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DR. KALYAN GANGARDE

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

Discourses of Nuptial Dilemma in *Roots and Shadows: A Critique*

Dr. Nustaran Bano

Assistant Professor
Department Of Humanities
Mits, Gwalior

The existing state of married women cannot be depicted better than the way Simone de Beauvoir describes it in the *Second Sex*:

Marriage is the destiny traditionally offered to women by society. It is still true that most women are married, or have been, or plan to be, or suffer from not being. The celibate woman is to be explained and defined with reference to marriage, whether she is frustrated, rebellious, or even indifferent in regard to that institution.¹

A resemblance can easily be noticed in the various literary efforts of Shashi Deshpande as she comprehensively analyses the nuances of a typical nuptial arrangement. She underlines the plight of married women when she addresses the same by mentioning the various torments that the chauvinistic male-dominated society inflicts upon them in India. She expresses her fascination towards the infinite patience and humility of these women by citing numerous examples of the unbelievable resilience and tolerance that the typical housewives demonstrates at the face of the various genres of atrocities that they have to bear under the smoke-screen of maintaining family hierarchy and the amplified religious importance given to marriages in our society.

Marriage is a fate traditionally sanctioned to women by society. The customary notion of matrimony in a male dominated society makes a woman pity creature having deprived soul, a soul which is not aware of the cause of its existence and is also unaware of the wishes that surround her reason for her living. The routing of a woman's life through the compelled default system of getting married, obviously to a man, makes things worse for a woman as the life of a wedded woman is victimized in case of a wrong marriage which continues to subject her to the pertinent male oppression and male autocracy. Owing to the destructive attack of solitude state and the never ending haunting reminders of absolutely nasty situation make the position of a woman exposed to harm both, physically and emotionally.

Shashi Deshpande makes a highly successful attempt to sketch the woes of post-nuptial circumstances of the colourful characters that curiously are a collection of individuals with varied social and personal backgrounds. In her creations, she deftly brings through the dilemma that prevails in the life of a typical Indian housewife. Her characters find expression as strong-

willed, assertive women who are projected as being proud of their underprivileged yet strangely sacramental position. This remarkable perseverance and iron becomes obvious when these episodes invariably culminate in the triumph of this Benedictine strength of character – a prized possession of her protagonists. Also notable is the uncanny consequence of emotional and physical trauma that seems to rejuvenate the waning faith in the sanctity of their fictional inner being. Before giving in to the overwhelming circumstances, these exemplary characters succeed in establishing the fact that in spite of extreme male-chauvinism, they manage to register their indignation in no uncertain terms. The author manages to give away, perhaps unintentionally, the deep-rooted antagonism that she personally feels towards this unfair balance of power between the genders. Relevant would be the endeavour to quote Rosemary Tong here, as she openly accuses the voluntary submission of the typical woman as being the casual factor in the prevailing injustice towards this vulnerable community:

Sometimes women play their roles not so much because they want to, as because they have to in order to survive economically and/or psychologically. Virtually all women engage in the feminine role- playing.²

Indian women are discontented with this pre-defined or pre-destined role assigned to them in a male dominated society. They have so many choices but being married, they are left with practically no provision of any sort of alternatives other than doing what their husbands will and desire. Their feminine instinct is curbed and suppressed. Despite all this, they are reluctant to admit failure and drag on with their marital life which restricts, or rather imprisons their true selves.

Shashi Deshpande takes up the issue of marriage in her novels. She underlines the helplessness of Indian women and indifference of society to their plight for which Judith Butler in *Gender Trouble* points out:

The woman in marriage qualifies not as an identity but only as a rational term that both distinguishes and binds the various clans to a common but internally differentiated matrilineal identity.³

Roots and Shadows highlights the hopes, frustration, dullness, fears and disappointments that a marriage usually bring along in a woman's life. It deals with the experience of a professional Indian woman whose marriage is threatened by her feeling that her husband is no better than an average Indian male. The protagonist, Indu's return to her ancestral home and her observation of all the male and female members' attitude towards the Indian marriage system helps her to analyze her own life especially her married life. Deshpande's concern with social and cultural construction of gender, her open protest against the treatment of women as sexual object, her defiance of the stereotyped roles assigned to women, her effort to project the prejudiced attitude of the society towards women are well-presented in *Roots and Shadows*. O.P. Bhatnagar rightly remarks:

...the novel deals with a woman's attempt to assert her individuality and realize her freedom. It depicts how it brings her into confrontation with family, with male-dominated society.⁴

There is no dearth of instances in *Roots and Shadows* which reflect how Indu, the protagonist has been molding herself to play the role of a perfect wife in order to keep her husband happy. In her quest to save her marriage, Indu controls her emotional eruptions which become extremely hard for her to suppress. Although she does not want to compromise with her desires anymore, she realises that she has been escaping from the fact that she is no more different from her female predecessors like Kakis and Atyas who ignored their own existence for the well being/sake of their families especially their husbands. Simone de Beauvoir aptly states:

In marrying, woman gets some share in the world as her own; legal guarantees protect her against capricious action by man; but she becomes his vassal. He is the economic head of the joint enterprise, and hence he represents it in the view of society. She takes his name; she belongs to his religion, his class, his circle; she joins his family, she becomes his 'half'. She follows wherever his work calls him and determines their place of residence; she breaks more or less decisively with her past, becoming attached to her husband's universe.⁵

No choices are allowed to women in their lives. There is a shadow of male domination over every aspect and facet of their lives which thwarts their progress. They experience claustrophobia and their wishes are buried in the depths of their hearts and are never allowed to come out or be fulfilled. Being interested in creative writing, Indu struggles to establish her identity as an artist while Jayant has no regard for art and literature owing to his materialistic desires. In spite of this fact that they are like chalk and cheese, Indu is docile in her approach and does not challenge the supremacy of her husband and remains tacit on most of the occasions. She does not want her marriage to be branded as a failed association. Therefore, though well qualified and economically self dependent she, like a traditional woman suppresses her emotions in order to keep her husband happy and to run her married life smoothly. She willingly yields to the demands of marriage and moulds herself up to the dictates of her husband. Unconsciously and unknowingly she follows the same track of which once she was dead against. It is of course the result of the traditional upbringing of girls that taught them since their early childhood to remain happy in their married life under any circumstances. Hence, like other Indian women, Indu too sheds her "I" and loses her own identity into her husband's.

Shashi Deshpande also highlights the double standards prevalent in our society where men are free to enjoy extra-marital sexual pleasures. Akka, a child bride, not mature enough to cope up with the so called terms of endearment of Indian marriage system was subjected to the authorized molestation by her husband who took it as his right to impose his sexual desires on her. Her husband keeps a mistress but not a single comment was made against his illegitimate relationship. Hence, Shashi Deshpande effectively deals with portraying the existing family

structure which is far from being equal for both the sexes. These unjust provisions allow man to indulge in absolute disloyalty – both emotional and physical. The woman, on the contrary has to sacrifice most of her desires in the pretext of these partial moral norms. Even in those rare incidents when a lady endeavours, let alone compromising with the code of conduct she is expected to follow, to fulfil legitimate and harmless requirements, she is branded as being shameless and in some quite common cases being tagged as an immoral whore. Nina aurora aptly remarks:

Men concedes it as normal behaviour to satisfy his desires at both emotional and physical levels outside marriage, while it is ruthlessly condemned as adultery in case a woman indulges in it even though accidentally a slighter hint of any deviation on her part which may not even involve sex, turns man violent and hostile towards his wife and he starts prosecuting her. This condemnation is dictated by man's interest in preserving his property rather than by any moral consideration.⁶

Akka, the victim of her husband's infidelity never accumulated enough courage to question her husband about his shameless conduct. It is believed that a husband must be worshipped as god even though he is of bad character and seeks pleasure elsewhere, but a bad wife may be replaced by other woman at any time. Hence, even after her husband's death Akka like other widows is expected to remain faithful to her husband's memories. She has not been offered with an option of marrying again by the biased society where widowers are allowed to marry again and again.

Shashi Deshpande not only highlights the ups and downs/highs or lows of post-married life of her women characters but she also focuses her attention on the pre-marital difficulties faced by girls when their marriages are arranged. In Indian set-up the whole process of arranging marriage is very complicated and generally initiated by parents. The custom of matching horoscopes and enquiring about the caste and sub caste are not only practiced in the traditional families but also in the so-called 'modern families'. Profession, economic and social statuses are also given serious contemplation while making a match. And then comes the age, education and the foremost criteria of fixing the alliance, the physical appearance of girls especially their complexion. Mini (Padmini), Indu's cousin has to face peculiar questions of boys' families about her physical appearance and the manner of her dressing. They treat her as an object having no emotions and sentiments. The entire process of bride selection is so humiliating that it fills Mini's heart with guilt— "guilt for being a girl, guilt for remaining unmarried, guilt for being a burden on her family".⁷ Gradually, she loses her excitement towards marriage and gets ready to marry any man to save her parents as well as herself from the embarrassing situations of groom hunt. Indu speculates:

A woman's life, they had told me, contained no choices. And all my life, especially in this house, I had seen the truth of this. The women had no choice but to submit, to accept. And I had often wondered...have they been born without wills, or have their wills atrophied through a lifetime of disuse? And yet Mini who had no choice either, had

to accept the reality, the finality, with a grace and composure that spoke eloquently of that inner strength.⁸

Women have no choice but to compromise with the choices which they have no right to choose for themselves. Hence, for them it is marriage that matters over the man. The stillness, lifelessness and disappointment seemed never ending; the future of these women folk is like dark dry well with infinite depth.

The roots of most of the pre and post marital problems lie in our traditional set-up where a girl is always considered a '*parayadhan*' i.e. another person's possession meant to be donated to groom's family at the time of marriage. But, unfortunately a girl never gets the feeling of belongingness neither at her parents' house nor at her husband's because of her negligible existence and position in the society. Being left with no choice, marriage proves to be another trap for woman and she feels like a caged animal that tries to free itself but end up with entertaining the owners or zoo visitors. Likewise, after making enormous sacrifices a woman gradually starts to realize that marriage obstructs her growth as an individual. She feels as though – "she had exchanged one pair of pinching torturing shoes for another."⁹

Hence, Deshpande has beautifully delineated the effect of patriarchy or male culture in marriage rather with critical graphicness. She has shown in her novels that it decides the whole life of a girl in the desired direction of patriarchy. She succeeds in convincing us that women are assigned such roles as will best satisfy men's dreams and fantasizes about them and thus blasts this malady by presenting women not in their flesh and blood but as men's imaginative projections about them.

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Chaucer and Beyond: Portraits of the Church's decline and the rise of the State

Ashwin Bajaj

Assistant Professor

Gargi College, University of Delhi

The rise of the modern state as a political formation has been one of the major debates in the social sciences. There is little consensus regarding its origins, how this nebulous political formation grew into the seemingly immutable modern nation state, or which time period in European history can be attributed its inception. This paper will discuss some of the broader tendencies occurring in the late Medieval Age that showcase the disintegration of the feudal order traced through some key literary texts and paintings of the age; the disintegration being a prerequisite for the nation-state's eventual formation.

The transition from Feudalism to Capitalism

The feudal system and the dictates of the church dominated life in the medieval age and these institutions formed the base for all cultural and economic activity for many centuries before their hold was weakened. With the gradual dismantling of the old feudal order the control of the means of production and the possession of wealth started to change hands from the aristocracy and the Church to the upcoming merchant class.

This shift in the control of economic power would inevitably redefine the relations of production in European society and the demise of the feudal order would open up the possibility of social transformation. In the well known transition debates that took place in the 1950's between Marxist historians (such as include Maurice Dobb, Paul Sweezy, Christopher Hill, Eric Hobsbawm, Georges Lefebvre etc.), an attempt was made to reach a consensus as to why feudalism as an economic system declined. Maurice Dobb, in his *Studies in the Development of Capitalism* posits that the feudal manorial economy could not withstand the pressure applied on it by the town-based exchange economy that had arisen as a result of the growth of trade. The reasons for the sudden growth of trade have not been concretely ascertained, but Henri Pirenne offers that the opening of trade routes along the Mediterranean, the North Sea and The Baltic Sea was essential. The consequent empowerment of the serfs because of the fresh

demand for labour in the towns accompanied by the shortage of labour because of the plague epidemic in the 1340's, now known as 'The Black Death' which was responsible for the death of 30-40% of Europe's population at the time were the driving factors that lead to the relative socio-economic transformation that occurred in Europe at the end of the Middle Ages. The social disruption and the changing attitudes of the people as a result of the destabilisation of the feudal order can be seen in a seminal literary text of the time, namely Geoffrey Chaucer's *The Canterbury Tales*.

The Canterbury Tales

In the General Prologue of *The Canterbury Tales*, we can trace the changing attitudes and sensibilities of people amidst the new and often contrasting impulses that were emerging with the onset of capitalism. This portrait of *estats* is chronologically well placed with respect to the socio-economic transition since the *structure of experience* of the new economic order have not yet been institutionalised yet and the social discourse remains that of the old order. Chaucer's work was written at a time when the new attitude had not yet attained universal stability, and there was an uncertainty as to the direction in which the changes were headed.

It is not surprising the portraits of the Knight, Clerk, Parson and Plowman are idealised portraits. They represent their respective institutions in all its dignity. The three *estats* that the Knight, Parson and Plowman are idealised embodiments of the feudal world; namely the knighthood or nobility, the Church and the peasantry. In their perfected state the three institutions were governed by the principle social labour being dedicated to "*commune profit*" rather than individual interest and the selfless humility of three aforementioned figures embodies a communitarian impulse, missing in the unscrupulous figures like the Wife or the Pardoner. The Clerk too falls within such a framework for what is satirised is his loyalty to classical scholarship; something no longer practical in a predominantly *individualistic* world. Based on the sequence of representation, critic Donald Howard argues that these three idealised portraits of the institutions of the old order are followed by portraits that are related to those principles but have slipped from the ideals of that order in their own lives. The following method of dividing the portraits in the General Prologue brings out a sociologically interesting way in which the sequence can be looked at:

The Knight: Squire, Yeoman, Prioress, Monk, Friar, Merchant.

Clerk: Man of Law, Franklin, Guildsmen, Shipman, Physician, Wife

Parson/ Plowman: Miller, Manciple, Reeve, Summoner, Pardoner

The first cluster of portraits, headed by the knight is concerned with noble behaviour and reputation, the knight being the only true embodiment of the cultural refinements of the nobility. His heroism as a warrior is well documented, rendering superfluous the account of his rough cloth and stained tunic. This is in contrast to the vanity and superficialities marked by the subsequent portraits. We find the Squire more interested in manners and clothes rather than showcase any martial prowess. And of the rest, three of them are clergy members who incongruously aspire to the upper-class' luxurious ways of life which was against the Church's principles. The Prioress' description is one which highlights the refinement of her mannerisms. Her attire and her brooch with the words "*Amor vincit omnia*" (Love conquers all) seems inappropriate for a prioress. Similarly, the Monk liked hunting and sport and disregarded ancient theological authorities. He explicitly states the redundancy of "*old thynges*" for the values of the "*newe world*". Lastly, the most corrupt of the clergy members is the despicable friar, the "*(un)worthy limitour*" who is shown to have had sexual relations with barmaids, and also heard confessions; something he was not authorised to do.

Chaucer ends this series of portraits with the Merchant, who epitomised the new spirit of economic individualism. We notice that unlike the other figures, the Merchant did not look to justify his own position by emulating the manners and conduct of the nobility as the characters preceding him had done. He on the other hand, *entrenched a new sense of value*; one based on "*th'encrees of his winning*" from his seemingly unethical trade.

The next two sets of portraits are structurally similar to first one. The second group is comprised of the emerging middle-class that had arisen with the beginnings of capitalism. They each possessed a skill which they used solely to increase their personal wealth. Like the spiritually and morally "*deef*" Wife who was both a 'professional Wife' as well as an expert weaver, they were thorough professionals who unscrupulously used their expertise for their own individual advancement. Not only had this new class gained control of a substantial portion of the total wealth of the social system, but as seen in the Wife's case who tries to qualify her actions by the sophistic use of textual authority, a *justification* of the new mode of society had started to take place, paving the way for the complete dissolution of the feudal system. In *The Social History of Art* (Vol II), Arnold Hauser argues that the Renaissance embodied the cultural tendency that actually rationalised the new spirit in an authoritarian way, insofar as it confirmed the rationalism of the prevailing spirit of economic individualism (Hauser, 1–46). However one clearly sees these tendencies coming to the fore in the Wife's prologue and tale in Chaucer's celebrated pre-Renaissance text. The Wife's portrait is in contrast

to that of the Clerk with which this group begins. One might argue that Chaucer has mocked the un-worldliness of this Oxfordian scholar by deriding his thin figure and malnourished horse, but he has also invested in him endearing qualities. The Clerk was sound in "*moral vertu*", and gladly imparted his learning wherever it was sought. Moreover, unlike the following portraits, the Clerk used his knowledge for "*commune profit*" rather than to further his own cause.

The last group of portraits begins with the exemplary Parson and Plowman. They are both elaborately praised by Chaucer for their simplicity and lack of avarice, both choosing to continue their poor rusticity rather than seek economic gain in the cities. The pilgrims that follow Parson and Plowman constitute the most devilish of the portraits, starting with the repellent Miller with his stealing "*thombe of gold*". They all seem to be salaried officials who have climbed up the social ladder. While the Manciple seems to be defrauding the law courts, the Reeve has found a convenient way of cheating his overlord. The Summoner and Pardoner too, are complimentary to each other's spiritual and physical deformities, their uniqueness lying in being extremely blatant about their corrupt practices. By accepting bribes and granting fraudulent 'pardons' they explicitly deny any semblance to the ideals of the Church. Thus ends the last group of portraits, exhibiting a similar structure as we saw in the previous two groups, with the Parson and Pardoner being at opposite ends of the ethical spectrum. One not only notes a slippage in the ideals of the portraits following the idealised portraits with which each group begins, there also seems a steady regression of ethics as one approaches the last portrait of each group (Merchant, Wife of Bath, Pardoner).

Opposing the Church

Along with understanding the socio-economic fissures that arose as a consequence of the transition in the literature of the time, one has to also investigate the changes in the perception of the Church; one of the major institutions of the time. For many centuries during the Middle Ages, Christianity had not been significantly opposed. With the large-scale changes in relations of production however it was inevitable that the hegemony of the Church and the practice of their officers would be questioned. In her major study *Caliban and the Witch*, Silvia Federici argues that the 'anti-heresy' undertakings of the Church like the Inquisition and the witch-hunts can be seen as reactionary movements which the Church was *forced* to conduct as their power weakened over the masses. Church reformists like Luther and Wycliffe opposed both the Church's hegemony over scholastic and ecclesiastical learning as well as the increasing corruption amongst the clergy (sale of indulgences and pardons). This questioning was very much part of the spirit of enquiry reflecting the rationalism that

had arisen with the imposition of market relations. The new modality of being facilitated even the hitherto impossible questioning of institutional religion. The Church like any other institutional entity had to justify its diktats in a moment where blind faith and absolute trust in the Church and its clergy had become obsolete. Furthermore, the corruption of the Church had taken on proportions, such that the clergy refused to bury the dead, perform baptism or even grant absolution from sin unless there was monetary compensation (Federici, 34).

However, the transformation in the intellectual culture of the time does not alone account for the increasing opposition to the Church. The other important reason was being opposed was that the Church was the largest landowner in Europe and their relations with the peasantry was analogical to the relationship of the feudal lord and peasant. At a time when the feudal order was being eroded it is only inevitable that its greatest patron would also be challenged. Federici states that heretical doctrines both expressed a popular contempt for the clergy and also provided an alternative view of society.

Although influenced by Eastern religions brought to Europe by merchants and crusaders, popular heresy was less a deviation from the orthodox doctrine than a protest movement, aspiring to a radical democratization of social life. Heresy was the equivalent of "liberation theology" for the medieval proletariat. It gave a frame to peoples' demands for spiritual renewal and social justice, challenging both the Church and secular authority by appeal to a higher truth. It denounced social hierarchies, private property and the accumulation of wealth, and it disseminated among the people a new, revolutionary conception of society that, for the first time in the Middle Ages, redefined every aspect of daily life (work, property, sexual reproduction, and the position of women), posing the question of emancipation in truly universal terms. (33)

The Visual Arts

The diminishing hegemony of the doctrine of the Church can be observed even in the visual arts, specifically painting. For many centuries the Church was almost the sole commissioner of painting, and the *only* form of paintings to exist were Medieval paintings which usually had flat, bodiless forms demanding a frontality, solemnity and hierarchy (For instance see *Christ washing the Apostle's feet*, c. 1000, or, *The Annunciation*, c. 1150) .The noted art scholar E.H. Gombrich posits that in any age the function of art *precedes* the form of representation and it is by adopting this argument that we understand Christian art. The function of Christian art was strictly two-fold. The first

was to conjure up the spiritual *presence* of a figure; the art-object signifying the divine figure (usually of Christ or Madonna). Symbols like the halo and the cross helped the evocation of the awe and spirituality of the art work. An example of such a painting is the '*Christ with the Apostles*', in the apse of Santa Pudentiana. The large cross above Christ and the halo surrounding his head lent the necessary spirituality to the painting. Interestingly one also sees similar stylistic patterns in the few royal portraits of the time. The regal-ity and authoritative presence of Empress Theodora is immediately conveyed to the viewer in the mosaic in St. Vitale in Ravenna. The other function of art was *illustrative* and such paintings served to accompany the narration of important incidents from the Gospels. Often a figure would appear more than once in the same painting indicating the need to view the painting in a certain sequence to appreciate the story which was rendered; much like the famed Bayeux tapestry. For instance, in Duccio's masterpiece *Agony in the Garden*, Christ appears in the same scene twice representing two different phases of the action.

