are on track to achieve the others.

What kind of salary do you expect?

- A loaded question. A nasty little game that you will probably lose if you answer first. So, do not answer it.
- Instead, say something like, “that’s a tough question”. Can you tell me the range for this position?
- In most cases, the interviewer, taken off guard, will tell you. If not say that it can depend on the details of the job.
- Then give a wide details of the job. Then give a wide range.
- How long would you expect to work for us if hired?

Specifics here are not good. Something like this should work: it to be a long time. Or as long as both feel I am doing a good job.

What is your philosophy towards work?

The interviewer is not looking for a long or flowery dissertation here. Do you have strong feeling that the job gets done? Yes.

If you had enough money to retire right now, would you?

No, I would like to be active & working as for as my faculties would allow.

Why should we hire you?

Point out how your assets meet what the organization needs. Do not mention any other candidates to make a comparison.

What is your greatest strength?

Numerous answers are good. Just stay positive a few good examples:

- your ability to prioritize
- your problem solving skills
- your ability to work under pressure
- your ability to focus on projects
- your professional expertise etc.

Do you have any blind spots?

Tricky question. If you know about blind spots, they are no longer blind spots.

Do not reveal any personal areas of concern here.

Let them do their own discovery on your bad points.

Do not hand it to them.

Do you think you are overqualified for this position?

Regardless of your qualifications,

State that you are very well qualified for the position

Describe your work ethics?

Emphasize benefits to the organization

Things like, determination to get the job done and work hard

Enjoy your work.

CONTRIBUTION OF DR. B. R. AMBEDKAR IN MAKING OF THE CONSTITUTION OF INDIA

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PH.D. RESEARCH SCHOLAR,
SRTMU NANDED.

“We could never make a decision which was or could be ever so right as when we put him on the Drafting Committee and made him it’s Chairman”-Dr. Rajendra Prasad, (President ,Constituent Assembly) ^[1]

“Indian Constitution as first and foremost a social document”-Prof. Granville Austin (A prominent Constitutional Expert) ^[2]

Rousseau in his magnum opus work ‘*Social Contract*’ says, Man is born free, but everywhere he is in chains. This quote is perhaps from those quotes, which have multiple interpretations. Critics assert that Rousseau’s wanted to control the noble savage of human society by hailing the importance of curbing man and society by some codes and conducts. First in Renaissance and latter Enlightenment philosophy hailed Man the peak of the pyramid of the living species. From the very beginning of true civilization man was busy in forming the matrix for his living. Its fine examples are code of Babylonia, Sumerian code, Roman law, Assyrian code, Apostolic Constitution, Edicts of Ashoka, Germanic law codes and Magna Carta. These codes have regulated the social equilibrium of the time.

After the great struggle for Independence all eminent Indians wanted to design the Constitution which will heal the nerves of common folks. India needed the code which will glorify the golden age of the past. The slavery of thousand years and senseless rituals has ruined the masses. The pain of partition and assassination of Mahatma Gandhi have weakened the new born nation. In that period of grave emergency a hero rose up to bestow the crux of liberty, equality, fraternity and finally the democracy. In that chaotic temperament a colossal figure has accepted the herculean task to make the Constitution of India. This deified personality is no other than Dr. B. R. Ambedkar. Some see him as a messiah of the untouchables; some hail him the liberator of millions. Some other assert him as a benefactor, a thunderbolt , a chaoskampf and a crusader against caste system. Even scholars call him the prime architect of the supreme lex

scripta of suo moto Constitution. Thus Dr. Ambedkar is the father of the sacrosanct document. Through Constitution he has revived the truth and justice in this nation. Through valor and devotion he represented the intelligent syndicate of the state. By composing Constitution he has saved the Indians from the deadlock of communalism and linguism. He has enriched Indian politics with Constitutional morality and social conscience. With exceptional courage, strategic potency and noble spirit he has stirred the world. It needs no prophet to say that the Constitution have saved the nation from the clutches of anarchic incubus. In the course of time Indian Constitution proved that it is more than a mere pious declaration. Constitution has become a synonym to elixir of life which has improved the life of commoners. Indian Constitution is a gospel of the humanitcal essence. Being an emancipator and torchbearer of millions he has passed his own test of heroship.

“A great man must be motivated by the dynamics of a social purpose and must act as the scourge and scavenger of the society. These are the elements which distinguish an eminent individual from a great man and reverence and constitute his title-deeds to respect.^[3]

Even Ambedkar scholar Dr. D. Anjaneyalu truly bestowed him tribute by the following quote-

Dr.Ambedkar had always something significant, if unconventional and often controversial to say on certain vital subjects like Hindu society, Caste system, the origin of Shudras , the salvation of the untouchables, as well as democracy in India, parliamentary systems, Constitutional morality, fundamental rights and directive principles of state policy and linguistic provinces.

Dr. D Anjaneyalu further asserts :-

“Dr. Ambedkar always spoke with a sense if a authority that came out of a strong conviction and depth of scholarship. He had in his personality an uncompromising devotion to truth unceasing quest for knowledge, supreme confidence in his mental powers, which can be mistake for intellectual arrogance. There was also the refreshing and fearless candor and disconcerting bluntness of speech that came of supreme indifference to the consequences”.

Now we find that our nation is marching towards the superpower of the world and all are looking towards our India as the greatest democratic country in the world. Dr. Ambedkar is not only leader of Scheduled Caste and Scheduled Tribe but also the prime architect of free India’s Constitution. He lived among us the guiding torch to us all by founding the principles like equality, brotherhood and liberty. He founded democratic values in the land of Rajas and Maharajas. He surpassed the all hurdles in his life when was a young student he was not treated equally but he continued his education and took degrees from international colleges like oxford and Cambridge. He proved himself Alexander and conquered the academic educational institution one by one. Dr.Ambedkar always criticized British government for turning deaf ear and blind eye towards unprivileged strata of society. For these suffered people Dr. Ambedkar

and Mahatma Gandhi accepted the principle of reservation in the national interest to promote equality.

It's important to reveal the situation of the time; Second World War was just ended with allied victory. British Empire almost collapsed after the war and Britain agreed to bestow freedom to India. Transfer of power was over but another Everest was waiting to be climbed. The question was that we have won the freedom but how to preserve it. Dr. Ambedkar accepted the challenge and this way by Drafting Constitution he has tried his best to pay the debt of mother India. He had to do a lot to become member of Drafting Committee because as we all know congress was not willing to become him as a member. Lastly scheduled Caste leader from Bengal Jogendar Mandal succeeded to help Dr. Ambedkar to enter in the Constitution Assembly. Pandit Jawarlal Nehru put a resolution in the Constituent Assembly on 13th December 1946 regarding aim and objective of the assembly. Dr. Rajendra Prasad President of Constituent Assembly invited to speak on resolution to Dr. Ambedkar.

Dr. Ambedkar spoke in such a manner that all members of Constituent Assembly were surprised by his historical speech. Dr. Ambedkar heavenly knowledge and command on the subject impressed the members including Pandit Jawaharlal Nehru and Rajendra Prasad. All members congratulated Dr. Ambedkar from their hearts. They soon believed that India's bright future lies in the hands of Dr. Ambedkar's. They thought that Constitution drafted by Dr. Ambedkar is a safeguard of human values and in this way Dr. Ambedkar was elected as the Chairperson of Drafting Committee on 29th August 1947 unanimously which was assigned the task of framing the Constitution. In this way he, who was a strong opponent of Congress had now become their friend, philosopher and guide in the Constitutional matters. Dr. Ambedkar saw this opportunity a golden chance to reglorify Indian heritage and to serve Mother India. Dr. Ambedkar took this Himalayan responsibility though his health let him suffered a lot. By seeing his devotion in Drafting the Constitution Dr. Rajendra Prasad paid him tribute by saying- "Sitting in the chair and watching the proceeding from day to day, I have realized as nobody else could have, with rare what zeal and devotion the members of the Drafting Committee and especially it's Chairman's Dr. B. R. Ambedkar, in the spite of his indifferent health, have worked. We could never make a decision which was or could be so right as when we put him on the Drafting Committee and made him its Chairman. He has not only justified his selection but has added lustre to the work which he has done".

There no doubt that Dr. Ambedkar played a pivotal role in framing of Constitution. India will never forget his amendments, explanations and expositions. He took 2 years, 11 months and 18 days in framing the Constitution but his Constitution will last as long as the human civilization on earth. His principles Dr. Sitaramayya summed up the contribution of Dr. Ambedkar in the glorifying words. He said, "What a steamroller intellect be brought to bear upon this magnificent task : irresistible, indomitable, unconquerable, levelling down tall palms and short

poppies; whatever he felt to be right he stood by, regardless of consequences.”^[4] As we know secularism, socialism and democratic values, are important aspects of democracy. Dr. Ambedkar knew that these three principles hold the core of democracy. He tried his best to give justice to these principles in framing the sacred Constitution. He always preferred secularism and casteless society. Once he said, “You cannot build anything on the foundation of caste. You cannot build up a nation, you cannot build up morality. Anything that you will build on the foundations of caste will crack and will never be a whole.” He always asserted that Indianess is our first religion. And he said that secularism is not paganism or curbing the religious sentiments of the people but in secularism government and parliament shall not impose any particular religion on the people.

World-known Constitutionals admire the directive principles of state policy reflected in Constitution. In these principles we can see the glimpses of platonic, idealistic and utopian approach towards the citizen of the country. Dr. Ambedkar believed that these principles will make the institutional foundations more humane and socialistic. He always asserts in the parliament, “If these directive principles are not socialistic in their direction and their content. I fail to understand what more socialism can be.” Dr. Ambedkar always advocated man as a unit instead of Gandhian concept of village as unit. He criticized village as unit concept because according to him village is nothing but a sink of localism, a den of ignorance and heaven of communalism. He also advocated that Constitution must prescribe the shape and form of the economic structure of society. He declared that Constitution must grasp all the units of society, he says, “Democracy is incomplete and inconsistent with isolation and exclusiveness, resulting in the distinction between the privileged and for a few and disabilities for the vast majority.”^[5]

Dr. Ambedkar always asserted that agriculture as the important instrument for national progress. So there should be the equal distribution of land and property. In this way Dr. Ambedkar framed Constitution in the matrix of democracy and socialism. Granville Austin says “Indian Constitution as first and foremost social document of modern India, the majority of India’s Constitutional provisions are either directly arrived at furthering the aim of social revolution or attempt to foster this revolution by establishing conditions necessary for its achievement.” T.T. Krishnamachari hailed Dr. Ambedkar as the father of Indian Constitution. He revealed Dr. Ambedkar’s contribution in making of Constitution. He asserts “In Drafting Committee there were another seven members. One of them gave resignation. Another died third always lived in America. Fourth member was busy in government Business. Another two were always Out of Delhi because of health reason. All responsibility came on the shoulders of Dr. Ambedkar” . He included the crux of universal declaration in Indian Constitution. He included essential rights in Constitution like equality before law (Article 14, Universal Declaration article 7) Prohibition of discrimination (Article 15(1) Universal Declaration Article 7) Equality of Opportunity (Article 16) 1, U.D. Article 21) Freedom of Speech and Expression (Article 19(a), U.D. Article 19) and Freedom of Conscience and Religion (Article 25(1), U.D. Article 8) . Dr. Ambedkar who was

undoubtedly the master of angelic reason, was confident about the contents of the declaration and therefore he gave due recognition to its provisions. These rights not only incorporated in the Constitution but practically them enforced by the court.

Gandhiji once called that he want to see India ruled by honest Indians, he said “I shall strive for a Constitution which will release India from all thralldom and patronage. I shall work for an India in which the poorest shall feel that it is their country in whose making they have an effective voice: an India in which there is not high class or low class of people, an India in which all communities shall live in perfect harmony. There shall be place with the rest of the world neither exploiting nor exploited. All interests not in conflict with the interests of the dumb millions will be scrupulously respected whether foreign or indigenous. Personally I hate the distinction between foreign and indigenous. This is the India of my dreams for which I shall struggle.” To unveil the importance of Dr. Ambedkar’s contribution following fact about the framing of Constitution is enough. In the second stage of Drafting Committee’s schedule, there was a grand and detail discussion on the on every article (November 1948 to 1949) other members suggested 7635 remedies. Dr. Ambedkar answered all the questions and advocated the remedies. In this way Dr.Ambedkar contributed in the framing of Constitution have been granted by other members.

No other Indian leader has tasted the evils of untouchability as Dr. Ambedkar. One incident speaks about his experience with this satanic ritual. He narrated “Hardly had the cart gone a few yards when the god-fearing caste Hindu cart man, to this wrath, came to know that the well dressed boys in his cart were the accursed untouchables! In the fit of rage he threw them out on the road as one overturns the dustbins, for he felt they had polluted his wooden cart and destroyed the purity of his domestic animals. [6]

As we know Constitution is not only the legal document but also the grammar of political mariner, but it’s also equally true it is inanimate and can’t work by itself. Therefore Dr. Ambedkar introduced in Constitution the morals of equality, fraternity and liberty (liberty in articles like Article (14), Equality before law, Article (15) prohibition of discrimination, Article (16) equality of opportunity and Article (17) Abolition of untouchability). Dr. Ambedkar in his early life witnessed untouchability. He saw it as fanatical, inhuman and unjust; at the ‘Chavdar Tank Satyagraha’ he said that the notion of purifying oneself with animal urine was more sacred and holy than the notion of defilement at the human touch. He took oath that he will restore full human rights those unprivileged than so called untouchables. He asserted that untouchability is the blasphemy of the eternal laws, representation of bankruptcy of mind and abnormal artificial ritual. He declared it the disease and will remove the blot of untouchability from this great nation. He once said, “Because of untouchability your merits go unrewarded; there is no appreciation of your mental and physical qualities. Because of it you are debarred from entering into the army, police department and navy. Untouchability is a curse that has ruined your worldly

existence, honors and name.” Dr. Ambedkar always criticized the caste system and untouchability he tries his best to annihilate the untouchability by adding Article 17 to India of India.

“Untouchability” is abolished and its practice in any form is forbidden the enforcement of any disability arising out of untouchability shall be an offence punishable in accordance with law. [7]

Dr. Ambedkar believed that he had given his best for the Constitution. He asserted that he will live for country and will die for the people. He says, “If I fail to do away with the abominable thralldom and in human injustice under which the class into I was born , has been groaning . I will put an end to my life with a bullet”. [8] In Constitution he always preferred common man. Dr. Ambedkar in historic parliament speech he thanked Madhav Rao, Sayyad Sadulla, Alladikrishna Ayyar, B.N. Rao, S.N. Mukharji, Jugalkishor Khanna, and Keval Krishna. He also answered all his charges put by his critics successfully. He gives explanation. Against his charges, he said “As to the accusation that the Draft Constitution has produced a good part of the provisions of the Government of India Act , 1935 , I make no apologies. There is nothing to be ashamed of in borrowing .It involves no plagiarism. Nobody holds any patent rights in the fundamental ideas of a Constitution”. [9]

As an important framer of Constitution, Dr. Ambedkar always advocated the strong position and centralization of power. He asserts, “Some critics have said that the centre is too strong .Others have said that it must be stronger. The Draft Constitution has struck a balance .However much you may deny powers to the centre, it’s much you may deny powers to the centre, it’s difficult to prevent the centre from becoming strong. Conditions in the modern world are such that centralization of powers is inevitable.”[10] Dr. Ambedkar always believed that Constitution is an apparatus to promote integrity and prosperity among the citizen. He always spoke, “But this much is certain that if the parties place creed above country. Our independence will be put in jeopardy a second tie and probably be lost forever. This eventuality we must all resolutely guard against. We must be determined to defend our independence with the last drop of our blood”. [11] He used to tell the Drafting Committee that parliamentary system isn’t alien to India. According to him parliamentary system is a product of India. He saw the similarities between modern parliament and Buddhist parliament. He asserted in parliament, “What is democracy. There was a time when India was studded with republics and even where there were monarchies....A study of the Buddhist Bhikshu Sanghas discloses that not only there were Parliaments for the Sanghas were nothing but Parliaments- but Sanghas knew and observed all the rules of Parliamentary Procedure known to the modern times”. [12]

Constitution as the supreme law of land has passed the test of time . Hence Hon. Justice. M. N. Venkatachaliah Chairman of Constitution Review Committee appointed by the Prime

Minister Mr. Atal Bihari Vajpayee on 22 th February 2000 has asserted that there is no need to alter single word of the Constitution. That Review Committee further came to conclusion that government should strengthen Constitution provisions Report of Review Commission submitted on 31 March 2002 .Chief Justice of India Hon.S.H. Kapadia in his historical speech in delivered on Jan. 9th, 2012 in the memory of V. R. Savant Trust and Dr. Babasaheb Ambedkar Marathwada University, Aurangabad advised to the young generation to read Constitution carefully and to apply its principle in their daily life. He further asserts that it is the only homage and tribute to Dr. Ambedkar and his mission .Today we see business is ruining and businessman are enriching. The farmers are deserting and landlords are flourishing, zeroes are helpless and heroes are omnipotent. In this Armageddon our Constitution is our only hope. Therefore it's every Indian's duty to save the Constitution and to respect the Constitutional values. Even the well-known international Columbia University bestowed the title of "Man of the Millennium". International Ambedkar scholar Dr. Eleanor hailed Dr. Ambedkar one of the sixth best brains in the world and asserted him the Voltaire of India. Dr. Zelliet further appeals that every Indian must be proud of Dr. Ambedkar keeping aside any casted prejudices. We must remind the statement made by the president K. R. Narayanan echoed some of these fears in the Central Hall of Parliament on the occasion of the celebration of 50 years of the Constitution on 27th January 2000 on the occasion of Golden Jubilee of Republic. Honorable President asserted, "Today when there is so much talk about revising the Constitution or even writing a new Constitution that has failed , we have to consider it's the Constitution that has failed us or whether it's we have failed the Constitution. Man cannot live by bread alone. Man has a mind which needs food for though. Our Constitution nourishes the thought and the mind of the people of India. Our Constitution is the safeguard of the rights and ethics. It is up to us that how we respond to Constitution and its ethics".

Now it is our duty to follow the path shown by Dr. Babasaheb Ambedkar in the form of Constitution .Our Nation's whole destiny depends upon the faith and worship these values and principles embodied in the Constitution. We have bright future only when we will follow the path shown by Our Constitution .If we go against Constitution then no one will come to save us. And there will be danger to our freedom which we have received by the sacrifice of great freedom fighter like Subhash Chandra Bose, Mahatma Gandhi and others. Dr.Ambedkar in his last speech in the constitution assembly said " I feel that the constitution is workable, it is flexible and it is strong enough to hold the country together both in peacetime and in wartime. Indeed, if I may say so, if things go wrong under the new Constitution, the reason will not be that we had a bad Constitution. What we will have to say is that Man was vile."Dr. Ambedkar very nicely successfully linked and combined new and old aspect of Indian Culture in the form of Constitution. He is undoubtedly the father of Indian Constitution who's centre is a common man. It practically implement Kautilya's following ideology-

॥प्रजा सुखे सुखं राजः प्रजानां च हिते हितम् ॥

॥नात्मप्रियं हित राजः प्रजानां तु प्रियं हितम् ॥ - (कौटिल्य ,अर्थशास्त्र)

In the happiness of his subjects lies the king's happiness, in their welfare his welfare.
He shall not consider as good only that which pleases him but treat as beneficial to him
whatever pleases his subjects- (Arthshastra by Kautilya)^[13]

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[10] Ibid p.411)

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ग्रामीण मध्य प्रदेश और राजनीति

डॉ. कु. अलका भार्गव

प्रोफेसर एवं विभागाध्यक्ष राजनीति विज्ञान विभाग

महाराणी लक्ष्मीबाई शासकीय उत्कृष्ट

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भारत में जमीनी स्तर पर जो राजनीति है वह परंपरागत अधिक व संवैधानिक अथवा विधिक संस्थाओं से तटस्थ अधिक है। आज भी भारत में पंच परमेश्वर की भावना बहुत पुरानी है। इस पृष्ठ भूमि में ग्रामीण समाज के पुर्ननिर्माण की दिशा में भारतीय शासन निरंतर प्रयासरत रहा है। पंचवर्षीय योजनाओं का मुख्य लक्ष्य ग्रामीण विकास रहा है इसके लिए सामुदायिक विकास कार्यक्रमों का क्रियान्वित करके समस्त ग्रामों को उसकी परिधि में लाया गया। जिससे ग्रामों का संवागीण विकास हो सके।¹

पुर्ननिर्माण की इस दिशा में संवैधानिक संस्थाओं को बहुत सफलता नहीं मिली है। कारण, सदियों से गाँव के लोगों अपनी सम्पूर्ण समस्याओं का हल ग्राम पंचायतों के माध्यम से कर लेते थे। इस तरह से प्राचीन काल से ही भारतीय गाँव शासन की धुरी रहें हैं। उस समय लोग कस्बे के जीवन और शहरी जीवन से बहुत कम आकर्षित थे। प्राचीनकाल में गाँवों की संगठित एकता उन्हें मजबूती प्रदान करती थी। ग्रामीण बड़ी ईमानदारी एवं कार्यकुशलता से पंचायतों का संचालन करते थे। बदले में ग्रामीण, सत्ताओं को गाँव से संबंधित कार्य के लिए प्रयाप्त शक्ति देते थे।

चार्ल्स मेटकॉफ ने 1830 में ग्रामीण शासन के संदर्भ में लिखा था जहां कुछ भी नहीं टिकता वहां वे टिके रहते हैं। राजवंश एक के बाद एक धरालुन्धित होते रहते हैं, एक क्रांति के बाद दूसरी क्रांति आती है। हिन्द, पठान, मुगल, मराठा, सिक्ख और अंग्रेज सभी बारी-बारी से अपना स्वामित्व स्थापित करते हैं। किन्तु ग्राम समाज ज्यों का त्यों बने रहते हैं। संकटकाल में वे अपने को शस्त्र सज्जित करने तथा अपनी-अपनी किले बंदी करती है। मेरी धारणा है उन ग्रामीण समाजों की जिनमें से प्रत्येक अपने में एक छोटा सा राज्य था। वह एकता ही थी जिसने भारत की जनता को सब क्रांतियों और परिवर्तनों के बीच सुरक्षित रखा है।² इस तरह बदलते हुए ग्रामीण शक्ति संरचना को दो रूपों में प्रथम परंपरागत तथा आधुनिक प्रतिमान के आधार पर समझा जा सकता है।

परंपरागत प्रतिमान

इसके अंतर्गत तीन आधारों को महत्वपूर्ण माना गया है –जमीनदारी प्रथा, ग्राम पंचायत तथा जाति पंचायत।

जमीनदारी प्रथा – गाँव के आर्थिक संसाधनों का बड़ा स्वामी होने के कारण शक्ति सम्पन्न होता है, जिसकी सत्ता पैतृक तथा स्थानीय होती है। फलतः भू स्वामित्व के विशेष स्वरूप ने परंपरागत शक्ति संरचना को एक विशेष स्वरूप प्रदान किया। जिनमें शक्ति का केन्द्रीयकरण देखने को मिलता है।

गाँव में शक्ति संरचना का दूसरा आधार ग्राम पंचायतों में निहित है। गाँव पंचायतें ही यह निर्धारण करती हैं कि गाँव में विभिन्न व्यक्तियों के अधिकार क्या होंगे। गाँव पंचायतों के अधिकार ही ग्रामीण संरचना के वास्तविक आधार हैं। यह संगठन कानून और व्यवस्था स्थापित करने के साथ-साथ न्याय भी करता है, सैद्धान्तिक कहें तो ग्राम पंचायत सर्वोपरि रहीं किन्तु व्यवहारिक पक्ष यह है कि इनकी शक्ति प्रायः भू स्वामियों के हाथ में ही निहित थी।

गाँव पंचायतों का तीसरा शक्ति संरचना का आधार जाति पंचायतें हैं। जाति पंचायत एक जाति विशेष के शक्तिशाली ईकाई होती है। जो एक विशेष क्षेत्र में अपनी जाति के सदस्यों के व्यवहारों का निर्धारण करती है। तथा जाति नियमों का उल्लंघन करने वालों को दण्डित भी करती है। इस प्रकार जाति पंचायतों के पास विधायिका व न्यायिक दोनों प्रकार के अधिकार निहित हैं। परंपरागत जाति पंचायत में एक मुखिया तथा कुछ सदस्य होते हैं। किन्तु जाति पंचायत भी जमीनदारी के प्रभाव से मुक्त नहीं है।³

आधुनिक प्रतिमान

शक्ति संरचना के परंपरागत आधार गांवों में सामाजिक तथा आर्थिक संबंधों में रूढ़िवादी तथा शोषण आधारित बनाने के लिए उत्तरदायी है। फलतः स्वतंत्रता प्राप्त होते ही नई सरकार ने इन आधारों में परिवर्तन हेतु प्रयास किये। प्रथम जनतांत्रिक विकेन्द्रीयकरण की दिशा में प्रयास हुआ, और गांवों में पंचायतों का पुर्नगठन किया गया। दूसरा जमीनदारी प्रथा का उन्मूलन करके, मध्यस्थों को समाप्त करते हुए, कृषकों को सीधे राज्य के अधिकार में ला दिया गया। 1951 में जमीनदारी व्यवस्था का उन्मूलन अधिनियम ने ग्रामीण लोकतांत्रिकरण बाधाओं को दूर करने में अहम भूमिका निभाई। भूमि सुधार कार्यक्रमों के अंतर्गत मध्यस्थों का उन्मूलन कर कृषकों को जमीनदारी लम्बरदारों तथा मुखिया के शोषण से मुक्ति मिली। गाँव की सार्वजनिक सम्पत्ति तालाब, चारागाह, पड़ती भूमि आदि जो जमीनदारों की सम्पत्ति मानी जाती थी, अब सामुहिक सम्पत्ति घोषित कर दी गई, तथा उसे ग्राम पंचायतों के क्षेत्राधिकार में ला दिया गया।

