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IMPACT OF RELIGION ON RACE AND SLAVERY IN *UNCLE TOM'S CABIN*

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Abstract

The religion plays an important role in man's life and humanity in general. But the basic human nature becomes obstacle to put religious principles in practice. The famous historical American novel *Uncle Tom's Cabin* by H.B. Stowe is an attempt to understand public attitudes towards African Americans and towards slavery at the time of its creation. It was written in response to the Fugitive Slave Act of 1850, which required the citizens in Northern States to return escaped slaves to the South. It realizes how abolitionist Harriet Beecher Stowe used *Uncle Tom's Cabin* to affect public opinion of that period. It became one of the turning points in the relations between the North and the South which ultimately led to the Civil War and resulted in one complete nation that is United States of America. In line with prodigy, Abraham Lincoln greeted Stowe in 1862 by saying "So you're the little woman who wrote the book that started this great war." That's why, it was not only antislavery novel, but also the most successful piece of literature to create feeling of humanity through religious principles.

Two slaves, Cassy and Emmeline, are hiding from their cruel master, Simon Legree. Simon threatens to beat Tom if he will not tell where Cassy and Emmeline are hiding. Tome, a Christian who has always been a loyal, hard-working slave, refuses and Simon swears that he'll conquer Tom or kill him. In response Tom with firm faith in religion offers love to Legree, the enemy. It irritates Legree as it is the bond of religion and humanity which comes between his selfish motive to run slavery.

As the renowned poet Langston Hughes writing in 1950, called the book a "moral battle cry for freedom" Stowe had not raised argument for racial equality. Her arguments centered on religion and the sacredness of motherhood and family. She felt, these were the arguments most likely to affect public opinion in the North to abolish slavery. It was the basic reason she choose to write novel instead of making public speeches, publishing newspaper articles or any other action.

Key Words : Religion, Humanity, Race, faith, abolish, slavery.

Introduction:

Harriet Beecher Stowe's *Uncle Tom's Cabin* presents the social status of man in around 1850. There is reflection of a realistic picture of contemporary slaves. Family relationship is at the centre of this novel. Slavery is one kind of system emerged out of the selfish motives practiced by powerful people in the society. Freedom from the slavery is the central idea of this paper. The slavery can create variety in writing. The suppression, contradiction, disorder, confusion, hate and search for freedom forms the features of slavery.

Slavery is a condition in which a person, a group or a community is exploited by dominant force. Hence slavery is a process of domination and subordination. This premise partly answers the question who makes slave to whom. Besides this understanding, there are complex issues involved when we theorize domination and subordination. It is Hegel in his theorization of binary as self/other underlines the unequal relations between the two in that he privileges the self. In *Uncle Tom's Cabin* prominent race dominates less powerful one, out of self interest.

Literature as a mode of discursive expression always measures to give voice to the slavery. It sensitizes us to condition of oppressed, the alienated, the discriminated and the one who exists as if non-human animals. At the level of slavery, the problem has two dimensions. On one side the slavery of all the persons belonging to a particular race. At another side the slavery of female of that race, doubly oppressed—a slave along with sexual object. Further, in critical reading of slave characters they do not draw our attention to their socio-cultural status, but location in unsympathetic, unidentified and voiceless figures. The voice of the slave is mostly muted. The paper highlights a perspective of religion and its impact on race and slavery, expressions of slaves in literature.

Harriet Beecher Stowe explains in the last chapter why she wrote the book (she calls herself “the author”). “For many years of her life, the author avoided all reading upon or allusion to the subject of slavery, considering it as too painful to be inquired into, and one which advancing light and civilization would certainly live down. But, since the legislative act of 1850, when she heard, with perfect surprise and consternation, Christian and humane people actually recommending the remanding escaped fugitives into slavery, as a duty binding on good citizens,—when she heard, on all hands, from kind, compassionate and estimable people, in the free states of the North, deliberations and as to what Christian duty could be on this head,—she could only think, These men and Christians cannot know what slavery is; if they did, such a question could never be open for discussion. And from this arose a desire to exhibit it in a living dramatic reality.”

Stowe's radical ideas and its traditional presentation are some of the strength of the novel which intensifies the message of *Uncle Tom's Cabin*. In fact, Abraham Lincoln has quoted about Stowe and her novel as saying, “so this is little woman who caused the great war!” (In reference to the Civil War, qtd. In Seiler 136). The novel ignited great fire and gathered sympathy on behalf of the slaves for the sensitive treatment given to the slave families and their sufferings. In consequence, the entire world was moved to react against the practice of slavery for grand

success of *Uncle Tom's Cabin*. It grew to be one of the strongest antislavery books and was even credited with living the movement to initiate the Civil War. Stowe incorporated several strongly debated issues of her time in the novel, including gender roles and slavery. However, she was careful to work within the accepted social boundaries and was thus able to appeal to many groups through her novel. Nevertheless, *Uncle Tom's Cabin* was highly controversial and sparked a storm of discussion and action from the entire world. This paper explores the issues contained within the novel and their presentation, and the reactions of the American public and the world.