This complete dominance of the visual arts by the Church continued for many centuries. One notices a formal change only once the city merchants started to commission paintings by the leading artist guilds; thereby disrupting the Church's hegemony over art. As the private commissioning of painting became increasingly popular, artists were freer to experiment with styles and subjects; something barred by the Church for the most part of the Middle Ages, even though the most well known paintings continued to have Christian themes. This newfound artistic freedom was essential for the invention and development of new styles of painting.

In addition, the rise of trade also meant the freer exchange of ideas and technical skills; hence artists were more likely to be introduced to styles and techniques from other parts of the continent, which they eventually incorporated into their own. The bustle of life in the market towns and the increase in travel that trade entailed became one of the new objects for art. As Gombrich states, for the late Medieval middle class individual, the world was an ever changing and fluid stage. Jan van Eyck's *Ghent Altar* with its themes centred on travel and pilgrimage is representative text of the new dynamism of the age. The scholasticism of the Church with its more rigid interpretation of the world gave way to the need to know the world precisely and scientifically through individual experience and observation. The onus on knowledge and *detail* made it inevitable that absolute illusionism or rendering reality as it *really* is would become the goal of the artist. Brunelleschi's discovery of the use of linear perspective in painting in the 1420's paves the way for the beginnings of Naturalism in the visual arts. Also, the increasing popularity of portrait painting as we approach the Renaissance hints at the middle

class' new urge to entrench their values onto culture, thereby giving their own ideals a permanence through art. Hence we see the gradual replacement of the forms of Christian painting with forms of painting which Arnold Hauser brackets under 'the Middle Class Art of the Late Gothic period'; this decline of Christian Art being very much in tune with the underlying decline of Christianity as a state apparatus.

Conclusion

Thus we have so far traced the declining social authority of the Church, and even noted a significant alteration in the content of cultural texts accommodating the new structure of experience. With the development of capitalist trade, a powerful urban class arose in the form of merchant. Initially, in the struggle for political and economic power this incipient bourgeoisie fashioned political alliances with the peasantry so as to facilitate rebellions against the landed gentry; the peasant revolt in Flanders being a case in point. It lasted five years before the King of France and the Flemish nobility defeated the rebels at Cassel in 1327. David Nicholas points out that the war could not have lasted five years without the city's involvement (quoted in *Caliban and the Witch*). But this nexus between the city merchants and the peasantry was short-lived. It soon became clear that the workers in the town would be exploited as much as they were in the country, and this led to large-scale discontent, only this time, Federici posits, in the form of a *will to revolution*. Federici notes that the late 14th and 15th centuries are marked with several violent peasant revolts, like the Peasant Rising of 1381. There was a general "whirlwind of Revolution" (45) as several insurrections were raised throughout Europe. The peasants did not want a mere change or reform in the feudal order; they wanted a definitive change in the structural relations of society itself. Thus for much of the peasantry, the 15th century was a time when, their power and agency was at its peak. It is the political success of the peasantry at that phase that caused Marx to describe this era as the "golden age of the European proletariat" (quoted in *Caliban*, 46).

As is evident if one is to look at Europe's subsequent history and the present, that glorious period which was marked by a definite shift towards egalitarianism was soon brought to a brutal end. The merchants quickly realised that the peasantry was a more formidable force than the nobility and they then, united with the Church and the nobility so as to suppress this wave of revolt. These three power structures united in a ruthless counter-revolution that eventually dissolved the solidarity of the peasants, and dissipated the class antagonism that had been fostered in the waves of rebellion. Despite the well historicised hostility these three arms of authority bore towards each other they united in the fear of a working-class revolution. Federici asserts that the

image of the bourgeoisie and the nobility constantly being at loggerheads is a distortion of the truth, belying their mutual cooperation when it was politically expedient.

To conclude, one has to highlight the possible origins of the concept of 'State', which later became the modern nation-state as the competition amongst the European bourgeoisie took on nationalist dimensions. In the historical moment of the transition from feudalism to capitalism, the antagonistic impulses and pressures existent in the social crucible led to the polarisation of the two opposed sections. There was the institutional authority which consolidated the power of the gentry, bourgeoisie and the Church in the form of the *state*, and the exploited proletariat in its embryonic stage. The originary violence embodied in the relations of the state lies at the heart of what is otherwise the secular and democratic image that is usually associated with the state. The need for a pro-bourgeois system of law and order can be seen even in Chaucer's Merchant who wanted the sea to be guarded against pirates, since his profits depended on it.

Thus we see that with the gradual demise of the manor and the parallel rise of towns the principle socio-economic centre of European society shifted. The town became the new financial nucleus that emerged in Europe, and the town administration combined with the totalitarian judicial and vigilance power structures that came into existence with the counter-revolution became the rudimentary form of the 'state'. Engels in his renowned text on the state affirms that it is a power forced on society from without which admits that

...this society has become entangled in an insoluble contradiction with itself, that is has split into irreconcilable antagonisms which it is powerless to dispel...in order that these antagonisms, classes with conflicting economic interests, might not consume themselves and society in fruitless struggle, it becomes necessary [for the powerful] to have a power that seemingly standing above society that would alleviate the conflict, and keep it within the bounds of "order" (Engels, 66)

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An Examination of Bourdieu's Methodology

Labanya S. Unni

Assistant Professor, Mata Sundri College
Delhi University

The Craft of Sociology is Bourdieu's first articulation of the 'break' between the sociological methods hitherto practiced and the new method that he terms as 'sociological reflexivity'. Seen as one of the earlier founding principle of his theories, sociological reflexivity is simply a new awareness of the researcher of his subject position (determined by factors of class, institution etc.) and a calculated avoidance of these subject 'tendencies' from having any bearing on the research conducted. To ensure an even more empirical research process, Bourdieu also does away with the idea of inductive research – the kind of research that presupposes uniformity in data, based on which it forms generalized theories.

The zeal with which he advocates the study of particulars to be rid of pre-notions might have one believe that that this might lead to a relativistic study of phenomena, but Bourdieu quickly puts that doubt to rest. He says:

'Invention can never be reduced to a simple reading-off of the real, however disconcerting the 'real' may be because it always presupposes a break with the real and with the configuration that it offers to perception.' (Bourdieu, 3)

Through this we can see that in his theories there is a glimmer of the trans-logical (in spite of his assertions to the contrary) in logical conclusions about phenomena. Via rational logic, one might end up with a mere rehash of reality in its immediate appearance, except under the validating guise of 'reflexive sociology'. Certainly, Bourdieu's empiricism hints beyond a merely faithful reflection of phenomena as it appears to our cognitive apparatus. This is precisely because the 'real' is not immediately accessible, as our perception of it is highly mediated¹. According to Bourdieu, rigorous collection of statistical data can disprove collective social impressions. Social structures cannot be studied via the impressions of the social players within the structure; conversely however, *subjectivity* is conditioned by the social structures. However, the impressions of the researcher could also be one with the collective impression and this could prove to be spurious to sociological research – what Bourdieu derogatorily terms as 'spontaneous sociology'.

'By appealing to factors that are trans-historical and trans-cultural, one is not only liable to give as an explanation precisely that which has to be explained, but one is condemned, at best,

simply to give an account of the ways in which institutions resemble one another, while missing everything that makes their historical specificity or their cultural originality.’ (Bourdieu, 4)

However, the question to be asked here is – is a complete objectivity possible? Isn’t the category of phenomenological intuition, in some sense, always present? True, intuition does not render something a social fact, but a neutral subject position is difficult to achieve. To this end critics have called Bourdieu’s work too rigid and optimistic in its scientism. In fact, Bourdieu himself dismissed *The Craft of Sociology* in favour of a less rigid (but more substantiated) theory of sociological reflexivity in works such as *Rules of Art* and *Distinction: A Social Critique of the Judgement of Taste*. In *The Craft of Sociology* one gets the sense that he wants to purify the discipline of Sociology – examine local social formations carefully, while acknowledging their evolutionary processes².

Habitus

Taken from Aristotle’s concept of the hexis (loosely translated as ‘disposition’), habitus marks a departure from Bourdieu’s earlier formulations, though more in degree than kind. It resolves the impasse that sociologists often come across – how does one conduct a scientific study in social studies that is completely value-neutral? Habitus is the tendencies that are displayed in the lives of social groups or collectives; tendencies that are influenced by objective social conditions.

According to Bourdieu, sociological study via habitus helps in avoiding two things: firstly, the merely synchronic study of variables that structuralism practices. In structuralism, the focus is mainly linguistic and the ‘deep structures’ that are discerned underlying the interconnected linguistic network are not linked adequately to the economic and historic base. Secondly, through habitus phenomena is not seen as an unmediated reflection (or superstructure) of the economic base. He says:

‘It was necessary to describe a cognitive activity of the constructing of social reality which is not, either in its instruments or in its approaches, the pure and purely intellectual operation of a calculating rational consciousness.’ (Bourdieu, 3)

Here we can clearly see that the scientism he espoused in *The Craft of Sociology* is abandoned for a slightly more intuitive study. It is interesting that he dismisses the ‘calculating rational consciousness’, since that is usually the operative phrase in sociological study.

² This is reminiscent of Jameson’s idea of ‘de-differentiation’ of disciplines as a condition of postmodernity – sociology combined with political philosophy combined with economics.

Although he does not spell it out explicitly, it is safe to assume that in *Rules of Art* and elsewhere, Bourdieu is concerned with the idea of a reified consciousness. The rational, calculating mind is what embodies the reified consciousness. Lukacs best describes the reified consciousness in his *History and Class Consciousness*. Here he talks of bourgeois categories and concepts, how they are autonomous and don't relate to totality or objective reality - they create a world in the realm of 'pure' thought, constructing rational abstractions based on which they 'rationally' perceive reality. Rationalism claims to perceive the underlying principle of things; totality, as it were, while actually it only perceives and understands a local phenomenon. According to Lukacs, the totality of things is beyond our faculties of perception. He goes on to say that it is unsurprising that modern philosophy mostly bases itself on pure mathematics, as it would be able postulate principles or axioms underlying 'reality', whether or not it corresponds to reality - or the 'irrational' content of reality. Reality, however, can be very different and function differently from the extremely local perceptions of the mind.

However, even though Bourdieu purports to understand the problems of reification, his solutions would doubtless seem inadequate to Lukacs. This is because the latter believed that to break out of the limits posed by rationalism, a dialectical method was necessary. A dialectical method would be profoundly contradictory and processual, something empirical sociological study of structures would not cover. The 'habitus' of social groups that Bourdieu is talking about is too local a phenomenon to take into account the entire movement of history. He is merely proposing verifiable or disprovable set of features of cultural (or other) communities. The function of habitus is that it does away from the 'philosophy of consciousness' - which phenomenology popularized - instead of doing away completely with the subject's rational cognitive apparatus.

Bourdieu says, 'The relational (rather than structuralist) mode of thinking can only be applied to social realities at the cost of a radical rupture with the usual representation of the social world'. (Bourdieu, 181)

Here, however, Bourdieu is not giving structuralism its complete due. As a study, it is relational - it talks of the interconnect-ness and relationality of signs. Structuralism owes its existence to a limited aspect of the Hegelian dialectic, which talks of the relationality of all phenomena. The difference is that structuralism stops at the systems of signification; whereas for Hegel signs are the externalization of the Idea towards which History moves. Bourdieu's teleological model is different from the Hegelian model, but is also definitely in contrast with what he sees as the status-quo model of structuralism's significations.

Another thinker whose theories operate in a similar vein to Bourdieu's and would therefore be pertinent to look at, is Raymond Williams. The parallels in their theorizations might owe

something to the common influence of Lucien Goldman³; but it is clear that they logically arrived at comparable conclusions about the study of culture. For Bourdieu, habitus helps determine 'particular cases of the possible' (Bourdieu, 180). In other words, the culture community might show trends/movements that have not yet gained fruition but nevertheless contain within them nascent elements of evolution or change that can be discerned. Williams' theories too are against the 'subjectivist' trends of culture studies as well as the completely 'objectivist' one-on-one correspondence between the economic base and cultural superstructure. He says:

'In theory and practice I came to believe that I had to give up, or at least to leave aside, what I know as the Marxist tradition: to attempt to develop a different kind of theory of social totality; to see the study of culture as a study of relations between elements in a whole way of life; to find ways of studying structure, in particular works and periods, which could stay in touch with and illuminate particular art-works and forms, but also forms and relations of more general social life; to replace the formula of base and superstructure with the more active idea of a field of mutually if also unevenly determining forces.' (Williams, 20)

The manner in which Williams managed to bring economics as a determining factor in the cultural field was through the concept of reification. This involves the acknowledgement of capitalism as a totalizing phenomenon. But the trends within this totality – its cultural and social manifestations – are multifarious and often contradictory and deserve specific attention. Reification is manifested in the subject's consciousness, and Williams and well as Bourdieu provide caveats to this in their works (the former explicitly and the latter implicitly). To this end, Williams formed the theory of 'structures of feeling', which is best described in his own words:

'This is a genetic structuralism necessarily concerned with not only the analysis of structures but with their historical formation and process: the ways in which they change and as well as the ways in which they are constituted.' (Williams, 24)

This is an almost exact summation of Bourdieu's formulation of 'habitus' in *Rules of Art*. The only slight difference between the two is that Raymond Williams seems to emphasise more on the formation of a 'new totality'; while Bourdieu does not seem to put as much premium on the notion of 'totality'. This is not merely incidental. Williams' totality is, in the final analysis, based on the economic field; after all, reification is the objectification of social relations based on relations of production. For Bourdieu, the economic field is one of many particularizations. He says:

³ His contribution to sociology is the theory of 'homologies' – where the social microcosm is analogous with the socio-economic macrocosm.

'Everything leads us to suppose that, far from being the founding model, the economic theory of the field is a particular case of the general theory of fields ...' (Bourdieu, 183) This difference might seem like nitpicking, but would be significant when it comes to evaluating the actual findings in the cultural field.

Phenomenology and Consciousness

It is clear that both Bourdieu and Williams agree that phenomenology has had a limiting influence on the study of social structures. Phenomenology, taking from the Greek word 'phaenomenon' means 'to appear' or 'to show'. It is the study of matter as it is perceived by the subject. However, the aim of phenomenology is not to make theory a playground of subjectivized notions, but to have an organized and verifiable principle of reality. The conclusions drawn from this therefore are based on inductive principles - precisely what Bourdieu's reflexive sociology wanted to do away with. The apprehension of reality is by the consciousness of the subject; phenomenology depicts a strong faith in the individual's cognitive apparatus. Though coined by Husserl, phenomenology's theories were pushed to their logical conclusion in the works of Sartre. It is no surprise then that Bourdieu takes Sartre as an illustrative example to depict the pitfalls of a phenomenological approach to the study of social reality. This is worth looking into.

One of important concepts of Sartre is the idea of 'biography' – according to him, man's biography is something he decides on his own. The events and experience that are meaningful are those that are chosen by him – this way, man makes his own meaning and defines the teleology of his life. Furthermore, the experiences might be part-reality and part-invention, but it doesn't matter since they don't hold any significance except in man's mind. By extension, what Sartre is claiming is that there are no 'deep-structures' to discern; everything is willed by man and 'chronological order is reduced to logical order'. (Bourdieu, 187) The aim of this is to prove that consciousness is autonomous, and is not determined by social relations. By extension, the study of the author and authorship should acknowledge the autonomy of the author and his works from external determinations.

This is the very opposite of reflexive sociology and it is no surprise that Bourdieu completely dismisses Sartre's theory of self-determination, calling it the 'hubris of the absolute thinker' (the absolute thinker referred here being Sartre himself).

Contrary to the claim of the total intellectual, far from being objective, one's prejudices gets in the way of an objective assessment; and more usually than not, these prejudices reflect the doxa of a particular group or movement. Paradoxically, in trying to give up all 'universals' (psychology, economics), Sartre projects his own subject- preoccupations as a universal.

Communities that adhere to certain sets of cultural beliefs and practices can be called 'doxological communities'. They are usually the immediately available collective consciousness of a cultural community, and needless to say, it is pervasive and difficult to shake off. It is well and easy to dismiss the intellectual hubris of Sartre, but how is the sociologist to effect a 'break' between doxa and a deeper cultural formulation? For Raymond Williams, the answer is simple: To compare the beliefs and trends with the work of art itself; to look from work to cultural community, seeking correspondences and differences. In doing so one might find that generic definitions (especially those based on tradition) might reveal themselves to be shallow and inadequate, requiring broadening. A good example of this is Raymond Williams' own study of the genre of Tragedy, where he adapts it both socially and literarily to define present social needs. He expresses his dissatisfaction with the doxa surrounding Tragedy.

'... in the last hundred years tragedy and the novel, exist, inextricably within the same culture, and are used by identical or very similar social groups. Or the fact that within modern tragedy, there are radical significant changes of form in which many of the changes in literature and society – changes in the pace of life, an experience, rather than of a whole historical epoch – can be quite directly apprehended.' (Williams, 27)

It is very important for the sociologist to not only study cultural communities but also cultural artefacts. This is because art is often discontinuous with immediately perceived reality. Herbert Marcuse, spells this out in his essay 'One Dimensional Man':

'The incompatibility between art and the developing society is the token of their truth. What they recall and preserve in memory pertains to the future: images of a gratification that would dissolve the society that suppresses it.' Elsewhere, he says: 'whether ritualized or not, art contains the rationality of negation. In its advanced positions, it is the Great Refusal – the protest against that which is.' (Marcuse, 164)

The idea of art being the Great Refusal has of course been considerably complicated (and contested⁴) by the postmodern age and we have the retrospective advantage of recognizing that. However, it is true that art is more of a negative recall of reality, rather than a positive one.

Bourdieu adds to Williams' method, by suggesting the study of the agents and institutions that influence the cultural order. This would give some coherence to the field of study, which the relational principle might render endless. In an interesting departure from the claim made by Marcuse (and Williams) of literature as encoding opposition to lived reality, Bourdieu's study of institutions depict how they are consensus-manufacturing. These agents and institutions (and their influence is all pervasive) naturalize the cultural realm in accordance with bourgeois necessity.

⁴ One of the interesting theorists who contested this is Franco Moretti, according to whom since the time of Elizabethan times literature is a tool to manufacture consent. It is a palliative; a 'symbolic resolution of real problems.'

Bourdieu says:

‘Having totally vital interests in the possibilities offered as instruments and stakes in the struggle, these agents and institutions use all the powers at their disposal to activate those which seem the most in accord with their specific intentions and interests.’ (Bourdieu, 202)

‘The zeitgeist fallacy’

It is necessary to look to institutions and agents as well as the literature/art of cultural communities to study their contradictions and dissonances. The advantage to this method is that one can study them at different points in time, or study past cultural formations in order to determine a teleology that is different from customary cultural doctrines. However, it is a difficult process to connect social processes to art, and the risk that the cultural critic might run into is what Moretti in the essay ‘Soul and Harpy’ calls the ‘zeitgeist fallacy’.

According to him, the ‘zeitgeist fallacy’ owes its existence to Hegelian dialectics, which posits a teleology consisting of historical epochs that are both symbolically connected to and moving towards, the Abstract Idea. What happens is that when a comprehensive connection is made between a cultural or literary movement and social history by a critic, he/she considers that artistic movement to be the embodiment of the ‘spirit of the age’. In reality, the ‘zeitgeist’ or ‘spirit of the age’ is always met with oppositional or contradictory cultural dictates. In fact, Hegel’s idea of an epoch is not as simple as is assumed but is rife with contradictory and seemingly autonomous entities playing against each other. Each epoch, as he describes it, has its own unique essence, but also contains the essence of the epochs that have preceded it. Aesthetic study often presumes an already-always link between art and an epoch; this is often an excuse to not examine its features closely. Often, in such a case, the contradictory nature of reality is lost to sight. Moretti suggests that Hegel’s model needs to be looked at ‘as a conceptual tool and not as an actual fact.’ (Morretti, 14)

By talking of the ‘space of possibilities’, Bourdieu avoids the ‘zeitgeist fallacy’. The dynamism of history is not caused by internal pre-ordained contradictions within an epoch but by actual institutions and agents.

Another way in which the zeitgeist fallacy is committed is by looking merely at the content of art and political processes, which might easily be reflective of each other. Lukacs, in the foreword to *Modern Drama*, wrote:

‘The greatest errors of sociological analysis in relation to art are: in artistic creations it seeks and examines only contents, tracing a straight line between these and given economic relations. But in literature what is truly social is form ...’ (Lukacs, 4)

Jameson too says 'The sociology of culture is ...first and foremost, form: no matter what the philosophical postulates call upon to justify it ...' (Jameson, 4)

To be sure, when Raymond Williams recommends the study of art in relation to the social, he means the study of *form*. The reason this is a sound way in which to avoid the zeitgeist fallacy is because the form of a work contains contradictions or correctives internal to its own aesthetic economy. This is because a direct co-relation is not possible between the form and reality; instead it is a symbolic and mediated relationship.

Dialectics, a method?

There is no one way of dialectics playing out in method. Different theorists have dealt with the problem of dialectics in different ways. But Adorno is an interesting example of a dialectical thinker; not only did he try to dialectically assess social formations; he also *articulated* his findings in what he thought was a dialectical fashion.