इसके अलावा 2 अक्टूबर 1952 को कल्याणकारी योजना, सामुदायिक विकास योजना प्रारंभ की गई, भारत सरकार ने बलवंत राय कमेटी की अनुशंसा (1957) पर इसको जनता का कार्यक्रम बनाने हेतु उसका लोकतांत्रिक विकेन्द्रीयकरण कर दिया गया। फलतः इसको क्रियान्वयन का कार्य ग्राम स्तर पर ग्राम पंचायतों, विकासखण्ड स्तर पर क्षेत्र समितियों तथा जिला स्तर पर जिला पंचायतों को दिया गया।

इस तारतम्य में मध्य प्रदेश राज्य को देखे तो एक 1 नवम्बर 1956 को तत्कालीन महाकौशल, छत्तीसगढ़, मध्य भारत, भोपाल, विन्ध्य प्रदेश तथा राजस्थान के सब डिवीजन सिंरंज को मिलाकर किया गया। विभिन्न घटकों में पंचायत राज व्यवस्था से संबंधित पृथक-पृथक कानून/ व्यवस्थाएं प्रचलित थी। प्रदेश में पंचायती राज व्यवस्था में एकरूपता लाने की दृष्टि से वर्ष 1962 में मध्य प्रदेश पंचायत राज अधिनियम, 1962 बनाया गया। प्रदेश में पंचायत व्यवस्था को और अधिक सशक्त एवं कारगर बनाने की दृष्टि से समय-समय पर आवश्यक संशोधन कर वर्ष 1981 तथा 1990 में नये पंचायत अधिनियम बनाये गये। भारत के संविधान के 73 वें संविधान संशोधन अधिनियम 1992 के अनुरूप प्रदेश में मध्यप्रदेश पंचायत राज एवं ग्राम स्वराज्य अधिनियम 1993 (क्रमांक-1/सन 1994) दिनांक 25 जनवरी 1994 से लागू किया गया। मध्य प्रदेश पंचायती राज एवं ग्राम स्वराज्य अधिनियम 1993 के अंतर्गत राज्य शासन द्वारा 73वें संविधान संशोधन के साथ जोड़ी गई 11 वीं अनुसूची में वर्णित विषयों से संबंधित कल्याणकारी योजनाएं संचालित करने की जिम्मेदारी त्रिस्तरीय पंचायतों को सौंपी गई है। जिसके निर्वहन तथा संचालन में उद्भूत व्यवहारिक कठिनाईयों समय-समय पर आती हैं।

पंचायती राज व्यवस्था को लोकप्रिय बनाने के उद्देश्य से एवं प्रोत्साहित करने के उद्देश्य से 1987 से श्रेष्ठ पंचायतों को पुरस्कार देने की व्यवस्था की गई है। अब प्रत्येक विकासखण्ड स्तर पर सर्वश्रेष्ठ ग्राम पंचायत को ₹0 25000/- संभाग स्तर पर सर्वश्रेष्ठ जनपद पंचायत को ₹0 5.00 लाख तथा सर्वश्रेष्ठ जिला पंचायत को 25.00 लाख का पुरस्कार प्रदान किये जाते हैं। आधुनिक पंचायती राज प्रणाली से परिचित कराने के लिए –

पंचायत सचिव प्रशिक्षण केन्द्र – प्रदेश में पंचायत सचिव के प्रशिक्षण हेतु चीन प्रशिक्षण संस्था संस्थित है। राज्य में शिवपुरी, नौ गाँव/ छत्तरपुर, तथा मुल्ताई/ बैतूल प्रशिक्षण केन्द्र संचालित है। इन केन्द्रों द्वारा वार्षिक रोस्टर तैयार कर पंचायत सचिवकर्मों का वर्षभर निरंतर प्रशिक्षण आयोजित किये जाते हैं।

इसके अलावा पंचायत राज प्रशिक्षण – नवगठित पंचायत पदाधिकारियों के नये पंचायत राज अधिनियम, नियम एवं समय-समय पर राज्य शासन द्वारा जारी निर्देशों से अवगत कराने हेतु उन्हें उनके उत्तरदायित्व एवं कर्तव्यों के प्रति जागरूक करने के लिए प्रशासन अकादमी भोपाल द्वारा जिला पंचायत के अध्यक्ष उपाध्यक्ष, जनपद पंचायतों के अध्यक्षों को प्रशिक्षित किया जाता है। ग्राम पंचायतों के सरपंचों का प्रशिक्षण जिला स्तर पर एवं जनपद पंचायतों के उपाध्यक्षों एवं स्थाई समितियों के सभापतियों के प्रशिक्षण की योजना राज्य ग्रामीण विकास संस्थान आधारताल जबलपुर में होती है। इसके अलावा यूनीसेफ ने स्वयंसेवी संगठनों के माध्यम से तथा इंदिरा गांधी मुक्त विश्वविद्यालय द्वारा भी प्रशिक्षण का कार्यक्रम हाथ में लिया है।

पंचायतों को दृढ़ करने के लिए मध्य प्रदेश में सचिवीय एवं अंकेक्षण व्यवस्था को अपनाया गया है। मध्य प्रदेश में त्रिस्तरीय पंचायत व्यवस्था के अंतर्गत कुल 22029 ग्राम पंचायतों का गठन किया गया है।¹⁴ प्रत्येक ग्राम पंचायत के सम्पूर्ण कार्य हेतु एक सचिव की व्यवस्था की गई है। वर्तमान में लगभग 4939 ग्राम पंचायत सहायक के पद स्वीकृत है। इस संवर्ग को राज्य शासन द्वारा ड्राइंग केडर किया गया है। शेष ग्राम पंचायतों में एक सचिव की व्यवस्था हेतु कलेक्टरों को अधिकार दिये गये हैं। जिला पंचायत, जनपद पंचायत, ग्राम पंचायतें अपनी वित्तीय संसाधनों का बैठक में निर्णय लेकर उपयोग करती हैं। सही वित्तीय ब्यौरा रखने की जिम्मेदारी इनकी ही होती है।

सूचना प्रौद्योगिकी के इस युग में मध्य प्रदेश में जिला पंचायतों का कम्प्यूटरीकरण किया गया है। भारत सरकार द्वारा केन्द्र प्रवर्तित योजना के अंतर्गत जिला पंचायतों ने लेन आधारित कम्प्यूटरीकरण द्वारा प्रदाय की गई थी। 38 जिला पंचायतों में एक पेन्टीमय सर्वर तथा 4 पेन्टीमय क्लाइंट कम्प्यूटर प्रदान किये जा चुके हैं। यह कार्य भारत सरकार के राष्ट्रीय सूचना विज्ञान के केन्द्र से संबंध निक्सी द्वारा सम्पादित किया गया। इसी तरह से जनपद पंचायतों का कम्प्यूटरीकरण हेतु प्रस्ताव किया था। विभाजित मध्य प्रदेश में 313 जनपद पंचायतों में कम्प्यूटरीकरण के लिए भारत सरकार द्वारा स्वीकृति प्रदान की गई है। कम्प्यूटर क्रय एवं स्थापना की कार्यवाही संबंधित जिला पंचायतों द्वारा की जा रही है। ग्राम विकास सूचना नेटवर्क का विकास भी भारत सरकार को प्रस्तावित किया गया था।

भारत सरकार द्वारा प्रथम चरण में विकास आयुक्त मुख्यालय नरसिंहपुर, रायसेन तथा होशंगाबाद जिले हेतु व्ही. सेट लगाये जाने की स्वीकृति दी गई थी यह कार्य भी राष्ट्रीय सूचना विज्ञान केन्द्र नई दिल्ली द्वारा संपादित किया गया है। ग्रामीण यांत्रिकी सेवा के अंतर्गत 51 स्थानों पर कम्प्यूटर प्रदाय करने हेतु स्वीकृति दी है। इन स्थानों पर कार्य भी पूर्ण किया गया है।

इसके अतिरिक्त भारत सरकार के 11 वें पंचवर्षीय योजना 2007-12 और 2007-08 के तारतम्य में निम्न योजनाएं भारत सरकार व राज्य सरकार के सहयोग से कुछ निम्न कुछ मुख्य योजनाएं ग्रामीण विकास के लिए लागू की गई है। जैसे स्वर्ण जयंती ग्राम स्वरोजगार योजना (एस.ए.जी.एस.वाई.) इंदिरा आवास योजना (आई.ए.वाई.) माध्यान भोजन योजना, प्रशासन और राष्ट्रीय रोजगार गारण्टी स्कीम, समेकितन पड़ती भूमि विकास योजना (आई.डब्ल्यू.डी.पी.) सूखा ग्रस्त क्षेत्र योजना (डी.पी.ए. पी.) विश्व बैंक सहायता से लागू किये गये 14 जिलों में विकास कार्य जो 11वें प्लान के द्वितीय चरण में क्रियाशील हैं। उनमें है डी.पी.आई.पी. योजना के तहत एम.पी. ग्रामीण जीवकों उपार्जन योजना (एम.पी.आर.एल.पी.) लागू की गई है। अंतराष्ट्रीय विकास विभाग के द्वारा डी.एफ.आई.डी. जल एवं भू प्रबंधन संस्थान (डब्ल्यू.ए.एल.एम.आई) डी.आर.डी.ए. प्रशासकीय योजना और राष्ट्रीय ग्रामीण रोजगार गारण्टी योजना संचालित है।

इसी तारतम्य में राज्य ने पांच नई स्कीम चालू की हुई हैं राज्य ग्रामीण सड़क सम्पर्क योजना, मुख्य मंत्री आवास योजना, सूत्रधार योजना, मास्टर प्लान स्कीम, ग्राम स्वरोजगार योजना क्रियाशील है। गांवों में फैली बेरोजगारी एवं गरीबी दूर करने के लिए भारत सरकार की राष्ट्रीय ग्रामीण रोजगार गारण्टी स्कीम क्रियाशील है इस योजना में भारत सरकार 90 प्रतिशत राशि देती है। जिसमें 100 दिनों के लिए रोजगार व्यवस्था एवं परिवारजनों को रोजगार दिया जाता है। इसके अलावा राज्य सरकार ने गोकुल ग्राम एवं गौदान योजना एवं कम्प्यूनिटी डेबलेपमेन्ट प्रोग्राम भी योजना में शामिल है। मध्य प्रदेश

जीवकोउपार्जन योजना के अंतर्गत 2006-07 में 23.15 करोड़ रुपये दिये गये थे। 2007-08 में 31.04 करोड़ रुपये केन्द्र ने दिये और राज्य सरकार ने 0.80 करोड़ लगाने थे जिसमें 3.20 लाख परिवार लाभान्वित होने थे।

टेबिल नं.1 (रूरल डेवलपमेन्ट एण्ड पंचायत डिपार्टमेन्ट ऑफ एम.पी. गवर्नमेन्ट के सौजन्य से)

S.No	Scheme / Programme	Proposed outlay	
		Eleventh Five Year Plan 2007-12	Annual Plan 2007-08
1	2	3	4
1.	SJGSY	29,656.12	3,275.57
2.	SGRY	18,016.64	6,867.75
3.	DPIP (SS) EAP) / EAP II Phase	23,158.72	8,463.16
4.	Rural Roads	50,000.00	10,000.00
5.	IAY	27,766.71	2,960.88
6.	IWDP	10,598.56	985.02
7.	DRDA	6,012.36	1,001.18
8.	DPAP	21,294.84	3,549.14
9.	Gramin Ajjivika Pariyojna	22,480.00	3,140.00
10.	National Rural Rojgar Guarantee Scheme	1,99,881.85	28,229.37
11.	M.P. Rjgar Guarantee council	3,800.00	800.00
12.	Mid day meal	69,462.00	11.00
13.	BRGF	2,25,695.00	42,339.00
14.	Community Development	29,265.20	4,877.53
15.	Walmi	1,250.00	200.00
16.	Road Maintenance	2,030.00	350.00
17.	State Rural Road Connectivity	8647.60	2500.00
18.	C.M. A was Yojana (Apana Ghar)	6200.00	3200.00
19.	State SGSY	1800.00	500.00
20.	Training	50.00	500.00
21.	Master Plan	1363.00	500.00
22.	Sutradhar Scheme	50.00	10.00
23.	Gokul Gram Adhosanrachan	5,000.00	1,000.00
24.	Godan Yojana	1,000.00	200.00
	Grand Total	7,64,478.60	1,36,535.60

मध्य प्रदेश में उपरोक्त सारी योजनाओं की सुविधा दी गई पर विकास गति नहीं पकड़ सका क्या कारण हुआ? तो हम पाते हैं कि कुछ बातें कमियों के रहते संभव ही नहीं थी।

यदि इन योजनाओं को जिसमें केन्द्र, विश्व बैंक व प्रदेश सरकार सभी ने योजनाएं तो बनाई किन्तु जिन पर लागू करना है उनकी समझ शिक्षा अंध विश्वास आदि के प्रति कितनी जागरूकता है। यह सर्वे नहीं किया गया। आधुनिक रहन-सहन व भोजन से विकास संभव नहीं है। यह सत्य है कि गांव में रोजगार नहीं है, कृषि उन्नत नहीं है, वर्षा पर निर्भरता है, जल स्रोत विकसित नहीं है। निर्धनता के कारण ऋण ग्रस्तता है योजनाएं इन कमियों को दूर करने के लिए हैं। पर इतना प्रयास करने

के बाद नतीजा इतना निराशाजनक क्यों हैं यह विचारणीय है। कारण धन, केन्द्र विश्व बैंक व प्रदेश सरकार स्तर पर कागजों में खर्च हुआ है। किन्तु तस्वीर उतनी नहीं बदली जितना खर्च हुआ है। समझ सकते हैं कि मध्य प्रदेश में भी इस स्तर पर भ्रष्टाचार की बीमारी गहराई से जड़ जमा चुकी है। यदि वर्तमान सरकार को देखे तो इनकी योजनाओं के क्रियान्वयन से तस्वीर बदली पर आंशिक।

दूसरा महिलाओं का पंचायतों के चुनाव में पदों में 50 प्रतिशत आरक्षण दिया गया है। जिसके तहत प्रदेश में लगभग

- 18000 महिला पंच
- 11520 महिला सरपंच
- 3400 महिला जनपद सदस्य
- 415 महिला जिला पंचायत सदस्य
- 156 जनपदों और
- 25 जिला पंचायतों में महिला अध्यक्ष
- 1780 महिला पार्षद
- 95 नगर पंचायत महिला अध्यक्ष
- 32 नगर पालिका महिला अध्यक्ष
- 08 नगर निगमों की महापौर हैं।

गांव और शहरों के विकास के लिए सत्ता की बागडोर दो लाख से ज्यादा महिलाओं के हाथ में है। यह कदम संविधान निर्माताओं के सपनों को पूरा करने की दशा में एक बड़ा कदम है।⁶

इस तरह मध्य प्रदेश क्रांति की ओर अग्रसर हुआ है। यह कदम निश्चित रूप से सराहनीय एवं साहसिक है। किन्तु व्यवहारिक कठिनाई यह है कि कृषि प्रधान मध्य प्रदेश में गांवों में पुरुष शिक्षा का प्रतिशत ही बहुत कम है। तब स्त्रियां पंचायत की संवैधानिक व्यवस्था से प्रायः अनभिज्ञ नई योजनाओं को समझने में अक्षम हैं फिर महिलाओं की स्थिति ऊंची उठाने की बजाय महिला पंचपति की गतिशीलता बढ़ी है। इससे ऐसा प्रतीत होता है मानों स्त्री को अधिकार नहीं मजबूरी दी गई है। सत्ता एवं सम्मान की सार्थकता तब है जब स्त्री को पहले (व्यवस्था से) सक्षम बनाया जाये फिर सत्ता और अधिकार दिये जाए। इसी तरह गांव में कृषि पर निर्भरता है किन्तु हस्तशिल्प का आधुनिकीकरण यदि ग्रामीण स्तर पर किया जाए तो आर्थिक स्तर स्वयं के प्रयास से सुधरेगा। और वह अधिक मजबूत और सुदृढ़ मध्य प्रदेश बनायेगा।

मध्य प्रदेश में त्रिस्तरीय पंचायत के ढांचे ने जमीनदारी व्यवस्था को भी प्रभावित किया है अब जमींदार इतने प्रभावशाली नहीं रह गये जितने आजादी के बाद के कुछ वर्षों और स्वतंत्रता पूर्व थे। इस रूप में यह तथ्य सामने आया कि पूर्व की अपेक्षा किसानों की प्रगति हुई है किन्तु आज भी ग्रामीण मध्य प्रदेश में किसानों को खाद एवं पानी की समस्या से जूझना पड़ रहा है। आये दिन किसानों का प्रदर्शन और आत्मदाह सुनने और पढ़ने में आता है। भारतीय जनता पार्टी के मिशन 2013 में ग्राम पंचायत – राज एक्सप्रेस में छपी खबर के अनुसार मध्य प्रदेश विकास के लिए बनी लाइली लक्ष्मी योजना, बेटे बचाओं योजना, गांव की बेटे योजना के बाद ग्राम पंचायतों को भी चुनावी रणनीति का हिस्सा बनाते हुए प्रत्येक ग्राम पंचायतों को विकास के लिए 20 लाख रुपये की राशि मुहिया कराई जावे। यह राशि मनरेगा तथा ग्रामीण विकास विभाग सीधे ग्राम पंचायतों को देगा। मध्य प्रदेश की 23 हजार ग्राम पंचायतों को सड़क पंचायत भवन, स्कूल भवन, अधोसंरचना विकास आदि के लिए दी जायेगी। मनरेगा के लिए मिलेंगे 460 करोड़ रुपये।

उपरोक्त खबर से आशय है कि पर्याप्त धनराशि ग्रामीण विकास के लिए खर्च करने का प्रावधान हो रहा है पर रचनात्मक विकास के परिणाम उतने बेहतर नहीं है नवभारत में छपी खबर 15 नवंबर 2011 के अनुसार पंचायत सचिव और

सरपंच खा रहे गरीबों का हक खबर (डबरा के संदर्भ में) ग्रामीणों का कहना है। न सभा बुलाई जाती है, राहत कार्य के लिए राशि जुड़वाने की बात होती है, रोजगार गारण्टी में फर्जी रजिस्टर भरकर पैसे निकाले जाते हैं। पत्नी के नाम भूमि पट्टा आदि स्थितियां निर्मित हो रही है।

मैं स्वयं (लेखिका) अपनी गोहद जिला भिण्ड की पोस्टिंग के दौरान गांव का अध्ययन करने का मौक़ा मिला देखा कि शिक्षा का हल्ला है पर शिक्षा नहीं है। स्कूल में अध्यापक होते नहीं हैं, अथवा होते हैं, तो चूँकि कम स्कूल पहुँचते हैं इसलिए बच्चे नहीं मिलते हैं। नकल माफिया परीक्षा के दिनों में ग्रामीण अंचलों में सक्रीय रहता है। जहाँ महाविद्यालय हैं वहाँ भी कुछ ऐसी ही स्थिति है। स्वास्थ्य सुविधा के नाम पर गांवों में झोला छाप डॉक्टरों से इलाज करवाने के लिए ग्रामीण रोगी मजबूर है।

इस संबंध में देवास जिले के निकट के गांव में ग्रामीणों ने स्वयं की पहल से तालाब बनाया और अपने खेती को हरा भरा किया इन सब बातों से तात्पर्य सिर्फ इतना है कि ऊंगली पकड़कर ग्रामीणों को चलाने की बजाए उन्हें सक्रीय होने का शिल्प हुनर और शिक्षा दी जाये जैसे मुरैना के निकट सुब्बाराव जी जौरा में स्वयं का उदाहरण प्रस्तुत करते हैं यानि कि जब ग्रामीण स्वयं अपनी मदद के लिए आगे बढ़ेगा तो भ्रष्टाचार धोखाधड़ी काम से मुंह चुराने धन का गवन करने जैसी घटनाएं नहीं होंगी। इससे न केवल किसान बल्कि आम ग्रामीण हस्तशिल्प और खेती की आधुनिक हुनर की शिक्षा ग्रहण कर खुशहाल मध्य प्रदेश बनायेगा।

इसके अलावा पंचायतों का स्वरूप गैर राजनैतिक रखा गया है। यदि हमारे प्रदेश के राजनैतिक नेता वासतव में चाहते हैं कि प्रदेश विकसित हो तो सुविधाएं अवश्य मुहैया करायें पर सुविधाओं का राजनैतिकीकरण न करें। इन संस्थाओं का दलीय उपयोग न करें। तभी ग्रामीण मध्य प्रदेश शुशहाल, सम्रध और गांधी का आदर्श मध्य प्रदेश बनेगा।

जय हिन्द।

संदर्भ ग्रंथ सूची

स.क्र.	लेखक का नाम	पुस्तक का नाम	पृष्ठ क्र.
1.	संदीप परमार	ग्राम्य विकास और ग्रामीण नेतृत्व के उभरते प्रतिमान	1
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4.		म.प्र. ग्रामीण विकास एवं पंचायत विभाग बेवसाइट गूगल से	
5.		रूलर डेवलेपमेन्ट एण्ड पंचायती राज डिपार्टमेन्ट 07- एम.पी. गर्वमेन्ट	
6.		आकलन मध्य प्रदेश जन संपर्क विभाग द्वारा जारी 2010	

गाँव के डॉक्टर्स और इंजीनियर्स का लोक कल्याण में योगदान

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भाग-1 गाँव के डॉक्टर्स

मैं उन डॉक्टर्स और इंजीनियर्स की बात नहीं कर रहा हूँ जो सरकार के द्वारा नियुक्त होकर गाँवों में पदस्थ हैं और सेवायें दे रहे हैं। न ही मैं उनकी बात कर रहा हूँ जो उच्च शिक्षित होकर नौकरी न मिल पाने के कारण प्राइवेट प्रेक्टिस कर सेवायें दे रहे हैं। मैं तो उन डॉक्टर्स और इंजीनियर्स की बात कर रहा हूँ जिन्होंने स्कूल-कॉलेजों का मुँह तक नहीं देखा फिर भी वे डॉक्टरी और इंजीनियरी करते हैं। कई बार तो ऐसा होता है कि सरकारी डॉक्टर्स व इंजीनियर्स भी इन ग्रामीण डॉक्टरों व इंजीनियरों से मदद मांगते हैं। इनके सहारे पर निर्भर हो जाते हैं। बात कुछ अटपटी जरूर लग रही होगी किंतु यह एक सच है, बिल्कुल मीठा सच। सबसे पहले बात करते हैं गाँव के डॉक्टरों की जिनकी मदद से लाखों ग्रामीण जन विभिन्न बीमारियों से निजात पाते हैं।

पेट रोग विशेषज्ञ :- गाँव हो या शहर पेट की बीमारियाँ तो सभी को होती हैं। शहर वाले आदमी को पेट में दर्द महसूस हुआ, सीधे अस्पताल चला जाता है। गाँव का आदमी क्या करे ? कहा जाता है कि आवश्यकता आविष्कार की जननी होती है। गाँव वालों को भी इलाज की आवश्यकता होती है सो उन्होंने भी इलाज का आविष्कार कर लिया है। पेट रोग को ठीक करने वाले हर गाँव में दो-चार विशेषज्ञ मिल जायेंगे। जितना बड़ा गाँव, उतने ज्यादा विशेषज्ञ। पेट के दर्द को प्रथम डायग्नोसिस के तौर पर ऐसा माना जाता है कि मरीज के पेट की धन्न व बाट बिगड़ी है। धन्न व बाट को ठीक करने के लिए मरीज को बाकायदा जमीन पर लिटाया जाता है। यहाँ चारपाई अलाऊ नहीं है, क्योंकि चारपाई पर डायग्नोसिस सही ढंग से हो ही नहीं सकता।

सरकारी डॉक्टरों के यहाँ भी फ्लेट बेंच पड़े रहते हैं। गाँव के इन डॉक्टरों के पास स्टेण्डर्ड बेंच तो नहीं होते हैं किंतु समतल जमीन पर बिछाने के लिए खेस या दरी जरूर होते हैं। शुद्ध सरसों या अरण्डी के तेल से ये धन्न व बाट विशेषज्ञ मरीज की जाँच पड़ताल करते हैं। इस पड़ताल में साँसों और नसों को परखने का काम होता है। पेट की धन्न-बाट को समझने के लिये पैर की नसें दबाई जाती हैं, उँगलियाँ चटकाई जाती हैं व पैर के अँगूठे को पकड़ कर जोर से झटका दिया जाता है। इस कार्य को करने के लिए डॉक्टर्स के पास कोई पहले से नियुक्त सहायक नहीं होता है। आस-पास बैठे हुए लोगों में से किसी को भी इशारे से बुलाकर उसकी मदद ली जाती है। देखने वाले लोग भी इतने टेक्टफुल हो जाते हैं कि वे उसी अंदाज में पैर झटकते हैं जितना जरूरी हो। पेट दर्द, मरोड़ व दस्तों का सफल इलाज होता है इन डॉक्टरों के पास। मरीजों को सख्त निर्देश होते हैं कि वे जब भी जाँच कराने आयें, उन्हें खाली पेट आना है।

प्रायः मरीजों को पूर्व से ही पता होता है कि उन्हें बिना खाये-पिये जाना है सो वे पहले से ही खाली पेट आते हैं। पेट रोग विशेषज्ञ इन मरीजों की न सिर्फ पैथोलॉजी ही करते हैं बल्कि उनका ट्रीटमेंट भी करते हैं। उन्हें न गुमराह किया जाता है और न ही फीस ली जाती है। मरीज का पेट देखने के बाद कुछ हल्का-फुल्का खाने को दिया जाता है सो डॉक्टर साहब ही खिला देते हैं। सरकारी डॉक्टरों की तरह मंहगे बेल्ट तो इनके पास नहीं होते हैं मरीज की साफ़ी या अँगोछा ही पेट बेल्ट का कार्य करता है। ट्रीटमेंट के दौरान मरीज की बाँडी का पूरी तरह ध्यान रखा जाता है। उसे बैठाते समय आहिस्ता-आहिस्ता, पहले पैर मोड़े जाते हैं, फिर उसे उकड़ूँ बिठाया जाता है, गर्दन झुकाई जाती है, कंधे व रीढ़ की हड्डी की तेल से मालिश की जाती है। डॉक्टर साहब मरीज को उल्टे-सीधे प्रश्न नहीं पूछते। आवश्यक बातें ही पूछते हैं जैसे- कितने बार दस्त हुए ? क्या खाया ? आदि। मरीज की भाषा डॉक्टर और डॉक्टर की भाषा मरीज पूरी तरह समझते हैं।