The writer who makes effort on these kinds of writings like voices of slaves for their freedom that forms the part of literature. Here, the root of such kind of writing arises for some times from such depressed & oppressed situation for the quest of their life. It deals not only with the class struggle, between rich and poor but also the struggle between races and it is seen from the Lower Race's point of view, the suppressed, the 'captive', the slave. The writer stresses on the social exclusion, disorder and spiritual flexibility encourage their ultimate destination. All the voices of slaves are the outcome of their self-experienced feeling of their own point of view. Some examples of voice of slave characters are studied in this perspective like Tom and Eliza. The paper highlights the voice of Slaves in Racial and Religious context in 'Uncle Tom's Cabin'.

The contextualized slavery in an Inter-disciplinary framework with reference to past and with its possible effects on life in future and also provides a comparative platform of literary study between Race and Slave discourses with influence of Religious faith. The chief concern of this research paper is to review literature on slavery in this relation.

Objectives:

The main aim of the present paper is to trace the emergence of new trends of slavery in the modern world, to highlight the perspective of slavery in *Uncle Tom's Cabin* in relation to attitude of one race to another and influence of religion on both. The paper intends to provide the human relationship in *Uncle Tom's Cabin* and especially effect of rebellious slaves in contrast to passive slaves. It also focuses social race conflict in American society, through the suppressed character Tom and oppressive character Legree. The search for self respect as a human being forms the major issue in this novel. The themes of love for humanity, freedom from slavery in the novel are at the centre of this paper. It also attempts to explore how the novel deals with dominant issue of quest for freedom from slavery and demand for equality of all the humans in face to religion, irrespective of race and region.

Main Arguments: -

- Social Issues of Race
- Social issues of Slavery
- Impact of Religion on Race and Slavery

Social Issues of Race:

The literary approach utilizes strong conflict resolution strategies. It directly address the conflict through controversy and exhibiting themes, encouraging the community to reflect and take responsibility for their contribution from current day race relations in America.

Uncle Tom's Cabin attempts advancement of remedy to the conflict between the two different races and to evoke creative, relevant and suitable solutions for developing and maintaining harmonious relations. Religion transforms the realm of possibilities for conflict resolution, and it can hasten approaches to building peace. Although religion approaches to conflict resolution can lead to peace building, how can these alternative options make a significant impact on race? In order to conflict resolution, religion attempts to achieve social change, it must address the controversy associated with the conflict. The investigation of incorporating themes, like spirituality, assists in accomplishing this goal.

However, Stowe personify how race, with a spiritual undertone, can significantly influence the national dialogue, disrupt the government's hegemony over countrywide contentment, inspire the community to take action, and incite social change within a nation spoiled by injustice. Stowe takes a creative approach to address the destructive conflict of race relations in the nation. Stowe emphasizes the conflict between the in-group of slave owners and the out-group of tortured slaves, artistically unveiling the unthinkable anguish and acts of horror. This exposure evoked praise and criticism from supporters and denouncers of the controversial subject matter. In accordance to Condee (2010) "this tension between *Uncle Tom's Cabin's* initial reception and its racist legacy makes it a unique lens for understanding changing race relations in the United States" (p. 33). Even though, the portrayals of both the races were disturbing, they courageously addressed conflict and created uproar from the community. Stowe utilized literary art to demonstrate the uncomfortable and demoralizing conflict of slavery in the southern region of America.

Stowe used artistic expression to exhibit what Pruitt and Kim (2004) describe as social identity theory. As per theory of Pruitt and Kim, social identity theory leads to the in-group, represented by the Caucasian or *white or light-skinned race* slave owners, possessing a prejudice against the out-group, or African slaves. The in-group believed that they were superior to the out-group, contributing to the merciless conflict integrated in scorn of the out-group. This mentality made it possible for the in-group to view the slaves as property, take resources from them, and detach them.