The dialectical method proposes to break out of the limits imposed by rationalism. This is done by historical process, which eliminates actual autonomy of objects and concepts. This historical method focuses on the changes undergone by those structural forms which are the focal points of the subject's interaction with the object. It is therefore a dynamic process. Adorno studied the formal properties of a work of art and the social processes surrounding it, but tried to describe the dialectical interaction that arose at the point of their meeting. Jameson describes this:

'Once the two essential elements of the sociological operation – work and background – begin to interact in dialectical and indeed almost chemical fashion ... the interrelationship is prior to any of the conceptual categories, such as causality, reflection, or analogy subsequently evolved to explain it.' (Jameson, 6)

The interesting point that comes through in the above quote is the mention of *apriori* thought. This means that Adorno's dialectics, taking from Hegel, does not think of particulars in an atomistic manner but as informed by an idea, except that this idea is not available to him. The paradox comes through in Adorno's writing, where he is 'resolutely unsystematic' (Jameson, 67). In other words, to avoid a reified, positivistic view as well as to persist in the absent idea, Adorno's writing is fragmented and disconnected, and when assimilated into any order, it contains within it the utopian stamp of an idea-to-be. His theories of the sociology of culture are not customary, but they serve to show the limitations of sociological study.

'Negative dialectics does not result in an empty formalism but is a thoroughgoing critique of forms, in a painstaking and well-nigh permanent destruction of every possible hypostasis of the various moments of thinking itself.' (Jameson, 56)

It is more likely than not that Adorno would have critiqued reflexive sociology (as indeed he critiqued scientism in sociology). However, the difference between Adorno and Bourdieu is not of degree but kind. While Adorno is talking of the philosophy of history and the contradictions leading to the evolution of this history as depicted in culture; Bourdieu is talking of the specific cultural groups and formations and their processuality. His science of sociology admits to being provisional and changeable, while at the same time stating a need for rigorous sociological practice. Adorno's ideas of culture are not to draw attention to sociological facts or data, but towards utopian ends. One does not know if Bourdieu would attribute to Adorno the 'hubris of the absolute thinker' like he did with Sartre. If he did, it would be for the opposite reason as the former dealt in radical phenomenological uncertainty while the latter dealt in decisive phenomenological certainty.

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Conflict between the Traditional and the Modern: A Study of the Lost Characters in R.K.Narayan's Novels

Dr.Amrita Shashi

Dept.of English,
Govt. Vrinda Sahay P.G.College,
Dabra(M.P.) ,India

Introduction

In R.K. Narayan the conflict between the society and the individual is more complicated and difficult to solve. Narayan, as a novelist of the middle class favours and yet, deplors the gradual degradation of the old values of life. A new generation of scooter-riding , alcohol smuggling boys committed to a get-rich-at-all-costs philosophy crowd his canvas. The crux of the stories remains either the problem of the ageing father or the grandmother or the meek wife and the solution they arrive at finally after much pain, humiliation and self-searching is not only personal, but peculiarly Indian and traditional.

Narayan's novels depict life in the little town called Malgudi— a symbol of ever changing modern India. Malgudi is a miniature India and Narayan invariably concentrates on this traditional and representative town where the inhabitants are essentially human and hence have the kin- ship with the changing social and political circumstances of the country. Narayan sees the new Malgudi as a field of unpredictable and uncontrollable forces. The mood of comedy, the sensitivity to atmosphere, the probing of psychological factors, the crisis in the individual soul and its resolution are the necessary ingredients in fiction. His novels represent members of the Indian middle class as engaged in a struggle—

“ to extricate themselves from the automatism of the” past”¹

Presentation of Family and Relationships

Narayan's novels are not the vehicles of mass propaganda but they depict the breakdown of feudal society and express the changed ideas concerning the family as a unit and the conflict between the old and the new. As William Walsh points out:

“ The family is the immediate context in which his sensibility operates, and his novels are remarkable for the subtlety and conviction with which family relationship are treated – that of son and parents and brother and brother in 'The Bachelor of Arts', of husband and wife and father and daughter in 'The English Teacher', of father and son in ' The Financial Expert' and of grandmother and grandson in 'Waiting for the Mahatma'²

The closeness of relationship between the adults and children and the absence of water tight compartments between the world of the two constitute the basis of these novels. But the action is developed on the conflict between the ego-eccentricity of an individual member of the family's claim on him.

In the 'Dark Room' the conflict between Ramani and Savitri is in its own terms insoluble. It is a clash of principles and ideology. The entrance of the modern evil in the guise of glamorous Shanta in the domestic world of Ramani and Savitri causes domestic storms. Ramani is slipped away into the arms of Shanta and incident show the discordant notes in the domestic orchestra. Ramani's callous behavior since then is made the cause of a major quarrel and the reconciliation that follows foreshadows the defeat Savitri will suffer at the end – with Savitri's aborted attempt at suicide and her humiliated return to her old routine. Narayan prepares ground for both the final rebellion and final defeat right through the novelette. Savitri periodically rebels but Ramani simply look through her act of resentment, as he does in the, in the end, neither giving her the satisfaction of upsetting him nor the remorse that a loving reconciliation on his part would have caused. The novel ends, the battle over, with Ramani a tyrant the victor and Savitri, the womanly woman vanquished. Savitri accepts the defeat because our society has not yet been ready to recognize the elementary right of womanhood. But her utterances echo the revolutionary voice of the rising woman kind:

“ Do you think I am going to stay here?... Do you think that I will stay in your house, breathe the air of your property, drink the water here and eat food you buy with your money? No, I will starve and die in the open, under the sky.... Things? I don't possess anything in this world. What possession can a woman call her own except her body? Everything else that she has is her father's her husband's or her son's..... yes, you are right. They are yours, absolutely, you paid the mid-wife and the nurse. You pay for their clothes and teacher. You are right. Didn't I say a woman owns nothing? 3

Like Gouri in Anand's 'The Old Man And The Cow' Savitri break away from the kind of life they have been so long compelled to live under unhappy circumstances. The novel represents the voice of authority and tradition and serves as a microcosm of the hierarchical society which the individual has to rebel against in order to attain her personal identity.

Psychological Projection of the individual in the Light of the Changing Pattern

Narayan's novels are the psychological projection of the typical individual in society in the light of the changing pattern of national tradition. It is interesting to trace out the particular pattern which Narayan adopts in exploring the national consciousness by means of his universal vision. The hero of the novels of Narayan is generally critical of certain traditional rules and customs – though he himself is firmly rooted in the family tradition. The protagonists react to such old values. He almost rebels but comes back. For example, Chandran in 'The Bachelor of Arts' renounces the earthly world out of sheer reluctance to its irrational and ridiculous nature of social customs but finally returns to his family, marries in the same old

traditional way and settles down in life. Savitri's high caste in the 'The Dark Room' creates a deeply psychological barrier between herself and Mari and Ponny of the lower caste- who rescued her from death. In 'The Financial Expert' caste is of major significance . The role of the priest temple in this respect strikes out any body's attention. Ghandhi's main plank of social amelioration in ' The Waiting For The Mahatma' is the eradication of untouchability . Bharati's comment is remarkable:

"Bapuji forbade us to refer to anyone in terms of religion as Muslims, Hindu, or Sikh, but just as human being." 4

When Gandhi speaks on the problems of untouchability and caste, Sriram reflects on the stupidity of segregation of people on the basis of caste superiority or inferiority. Rosie's caste in 'The Guide'is condemned by the public to be that of a ' Public Woman' , though Raju tries to convey that Rosie's caste is ' the noblest caste on earth'. Thing have changed . There is no caste or class today . Marco is above all these narrow things and marries Rosie. Secondly, William Walsh observes that Narayan's—

"pre-occupation is with the middle class, a relatively small part of an agricultural civilization and the most conscious and anxious part of the population."5

It is true that all the protagonists in the novels belong to middle class society and are trying to accommodate to the changing condition of society . Perhaps, this class consciousness is best reflected in ' The Financial Expert' where Margayya hankers after the goddess of wealth , performing in typical traditional fashion certain mantras and hobnobbing with the pseudo sociologists like Dr.Paul. Similarly, Raju in 'The Guide' is concerned more with money and sex than with Rosie's art . He says without any reservation-

" My philosophy was that while it lasted the maximum money had to be squeezed out." 6

The upstart has to maintain his status in this way . His cupidity causes his downfall finally. It is to be mentioned in this connection that Indian middle class bears no relation to the Western concept of the bourgeoisie. The middle class as represented by R.K. Narayan is typically , intellectual, tradition oriented and in general impecunious. The Indian intellectual's predicament is best represented in Narayan's earlier novels such as 'The Bachelor of Arts' ' Mr. Sampath' and also ' The Man Eater of Malgudi' . The protagonists of the remaining novels, Ramani in ' The Dark Room', Sriram in 'Waiting for the Mahatma', Margayya in 'TheFinancial Expert', Jagan in 'The Sweet Vendor' and Raju in 'The Guide' all belong to the middle class but cannot be intellectuals. Nonetheless, economically the disparity is negligible . Being most familiar with the psychology and background of this section of the society, Narayan presents several types which develop into archetypes as they grow and mature in time.

Balachandra Rajan's 'Too Long in the West' is probably representative of the alienation of the intellectual which Narayan vaguely hints in 'The Bachelor of Arts', but develops into an archetype of evil in ' The Man-Eater of Malgudi', in which Vasu, the taxidermist is entirely cut

off from the national tradition. Idealism and faith are the two cardinal principal of the national heritage which Vasu violates and in the process he degenerates into a self-destructive mythical monster. His appearance in the form of a half –crazed man –eater betrays the Indian image of goodness and purity of soul and is therefore more disturbing and terrifying phenomenon and it takes death itself and a violent death to save Malgudi and her beloved temple lephant from the depredation of this modern ‘rakshasa’.

The dislocation of the tradition joint family as theme –

The disruption of the traditional joint family disturbs the Individual in most of Narayan’s novels. In ‘The Bachelor of Arts’ for example, we notice that the uncle of Chandran lives in Madras while his own father lives at Malgudi. Krishna in ‘The English Teacher’ lives with his wife and child at Malgudi away from his parents and relatives at the village. This domestic dislocation comes not out of personal animosity or bitter relationship, but because of the centrifugal impact of the new socio-economic change in the country. The impact of industrialization and increasing urbanization naturally tells upon the traditional culture. ‘The English Teacher’, ‘Mr.Sampath’, ‘The Financial Expert’ and ‘The Man Eater of Malgudi’ etc represent this modern phenomenon ,disturbing the traditional structure of the society .While in ‘The Bachelor of Arts’ and ‘The English Teacher ‘ the disturbance is due to social reasons ; in ‘The Financial Expert’ ,‘Mr.Sampath and ‘The Sweet Vender’ it is owing to mutual misunderstanding and jealousies and discriminations among the members of the family, putting at stake the existence of Hindu joint family. Similarly , in ‘The Man –Eater of Malgudi’ Nataraja’s joint family is disrespected after his grandmother’s death and the similar incident takes place in the family of Jagan after the return of his son from America with a Korean-American mistress. The most poignant aspect of the problem in ‘The Sweet Vender ‘is revealed though a more or less total breakdown of communication between the generations. The nuances of father and son relationship symbol that express the clashes between the tradition and modernity are excellently handled in the novel: the in articulation and helplessness of a fond father in an undemonstrative family setting is brought out admirably and only rarely does ludicrousness supersede pathos.

The son Mali develops something of an ‘upstart’ from his boyhood, from the moment of his mother’s death in his early boyhood. Mali’s visit to the United States and his sojourn in that country are thus not as decisive as they may seem. In truth he brings back from that culture what he has carried there in the first place—his ‘upstartism’,now confirmed and exaggerated to grotesque proportions. Where he thought of writing a novel before, he is now bent on manufacturing and marketing a novel-writing machine .Where he exploited only his father before going to America ,on his return he exploits both his father and his foreign mistress. He perhaps means to marry her, but the moment he discovers her lack of utility in the novel writing machine enterprise ,he loses interest and then it is actually the father who has to pay for her return passage. Mali’s attitudes are not just his but also in this novel shared by a whole new generation of scooter-riding ,alcohol smuggling boys committed to a get-rich-at-all-costs

philosophy. The crux of the story however, remains the problem of the father and the solution Jagan arrives at finally, after much pain, humiliation and self-searching is not only personal but peculiarly Indian and traditional, yet quite unconventional and bold. The wave of ultra-modern life that has started blowing in his family along with the arrivals of his westernized son with a Western mistress appears to be extremely confusing to him. He fails to adjust with their ways of life and we sense from the outset a good deal of emotional sensitivity resulting from his intense loneliness and maladjustment. It is a clash of trends of good and evil. Jagan is not responsible for the situation. He says:

“Who are we to get him out or to put him in?” 7

In the end when he triumphs over himself by coming to terms with his loneliness. We are not at all surprised when he says:

“I am going somewhere, not carrying more than what my shoulder can bear.....I am a free man.....” 8

We realize that Jagan ascends to a new level of perception.

Conclusion

Narayan's Malgudi is a compromise between the oriental age old tradition and the modern occidental civilization. As the western modernity comes to Malgudi in due course of time, its own indigenous values are corroded; for Malgudi is the symbol of modern India rooted in the ancient tradition. And it is the loss of human understanding and communications caused largely due to the giving away of old order, and the arrival of 'pseudo-modern' values. that Narayan observes and deplors in his works.

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Orestes: The Changing Nature of Tragedy

Tannu Sharma

Assistant Professor
Janki Devi Memorial College
Department Of English
University Of Delhi

*"From the gods who sit in grandeur
Grace comes somehow violent" i (182-183)*

This is the essence of the genre of tragedy. There is the need for grace and the grace does come, the only problem is that it comes through violence. This violence is not the physical violence of bloodshed; it is the cruelty of existence itself. The closest that we, as modern readers can come to the concept of violence as referred to in these lines by Aeschylus is in the conceptualization of the *'Theatre Of Cruelty'* by Antonin Artaud. At the same time, this violence can be understood in the context of a play as the cycle of renewal that was the basis of the festival of Dionysus. This cycle was the cycle of renewal and regeneration that had death as its basic component. The renewal was only a result of death and therefore for the Greeks death was not the end as it is for the modern reader. It was only the inevitable telos that was reached after the individual had realized his potential. It was a certain kind of fulfilment. Thus, even in ancient tragic drama, the tragic hero is not afraid of death but of inaction. This is due to the fact that the tragic hero lives in a world of harmony and his exteriority and interiority are one through his actions. Any rupture therein would lead to an identity crisis and this crisis would make heroism impossible. This is the basic difference between ancient and modern tragedy. In both cases, the hero is in search for grace and that grace is always violent but the difference lies in the interpretation of this grace. For the classical hero, grace could be achieved through action. For Oedipus, blinding himself and banishing himself is his movement towards grace, but for a Willy Loman only death can provide any salvation. At the same time, there are tragedies of survival and those more problematic because there the focus is not just the hero but an entire social order.

Aeschylus' *The Oresteia* is one such example where the tragedy of one family results in the establishment of harmony between two different orders and the transformation of furies in Beneficent spirits. On the other hand, there is the modern adaptation of the trilogy by Jean Paul Sartre, *'The Flies'*. In both these plays the hero commits murder but survives a confrontation with the furies. at the same time there are major differences, at times contradictions that make

larger thematic points about the genre of tragedy and the changes therein. I will consider both these plays in my analysis on the changing nature of tragedy.

I

'*The Oresteia*' is a cycle of three plays that revolve around the House of Atreus. The first play, titled 'Agamemnon' revolves around the return of Agamemnon to Argos after ten Years of Trojan War and his subsequent murder at the hands of his wife Clytemnestra. To consider this play in its singularity would be a problem because Aeschylus designed the trilogy in such a way that it reads like three acts of the same play; however there are certain things to consider. The first point to note is the character of Agamemnon himself. Before his arrival in Argos is made public knowledge, we have the chorus speaking about the atrocities committed in Troy and that the curse of those atrocities will follow the warriors to Greece. This holds true in so far as there is only Agamemnon who arrives safely, only to be murdered. This chorus of old men also speaks about the murder of Iphigenia at the hands of her father and also the terror of a nation left without its king. Thus, on three counts Agamemnon is blamed by his citizens. His wife also holds him responsible on all three counts and one more is added when he brings with him the loveliest of Priam's daughters – Cassandra. By the time he is killed, it has been made clear to the audience that he is no hero. His death itself is the death of a son of Atreus, not the death of a king or the death of a hero. Orestes also remarks later that his father died ignobly, in a bath, victim of a curse on the house, not as a warrior in glory. Agamemnon's death is the death of the king who must be sacrificed in order for the new king to assume the throne. The problem is that he is killed by a woman; the queen. Moreover, he is killed with cunning, thereby defiling the ritual which must be a sacred and public spectacle. In such a scenario it becomes necessary for the rightful heir to claim the throne by killing the king in public and also punishing the woman who impeded the ritual. Orestes will therefore kill Aegisthus in public but Clytemnestra behind closed doors. It is only after the three deaths are complete that the ritual of change can take place. This is important also because Orestes has been in exile, and he has to prove himself worthy of the throne. This he can do only by avenging his father. Thus, he kills the usurpers with cunning and only then is the first part of the ritual finished.

In the second play of the trilogy, 'The Libation Bearers', this central action takes place but before that there is the moment of homecoming. Orestes comes home to his city as a stranger, unlike his father before him who had been welcomed with an act of hubris.

He instead comes to Argos and gives a lock of his hair as homage to the gods. It is through the lock of hair that he is recognized by his sister and together they plot the murder of their mother and her lover. Aeschylus takes care to note that the act of matricide has been ordained by Apollo himself. This is a critical factor later on in front of Athena when Apollo takes on the responsibility for the murder. This is also significant for the tragic hero himself. He has been ordained to act and thus, his transgression is not a result of his free will. At the same time, the tragic hero is bound by his actions because he commits himself to them. For the classical hero,

there is no ambiguity, thus, when Achilles decides to not fight he is not plagued by the morality of his actions, he is one with his thoughts. Similarly, though Orestes has been ordered to kill his mother, he has chosen to kill her himself. This is the point that the furies raise later on; it does not matter that it was not voluntarily decided, what matters is that matricide was committed and hence must be punished. Lastly, in play, the closing chorus must be noted.

*"Here once more, for the third time,
the tempest in the race has struck
the house of kings and run its course.
First the children eaten, the cause of all our pain, the curse.
And next the kingly man's ordeal,
the bath where the proud commander,
lord of Achaea's armies lost his life. And now a third has come, but who?
A third like Saving Zeus? Or should we call him death?
Where will it end? -
where will it sink to sleep and rest,
this murderous hate, this Fury?" (1064-1068)ii*

In this chorus, there is the desire for hope. The chorus, which is the Dionysian element, in this instance has recognized the need for apollonian order. At the same time, the apollonian vengeance has been rejected in favour of sleep and rest. This is the moment where the tide turns in the trilogy and the theme of blood revenge turns to a larger idea that encompasses Athens, Argos and even the Gods themselves. This development continues in the next play, 'The Eumenides', where the priestess of Apollo invokes all the gods, from Mother Earth to Apollo. The theme of bloodshed and revenge has turned to a theme of synthesis and of harmony. This change is reflected in the final transformation where the bloodshed that characterizes the House of Atreus is finally ended because now Orestes is the undisputed heir and is also free of any guilt. Without sons or brothers, it seems unlikely that there will be another blood bath in Argos. The final play in the trilogy is about reconciliation of the Gods. The old order and the new order both submit to the court of Athena. In this moment, the two primary readings of tragedy come together; tragedy is the legal discourse dramatized and it is also the moment when one God takes over from the other older God. In both cases, there is purgation through the sacrifice of Orestes who chooses to align himself with Apollo and commit himself to the act of matricide.

II

On the opposite end of the spectrum is the Orestes of Jean Paul Sartre. In 'The Flies', Sartre explores the interiority of the tragic hero and in doing so he makes apparent the psychological complications that lie at the heart of the concept of a modern tragic hero. Sartre's Orestes comes back home in search of an identity. He has come back to his city to reclaim his ancestry but finds himself a stranger. It is this alienation, made literal in this case, which the modern hero

has to battle. The only way that Orestes can battle this is through aligning himself to the other Argives. This is essential for him because only then would he be able to partake in their repentance. The tragedy of Orestes is that though he recognizes the necessity of guilt he underestimates the burden of freedom.

The fatal choice that he makes is made out of this desire to align himself with his sister, but the moment the act is finished he becomes an alien forever. He is marked by the blood he has shed but most importantly, he is marked because he does not feel any remorse; he remains 'not guilty'. It is important to note that he acts out of defiance to Zeus' order to leave Argos and to live in peace. The moment he makes the decision, a certain 'lightness' comes over his being. His decision to commit the crime puts him outside the realm of law and his decision to claim the crime makes him even more alien to the Argives because now, not only do they carry their own guilt but also carry the awareness of Orestes' crime. The reaction of Orestes is more important. The act that he committed was done because it would have made him guilty. Instead it has made him free and this freedom comes at a price. He is condemned to be free for all eternity because he has not only transgressed but has also refused to repent of his transgression. Instead he chooses to bear the guilt of the other citizens and walk out of the temple.

You see me, men of Argos, you understand that my crime is wholly mine; I claim it as my own, for all to know; it is my glory, my life's work, and you can neither punish me nor pity me. That is why I fill you with fear.

And yet, my people, I love you, and it was for your sake that I killed. For your sake. I had come to claim my kingdom, and you would have none of me because I was not of your kind. Now I am of your kind, my subjects; there is a bond of blood between us, and I have earned my kingship over you.

As for your sins and your remorse, your night-fears, and the crime Aegistheus committed—all are mine, I take them all upon me. Fear your dead no longer; they are my dead. And, see, your faithful flies have left you and come to me. But have no fear, people of Argos. I shall not sit on my victim's throne or take the scepter in my blood-stained hands. A god offered it to me, and I said no. I wish to be a king without a kingdom, without subjects.