यदि मरीज ने कह दिया कि लोटा ही लिये रहता हूँ तो समझा जाता कि अनेक बार दस्त हुये हैं। दस्तों की भी पहचान होती है - आँव युक्त दस्त हुए हैं या खाली पानी चलता है आदि। दवा के रूप में बड़ा पर्चा नहीं बना दिया जाता। सीधे दवा ही दी जाती है, जिसमें सौँठ-मिठाई, भटकटइया के फूल, हिंगोटी की मिगी प्रमुख होते हैं। उल्लेखनीय है कि गाँवों में गुड़ को मिठाई कहते हैं। मरीज को डॉक्टर के पास दो तीन बार आना पड़ता है और मरीज पूरी तरह चंगा हो जाता है। इस तरह धन्न-बाट विशेषज्ञ स्त्री व पुरुष दोनों ही होते हैं। मेरे गाँव में तो मेरी दादी ही विशेषज्ञ थीं जिनके पास आस-पास के गाँवों से भी मरीज आते थे। मैं स्वयं भी उनका पेसेन्ट रहा हूँ। मेरा भी इलाज उन्होंने किया। उनके जीवन में शायद ही कोई मरीज ऐसा रहा हो जिसे उनके इलाज के बाद, सरकारी अस्पताल या प्राइवेट अस्पताल जाना पड़ा हो।

नेत्र विशेषज्ञ :- गाँवों में नेत्र रोग विशेषज्ञों की कमी नहीं है। आँखों में दर्द होना, आँखें लाल पड़ जाना, जागते समय आँखें कीचर से बुरी तरह छप जाना आदि आँख की बीमारियाँ होती हैं। इन बीमारियों का गाँवों के डॉक्टरों के पास सफल इलाज है। ये लक्षण अगर दिखाई दे गये तो समझो 'आँखें आ गई' और उसके घर वाले भी जान जाते हैं कि आँखें आ गई। आज के शहरवासियों में अगर ये लक्षण आ गए तो समझो गजब हो गया, बुरी तरह परेशान हो जायेगा और कई डॉक्टर व अस्पताल बदल डालेगा। गाँवों में ऐसा कुछ नहीं होता। ये बीमारियाँ अक्सर गर्मी के सीजन में होती हैं, सो उन्हें पता ही है कि ये आम बीमारियाँ हैं। नीम के मुलायम सीकों को तोड़कर साफिया (साफी) या अँगोछे से लपेटकर कान के ऊपर बाँधा जाता है ताकि उसकी छाया आँखों पर पड़ती रहे। गाँवों में इसे 'छोत से बचना' कहते हैं। इस तरह नीम का झोंका बाँधे हुए कोई बच्चा या स्त्री-पुरुष मिल जाये तो उसका मजाक नहीं उड़ाया जाता। हाँ, उससे निगाहें जरूर नहीं मिलाई जातीं। मरीज स्वयं भी किसी से निगाहें नहीं मिलाता। इसके पीछे कारण है कि यह रोग संक्रामक होता है। लोग इसे उड़कर लगने वाली बीमारी कहते हैं। कितना भी बचाव करो, इस बीमारी का संक्रमण हो ही जाता है। धीरे-धीरे यह बीमारी गाँव भर में फैल जाती है लेकिन हाहाकार नहीं मचता। सभी को पता है कि अब आँखें सभी की आयेंगी और धीरे-धीरे सभी की आँखें ठीक हो जायेंगी।

सरकारी डॉक्टरों के पास भी आँख की बीमारी के लिये कुछ गिनी चुनी दवाइयाँ ही होती हैं। इन गाँवों के डॉक्टरों के पास भी गिने चुने नुस्खे होते हैं। संतरे के छिलकों का रस, नेनोल की शीशी और नीम का झोंका। संतरे के छिलकों को मसल कर कोई अन्य व्यक्ति अचानक मरीज की आँखों में निचोड़ देता है। अचानक इसलिए कि यह आँखों में लगता है। जानबूझकर भी लोग अपनी आँखों में रस निचुड़वाकर डलवाते हैं। इस रोग के विशेषज्ञ कोई अलग से नहीं होते इन सब बातों को गाँवों में चर्चाओं के द्वारा सभी को बता दिया जाता है किंतु कुछ झाड़-फूँक करने वाले लोग जरूर अलग से होते हैं जो झाड़-फूँक कर आँखों को ठीक करते हैं।

प्रसूति विशेषज्ञ :- गाँवों में प्रसूति विशेषज्ञों की कमी नहीं है। परंतु, अब धीरे-धीरे ये विशेषज्ञ कम होते जा रहे हैं। गाँवों में 99: प्रसूतियाँ गाँवों के प्रसूति विशेषज्ञों ने ही की हैं। मैं तो यहाँ तक कहता हूँ कि आज देश में जितने भी सरकारी डिग्री होल्डर विशेषज्ञ हैं उनमें से अधिकांश लोगों का जन्म इन्हीं विशेषज्ञों की देख-रेख में हुआ होगा। गाँवों के प्रसूति विशेषज्ञ न तो जच्चा के ऊपर धौंस जमाते हैं और न ही उनसे पैसा ऐंठते हैं। ये न किसी का बच्चा पकड़कर मरोड़ते हैं, न ही किसी के बच्चे को फर्स पर पटक कर मारते हैं।

मैं बड़ा खुशनसीब हूँ कि मेरा जन्म इन्हीं गाँवों के प्रसूति विशेषज्ञों की देख-रेख में हुआ। गाँवों में किसी महिला की डिलीवरी के समय दो-चार गाँवों की प्रसूति विशेषज्ञ महिलाओं को सम्मान के साथ बुलाया जाता है। कुछ विशेषज्ञ बीड़ी पीते हैं तो उन्हें सम्मान के साथ बीड़ी का बण्डल और एक माचिस भेंट में दी जाती है। रात-रात भर बैठकर ये प्रसूति विशेषज्ञ जच्चा की देखभाल करते हैं। घर के बाहर परिवार के अन्य लोग रहते हैं, वे किसी भी प्रकार से न तो हड़बड़ाते हैं और न ही अंदर की महिलाओं को बार-बार पूछ कर डिस्टर्ब करते हैं। प्रसूति विशेषज्ञों को प्रसूताओं का समय समझ में आ जाता है जिसे वे घरी और पहरो में व्यक्त करते हैं। जच्चा के आस-पास खुशनुमा माहौल होता है। उसकी प्रसव पीड़ा को हँसी मजाक कर-करके कम किया जाता है। घर के अन्दर केवल महिलाओं को ही रहने की अनुमति होती है सो वे मनचाही बातें करते हुए प्रसूति कार्य को सफल तरीके से करती हैं। घर-परिवार के जिम्मेदार पुरुष लोग बाहरी वस्तुओं के अरेन्जमेंट में संलग्न रहते हैं व उनके कान घर के अन्दर की आवाज की तरफ ही लगे रहते हैं कि थरिया बजने वाली है या तबा। आशय यह है कि थरिया (थाली) बजती है तो लड़का पैदा हुआ और तबा (रोटी सेंकने वाला) बजता है तो बिटिया पैदा हुई। चूँकि मेरी बड़ी अर्इया ;दादीद्व इसी तरह की गाँव की प्रसूति विशेषज्ञ थीं जिनके हाथों से सैंकड़ों डिलिवरी हुई, इसलिये मैंने इन बातों को बेहद नजदीक से जाना है।

डिलीवरी होने के तुरंत बाद घर के अंदर की महिलायें स्थिति के अनुसार थाली या तबा बजा देती हैं जिससे बाहर बैठे लोगों की समझ में आ जाता है कि बहू को लड़का हुआ या बिटिया। यह सब पूछने के लिये लोगों को रिश्वत नहीं देनी पड़ती। गाँव हो या शहर लड़की पैदा होने पर अधिकांश घरों में अप्रसन्नता ही होती है। गाँवों में थरिया या तबा की आवाज से जिन लोगों को पता नहीं हो पाता कि क्या हुआ उन्हें मौखिक बता दिया जाता है। लड़का हुआ तो एक दम खुश होकर बता दिया जाता है कि 'लला भये' और बिटिया पैदा हुई तो हल्की आवाज में बता दिया जाता है कि बिटिया भई या 'करौ धन आ गओ' या 'बिटिया भई'। इस देश की यह बिडम्बना ही है कि बिटिया होने पर दूसरा व्यक्ति खुश होकर बधाई भी नहीं देता या दे पाता। शहरों में तो ठीक है परंतु गाँवों में हालात अभी भी वैसे ही हैं। दूसरा व्यक्ति खुशी पूर्वक बधाई इसलिए नहीं दे पाता कि उसे यह डर लगता है कि सामने वाला कहीं ये न सोचले कि ये यही चाहते थे कि इनके घर बिटिया हो जाये। बेटी पैदा होने की सूचना देने वाला यह कहना न भूलता कि "चलो ठीक है बेटी बेटा एक ही बात है"। कुछ कहते हैं "सब ईश्वर की देन है जो उन्हें देने तो सो दौ।" कुछ लोग हँसी-मजाक में भी लड़की के माँ-बाप से कहते हैं "तुमने बिटियन को खूब खाओ।"

बेटी होने पर गाँव में तमाम सारे कमेन्ट्स होते हैं जैसे- "धन आ गओ", "एफ.डी.आ गई", "लक्ष्मी आ गई", "इन्तजाम कर ले", "अब का हो जाओ तैयार" आदि-आदि। सभी का मकसद लड़की वाले को भावनात्मक रूप से कमजोर करना ही होता है। कुछ लोग भावुक भी होते हैं जो कहते हैं, "कन्या भई"। लेकिन कुल मिलाकर लड़की के जन्म के समय तसल्ली देने का काम ही होता है। माँ-बाप भी अपने आपको तसल्ली देने के सिवाय कुछ नहीं करते। वे कहते हैं, "ठीक है, एकई बात", "चलो बढ़िया है, हमतो बिटिया ही चाहत ते", "कोऊ बात नहीं, जो हो गओ सो ठीक है", "का हम पे कछु कमी है, एक हो जाये तो कोऊ बात नहीं" आदि-आदि। इस प्रकार प्रसूति विशेषज्ञ गाँवों के डॉक्टरों अपना काम सफलतम ढंग से करते हैं। यही डॉक्टर फिर आम महिलाओं के साथ घर की अन्य रश्मों जैसे चरुआ धरार्इ, बाहर निकरार्इ, कुँआ पुजार्इ, शौहरे गवार्इ आदि में शामिल होते हैं। इन प्रसूति विशेषज्ञों की कोई फीस तो नहीं होती फिर भी इन्हें खुश करने के लिए कोई कपड़ा दे देता है, कोई

पैसा। हाँ, बिटिया होने पर यह भी नहीं हो पाता। देने वाला खीसं निपोर कर कह देता है, “चलो अम्मा बिटिया भई, फिर देखेंगे”। लेने वाला कह देता है, “चलो ठीक है कन्या है, हमें कछू नहीं चाहिये”। इस प्रकार गाँवों में सफल प्रसूति होने का चलन है।

हड्डी रोग विशेषज्ञ :- गाँवों में हड्डी रोग विशेषज्ञ भी होते हैं किंतु इनकी संख्या काफी कम पाई जाती है। पैर मोचना, चुरा आ जाना, चटका आ जाना, चरमरा जाना आदि इनकी शब्दावली होती है। इन सभी का सफल इलाज है, गाँवों के डॉक्टरों के पास। पैर मोचने का इलाज करने के लिए लकड़ियों की तख्तियों काम में लायी जाती हैं। साफी या अँगोछा से बाँध कर बड़े ही टेक्नीकल ढंग से पैर को ऐंठ कर ठीक किया जाता है। इस प्रक्रिया में काफी दर्द होता है लेकिन एक-दो प्रयासों में काम सफल हो जाता है। पीठ का दर्द हो या कमर का चटका, इसे गाँव वाले चुरा कहते हैं। चुरा ठीक करने वाले को ‘चुरा लेने वाला’ कहते हैं। इसकी विधि भी कुछ इसी तरह की होती है। हाथ हो या पैर, कहीं की भी हड्डी के फ्रैक्चर को गाँवों की भाषा में चटका कहते हैं। इसे लकड़ियों की फंछड़ों से, आमी हल्दी से, प्याज से, ग्वार के पाठा (एलोवेरा) से ठीक किया जाता है। इलाज पूरी तरह सफल होता है।

बाल एवं शिशु रोग विशेषज्ञ :- इस विशेषज्ञता के क्षेत्र में गाँवों में अधिकांश विशेषज्ञ महिलायें होती हैं जिन्हें बच्चों की नस-नस पता होती है। चिरैया आ जाना, पेट फूल जाना, दुधमुँहा हो जाना, सर्दी लग जाना, नजर लग जाना, उल्टी-दस्त होना, रोना-चीखना आदि रोगों का सफल इलाज होता है, इन गाँवों के डॉक्टरों के पास। इन रोगों को ठीक करने के लिए ये विशेषज्ञ पूरी तरह आश्वस्त हैं। इनका मनोबल एवं दृढ़ विश्वास इन्हें सदैव सफल बनाये रखता है। नवजात शिशु से लेकर बाल्यावस्था के रोगों का ये गाँवों के डॉक्टरों अचूक इलाज करते हैं। यद्यपि इस प्रकार के विशेषज्ञ संख्या में कम ही होते हैं, परंतु जितने भी होते हैं, उनमें आत्म विश्वास, दृढ़ इच्छा शक्ति व सामाजिक भावना का पूरी तरह समावेश होता है। इन्हें अपना कार्य करने में बेहद आनन्द की अनुभूति होती है। कार्य की सफलता ही इनका सबसे बड़ा पारितोषिक होता है। ‘बच्चों की चिरैया आ जाना’ या ‘कौआ आ जाना’ दोनों एक ही बात है। इस कार्य को शायद एम.डी. और एम.एस. डॉक्टर भी न कर पायेंगे।

खैर यह तो अतिशयोक्ति भी हो सकती है। ये गाँव के अनपढ़ डॉक्टरों बच्चों के गले में हाथ डालकर चिरैया या कौआ इस तरह ठीक कर देते हैं कि बच्चा काफी दिनों तक ठीक रहता है। बच्चों की हसली बिगड़ जाना या पसली चलना, आदि बीमारियों को भी विभिन्न टेक्निकों से ठीक किया जाता है। कई महिलायें तो इन बच्चों की नजर उतार कर ही उनका रोना-चिल्लाना ठीक कर देती हैं। हालाँकि इस बात के पुख्ता प्रमाण नहीं दिये जा सकते। फिर भी मनोवैज्ञानिक ढंग से इस तरह का इलाज भी होता है। कुल मिलाकर गाँव के डॉक्टरों बच्चों की बीमारी के अच्छे जानकार व चिकित्सक होते हैं।

जनरल चिकित्सक :- गाँव के ये अनपढ़ डॉक्टरों लगभग हर एक बीमारी का इलाज करना जानते हैं। सर्दी-जुकाम हो जाये तो कड़क चाय, लोंग भूनकर देना, बच्चों को जायफल का सेवन करा कर आदि ढंग से सर्दी-जुकाम से छुटकारा दिलाते हैं। हल्दी, प्याज, अजवाइन, सौंठ, लोंग, इलायची आदि वस्तुओं का किसी न किसी रूप में इलाज हेतु प्रयोग किया ही जाता है। पेट की बीमारी के लिए हींग का पानी, नींबू का रस, नमक आदि वस्तुओं का सेवन करते हैं। हिंगोटी की मिगी अत्यंत कारगर होती है, पेट की पीर को ठीक करने में। बुखार की आशंका को ये गाँव वाले डॉक्टरों व मरीज हरात कहते हैं। इस हरात का इलाज भी गर्म-गर्म हलुआ बनाकर उसमें थोड़ी हल्दी डालकर सेवन करते हैं। हरात चली जाती है। फिर भी अगर बुखार आ गया तो माथे पर गीली पट्टी फेरकर व पूरे बदन को पौँछा लगाकर बुखार ठीक करते हैं। यह तरीका तो आजकल अच्छे-अच्छे अस्पतालों में भी अपनाया जाने लगा है। मलेरिया की बीमारी को इकतरा बोला जाता है जो अधिकांश एक दिन छोड़कर आता है। इकतरे को ठीक करने के लिए दिमाजड़ी नामक वनस्पति को मट्टे में मिला कर पिलाई जाती है जो बेहद कड़वी होती है। हर एक मरीज दिमाजड़ी का घोल नहीं पी सकता। जिसने भी यह घोल दो-चार बार पी लिया तो समझो हर तरह के ज्वर से ठीक हो गया चाहे वह मलेरिया हो या पीत ज्वर। इसी तरह खॉसी का इलाज भी शर्तिया होता है। बबूल के पेड़ की छाल जिसे ये गाँव वाले कस कहते हैं को पीसकर गर्म पानी के साथ पीने पर खॉसी ठीक हो जाती है। बड़ी-बड़ी बीमारियों का इलाज भी इन गाँव वालों के पास होता है। गर्भपात करना, छः महीना या साल दो साल तक गर्भ न ठहरे इत्यादि का भी बंदोबस्त इन गाँवों के डॉक्टरों के पास होता है।

फोड़ा-फुंसी व चर्म रोग विशेषज्ञ :- कितना भी खतरनाक फोड़ा हो, ये गाँव के डॉक्टरों उसका सफलतम ढंग से इलाज कर लेते हैं। पहले तो यह सलाह देते हैं कि फोड़ा शुरू होते ही उसे मरीज अपने ही हाथ से बुरी तरह दो-चार बार मसल दें। ऐसा करने पर फोड़ा पकता ही नहीं है। यदि उठ गया तो वह कच्चा फोड़ा जिसे कच्चा खता कहते हैं, को मसलने से मना किया जाता है। उसके पकने का इंतजार करना पड़ता है। फोड़ा जब पीलेपन में होता है, तो उसे पका हुआ फोड़ा (खता) कहते हैं। उसकी मवाद को खींचने के लिए थोड़ा सा साबुन से या सुई से मुँह बनाकर (मुहड़िया बनाकर) बेसन की चँदिया बनाकर थोड़ा सरसों का तेल लगाकर उसे फोड़े के ऊपर रख दिया जाता है। यह रात भर के लिए बाँध कर छोड़ दिया जाता है। सुबह तक काफी मवाद बाहर निकल जाता है। मरीज को भारी राहत होती है। ऐसा दो-तीन बार करना पड़ता है। फोड़ा सही हो पाता है। खाज-खुजली का भी बेहद अच्छा इलाज है। इन गाँवों के डॉक्टरों के पास। मैंने तो खाज का वह दौर देखा है जो शायद ही कभी फिर से आवे। बच्चों के सिर पूरी तरह गल जाते थे। हाथ-पैरों में सड़ोंध आती थी। मवाद पूरे शरीर में चलता था।

शायद आज के डॉक्टरों तो उस दृश्य को देख भी नहीं सकते। मैं स्वयं ऐसी खाज का भुक्तभोगी रहा हूँ। खाजें दो प्रकार की होती थीं – पकनू खाज व मुण्डू खाज। पकनू खाज का जिंक मैंने अभी कर ही दिया। मुण्डू खाज में मवाद नहीं होता था। सिर्फ खुजली पड़ती थी। खुजली बुरी तरह पड़ती थी। यदि मरीज के सामने रसगुल्ला भी रखा हो तो खा नहीं पायेगा, खुजलाने के कारण। कहावत भी चल पड़ी थी – “खाज

खुजाओ, हरि गुन गाओ"। और भी कई कहावतें बनीं, खाज खुजलाने के ऊपर। इस भयंकर खाज को गाँवों की महिला डॉक्टर्स कनेल के पत्तों को पीस कर सरसों के तेल में थोड़ा सा तलकर गर्म-गर्म अरक खाज वाले स्थानों पर लपेट देते थे। खाज में पपड़ी पड़ जाती थी जिसे दौली कहते थे। यह दौली धीरे-धीरे ही जाती थी। मरीज की हालत काफी खराब हो जाती थी। मरीज अण्डरवियर नहीं पहन पाते थे। सड़ी सी तौलिया लगाकर चौड़ी-चौड़ी टाँगे करके चलना पड़ता था। सिर पर खोटा मिट्टी या पड्डुआ मिट्टी के लेप से भी पकनू खाज ठीक हो जाती थी।

मैं समझता हूँ, सभी रोगों में खाज से खतरनाक कोई रोग नहीं है जो मैंने स्वयं भोगा है। गाँव के लोगों को पैरों में बिबाइयाँ खूब फटती हैं। बिबाई का दर्द बेहद असहनीय होता है। इस पर भी कहावत बन चुकी है- "जाकै पैर न फटी बिबाई, वो क्या जानें पीर पराई"। बतासे के धुँए से रूकी हुई पेशाब करा ली जाती है। और भी कई बीमारियाँ हैं जो ये पूरी तरह ठीक कर लेते हैं। बिबाइयों को ठीक करने के लिए गाँव के डॉक्टर्स मोमबत्ती का प्रयोग करते हैं। मरीज स्वयं अपना इलाज कर लेते हैं। पिघलती हुई मोमबत्ती घावों पर टपकाते हैं। गर्म तो लगती है किंतु बिबाई को ठीक ही होना पड़ता है। बिबाई को पूरी तरह ठीक कर लिया जाता है।

पैथोलॉजी :- गाँव के ये अनपढ़ डॉक्टर्स आज के पैथोलॉजिस्ट से कहीं ज्यादा समझदार होते हैं। लक्षण और नाड़ी ज्ञान में इनका कोई मुकाबला नहीं है। मरीज के लक्षण, हाव-भाव देखकर, पेशाब का रंग पूछ कर व मल की स्थिति, रंग, बदबू आदि पूछ कर ये बीमारी को समझ लेते हैं। खून की जाँच नाखूनों को दबाकर या पोटरो को दबाकर समझ लिया जाता है। मरीज में खून की कमी को भी इसी तरह समझा जाता है। आँखों को देखकर भी खून की कमी को समझा जाता है। जीभ को देख कर भी कई बीमारियों की जाँच पड़ताल की जाती है।

परहेज :- गाँव के डॉक्टर्स परहेज करने के लिये जरूर बोलते हैं। खटाई-मिटाई से दूर रहने की सलाह अधिकांश मरीजों को दी जाती है। 'गर्म', 'ठण्डे' और 'खरे' शब्दों का प्रयोग होता है, जैसे गर्म चीजें नहीं खाना है, ठण्डी चीजें नहीं खाना है या खाना है। खरी चीजें नहीं खाना है। इत्यादि हिदायतें दी जाती हैं।

गाँव के डॉक्टर्स पर आधुनिकता का प्रभाव :- गाँवों के डॉक्टर्स पर आधुनिकता का प्रभाव स्पष्ट रूप से पड़ रहा है। हजारों पीढ़ियों से चल रहे इलाज को अब पसन्द नहीं किया जाता। डॉक्टर्स को यह सब विरासत में मिलता था। अब नई पीढ़ी इससे कोसों दूर होती चली जा रही है। अब गाँवों में इस तरह का इलाज करने वाले और कराने वाले यदा-कदा ही मिलते हैं। उपरोक्त जड़ी-बूटियों, वनस्पतियों व अन्य वस्तुओं को ढूँढ पाना ही कठिन हो गया है। अब गाँव के लोग भी प्रकृति से धीरे-धीरे कटते जा रहे हैं। अब तुरंत का जमाना है। विज्ञान व तकनीक ने लगभग हर बीमारी का इलाज खोज लिया है जो जल्दी असर करता है। अब बहुओं में भी रिस्क लेने व पीड़ा झेलने की क्षमता नहीं रह गई। जहाँ कभी 90: से अधिक प्रसूतियाँ नेचुरल होती थीं।

अब सिजेरियन का जमाना है। बच्चे ऑपरेशन से हो रहे हैं। घर पर डिलीवरी कराने के लिए सिर्फ वे ही महिलायें तैयार रहती हैं जिनका कोई सहारा नहीं है या पैसा नहीं है। अधिकांश महिलायें अस्पताल को भागती हैं। जो सासों दूसरी बहुओं की डिलीवरी किया करती थीं, वे स्वयं अपनी बहुओं को अस्पताल में लेकर खड़ी हैं और रूपया खर्च कर डिलीवरी करा रहीं हैं। जरा-जरा सी खॉसी-जुकाम को गंभीर बीमारी समझकर लम्बे-लम्बे पर्चे बनवाये जा रहे हैं। अनाप-सनाप दवाईयाँ खायीं जा रहीं हैं। जब तक पैसा खर्च नहीं हो जाता, तब तक ठीक होने का विश्वास ही नहीं होता।

सुझाव एवं समस्याओं के समाधान के उपाय :- वास्तव में गाँवों के डॉक्टर्स के पास अमूल्य निधि है जो धीरे-धीरे खत्म हो रही है। सरकार और स्वास्थ्य विभाग से संबंधित जिम्मेदार अधिकारियों को चाहिए कि वे प्रत्येक गाँव में इस तरह के विशेषज्ञों पर शोधपरक सर्वे करवायें और उन्हें सूचीबद्ध करें। ऐसे विशेषज्ञों के अनुभवों का लोकहित में उपयोग हो, इस हेतु उन्हें प्रोत्साहित करने की आवश्यकता है। मेंहगाई के इस दौर में ऐसे विशेषज्ञों को मासिक मानदेय की व्यवस्था भी की जाना चाहिये। उन्हें फील्ड वर्क के लिए आवश्यक संसाधन मुहैया भी कराया जाना चाहिये। उन्हें समय-समय पर आवश्यक प्रशिक्षण भी दिया जाना चाहिये। उनके साथ गाँवों के कुछ पढ़े-लिखे लोगों को उनका सहायक भी बनाया जाना चाहिए ताकि डॉक्टर्स के अनपढ़ होने पर उनके द्वारा बताई गई वस्तुओं की लिस्ट बनवाई जा सके।