Stowe presents the amicable Caucasian characters in the likeness of God, as the pure savior coming to the rescue of the incompetent African Savage Race. This representation is evident in the case of *Topsy*, the little girl character of African descent. She was a child introduced to Christianity by the white woman character *Ophelia*. Prior to *Topsy* becoming saved, she often described herself as being wicked. Others perceived her as unlovable and unable to love. Eventually, spirituality and the love of *Eva* inspired *Topsy* to want to be a good person, capable of making morally sound decisions. She responded to *Eva's* heartfelt declarations of love, motivated by her desire to be good, with her own assertions of how she would try extremely hard to do the right thing. She cried out about not caring to do well prior to *Eva* entering into her life, but she became inspired to do right by this symbolization of the "great white hope." The intense encouragement from *Eva* inspired *Topsy* to become more religious and strive for righteousness. *Eva's* pure heart, shaped by her deep spirituality, was evident in the fact that she genuinely loved the little black girl that nobody cared to acknowledge. Stowe used the character of *Eva* to speak life and positivity into *Topsy*.

The work presented by Stowe provides present day scenarios of how addressing race relations through characters with an emphasis on slave influences society views of African-American people, impacts the literary approaches to conflict resolution, and redefine race relations in America.

Social issues of Slavery:

Although many ideas in *Uncle Tom's Cabin* are important, the most enduring and significant is that of the evil of slavery. Stowe's focus on the need to eradicate slavery comes from her heard multiple stories of the sexual exploitation of slaves, and she fought against this in *Uncle Tom's Cabin*. In fact, as Reynolds notes, Stowe's aunt, Mary Foote, once married a Jamaican planter, but when she discovered that he had "sired several of his slaves," she left him and returned to America (Reynolds 59). This and many more events and stories in themselves provided Stowe with adequate motivation to fight slavery, and she thus combated it by directly and indirectly criticizing the injustice of the slave practiced of her times.

Stowe exemplifies ability of literature to capture conflict and impart it through a compelling story, forcing audiences to assess their personal perspectives. This is evident when examining the marriage between the slave George and his wife Eliza. This marriage was not legally recognized, and they were separated and sold off to different slave owners. This would force George to buy back his own wife and child, a revolting sentiment, and arguably soul-stirring ideal as well. This literary interpretation of a real-life occurrence provided a tool to exchange ideas for keeping aside to the people from practicing or supporting slavery.

Eliza, a rebellious slave's successful attempt for freedom of her son Harry and herself shows her gist for existence. In addition, her rebel against owner is symbolic representation of save's search for existence. As search for freedom is the sign of existence most of the characters excluding Tom are in search of their freedom. But, Tom's struggle for freedom and urge for all existence was unlike Eliza. His struggle was for all slaves to get freedom from slavery. He accepts death for all the slaves and proves himself a martyr. Hence everywhere there is struggle for existence. That's why there begins the emergence of voices of slaves to shape their life through their own freedom. It succeeds creating sympathy in the mind of owners of the slaves like George Selby, representing all others of his Race.

By presenting Tom the way she does, Stowe manages to create sympathy for the black race and illustrate her idea of perfect humanity. Irrespective of his race, "Uncle Tom's Lament for Eva," clears the fact where the author mourns,

"For 'twas in the night they laid you
Dear Eva, in thy grave,
E'en now my heart is breaking
O, God, in pity save" (Hirsch 314)

Pro-slavery critics condemned Stowe as a dangerous reformer and a woman who disguised her reforming ideas as virtuous and pure Christian notions, citing the tragic and violent scenes as well as the strongly opinionated characters of the novel as indications of Stowe's alarming messages. (Reynolds 45).

Impact of religion on race and slavery:

Stowe continuously searched for a loving God as she struggled with the stern doctrine of "natural religion," that she presents through the character of Uncle Tom and his firm idea that faith could come only from the heart; in truth, he believed that faith could only come through belief in religious principles by seeking empathy for others and out of that showing sympathy towards them by restraining human instincts. Tom lost his life for the Christian truth which he so loved. Stowe's contemporaries saw Uncle Tom as symbolizing a man that was truly Christian regardless of skin color.

Religion and slavery are inextricably connected in *Uncle Tom's Cabin*. Slave-owners were actually extremely limited in their ability to simultaneously comply with the religion and to treat their slaves as human beings. Furthermore, slave-owners were urged not to free their slaves. Slaves were often left to despair because they had no religious protection whatsoever. Many such cases exist in *Uncle Tom's Cabin*. For instance, George is legally taken from his profitable and fulfilling employment to a life of hard labor and misery because of his master's jealousy over his slave's success. In addition, Prue's master kills her because of her constant drunkenness, which is brought on because most of her children are sold and her one remaining child dies of neglect and hunger when Prue is not permitted to care for it (Stowe 198-199). In addition, Legree cruelly punishes and eventually kills Tom for his faithfulness and refusal to expose fugitive slaves. These examples are all illustrations of what was religion in Stowe's time.