Farewell, my people. Try to reshape your lives. All here is new, all must begin anew. And for me, too, a new life is beginning. A strange life iii

This is the moment when Orestes turns his back on the audience as well as his citizens.

This action of Orestes is a negative action because although he takes away the guilt of his citizens, he still leaves them in lurch at the moment of their crisis. In the last moments, the modern hero becomes free to the extent that he can leave those who he had wished to save in the beginning. This is in complete contrast to the Orestes of Aeschylus who returns to his kingdom in order to rule over his own city.

III

The difference in the nature of the resolution in the ancient tragedy and that of the modern tragedy lies in the nature of heroism. For Aeschylus' Orestes, his identity is that of a prince, his selfhood is defined through his position as the son of Agamemnon and the heir to the throne of Argos. The ritual of tragedy also revolved around the death of the old king and the crowning of the new king. This ritual of renewal which was the festival where tragedies were staged was the site where the community sacrificed the lamb that symbolized the best of their citizens and the mantle was passed on to a new 'best' citizen. In the trilogy by Aeschylus, this is the ritual that is dramatized. The play cycle moves from darkness of death and terror to the blazing torches of the new court. In the land of Argos, the reign of Aegisthus, the unlawful king, ends with his murder and order is restored. For Sartre, tragedy is not the ritual of purgation. It is not even an art form that deals with consistent characters. Instead his theatre is a theatre of situations where the character has to act according to his interior contradictions. As a result, there may be characters that do not act consistently at all but they put out on the stage all the contradictions inherent in the human conditions. Orestes is a good example of this concept because though he begins by yearning to be bound, he ends by moving away. His tragedy is that he realizes that he is condemned to be free and to lie outside the aegis of god and law. Electra on the other hand cannot face the horror of such loneliness and repents while Orestes departure is almost self-congratulatory. In this sense, Sartre adopts the ideas of both Georg Lucaks as well as Antonin Artaud. Sartre's Orestes is the manifestation of the inability of the modern hero to escape suffering. The apriori state of existence for the modern hero is tragedy and action cannot obliterate this fact. Whatever action Orestes does, he is condemned to remain an exile. At the same time, Artaud's idea of cruelty is brought forward through the character of Zeus. Through the god who sends the flies to torment citizens, the punishment of these citizens is made visible to the audience.

IV

To conclude, after the analysis of the two plays, one can make an inference that is also an argument about the tragic genre itself. It is that tragedy has become individuated. The modern tragedy is the tragedy of the individual and the hero of modern tragedy is heroic because he can acknowledge his suffering and his crime. Ancient tragedy was communal; its origins were in a public festival where the community gathered to celebrate. Modern tragedy is private and therefore the hero moves away from society to endure in private unlike the classical hero who moves back to action. Thus, for the modern hero there is no grace in community; grace is in exile and can be achieved only through suffering in solitude.

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Woolf: Getting Closer to Reality

Anirudh Karnick

Assistant Professor, Dyal Singh College
University of Delhi

In her essays, 'Modern Fiction' and 'Mr. Bennett and Mrs. Brown' Virginia Woolf conceptualizes writing in a familiar way: as representation that tries to get closer to reality. Her notion of reality, however, includes everything, and her emphasis is on interiority, "the dark places of psychology". This essay examines how Woolf represents this reality by paying close attention to certain sections of Mrs. Dalloway and To The Lighthouse – it highlights her use of the indirect interior monologue, using Joyce's use of stream of consciousness as an example for comparison.

I

We know of Virginia Woolf's desire to get closer to reality in her novels through her well-known essays, 'Modern Fiction' and 'Mr. Bennett and Mrs. Brown'. According to Woolf, fiction is a capturing of life, of people (though I think her novels are more complex than the projects that these essays point to). In the first essay, she speaks of the inability of an older method of writing novels to capture reality today. She says that the best-known literary novelists at the time, Arnold Bennett, H.G. Wells and John Galsworthy (whom she collectively refers to as the 'Edwardians'¹) are craftsmen, using the same old methods to represent reality. But however well they may use them, they will not be successful because their methods are outdated.

Can it be that, owing to one of those little deviations that human character seems to make from time to time, Mr. Bennett has come down with his apparatus for catching life just an inch or two on the wrong side? Life escapes; and perhaps without life nothing else is worthwhile.² (Woolf 245)

In the latter essay, Woolf speaks of the novelist as somebody who is pursuing an elusive character:

Most novelists have the same experience. Some Brown, Smith or Jones comes before them and says in the most seductive and charming way in the world, 'Come and catch me if you can.' (Woolf 250)

Her argument here is twofold in this essay: her first point is a repetition of what she says in 'Modern Fiction'. For instance, the way Arnold Bennett wrote – slowly approaching the character by describing her house, her relatives, her father's income, the guests visiting her

¹ Though this particular reference is in the latter essay, 'Mr. Bennett and Mrs. Brown'.

² I am using the Worldview edition of *Mrs. Dalloway*, edited by Brinda Bose. It also has the two essays by Woolf that I refer to here – 'Mr. Bennett and Mrs. Brown' and 'Modern Fiction'.

house, a description of the guests' background – may have been adequate for a past age where society had greater community but in modern society, where there is increasing alienation and individualism, a person's social position (I use the phrase in its broadest sense) does not adequately capture her.

But she goes on to say that, in fact, none of them is actually interested in the character. She diagnoses a different problem for each of these novelists but even as she diagnoses, she is not attacking either the novelists or their style, only saying that it is unsuitable for the present moment.³ She sees their writing as a necessary historical occurrence in the writing of fiction (in England):

...I think that after the creative activity of the Victorian age it was quite necessary, not only for literature but for life, that someone should write the books that Mr. Wells, Mr. Bennett and Mr. Galsworthy have written. Yet what odd books they are! (Woolf 257)

Having read these, the Georgian writer⁴ sees that a new form is needed to represent life and hence there is noticeable formal change in the way fiction is written.

The question then is: what is this new reality (or the “proper stuff of fiction” as Woolf calls it?)⁵

According to Woolf, there is no “proper stuff of fiction” anymore. Anything that the writer may be interested in can be picked up.

...everything is the proper stuff of fiction, every feeling, every thought, every quality of the brain and spirit is drawn upon; no perception comes amiss. (Woolf 261)

But the point of interest, she says, has shifted to the “dark places of psychology”. The modernists, by trying – if still unsuccessfully – to reach these places are then the only genuine writers.⁶

II

How does Woolf herself represent this new reality?

One way, immediately noticeable, is the indirect interior monologue, which Woolf uses in “eight of her nine novels”⁷. Indirect interior monologue occurs when a character's thoughts are presented in the third person by the narrator. The narrator enters the mind of the character and reports his or her thoughts verbatim, but the first- and second- person pronouns of direct

3 Her witty, sarcastic style and this accusation that the Edwardians are not interested in the character itself seem to me to mean that Woolf does hold them responsible to some extent. (But this can also be seen as a historical manoeuvre – the new writer must attack the old, separate herself from the old, to make her position clear.)

4 That is what she calls the English modernists – Joyce, Eliot, Forster etc.

5 This is a very interesting question. But at this point, I have addressed it only through Woolf's straightforward assertions; and perfunctorily at various points in the essay.

6 Woolf believes that the modernist writers are struggling because this is the beginning of the movement. So, “the spasmodic, the obscure, the fragmentary (and) the failure” have to be tolerated. In hindsight, we see that Woolf's understanding was flawed; this “failure” was central to modernism and something that Woolf herself never moved beyond in her novels. Modernist writing does not have the confidence of an 'aim' that Woolf seems to display here. As Gabriel Josipovici puts it in 'The Lessons of Modernism': “The need to write and the meaninglessness of all writing is the paradoxical law under which the modern artist seems to operate.”

7 I am primarily concerned with *Mrs. Dalloway*.

interior monologue are absent. In *Mrs. Dalloway*, Woolf makes extensive use of the technique, mixing long passages of indirect interior monologue with shorter passages and the narrator's descriptions. It allows Woolf to write a 'plotless' novel. The forward movement of the plot is sacrificed for an inward movement into the characters.

The technique must not be confused with the "stream of consciousness" method (even though the effect achieved is in some ways similar). Both the author's intention (Woolf disliked the use of the method in Joyce⁸) and the novel itself – which is not simply concerned with individual consciousness(es) but instead, with the movement from public to private, that is, the relationship between the inner and the outer – advise against it. Woolf's method is more honest inasmuch as it reveals that what we are reading is not the language of consciousness (what would that be?) but a mediated text.

I will give specific instances to both illustrate the effects this method achieves (including at one point in *To The Lighthouse*, proving the narrator wrong) and to show in what other ways Woolf is challenging the conventional representation of the Edwardian novel.

III

Clarissa's meeting with Hugh, for instance (Woolf 5). In a Victorian novel, the emphasis would have been on their social positions but here, that is only given fleeting attention. Woolf's focus is on how this difference affects Clarissa. By transcribing her thoughts, the book is able to make subtly clear the marginality of even a woman as privileged as her. She feels schoolgirlish in comparison to him and he is but a minor public figure. A schoolgirl is naïve/innocent and that is how she feels in relation to Hugh's world – the public world. In speaking to Hugh, she learns that his wife, Evelyn has "some internal ailment" – probably menopause. Clarissa's reaction is interesting:

(she) felt very sisterly and oddly conscious at the same time of her hat. Not the right hat for the early morning, was that it? (Woolf 5)

By not using an omniscient narrator, Woolf does not give us any definite statements. We are only given Clarissa's thoughts and feelings. These are described carefully but the narrator does not come to any conclusions. As readers, we can gather from Clarissa's feeling schoolgirlish, the marginality of women; from her feeling oddly conscious of her hat, we can gather the fact of her (approaching?) menopause and/or the importance of her physical appearance to a woman. But we can also see these as qualities specific to Clarissa. I think the point is not to do one or the other but to keep both in one's mind.

A little later, when she is at the Park gates, looking at the omnibuses in Piccadilly, she thinks:

8 While in the process of conceiving *Jacob's Room*, Woolf wrote in her diary:

I suppose the danger is the damned egotistical self; which ruins Joyce and [Dorothy] Richardson to my mind: is one pliant & rich enough to provide a wall for the book from oneself without its becoming, as in Joyce and Richardson, narrowing and restricting?

She would not say of anyone in the world now that they were this or were that. She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time, was outside, looking on. She had a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day. Not that she thought herself clever, or much out of the ordinary. How she had got through her life on the few twigs of knowledge Fraulein Daniels gave them she could not think. She knew nothing; no language, no history; she scarcely read a book now, except memoirs in bed; and yet to her it was absolutely absorbing; all this; the cabs passing; and she would not say of Peter, she would not say of herself, I am this, I am that. (Woolf 7)

The first statement is important since it is repeated at the end of the passage, more specifically (and a little differently). Defining people is what the omniscient narrator does. Clarissa's refusal to contain them is also a project of the novel's. As if proving what she has just said, each of the lines in this passage give her two identities at the same time: she feels young, yet unspeakably aged; she "slices like a knife through everything" – reaching the very core of existence, yet is outside, looking on. She is in the midst of hustle and bustle of the city yet feels separated from it – "out, out, far out to sea and alone". She is not educated/trained/intellectual but she, who may therefore have been rejected by a male narrator as a suitable character for reflection on society, and who is even, at times, aware of herself as unimportant finds all of this "absolutely absorbing". She's as engaged with life as anybody else and we're allowed to see the fine details of this engagement because Woolf is not concerned with moving the plot forward. In the last line of the passage, she turns her gaze on Peter and herself and she is as unwilling to define herself as anybody else. A little later, she describes herself thus:

...but that somehow in the streets of London, on the ebb and flow of things, here, there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as had seen the trees lift the mist, but it spread ever so far, her life, herself. (Woolf 8)

Rather than define either Peter or herself through specific human qualities as the Edwardian novelists might have, she defines them through the city and others and the memories that they retain. She compares herself to a mist – she cannot be contained (and is ephemeral).

IV

Woolf's choice of indirect interior monologue stems perhaps from the ability it gave her "to represent difference, to give voice to a wide array of major and minor characters" (Snaith 138). It allows her to combine so private a focus as Clarissa Dalloway's thoughts on a day in June 1923 with the public world of London. "The public is intimately linked to the private; the external is rendered at the moment when it becomes internal" (Snaith 138). Woolf, recognising the inevitable subjective representation of public spaces, portrays London not as a "monolithic, fixed realm" (Snaith 138) but as the meeting of empirical fact and private interpretation and response. There is a continuous dialectic between inner and outer.

For instance, the scene in which a motor car, carrying an unidentified dignitary, winds its way through the center of London. “Woolf uses the viceregal cavalcade in the 'Wandering Rocks' episode of Joyce's *Ulysses* as a model for this scene and comparing the two emphasises the difference in Woolf's narrative strategies. The section of the 'Wandering Rocks' dedicated to the journey of the Earl of Dudley through Dublin is narrated through third-person omniscient narration. The narrator describes exactly who is in the car and systematically lists the reactions to the car of the various characters, who have been introduced earlier in the text. 'Wandering Rocks' consists of nineteen sections, the first eighteen of which take a single character and trace his or her thoughts and actions. In these sections, Joyce uses a mixture of direct speech, omniscient narration, and direct and indirect interior monologue. However, in the last section, the narrator brings the characters together using solely a public voice and an external view of their various greetings of the car. The narrator's omniscience gives the reader limited insight into the moods of the onlookers; for example, Miss Kennedy and Miss Douce “admired the car, but the reader is not allowed any further detail as to their thoughts.

In Joyce's scene, the prevalence of names and titles, the abundance of signifiers, distinguish the passage. The weight of titles accorded to the Earl of Dudley and his entourage provides the authority which pervades the scene. Names of places as well as people abound, as each conjunction of a character and the cavalcade is given a specific location in Dublin. Initials and acronyms are rife, from 'Gerald Ward, A.D.C' to 'M. C. Green, H. Thrift, T. M. Patey, C. Scaife, J. B. Jeffs, G. N. Morphy...,' all contributing to the focus on titles and labels. The omniscient narrator follows the same pattern with each onlooker, describing the character, his/her reaction to the car, and His Excellency's reaction in response. The characters do not interlink; the scene is, in effect, a list of compartmentalised meetings. All of the characters are presented publicly, as they would appear on the street – particularly the viceroy himself – and the description of internal thoughts is kept to a minimum. The viceroy is the focus of the scene, the center around whom the characters revolve, and they are described through their relation to him.”(Snaith 139)

In contrast, the extent to which Woolf subverts the authority figure in *Mrs. Dalloway* is clear. She leaves the identity of the figure in the car unknown so there is an empty center around which the characters can construct their own narratives. The irony in the narrator's voice adds an element of mockery to the scene, undercutting the bystanders' awe for the invisible personage. The figure is of “the very greatest importance”, breathes the “dark breath of veneration” on the onlookers and represents an “immortal presence”. The use of the hyperbole makes apparent the characters' overreactions.

Only three people actually see the face of the figure and only for a few seconds; the other bystanders see only “a square of dove grey”. Through indirect interior monologue, the characters themselves fill the center. We get reactions not only from Septimus, Lucrezia and Clarissa but also from Moll Pratt (who thinks the passenger is definitely the Prince of Wales), Sarah Bletchley, Mr. Bowley, Emily Coates, each of whom is given a voice through indirect interior monologue; their private narratives are given in reaction to the public event, and there is no one reaction that assumes priority. Tony Jackson describes the subversiveness of the scene:

...this entire section consists of what would, in a conventional novel, become subplots...But the narrator pointedly provides just enough information to open a vein of

narrative anxiety for each one and then leaves the character and never returns...us to a conclusion. (Jackson 123)

So, the narrator both allows the characters to speak for themselves and contains/controls their narratives while giving additional information herself.

Whereas the focus in the 'Wandering Rocks' scene remains firmly on the Earl of Dudley, in *Mrs. Dalloway* the emphasis is on the community of characters and on the movement from the crowd to the individual. Woolf uses what Anna Snaith refers to as 'communal indirect monologue' – that is, internal thoughts which are not attributable to any one character – to create the sense of the crowd's unity. "Was it the Prince of Wales's, the Queen's, the Prime Minister's? Whose face was it?"

But immediately, the narrative breaks away to the preoccupations of one character. The narrative voice constantly shifts, "omniscient narration and communal indirect interior monologue being broken by a cross-section of individual perspectives" (Snaith 140). Although there is omniscient narration in the scene, the narrator is not party to any knowledge about the person in the car, thereby allowing the private thoughts of the onlookers equal weight. By not revealing the identity of the personage, the narrator leaves the reader in the same position as the rest of the bystanders, themselves 'readers' of that situation.

Rather than give us a clear, 'contained' picture of an event, along with an idea as to where it fits in the plot, Woolf gives us many voices. She may not be able to capture reality – we only hear snippets of the characters' inner voices and never know who the personage is – but she is conscious of her inability to capture Reality and does not want to reduce every event to a significant point in the plot, each leading to the other. Instead, she comes 'closer to reality' and then lets go.

Woolf achieves similar effects through the aeroplane scene. But in describing Maisie Johnson and Mrs. Dempster, she achieves more. Maisie Johnson asks Rezia the way and is struck by the queerness of Septimus and Rezia:

Both seemed queer, Maisie Johnson thought. Everything seemed very queer...the young woman seeming foreign, the man looking queer...she was only nineteen and had got her way at last, to come to London; and now how queer it was, this couple she had asked the way of, and the girl started and jerked her hand, and the man – he seemed awfully odd; quarrelling perhaps; parting for ever, perhaps; something was up, she knew; and now all these people (for she returned to the Broad Walk), the stone basins, the prim flowers, the old men and women, invalids most of them in Bath chairs – all seemed, after Edinburgh, so queer...Why hadn't she stayed at home? she cried, twisting the knob of the iron railing. (Woolf 22)

When we see Septimus and Rezia through Maisie's eyes, we realise how much we are eventually told about them – how, unlike Maisie, we know what the problem is – and how consequently, how little we could have known (as we do about Maisie herself).

Looking at Maisie sets off the thoughts of another 'minor' character, Mrs. Dempster:

That girl, thought Mrs. Dempster (who saved crusts for the squirrels and often ate her lunch in Regent's Park), don't know a thing yet; and really it seemed to her better to be a little stout, a little slack, a little moderate in one's expectations. Percy drank. Well, better to have a son, thought Mrs. Dempster. She had had hard time of it, and couldn't help smiling at a girl like that. You'll get married, for you're pretty enough, thought Mrs. Dempster. Get married, she thought, and then you'll know...(she) could not help wishing to whisper a word to Maisie Johnson; to feel the on creased pouch of her worn old face the kiss of pity. For it's been a hard life, thought Mrs. Dempster. What hadn't she given to it? Roses; figure; her feet too. (She drew the knobbed lumps beneath the skirt.)

Roses, she thought sardonically. All trash, m'dear. For really, what with eating, drinking and mating, the bad days and good, life had been no mere matter of roses, and what was more, let me tell you, Carrie Dempster had not wish to change her lot with any woman's in Kentish Town! But, she implored, pity. Pity, for the loss of roses. Pity she asked of Maisie Johnson, standing by the hyacinth beds.

Ah, but that aeroplane! Hadn't Mrs. Dempster always longed to see foreign parts? She had a nephew, a missionary. It soared and shot. She always went on the sea at Margate, not out o' sight of land, but she had no patience with women who were afraid of water. It swept and fell. Her stomach was in her mouth. Up again. (Woolf 22)

Mrs. Dempster's 'voice' begins with her rough exterior, which we can surmise must be toughened by years of hardship but as the passage goes on, we move inwards, to her 'soft' interior⁹ coming to know of her difficulties and her sadness, till finally the equation is inverted – rather than look condescendingly at Maisie, Mrs. Dempster implores her (in her mind, of course) to be kind, to have pity. But she is not able to look at herself/her life through this lens for long so she goes back to her posture of experienced condescension – “she had no patience with women who were afraid of water” – even though she herself has her stomach in her mouth when the plane swoops and falls. Once again, Woolf shows us that there is more to Mrs. Dempster than first meets the eye¹⁰. But she also reveals, both through the narrator's observations and Mrs. Dempster's own thoughts that Mrs. Dempster is a more complex woman than one would assume by taking only her 'exterior' or 'interior' into account. So my calling it a 'posture' of experienced condescension is not completely correct since that posture, a way to adjust to her harsh reality, is as much a part of her as her 'softer' interior. And without too many words being spent on her, we also get an idea of her past (which might have been something like Maisie Johnson's).

In such a case, the reader, rather than reading on rapidly (which is not easy to do in this novel anyway), could, like Maisie and Mrs. Dempster and the various characters looking at the car, reread and speculate about the various characters – these shorter passages about each character yield richer dividends than expected.

9 Of which we are given an idea by the first line in the passage – she saves crusts for squirrels.

10 In fact, it is Mrs. Dempster who seems to me to come closest to Mrs. Brown of the essay. (Not that it is important.)

V

A multiplicity of voices, however, does not necessarily mean variety; although “women are well represented in Woolf's work” (Snaith 141) and she does cross class boundaries in *Mrs. Dalloway*, “with Crosby in *The Years*” (Snaith 141) and Mrs. McNab in *To The Lighthouse*, one still asks how these characters are situated within the narrative – what kind of status their voices are given.

In *To The Lighthouse*, Mrs. McNab appears in “Time Passes”, the second section, to clean the Ramsays' house while it lies empty. Several objections have been made to Woolf's portrayal of McNab¹¹.

Structurally, McNab is indeed marginalised in the narrative as she is basically given her own section, but rather than being condescension, this seems to me to be Woolf's acknowledgement that McNab is not a part of the Ramsay family. Rather than force her to unite with the family, the narrative allows her her own space. McNab then is a marginal figure, brought into focus through her own section.