निष्कर्ष :- गाँवों के डॉक्टर्स समाज और देश हित के लिए वरदान साबित हुए हैं। यदि इन्होंने अपनी भूमिका का निर्वहन नहीं किया होता तो देश की सारी जनता अस्पतालों की मोहताज होती और ऐसी स्थिति में देश के अस्पताल कम पड़ जाते। सरकारों को चाहिए कि इस दिशा में कोई सकारात्मक कदम उठाते हुए नीति का निर्माण करे। आज गाँवों के डॉक्टर्स धीरे-धीरे लुप्त होते जा रहे हैं क्योंकि ये वे ही लोग थे जिन्होंने स्कूल का मुँह तक नहीं देखा था। वे अब बूढ़े हो चले हैं। अधिकांश तो दुनियाँ से चले ही गए। रहे सहे अब जाने वाले हैं क्योंकि हर प्राणी की एक निश्चित आयु होती है जिसे पूर्ण कर जाना ही पड़ता है। इन गाँवों के डॉक्टर्स ने जो करिश्माई इलाज किये, वे आज लाखों रूपये तनखाह पाने वाले डिग्रीधारी डॉक्टर्स भी नहीं कर सकते। इन गाँवों के डॉक्टर्स ने बिना चौरा-टॉका लगाये पेट की पथरी तक निकाल दी। ऐसे अनगिनत उदाहरण अभी हाल के वर्षों के दिये जा सकते हैं।

प्रकृति की गोद में रहकर इन्होंने वनस्पति, जड़ीबूटी व अन्य खनिज तत्वों को बारीकी से समझा। उन पर शोध किया और तमाम सारे प्रयोगों से उनको परखा और विभिन्न बीमारियों हेतु उनको सिलेक्ट किया। अधिकांश गाँवों के डॉक्टर्स अपनी जड़ीबूटी व वनस्पति किसी के सामने उजागर नहीं करते थे। उनका मानना था, "दवा तो दाबे की है"। अर्थात् दवा को दबाकर रखा जाये तो ही यह असरकारक होती है। इस कारण

उनकी दवा की जानकारी परिवार, समाज व गाँव के अन्य लोगों को नहीं हो सकी। उनकी दवा उनके साथ ही चली गई। यदि सरकारी लोगों ने इस ओर ध्यान दिया होता तो उनकी दवाओं का भी आज सार्वजनिक रूप से लाभ मिल रहा होता। आज यह कार्य असंभव सा प्रतीत होता है। करोड़ों रुपये खर्च कर प्रयोगशालायें बनाई जायें, तो भी उन वनस्पतियों व जड़ीबूटियों को नहीं समझा जा सकता। अभी भी वक्त है।

यदि हमने समय रहते ध्यान दिया तो गाँवों के रहे सहे डॉक्टरों की योग्यताओं व क्षमताओं का लोकहित में लाभ लिया जा सकता है। जहाँ एक ओर एलोपैथी में लाखों रुपये खर्च कर दवाओं का निर्माण करवाया जाता है वहीं दूसरी ओर थोड़ा-बहुत धन खर्च करके लाखों-करोड़ों रूपयों को बचाया जा सकता है। भारत की भूमि सब कुछ देती है। यहाँ की मिट्टी दवाओं को भी उगलती है। जानकारी होना चाहिये। वनस्पति व जड़ीबूटी में वह ताकत है जो केमिकल की गोलियों और शीशी-बोटल में भरी दवाइयों में कभी नहीं हो सकती। भिण्ड-इटावा के बीच बहने वाली चम्बल नदी के तीर में इंदोरिन नाम का एक फल होता है। तरबूज की तरह उसकी लता होती है, फल एक दम गोल संतरे-मौसम्बी जैसा पीला होता है। दिखने में बेहद सुन्दर होता है। इस फल के नाम पर गाँवों में कहावत भी बन चुकी है। यदि किसी स्त्री की सुन्दरता का बखान करना है तो महिलायें कहती हैं, "उरे बहुत अच्छी बहू है, बिल्कुल इंदोरिन जैसी"। इसी तरह लड़ाई-झगड़ा में अगर किसी स्त्री की सुन्दरता का मजाक उड़ाना है तो कहा जाता है, "बड़ी तुम इंदोरिन हो"। इस तरह की कहावत भिण्ड-इटावा के गाँवों में प्रचलित हैं। हालाँकि इंदोरिन सब ने नहीं देखी, फिर भी इंदोरिन का नाम सब जानते हैं। स्वाद में बेहद कड़वी होती है। इसका अंदाजा इस बात से ही लगाया जा सकता है कि यदि कोई व्यक्ति दो-चार इंदोरिन फलों को खड़ा होकर पैर से कुचलना शुरू करें तो थोड़ी ही देर बाद उसका मुँह कड़वा हो जायेगा। बहुत देर तक इंदोरिन फल का प्रयोग गठियावात के रोग को ठीक करने में किया जाता है। कैसा भी पुराना गठियावात हो जिसे गाँवों में 'वात की बीमारी' के नाम से जाना जाता है, को जड़ से समाप्त कर देती है, इंदोरिन। बिल्कुल फ्री का इलाज है।

इस रोग को ठीक कराने में लोग हजारों रूपया खर्च कर देते हैं, फिर भी राहत नहीं मिलती। सरकार को चाहिए कि इंदोरिन जैसी और भी वनस्पतियों पर शोध करवाये। इंदोरिन का उत्पादन बढ़ाया जाये। इसके उत्पादन क्षेत्रों को चिन्हित किया जाये। इसको सुरक्षित किया जाये। मैंने तो स्वयं देखा है इंदोरिन का कमाल। गाँवों के डॉक्टर बताते हैं कि ऐसी-ऐसी जड़ीबूटियाँ होती हैं कि पक्की दीवालों को भी चीर दें। बात सही है क्योंकि गाँवों में कुछ ऐसे करिश्मे दिखाये जाते हैं जो दैवीय प्रतीत होते हैं जैसे- नारियल उछाल कर चटका देना, हथेली पर आग जला देना, पीट पर गर्म लोहे की साँकलों से बार करना, आग का अंगारा मुँह में रख कर निगल जाना आदि-आदि। ये सब करिश्मे मैंने स्वयं देखे हैं। गाँवों में चैत्र की नवदुर्गा व कुँवार की नवदुर्गा में जबारे बोये जाते हैं। जबारे नवमी को सिराये जाते हैं। बड़ी संख्या में लोगों को आमंत्रित किया जाता है। देवीगीत गाये जाते हैं। भगतजी जो पूरी तरह अनपढ़ होते हैं, इस क्रिया कलाप में मुख्य भूमिका निभाते हैं।

ऊपर वर्णित सारे करिश्मे भगत जी ही करते हैं। लोग समझते हैं कि यह सब देवी जी की कृपा से हुआ। मैंने सामाजिक सर्वे के दौरान अनेक भगतों से मुलाकात की है। इन सबके बारे में उन्हें पूछा है। उन्होंने साफ-साफ बताया कि यह सब वनस्पति व जड़ीबूटी का कमाल है। फलों जड़ीबूटी हथेली पर मसल लो तो आग का प्रभाव नहीं पड़ेगा। ऐसे हथेली पर आग जलाई जाती है। जलने वाला पदार्थ कपूर होता है। इसी तरह अन्य करिश्में दिखाये जाते हैं। सभी के पीछे वनस्पति व जड़ीबूटी का राज छिपा होता है। इस तरह के करिश्में सिर्फ मनोरंजन का साधन बनकर रह गये। उन वनस्पतियों व जड़ीबूटियों को गंभीरता पूर्वक लिया गया होता, और जानकार भगत जैसे लोगों को प्रोत्साहित कर विश्वास में लिया गया होता तो न जाने आज कितनी प्रयोगशालाओं में नई-नई आयुर्वेदिक दवाओं का निर्माण हो रहा होता। देश की अर्थव्यवस्था को भी मजबूती मिलती। हर गाँव में चिकित्सक होता। सभी को कम कीमत में इलाज सुलभ होता। गाँवों में हा-हाकार नहीं मचता।

भाग-2 गाँव के इंजीनियर्स

गाँवों के डॉक्टरों की तरह गाँवों के इंजीनियर्स भी होते हैं। ये भी कहीं स्कूल-कॉलेज में नहीं पढ़े होते। कुछ अनपढ़ होते हैं, कुछ थोड़े-बहुत पढ़े-लिखे होते हैं। जो पढ़े लिखे होते हैं वे अपनी पढ़ाई की दम पर गाँव के इंजीनियर्स नहीं बन पाते। इस काम को सीखने के लिए तो उन्हें अनपढ़ इंजीनियर्स के पास ही जाना पड़ता है। देश में जितना भी खाद्यान्न उत्पन्न हो रहा है वह सब खेतों में पैदा होता है। खेत गाँवों में होते हैं। खेती करने वाला गाँव का अनपढ़ किसान होता है। खेती करने में काम आने वाले सारे औजार-मशीन व इन्स्ट्रूमेंट का निर्माण करता गाँव का ही इंजीनियर होता है। ट्रेक्टरों व हारवेस्टर्स से काम तो अब होने लगा है। वह भी कुछ खास जगहों पर। जबसे सृष्टि का निर्माण हुआ तब से लेकर वर्तमान तक खेती-बाड़ी का सारा काम इन गाँवों के इंजीनियर्स की दम पर ही चल रहा है। आज के आई-आईटियन्स से तो एक खिलौने वाला भी हल नहीं बन सकता, असली हल बनाने की तो बात ही अलग है। यहाँ हम इंजीनियरों की कुछ शाखाओं का जिक्र करेंगे जिसके आधार पर समझा जा सकता है कि ये गाँवों के इंजीनियर्स राष्ट्र और समाज के लिए कितने उपयोगी हैं।

1. एग्रीकल्चरल इंजीनियर्स :- यह बहुत बड़ा फील्ड है। देश की सवा अरब जनता एग्रीकल्चर पर ही निर्भर है। शहरों में रहने वाले लोग खेती-किसानी जरूर नहीं जानते हैं लेकिन खेती-किसानी से ही वे जीवित हैं। उनके जीवन का स्रोत तो गाँवों में ही है। सारे अनाज, दालें, चावल, मशाले, तेल, घी आदि सब कुछ तो गाँवों से ही आता है। यह सब शहर वाले लोगों के ड्राइंग हॉल, किचिन, लेट-बाथ या सेकण्ड फ्लोर, थर्ड फ्लोर की छतों पर पैदा नहीं हो जाते। ये सब मैदानी खेतों में, टेढ़े-मेढ़े खेतों में, बीहड़ वाले खेतों में व डोंड़े-ढेकरों में पैदा होते हैं। जहाँ दिन में भी शहर के लोग दिन नहीं गुजार सकते, रात गुजारना तो दूर की बात है। यह सब उत्पादन कैसे होता है ? यदि शहर वाला नौजवान देखेगा तो आँखें फटी की फटी रह जायेंगी। किसान लोग कैसे-कैसे खेती करते हैं, कैसे-कैसे वे कड़ाके की ठंड में रात भर खेतों में पानी देते हैं, कैसे-कैसे वे भीषण गर्मी में फसल की कटाई करते हैं, कैसे-कैसे वे वर्षात में फसल का संरक्षण करते हैं, यह सब शहरी इंजीनियर्स कभी नहीं जान सकते।

यह सब गाँव के इंजीनियर्स को पता होता है। हल, बखर, पटेला, जुँआ, आदि कृषि कार्य के प्रमुख यंत्र हैं जिनसे खेती होती है। इन यंत्रों को देश की कोई भी इन्डस्ट्री नहीं बनाती। ये सारे के सारे यंत्र गाँव के इंजीनियर्स ही बनाते हैं। अनाज का ट्रांसपोर्टेशन करने के लिए बैलगाड़ियाँ होती हैं। इनका भी निर्माण किसी इन्डस्ट्री में नहीं होता। यह सब गाँव के इंजीनियर्स ही करते हैं। हर घर में बैलगाड़ी है तो हर घर में गाँव का इंजीनियर है। गाँव के इंजीनियरों की संख्या गाँव के डॉक्टरों की संख्या से अधिक होती है। यहाँ हम विभिन्न यंत्रों के बारे में संक्षिप्त जानकारी प्राप्त करेंगे। –

कृषि का मुख्य यंत्र हल होता है जिससे खेतों की जुताई की जाती है। दो बैलों के कंधों पर जुँआ रखकर उन्हें समानान्तर रूप से जोड़ा जाता है। जुँए के बीचों-बीच हल को कनेक्ट किया जाता है ताकि दोनों बैलों पर समान रूप से बल आ सके। बैलों को हॉकने का काम एक किसान व्यक्ति करता है जिसे 'हरवाहा' कहते हैं। 'हरवाहा' स्वयं भी गाँव का इंजीनियर होता है जिसे हल नामक यंत्र का पुर्जा-पुर्जा पता होता है। वह इसको पूरी तरह आपरेट कर सकता है। हल के पुर्जे इस प्रकार हैं – आंकुरी, परेंथो, डॉडी, मुठिया, फाल व हरेनी। इसी तरह बखर के पुर्जे हैं – दो डॉडी, दतुआ, फॉस। दतुआ व किरोरा लोहे के होते हैं बाकी सभी पुर्जे लकड़ी के होते हैं।

लोहे के पुर्जे बनाने का काम लोहा पीटने वाले करते हैं जो अपनी-अपनी बैल गाड़ियों में ग्रहस्थी का सामान व परिवार को लिए गाँव-गाँव में भटकते रहते हैं और अपना इंजीनियरिंग वर्क कर आजीविकोपार्जन करते हैं। अन्य लकड़ी के यंत्रों का निर्माण गाँव के ही इंजीनियर करते हैं। हल निर्माण को 'हल बाँधना' कहते हैं। इसी 'बाँधने' को साइंस और टेक्नोलोजी की भाषा में 'असेम्बल' करना कहते हैं। जैसे- मेरे पास असेम्बल किया हुआ कम्प्यूटर है, का मतलब है कि विभिन्न पुर्जों को मंगाकर उसे 'बाँधा' गया है। ये गाँव के इंजीनियर हल को भी 'बाँधना' कहते हैं। लोहे के पुर्जों को बाहर से मँगाते हैं और लकड़ी के पुर्जों का स्वयं निर्माण कर हल व बखर को बाँधवाते हैं या बाँधते हैं। लकड़ी की खरीदी, चिराई आदि स्वयं के पैसों से किसान करते हैं। उन्हें किसी भी प्रकार के लोन आदि सरकारी सहायता न तो मुहैया कराई जाती और न ही उन्हें इसकी दरकार है।

कृषि कार्य में अगला यंत्र होता है पटेला जो काफी भारी लकड़ी का बना होता है। यह सीधा एवं एकदम चिकना किया जाता है। दोनों छोरों में एक-एक छेद होता है जो रस्सियों बाँधने के काम आता है। रस्सियों सीधे बैलों के जुँए में कनेक्ट कर दी जाती हैं। बैलों को हॉकने वाला किसान, पटेला पर खड़े होकर ही हॉकता है ताकि पटेला और भारी हो जाये। इस पटेला का प्रयोग खेत के ढेलों को समाप्त कर खेत की मिट्टी को भुरभुरी बनाकर प्लेन करने के काम में किया जाता है। एक ओर तो गाँव के इंजीनियर इन कृषि यंत्रों का निर्माण करते हैं, दूसरी ओर वे नई जनरेशन को प्रशिक्षित करने का काम भी करते हैं, क्योंकि गाँव के इंजीनियर यह काम अकेले ही नहीं कर लेते। इन्हें सहायकों की भी जरूरत पड़ती है। सहायक के रूप में कोई लड़का ही उनकी मदद करता है जो आगे चलकर कुशल गाँव का इंजीनियर बन जाता है। इतना ही नहीं, छोटे-छोटे बच्चे भी इंजीनियरिंग सीखना चालू कर देते हैं। वे मिट्टी के व लकड़ी के खिलौने बनाते हैं। खिलौनों में वे हल, बखर, बैल, बैलगाड़ी, ट्रेक्टर, टाली, क्ल्टीवेटर आदि सब कुछ बना लेते हैं। आई.आई.टी. वाले किसी इंजीनियर से ये यंत्र बनवाये जायें तो नहीं बना सकते। यंत्रों की बात तो दूर वे इन गाँव के बच्चों की तरह खिलौने तक नहीं बना सकते।

यह सब इंजीनियरिंग वर्क्स पुरुष वर्ग ही करता है। महिला वर्ग भी कम नहीं है। गाँव की लेडीज भी इंजीनियरिंग वर्क्स में संलग्न रहती हैं, जिसका जिक्र आगे करेंगे। अभी तो पुरुषों द्वारा निर्मित किये जाने वाली बहुत सी मशीनें, यंत्र व पुर्जों का जिक्र करना है। हम आते हैं बैलगाड़ी की बात पर जिसके बिना कृषि कार्य की कल्पना नहीं की जा सकती। ट्रांसपोर्टेशन का 100 प्रतिशत कार्य इन्हीं बैलगाड़ियों से होता है जिनका निर्माण गाँव के इंजीनियर्स स्वयं करते हैं। बैलगाड़ी के भी कुछ पुर्जे लोहे के होते हैं जिनका निर्माण लोह पीटा व लोहार करते हैं। लोहे के पुर्जों में – लभिया, चकील, धुर आदि प्रमुख हैं। इनके अतिरिक्त अनगिनत कीलें जड़ी होती हैं। लकड़ी के पुर्जों में पहिया, धुरा, पटलियाँ, खड़ेरुआ आदि प्रमुख हैं। इन गाँव के इंजीनियरों को हर एक पुर्जे की मियाद पता होती है। इनका मेन्टीनेंस भी करना आवश्यक होता है, सो वे समय-समय पर करते हैं। बैलगाड़ी के पहियों पर गर्मी में पानी डालना पड़ता है। पहियों के अक्ष में तेल डालना पड़ता है जिसे औंधना कहते हैं। गाड़ी औंधते रहने से हरई चलती है यानि लूज एण्ड स्मूथली चलती है।

बिना औंधने से बैलों पर भारी जोर पड़ता है, घर-घर की आवाज आती है। हल और बखर का ज्यादा मेन्टीनेंस नहीं होता। हल का फाल जो कि लोहे का होता है उसे महीना-तीन महीना में लगवाना (रितवाना) पड़ता है ताकि वह नुकीला बना रहे। इसी तरह बखर की फांस भी लगवाना (रितवाना) पड़ती है ताकि वह पेनी बनी रहे और जमीन को आसानी से चीरती रहे। कृषि यंत्रों में हल, बखर, पटेला के अलावा एक तिफारा (तिफाला) भी होता है जिसमें तीन फाल लगे होते हैं। यह पूरी तरह लोहे का होता है सिर्फ डॉडी व हरेनी लकड़ी की होती है। यह भी हल-बखर की तरह जुँए के मध्य में कनेक्ट करके प्रयोग में लाया जाता है। हल और तिफाले में बुनियादी अंतर यह होता है कि हल एक कूँड करता है तिफाला तीन कूँड एक साथ करता हुआ चलता है। हल की तुलना में तिफाला खींचने में बैलों पर तीन गुना भार अधिक पड़ता है।

'फसल को लेना' एक महत्वपूर्ण प्रक्रिया है जिसे सरल शब्दों में कहें फसल से अनाज निकालना। इसको दो प्रकार से अंजाम देते हैं – दौंय चलाकर व थ्रेसर से। कुछ फसलें सिर्फ दौंय चलाकर ही लीं जा सकती हैं जैसे मूँग, उड़द, अरहर, मोंठ, ग्वार, ज्वार, बाजरा आदि। गेहूँ भी फसल मुख्य रूप से थ्रेसर पर ही निर्भर है। कुछ दलहनी व तिलहनी फसलों को झूर-झूर कर (पीट-पीट कर) लिया जाता है जैसे सरसों और अरहर। गाँव के इंजीनियर्स अपने कौशल का हर जगह प्रयोग करते हैं। बड़ी टेक्निक के साथ कृषि कार्य किया जाता है। इसमें सरकार के इंजीनियर कभी भी पास नहीं हो सकते। गाँव के इंजीनियरों को न तो कहीं से प्रशिक्षण मिलता है और न कहीं से ग्राण्ट। उन्हें सब कुछ स्वयं ही

करना होता है। इस कृषि कार्य में अन्य बहुत सी वस्तुओं की आवश्यकता होती है, उनका निर्माण भी ये स्वयं करते हैं, जैसे – रस्सी का निर्माण, लेज का निर्माण, बर्तनों का निर्माण आदि। सन की रस्सी बेहद मजबूत होती है। सन की फसल से सन उत्पन्न करना एक बेहद कठिन कार्य है।

सन के तने को कुछ दिन गलाया जाता है। फिर उसकी दाल निकालना पड़ती है। सन की छाल बेहद मुलायम न बारीक होती है किंतु मजबूत भी बहुत होती है। इसको गाँव के इंजीनियर बड़ी ही आसानी से निकाल लेते हैं। इसको निकालने के बाद, सन से सूत तैयार किया जाता है। इस सूत को एक ढेरा नामक लकड़ी के यंत्र से बनाया जाता है जिसे ढेरना या कातना कहते हैं।

आज के पढ़े-लिखे इंजीनियरों को यदि एक मीटर सूत कातने को दे दिया जाये तो वे नहीं कात पायेंगे। गाँव के इंजीनियर बड़ी फुर्ती के साथ ये काम कर लेते हैं। ढेरा का निर्माण भी ये गाँव के इंजीनियर स्वयं करते हैं। सूत कातने के बाद फिर छोटी-बड़ी रस्सियों का निर्माण किया जाता है जिसे भांजना कहते हैं। इस भँजाई में दो लोग लगते हैं एक तो टेक्टफुल व्यक्ति जो समानुपात में दो या दो से अधिक सूतों को घुमाकर सेट करता है और दूसरा वह जो सूतों को दोनों हाथों से निकालने का काम करता है उसे भँजाई देना कहते हैं। इन रस्सियों के अनगिनत उपयोग हैं। कृषि कार्यों में मुसीका बनाना, पाल बनाना, गुफनियाँ बनाना, गुदड़ी बनाना आदि। आज के आई.आई.टी. वाले इंजीनियर तो यह भी नहीं जानते हैं कि मुसीका, पाल, गुफनियाँ और गुदड़ी क्या होते हैं। पहले बात करते हैं मुसीका की। मुसीका बैलों के मुँह को बंद करने के काम आता है ताकि बैल दौंच करते समय फसल को चर न सकें।

बैलों को मुसीका लगाया जाता है ताकि दूसरों के खेतों की फसल को बैल न चर सकें। यह मुसीका रस्सी का बना होता है जिसे गाँव के इंजीनियर बड़ी ही कलात्मक ढंग से बैल के मुँह के आकार का बनाकर तैयार करते हैं। मुसीका में एक जोत होता है जो बाँधने के काम आता है। हल, बखर, तिफाला और बैलगाड़ी खींचते समय भी जोत काम आते हैं जो जुँआ के एक छोर से लेकर बैलों की गर्दन के नीचे से होकर न आकार में जुँए से बंध जाती है ताकि बैल जुँये से बाहर न निकल सकें। बैलों की नाथ भी रस्सी की बनी होती है जो उनके नथुनों को छेद कर डाली जाती है। नथुनों के दोनों ओर से निकाल कर नाथ को गर्दन में बाँध दिया जाता है। गर्दन की रस्सी से एक लम्बी रस्सी बाँधी जाती है जो हरवाहा या गाड़ीवान के हाथों में रहती है इसे पघई कहते हैं।

धम्मपद में सदाचार

आर.पी. अहरवाल

सहायक प्राध्यापक (संस्कृत)

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प्रस्तुत शोध पत्र में 'धम्मपद' में मानव आचार का अध्ययन किया गया है। 'धम्मपद' में सच्चरित्र एवं सदाचार का विशेष महत्व प्रदर्शित किया गया है। मानव विकास, समाज विकास एवं राष्ट्र के विकास में सदाचार का महत्व सर्वश्रेष्ठ है। सदाचार से व्यक्ति पाप एवं दुःखों से मुक्त हो जाता है, उसकी सम्पत्ति बढ़ती है, कीर्ति बढ़ती है, अतः सदाचारी व्यक्ति प्रज्ञावान्, क्षमाशील, विनयशील, अहिंसक होते हुये इहलौकिक तथा पारलौकिक अभ्युदय प्राप्त करता है।

मानव संस्कृति के विन्यास में सदाचार और सच्चरित्रता का आरंभिक युग से ही महत्व रहा है। मनु के अनुसार आचार से मनुष्य दीर्घायु होता है, अभीष्ट संतान पाता है और अक्षय धन पाता है।

आचाराल्लभते ह्यायुराचारादीप्सिताः प्रजाः।

आचाराद्धनमक्षय्यमाचारो हन्त्यलक्षमणम्।¹

रामायण में आचार के संबंध में बतलाया गया है कि—“पुरुष उच्चकुल में उत्पन्न हुआ हो या नीच कुल में उसका चरित्र ही उसकी पवित्रता या अपवित्रता का कारण होता है।”²

महाभारत में शिष्ट बनने की कामना करने वालों को आदेश दिया गया है— उद्योगी बनो, वृद्धों की उपासना करो, उनसे अनुमति लो और नित्य उठकर वृद्धों से कर्तव्य पूँछो। श्रीमद्भगवद्गीता में कृष्ण के चरित्र में आदर्श आचार की रूपरेखा प्रस्तुत की है। कृष्ण ने मनस्वी की परिभाषा इस प्रकार दी है— “किसी से द्वेष न करने वाला, सबसे मित्रता रखने वाला, करुण, ममत्व और अहंकार से रहित, सुख-दुःख में समान, क्षमावान् संतुष्ट, सदैव योगी-संयमी, दृढ़ निश्चय वाला, मुझमें ही मन, बुद्धि को अर्पित कर देने वाला, मेरा भक्त मुझे प्रिय है।”

अद्वेष्टा सर्वभूतानां मैत्रः करुण एव च।

निर्ममो निरहङ्कारः समदुःखसुखः क्षमी।³

वैदिक विचारधारा के अनुसार जो आश्रम व्यवस्था बनी उसमें अरण्यवासी मुनियों को समाज में आने से निषेध ही किया गया। बौद्ध आदर्श इस प्रकार समाज को सदाचार की ओर उन्मुख करने में अधिक उपयोगी सिद्ध हो सका।