Stowe idealizes the characters in the novel, especially that of Eva St. Clare and Uncle Tom as being more religious and not reflecting the actions of real people. However, what many contemporary critics fail to see is the deep-rooted connection Stowe's novel makes with the most popular book and source of her time, The Bible. Furthermore by analyzing the characters of Uncle Tom and Eva St. Clare are carefully constructed call to Christianity. Furthermore, Stowe is able to insert her beliefs into the mouth of Eva as she asks some of the fundamental questions of the time, "Papa, isn't there any way to have all slaves made free" and "Doesn't the Bible say we must love everybody?" (Stowe 237, 241). Only briefly touching on the death of Eva is to ignore one of the most heavily scrutinized passages in the novel.

Two slaves, Cassy and Emmeline, are hiding from their cruel master, Simon Legree. Simon threatens to beat Tom if he will not tell where Cassy and Emmeline are hiding. Tom, a Christian who has always been a loyal, hard-working slave, refuses and Simon swears that he'll conquer Tom or kill him. At this point the firm religious belief is visible of Tom, who follows footprints of Christ and accepts Christ-like death to win over Simon: "Tom looked up to his master, and answered, "Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd give ye my

heart's blood; and, if taking every drop of blood in this poor old body would save your precious soul, I'd give 'em freely, as the Lord gave his for me. O, Mas'r! don't bring this gear sin on your soul! It will hurt your more than't will me! Do the worst you can, my troubles'll be over soon; but, if ye don't repent, yours wont't never end!" (*Uncle Tom's Cabin*, p.262).

According to Evans (2012), "Stowe uses 'Uncle Tom' to teach whites how to suffer and endure in the midst of trying and painful circumstances" (p. 499). Evans (2012) assesses how the inventive work of Stowe (1852) intervenes during a critical point in the nation's history, and addresses the national crisis and overwhelming conflict of slavery in America. Stowe inspires change on a massive scale by questioning the existence, confronting the expansion, and raising awareness about slavery's moral legitimacy. Stowe uses slave characters to present religious lessons to the White race, encourage them to read the Bible, and help them grasp spirituality and its impact on humanity, regardless of race.

In *Uncle Tom's Cabin*, then, Stowe comes to the final view that, if religion is not in practice by masters, slaves must obey their consciences and do the right thing, even if it is against their masters. This attitude can be seen when George, Eliza, and Harry find the Birds, who help them to escape even though Senator Bird has voted for a law forbidding people even to feed or shelter runaway slaves (Stowe 78). However, Stowe makes it richly clear that such rebellion should not be violent; in contrast, Tom peacefully resists his master by keeping faith in religious principles. Tom accepts death of martyr to prove superiority of religious principles to adhere humanity and dismisses Legree's false pride of superior *white race* to African slaves.

Conclusion:

The novel uses spirituality to connect to a deeper and basic side of the religion. Identifying that connection can provoke deep thought, leading to action in the community. Stowe uses God as a catalyst to address topics of morality and its relativity to slavery. This argument is evident through the depiction of pleasant slave owners, portrayed as helping the slaves by imposing their Christian beliefs, introducing their servants to God, and bettering the lives of their captures through this introduction.

Stowe planted seeds for social change through the creation of strong characters and compelling messages. The exploitation of the horrifying damage of slavery, such as, the separation of slave families, the raping of African females, and the violent abuse of people of African descent, led to a national uprising.

Indeed, the book intervenes in the nation's central crisis—the existence, moral legitimacy, and expansion of slavery. But Stowe also uses black characters (and women and children) to teach her audience about true religion, to read the Bible rightly, to feel and see the spiritual realm appropriately, and to deal with doubt and suffering with one's faith left intact or strengthened. She appealed to the emotions of readers. The idea that she could no longer bear the torment of

witnessing the brutal captivity of African people, alluded to the fact that slavery was not good or morally correct.

Ultimately, the novel attempts to build peace by providing strong conflict resolution devices because it encourages innovation and creativity. It defines the dominance of possible authority and represent an opportunity where imagination can become reality. Religious faith approaches bear potential to fully challenge our imagination in the search for creative, practicable and sustainable alternatives. It tries to build a bridge for peace making alternatives and also to break down barriers and create an environment that allows for open dialogue regarding uncomfortable, unsettling, and painful subjects. The novel puts forth the views as to conflict resolution can resolve the conflict between slaves and slave owners, the in-groups and the out-group, the oppressed and the oppressor because religion is conducive to an environment that promotes expression.