The narrator does portray her simplistically. According to him/her, McNab's singing is like “the voice of witlessness”, “robbed of meaning”. She lurches and leers, not even in control of her own movement. The narrator presents her stereotypically, as incapable of insight or change. But in a naughty move, Woolf lets McNab prove the narrator wrong. In section eight of 'Time Passes', McNab gets her own say – she is represented through indirect interior monologue.

Far from being “witless”, McNab imagines what will happen to the deserted house; she remembers Mrs. Ramsay and runs through various scenes in her mind. Her ability to imagine and analyse the past disproves Caughie's assertion that she is denied “narrative agency”, that is, the ability to select and order events into some meaningful sequence. When McNab speaks for herself, she destroys the narrator's description. In section nine, when Mrs. McNab and Mrs. Bast return to ready the house for the Ramsays, the same pattern occurs. The narrator starts off by describing McNab as “a force working,; something not highly conscious; something that leered, something that lunched”. Then McNab's indirect interior monologue reveals that she is highly conscious, full of memories of the Ramsays' parties and also that her staying of “the corruption and the rot” is an achievement in itself, not unlike Lily's completion of her painting or the trip to the lighthouse.

The narrator is denied the last word, which is possible only if there are additional voices¹². In letting Mrs. McNab speak for herself, Woolf explores the problematics of incorporating voices on the margins. With indirect interior monologue, she shows the necessity of letting McNab (and others) speak for herself (and themselves), if one is to come closer to reality.

11 Pamela L. Caughie, for instance, argues that “it is Woolf's very *narrative* that cannot accommodate Mrs. McNab except by robbing her of meaning, agency” (315). She believes that Woolf wants to harmonise the narrative, rather than acknowledging that while a text can include varied voices, they will not necessarily cohere.

12 These voices themselves are often complex in both *Mrs. Dalloway* and *To The Lighthouse*. Even minor characters, like Mrs. Dempster, often have two or three strands running through their voice.

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Backward Classes Movement in Bengal

Sanjoy Sana

Research Scholar, (C.U)

The liberty of India was achieved on 15th August in 1947 from the dreadful tragedy of partition. A riot was occurred between the Hindus and the Muslims. As a result India became divided into two parts - Pakistan & India. Pakistan is for the Muslims native land. And India is for the Hindus and other communities. This partition was made for the sake of religion. The religious-blindness has made complicated this political partition. The citizen of one land became refugee in the other land. Disbelief was grown by night. To spoil the good-brotherhood one community set fire to the other's house. People was ruined by the riot of nation, religion & communal. Dr. B.R. Ambedkar then said, "Only the interchange of people is the best solution of this problem. That was not possible. On that day Gandhijee and Nehrujee promised that the door of India will be remain open to accept till coming of the Hindus who will want to come India from East Pakistan. And also said that the Hindu of East Pakistan might stay there as they were there.

The treats of Indian Government as stepmother is still incessantly exist on them who had compelled to come India due to victim of partition. A large number of refugee from Purba Bango (about 2 crores) are living helplessly also all over India. They have no citizenship, have no caste certificate or have no minimum right to acquire education all over their mother tongue. They are living all over the India as a floating community as New-Jew. This agony has been made more pathetic by the treaty between India and Bangladesh which denotes that any minority Hindu can come more from Bangladesh to India after 1972.

The Indian Governmet passed dual citizenship on 22 December in 2003. The emigrant Indian who had gone to foreign leaving India in very ancient time will also get Indian citizenship. Even they will get dual citizenship. But the minorities of Pakistan and Bangladesh won't get this right. In 2004, by amending the Act it was decided that only the refugee of Pakistan will get citizenship if they had been living for 5 years in Gujrat and Rajasthan. Only the refugee of Bangladesh won't get this opportunity. It is noticed that the millions of dwelling-loser who speaks in Bengali have been living a miserable life without citizenship in everywhere of India.

Matuya Maha Sangha, along with their all power stood by them. Sreemati Binapani Devi, the honourable Baro Maa of Matuya Maha Sangha called a conversion through Metro Channel of Kolkata on 28 December in 2010. Our struggling congratulation to this conversion for the demand of world wide millions of Dalits, absorbed & dwelling loser's citizen rights, self dignity

and human's honour. May the oppressed, helpless, all-loser & dwelling-loser people win/overcome. All the political leaders were present in this conference.

As a rescuer of Dalit Yugopurush Thakur Harichand & Thakur Guruchand dedicate their lives for achieving the rights of ascending to higher seat far the neglected & overlooked society by starting a new religion named 'Matuya' and extending education upto grass-route level.

Pranpurush Hairchand of Dalit formed a movement for socialism & specially for agriculture revolution through the Matuya subjugation that was the conveyor of next revolts in dependent India. His disciples took off for victory set out for victory against the complexion by playing their drum. He also realised that without education there is no welfare of Patit & Dalit.

That is why his competent son, Thakur Guruchand has enlightened the dark house of Patit by the light of knowledge. By founding thousands of schools he has lifted the education as a weapon of welfare. In this first commemoration (1937) organised by Sri Promatho Ranjan Thakur and Sreemoti Binapani Devi, insisted Netajee Subhash Chandra Basu called Guruchand a great man.

In 1938, Gandhijee offered his regards through a letter to Guruchand as a 'Mahan Guru' (Great preceptor). With great respect, remembering the contribution of Sri Sri Thakur Harichand and Guruchand for social-reformation and spreading in education, The Government of West Bengal has also declared a award for them. The excellent social-welfare and one of the best leader of freedom movement for Dalit, Kapil Krishna Thakur has got his award.

Kapil Krishna Thakur was born in 14 June, 1940 in the District of Khulna in East Bengal. His father Promotho Ranjan Thakur was famous educationist and the best pioneer of development for schedule caste. As a good competent son of a learned father, his identity was noticed from his infancy in different way. He earned his first education in the district of Faridpur in Bangladesh. Then he got admitted himself into the Thakur Nagar High School in the district of North 24 Parganas of West Bengal in 1945. He passed the Madhyamik Examination with credit from this school in 1956. After that he passed B.A. from a college under Calcutta University in 1974.

Kapil Krishna's father Promotho Ranjan Thakur showed a performance as a minister-in-charge of tribal welfare to the Government of West Bengal. As a member of Loksabha he came to close to distinguished personalities Ram Murti, Hiren Mukherjee, Humayun Kabir, N.C. Chatterjee etc. That is why Kapil also availed the opportunity to come wit contract these literate persons. Kapil along with his father was present at the inauguration celebration of the Paradip Port in 1968.

Promotho Ranjan was the Savapati of 'Bengal Relief Society' at Mahatma Gandhi Road in 1948. Kapil Krishna was nominated the Sanghadhipati of Matuya Maha Sangha and the Bengal Relief Society respectively. In order to unite the Matuya Sampraday of Maharashtra, in that year

Kapil Krishna Thakur set up a Ashram at Krishnanagar in the district of Chandrapur in Maharashtra. He also founded 'Matuya Ashram at Ashtidhan in the district of Gadchidli in 2005.

Besides West Bengal, as a Sanghadhipati, Kapil Krishna Thakur has involved in the work for service and public good in many states of India. He is engaged in for the welfare of refujee of Nainital, Assam, Karnataka, Uttar Pradesh and more some states in India. He along with 21 companions had gone on hunger strike till death to protest against the Bill of Citizenship in 2003. On 11 March of that year, taking the leaders of Sangha with him he put up a memorandum to the Prime Minister. He was the chief leader to distribute the relief goods to the victim of serious flood occured in Bongaon Thakur Nagar & Hanskhali in 2001 and next time he was also the same in the Aila damaged region. Besides these he was a tireless personalities of different assiduosity to established the Bridhashram and charitable hospital. He published a newspaper of Matuya Maha Sangha in 1996. Besides these he composed 'Guruchand Charit Matuya Sangit' and many other books. He was the M.P. of Indian Parliament and he died October 2014. His another brother is the minister in charge of Refujee & Rehabilitation to the Government of West Bengal. He is struggling one step by step for the betterment of Matuya.

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Impact of World Trade Organization on Foreign Trade in India

Sanjiv Singh

PhD Scholar,
IGNOU, New Delhi

The purpose of the present paper is to examine the Impact of World Trade Organization on Foreign Trade in India. On January 1, 1995 when World Trade Organization (WTO) came into existence the entire economy of the world affects in respect of international trade because WTO framed the new global trade rules for international trade. This study is concerned with implications of the WTO with reference to India. How much trade has been increased by India after the implementation of the WTO. It concluded that trade of the India has not been increased up to the expectations that results in to low gaining of benefits from world trade.

INTRODUCTION

World Trade Organization (WTO) which was established in 1995, has become an organization to establish strong trade relations among the member countries. "The WTO is rightly as referred as the legal and institutional foundation of multi-lateral trading system..... It is the organization that succeeds the General Agreement of tariffs and Trade (GATT)" The WTO since its inception laid great impact on trade relationship among the member countries. India too became part of this organization in 1995 by virtue of being member of GATT.

Different scholars have different opinion on impact of World Trade Organization on Foreign Trade in India. A brief analysis on it has been done here under:

According to Dasgupta (2004), result of trade liberalization in 1991 and the establishment of World Trade Organization in January 1995 many questions have been raised on the present and future development possibilities of the developing countries. The world trade is in fact not based on free and competitive conditions in the world market rather world market is trade-distorting and Sidhu and Kaur (2004), revealed that India's external sector has exhibited a sharp transformation since 1991 when India witnessed a severe balance of payments crisis. It is a fact that there has been a substantial and significant change in the commodity composition and the direction of India's merchandise exports as well imports in the post-liberalization and post-WTO periods but side by side there has been a widening deficit in the balance of trade. In addition to this Chawla (2003) says that India being a founder member of GATT (1947) and the WTO (1995) has been trying to extend trade and economic relations at the global level. To improve its trade relations India did actively participate in various rounds of trade negotiations. Not only this, it had utilized the financial

resources of international financial institutions for over six decades. India has been facing several trade restrictions from most of the industrially advanced countries. The restrictions India does face include quantitative restrictions imposed by developed countries unrealistic standards, testing, leveling and certification, export subsidies, barriers on services, government procurement regimes and other barriers. In the opinion of Anil Bhuimali and Satrajit Dutta (2006), the WTO is wholly controlled by a few industrially advanced nations (e.g., America), WTO provisions are thus always manipulated by the developed world. The wealthy countries of developed world in fact dominate the whole world economic system. Many of the developing countries are locked in a vicious cycle of debt, rising population, poverty and unemployment. The developed countries of the world which possess only the ¼th of the world population have 80 percent of the world's manufacturing income. According to Romesh Chand (2002), In the WTO period global agricultural exports have declined in value terms, whereas, quantity of export has grown. Thus, global trade in post WTO period has turned out to be favourable to consumers of agricultural products and adverse to agricultural producers. Similarly, WTO has been favourable to net importing countries and unfavourable to net exporters of agricultural products. The decline in value of agricultural exports has been higher in the case of group of developed countries compared to the developing countries. Devroy, Bibek and Kaushik P.D (1999), In this study 'Indian Industries Guide to WTO' discussed the impact of WTO's regulations on Indian Agriculture. The authors consider Agro-food sector as industry. The study deals with the subjects like 'Myths and Realities'. 'Aggregate measurement of support' and 'Green box policies, 'Water measures and their implications relating to Indian Agriculture'. The authors have estimated that agriculture exports by the year 2005 will be around US\$ 300 billion worldwide.. WTO regulations will cover about 90% of these exports will have to face greater competition in International Market. According to him the policy –Makers have to take adequate policy measures so as to protect and face Indian agriculture from challenges brought before it by WTO.

Prior to becoming member of WTO India's foreign trade appeared quite sluggish. For instance in 1949-50 imports of India valued at Rs.617 crores and exports valued at Rs.485 crores. In 1992-93 imports valued at Rs.63,375 crores and exports were noted at Rs.53,688 crores while in 1993-94 imports went up to Rs.73101 crores and exports were noted at Rs.69,751crores in 1993-94.

The pattern of India's exports prior to WTO reveals the Common Wealth countries (An organization of countries that used to be under the political control of United Kingdom) accounted at 54% of total exports during the pre-war period. United Kingdom (UK) held the most prominent position accounting 34% of exports from India. Next in importance were Japan (9%) and USA (8%) France, Italy, the Netherlands, Belgium and Germany together accounted of about 15% of India's exports. During the post-war periods, trade with Japan and Germany completely disappeared. Besides this, war cut off European markets especially UK and this reduced India's volume of exports, But after becoming part of WTO there was sudden spurt in imports which were noted at Rs.3,33,907 crores and value of exports went up to Rs. 2,42,435 crores in 2004-05 respectively. It is important to note here that the structure of trade has also undergone change. Earlier the major items of imports were food grains, consumer and

capital goods but now India is in a position to export along with food items spices, rice, and some other non-traditional items also.

A look at the referred data also shows that with the formation of WTO, India's value of exports, though, has gone up but this increase in exports is certainly less as compared to the increase in imports, An important feature notable here is that where India's trade with OECD (Organization for Economic Cooperation and Development) reduced from 54% in 1990-91 to 46% in 2003-04 with Europe it reduced from 18% in 1990-91 to 2% in 2003-04 on the one hand, on the other hand trade with other developing and least developed countries (Third World Countries) had different picture. For instance trade with the such OPEC (The Organization of Petroleum Exporting Countries) trade increased from 6% in 1990-91 to 15% in 2003-04 and other developing and least developed countries (including Asia, Africa, Latin America and Caribbean Countries) increased from 25% in 1990-91 to 37% during 2003-04. In pre WTO period India's foreign trade was confined too few countries such as Russia, UK, USA, India's neighbour countries etc. but in the post WTO period India's trade extend to most of the WTO member countries such as Congo, Mongolia, Niger Nicaragua, Rhodesia etc. The USA was the major trade partner in 2003-04 but maximum of imports were from European Union (17%) and Asian countries (17.2 %) of the total imports in 2003-04. While only 7 items of exports share more than 5% in the world exports. These included; rice, tea and mate, spices, iron ore, concentrate medicinal and pharmaceuticals products, manufacturing of leather, pearls and precious and semi precious stones.

Exports during December, 2014 were valued at US \$ 25397.74 million (Rs.159378.46 crore) and Imports during December, 2014 were valued at US \$ 34832.56 million (Rs.218584.77 crore) In 2013-14, there was good growth of exports to North America (9.1 per cent) and Africa (7.2 per cent), low growth to Europe (4 per cent) and Asia (1.7 per cent), and negative growth to Latin America (-20 per cent) and the CIS and Baltics (-4.7 per cent). While export growth to the US was 8.3 per cent, it was just 2.2 per cent to the EU 27 as a result of the slowdown in the EU. Exports to the UAE fell to a negative -16 per cent. Exports to Asia still constitute around 50 per cent of India's exports. While India's exports to ASEAN (Association of South East Asian Nations) grew by a small 0.5 per cent, exports to South Asia grew robustly with high growths to all the four major SAARC (South Asian Association for Regional Cooperation) countries, Sri Lanka, Bangladesh, Nepal and Pakistan, besides Bhutan. There was also good export growth to China and Japan at 9.5 per cent and 11.7 per cent respectively. Region-wise, imports from all five regions declined, with the highest decline of-19.3 per cent in imports from Europe.

India's trade at 58 per cent in 2013-14 was more or less the same as in earlier years. The top three trading partners of India are China, the USA, and the UAE, with the top slot shifting between the three. Export-import ratios reflecting bilateral trade balance show that India had bilateral trade surplus with four countries, namely the USA, UAE, Singapore, and Hong Kong, in 2013-14 with high increase in the export-import ratio with the USA. India's bilateral trade deficit with Switzerland declined sharply from US\$ 31.1 billion in 2012-13 to US\$ 17.6 billion in 2013-14 owing to a fall in gold imports. India has high and rising bilateral trade deficit with China, which however fell by 6.6 per cent in 2013-14. Given the growing importance of these

two Asian giants, India needs to formulate a comprehensive trade strategy for China keeping in view India's export potential in China.

It shows that Indian trade in absolute terms has risen. The position of exports in GDP ratio has improved. But at the same time imports as compared to exports has increased rapidly. This indicates that trade deficit also rose sharply.

Though comparatively India's exports position has improved yet India's balance of trade position has remained deficit and this certainly is not a appreciable when an attempt is made to make India economically viable and strong. This is certainly a matter of grave concern for the country as earlier also and right from 1947-48 to 2013-14, except for the two years 1972-73 and 1976-77 India's balance of payment (BOP) position remained deficit and was considered a very unhealthy symptom but after becoming member of WTO the same deficit has not decrease but has enormously increased. It is significant to point out here after becoming a part of WTO, India's trade links with other countries has improved particularly with less developed countries which means that in absolute terms India's trade had improved as well its trade link have widened.

Perhaps this has compensated the deficit, which apparently does not seem a point of controversy at the first look. India's should not confine to have trade links with less develop countries only but also improve trade with develop and developing economies.

RECOMMENDATIONS

Following recommendations can be made to made our economy more competitive, open and developed one and a prosperous economy through Foreign Trade and to make WTO to serve the Third 'world Countries (TWCs) effectively, with reference to TWCs like India.

1. Domestic consumption of exportable must be curtailed.
2. Domestic inflation must be kept under check.
3. Export duties must be reduced and procedures must be simplified.
4. WTO must pressurize Most Developed Countries (MDCs) for cutting Tariff and Non-Tariff Barriers are still higher.
5. MDCs have initiated import-substitution policy for exports of Third world countries like India.
6. The IMF-WB (International Monetary Fund-World Bank) formula of openness for globalization must be with right to direction in the interest of the country.
7. Export industries must be modernized and equipped with improved technology.
8. Terms of trade for primary products must be improved. For this, primary products must be made qualitative and internationally competitive.
9. While implementing TRIMs which provide for equal treatment to foreign companies. The Government of respective countries must be given right to regulate Foreign Direct Investment, otherwise MNCs would capture highly priority areas.

10. To protect the interests of the farmers of developing countries like India. WTO must permit members of these countries certain degree of protection as moderately higher tariffs.
11. Under GATS, developed countries are securing control in services like shipping, transport, communication, health, education, finance and media etc where developing countries have comparative advantage in skilled and unskilled labour. But MDCs have blocked the free flow of labour by stringent immigration laws. This trend must not be allowed by WTO.
12. The structure of the WTO must be made equitable so that developed countries could not exert pressure over developing countries.
13. WTO agreement on agriculture prohibits any new subsidies and does not address the problem of food insecurity. WTO assumes global surpluses of food grains. But global surpluses do not ensure availability of same for poor countries and may create balance of payment problems and food problem as PL480 in India, may be used as a political weapon. Thus, AOA needs to be revised in the interest of developing countries so as to allow the subsidies and the issue of food security must be addressed adequately.
14. The most disturbing aspect of the functioning of WTO is the dispute settlement mechanism in which only the strong parties to dispute have say. The weaker either remains salient or loose. This is because WTO lacks any mechanism for collective action against the erring members. Only the weapon is retaliation, which the partners of equal footing can use. This issue must be addressed.
15. WTO aims at Fair Trade. However as the USA's Trade Laws 310 to 310 are not consistent, yet WTO has allowed them. This violates the objective of fair trade. This malady needs to be remedied.
16. Two sensitive issues are relating to labour standards and environment. As labour is cheap in developing countries like India. Thus products are also cheap and demanded highly in developed countries e.g. Textile. But being threatened by imports, developed countries restrict these imports in the plea that using women and children has produced these products. Thus the issue of child labours. Another issue is environment pollution. Actually 2/3rd of environment has been degraded by developed countries but they are putting blame on developing countries thus asking them to pay for this because they are poor. This issue must be addressed by WTO. It is not that child labour is prevalent only in India. It is also in USA, UK, Italy, Spain and Portugal. How blacks are maltreated in USA?
17. Doha declaration agreed on TRIPS and public health with a right to public health and a clause to medicines for all. However this objective yet has not been achieved. This must be done.

18. WTO must pressurize developed countries especially the USA and EU to cut their agricultural subsidies.
19. MDCs must be pressed for technology transfer to promote speedy and self-reliant development of LDCs.
20. The agreement on technical barriers to trade calls to international standards and certification to ensure quality and disease free exportable. However developed countries are using this agreement to restrict exports of developing countries. The WTO must ensure that the provision is not misused.
21. Expenditure on Research and development must be increased by TWCs like India.
22. The developed countries must implement Integrated Programme for Commodities speedily and create adequate common fund to provide adequate price support to commodities of LDCs in markets demand by develop countries. Also these prices support must be extended to all primary products.
23. WTO must encourage proceeding of raw material for exports in LDCs.
24. Among imports, the major items causing drain of resources is petroleum, oil and lubricants given the limited proven reserves oil, the strategy calls for.
 - a. Accelerated exploitation of domestic conventional energy resources, oil, natural gas, coal, hydro nuclear power
 - b. Management of oil demand.
 - c. Substitution of natural gas for oil products.
 - d. Energy conservation.
 - e. Exploitation of renewable resources like forestry, biogas specially to meet the energy requirement of rural communities.
 - f. Intensification of research and development in emerging energy technologies.
25. LCDs must be encouraged to unite and use all types of cooperation in their struggle for survival in new WTO regime.
26. WTO must cooperate with the International Monetary Fund and world Bank for upliftment and development of backward countries of the third world. So that they could also participate in International Trade. The heavily indebted countries must be free from international debt and development aid in the form of grants must be extended to such countries.
27. In cooperation with Food and Agriculture Organization the WTO must ensure that all the poor members of the Third world have access to food and adequate purchasing power with them. So food crises don't occur.
28. WTO must ensure that within all members each and every citizen of the respective member countries get adequate food, safe drinking water, proper shelter, access to health and medical facilities, participations in decision making and also no gender bias and No child in hazardous occupation etc.