वैदिक संस्कृति, रामायण, महाभारत आदि में जिस विचारधारा का निरूपण किया गया है, उसके अनुसार मानव अपने जीवन में धर्म, अर्थ, काम तथा मोक्ष इन चारों की सिद्धि कर सकता है।

बौद्ध संस्कृति अर्थ और काम की उपेक्षा करती है और केवल धर्म तथा मोक्ष के लिये मानव को प्रोत्साहित करती है। बौद्ध संस्कृति में खुद्दक निकाय के अन्तर्गत 'धम्मपद' में सदाचार या उच्चादर्श की प्रतिष्ठा की गई है। ऐसी परिस्थितियों में बौद्ध आचार सर्वोच्च प्रतिष्ठित हो सका।

कामतो जायती सोको कामतो जायती भयं।

कामतो बिप्पमुत्तस्स नत्थि सोको कुतो भयं।⁴

बौद्ध संस्कृति में महर्षि पूजा के माध्यम से समाज में आचार की सुप्रतिष्ठा सरलता से हो सकती है। गौतम ने कहा— पुण्य प्राप्त करने की इच्छा से वर्ष भर जो यज्ञ और हवन आदि किये जाते हैं वे सरसल चित्त वाले पुरुषों के प्रति किये गये अभिवादन के समक्ष तुच्छ हैं। जो अभिवादन शील है, नित्य बड़ों की सेवा करता है, उसकी आयु वर्ण, सुख तथा बल में वृद्धि होती है।

मासे मासे सहस्सेन यो यजेथ सतं समं।
एकं च भवित्तानं मुहूर्तमपि पूजये।
सा येव पूजना सेय्यो यं चे वस्ससतं हुतं।⁵

अतएव जो लोग विद्वान हैं और अनेक विषयों पर चिन्तन कर चुके हैं उनकी सेवा करना चाहिये।

गौतम ने व्यक्तित्व विकास के लिये जाति और वर्ण आदि के बंधन को अनुचित ठहराया। सभी वर्ण और जाति के लोग संघ में प्रविष्ट हुये और निर्वाण के अधिकारी बने। समाज में सर्वसाधारण को अभीष्ट आचार-पथ पर प्रगतिशील बनाने का श्रेय गौतम को मिला।

गौतम के अनुसार सदाचार से इहलौकिक परलौकिक अभ्युदय संभव है। सदाचार से सम्पत्ति बढ़ती है, कीर्ति बढ़ती है, और प्रत्येक सभा में प्रभाव पड़ता है। सदाचारी की मृत्यु भी शान्ति से होती है तथा मरणोत्तर काल में उसकी सुगति होती है। "दुःशील और अस्थिर चित्तवाले व्यक्ति के सौ वर्ष के जीवन से शीलवान् तथा ध्यानी का एक दिन का जीवन श्रेष्ठ है।

यो च वस्ससतं जीवे दुस्सीलो असमाहितो।
एकाहं जीवितं सेय्योसीलवन्तस्स ज्ञायिना।⁶

आचार दो प्रकार का होता है सत् आचार और असत् आचार (पापाचार)। सत् आचार उन्नति का मार्ग है और असत् आचार (पापाचार) अवनति का। धम्मपद में असत् आचार से व्यक्ति किस प्रकार पतन को प्राप्त होता है एवं सत् आचार से किस प्रकार संसार में दुःखों से मुक्त होकर अभ्युदय प्राप्त करता है वर्णित किया गया है।

अवनति का कारण पापाचार —

गौतम ने लोगों को पाप से विरत रहने का जो कार्य किया उसमें बड़ी कठिनाई यही थी कि पापी लोग संसार में प्रत्यक्ष ही फलते-फूलते और सुखी दिखाई देते हैं। गौतम ने इस परिस्थिति का पर्यालोचन करके बतलाया कि— जब तक पाप फल नहीं देता, तब तक मूर्ख उसे मधु की भाँति मधुर मानता है, पर जब पाप फल देने लगता है तब उसे दुःख ही होता है। पाप ताजे दूध की भाँति शीघ्र ही विकार नहीं लाता, वरन् भस्म से ढकी हुई आग की भाँति जलाता हुआ वह पापी का दूर तक पीछा करता है।

न हि पापं कतं कम्मं संजुखीरं व मुच्चति।
डहन्तं बालमन्वेति भस्मच्छन्नो व पावको।⁷

प्रारंभ में भले ही पापी सुख भोग ले, परन्तु उन्हीं कर्मों के कारण अन्त में उसे जलना पड़ेगा। आकाश, समुद्र, पर्वतों की गुफाओं में कहीं भी मनुष्य पाप फल से नहीं बच सकता।

न अन्तलिक्खे न समुद्दमज्झे न पब्बतानं विवरं पविस्स।
न विज्जति सो जगतिप्पदेसो यत्रद्वितं नप्पसहेथ मच्चु।⁸

कल्याण करने वाला कल्याण पाता है, पाप करने वाला पाप ही पाता है। जो जैसा बीज बोता है, वह वैसा ही फल पाता है। गौतम ने स्पष्ट शब्दों में कहा है – “कि पापमयी वृत्ति से प्राप्त धन या यश को धिक्कार है।”

अतएव स्पष्ट है कि पापाचार (असदाचार युक्त व्यवहार) से मानव दुःख एवं संताप ही पाता है, प्रत्यक्ष भले ही सुखप्रद लगे लेकिन उसका अन्त दुःख देने वाला ही होता है। गौतम ने स्पष्ट कहा है कि— पापाचारी इस लोक और परलोक दोनों लोकों में संताप को प्राप्त होता है।

इह तप्पति पेच्च तप्पति पापकारी उभयत्थ तप्पति ।
पापं मे कतं ति तप्पति भिय्यो तप्पति दुग्गतिं गतो ।।⁹

पाप करने वाला यह विचार कर कि मैंने पाप किया है— ऐसा विचार कर संतप्त होता है। दुर्गति को प्राप्त हुआ वह बार-बार संतप्त होता है। जो पापी एवं असदाचारी होते हैं उन्हें शान्ति नहीं मिलती और अन्त में उन्हें नरक की प्राप्ति होती है।

अभूतवादो निरयं उपेति, यो व पि कत्वा न करोमी चाह ।
उभोपितेपेच्च समा भवन्ति, निहीनकम्मा मनुजा परत्थ ।।¹⁰

अर्थात् असत्य बोलने वाला मनुष्य नरक में जाता है, जो करके भी कहता है कि मैं नहीं करता दोनों ही प्रकार के मनुष्य नीचकर्म करने वाले मरकर समान हो जाते हैं। इसीलिये गौतम ने मनुष्य को कर्तव्य बोध कराया है कि गलत मार्ग पर न चलें।

हीनं धम्मं न सेवेय्य पमादेन न संवसे ।
मिच्छादिदिटं न सेवेय्य न सिया लोकवड्ढनो ।।¹¹

हीन धर्म का सेवन न करें, प्रमादयुक्त न रहें, झूठी दृष्टि न रखें। संसार की सब वस्तुयें अनित्य हैं— यह भावना सदैव रखें।

धम्मपद में पापाचार निवारण के उपाय –

सांसारिक दुःखों से छूटकर मनुष्य उत्तम स्थिति को प्राप्त हो जाता है। इस विषय पर तथागत ने धम्मपद में विभिन्न उदाहरणों कथाओं के माध्यम से लोगों को बतलाया है कि सदाचार के मार्ग पर चलकर ही व्यक्ति पाप रहित, संशय विहीन, अनासक्त और निवृत्त होता है।

यो इमं पळ्ळिपथं दुग्गं संसारं मोहमच्चगा ।
तिण्णो पारगतो ज्ञायी अनेजो अकथंकथी ।।
अनुपादाय निब्बुतो तमहं ब्रूमि ब्राह्मणं ।।¹²

यदि सांसारिक जगत में जीवन व्यतीत करते हुये अनचाहे यदि किसी व्यक्ति से पाप हो ही गया है तो उस पाप को अपने पुण्यों से ढकने की सीख गौतम ने दी है। उन्होंने कहा है कि—“जो व्यक्ति ऐसा करता है वह मेघ से मुक्त चन्द्रमा की भाँति संसार को प्रकाशित करता है।”

यो च पुब्बे पमज्जित्वा पच्छा सो न प्पमज्जति ।
सो इमं लोकं पभासेति अब्भा मुत्तो व चन्दिमा ।।¹³

एक बार पाप करके यह नहीं समझना चाहिये कि मैं सदा के लिए पापी हो गया वरन् निश्चय करना चाहिये कि मैं पुनः पाप नहीं करूंगा। शारीरिक वाचिक और मानसिक दुश्चरितों का परित्याग करके सदाचारी बनना चाहिये।

कायेन संवुत्ता धीरा अथो वाचाय संवुत्ता ।
मनसा संवुत्ता धीरा ते वे सुपरिसंवुत्ता ।।¹⁴

प्रायश्चित्त के संबंध में पाप से भविष्य में बचने के संकल्प को ही गौतम ने प्रायश्चित्त माना। गौतम ने चार आर्य सत्यों का प्रकाशन करके भिक्षुओं के लिये अष्टांगिक मार्ग और दस शिक्षापद की व्यवस्था दी क्योंकि अष्टांगिक मार्ग के द्वारा जीवन पद्धति का परिशोधन अवश्यम्भावी था। दस शिक्षापद रहन-सहन को, समाज के लिये कल्याणप्रद और व्यक्ति के लिये शान्तिमय बनाने के लिये हैं। इस पद्धति पर चलने वालों का आचरण समाज के लिये शिक्षाप्रद था।

धम्मपद में दिये गये उपदेशों को अपनाकर मानव पापों से मुक्ति एवं श्रेष्ठ आचार की प्रतिष्ठा प्राप्त कर सकता है।

1. मैत्री भावना – तथागत गौतम बुद्ध ने सभी प्राणियों के साथ मैत्री भावना रखने का उपदेश दिया उन्होंने कहा है कि— मैत्री भावना से उच्चादर्श एवं पापों से मुक्ति के साथ-साथ दुःखों का निवारण हो जाता है तथा ऐसा करने पर व्यक्ति सदाचारी कहलाता है। जो चर-अचर प्राणियों में दण्ड का प्रयोग नहीं करता है, जो न मारता है और न मारने को प्रेरित करता है उसे मैं ब्राह्मण कहता हूँ।

निधाय दण्डं भूतेषु तमेषु थावरेसु च।

यो न हन्ति न द्यातेति तमहं ब्रूमि ब्राह्मणं।¹⁵

2. अहिंसा – बौद्ध संस्कृति की अहिंसा वैदिक संस्कृति की अहिंसा से सूक्ष्मतर है। इसके अनुसार अपनी प्राण रक्षा के लिये किसी प्राणी का वध करना उचित नहीं है। मानव अपने को ही नहीं ओरों को भी हिंसा से विरत करे।

यह तो स्पष्ट है कि सभी प्राणी दण्ड से डरते हैं, मृत्यु से डरते हैं, सबको जीवन प्रिय है और सभी सुख चाहते हैं ऐसी अवस्था में अपने सुख की इच्छा से दूसरे प्राणी की हिंसा करना उचित नहीं है। सभी प्राणियों को अपने समान ही मानकर न तो किसी को मारें न मरवायें।

सब्बे तसन्ति दण्डस्स सब्बेसं जीवितं पियं।

अत्तानं उपमं कत्वा न हनेय्य न द्यातये।¹⁶

गौतम ने प्रभावोत्पादक शब्दों में काम, क्रोध और हिंसा संबंधी भावों को मन से निकालने की सीख दी है।

3. क्षमा मा भिक्षुओं को अतिशय क्षमाशील होने की सीख देते हुये गौतम ने उन्हें ब्रह्मदत्त का इतिहास सुनाया कि किस प्रकार उन्होंने क्षमाशील शत्रु के लिये उसका राज्य, सेना, रथ और कोष आदि लौटा दिया। अन्त में गौतम ने उपदेश दिया—“शस्त्रास्त्र और मुकुट धारण करने वाले राजाओं में क्षमाशीलता और विनय इतनी मात्रा में पायी जाती है तो तुम्हें कितना विनयी और क्षमाशील होना चाहिये।¹⁷

अतएव बुद्ध ने कहा है कि आप सभी को अपनी सच्चरित्रता का प्रकाश विश्व के समक्ष इस प्रकार फैलाना चाहिये कि तुम विनयी और क्षमाशील प्रतीत हो और प्रकट हो कि तुमने इस सद्धर्म के श्रेष्ठ सिद्धान्तों और नियमों को अपनाया है।

गौतम के क्षमाशील से स्पष्ट होता है कि प्राचीन भारत की राजनीति में शस्त्र प्रयोग के स्थान पर अहिंसा, क्षमा, विनय, आदि के द्वारा अभीष्ट सफलता प्राप्त करने की रीति रही है।

4. सद्भाव – गौतम न शिक्षा दी कि मन में ऐसे विचार आने ही मत दो कि मुझको किसी ने गाली दी, किसी ने मारा, किसी ने पराजित किया अथवा लूट लिया। वैर का अन्त वैर से नहीं अवैर से ही अन्त होता है। बदला लेकर वैर कैसे शान्त किया जा सकता है?

न हि वैरेन वेरानि सम्मन्तीध कुदाचनं।

अवेरेन च सम्मन्ति एस धम्मो सनन्तनो।¹⁸

गौतम ने सदभाव के संबंध में धम्मपद में कहा है कि— क्रोध को अक्रोध से जीतो, बुराई को भलाई से जीतो, झूठ बोलने वालों को सत्य से जीतो। समस्त प्राणियों के प्रति सदभाव रखने की शिक्षा गौतम ने दी है। यही सबसे बड़ा आचार है।

5. ज्ञान और आचार— गौतम ने व्यक्तित्व विकास के लिये ज्ञान और आचार दोनों को महत्वपूर्ण माना है। “ज्ञान के द्वारा मानव यशस्वी होता है और सदाचार से शान्ति पाता है। इन दोनों में आचार बढ़कर है।” गौतम के अनुसार सदाचार से रहित ज्ञान व्यर्थ है। ब्राह्मण, क्षत्रिय, वैश्य, शूद्र तथा चाण्डाल आदि सभी के सभी धर्म के अनुकूल आचरण के अपनाने से देवताओं के समान होते हैं। ऐसी परिस्थिति में धनी और निर्धन उच्च और नीच सभी आचार के द्वारा अपने व्यक्तित्व का विकास कर सकते थे। गौतम का आचार जन्मना चाण्डाल को भी ब्राह्मण बना सकता था।

जो मनुष्यों में श्रेष्ठ है, प्रवर है, वीर है, महर्षि है, वासनाओं का विजेता है, निष्पाप, स्नातक और बुद्ध है उसे मैं ब्राह्मण कहता हूँ।

उसभं पवरं वीरं महेसि विजिताविनं।
अनेजं नहातकं बुद्धं तमहं ब्रूमि ब्राह्मणं।।¹⁹

तथागत महामानव बुद्ध ने धम्मपद में मानवों को इहलौकिक एवं पारलौकिक अभ्युदय प्राप्त करने के लिये सदाचार का पद प्रतिष्ठित किया था। गौतम ने सांसारिक लोगों को चेतावनी देते हुये कहा है कि यदि हम सदाचारशील, विनयशील, मैत्री भावना, अहिंसा, क्षमाशीलता तथा सभी के प्रति सदभाव की स्थिति नहीं रखेंगे तो भय की स्थिति उत्पन्न होगी, जब भय होगा तो दुःख होगा, जब दुःख होगा तो सांसारिक जीव सुखमय जीवन व्यतीत नहीं कर पायेंगे। अतएवं संसार को सुखमय एवं सदाचारशील बनाने के लिये धम्मपद में गौतम ने कहा है कि—जो सेवा सत्कार के स्वभाप वाला तथा आचारा पालन में निपुण है वह सानंद दुःख का अन्त करेगा।

जिसका चित्त मल रहित है, जिसका चित्त स्थिर है, जो पाप—पुण्य विहीन है उस जागरूक पुरुष के लिये भय नहीं है। जिसने अपने मन के मैल को दूर कर दिया है, जो सदाचारी है, सत्य और संयम से युक्त है वह व्यक्ति ही काषाय—वस्त्र का अधिकारी है।

अतएव स्पष्ट है कि प्रत्येक मनुष्य को सभी प्राणियों का उपकार करते हुये अपने उच्चादर्श स्थापित करना और बुद्ध की भाँति ही सब प्राणियों को निर्वाण पथ पर अग्रसर करना है।

संदर्भ संकेत—

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|-----------------------------------|----------------------------|
| 1. मनुस्मृति 4.156 | 14. धम्मपद क्रोधवग्ग—14 |
| 2. भारत की संस्कृति साधना पृ. 398 | 15. धम्मपद ब्राह्मणवग्ग—23 |
| 3. श्रीमद्भगवद्गीता 12.13 | 16. धम्मपद दण्डवग्ग—2 |
| 4. धम्मपद पियवग्ग—7 | 17. भा. की सं.सा.पृ.405 |
| 5. धम्मपद सहस्सवग्ग—7 | 18. धम्मपद यमकवग्ग—5 |
| 6. धम्मपद सहस्सवग्ग—11 | 19. धम्मपद ब्राह्मणवग्ग—40 |
| 7. धम्मपद बालवग्ग—11 | |
| 8. धम्मपद पापवग्ग—12 | |
| 9. धम्मपद यमकवग्ग—17 | |
| 10. धम्मपद निरयवग्ग—1 | |
| 11. धम्मपद लोकवग्ग—1 | |
| 12. धम्मपद ब्राह्मणवग्ग—32 | |
| 13. धम्मपद लोकवग्ग—6 | |

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 फज़लअली सत्तारी के अनुसार उन्होंने हाजी हमीदुद्दीन के शिष्यत्व में आध्यात्मिक ज्ञान प्राप्त किया। गुलज़ारे 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

¹ निजामी खलिक अहमद : सत्तारी सिलसिला, अलीगढ़

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

³ फज़ल अली सत्तारी : मनाकब गोसिया, पृ. 8

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 अहम 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 सलतनत 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 ग 300 मीटर के एक बड़े परिसर में एक ऊँचे चबूतरे पर 100 ग 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 ग 15 फुट के चौकोर चार खम्बों पर आश्रित चबूतरे पर बना है इसके आगे की ओर एक 20 ग 50 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 पैल में बनाया गया है। दरवाजे के ऊपर पत्थरों को काट छाँट कर बनाये गए लटकते कंगूरे दर्शित 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 ग 12 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

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 सलतनत, पृ. 61

⁸ फजल अली : कुलियाते ग्वालियरी, फोलियो-17

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 15ग15 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 नीचे की ओर 3 पंक्तियों में खँचे से बने हैं जिसमें नीले रंग की टाइल्स लगी हुई थी।¹² इस समय केवल खँचे 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 छाँट 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। 5ग4 त्र20, ऊपर 5 जालियों की 2 पंक्ति हैं इसके ऊपर 3 जालियों की 1 पंक्ति है, अर्थात् 5ग2 त्र10+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।

⁹ सर्वेक्षण के अनुसार 2012 एवं 11 दिसम्बर 2013

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

¹¹ सर्वेक्षण के अनुसार, दिसम्बर 2013

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

छोटे दो दरवाजों वाली दीवार में चौड़ाई में 3 जालियों के चौखाने बने हैं जिनकी 5 लाईन हैं अर्थात् 3x5 त्र15 और ऊपर की ओर तीन खानों की दो पंक्तियाँ बनी हैं अर्थात् 3 x 2x6 खानों की जालियाँ हैं। इस तरह छोटे दरवाजों वाली दीवार में कुल 15+6 त्र21 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 3x2 त्र6+3+1त्र10 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

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

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

¹⁴ गौरी गुलाब खाँ : 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

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 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 महराबें 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

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

²² पीपुल्स समाचार, 12 अप्रैल, 2010

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

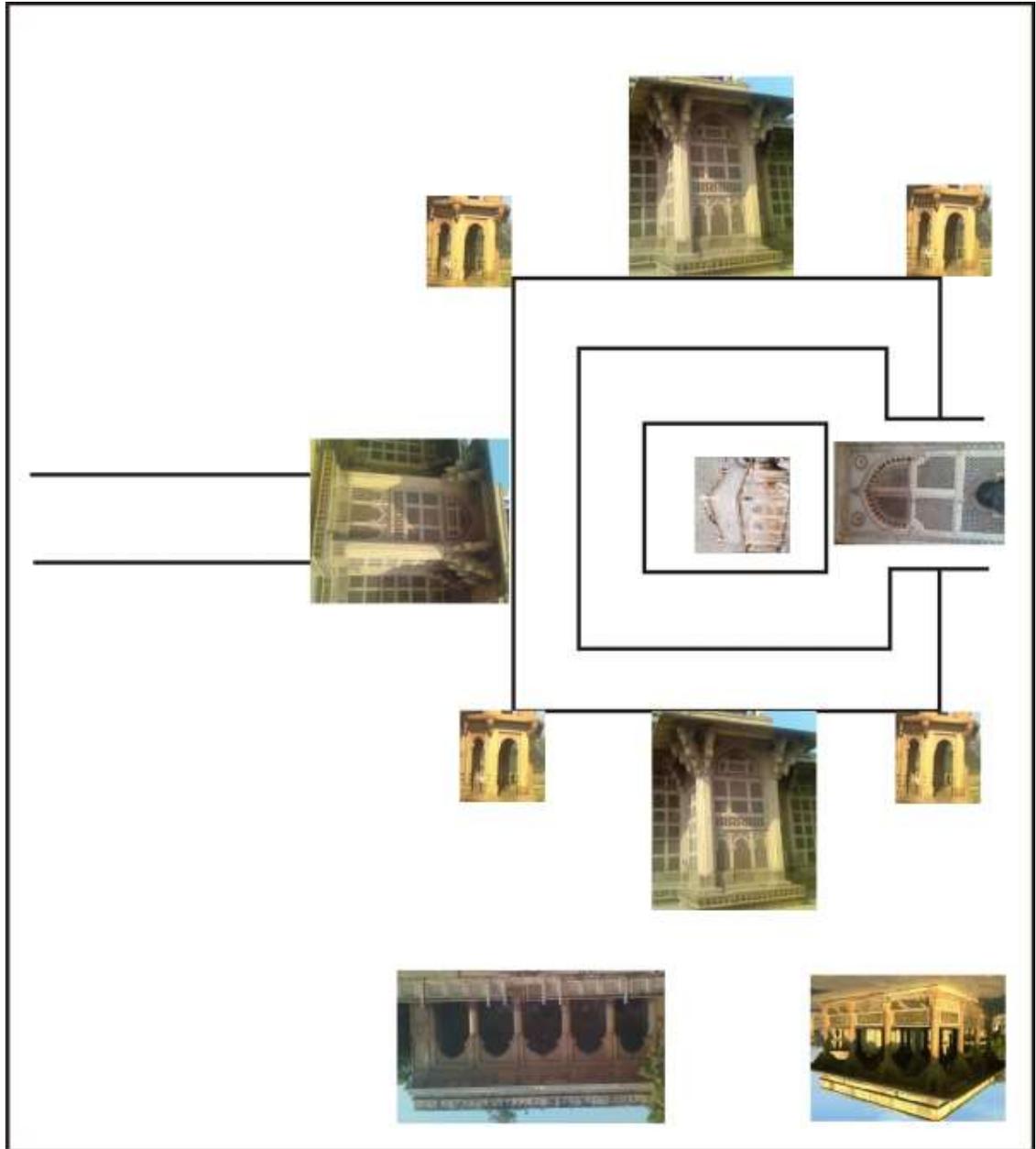
युक्त हैं। इसी तरह आले के नोंकदार मेहराब के नीचे एवं प्रवेश द्वार में दोनों तरफ खिले कमल की आकृति हिन्दुओं के पवित्र चिन्ह का परिचायक है लेकिन यह विशिष्टता कुछ बदले हुए स्वरूप के साथ इस्लामिक वास्तुशैली में बहुत पहले से स्वीकृत एवं प्रचलित रही है। वही बदला रूप इस स्मारक में भी अंकित है बादलद्वार(27) 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, मिस्र 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।

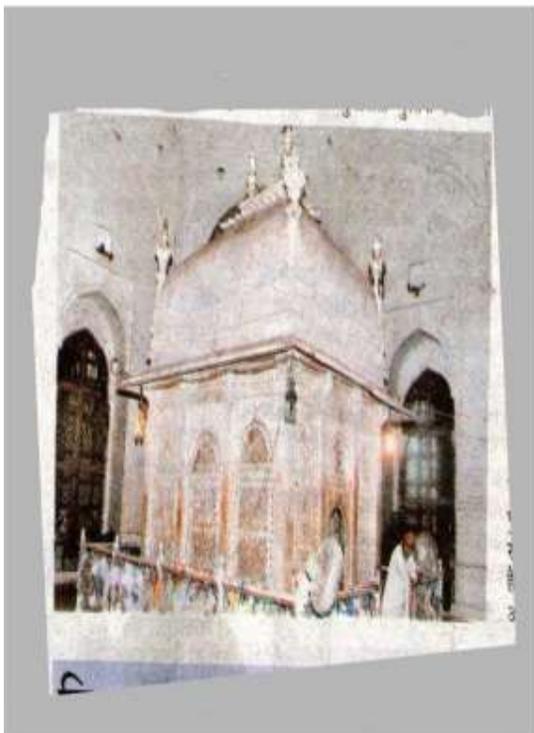
इस स्मारक में विभिन्न शैलियों के समन्वित रूप के प्रयुक्त होने का एक कारण यह भी था कि यह मोहम्मद गौस के बड़े पुत्र अब्दुल्ला की देख रेख में बनवाया गया जो कि स्वयं अनुभवी थे और उन्होंने गुजरात, बिहार के सहसारा, आगरा, मध्य एशिया के स्थापत्य को बहुत नज़दीक से देखा था जिनका प्रयोग उन्होंने इस स्मारक के निर्माण 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 कारीगर थे जिनके हुनर में हिन्दू वास्तुकला का प्रभाव भी बना रहा।