Stowe intended to use literary art as an informational tool to educate those who were not aware that the institution of slavery was morally, emotionally, physically, mentally, and spiritually wrong, bad, and demeaning. Furthermore, Hart (2008) examines and explores how the “distorted creative expressions are virtually sufficient to convince the masses about their ‘role’ in society as passive consumers of art and, above all, entrench an apathy and passivity that is difficult to unlearn or transform” (p. 189).

The compelling dialogue on race, religion, and slavery led to candid conversations within the community. The art of literature created by Stowe (1852) was the flame that ignited the Civil War according to Kaufman (2006) and “communicates messages of revolutionary change” according to Hart (2008, p. 189). In this instance, that revolutionary change meant war in order to arrive at peace, raising the issue of whether violence is an appropriate means for achieving peace, and if there are moral grounds for justified war.

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RELIGION IN *PRIDE AND PREJUDICE*
AUSTEN'S VIEW OF RELIGION THROUGH THE PORTRAYALS OF
MR. COLLINS AND MARY BENNETT

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Jane Austen and her best work *Pride and Prejudice* need no introduction. Almost all of the themes of the celebrated novel have been discussed to no end and all of her characters analyzed under scrutiny. Still, different times call for different analyses, which is the reason behind the various reinterpretations of every classic that has ever been written.

The world of Jane Austen's *Pride and Prejudice* is a closed world with limited number of pains and pleasures. At the outset, the goal of everyone's life is to get married or to get one's children and friends married. Behind this premise, however, there is more. Austen's works also serve as great sources of social history. The mannerisms, ideas and beliefs of a certain age are perfectly reflected in the lives of her characters.

One of the most crucial of these issues is religion. Overtly, Austen refrains from either criticizing or praising religion. Rather than ideologies, she is concerned with individual characters, who are engaged in personal journeys of love and affection. But the late 18th century, in which the novel is set, was still a century in which religion was of great importance if not the prime importance.

It was an era when the first wafts of freedom were blowing through Europe after a long time. Christianity had taken hold of Europe and every aspect of life in the Dark Ages. It was a horrible time when science was banned and scientists were persecuted; artists were either killed or made to conform to the strictures of religion; any dissent was brutally suppressed; heresy was punishable by death; misogyny was at its highest with lakhs of women burnt alive being accused of witchcraft.ⁱ Beginning in the 13th century and coming into its own in the 15th century, the Renaissance, inspired from the Greek pagan philosophers first broke the stranglehold of Christianity.

This led to an explosion in arts and science. Soon, science of navigation was developed as it had never been before, Americas were discovered, looted and the resulting wealth further fuelled the growth of science. Through a cycle of unintended consequences, this explosion in scientific growth resulted in a more open society which, for the first time since the advent of Christianity, separated the Church and State.ⁱⁱ But still, religion was adamant.

A conscious change in the intellectual science of Europe was brought by the Enlightenment, the era of which Jane Austen and Charles Dickens were children of. There were no more witch burnings and public executions of heretics but still religion was important and governed the life

of most of the people. At the same time, the Enlightenment had made it possible to criticize religion, even if in hushed tones.ⁱⁱⁱ In the works of Jane Austen, in *Pride and Prejudice* in particular, we find this criticism of Christianity in hushed tones.

Austen makes her criticism through a medium which she had mastered to perfection: characterization. She seldom made philosophical or ideological arguments directly. None of her characters engaged in ideological discussions. She made them speak through their behaviour and attitudes. The two characters through whom she makes her criticism of Christianity are: Mr. Collins and Mary Bennett.

“A pompous, generally idiotic clergyman who stands to inherit Mr. Bennet’s property. Mr. Collins’s own social status is nothing to brag about, but he takes great pains to let everyone and anyone know that Lady Catherine de Bourgh serves as his patroness. He is the worst combination of snobbish and obsequious.”^{iv}

The fact that Austen chose a clergyman as the butt of ridicule in her most celebrated work, testifies to the theory that she does not think well of the Church and her servants much. He is always preaching the Bennetts and pretty much everyone he chances upon the virtues of a Christian life. One of his favourite activities is to read from the Fordyce’s Sermon, also called as Sermons to Young Women, published in 1766. “Sermons to Young Women (1766), often called Fordyce's Sermons, is a two-volume compendium of sermons compiled by James Fordyce, a Scottish clergyman, which were originally delivered by himself and others. Fordyce was considered an excellent orator, and his collection of sermons found a ready audience among English clergy and laity alike. It quickly became a staple of many Church and personal libraries.”^v

It was a very pedantic work, which was often hard to follow and would be considered misogynistic and oppressive in today’s world. The fact that Mr. Collins likes to preach womanly virtues with the help of Fordyce’s sermons makes him an unpopular choice among women and the wider society in general. This activity goes perfectly well with his background as a clergyman as the Bible has a very low opinion of women in general. In Genesis, we read that woman was made from the rib of Adam, as an afterthought and for his entertainment.