29. WTO must be based on equality, sovereign equality, interdependence, common interest and cooperation among all states, irrespective of third economic and social systems which shall correct inequalities and redress existing injustice, make it possible to eliminate the gap between the developed and developing countries and ensure accelerated economic and social development of all the member countries.
30. To bring peace in the World economy WTO must cooperate with the UNSC so that WTO goes smoothly.
31. Economic policy decision at WTO must be free from political and vested interests at WTO.
32. International corruption, black marketing, illegal transition, parallel economy need to be tackled effectively.
33. The success of any economy in international trade depends upon its capacity to meet domestic as well as international demand. This requires high rate of investment, adequate growth of infrastructure, vigorous resources mobilization, strict demand management, freeing of export form restrictions, other regulatory measures including indirect taxation, improvement in productivity and healthy industrial relation. This, government of India must adopt the principle of export and flourish as a guiding principle.
34. The global challenges before WTO are international poverty i.e. income and human poverty, the problem of international liquidity, international debt, Global Terrorism and anti-globalization trends. The WTO must tackle these issues in cooperation with other international organizations as the UNO, the World Bank, the IMF and ILO etc.

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Importance of Innovative Teaching

Dr. Sadhana Agrawal

Asst. Prof. of English

Maharani Laxmibai Govt. College
of Excellence, Gwalior (M.P.)

It is not out of place to say to be more familiar and friendlier with multimedia teaching in this globalized world of Information and communication Technology (ICT) if we want to keep a pace with the time of Web Guru. The present study does not intend to oppose the traditional methods of teaching or to find out some minus/weak points of them but to aim to use other worthwhile teaching methods for imparting knowledge to the students. Mainly the teaching methods include two things: to give and to receive information/ lesson/ knowledge. A teacher helps a student learn something by giving information about it and bears a responsibility to instruct him by providing some guidelines and thus tries his best to make him bold as well as humble to face harsh realities of life by developing his overall personality with his love and care. So the process of giving and receiving anything can be termed as communication methods and any communication methods that serve this purpose without destroying the aim of teaching could be considered innovative methods of teaching.

Change is the law of nature and whenever any change occurs we start making a fuss over it. The same is happening in the field of education. Several attempts are being made to improve the quality of teaching. Some of them are accepted and some are not. The main difficulty lies in the field is that more than 70% students are not computer friendly as they live in far off remote places where they lack facility to access the required/desired materials. But no stone will be left to make them friendly with today's era of ICT with the help of multimedia education. When there is a willingness to change, there is a hope for progress. The purpose of education is not just making a student literate but develops the power of reasoning in them.

"Education is the manifestation of perfection already in man", writes Swami Vivekananda. Education moulds the structure of the mind and body and governs the action. It shows the right path to go. It fills the mind of the students with the feeling of self-discipline and commitment to achieve the goal. It is an integral part and parcel of their life and growth and helps them to become good human beings. Sportive education creates interest in the students and motivates them to go ahead without shrinking from the work in hand. So it should be designed in such away that it could generate a fun and thrill to them in learning rather than burden and boredom. It is a wheel of knowledge and is "responsible for building human capital which breeds, drives and sets technological innovation and economic growth. In today's era, information and knowledge stand out as very important and critical input for growth and survival. Rather than looking at education simply as a means of achieving social upliftment, the society must view education also as an engine of advancement in an information era..."¹

Prior to the most developed methods of teaching, the communion with "Guru-Shishya" sitting under the shade of tree was in vogue. Generally the students were sent to the Ashram of Guru for getting knowledge as is clear in this Couplet of Bal Kand of Ramcharit Manas by Tulsidas "गुरु गृह गये पढ़न रघुराई । अल्पकाल विद्या सब पाई ।"² To say the teacher was the main source of learning which the students received.

With the advancing time the most practiced and popular technique which has been used for decades as an educational strategy in all institutions is delivering the content of the subject matter to the entire class by using the “chalk and talk” and Overhead Projector (OHP). In this learning mode, the students (learners) remain passive and play little part. It has been found that this type of learning “one way flow” of information in classrooms is less effective and some times it seems that the concentration of the students seems to fade off after 20-30 minutes. Students generally get bored & exhausted listening continuously a lecture as teaching and learning are concentrated on “plug and play” method rather than practical aspects and no sufficient interaction with students in classroom.

The traditional methods of learning have resulted in a mismatch between what is taught to the students and what they receive. As such many universities and institutions are experiencing and moving towards this problem – based learning as a solution to producing graduates who are creative and can think critically and analytically, and solve problems. Problem-based learning is becoming day by day popular in educational institutions as a tool and method to know the inadequacies of traditional teaching. Since these traditional methods do not promote students to question what they have learnt or to associate with previously acquired knowledge³, “the problem based learning is seen as an innovative measure to encourage students to learn how to learn via real life problems.”⁴ Different methods and Techniques are used to change and modify the contents of the material in order to make it clear by the teacher. It will help the teacher to modify in a more meaningful way, using different techniques.

It is both challenging and exciting to create multimedia projects. There are many multimedia technologies that are available such as *Adobe Photoshop and Premier* to create edit graphics and video files, *Sound Forge and 3D Studio Max* to create and/or edit sound and

Animation files. They can also use an authoring tool such as *Macromedia Director or Author ware* to integrate and synchronize all these media elements into one final application.

Second advantage of it is that when students start working on projects of multimedia, they think to do this in a group and by doing the work in a group environment, they would have to learn to work co-operatively to complete it.

Basically the core objective of teaching should never be deviated by the use of an innovative method. Some given methods are an extension to the traditional methods of teaching.

Tony Buzan developed the concept of Mind maps in the late 60s for helping students to prepare notes using only key words and images, but mind map can be used by teachers to explain concepts in an innovative way. They are much quicker to make and much easier to remember and review because of their visual quality. Pictures, music, color, even touch and smell play an important part to recollect information for long time and make a high impact in the minds of the students.⁵

Both teaching and learning are a challenge. Being humorous is a challenge. However, laughing is easy. But numerous studies prove the fact that using humor in teaching is a very effective tool for both the teacher and student. Humor reduces stress and makes a course more interesting and strengthens the relationship between student and teacher. Humor has the ability to give comfort to the mind of people, reduce tension, and thereby make an atmosphere comfortable for learning and communication. So to say humor not only plays an important role in the healing process but is also very important in learning.

In Z to A approach the teacher explains the application of a particular concept first and explain the effects of such applications. As it makes a particular concept clear and students develop interest to know exactly the concept.

All over the world “the Information and Communication Technology has made many innovations in the field of teaching and also made a drastic change from the old paradigm of teaching and learning. In the new paradigm of learning, the role of student is more important than teachers. The concepts of paperless and pen less classroom are emerging as an alternative to the old teaching learning method. Nowadays there is democratization of knowledge and the role of the teacher is changing to that of facilitator. We need to have interactive teaching and this changing role of education is inevitable with the introduction of multimedia technology and the spawning of a technologically-savvy generation of youths” (Damodharan).

Damodharan also included the recommendation of researchers in his article by suggesting that “the teaching would be highly effective if the teacher start to use the recent multimedia technologies like usage of computers extensively or some modifications in the conventional mode of teaching. The use of computers may be very well practiced in the environment where the use of such technology is highly possible, but there must be some sort of innovation which can also be practiced in an environment where such use of technology is on its way to growth. In those environments use of humor, role playing, words –words approach, Z to A approach are the ideas that can very well be practiced.”

The core objective of teaching is thus passing on the information or knowledge to the minds of the students. Any methods using computers or modifying the existing conventional chalk & talk method are innovative if they serve the purpose of quality teaching. At last, I would like to conclude my discussion with these lines of the poem *Ulysses* by Tennyson:

We are
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
*To strive, to seek, to find, and not to yield*⁶

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A Geographical Study of Irrigation Water Storage in Jalgaon District

Mr. Prasanna Suresh Deshmukh

Department of Geography
JDMVS CO-OP SAMAJ
Arts, Science & Commerce College, Varangaon,
Dist – Jalgaon (Maharashtra)

&

Dr. Aher Ankush Bhaguji

Chairman, BOS (Geography) of Savitribai Phule Pune University,
Principal & Head (Dept. of Geography), Savitribai College of Arts,
Pimpalgaon Pisa, Dist. Ahmednagar (Maharashtra)

Abstract:

This research paper is the study of different methods used to storage of rain water in rainy season for irrigation purpose for the land of agriculture and non agricultural in Jalgaon district. We can see that through different way the rain water has been storage in the district. Like Dams (Major & Minor Irrigation Projects), Lift irrigation systems, Reservoirs, Barrages, Canal, Tanks and Farming lakes etc. This better way to store in the constructed structure, identify and capacity of this storage water and using with the own time of farmers, so mostly water store in irrigation system simple observation and noted the number of irrigation storage in Jalgaon district. Because after the observation the farmers are lot of use the irrigation water for its agriculture production.

Key words: Irrigation, Agriculture, Storage water, Jalgaon district

Introduction:

Everybody know about the 'Irrigation' it means is defined as the application of water to the land for the purpose of supplying moisture essential to plant growth in agriculture. In the process, irrigation projects transform the land and agriculture in two ways:

- a) The direct modifications of the land surface that occur when canal networks are constructed and land is cleared, shaped and leveled for irrigation.
- b) Another is indirect in-depth transformations that take place when the water and salt balances in the region are changed following the import of additional quantities of water and salt into the area. Total irrigation water is depending on seasonal natural rain water in rainy season. Where the rainfall is heavy the dams construct on that place for saving a lot of water for now and future to general and agriculture purposes.

We all know that the progress of any state or region has on its planning to storage of rain water. Because rain water is the natural gift to all human being, so without water we can't live. Today we have lot of problems created due to lack of water. Because we don't care about rain water. But now we know the importance of rain water. So every farmer and person fights on the issue of saving water and there is a dispute on the distribution of river, dam water among different states. Now it is necessary need to stored rainwater properly to overcome the problems like global warming, ice melting, land slide, flood and draught. Irregularity and uncertain in raining, unavailability of water famine etc. if we could save a drop of rain water vey efficiently we can definitely solve problem of water shortage. We can follow the easily rain water harvesting and conservation in any own place. At the same time our Indian agriculture is totally depend on rain water. We have needed to save the wasting of rain water. This paper is the sincere attempt to study the techniques and sources used to saving rain water in Jalgaon district.

Study region –

Geographically Jalgaon district is one of the important district of north Maharashtra state is called Khandesh as well as East Khandesh, it is situated in North western part of Maharashtra. It is situated in the Northern part of the State abutting Madhya Pradesh and lies between north latitudes 20°15' and 21°25' and east longitudes 74°55'30'' and 76°28'30''. The total area of the district is 11,765 sq.km. The district headquarters is located at Jalgaon Town. For administrative Convenience, the district is divided in 15 taluka viz., Jalgaon, Bhusawal, Yawal, Raver, Muktainagar, Amalner, Chopda, Erandol, Parola, Chalisgaon, Jamner, Pachora, Bhadgaon, Dharangaon and Bodwad. It has a total population of 42, 24, 442 as per 2011 census record. The district has 15 towns and 1519 villages. The major center and north part of the district comes under a Tapi basin. Tapi is a main drainage system or a lifeline of the Jalgaon district.

Objectives:

The following objectives have been considered to study the methods used saving of rain water in the district.

- a) To study the importance of rain water as a natural resource in Jalgaon district.
- b) To find out the storage of rain water present situation like irrigation dams, farming lakes, tanks and barrages.

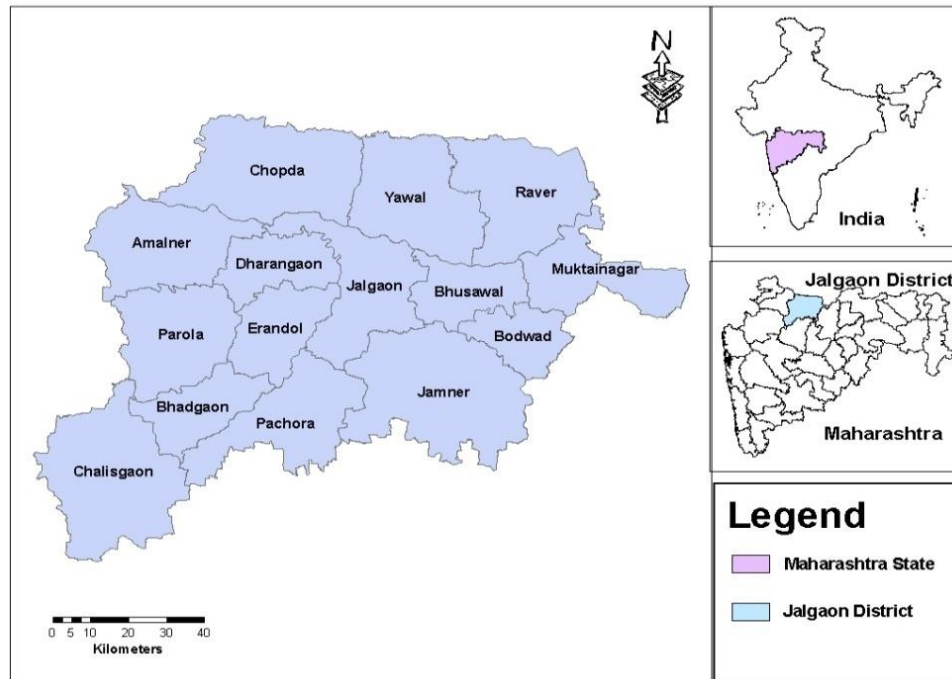


Figure - Jalgaon district Map

Database & Research Methodology:

The information mentioned in this research paper has been collected from different secondary sources, i.e. Jalgaon district head office, social and economic abstract, Jalgaon district, magazines and daily news papers, and TIDC head office Jalgaon district etc. as well as to study the water saving different way in the district all recently completed projects and techniques has been considered. All the collected data have been analyzed using and tried to get some conclusions.

Research Analysis & Discussion:

As the previous years there are number of techniques and systems have been adopted to save store water in the district. Its best example in Jalgaon taluka a small tank or lake are build for human co-operations of hard working in 1962. After canal and well are constructed in Jalgaon district for using the water because the so many problems was create that time where the draught are face in district peoples. In 1969-70 the mega irrigation project had been under taken to construct 'Girna Dam' (Mega Project / Place – Nandgaon, Dist - Nasik) to overcome the needs and storage of water. It was constructed by Government of Maharashtra WRD. With this number of other small system used to store and project rain water like major and minor dams, canals and tanks etc. it was constructed by TIDC department and water survey department (irrigation) as well as public contribution. If we look at the numbers mostly water has been storage through minor irrigation projects. Jalgaon district is on the top to build cement

constructed dams and other place of district in Bhusawal, Yawal, Muktainagar, Jamner and Pachora taluka etc.

Table: List of Major and Medium Irrigation Projects in Jalgaon district

Sr. No	Name of Projects	Type of Projects	C.ca (Sq.km)
1	Girna Project	Major	1324.23
2	Upper Tapi Project (Hatnur)	Major	542.24
3	Waghur Project	Major	438.28
4	Abhora Project	Medium	18
5	Agnavati Project	Medium	11.27
6	Anjani Project	Medium	170.66
7	Bahula Project	Medium	72.96
8	Bhokarbari Project	Medium	28.93
9	Bhokar Project	Medium	28.19
10	Bori Project	Medium	109.28
11	Gul Project	Medium	52.99
12	Hivara Project	Medium	34.17
13	Mor Project	Medium	24.78
14	Suki Project	Medium	139.37
15	Tondapur Project	Medium	22.90
		Total C.ca (Sq.km)	3018.25

Source: TIDC and socio-economic abstract of Jalgaon district

In the district using different methods and systems to store the rain water has fulfilled the needs of people as well as near about 2,47,506 hector land has come under the use of irrigation (surface irrigation + well irrigation) in report 2007 - 2008. Thus, these dams have proved very beneficial important to wells and bore well irrigation in this region. So it would become the focal point for the progress of agriculture development in the Jalgaon district.

Under the National Agricultural Development scheme, nearly 2000 thousand farming tanks have been built the last five years, the number of farming tanks are under progress.

In this way, above irrigation projects and information are very useful and important for the development of agriculture land. It changes the face of the district occupation and infrastructure.

Conclusions:

Different systems and projects have been constructed with public contribution to fulfill the needs of the district. The numbers of farming lake, medium irrigation projects, and other irrigation storage schemes are highest in the district. Thousand of hector and could irrigate through the major and medium dams in the district. But there is not any plan to saving the

rainy water in cities/district for industrial area. So MIDC is not well developed in district and district areas.

Critical shortages of underground water due to limited natural recharge, small surface storage capacity, and over use have stimulated efforts to recharge ground water reservoirs with surface water. Thus, it provides water to seep into the underground reservoirs. Flow of streams, sewage and industrial water may also be utilized for recharging these reservoirs. Full conservation of available water supply requires and integrated use of surface and underground water and storage facilities.

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“ Importance of Physical Education for Girl and Women ”

Ranjana Adkine (Bhosle)

Research scholar
S.R.T.M.U. Nanded.

Dr. Sangawar S. A.

Head Dept. Of Phy. Edu.
K.R.M. Mahila Collage, Nanded.

Introduction :-

The girl child, “ A BOON NOT A CURSE.’ Girls participation in physical education activities are less. It is really concerning lack of physical activity is associated with becoming overweight or obese. This health problem carries with a host of consequences for physical and mental health. Being physically active as a teen ager, then can help to protect against a wide range of health risk in adolescence and into adulthood. But being active also has many immediate benefits for girls in particular for their mental health. Research shows that preteen and teenage girls who play on a sports team report greater life satisfaction and feel healthier than girls who did not (Zullig and white, 2011) perhaps most importantly, physical activity leads to higher self-esteem specially among younger adolescent girl and girls who are overweight. (Schmalz, Decane, Birch an Dalvison, 2007) Thus helping our girls be physically active can help them stay healthy physically , psychologically and emotionally.

Staying physically active also helps girls “cognitive skills.” Aerobic exercise has been show to improve functioning in the pre-frontal cortex of the brain. This is because of the pre- frontal cortex is responsible for our executive functions which are cognitive skills like the ability to focus our attention, be creative and intense emotions and store manipulate information in our working memory.

“The practice of physical education and sport is a fundamental right for all.” (UNESCO International charter of physical Education and sport – article -1)

A right based understanding of sport and physical activity has been present since the founding the United Nations. In 1948, the universal declaration of Human rights set out a framework of rights, duties and recognized that, “Everyone has the right to rest and leisure,’ (article – 24) : Education shall be directed to the full development of human personality (article – 26) and Everyone has the right to freely participate in cultural life of the community,” (article – 27) .

Women Participation In sport And Physical Education :-

Women participation in sport has a long history Women participated for the first time at the 1900 Paris Olympics with the inclusion of women event laws tennis and Golf. The first women Helene Madision (America) to swim the 100 yard freestyle in one minute at the 1932 Olympics Mariya Teresa De Filippis of Italy the first woman to complete in a European Grand prix auto race in 1958.

Women have taken up to leadership positions in sport, such as presidents and secretaries, General of National Olympic committees, coaches, more women have also taken up employment opportunities in all areas of sport.

The benefits for women and girls with disabilities are also well established, it has been noted that sports provide a double benefit to women with disabilities by providing affirmations of self empowerment at both personal and collective levels. Apart from enhancing health, wellness and quality life participation in physical activity in sports and develops skills such as teamwork, goal setting, and pursuit of excellence in performance and other achievement oriented behaviours that women and girls with disabilities may not expressed to in other contexts.

Participation in sport and physical activity can also facilitate good mental health for women of all ages, it can promote psychological well-being through building, self-esteem, confidence and loneliness and depression.

Importance of Physical Education:-

We should be concerned about gender, girls and physical education because access and regular participation in Fundamental right. It is fundamental right because regular participation in physical activity is an essential component of a healthy lifestyle. Physical education programmes provide young people with opportunities to develop the values, knowledge and skills – they need to promote and facilitate physical activities in lives of others. Physical education makes a unique combination to their education in ways that ad hoc physical activity and sustainable participation by girls in physical education is only possible, however, when programmes are well designed appropriate to specific groups of girls, led by trained and competent teachers and are all well resourced.

Research shows that persuasion can also be effective in encouraging teenage girls to get active but focus on immediate benefits, Also found that female adolescents who participated in sports once in a while or more continued to be active in adulthood. Physical education can help girl students develop necessary skills for lifetime physical activity as well as an overall awareness for the importance of physical activity.

Benefits Of Sports And Physical Activities :-

- (1) Regular participation in physical activities is associated with longer and better quality of life, reduced risks of a variety of diseases.
- (2) Specially children and adolescents girl who engage in more aerobic activity show improved math skills, improved cognitive flexibility, improved creativity and improved working memory. Sport not only exercise our bodies but they also exercise our executive functions because they require sustained attention, working memory and self discipline. (Diamond and Lee – 2011)
- (3) Sports can additionally decrease girls stress and promote positive mood and social bonding.
- (4) Physical activity could reduce the risk of chronic diseases in later life.

- (5) Regular physical activity beginning in childhood helps to improve bone health, thus preventing osteoporosis which predon affects females.
- (6) Physical activity can be an important feature of a weight control program for girls.