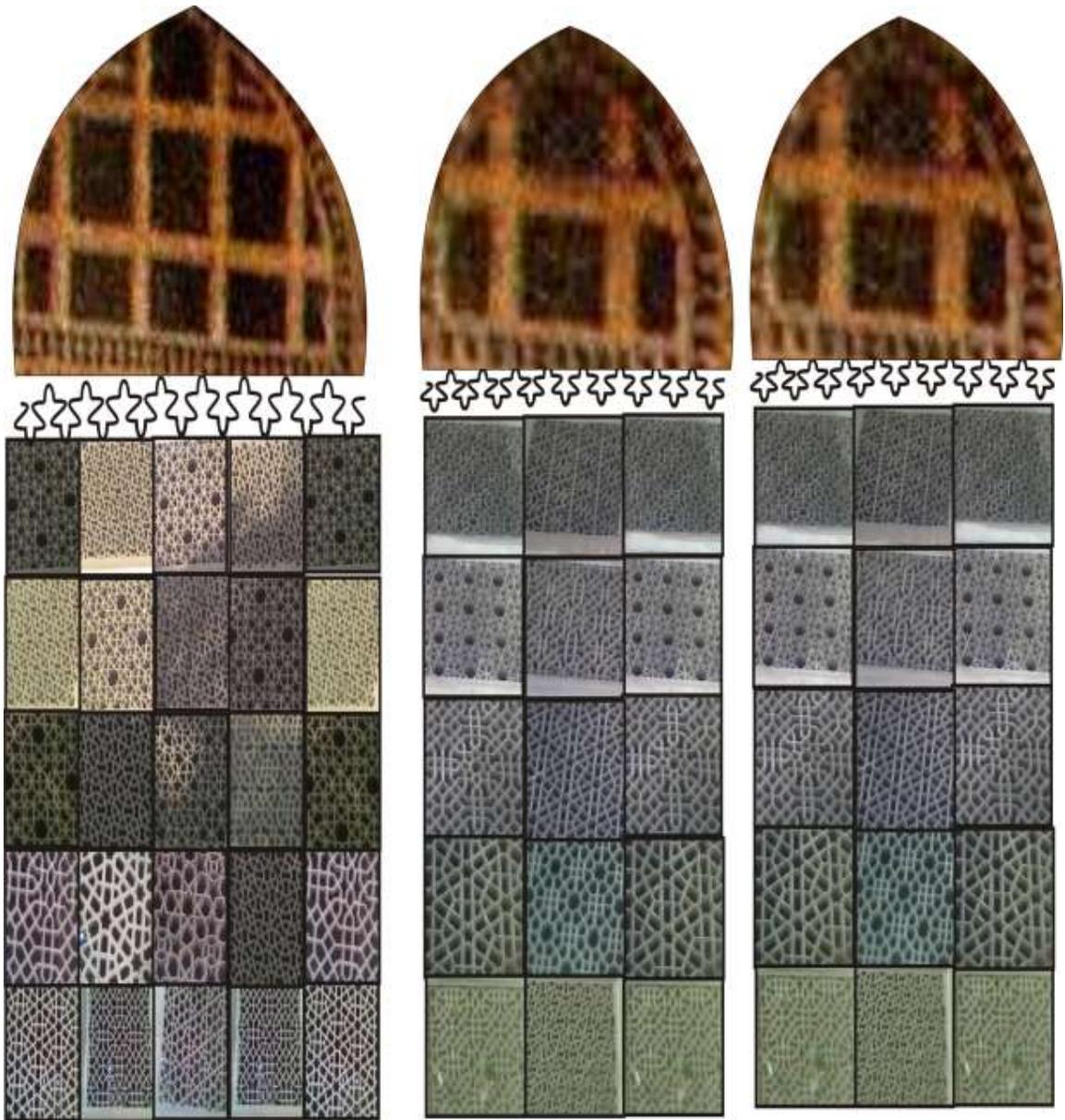






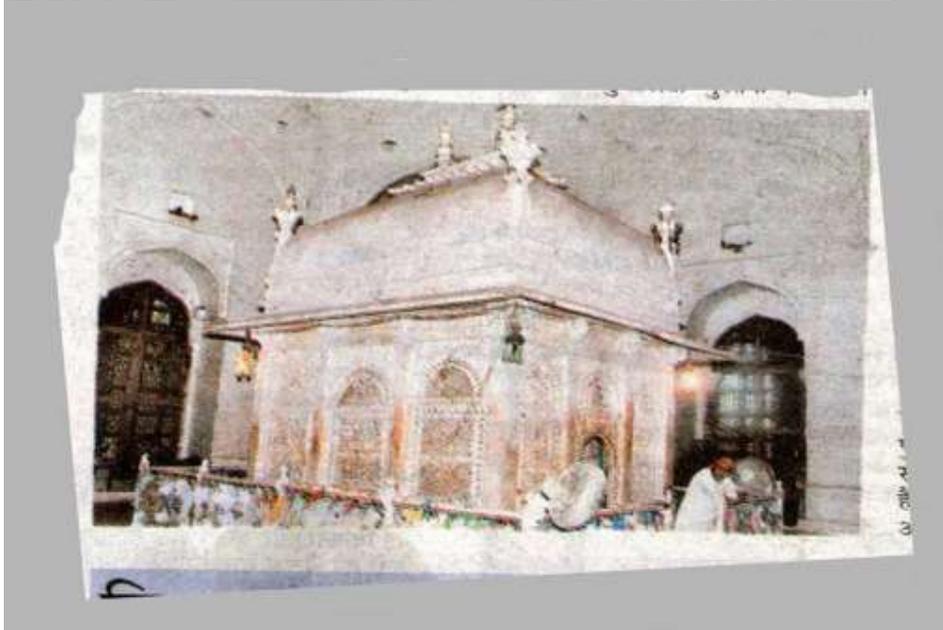


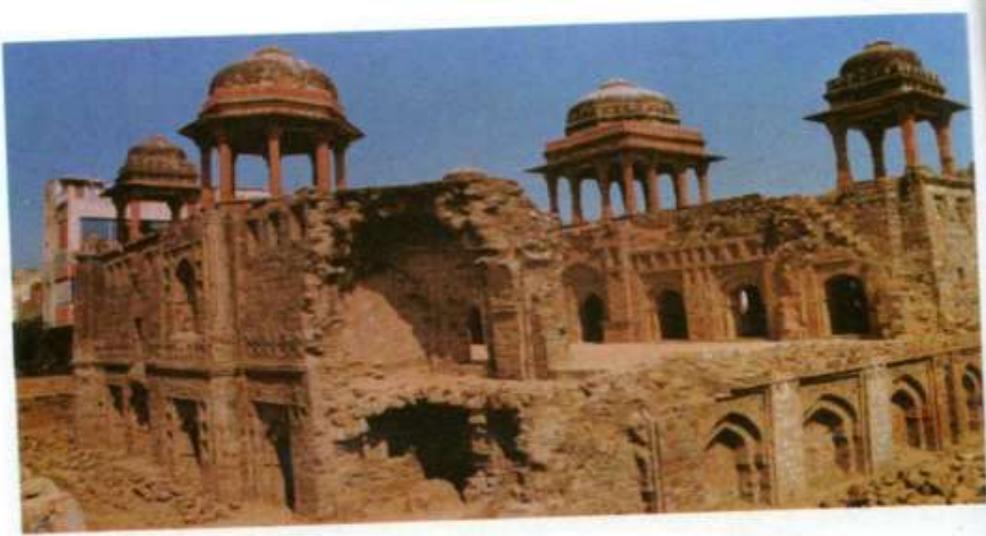










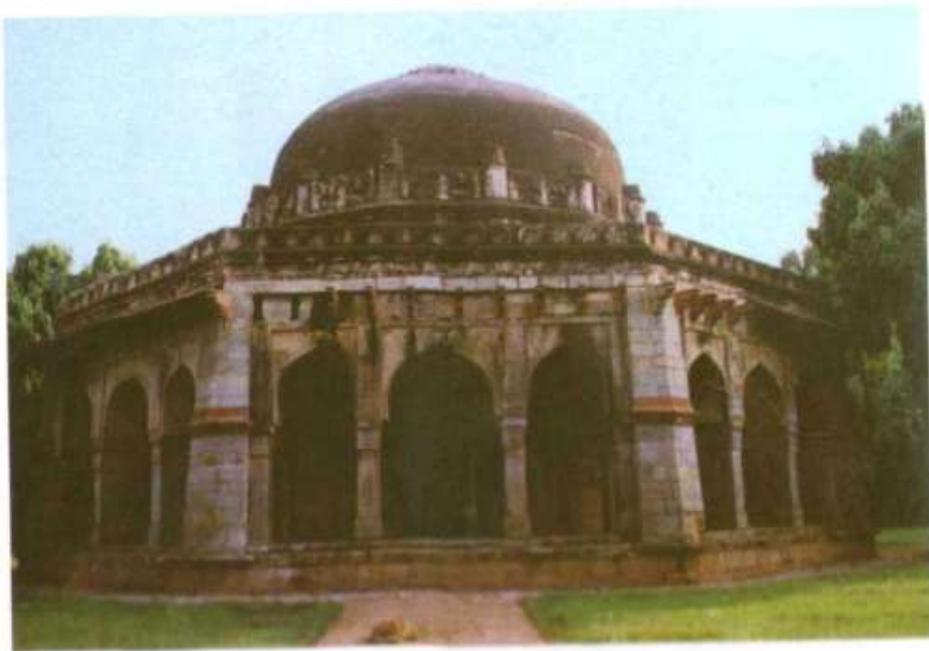


जहाज महल

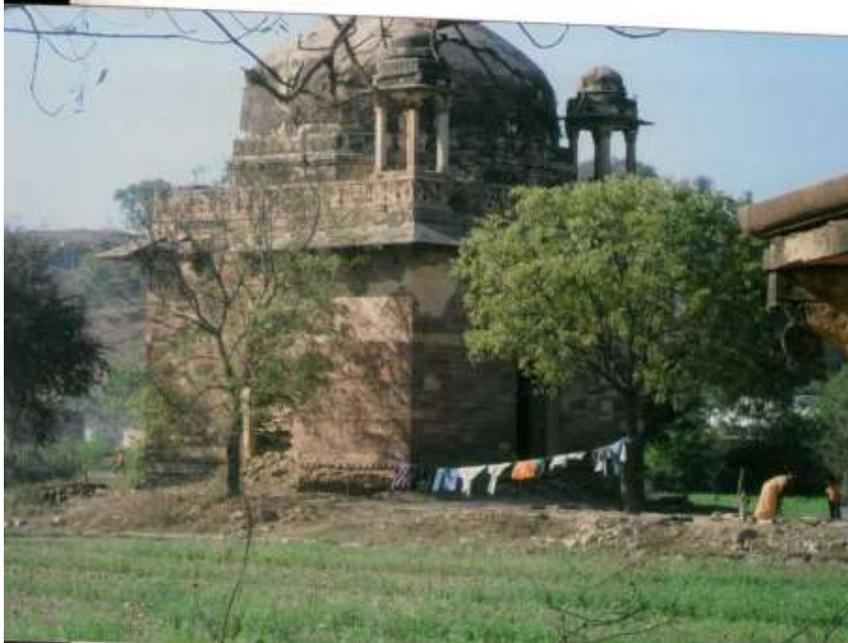


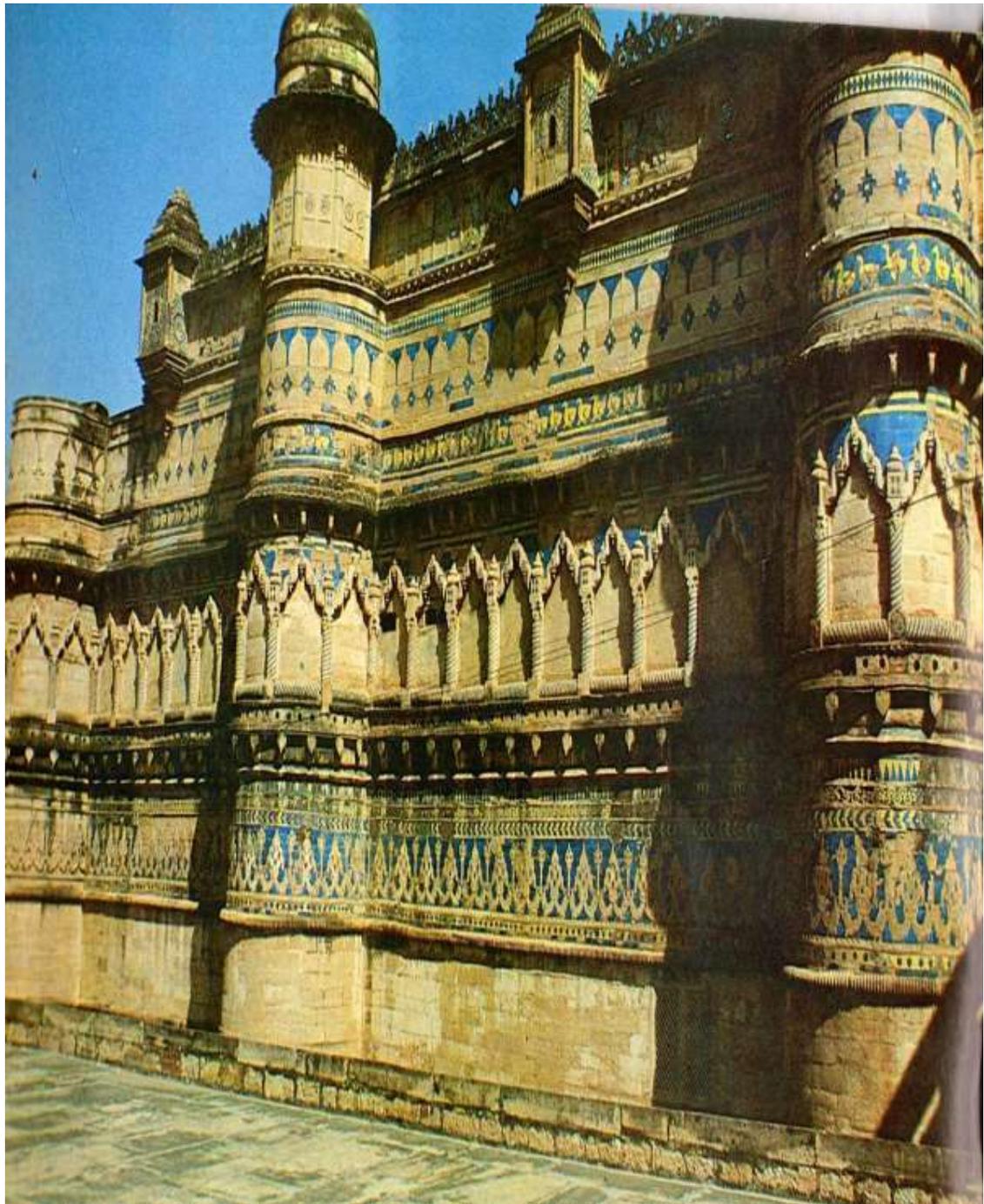


बागे आलम का गुम्बद



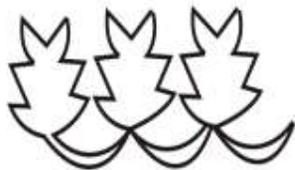
बागे आलम का गुम्बद



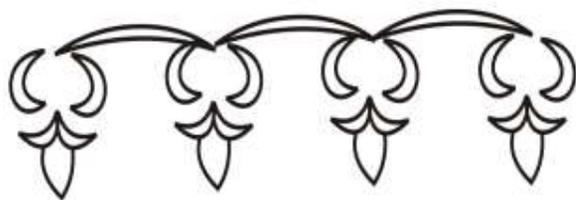




आले के नीचे बनी बेल



महराब में बनी बेल



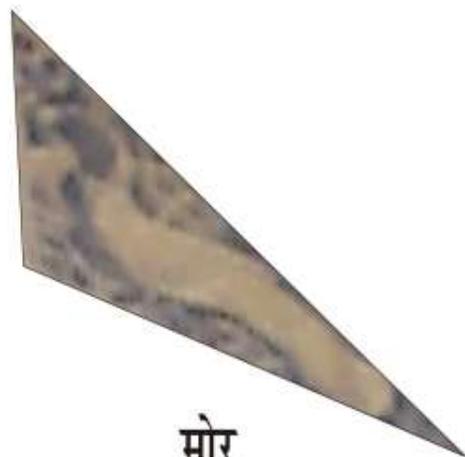
चबूतरे पर बनी बेल



कमल

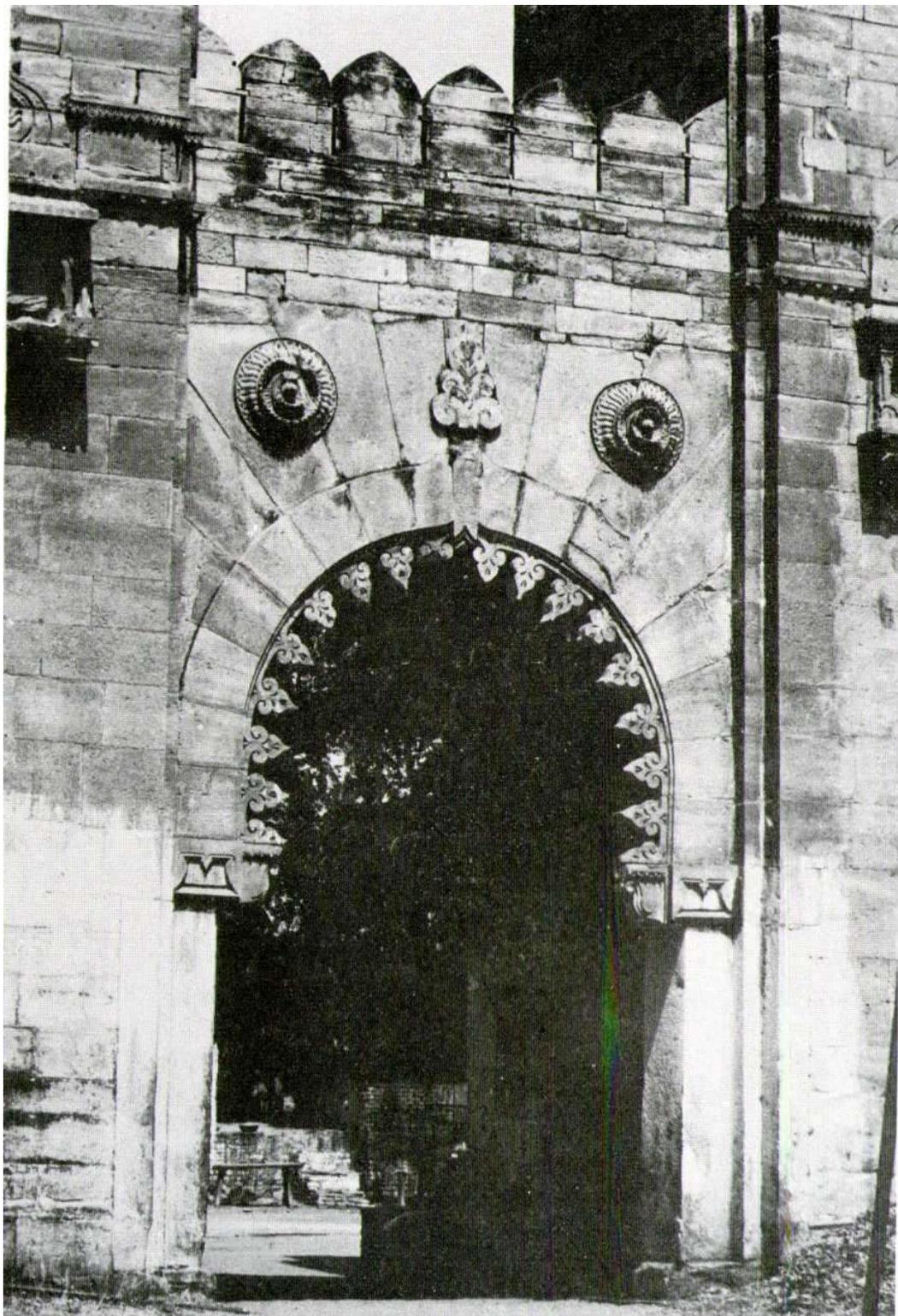


मेहराब



मोर







'व्हायरस': विद्यापीठीय व्यवस्थेचा लेखाजोखा मांडणारी कादंबरी

प्रा. राजाराम अं. झोडगे

टीचर फेलो (युजीसी. एफ.आय.पी.)

भाषासंकुल, स्वा.रा.ती.म. विद्यापीठ, नांदेड

शिक्षण हा मानवाचा तिसरा डोळा मानला जातो. कुठल्याही समाजाच्या प्रगती-अधोगतीची दिशा तेथील शैक्षणिक परिस्थिती, दर्जाची निदर्शक असते. समाजातील व्यक्तींचा सामाजिक, आर्थिक स्तर, उन्नती, वैज्ञानिक दृष्टीकोन हे सर्व शिक्षणानेच प्रभावित होत असतात. त्यामुळे सामाजिकीरणाच्या प्रक्रियेत शिक्षणव्यवस्थेला अत्यंत महत्त्वाचे स्थान असते. ऊर्ध्व हा विचारवंत तर असे म्हणतो की, "शारीरिक विकासात पौष्टिक अन्नाचे जे स्थान असते तेच सामाजिक विकासात शिक्षणाचे असते."^१ त्यामुळे समाजाचा सर्वांगीण विकास साधायचा असेल तर तशाच दर्जाची निकोप व उत्तम अशी शिक्षणव्यवस्था समाजात निर्माण होणे व टिकणे गरजेचे ठरते.

भारतातील शिक्षणाचा इतिहास पाहिला असता शिक्षण हे केवळ विशिष्ट वर्गाचीच मिरासदारी राहिल्याचे दिसून येते. स्वातंत्र्यपूर्व काळात इंग्रजी सत्ताध्यांनी येथे सर्वप्रथम सर्वासाठी शिक्षणाची दारे खुली करून दिली. स्वातंत्र्योत्तर काळात शिक्षणाचा प्रचार-प्रसार व्हावा यासाठी जाणीवपूर्वक प्रयत्न केले गेले. तळागाळापर्यंत शिक्षण पोहोचावे यासाठी शासनाबरोबरच सामाजिक कार्यकर्ते, दानशूर व्यक्ती यांनी ग्रामीण भागांतून शाळा-महाविद्यालये सुरु केली. त्यामुळे शिक्षणाची गंगा सर्वत्र वाहती राहिली. कुठलीही व्यवस्था निर्माण करतांना मुळातच त्यात काही उणिवा वा दोष राहून जाण्याची शक्यता असते तर कधी नंतर विविधबाह्य बाबींच्या प्रभावातून त्यात काही दोष निर्माण होण्याची शक्यता असते. शिक्षण व्यवस्थेच्या बाबतीतही असेच म्हणावे लागते. समाजातील एक अत्यंत महत्त्वाची संस्था असलेल्या शिक्षणक्षेत्रात राजकारण, स्वार्थ, गैरव्यवहार, व्यावसायिकता आदी प्रकारांमुळे कमालीचे दुषित वातावरण निर्माण झाल्याचे दिसते. रोजच्या वृत्तपत्रांतून शिक्षणव्यवस्थेविषयी येणाऱ्या उलट सुलट बातम्यांवरून आपणास याची प्रचिती येतच असते.

शाळा, महाविद्यालये, विद्यापीठे ही शिक्षण देणारी महत्त्वाची ज्ञानकेंद्रे आहेत. पैकी विद्यापीठ ही शिक्षणव्यवस्थेशी संबंधित सर्वोच्च संस्था समजली जाते. विद्यापीठातून उच्चशिक्षणाबरोबरच ज्ञाननिर्मिती आणि ज्ञानप्रसार व्हावा. अभ्यास-संशोधन व्हावे. ज्ञानसंपन्न, उत्तम विद्यार्थी आणि सुजाण नागरीक राष्ट्राला मिळावेत अशी सर्वसाधारण अपेक्षा असते. परंतु अलिकडच्या काळात विद्यापीठे ही शैक्षणिक बाबींपेक्षा अशैक्षणिक बाबींमुळेच अधिक बदनाम होत आहेत.

साहित्य आणि समाज यांच्यातील अन्योन्य संबंधांमुळे समाजजीवनातील राजकीय, आर्थिक, सामाजिक आदी विविध बाबी - घडामोडींचे प्रतिबिंब साहित्यात पडत असते. शिक्षणक्षेत्रही त्याला अपवाद नाही. शिक्षण व्यवस्थेत घुसलेल्या अनेक अपप्रवृत्तीचे चित्रण अलीकडे अनेक कथा - कादंबऱ्यांतून होऊ लागले आहे. विद्यापीठीय व्यवस्थेत घुसलेले राजकारण, मूल्यहीनता, भ्रष्टाचार, जातीयता इत्यादीवर रवींद्र ठाकूर यांनी त्यांच्या 'व्हायरस' या कादंबरीत मार्मिक भाष्य केले आहे. "शिक्षण हे समाज घडविण्याचे माध्यम असून त्यात

विद्यापीठाचा महत्त्वाचा वाटा असतो. विद्यापीठाची वाटचाल योग्य रितीने व्हावी, विद्यापीठाचा नावलौकिक वाढावा, संशोधनाला गती मिळावी यासाठी विद्यापीठाचा प्रमुख असलेल्या कुलगुरु या काटेरी मुकुट असलेल्या पदाला अत्यंत महत्त्व व प्रतिष्ठा असते."^२ त्यामुळे उत्तम प्रशासक व हाडाचा शिक्षक असणारी व्यक्ती या पदावर असणे गरजेचे असते. मात्र या पदावर काम करणारी व्यक्तीचेजर राजकारणी आणि भ्रष्ट असेल तर विद्यापीठीय शिक्षणव्यवस्थेचा कसा बोजवारा उडतो याचे चित्रण 'व्हायरस' मध्ये येते.