The very institution of misogyny is fundamental to Christianity and the Bible. Women are instructed in the Bible to accept their inferior role to men. They are also encouraged to be ashamed of themselves. The Bible is full of such quotes. From the New Testament we find "Wives, submit yourselves unto your own husbands, as unto the Lord. For the husband is the head of the wife, even as Christ is the head of the church. . . ." (Ephesians 5:22–23) and "These [redeemed] are they which were not defiled with women; . . ." (Revelation 14:4); and from the Old Testament we find "How then can man be justified with God? Or how can he be clean that is born of a woman?" (Job 25:4) Other relevant New Testament passages include Colossians 3:18; 1 Peter 3:7; 1 Corinthians 11:3, 11:9, and 14:34; and 1 Timothy 2:11–12 and 5:5–6. Other Old Testament passages include Numbers 5:20–22 and Leviticus 12:2–5 and 15:17–33.^{vi}

This institution is reinforced by the Doctors of the Church. Here is one quote from the Church Father Tertullian: “In pain shall you bring forth children, woman, and you shall turn to your husband and he shall rule over you. And do you not know that you are Eve? God's sentence hangs still over all your sex and His punishment weighs down upon you. You are the devil's gateway; you are she who first violated the forbidden tree and broke the law of God. It was you who coaxed your way around him whom the devil had not the force to attack. With what ease you shattered that image of God: Man! Because of the death you merited, even the Son of God had to die. . . . Woman, you are the gate to hell.”^{vii}

He is idiotic in general and is in complete awe of Lady Catherine de Bourgh, just because she belongs to the right aristocratic family, a remnant of the medieval feudal society. He is in utter and complete awe of Lady de Bourgh and petrified in her presence. He also expects everyone else to respect her. But this does not mean that he is polite. His obsequiousness turns to plain snobbishness when he interacts with other people who are not of high birth and who are not rich or religious. He is downright insulting sometimes, even while he is making a marriage proposal to Elizabeth:

“My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish; secondly, that I am convinced that it will add very greatly to my happiness; and thirdly—which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness. [...] Thus much for my general intention in favour of matrimony; it remains to be told why my views were directed towards Longbourn instead of my own neighbourhood, where I can assure you there are many amiable young women. But the fact is, that being, as I am, to inherit this estate after the death of your honoured father (who, however, may live many years longer), I could not satisfy myself without resolving to choose a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place—which, however, as I have already said, may not be for several years. This has been my motive, my fair cousin, and I flatter myself it will not sink me in your esteem. And now nothing remains for me but to assure you in the most animated language of the violence of my affection. To fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware that it could not be complied with; and that one thousand pounds in the four per cents, which will not be yours till after your mother's decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married.”^{viii}

Austen could have invested him with some good virtues or could have distributed the irksome qualities in other non-religious characters, but she chooses to invest the most religious character with the most ridiculous and irritating qualities. It tells of her disapproval of religion in general.

Another character which is religious and which is unlikable is Mary Bennett, one of the least developed characters of *Pride and Prejudice*, and for good reason. She is ‘virtuous’ in the

Christian sense, reads her Bible daily and all the necessary texts recommended for the virtuous life of a woman. She always preaches everyone about the Christian virtue and is constantly snubbed and ignored.

“The middle Bennet sister, Mary, is strangely solemn and pedantic. She dislikes going out into society and prefers to spend her time studying. In conversation, Mary constantly makes awkward and profound observations about human nature and life in general. Some critics believe Mary was a cipher for Austen herself.”^{ix}

An example of her pompous judgments of others is: “Unhappy as the event must be for Lydia, we may draw from it this useful lesson: that loss of virtue in a female is irretrievable; that one false step involves her in endless ruin; that her reputation is no less brittle than it is beautiful; and that she cannot be too much guarded in her behaviour towards the undeserving of the other sex.”^x

Just like Mr. Collins, there is little in Mary to like. But she is politely ignored by the rest of the society, the society which is not religious at all. Apart from these caricatures of religious characters, there is little mention of religion in *Pride and Prejudice*. Religion, missionary calling, religious philanthropy and other such sentiments do not find mention in *Pride and Prejudice*. The only indirect mention that religion finds is negative. From this, one can conclude that Austen though little of religion beyond its ceremonial value and her characters led a practically secular life with scarcely a mention of the metaphysical.