Conclusion:-

To improve the health of women and girls stand to gain specific social benefits from participation in sport and physical activity. Sport provides women and girl stand to gain specific social benefits from participation in sport and physical activity. Sports provides women and girls with an alternative avenue for participation in social and cultural life of their communities and promotes enjoyment of freedom of expression, inter – personal, networks, new opportunities for education and for the development of a range of essential life skills, including communicatoin leadership, teamwork and negotiation., Women and girls involvement in sport can make a significant contribution to public life and community development.

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Feminine Theories : A Critical Spectrum of Socio-Cultural Paradigms

Dr. Hemant Verma

Deputy Director
Department of Higher Education
Haryana (India)

All feminists have campaigned for the emancipation of women on all fronts from the feminist movement's inception. The aetiology of the feminist movement is long, complicated, and tragic. The evolution of feminism throughout the years has taught us several core principles. Any fundamental feminist ideology is founded on the idea that, in addition to fighting for women's reproductive rights, every woman has a moral and legal right to control her own body. Similar to this, the concept of a core feminist theory does not contain women's political rights but rather the early acceptance of women as co-legislators with their male counterparts in every political and legislative conversation. By extension, the foundation of any fundamental feminist theory rests not only on the fight for equal pay for men and women but also on the parity of the sexes' productive potential and the elimination of all forms of gender discrimination, especially the requirement for maternity/paternity leave and childcare time. The final principle of any major feminist theory is that women must have complete control over their bodies and minds in order to end all types of sexual oppression, including the custom of raping women during marriage.

The feminist movement grew significantly in the 1960s. It brought up the issue of advancing the liberation of women from all sorts of gender-based discrimination, which prevented them from expressing their basic human rights by seizing opportunities. According to Adrienne Rich in her book *Of Women Born*, "Patriarchy is the power of the fathers: a familial-social, ideological, political system in which men—by force, direct pressure, or through ritual, tradition, law, and language, customs, etiquette, education, and the division of labor—determine what role women shall or shall not play," (57-58). A woman is compelled to adopt a social identity that is coercive, limiting, and generally assures the domination of men in all social and familial organisations. The idea is that the masculine experience has come to be associated with and seen as a lens through which to perceive human experiences. Everywhere, the male is always dominant over

the female (Rich 57-58). We'll look at one of the many advancements that the 20th century is credited with: the crystallisation of all issues related to the sociopolitical, economic, and psychological knowledge of the feminine experience and the oppression of women. Writing by women has always been closely associated with female perspectives or possibly even feminism itself. Many of these authors' works represent the same feminist theories and the numerous stages that a woman must go through in a society that is predominately male. It undoubtedly covers the female awareness on the aspects of gender-based limits and oppressions and ultimately works toward freedom from all restrictions because it is based on the experiences of women throughout history. The female authors advance in advocating for their rights based on the acquisition of a few fundamental political liberties and rights for women, such as the rights of a girl facing discrimination from her own parents, which begins an oppressed life for a female with the denial of equal opportunities, liberation, and education at home. The relationship between mothers and daughters, as well as girlhood and motherhood—the multiple phases of the female self—are questioned. The rights of married women then confront marriage as a contract that restricts women's freedom and rights. She is prohibited from entering institutions like the workplace, elected office, or other locations where men are viewed as the only sex and a sign of success.

A patriarchal society typically regards and celebrates the birth of a female child less than that of a male child. Male-female birth has historically been seen from a range of sociocultural perspectives. Being born a male is regarded as a privilege. It is rather uncommon in society for families to raise girls in different ways. The female is never valued as an important family member, in contrast to the male who is expected to carry on the family name for future generations and is, therefore, raised with greater care and love and given more benefits than the female youngster. Women are expected to obey male orders, be chaste, submissive, domestic, graceful, and devoted to their husbands and their families because they are seen in society as embodying sacrifice, domestic labour, silent suffering, and bearing all unfavourable situations with humility, faith, and knowledge. She is expected to save her desire for pleasure in these interactions for her family. Even in her wildest dreams, she can never have the slightest inkling that every being exists solely to fulfil itself. In reality, a woman is a subordinate spouse in a marriage. Marriage frequently does not represent equality or companionship for her; instead, it is a trap that takes away her rights to individuality, independence, and self-realization. She is oppressed, ignored, and ignored. In reality, feminism is opposed to parenting in the same way that it is opposed to the institution of marriage. Since it erodes women's independence, they see it as a new form of slavery. They claim that having children has increased a woman's reliance on a man both emotionally and financially. She still reports to him, and being a mother puts her in an even more vulnerable position.

Emily Bronte, George Eliot, Virginia Woolf, Jane Austen, Joanne Harris, Fay Weldon, Katherine Mansfield, Jeanette Winterson, Angela Carter, Iris Murdoch, Muriel Spark, Doris Lessing, Margaret Drabble, Helen Fielding, Hillary Mantel, and Jean Rhys were among the female writers in 20th-century British literature who questioned the dominance of men and the injustice with women in their own homes from the time of their birth until marriage. They have exposed the cruelty and unfairness of male toward female as well as the inaccurate portrayal of the female body, thoughts, and emotions. They have also challenged accepted, established, and historical notions of male about the nature of female. Through her writing, Virginia Woolf has portrayed a hypersensitive, self-contained, highly intelligent interiority that pushes to the very edge of experience and experiences every facet of life, including its triumphs and inevitable sad tragedies.

In the struggle for female independence, there has been a general increase in knowledge and a recognition of the distinctive human beings that each and every female possesses. She expresses her blatant hatred of social norms that stifle their right to express themselves. When English citizens received the right to vote in 1918, it all came to a head. Both politics and education have undergone a significant change since that time. Instead of being powerless and a victim of male tyranny, she is forging her own identity in the modern world of the twenty-first century. A distinct voice of humanity that is real in terms of any other ideology has emerged as a result of liberating efforts against a particular sex (male) of the acknowledged society that has respect and dignity exclusively for masculine powers. The discrimination against women in society has risen as a result of the refusal to adopt hegemonic habits.

Since 1945, the movement for women's rights has gained momentum. The sexual revolution has helped women overcome many of their allegedly physical limitations. Anatomy no longer determined the fate of women. The environment was favourable for the growth of feminism. The 1949 book *The Second Sex* by Simone De Beauvoir seems to be an effective weapon against the subordinate position that women are given in patriarchal society. Then a strong voice of womanhood emerges amid the web of various social restrictions for women. Due to the challenging relationship between women and voice, all aspects of human nature have been the authors' primary concerns in their writing in the 20th century. However, sexual politics frequently take centre stage when talking about novelists who passionately and obviously portray themselves as women. Along with the true sentiments of being a female and feeling like a female in all spheres of life, the real goals of the male-female war for independence—a pleasant existence for each sex and dominance over one's real phobia of survival in all instances of sexism—are also presented. Scholars explore the internal and external facets of feminism through his generous analysis of the submissive and extrovert behaviours of women in the novels of women writers. This study illustrates how the male hegemonic framework impacts the lives of women. The psychological makeup of the family is

shaped by this system, which lowers the status of women even within their own families.

One of the hottest subjects that currently rules the so-called criticism at the edges is the issue of language. The current research demonstrates that a complete linguistic revolution, and by extension a social and cultural revolution, is raging in women's works as a result of their constant throwing down of the gauntlets in an effort to reclaim language from male hegemony and use it to create new spaces and modes of representation for disadvantaged women, subverting the conventional idea that power is solely a male prerogative. Additionally, it exemplifies how their innovative use of language as a sociopolitical tool of resistance has a canon-forming effect on their artistic creation.

Thus, it is evident that women writers have done their best to make the best possible efforts to sustain the vulnerability of all beings. The reproduction of society, as defined by the medium of feminine critical theories, refers to sociocultural and historical customs and behaviours that obstruct the definition of gender roles and uphold patriarchal ideology. This makes feminine theories an important phenomenon in both sociological and cultural studies.

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महिला अपराध एक कुठिंत मानसिकता

डॉ० ऊषा अग्रवाल

प्राध्यापक, समाजशास्त्र,
शास. महाराजा महाविद्यालय,
छतरपुर (म. प्र.)

नारी तो नारी है। देश व काम की सीमाओं से उसके नारीत्व में कोई अंतर नहीं आता है। नारी किसी भी देश या समाज की हो वह सदा नारी ही है, नारी ही रहेगी। नारी के संग पुरुष का पौरुष अर्थवान व गौरवमान हुआ है। फिर भी लड़का-लड़की में भेदभाव भारतीय समाज की नियति है।

भारत में वैदिक काल में जहाँ स्त्रियों को ज्ञान और शक्ति का प्रतीक मानकर उन्हें लक्ष्मी सरस्वती और दुर्गा के रूप की मान्यता दी गई वहीं उसे लोक कल्याण की पथ प्रदर्शिका और संरक्षिता का नाम ही देवी है उसे स्वीकार किया। नारी तो समूची मानवीय सृष्टि का सृजन परिमार्जन व पालन पोषण करती हैं इसलिए उसे सर्वश्रेष्ठ माना जाता है।¹

महिला सशक्तिकरण के संबंध में ऑफिस ऑफ द यूनाइटेड नेशंस हाईकमान फॉर वूमन राइट्स ने लिखा है कि यह औरतों को शक्ति क्षमता तथा काबलियत देना है ताकि वे अपने जीवन स्तर को सुधार कर अपनी जीवन की दिशा को स्वयं निर्धारित कर सकें।

नारी तो नारी है। देश व काम की सीमाओं से उसके नारीत्व में कोई अंतर नहीं आता है। नारी किसी भी देश या समाज की हो वह सदा नारी ही है, नारी ही रहेगी। नारी के संग पुरुष का पौरुष अर्थवान व गौरवमान हुआ है। फिर भी लड़का-लड़की में भेदभाव भारतीय समाज की नियति है।

महिला और उत्पीड़न का संबंध जितना सार्वजनिक और सार्वकालिक उतना ही सार्वभौमिक। समाज में व्याप्त हिंसा का ताण्डव अनाचार का शंखनाद तथा नृशंस नरसंहार जहाँ धर्म, पथ, वर्ग, जाति, प्रजाति, गुटवंदी और व्यक्तिगत वैमनस्य को प्रतिबिम्बित करते हैं और सभी सीमाओं को चीरता हुआ नारी उत्पीड़न में विराम पाता है। नारी पर किए जाने वाले अत्याचारों को मोटे-मोटे दो रूपों में देखा जा सकता है-

प्रथम उत्पीड़न के रूप में जो नारीत्व अर्थात् जैवकीय पक्ष से जुड़े है और दूसरे जो स्त्रीसुलभ शारीरिक दुर्बलता के कारण होते है। प्रथम उत्पीड़न में छेड़छाड़, बलात्कार कन्या शिशु भ्रूण हत्या या बालिका शिशु हत्या दहेज हत्यायें दूसरे उत्पीड़न में मारपीट शारीरिक दण्ड हत्या तथा मानसिक यातना जैसे अपराध आते है।

शिक्षा के क्षेत्र में महिलाओं का साक्षरता का प्रतिशत कम होना आज भी आर्थिक क्षेत्र में महिलायें पराश्रित है। पंजाब, हरियाणा, राजस्थान व मध्यप्रदेश कुछ क्षेत्र ऐसे है जहां लडकियों का जन्म अभिशाप माना जाता है। कन्या भ्रूण हत्या, बाल विवाह, नशा खोरी बेरोजगारी एवं घरेलू हिंसा जैसी समस्याओं से महिलाओं की सामाजिक स्थिति अत्यंत दुर्बल एवं पतित है।

महिलायें किसी भी प्रकार के अपराध की शिकार हो सकती हैं, किन्तु ऐसे अपराध जो केवल महिलाओं के प्रति किये जाते हैं, १६ दिसम्बर २०१२ की घटना हो या १९९४ का वह दिन भारत के इतिहास में अत्यंत लज्जास्पद एवं कालीमांमय था, जब महाराष्ट्र के जलगाँव शहर में ५०० मासूम बच्चियों के साथ सामूहिक बलात्कार की घटना प्रकाश में आयी। नाबालिगों द्वारा दुष्कर्म के केस ११ साल में १७० प्रतिशत वक बढ़े है। २००० में नाबालिगों द्वारा मामलों की संख्या १९८ थी वही २०११ में यह संख्या ११४९ हो गई। राष्ट्रीय अपराध रिकार्ड ब्यूरो के मुताबिक इन ११ सालों में बाल अपराधियों की ओर से अंजाम दिए गए दुष्कर्म के अपराध १७० प्रतिशत तक बढ़ गए हैं। बाल अपराधियों की उम्र १६ वर्ष से १८ वर्ष है। २२ प्रतिशत ऐसे केस भी मिले हैं जिसमें अपराधी को पहले भी बाल सुधार गृह में रखा जा चुका है।^{१२} (२९ जनवरी २०१३) दैनिक भास्कर

१६ दिसम्बर की घटना के पश्चात एन डी टी वी न्यूज में प्रसारण में महिलाओं के विरुद्ध अपराध की १६ घटनाएँ दर्ज होती हैं प्रत्येक ३० मिनट में कोई न कोई महिला बलात्कार का शिकार होती हैं जबकि हर १५ मिनट में किसी न किसी महिला के साथ छेड़खानी की घटना को होती है। हर ३० मिनट में १ महिला का अपहरण होता है- जबकि प्रत्येक घन्टे में पति या संबंधियों द्वारा ६ प्रकरण सामने आते व औसतन एक महिला हर घन्टे दहेज में कारण मृत्यु का शिकार होती है।^{१३}

विधि और अपराध के संदर्भ में देखा जाये तो हमारा कानून महिला सशक्तिकरण हेतु अपर्याप्त है इसका कारण कानून की औपनिवेशिक प्रवृत्ति है। वस्तुतः विधि निर्माण के समय पुरुष अपराधियों को ही ध्यान में रखा गया है जबकि अपराध के संदर्भ महिलाओं की प्रवृत्ति अलग होती है। आनुवांशिक और प्राकृतिक रूप से महिलायें कम हिंसक हैं जबकि उनपर भी पुरुष कानून लागू होते हैं जो न्यायोचित नहीं है। अतः कानून महिला सुलभ अधिक संवेदनशील होने चाहिये। हमारे देश में महिला पुलिसकर्मियों संख्या भी कम है। अपराधों में महिला अपराधियों की भागीदारी ८.२ प्रतिशत है जबकि पुलिस कर्मचारी मात्र ४.४ प्रतिशत है।

वर्तमान समय में महिलाओं पर अत्याचारों में निरंतर वृद्धि हो रही है राष्ट्र में औसतन हर मिनट में एक महिला किसी न किसी अपराध की चपेट में आ जाती है। २००५ में महिलाओं के खिलाफ कुल १५५०० मामले दर्ज किये गये २००६-०७ में क्रमशः १६४०० मामले दर्ज हुये, २००९-१० में २१६०० मामले दर्ज किये गये हर ४५ मिनट में एक महिला बलात्कार का शिकार होती है हर ४४ मिनट में एक महिला का अपहरण किया जाता है और तीसरी महिला अपने पति या संबंधी के अत्याचारों का सामना कर रही है। यह तथ्य कानून की उस तस्वीर को प्रस्तुत करते हैं, जिसमें अधिकांश महिलायें लोक लाच के कारण कई मामले दर्ज ही नहीं कराती हैं।

भारतीय संविधान में महिलाओं को अनेक राजनीतिक, आर्थिक एवं विधिक अधिकार प्रदान किये गये हैं। १९९२ में राष्ट्रीय महिला आयोग बनाया गया, पंचायतों में महिलाओं की भागीदारी को संवैधानिक मान्यता प्रदान की गई, २००१ में राष्ट्रीय महिला नीति घोषित की गई इसके साथ ही लोकसभा एवं राज्य विधानसभा में ३३ प्रतिशत आरक्षण हेतु प्रस्ताव विचाराधीन फरवरी २००६ के एक निर्णय में सर्वोच्च न्यायालय ने विवाह पंजीयन करवाना अनिवार्य कर दिया। ११वीं पंचवर्षीय योजना में समावेशी विकास के लक्ष्य में महिला सशक्तिकरण की परिकल्पना की गई है।

संविधान की धारा १६० (१) के तहत कोई भी पुलिस अधिकारी अन्वेषण के दौरान किसी भी महिला को थाने पर नहीं बुला सकेगा। अगर उसे महिला के ब्यान लेने है तो वह अधिकारी ब्यान लेने उसके निवास स्थान पर जायेगा। किन्तु वह उसे थाने पर नहीं बुला सकता है।^{१४}

भारत में बलात्कार संबंधी अपराधों में उन्नरोत्तर वृद्धि हुई है जिसका प्रमुख कारण प्रशासनिक दृष्टि से बलात्कार को गंभीर अपराध न मानना तथा इससे संबंधित कानूनों का लचर होना है। इस

संबंध में सुप्रीम कोर्ट की यह व्यवस्था कि “ बलात्कार पीड़िता से सबूत मांगना नारीत्व का अपमान है।” महिलाओं को कानूनी लड़ाई में इससे काफी राहत मिलेगी। मुकदमों की सुनवाई फास्ट ट्रैक कोर्ट में करानी होगी।” (दैनिक भास्कर २२ दिसम्बर २०१२ सागर)

नारी केवल मॉसपिण्ड का एक शरीर मात्र नहीं है। आदिकाल से वर्तमान काल तक विकास पथ पर पुरुषों की अनुगामिनी बनकर उनकी मात्रा को सरल सरम एवं सुखमय बनाकर उनके अभिशापों को स्वयं झेलकर अपने वरदानों से उसके जीवन में अक्षय शक्ति का संचार करके ईश्वर ने जिस व्यक्तित्व चेतना व शक्ति पुंज का निर्माण किया है, उसी का पर्याय नारी है, ऐसा नहीं है कि नारी में नारी पर होने वाले अपराधों का प्रतिकार करने की शक्ति नहीं है या पुरुषार्थ के क्षेत्र में वह पुरुषों से कम है। जिस नारी को अपने जन्म के पूर्व माता के गर्भ में ही अपने अस्तित्व की रक्षा करने का संघर्ष प्रारंभ कर देना पड़ता हो और जन्म के पश्चात् जिसका सम्पूर्ण जीवन संघर्ष और संग्राम का कुरुक्षेत्र बना रहता हो उस स्त्री की प्रबल जीवन शक्ति हिम्मत बर्बरता और पुरुषत्व पल में नष्ट हो जाने वाले तिनकों की तरह है, परन्तु नारी जननी है वह बर्बर व नृशंस नहीं है।

नारी अपने ऊपर होने वाले अत्याचार तथा अपराधों को सहती रहती है परन्तु सहने की कोई न कोई सीमा तो होती है, किसी गीतकार ने कहा है।

”कोमल है कमजोर नहीं है। शक्ति का नाम ही नारी है।”

वास्तव में नारी को अपनी शक्ति को पहचानना होगा और उसकी पुर्नस्थापना करनी होगी। इसके लिए आवश्यकता है। अन्याय के विरुद्ध न्याय की लड़ाई लड़ने की शिक्षा देना। स्वाभिमान व आत्मावलंबन एवं साहस की शिक्षा देना आत्मसुरक्षा के तरीके सीखने होंगे जैसे कराटे मार्शल और महिलाओं को राह चलते अनजान व्यक्तियों से किसी भी तरह की मदद न लेने की शिक्षा देना। सतर्क रहना भीड़-भाड़ युक्त स्थानों में सी.सी.टी.वी. कैमरे लगाये जाने चाहिए। महिलाओं को भयमुक्त तथा शोषणमुक्त जीवन प्रदान करने के लिए स्त्री उन्मुख राष्ट्रीय कार्यक्रम व उपयुक्त नीति अपना कर समस्या के निवारण की दिशा में सार्थक प्रयत्न किये जा सकते हैं। इतना ही नहीं समस्या के प्रति समाज में समुचित जागरूकता उत्पन्न कर जनसमर्थन जुटाना संभव हो सकता है। इस दूरगामी लक्ष्य पर आधारित प्रयास जब तक पूर्ण रूपेण सफल न हो जब तक निरन्तर प्रयास करते रहने की आवश्यकता है। सामाजिक, वैधानिक व राजनैतिक स्तर पर समसाययिक प्रयास भी निरन्तर होते रहना चाहिए।

संदर्भ सूची:-

- ०१ भारतीय समाज और संस्कृति रविन्द्रनाथ मुकर्जी पृष्ठ ३०८
- ०२ २६ जनवरी २०१३ दैनिक भास्कर सागर
- ०३ एन.डी.टी.वी.न्यूज चैनल १६ दिसम्बर २०१३
- ०४ महिला एवं कानून, चेतन मेहता पृष्ठ १७
- ०५ २२ दिसम्बर २०१२ दैनिक भास्कर सागर

बौद्ध धर्म-दर्शन में आम्रपाली की दीक्षा- एक समीक्षात्मक अध्ययन

डॉ. रामहेत गौतम

सहायक प्राध्यापक संस्कृत,
डॉ.हरीसिंह गौर विश्वविद्यालय सागर म.प्र.