विशिष्ट पार्श्वभूमीतून आलेले चारुदत्त जुनागडे हे मध्य महाराष्ट्र विद्यापीठाचे कुलगुरु म्हणून रुजू झाल्यानंतर त्यांच्या पहिल्या भाषणापासूनच ते वादाच्या भोवऱ्यात सापडतात. सर्वांना बरोबर घेऊन प्रशासन चालवण्याऐवजी कुलगुरु जुनागडे आपल्या हितसंबंधी लोकांचा गट निर्माण करून विद्यापीठात मूल्यहीन राजकारण सुरु करतात. आपल्याला अनुकूल व 'होयबा' करणाऱ्यांना बढत्या देणे, त्यांच्या दुष्कृत्यांकडे डोळेझाक करणे, नियम डावलून त्यांचे हितसंबंध सांभाळणे यासारखी त्यांच्या पदाला न शोभणारी कामे ते करतात तर दुसरीकडे प्रामाणिक, कर्तव्यदक्ष मात्र त्यांच्या हितसंबंधांच्या आड येणाऱ्या माणसांवर ते अक्षरशः सूड उगवण्याचा प्रयत्न करतात.

राजकारण हे आज सर्वव्यापी बनले आहे. जीवनाचे प्रत्येक क्षेत्र राजकारणाने प्रभावित होत आहे. शिक्षणक्षेत्रही त्याला अपवाद नाही. खरेतर शिक्षणासारख्या पवित्र क्षेत्रात राजकारण येताच कामा नये. परंतु कितीही टाळाव्याचे म्हटले तरी ते टळत नाही आणि राजकारणात चांगले - वाईट, न्याय - अन्याय याचा कुठलाही विधिनिषेध नसल्याने त्याचे व्हायचे ते भलेबुरे परिणाम होतातच. मूल्यहीन राजकारणाने विद्यापीठात केलेला शिरकाव आणि त्यांचे तेथील व्यवस्थेवर होणारे दुष्परिणाम यांचा वेध रवींद्र ठाकूर यांनी 'व्हायरस' मध्ये घेतला आहे. आपल्या भोवतीच्या कोंडाळ्यातीहल लोकांचे हितसंबंध जपत असतांनाच विरोधकांना नामोहरम करण्याची एकही संधी कुलगुरु जुनागडे सोडत नाहीत. कुलगुरुपदाच्या स्पर्धेत असलेले डॉ. चव्हाण परिषदेसाठी बाहेर गेलेले असतांना त्यांच्यावर खोटेनाटे आरोप ठेवून परस्पर त्यांचे विभागप्रमुखपद काढून घेतले जाते आणि त्यांचाच विद्यार्थी असलेल्या व कुलगुरुंच्या मर्जीतल्या डॉ. वांगीकरांना प्रमुख केले जाते. डॉ. शेळके हे प्रोफेसर पदासाठी सर्व दृष्टींनी पात्र असूनही त्यांना योग्य त्या मार्गाने अर्जच करता येऊ नये अशी व्यवस्था केली जाते. तरीही ते अर्ज करतात तेंव्हा मुलाखतीत त्यांचा अपमान केला जातो शेवटी तर आपल्या कंपूतील डॉ. खराडे पात्र होईपर्यंत शेळकेची मुलाखतच रद्द केली जाते. इंग्रजीचे डॉ. हिरेमठ हे वरिष्ठ, अनुभवी व पात्र असूनही त्यांना प्रपाठक न करता त्यांचेच विद्यार्थी असलेले प्रा. इनामदार यांना लॉबिंग करून प्रपाठक व विभागप्रमुख केले जाते.

विद्यापीठात आपल्याला विरोधक राहू नये याची पुरेपूर काळजी जुनागडे घेतात. महाविद्यालयीन प्राध्यापक संघटनेचे कृतीशील कार्यकर्ते प्रा. चौगुले यांची परीक्षा नियंत्रकपदी तर विद्यापीठ प्राध्यापक संघटनेचे वांगीकर यांची पात्रता नसूनही विभागप्रमुखपदी नियुक्ती करून जुनागडे प्राध्यापक संघटना खिळखिळी करून आपले विरोधक निष्प्रभ करण्याचे कुटील राजकारण करतात. जुनागड्यांच्या कार्यपध्दतीवर नंतर हळूहळू टीका होऊ लागली. त्यांच्या विरोधात बातम्या येऊ लागल्या. मात्र त्यांच्या विरोधातील बातम्या स्थानिक वृत्तपत्रांतून येत असतांनाच पुण्या-मुंबईतून प्रसिध्द होणाऱ्या वृत्तपत्रांतून जुनागडे विरोधकांचा समाचार घेणाऱ्या व कुलगुरुंच्या समर्थनार्थ बातम्या प्रसिध्द होतात. यातून विद्यापीठातील घटनांवर प्रसिध्दी-माध्यमातूनही कसे राजकारण होते किंवा त्यांच्याकडून ते करवून घेतले जाते याचे चित्रण या कादंबरीत येते. शिवाय विद्यापीठातील निमित्ताने होणारे राजकारण, त्यातून प्रा. ढवळेंना सारख्या निरपराध माणसाला झालेला त्रास, प्रा. चव्हाण, डॉ. शेळके, डॉ. पवार यांना दिलेल्या कारणे दाखवा नोटीसा, आपल्या बगलबच्यांना नियम डावलून जुनागडेनी दिलेली पदोन्नती यातून विद्यापीठीय राजकारणाने धारण केलेले हिणकस रूप लेखकाने 'व्हायरस' मधून चित्रित केले आहे.

शिक्षणाने माणूस शहाणा, सुसंस्कृत होतो. त्याला नवीन मूल्यदृष्टी प्राप्त होते. समता, स्वातंत्र्य, बंधुता ही मूल्ये शिक्षणातून व्यक्तीच्या अंगी बिंबवली जातात असे म्हटले जाते. परंतु उच्चशिक्षित माणसेच जेव्हा जातींच्या

आधाराने जातीपातीची समीकरणे जुळवू लागतात तेंव्हा खरेच आपण सुशिक्षित आहोत काय ? असा प्रश्न पडल्याशिवाय राहत नाही. वरुन पुरोगामित्वाचा आव आणणारी परंतू आतून जातीय विचारांनी बरबटलेली संकुचित वृत्तीची अनेक माणसे शिक्षणक्षेत्रात ठाण मांडून बसलेली दिसतात. आपापल्या जातीचे गट पक्के करुन इतरांना समतेचा सल्ला देणारे महाभागही कमी नाहीत. आपल्या स्वजातीयांचे कोंडाळे करणे, विद्यापीठातील कार्यक्रमांसाठी आपल्या हितसंबंधी लोकांनाच प्रमुख पाहूणे म्हणून बोलावणे, आपल्याच माणसांची हव्या त्या जागी वर्णी लावणे, गुणवत्तेवर निवड होऊनही काळोखे या विशिष्ट जातीतील उमेदवारास खुल्या जागेवर नोकरीतून डावलणे आदी प्रसंगांच्या माध्यमातून शिक्षण क्षेत्रातील जातीयतेचा वेध या कांदबरीतून लेखकाने घेतला आहे.

विद्यापीठातून होणारे उच्च दर्जाचे संशोधन हे विद्यापीठाच्या लौकीकात भर घातल असते. मात्र संशोधनात होणारे गैरप्रकार आज वाढतांना दिसत आहेत. मिनाक्षी महाजन ही विद्यार्थिनी आपल्या शोधप्रबंधात डॉ. शेळकेच्या प्रबंधातील पानेच्या पाने स्वतःच्या नावावर खपवते याबाबत डॉ. शेळके जेंव्हा आवाज उठवतात. तेंव्हा त्यांनाच गप्प करण्याचा प्रयत्न होतो. अतिशय सुमार विषय घेणारे विद्यार्थी आणि आपल्या नावावर विद्यार्थी दिसावेत म्हणून खटपट करणारे मार्गदर्शक याबाबत डॉ. शेळके म्हणतात - "कोणीही उठतो, कुठलाही फालतू विषय घेतो आणि काहीही लिहितो... तीन चारशे पानं खरडली की झाली पीएच.डी. आणि त्यांना प्रोत्साहन देणारे हे ढोल्यांसारखे भंपक लोक आपल्या नावावर पीएच.डी. झालेले दिसावेत म्हणून भसाभसा पोरं घेतात आणि फुकट डिग्रा वाटतात. मार्गदर्शनाच्या नावाने मात्र बॉब. त्या संशोधकाला धड संशोधन पध्दती माहिती नसते की संशोधनाची शिस्त माहित नसते. इकडून तिकडून मजकूर गोळा करायचा आणि जमेल तशी पोतडी भरायची."^२ वाङ्मयचौर्य करणारी महाजन, फालतू संशोधनविषय निवडणारे विद्यार्थी, आपल्या संशोधक विद्यार्थ्यांचे लैंगिक, आर्थिक शोषण करणारे डॉ. गुण्यांसारखे भंपक मार्गदर्शक इत्यादींच्या माध्यमातून विद्यापीठीय संशोधनाची झालेली वाताहत कादंबरीत चित्रित झाली आहे.

वैयक्तिक स्वार्थासाठी स्वाभिमान गहाण ठेवून लाचार बनलेले प्रा. पावसकर, प्रा. मांडवकर, प्रा. प्रिया सोमण, रंगेल व डिपार्टमेंटला दारु पिऊन येणारे प्रा. गुणे यासारखे नमुनेबाज प्राध्यापक विद्यापीठातील भ्रष्टाचार, परीक्षांतील गैरव्यवहार, नोकरभरती व पदोन्नतीतील गोंधळ, मुलाखतीचे फार्स, पुरस्कारांचे राजकारण, शिक्षणसंस्थांचा बाजार, कुणाचे तरी पुतळे, नामांतर, प्रतिमा आदींसाठी होणारी आंदोलने त्यामागील राजकारण यांवर साक्षेपी भाष्य या कादंबरीत लेखकाने केले आहे. विद्यापीठातील उच्चपदस्थ असलेल्या कुलगुरुंकडून होणाऱ्या राजकारणाचे चित्रण करतांना जुनागडेंच्या खाकी चड्डी वगैरेंचा वारंवार उल्लेख करुन लेखकाने संघ वगैरेंना विनाकारण कादंबरीत आणले आहे असे वाटते तसेच कादंबरीच्या शेवटी आलेले नंदिनी सुर्वे या विद्यार्थिनीचे कौटुंबिक प्रकरण असंबंध वाटते. पात्रानुरूप वापरलेली भाषा, म्हणींचा चपखल वापर, प्रवाही निवेदन यांमुळे कादंबरीचा रचनाबंध उत्तम साधला असून विद्यापीठीय शिक्षणव्यवस्थेचा लेखाजोखा मांडणारी ही कादंबरी एकूणच शिक्षणव्यवस्थेबाबत वाचकाला अंतर्मुख होऊन विचार करायला लावते.

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- २) चौधरी, आशिष, नव्या कुलगुरुंकडे डोळे, दै. महाराष्ट्र टाइम्स, दि.२६ मे २०१४, पृ.४.
- ३) ठाकूर, रवींद्र, व्हायरस, मेहता पब्लिशिंग हाऊस, पुणे २००८, पृ.६३.

हैद्राबादमुक्ती संग्रामात गंगाखेड तालुक्याचे योगदान

प्रा.आर.व्ही.भालेराव,
गंगाखेड

१) प्रस्तावना :-

भारतातील सर्व संस्थानात हैद्राबाद सर्वात मोठे संस्थान होते. निजाम हे त्या संस्थानचे राज्यकर्ते ब्रिटीश धार्जिणे होते म्हणून ते ब्रिटीशांचे सर्वाधिक विश्वासू होते. निजाम शासक मुस्लीम होते. त्यामुळे हैद्राबाद हे इस्लाम संस्थेचे केंद्र मानले जात असे अशा संस्थानात निजाम राजवटीत विरूद्ध जो संघर्ष घडून आला तो संघर्ष महत्वपूर्ण आणि निर्णायक समजला जातो. विविध स्तरावर,विविध संघटनांच्या माध्यमातून संस्थानातील क्रांतीकारकांनी निजाम सत्ते विरूद्ध लढा दिला. प्रारंभी आंध्रपरिषद, कर्नाटक परिषद व महाराष्ट्र परिषदेने राजकीय जागृती निर्माण केली. हैद्राबाद स्टेट कॉंग्रेसची स्थापना झाल्यानंतर लढ्यात नवी गती प्राप्त झाली. कॉंग्रेस कमिटीचे पहिले अध्यक्ष गोविंदराव नानल हे परभणीचे त्यांच्या नेतृत्वाखाली मराठवाड्यात हा लढा प्रखर बनला. गंगाखेड तालुकाही त्यांच्याच मार्गदर्शनाखाली या लढ्यात उतरला तत्कालीन क्रांतीकारकांनी हैद्राबाद मुक्ती संग्रामात आपलेही योगदान दिले. याचा परामर्श पुढील प्रमाणे घेता येईल.

२) तत्कालीन गंगाखेडची स्थिती :-

गंगाखेड हे हैद्राबाद संस्थानातील एक महत्त्वाचे ठिकाण होय. येथे राजेंद्र या त्याच्या सचिवाची जहागीर होती. येथील संस्थानचे संस्थापक हैबतराव होते. हे या राजघराण्यातील मुळ पुरुष होय. “ हैबती राजे हैद्राबादच्या निजामाच्या प्रमुख तीन मुत्सद्दी सल्लागारामध्ये होते ”१ त्यांच्या स्वामी निष्ठेमुळे निजामाची त्यांच्यावर खास मर्जी होती म्हणून त्यांना हैद्राबाद या ठिकाणी काही जमीन व शेतसरा वसूली हक्काचा मान दिला होता. त्यांच्यानंतर त्याचा मुलगा “ राजे रघोत्तमराव (१७९६ - १८०४) निजामाचा मुख्यसचिव होता ”२ राजे राजेंद्र रघोत्तमराव यांना गंगाखेड व आसपासच्या १४ गावांची जहागीर निजामाकडून प्राप्त झाली होती. खड्यांच्या लढाईत “मिरआलम बारोबर रघोत्तमराव हैबतराव राजेंद्र व राजे रायराव रेणूकादास धोंडाजी पुण्यात आले होते ” ३ यावरून लक्षात येते की, राजे रघोत्तम राजेंद्र हे निजामाच्या खास मर्जितील होते. निजामकाळात गंगाखेडवर त्यांचे वर्चस्व होते. तरी ही तालुक्यात हैद्राबाद संस्थान विरोधात गंगाखेड तालुक्याने लढा दिला.

३) हैद्राबाद मुक्ती संग्रामात गंगाखेडचा सहभाग :-

I) गंगाखेड व महाराष्ट्र परिषद :-

परभणी जिल्ह्या मुंकूदराव पडेगावकर,श्रीनिवास बोरीकर,विनायकराव चारठाणकर यांनी संघटन उभे करण्यासाठी तालुक्यांच्या ठिकाणी महाराष्ट्र परिषदेचे कार्यालये स्थापन केली. या संघटनेचा विस्तार होताच पूर्णवेळ संघटक कार्यकर्त्यांच्या नेमणूका केल्या गेल्या त्यात गंगाखेड तालुका संघटक म्हणून श्री गोविंदराव रामपूरकर यांची नेमणूक करण्यात आली. यामुळे महाराष्ट्र परिषदेच्या संघटनात्मक कार्याचे लोण खेड्यापाड्यापर्यंत पसरले. महाराष्ट्र परिषदेच्या शाखा स्थापना तालुक्यात केल्या गेल्या. त्यात “ काशिनाथराव आंबेकर,उत्तमराव मोहोळकर, गोविंदराव रामपूरकर,सदाशिवराव सावरगावकर,दिगंबर जबदे, शंकरराव खळीकर, नाना अंबेकर, किशनराव पेठशिवणीकर,चंद्रकांत आंबारे, ज्ञानोबा मुलगीर यांच्या प्रयत्नाने तालुक्यातील सोनपेठ,पालम, इसाद, पेठशिवनी,राणीसावरगांव,शेळगाव,उक्कडगांव, राजूर,वझूर इ.गावात शाखा स्थापन झाल्या ”४

II) झेंडासत्याग्रह :-

स्वामीजींनी १९४७ साली राज्यात झेंडासत्याग्रह करण्याचा आदेश जनतेला दिला त्यानुसार ७ ऑगस्ट भारतीय संघराज्यात सामील होण्याचा व १५ ऑगस्ट स्वातंत्र्य दिन म्हणून परभणी जिल्ह्यात साजरा करण्यात आला. प्रभातफेऱ्या, इ. रोंडावंदन,ध्वजारोहन,मिरवणूका काढणे इ. कार्यक्रम चालवले गेले. गंगाखेड तालुक्यात शंकरराव खळीकर, काशीनाथ अंबेकर, सदाशिवराव सावरगावकर,गणेशलाल दुबे, चंद्रकांत आंबारे इत्यादींनी गावोगाव जाऊन लढ्याचा प्रचार केला. ७ व १५ ऑगस्ट हे

दिवस निजाम सत्तेच्या विरोधात लोकांनी धडाडीने साजरे केले. गंगाखेड तालुक्यातील धारासूर येथे “ कदम माणिक मारोतराव यांनी तिरंगीझेंडा फडकवला त्यामुळे त्यांना अटक होवून खटला झाला. त्यात त्यांना २६ महिने सक्तमजुरीची शिक्षा फर्मावली पण प्रत्यक्षात शिक्षा १७ महिने २ दिवस भोगली ” ५ तसेच कुलकर्णी दत्तात्रय गोविंदराव (वझूर) यांना झेंडा सत्याग्रहात ७ महिने सक्तमजुरी व ५० रूपये दंड अशी शिक्षा झाली ती त्यांनी औरंगाबाद जेलमध्ये भोगली तालुक्यातील खळी गावातील “ खळीकर व्यंकटराव यशवंतराव यांनी लेकी घालण्याचे नाकारले. हैद्राबाद राज्यात तिरंगीझेंडा व वंदेमातरम या दोन्हीवर असलेली बंदी यांनी मोडली होती ” ६ कंधार मधिल “ केशवराव धोंडगे व त्यांच्या सहकाऱ्यांनी गंगाखेड तालुक्यातील मौजे डिगुळ या त्यांच्या नातेवाईकांच्या गावात जावून विद्यार्थ्यांची संघटना बांधली व तेथे झेंड्याची मिरवणूक काढली ” ७ अशा प्रकारे गंगाखेड तालुक्यातील क्रांतिकारकांनी झेंडावंदन बंदी असतानाही तिरंगी झेंडा फडकविला.

III) व्यायामशाळा व आखाडे :-

संरक्षणासाठी व गरज पडल्यास आक्रमणासाठी प्रशिक्षित स्वयंसेवकांची फार गरज लागत असे. तरूणांमध्ये व्यायामाचा प्रचार व प्रसार चालू असताना गंगाखेड मध्येही आखाडे उभे केले गेले तालुक्यातील “ काशीनाथराव अंबेकर,सदाशिव सावरगावकर, यांनी अमरावतीला जावून व्यायाम विशारद ही पदवी संपादन केली होती. ” ८ यांनी अनेक ठिकाणी व्यायामशाळा व आखाडे स्थापन केले. या व्यायाम शाळातून दंडबैठका, कुस्ती, काठी, भाला, दांडपट्टा, मल्लखांब, तलवार इ. शिक्षण तरूणांना दिले जाऊ लागले. व्यायामशाळा, उभारण्याच्या कार्यात आर्य समाजाने मौलिक कार्य केलेले आहे. “ अंबाजोगाई, बीड, धारूर, परळी, परभणी, गंगाखेड, सेलू, मानवत, लातूर, इ. ठिकाणी व्यायामशाळा स्थापन झाल्या ” ९ तालुक्यात आवश्यक असलेल्या ठिकाणी स्वयंसेवक पाठवून बंदोबस्त करण्यात आला.

IV) रेल्वे मोडतोड :-

स्टेट काँग्रेसच्या कृती समितीच्या आदेशा प्रमाणे तालुक्यातील भूमिगत कार्यकर्त्यांनी रेल्वेरूळ उखडणे,टेलिफोन तारा तोडणे व पुल उडविणे हे कार्यक्रम हाती घेतले. गंगाखेडला लोहमार्ग असल्याने रेल्वे मोडतोड केली गेली. “ परभणी, लिंबगाव, मुखेड, उमरी, धर्माबाद, गंगाखेड इत्यादी ठिकाणी रेल्वे लाईनवरचे रूळ उखडण्यात आले ” १० याच सुमारास “ गंगाखेड दंगल करण्यासाठी परळीहून रझाकारांचा मोठा ताफा येणार असल्याचे कळल्यावर वडगाव ते गंगाखेड रेल्वे स्टेशनच्या दरम्यान गंगाधर देशपांडेच्या नेतृत्वाखाली रामभाऊ सावंत, एकनाथ गुरूजी, नानाजी लांडे इ. भूमिगत कार्यकर्त्यांनी रेल्वेच्या फिशप्लेट्स काढून रूळ उखडले ” ११ त्यामुळे गंगाखेड मध्ये दंगल घडवून आणण्याचा रझाकारांचा डाव उधळून लावण्यात आला.

V) पुल उडविण्याचा प्रयत्न :-

गंगाखेड,शहर हे गोदावरी नदीच्या काठावर वसले आहे येथे रेल्वेमार्ग असल्याने नदीवर रेल्वेपुल बांधण्यात आला आहे. हा पुल उडवून रेल्वेत आडथळा आणण्याचा प्रयत्न कार्यकर्त्यांनी केला. दिगंबरराव पालमकर,गंगाधर पांगरेकर व इतर सात जनांनी पुलाच्या खांबाला भोके पाडून त्यामध्ये स्फोटके ठेवली पण स्फोटके उडविण्याच्या आधी गस्त घालणारे पोलीस त्या ठिकाणी आले. त्यांनी गंगाधरराव व दिगंबरराव यांना पकडले या कामी नळदकर वसंत बालाजी यांनी भूमिगत राहून रेल्वेपुल उडविण्याच्या कार्यात भाग घेतल्यामुळे यांचेवर वॉरंट सोडण्यात आले होते.

VI) राणीसावरगावचा उस्फुर्त उठाव :-

तालुक्यातील राणीसावरगांव येथे महाराष्ट्र परिषद व स्टेट काँग्रेसचा प्रचार करण्यासाठी सभा ठरली होती. जिल्हा संघटक दादासाहेब चारठाणकर येथे आले होते. त्याबरोबर सदाशिवराव सावरगावकर,काशीनाथराव अंबेकर वकील होते. १८ एप्रिल १९४६ रोजी सभेला रितसर सुरूवात झाली. सभेचे अध्यक्ष श्रीनिवास बोरीकर होते. सभेला मोठ्या प्रमाणात लोक आले होते त्यामध्ये महिलांचाही समावेश होता. “ सभा सुरू होताच तेथे गावातील कुख्यात रोहिले नंग्या तलवारी घेवून आले. त्यापैकी एक पुर्ण नग्न झाला व नाचू लागला त्याने याच आवस्थेत स्त्रियां बसल्या होत्या तेथे जावून त्यांच्या समोर उभ्याने लघवी केली. क्षणार्धात सभेचे रूप पालटले एकच गडबड उडाली त्या सभेतील काही तरूण स्वतःच्या जीवाची पर्वा न करिता रोहिल्यावर तुटून पडले व रोहिल्याची खांडोळी केली ” १२ या प्रकरणी पोलीसांनी राजकीय कार्यकर्त्यांनी गोवण्याचा प्रयत्न केला पण गावातील तरूणांनी रोहिल्यांच्या हत्येची सर्व जबाबदारी स्वतःवर घेतली. रंगथ्या,बळवंतराव,अर्जुन भिमराव, मारोती रेणूकादास,कोंडीबा इ. वर खटला भरण्यात आला व त्यांना शिक्षा झाली. १४ जून १९४९ रोजी त्यांना सोडण्यात आले. हा खटला हैद्राबादचे प्रसिध्द वकील श्री रामचंद्रराव

नांदापुरकर व श्री मुकूंदराव पडेगावकर यांनी चालवला. या उठावाचा परिणाम असा झाली की, लोकांच्या मनामध्ये धैर्य निर्माण झाले. लोक अंदोलनात सक्रीय झाले हा उठाव तालुक्यातील कार्यकर्त्यांना बळ देणारा ठरला. या सर्व घटनावरून हैद्राबाद मुक्तीसंग्रामात गंगाखेड तालुक्याचे किती मोठे योगदान होते लक्षात येते.

निष्कर्ष :-

- १) गंगाखेड हे निजामाचा मुख्य सचिव राजेंद्रच्या जहागिरीचे ठिकाण होय.
- २) हैद्राबाद मुक्ती संग्रामात तालुक्याचे योगदान आहे.
- ३) महाराष्ट्र परिषदांमध्ये येथील लोकांचा सहभाग होता.
- ४) येथील झेंडासत्याग्रह प्रेरणा देणारा वाटतो.
- ५) गंगाखेड येथील व्यायामशाळा मधून प्रशिक्षित स्वयंसेवक तयार झाले असावे.
- ६) रझाकरांचा दंगलीचा प्रयत्न रेल्वेरूळ मोडतोडीने फसविला.
- ७) या लढ्यात भूमिगत कार्यकर्त्यांचे योगदान दिसते.
- ८) राणीसावरगावच्या उठावाने तालुक्यात उत्साह निर्माण झाला.