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RURAL EMPLOYMENT PROGRAMS IN MADHYA PRADESH

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A majority of the poor in rural areas of the country depend mainly on the wages they earn through unskilled labour. In a context of poverty & unemployment, wage employment programmes provide unskilled manual workers with short-term employment on public works such as irrigation infrastructure, reforestation soil conservation, road construction etc. These programmes provide income transfers to poor households during critical times. A 'convergence approach' has been adopted for optimization of resources, initiatives and results. The Poverty Monitoring and Policy Support Unit (PMPSU), Madhya Pradesh (MP), is a registered Society anchored within the MP State Planning Commission (MPSPC) supported by DFID. The mandate of this unit is to review policy initiatives and programmes of the state Government relating to poverty, inequality, gender and social exclusion. The study commissioned to Samarthan by the PMPSUS of MP-SPC, is an attempt to understand the effectiveness of the scheme in making livelihood sustainable. This study provides the right context to review the best practices, significant achievement, the challenges, bottlenecks and the impact of the scheme in changing the livelihood opportunities in rural areas of the state. The government also worked diligently towards translating visions into policies and programmes. During the year, while on the one hand based, on the experience and performances, initiatives have been taken to modify and include new elements in some of the existing schemes and programmes like the Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA), Indira Awaas Yojana, National Social Association Programme Integrated Watershed Management Programme, National Rural Drinking Water Mission etc. to make them more effective, blueprints have been drawn up for new schemes like National Rural Livelihood Mission(NRLM) to bring about a paradigm shift in the approach to poverty alleviation and resultant self reliance in the rural areas.

Madhya Pradesh is one of the front runner states on effective performance of MNREGS. In starting, state has generated 2624 lakh person days under MNREGA. There are 46.17 lakh assets created under the MNREGS in M.P. In this context, the Poverty Monitoring and Policy Support Unit within the State Planning Commission assigned a study to Samarthan in June, 2010 with the objective of assessing the performance of MNREGS and impact that the programme could generate to address the issues of poverty and rural livelihood.

Mahatma Gandhi NREGA was launched in 200 select districts on 2.2.2006. It aims at enhancing livelihood security of households in rural areas of the country by providing at least one hundred days of guaranteed wage employment in a financial year to every household whose adult members volunteer to do unskilled manual work. The Ministry of Rural Development is the nodal Ministry for the implementation of Mahatma Gandhi NREGA. It is responsible for ensuring timely and adequate resource support to the States and to the Central Council. MGNREGA is the first ever law, internationally, that guarantees wage employment at an unprecedented scale. The primary objective of the Act is meeting demand for wage employment in rural areas. The Act is a significant vehicle for strengthening decentralization and deepening processes of democracy by giving a pivotal role to local governance bodies, that is, the Panchayati Raj Institutions. The provisions of the Act identifies Panchayati Raj institutions as the key implementing agency for the programme providing a significant opportunity for demonstrating the role of village level institutions in transforming their village infrastructure and addressing abject poverty.

A perusal of the allocation of total expenditure under MGNREGS amongst broad groups of permissible works in the State of Madhya Pradesh suggests that the State has been spending about two-thirds of the total MGNREGS funds on water related works. From amongst the various water related works, the most important activity accounting for the largest proportion of water related expenditure has been the provision of irrigation facilities on farms of individual farmers belonging to marginalized sections of the society eligible under the MGNREGS criterion. Works which are permissible under Mahatma Gandhi NREGA are water conservation and water harvesting; drought proofing (including afforestation and tree plantation); irrigation canals including micro and minor irrigation works; flood control and protection works including drainage in water logged areas; etc.

With effective implementation of the Central government's flagship rural jobs scheme, the image of Madhya Pradesh' s villages has drastically changed. The state stood among the top 10 implementing states, an official statement recently said. According to the latest quarterly report of the Planning Commission's Delivery Monitoring Unit (DMU), Madhya Pradesh stood fifth in total spending under the Mahatma Gandhi National Rural Employment Guarantee Act (MNREGA), sixth in making employment available to needy families, sixth in generation of mandays, seventh in the number of families accomplishing 100-day work and 10th in generation of scheduled mandays. "Through MNREGA convergence, 58 percent permanent assets have been constructed, which is the highest in the country," the statement said, adding: "Madhya Pradesh is constantly registering better performances at the national level." Since last year till date Rs.20,942 crore has been spent on beneficiary-oriented and community-based works. Of this, Rs.12,486.67 has been spent on unskilled labour. During the last year, employment worth 14,972.75 lakh mandays was provided to needy rural

labourers. Of these, employment worth 2,733.41 lakh mandays was made available to scheduled caste labourers and 6,528.52 lakh mandays to scheduled tribe labourers, the statement said. In a study —Status of NREGA Implementation – 2nd Monitoring report (PACS Programme), conducted by Samarthan the following things were observed for the state of Madhya Pradesh

- In 26% Panchayats there was a delay of more than 15 days in getting technical sanctions.
- There is a delay of more than 15 days in release of funds in at least 40% of the studied Panchayats.
- The average workdays generated per household per annum was as low as 21.28.
- The number of households receiving 100 days of work under MNREGS was only 11.9%.
- There is a difference between what is planned by the Panchayat and what is actually being implemented under the scheme.