दुःख-निवृत्ति ही प्रत्येक दर्शन का ईप्सिततम् है। दर्शन में प्रत्येक प्रज्ञावान व्यक्ति किसी विषय या समस्या से संबन्धित मूल तत्त्वों, आधारभूत मान्यताओं व सिद्धान्तों का निष्पक्ष एवं तर्कसंगत परीक्षण कर औचित्यविचार पूर्वक पालन करता है। तर्क-वितर्क की योग्यता सम्यक् शास्त्रानुसीलन से ही प्राप्त हो सकती है। सद् शास्त्र समस्त संदेहों का नाशक व अर्थ का प्रकाशक माना जाता है।

अनेक संशयोच्छेदि परोक्षार्थस्य दर्शकम्।
सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः।।^१

अतः सांख्यकारिका कार ईश्वर कृष्ण ने दुःखनिवृत्ति के लिए शास्त्र जिज्ञासा की बात कही -

दुःखत्रयाभिघाताज्जिज्ञासा तदपघातके हैतौ।
दृष्टे साऽपार्था चेन्नैकान्तात्यन्तोऽभावात्।।^२

शास्त्र जिज्ञासा की पूर्ति कुशल शास्त्रज्ञ की शरण में ही सम्भव है। अतः शास्त्र जिज्ञासा युक्त आम्रपाली शास्त्रज्ञों की शरण पाने के लिए लालायित रहती थी। परन्तु शास्त्रज्ञ उसे शरण देने को तैयार नहीं थे, क्योंकि मुक्ति मार्ग की तात्कालीन शास्त्रीय मानकों के अनुसार वह अपात्र मानी जाती थी। ब्रह्मविद्या का अधिकारी वही माना जाता था जिसने वेदांगों के साथ वेदों का अध्ययन कर उनके अर्थ को अपने अनुकरण में ले लिया हो। निषिध्य व काम्य कर्मों का त्याग कर दिया हो। नित्य-नैमित्तिक कर्मों को करने वाला हो। प्रायश्चित तथा उपासना आदि करने वाला साधनचतुष्टय सम्पन्न प्रमाता ही वेदविद्या को जानने का अधिकारी होता है।^३ किन्तु आम्रपाली जैसी स्त्रियों को ब्रह्मविद्या के प्रथम पायदान वेदाध्ययन तक की पात्रता नहीं थी। अतः इसके द्वारा ब्रह्म विद्या को जानने की सोचना वन्ध्या के पुत्र की कल्पना करने के समान था। उस समय एक गणिका स्त्री को प्रव्रज्या देना सामान्य बात नहीं थी क्योंकि सोने-चाँदी के थोड़े से टुकड़ों के बदले देह व्यापार जैसे नीचकर्म ^४ करने करने वाली के निवास को नीचघर अथवा गणिकाघर ^५ और उसे दुरत्थिकुम्भदासी^६ कहा जाता था। आम्रपाली भी वेश्या(गणिका) ही थी। राजसी रहन-सहनहोने पर भी कुलबधुओं द्वारा निन्दित होती थी।^७ वह कुल परम्परा से गणिका नहीं थी। वह भी इस सभ्य समाज में पैदा हुई परन्तु 'कृपणं ह दुहिता ज्योतिर्ह पुत्रः परमे व्योमन्।'^८ जैसी दूषित मानसिकता वाले सामाजिक की निर्ममता का शिकार बनी और झाड़ियों में फेंक दी गयी। वर्तमान मुजफ्फरपुर से १८-२० मील पश्चिम में वैसोढ़ नामक एक छोटे-से गाँव के चारों ओर कोसों तक फैले खण्डहर आज भी स्मृति दिलाते हैं कि यहाँ कभी वैशाली नामक समृद्धशाली विशाल नगर था जो प्रबलप्रतापी लिच्छवि गणराज्यों के शासकों की रियायत थी। यहाँ धनाढ्य लोग निवास करते थे।^९ महानामन नामक सैनिक को अपने निवास के समीपवर्ती आम्रवन में वह नवजात कन्याशिशु मिली। उसका नाम अम्बपाली (आम्रपाली) रखकर उसका लालन-पालन किया। समय के साथ उसकी उम्र और रूप दोनों में वृद्धि हुई। उसका निखरता अप्रतिम लावण्य ही उसका वैरी बना और वहाँ के कानून-‘राज्य की जो भी

कन्या अत्यधिक सुन्दर हो उसे किसी एक की पत्नि न होने दिया जाकर सभी नागरिकों के लिए सुरक्षित रखा जाये।⁹⁰ के अनुसार वैशाली के श्रेष्ठ चत्वार बाजार स्थित गणिका प्रासाद में स्थापित कर दी गयी। समय के साथ धनाढ्यों/राजाओं की विलासिता का साधन बनी। मगध सम्राट् शिशुनागवंशीय बिम्बसार के जीवक नामक पुत्र की मां भी बनी। आम्रपाली का जीवन ऐश्वर्यपूर्ण होने के बावजूद भी वह अपने जीवन से संतुष्ट नहीं थी। मन में चुभन थी कि-

को नु हासो किमानन्दो, निच्चं पज्जलिते सति।
अन्धकारेण ओनद्धा, पदीपं न गवेसथ।⁹¹

अर्थात् जब सर्वत्र नित्य निरन्तर दुःख रूप अग्नि प्रज्वलित दिखायी दे रही हो, तब यह हर्ष किस बात का, तथा आनन्द किस बात का? जब तुम अन्धकारावृत हो तो उस अन्धकार की निवृत्ति के लिए दीपक (ज्ञानमार्ग) की गवेषणा क्यों नहीं करते?

इस प्रकार अपने अन्तःकरण को टटोलते हुए उसकी ज्ञानपिपासा निशदिन बलवती हो रही थी। वह ज्ञानी मुनियों की शरण पाने को उद्यत रहती क्योंकि 'काचः कांचन संसर्गात् धत्ते मारकतीं द्युतिं'⁹² परन्तु उसका निन्दनीय कर्म ही उसका बाधक बन जाता। कोई तपस्वी उसे शरण देने को तैयार नहीं होता। फिर भी आम्रपाली इतना तो जान चुकी थी कि -

अत्ता हि अत्तनो नाथो, को कि नाथो परो सिया।
अत्तना हि सुदन्तेन, नाथं लभति दुल्लभ।⁹³

अर्थात् मनुष्य स्वयं ही अपना स्वामी (उद्धारक) है। दूसरा कौन उसका स्वामी हो सकता है। पहले स्वयं को भली प्रकार से दमित कर लेने पर ही मनुष्य दुर्लभ नाथ (निर्वाण) को प्राप्त कर सकता है।

'उद्यमेन हि सिद्धयन्ति कार्याणि'⁹⁴ अतः नारकीय जीवन से मुक्ति व सद्धर्मप्रवृत्ति के लिए उसका प्रयास थमा नहीं। एक दिन अपने उपवन में बुद्ध के ठहरे होने की सूचना पाते ही समस्त सौन्दर्य प्रसाधनों व ऐश्वर्यभोगों का त्याग कर बुद्ध की शरण में गयी।⁹⁵ बुद्ध के समीप आती गणिका को देखकर समस्त शिष्यों व अन्य लोगों के मन में नाना प्रकार के प्रश्नों को उठता देख बुद्ध कहते हैं-

तस्मादिदं भयं ज्ञात्वा बाह्यरूपेषु मा पत।
शुभमान्तरिकं रूपं यः पश्यति स पश्यति।⁹⁶

अर्थात् स्त्री के बाह्य शारीरिक सौन्दर्य को देखने की अपेक्षा आन्तरिक शुचिता व शुद्धता को देखने वाला ही सद्दृष्टि सम्पन्न होता है।

इन्द्रियों व विषयों का बन्धन स्थायी नहीं है। जो विषय-कामना करता है वही बंधता है। इन्द्रियों की विषय प्रवृत्ति से मन प्रवृत्त होता है और मन की प्रवृत्ति से कामना की उत्पत्ति होती है। विना विचारे भोगनिमग्नता से दुःख होते हैं। अतः विषयासक्ति ही मनुष्य की विपत्ति का मूल कारण है।⁹⁷ स्मृति खोये बिना, अपना सद् हितचिन्तन करते हुए अपने वास्तविक स्वरूप का ध्यान करें।

अभिवादनसीलिस्स, निच्चं बुद्धापचायिनो। चत्तारो धम्मा वड्ढन्ति, आयु वण्णेसुखं बलं।⁹⁸ जानने वाली आम्रपाली बुद्ध को प्रणाम कर बुद्ध की आज्ञा पाकर हाथ जोड़कर विद्यार्थी की मुद्रा में बैठ जाती है। बुद्ध ने उसके समझने योग्य धर्मयुक्त वचन कहे- सामान्यतः शारीरिक सौन्दर्य को प्राथमिकता देने वाली स्त्रियों की मुक्तिमार्ग में प्रवृत्ति बहुत कम देखने को मिलती है। परन्तु इस अनित्य जीवलोक में तुम्हारी धर्मवृत्ति तुम्हारा सर्वोत्तम धन है। आयु बीतने पर यौवन, रोग से शरीर व स्वास्थ्य और मृत्यु से जीवन नष्ट हो जाता है, पर धर्म का नाश नहीं होता।⁹⁹ सुख के पीछे दौड़ने वाले को कभी न कभी अप्रिय वस्तु का संयोग एवं प्रिय वस्तु का वियोग होता ही है। यह

पराधीनता है, इससे दुःख होता है। जबकि स्वाधीनता, इन्द्रिय संयम व अनासक्ति में बड़ा सुख है। यही सच्चा धर्म है। इसका मार्ग ही अचल-अटल है।²⁰ समस्त इन्द्रियाँ पराधीन हैं। पराधीनता और अनैतिक प्रसव स्त्री का सबसे बड़ा दुःख है। पाँच कामगुण वाले निकृष्ट धर्म का सेवन न करें, प्रमाद लिप्त न हों, मिथ्या दृष्टि न अपनायें और अपने आवागमन को न बढ़ायें।²¹ 'अतः आम्रपाली तुम उचित निर्णय लो' ऐसा बुद्ध ने कहा। तरुणी परन्तु बुद्धि, गम्भीरता और समझ में वृद्धा के समान आम्रपाली बुद्ध-वचनामृत पान कर कामनाशून्य होकर स्वयौवन-भावों को तुच्छ समझती हुई, अपनी वृत्ति(वेश्यावृत्ति) के प्रति और अधिक घृणा से भर उठी। मुनिचरणों में प्रणाम करती हुई निवेदन करती है- 'धर्मलाभाय मे साधो! मद्भिक्षां सफलां कुरु।'²² धर्माभिलाषिणी आम्रपाली की उत्कट जिज्ञासा को भली-भाँति समझकर अपनी स्वीकृति के साथ आम्रपाली के अन्तःकरण में धर्मबीज स्थापित कर सन्तुष्ट हुए।²³ गन्दगी व्याप्त राजमार्ग पर शुद्ध सुगन्धित कमलपुष्प की भाँति मानवसुलभ विकारों से युक्त मन में बुद्ध का सम्यक् ज्ञानोपदेश अपना सद्प्रभाव विखेरने लगा। बुद्धामृतज्योति आप्ता आम्रपाली अज्ञानान्धकारावृत गणिका के नारकीय जीवन क्लेश से निकलकर सर्वक्लेश शून्य पथ मध्यममार्ग में प्रवृत्त हुई। अब शारीरिक सौन्दर्य उसे तुच्छ लगता था। अन्तःकरण के सत् सौन्दर्य को जानकर पूर्णता प्राप्त भिक्षुणी का सम्मान जनक स्थान पाया, तथा दर्शन जगत में अद्वितीय उदाहरण बनी। बुद्ध धम्म, संघ शरण प्राप्त आम्रपाली ने निरन्तर निदर्शना-भावना करते हुए अर्हत्व प्राप्त किया। बृद्धावस्था में ढलते वाह्य स्वरूप के उद्धरणों से नवभिक्षुणियों और साधारण नर-नारी जगत को देह की नाशवान प्रकृति के बारे में बताती हुई कहती है -

कञ्चनस्स फलकं व सम्मट्ठं, सोभतेसु कायो पुरे मम।
सो बलीहि सुखमाहि ओततो, सच्चवादिवचनं अनञ्जथा।।²⁴
एदिसो अहु अयं सुमुस्सयो जज्जरो, बहुदुक्खानमालयो।
सोपलेप पतितो जराघरो, सच्चवादिवचनं अनञ्जथा।।²⁵

अर्थात् कभी मेरा शरीर भी सुन्दर व सुमार्जित स्वर्णफलक के समान चमकता था। वही आज बृद्धावस्था में अंगराग आदि से रहित, सूक्ष्म झुर्रियों से भरा हुआ, जर-जर, बृद्धावस्था एवं नाना प्रकार के दुःखों का घर मात्र रह गया है। सत्यवादी बुद्ध के वचन कभी मिथ्या नहीं होते।

इस प्रकार हम पाते हैं कि 'आम्रपाली की बुद्ध धर्म-दर्शन में दीक्षा' के सम्पूर्ण घटनाक्रम में बुद्ध के शुद्ध, सरल, सर्वग्राह्य, सर्वसमाज हितकारी सिद्धान्तों का उपदेश हुआ है। आम्रपाली की जीवन गाथा आज भी करुण-पुकार करती है कि अब वस करो, रोक दो इस निर्मम अत्याचार को। बालिका-भ्रूण हत्या, पैदा होते ही परित्याग से क्लेश मुक्ति की कामना व्यर्थ है। आम्रपाली का आत्म मन्थन पूर्वक सद्धर्म में प्रवृत्त होना यही सूचित करता है कि अपने कल्याण का मार्ग स्वयं बनाओ। आम्रपाली भली-भाँति जान चुकी थी कि ये सांसारिक ऐश्वर्यभोग दुःख ही देते हैं। इष्ट(शान्ति) का वियोग और जरा, रोग, मृत्यु आदि अनिष्टों का संयोग ही दुःख है। यही बौद्ध दर्शन का प्रथम आर्य सत्य है। आम्रपाली ने अनुभव किया कि इन्द्रिय सुख प्राप्ति की इच्छा (काम तृष्णा), वैभव प्राप्ति की इच्छा(विभव तृष्णा), जीवित रहने की इच्छा(भव तृष्णा) शान्त होने की अपेक्षा घृताप्ताग्निवत् निशदिन बढ़ती ही जाती है। तब बुद्ध ने कहा- तृष्णा की पूर्ति से सुख न मिलकर दुःख ही प्राप्त होता है। अतः तृष्णा ही समस्त दुःखों का कारण है। सबसे बड़ा दुःख तो जरा-व्याधि-मृत्यु है। जरा-मरण का कारण जाति(जन्म लेना), जाति का कारण भव(जन्म लेने की इच्छा) है। भव का कारण उपादान(जगत की वस्तुओं के प्रति राग एवं मोह), उपादान का कारण तृष्णा(विषयों के प्रति हमारी आसक्ति), तृष्णा का कारण वेदना(अनुभूति), वेदना का कारण स्पर्श(इन्द्रियों और विषयों के संयोग की अवस्था), स्पर्श का कारण षडायतन(आँख, नाक, कान, जिह्वा, त्वचा और मन), षडायतन का कारण नामरूप(मन के साथ गर्भस्थ शरीर), नामरूप का कारण विज्ञान(चेतना), विज्ञान का कारण संस्कार(कर्मफल), संस्कार का कारण अविद्या(अनित्य को

नित्य, असत्य को सत्य, अनात्म को आत्म समझना) है। इस प्रकार अविद्या ही समस्त दुःखों का कारण है। इस तरह ये द्वादश निदान जीव को जन्म-मरण के चक्र में घुमाते रहते हैं। यही भवचक्र है। इन द्वादश दुःख कारणों की श्रृंखला ही दुःख-समुदय है। इस श्रृंखला में एक की प्राप्ति होने पर अन्य की उत्पत्ति होती है। यदि एक(कारण) नहीं होता, तो अन्य(कार्य) भी नहीं रहता। इसे आश्रित उत्पत्ति का सिद्धान्त/प्रतीत्यसमुत्पाद का सिद्धान्त कहा जाता है। दुःख के कारण की खोज हो जाने पर कारण के नाश के साथ दुःख से मुक्ति की सम्भावना बढ़ जाती है। अतः तथागत बुद्ध आश्वस्त करते हैं कि दुःख का नाश हो सकता है। दुःख का नाश मध्यममार्ग के परिशीलन से पूर्णतः हो जाता है। आम्रपाली को प्रब्रज्या देकर बुद्ध ने सूचित किया है कि उनका मध्यम मार्ग उत्कृष्ट-निकृष्ट का भेद किये बिना सभी के कल्याण के लिए है। कोई भी किसी भी अवस्था में कुमार्ग का त्याग कर उनके मार्ग के माध्यम से मुक्ति पा सकता है। देशीय, जातीय, भाषायी आदि आधारों पर किसी को निषेध नहीं है। तथागत बुद्ध ने आम्रपाली को उपदेश उसके समझने योग्य भाषा(जनभाषा) में ही दिये। बुद्ध पाण्डित्य प्रदर्शन को नहीं बहुजन हित को प्राथमिकता देते थे। आज इस बात की अति आवश्यकता है कि लोगों को अधिक से अधिक जानकारी उनकी मातृभाषा में ही दी जाये। बुद्ध ने आम्रपाली से कहा कि हर क्षण परिवर्तित होती आयु के साथ परिवर्तित होता यौवन भी आयु के बीतने पर नष्ट हो जाता है। रोगों से शरीर तथा स्वास्थ्य का नाश हो जाता है। मृत्यु से जीवन का नाश हो जाता है। संसार में प्रत्येक वस्तु नदी के जलप्रवाह एवं दीपक की लौ की भाँति हर क्षण अपने मूल स्वरूप के नाश के साथ नवीनता धारण करती है। इस प्रकार संसार की प्रत्येक वस्तु क्षण भंगुर है। सृष्टि का संसरण हर क्षण होता रहता है, अतः यह संसार कहलाता है। बुद्ध ने आम्रपाली से कहा कि पाँच कामगुणों वाले निकृष्ट धर्म का सेवन न करें, प्रमाद न करें, मिथ्या दृष्टि न अपनायें और अपने आवागमन को न बढ़ायें। जिस तत्त्व का संसार में आवागमन होता है, वह वैदिक दर्शनों के आत्म तत्त्व से भिन्न नामरूप तत्त्व है। 'मैं' एक मानसिक अनुभव है, प्रत्यक्ष गोचर मानस प्रवृत्तियों का पुंज है। यह अस्थायी शरीर और मन का संकलन मात्र है। मन तथा मानसिक प्रवृत्तियों को 'नाम' और अस्थायी शरीर को 'रूप' भी कहा जाता है। इस प्रकार मैं का भाव और अस्थायी शरीर का संयोग ही नामरूप है। इस नामरूप को रूप, वेदना, संज्ञा, संस्कार और विज्ञान पंच स्कन्धों का समूह भी कहा जाता है। यह पंच स्कन्ध नामरूप अनित्य है। विज्ञान (विचार) के अविच्छिन्न प्रवाह की निरन्तरता का नये शरीर में बने रहना ही पुनर्जन्म है। एक दीपक से दूसरे दीपक में लौ के प्रवाह की भाँति हमारे विज्ञान एवं कर्मफल एक जीवन से दूसरे जीवन में पहुँचते हैं। अतः बुद्ध ने कहा है कि आसक्ति से विचारों और अज्ञानता से कर्मफल के प्रवाह से नामरूप के आवागमन को बढ़ावा न दें। सद्मार्गगमन का उचित निर्णय लें। बुद्ध लोगों को समझाते थे कि आगमों, आप्तपुरुषों, वर्तमान विभिन्न सिद्धान्तों एवं मेरे वचनों को भी भली-भाँति जानकर तर्कपूर्ण ज्ञान कसौटी से परखकर स्वीकार करना ही हित में होता है। तर्कपूर्ण कसौटी पर परखे बिना विश्वास करना अंधविश्वास होता है, उससे बचें। उम्र के अन्तिम पड़ाव में आम्रपाली भी अपने जीवन के विविध प्रसंगों के माध्यम से बुद्ध के वचनों की सत्यता को पुष्ट करती थीं। आम्रपाली का यह प्रयास सूचित करता है कि जो लोग ज्ञान प्राप्त कर चुके हैं, वे अपने जीवनानुभवों के सद्ज्ञान व अपने सदाचरण से अन्य लोगों के ज्ञान मार्ग को प्रशस्त करें। यही तथागत का उद्देश्य रहा है-

जगद्धिताय बुद्धो हि बोधमाप्नोति शाश्वतम् ।
अतेव च जीवानां सर्वेषां तु हिते रतः ॥

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- १३ धम्मपद - १६०
- १४ हितोपदेश- मित्रलाभ-कथामुख-३४
- १५ बुद्धचरित २२/१५-१८
- १६ बुद्धचरित २२/३१
- १७ भोगानामसमीक्ष्यैव सेवनंदुःखकारणम् । नराणां विषयासक्तिर्निदानं विपदा ध्रुवम् ॥ बुद्धचरित २२/३५
- १८ धम्मपद - १०६
- १९ आयुस्तु यौवनं हन्ति तथा मृत्युश्च जीवनम् । रोगः हारी रमाहन्ति धर्महन्ता न विद्यते ॥ बुद्धचरित २२/४५
- २० अप्रियस्य च संयोगे वियोगोऽपि प्रियस्य च । ध्रुवंसुखानुगानां हि धर्ममार्गस्तु निश्चलः ॥ बुद्धचरित २२/४६
- पराधीने परं दुःखं स्वाधीने च महत्सुखम् ॥ बुद्धचरित २२/४७ पूर्वार्द्ध
- २१ हीनं धम्मं न सेवेय्य,पमादेन न संवसे । मिच्छादिट्ठं न सेवेय्य, न सिया लोक वड्ढनो ॥ धम्मपद १६७
- २२ बुद्धचरित २२/५३ उत्तरार्द्ध
- २३ बीजं विनिक्षप्य यथा सुकाले, क्षेत्रे कृती तुष्यति भूमिधारो ।
तथाभ्रपालीं विधिनोपदिश्य, तुतोष तस्यां स च कालवेत्ता ॥ बुद्धचरित २२/५५
- २४ थेरीगाथा-२६६
- २५ थेरीगाथा-२७०