संदर्भग्रंथ :-

- १) डॉ.घरजाळे शंकर, गोदाकाठच्या तीर्थक्षेत्राच्या लोककथा, चिन्मय प्रकाशन, औरंगाबाद पृ.१४
- २) चौधरी कि.का, महाराष्ट्र राज्य गॅझेटिअर, परभणी जिल्हा, १९८८ पृ. ६१
- ३) सरदेसाई गो.स.मराठी रियासत, खंड ७, पॉप्युलर प्रकाशन, मुंबई १९२९ पृ. ४४५
- ४) चारठाणकर विनायक व इतर, स्वातंत्र्य संग्राम, परभणी जिल्ह्याचे योगदान, स्वातंत्र्य सैनिक समिती, औरंगाबाद, १९९६ पृ. ६३
- ५) डॉ.कुंटे भ.ग, स्वातंत्र्य सैनिक चरित्रकोश, महाराष्ट्र शासन पृ. ९
- ६) कित्रा पृ. ७०
- ७) डॉ.कठारे व डॉ.नगराळे, मराठ्यांचा इतिहास, कल्पना प्रकाशन, नांदेड पृ. २६१
- ८) चारठाणकर विनायक पुर्वोक्त पृ. २०
- ९) डॉ.काटे, पी.व्ही. मराठवाड्याचा इतिहास, कैलास पब्लीकेशन, औरंगाबाद पृ. १३४
- १०) पोतदार वसंत, हैद्राबाद स्वातंत्र्य संग्राम, उमरगा पृ. १९८४ पृ. ६१
- ११) चारठाणकर विनायक पुर्वोक्त पृ. २१
- १२) भालेराव अनंत, हैद्राबादचा मुक्तीसंग्राम आणि मराठवाडा, गोविंदभाई श्राफ संशोधन संस्था, औरंगाबाद पृ. १२६

आधुनिक भारतीय नाण्यांमधील संदेश (A semiotic study of modern Indian coins)

प्रा. डॉ. विजय अनंत कुलकर्णी

असोसिएट प्रोफेसर, एस. बी. कॉलेज, शहापूर, ठाणे.

उद्देश: नाणकशास्त्राद्वारे नाण्यांचा सर्वांगाने अभ्यास केला जातो. या अभ्यासामुळे राजकीय, आर्थिक, धार्मिक अंगांवार प्रकाश पडतो. तसेच लिपी व भाषा यातील प्रगती व बदल लक्षात येतो. प्राचीन मध्ययुगीन इतिहासाच्या अभ्यासाचे एक अस्सल प्राथमिक साधन म्हणून नाण्यांना असलेले महत्व सर्वश्रुत आहे. आधुनिक काळात नाणककलेमध्ये अनेक महत्वपूर्ण बदल झाले. नाणी हे केवळ विनिमयाचे साधन म्हणून न राहता या नाण्यांमधून देशवासीयांपर्यंत काही संदेश पोहचवण्यात आलेले आहेत. वेगवेगळ्या प्रकारचे संदेश देणारी नाणी कोणती हा सादर लेखाचा मुख्य उद्देश आहे.

संशोधनपद्धत : सादर लेख तयार करण्यासाठी संदेश देणाऱ्या आधुनिक नाण्यांचा प्रत्यक्ष अभ्यास आणि त्यावर आधारित संदर्भ ग्रंथ याचा उपयोग करण्यात आलेला आहे.

Key words: १) नाणी २)संदेश ३)देशभक्ती ४) प्रतिमा ५)राष्ट्रपुरुष

प्रास्ताविक : स्वातंत्र्यप्राप्तीनंतर इ.स. १९५० मध्ये भारतीय नाणककलेमध्ये अनेक बदल झाले. स्वातंत्र्यानंतर पहिल्या तीन वर्षांतल्या नाण्यांवर जॉर्ज सहाव्या या ब्रिटिश राजाची प्रतिमा होती. तसेच ब्रिटिश राजसत्तेचे प्रतिक असलेल्या सिंहाची प्रतिमा होती. ऑगस्ट १९५० पासून काढण्यात आलेल्या नाण्यांवर ब्रिटिश शासनाची प्रतीके व प्रतिमा हटविण्यात येऊन त्याऐवजी भारतीय प्रतीके व चिन्हे (उदा. अशोक स्तंभ, गवर्नमेंट ऑफ इंडिया) उमटवण्यात आली. एप्रिल १९५६ मध्ये दशमान पद्धत लागू झाली आणि १ रुपया म्हणजे १०० पैसे यापासून ते १ पैसा या पद्धतीने नाणी काढण्यात आली. त्यावर अशोक स्तंभ आणि त्याच्या उजव्या हाताला भारत व डाव्या हाताला इंडिया हे शब्द अंकित करण्यात आले. यानंतरच्या काळात १०० रुपये मूल्यापासून वेगवेगळ्या मूल्यांची नाणी काढण्यात आली. या नाण्यांवर असलेल्या घोषणा (slogans) आणि विशिष्ट प्रसंग व विशिष्ट दिन यांच्या औचित्याने काढण्यात आलेल्या नाण्यांतून जनतेला कोणता संदेश देण्यात आलेला आहे हे पुढील उदाहरांवरून लक्षात येईल. सेमिओलोजी म्हणजे चिन्हे व प्रतिके यांचा अभ्यास. चिन्हे व

प्रतीके यांना अनुसरून केलेला अभ्यास म्हणजे सेमियाटिक स्टडीज होय. १९६० च्या दशकात हे शास्त्र अमेरिकेत उदयास आले. या शास्त्राच्या मदतीने नाण्यांचा अभ्यास करणे शक्य होते. एकंदरीत नाण्यांमध्ये काही घोषणा, चिन्हे व प्रतिके यातून प्रत्यक्ष अप्रत्यक्ष पणे काही संदेश भारतीय नागरिकांपर्यंत पोहचविण्यात आलेले आहेत. त्याची काही उदाहरणे पुढील प्रमाणे आहेत.

राष्ट्रीयत्वाची भावना निर्माण करणारी नाणी: १८५७ च्या राष्ट्रीय उठावापासून १९४२ च्या चलेजाव आंदोलनपर्यंत काही महत्त्वपूर्ण घटना घडलेल्या आहेत. स्वातंत्र्यानंतर अनेक पिढ्या निर्माण झाल्या. त्यांना स्वातंत्र्य आंदोलनातील घटनांबद्दल जाणीव असावी, त्यांच्यात राष्ट्रप्रेम निर्माण व्हावे, राष्ट्रीयत्वाची भावना वाढावी यासाठी काही नाणी काढण्यात आलेली आहेत. अश्या प्रकारची नाणी पणतात. १८५७ च्या पहिल्या राष्ट्रीय उठवाला १५० वर्षे झाली (शतकोत्तर सुवर्णमहोत्सव) झाली त्याच्या स्मृतीप्रित्यर्थ १ रु. आणि ५ रुपयाचे नाणे काढण्यात आले. भारतीय स्वातंत्र्याच्या रौप्य महोत्सवी वर्षानिमित्त १६ ऑगस्ट १९७२ रोजी १० रुपये आणि पन्नास पैसे अशी दोन नाणी काढण्यात आली. या नाण्यावर संसदेच्या पार्श्वभूमीवर हाती तिरंगा घेतलेला पुरुष, त्याच्या डाव्या हाताला उभी असलेली स्त्री अशी प्रतिमा असून कडेने गोलाकार २५वी स्वातंत्र्य जयंती १९४७ ते १९७२ असा लेख लिहिलेला आहे. भारतीय स्वातंत्र्य आंदोलनातील महत्त्वपूर्ण असलेल्या १९४२ च्या छोडो भारत आंदोलनाला १९९३ मध्ये ५० वर्षे (सुवर्ण जयंती) पूर्ण झाली. त्या साठी १००, ५०, १० आणि १ रुपयांची नाणी काढण्यात आली. १९९७ या वर्षी भारतीय स्वातंत्र्याला ५० वर्षे (सुवर्ण महोत्सव) झाली. त्यासाठी १९९७ मध्ये ५० रुपये आणि ५० पैसे अशी नाणी काढण्यात आली. अंदमान येथील सेल्यूलर जेल हे राष्ट्रीय स्मारक आहे. अनेक देशभक्तांना काळ्या पाण्याच्या शिक्षेवर अंदमानात पाठविण्यात येत होते. अश्या देशभक्तांच्या आठवणींसाठी १९९७ मध्ये सेल्यूलर जेल ची प्रतिमा असलेले एक रुपयाचे नाणे काढण्यात आले^१. अश्या रीतीने स्वातंत्र्य आंदोलनातील महत्वाच्या घटना आणि स्वातंत्र्य प्राप्ती ह्या निमित्ताने नाणी काढण्यात आलेली आहेत. यातून राष्ट्रीयत्वाचा संदेश जनतेपर्यंत पोहचविण्यात आलेला आहे.

महनीय नेत्यांच्या प्रतिमा: स्वातंत्र्य आंदोलनातील विशिष्ट घटनांबरोबर स्वातंत्र्य लढ्यातील महनीय नेत्यांच्या स्मृती प्रित्यर्थ नाणी काढण्यात आलेली आहेत. त्याचबरोबर महापुरुषांच्या आठवणींसाठी नाणी काढण्यात आलेली असून अशा प्रकारच्या नाण्यांमुळे महनीय व्यक्तींच्या स्मृती तेवत रहातात आणि त्यांच्या कार्याची प्रेरणा लोकांना मिळते. त्यातून देशभक्ती, राष्ट्रीयत्व, स्वातंत्र्यप्रेम, इ. संदेश जनते पर्यन्त पोहोचतात. असे पहिले नाणे

^१ झा अमिटेश्वर, भारतीय सिकके एक ऐतिहासिक परिचय. पृ.१५०

पंडित नेहरूंच्या पंच्याहत्तरव्या स्मृती दिनी १९६४ मध्ये एक रुपया व पन्नास पैसे या मूल्याचे काढण्यात आले. यानंतर महात्मा गांधी शताब्दी १९६९, स्वर्गीय इंदिरा गांधी १९८५, पंडित नेहरू शताब्दी १९८९, डॉ.बाबासाहेब आंबेडकर जन्म शताब्दी १९९०, स्वर्गीय राजीव गांधी १९९२, सरदार वल्लभभाई जन्म शताब्दी १९९६, नेताजी सुभाषचंद्र बोस १९९७, स्वामी श्री अरविंद आणि सी.आर. दास १९९८, छत्रपती शिवाजी महाराज १९९९, पितामह दादाभाई नवरोजी२००१,स्व.लालबहादूर शास्त्री आणि दुर्गदास राठोड २००४,महाराणा प्रताप २००३,लोकमान्य टिळकांची दीडशेवी जयंती निमित्ताने काढलेले नाणे या पद्धतीने भारतातील अनेक महनीय नेते आणि युगपुरुषांची वेगवेगळ्या मूल्यांची नाणी काढण्यात आलेली आहेत. यातील^२ एक आणि दोन रूपये तसेच पन्नास पैसे ही नाणी सर्वांसाठी तर शंभर,पन्नास,वीस,दहा आणि पाच रूपये या मूल्यांची नाणी खाजगी संग्रह असण्यांसाठी आहे.अशा नाण्यांना प्रूफ सेट्स, Uncirculated Sets असे म्हणतात या नाण्यांना स्मृतिप्रीत्यर्थ नाणी(Commemorative Coins)असे म्हणतात.इ.स. १९७३पासून काही प्रमाणात धोरणात बदल होऊन वरील पद्धतीची प्रतिमा असणारी आणि घोषवाक्य असणारी नाणी काढण्यात आली अशा नाण्यांना विकसोन्मुख नाणी (Development Oriented) असेही म्हंटले जाते^३. या नाण्यांची मूल्ये पुढील प्रमाणे आहे^४

पंडित नेहरू =एक रु. आणि पन्नास पैसे, महात्मा गांधी जन्मशताब्दी =१०,व १ रु. पन्नास व वीस पैसे. स्व.इंदिरा गांधी =शंभर,वीसआणि पाच रु. तसेच पन्नास पैसे, पंडित नेहरू जन्मशताब्दी= शंभर.वीस,पाच आणि एक रु., डॉ.बाबासाहेब आंबेडकर जन्मशताब्दी =एक रु., स्व.राजीव गांधी=एकरु.,सरदार वल्लभभाई पटेल आणि नेताजी सुभाषचंद्र बोस जन्मशताब्दी=शंभर,पन्नास,दहा आणि दोन रु.,देशबधू चित्तरंजन दासआणि स्वामी श्री अरविंद तसेच छत्रपती शिवाजी महाराज = दोन रु ही या नाण्यांची मूल्ये आहेत.

घोषवाक्यानधील संदेश:(Message Through Slogans)

या पूर्वी उल्लेख केल्या प्रमाणे इ.स.१९७३ पासून नाण्यांमधील धोरणात काही बादल झाले त्या नुसार नाण्यांवर घोष वाक्य छापण्यात येवू लागली. सत्य मेव जयते हे भारताचे बोध वाक्य असून सत्याला भारतीय जीवनात महत्वाचे स्थान आहे. अंतिम विजय हा सत्याचाच असतो हा संदेश नाण्यांन मधून देण्यात आलेला आहे.

^२ ठोसर प्रशांत, ऐतिहासिक नाणी शिव काळ ते स्वातंत्र्य काळ पृ. १६०

^३ झा अमितेश्वर, भारतीय सिकके एक ऐतिहासिक परिचय, पृ.१५१

अन्नधन्यतिल स्वयमपूर्णाता देशाच्या विकासाच्या दृष्टीने महत्वाची असल्याने अधिक अन्न उगावो असा संदेश देणारी नाणी १९७३ या वर्षी काढण्यात आली.

वाढत्या लोकसंख्येमुळे होणारी उपासमार अन्नधान्याची करावी लागणारी आयात,त्यासाठी खर्च होणारे परकीय चलन हे घटक लक्षात घेऊन नियोजित परिवार साब के लीयेअनाजअसे वाक्य असणारि नाणी १९७४ या वर्षी काढण्यात आली.

देशाच्या आर्थिक विकासात बचत हा घटक अतिशय महत्वाचा आहे. बचतीचे महत्व लोकानपर्यन्त पोहोचावे या साठी विकास के लीये बचाईए असा संदेश देणारी नाणी १९७७ या वर्षी काढण्यात आली.

भारतात लहान मुलांचे अनेक प्रश्न आहेत (बाल मजुरी,शिक्षणाचा अभाव,लैंगिक शोषण ई) लहान मुळे ही देशाची भावी पिढी ती कोमेजून जावू नये बच्चोंकी मुस्कान राष्ट्र की शान असा संदेश देणारी नाणी १९७९ या आंतरराष्ट्रीय बालक वर्षच्या निमित्ताने काढण्यात आली.

अशा पद्धतीने संदेश देणारी जी नाणी काढण्यात आली त्याची काही उदाहरणे पुढील प्रमाणे आहेत.

समता विकास शक्ति	=१९७५ आंतरराष्ट्रीय महिला वर्ष
सबके लीये अनाज और काम	=१९७६
ग्रामीण महिलायोंकी प्रगति	=१९८०
विश्व खाद्य दिन	=१९८१
राष्ट्रीय एकात्मता	=१९८२
विकास के लीये वनिकी	=१९८५
छोटे किसान	=१९८७
खुशहाल बालिका भविष्य देश का	=१९९०
खाद्य एवम पोषकता	=१९९२
जल जीवन का आधार	=१९९६
स्वस्थ मा से स्वस्थ शिशु	=१९९६
छोटा परिवार खुशया अपार	=१९९४
विविधतेत एकता	=२००५

या पद्धतीने विविध संदेश देणारी नाणी आधुनिक काळात काढण्यात आलेली आहेत.

निष्कर्ष : भारतीय शासनाने या पद्धतीने जी नाणी काढली त्यातून लोकांपर्यंत राष्ट्रीय, सामाजिक संदेश पोहचण्यास मदत झालेली आहे. नाण्यांमधून सामाजिकता काशी समजते हे यातून एसपीएसएचटी होते. नाण्यांमधून नक्की कोणता संदेश देण्यात आलेला आहे हे स्पष्ट करणे हा सादर लेखाचा उद्देश यातून सिद्ध होईल.

संदर्भ ग्रंथ सूची

१. ठोसर प्रशांत (२००९) ऐतिहासिक नाणी शिवकाळ ते स्वतंत्रय काळ, शिवराजज्याभिषेक समिति ठाणे.
२. झा अमितेश्वर (२००३) आय.एन.आर.एस. पब्लिकेशन नाशिक.
३. M.H. Abrams (2008) Glossary to Literary Term, Cleaneage Palgrave U.K.
4. Private Coins Collection of Author

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Ode to love

Oh love!
I love you not,
You are always a defaulter
A cheater and a liar
Springing from corporeal charm
Often ending in abundance harm
Charmer, deceiver and a brute
You fail to play even a melody on flute
An originator of lust and greed
Carrying the germs that can breed
Enslaving all for momentary pleasure
Blinding them to invaluable treasure
I plead thou to retain thy sanctity
If you wish to become the holy entity
Thou must leave thy baleful vanity.

ग्रामीण साहित्य विचार : स्वरूप आणि अपेक्षा

प्रा.डॉ. भगवान तुकाराम दिरंगे
मराठी विभाग प्रमुख,
लालबहादूर शास्त्री महाविद्यालय,
परतूर जि.जालना

साहित्यकृतीतून प्रकट झालेले अनुभवविश्व अभिव्यक्तीच्या आणि आशयाच्या दृष्टीने कलात्मक पध्दतीने प्रकट झालेले असते. घटना, प्रसंग, लेखकाला आलेले जीवनानुभव, लेखकाची विचार प्रक्रिया, अनुभवविश्व या सर्वांची एका सेंद्रीय रचनेतून साहित्यकृती अवतरते. या सर्व घटकांचा विचार केला तर साहित्यकृतीचे स्वरूप व्यक्तिसापेक्ष आणि समाजसापेक्ष असे दुपदरी असते. केवळ समाजनिरपेक्ष आणि केवळ व्यक्तिनिरपेक्ष असे साहित्यकृतीचे स्वरूप असू शकत नाही. ज्या ग्रामीण साहित्याच्या स्वरूपाचा विचार आपणास करावयाचा आहे. ते साहित्य व्यक्तिसापेक्षतेपेक्षा समाजसापेक्ष किंवा समूहसापेक्ष आहे. असे अभ्यासक मानतात. या बाबत दलित साहित्याचे अभ्यासक जेष्ठ विचारवंत डॉ. गंगाधर पानतावने म्हणतात, “ साहित्य आणि समाजाचा अपरिहार्य संबंध असतो. साहित्यनिर्मिती हा सामाजिक प्रक्रियेचा एक अभिन्न भाग आहे. सांस्कृतिक व सामाजिक आघात प्रत्याघातातूनच कलावंत / साहित्यनिर्माता घडत असतो. म्हणूनच साहित्य हे स्वतःच्या काळाचे साहित्य असते.” १ डॉ. पानतावणे यांच्या या विचारातून साहित्याची समाजनिष्ठता ठळकपणे अधोरेखित होते.

स्वातंत्र्यानंतर देशात अनेक घडामोडी वेगाने घडल्या प्रजासत्ताक राजवटीमुळे नव्या मुल्यांची पायाभरणी झाली शिक्षणाचा प्रसार झाला. स्वातंत्र्य, समता बंधुत्व ही मूल्यं समाजात रुजण्यास सुरुवात झाली. विज्ञानयुगामुळे बुद्धीवादी दृष्टीकोन काही प्रमाणात समाजात प्रस्थापित झाला. त्यामुळे आपल्या हक्कांची जाणीव होऊन गावकुसाबाहेरचा समाज जागृत झाला. आपल्या दुःखाला प्रकट करण्यासाठी तो लिहू लागला त्या बरोबरच ग्राम जीवनातील दुःखाचे चटके सहन करणारा, आतबड्याच्या शेती व्यवसायामुळे दारिद्र्याच्या खाईत लोटला जाणारा समूह शिक्षणामुळे जागा झाला. डोळसपणे आपल्या दुःखाकडे पाहण्याचे भान आले आणि कृषीकेंद्रीत जीवन जगणाऱ्या समुहातील चार पुस्तके शिकलेला तरुण लिहू लागला. त्यातून मराठी साहित्यात ग्रामिण साहित्याचा प्रवाह निर्माण झाला.

प्रजासत्ताक, कल्याणकारी राजवटीमुळे घडलेल्या समाजाच्या जीवनदृष्टीत बदल होऊ लागला. अर्थव्यवस्था बदलली तशी समाज व्यवस्थेतही बदलाची सुरुवात झाली. या बाबत ग्रामीण साहित्यिक, समीक्षक प्रा.डॉ.नागनाथ कोत्तापल्ले आपल्या एका भाषणात अभिप्राय नोंदवतात की, “ स्वातंत्र्य अवतरले आणि केवढे तरी बदल घडू लागले. अर्थव्यवस्थेत बदल होऊ लागले. कल्याणकारी राज्याच्या संकल्पनेबरोबरच भांडवलदारी अर्थव्यवस्थेचा प्रभाव वाढू लागला. त्यातून औद्योगिकीकरण वाढत गेले आणि एकीकडे खेडी उध्वस्त होऊ लागली आणि दुसरीकडे झोपडपट्ट्या वाढू लागल्या विचारांच्या क्षेत्रात गांधीवाद आणि मार्क्सवाद यांनी प्रवेश केला. डॉ.बाबासाहेब आंबेडकर या प्रज्ञावंत महामानवाने इथल्या व्यवस्थेशी झुंज देत एक नवेच तत्वज्ञान सांगितले या सगळ्या प्रकियेतून आमच्या जीवन दृष्टीमध्ये बदल होऊ लागले. थोडक्यात असे म्हणता येईल. की, ज्याप्रमाणे माणूस काळाला घडवीत असतो.. त्याप्रमाणे काळही माणसाला घडवित असतो. ”२ या चर्चेतून आपणांस निश्चितपणे मृणता येथे की, बदलत्या काळाने दिलेली जीवनदृष्टी ग्रामीण साहित्यिकांना प्रेरणादायी ठरली. त्या बरोबर म.फुले, म.गांधी आणि डॉ.बाबासाहेब आंबेडकर यांनी दिलेला लढा साहित्यिकांना नवे तत्वज्ञान पुरविणारा ठरला. या महामानवांच्या विचारांची प्रेरणा ग्रामीण साहित्यिकांना लेखनास प्रवृत्त करणारी ठरली. “म.फुले यांच्या काळात आणि तत्पुर्वीही शेतीचा विचार फारसा कुणी केलेला नव्हता. म.फुले यांनी ‘शेतकऱ्यांचा असूड’ मध्ये मात्र प्रथमच शेती आणि शेतकरी यांच्या विषयी विचार करून त्यांच्या उन्नतीचे मार्ग सांगितले आहे. अहोराज कष्ट करणारा शेतकरी हा प्रतिष्ठीत मानला गेला पाहिजे. अशी विचारसरणी म.फुले यांची होती. भारत हा कृषी प्रधान देश असून ग्रामीण भागात राहणाऱ्या शेतकरी व शेतमजूर यांची संख्या जास्त आहे. त्यांच्या दूखांना वाचा फोडण्याचे मोलाचे काम म.फुले यांनी केले आहे. ”३ म्हणूनच डॉ.हंसराज रामटेके यांचा हा विचार महत्वाचा वाटतो.

बदलत्या अर्थव्यवस्थेमुळे गावगाड्याची पारंपारिक रचना मोडकळीस आली. वाढत्या शहरीकरणामुळे खेडी उजाड झाली. बदलते हवामान आणि पर्जन्यमान यामुळे कोरडवाहू शेती तोट्यात येऊ लागली. बागायती शेतीचे नवे प्रश्न निर्माण होऊ लागले. शेतकऱ्यांप्रमाणे शेतमजूरही या दृष्टिक्रातून सुटला नाही. शेतकरी, शेतमजूर, शेतीवर अवलंबून असणारा बाराबलुतेदार वर्ग हे सर्वच परिस्थितीच्या वरंवटयाखाली भरडले गेले. त्यामुळे ही अस्वस्थता ग्रामीण तरुण आपल्या लेखनीद्वारे साहित्यातून प्रकट करू लागला. या अनुभवांना प्रकट करतांना ग्रामीण साहित्यिक भाषाभाषांच्या बाबतीत फार सजग आहे. बदलते खेडे आणि त्यातून निर्माण होणारा समाजातील अंतर्विरोध कलात्मकतेने प्रकट करण्याचा प्रयत्न या प्रकियेतून ही लेखक मंडळी करू लागलेली आहे. नवे सौंदर्यानुभव आकाराला येऊ लागले आहेत. या बाबत डॉ.आनंद यादव यांनी केलेली मिमांसा निश्चितच अभ्यासपूर्ण आहे. ते म्हणतात, “ या बदलत्या खेड्याचे सामाजिक वास्तव ग्रामीण साहित्यिकांनी आत्मसात करण्याचा प्रयत्न केला तर त्यांच्या साहित्याचे स्वरूप आंतर्बाह्य बदलण्यास मदत होईल. हे उघडच आहे. अशा प्रयत्नातूनच घटनांचा, अनुभवांचा नवा अन्वयार्थ लागत जातो. नवा आशय जमत जातो. हा नवा आशय पुन्हा अनुभवांना, घटनांना नवा अर्थ प्राप्त करून देत असतो. त्यामुळेही नवे बदलते अनुभव, नव्या बदलत्या घटना याचे साहित्यीकाला आकलन होऊन त्या अनुभव, घटनांना भराभर नव्या उमेदीने साहित्यात जमा करावे असे वाटू लागते. त्यातूनच मग सौंदर्यानुभव आकाराला येऊ लागतात. त्या बरोबरच नवी दृष्टी प्राप्त होत जाते. हे नवे साहित्य शरीर आपल्या साहित्याला प्राप्त होत जाते. हे नवे शरीर ताजे

असल्याने आशयानुसार नवी कांती आल्यासारखी होते. यामुळे साहित्यसंन्मुख अनुभवांच्या पातळीवर बदलते ते खेडे आत्मसात करणाऱ्याची नितांत गरज वाटते "४

जुने खेडे पूर्णपणे उध्वस्त झाले आहे. नवे खेडे आकाराला येत आहे. हा बदल ग्रामीण जीवनाच्या दृष्टीने अनुकूल - प्रतिकूल स्वरूपाचा आहे. या उलथापालयामध्ये खेड्याचा माणूस अजून स्थिर व्हायचा आहे. खेड्याच्या दुरावस्थेत दिशाहीन झालेला माणूस. त्याचे जीवन कार्य साहित्यात चित्रीत करणे कठीण काम आहे. आनंद यादवांनी व्यक्त केलेली अपेक्षा ग्रामीण लेखक पूर्ण करण्याचा प्रयत्न करीत आहे.

ग्रामीण जीवनाचे चित्रण प्रचारकी न राहता ग्रामीण जीवनातली अगतिकता , असाहयता, काही प्रमाणात नव्या पिढीमधला विद्रोह या साऱ्यांचे प्रतिबिंब ग्रामीण साहित्यात उमटू लागले आहे.

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