Total ADHAR No./EID No. Entered for MNREGA

S.no	Particulars	Total No.
01	Total MIS	24424293
02	With ADHAR No.	4603509
03	Verified ADHAR No.	2683068
04	Without ADHAR No.	19820784
05	With EID in MIS	61350
06	With ADHAR No.& Post Office A/C	495479
07	With ADHAR No.& Bank A/C	3025900

Ref. Govt. Of India Ministry of Rural Development

In order to ensure a total transparency in the implementation of the Scheme, the Government ordered for the conduct of Social Audit of the Scheme by the Social Audit team exclusively established including 6 MGNREGS workers representing various sections of the society in all Village Panchayats of NREGS districts along with the conduct of Grama Sabha meeting. Over the last few years, based on reports from the field and research inputs on implementation issues and challenges, the Ministry has taken initiatives to strengthen the program implementation at grassroots level. The Fourth edition of MGNREGA Operational

Guidelines, 2013 have been released on 2nd February 2013. The revised guidelines have attempted to meet important implementation challenges. However there remain several challenges and bottlenecks in the implementation of the scheme at the grassroots. Implementation of Mahatma Gandhi NREGA is done by the respective State Governments in accordance with the State Employment Guarantee Schemes formulated by them. Panchayats at district, intermediate and village level are the principal authorities for planning and implementation of these schemes. Therefore, all complaints received in the Ministry are sent to the concerned States for appropriate action in accordance with the provisions of the Act. In complaints of serious nature, the Ministry deputed National Level Monitors to investigate the complaints. Reports of the NLMs are shared with the concerned State Governments for taking

corrective action. MNREGS should instruct all district level officials to derive the plan from the integrated plan document being prepared for the district.

Current Position of MNREGS

S.No.	Particular	2014 – 15	1-4-2015 to 1-8-2015
01	Total Households applied for job	8592125	8270577
02	Total job card issued	8425252	8100261
03	Total person worked SC	1332056	1293372
04	Total person worked ST	2382136	2308787
05	Other than worked SC & ST	4714060	4478102
06	Total households demanded work	3102028	980723
07	Total persons demanded work	6683169	1767065
08	Total households allotted work	3095526	972711
09	Total persons allotted work	6664047	1751889
10	Total muster roll filled	1200482	172682
11	Total households worked	2789031	714575
12	Total persons worked	5814225	1251126

Ref. Govt. Of India Ministry of Rural Development

At the beginning of each year, plans thus derived should be painted on the walls of the panchayat so that people are aware of the works. Any farmer in SC/ST/BPL category who demands MNREGS work on their land should be provided the work in a guaranteed manner. Plans should essentially focus on converging with activities of some key departments like Agriculture and water resources. Promote greater number of activities and convergence around strengthening agriculture, with special focus on land development works to increase cultivable area. Focusing on agriculture would help in making sustainable opportunities of livelihood for the workers. This will in turn increase rural employment. Thus, MNREGS fosters conditions for inclusive growth ranging from basic wage security and recharging rural economy to a transformative empowerment process of democracy

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ETHNO MEDICINAL STUDIES OF FLORA AND FAUNA ON SANTHAL TRIBALS OF SUNDARBANS, WEST BENGAL, INDIA AS DRUG TO EXERT CONTRACEPTIVE. EFFECT AND ALSO THEIR APPLICATION ON LOWER VERTEBRATE GROUP IN THE HOMOEOPHARMACEUTICAL SYSTEM

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INTRODUCTION: Sunderbans is composed of a group of islands comprising the area from the mouth of river Hooghly on the west and extends up to the river Meghna in the east covering from districts North and South 24 parganas within the Indian territory and Khulna and Barisal in Bangladesh. The area is divided into three zones: i) Inhabited zone, ii) buffer zone, iii) core area. The study area includes only in the inhabited zone under two districts North & South 24 parganas, West Bengal, India.

Three types of tribal population approximately 81,000 people inhabited in the Sunderbans. In the Inhabited zone, among them Santals community is our study. No consolidated work yet has been available on Ethno-medicinal usage of Flora & Fauna. Recently Majumder & Mridha (2004) reported three medicinal spiders of the family Clubionidae & Lycosidae in relation to their usage as drugs among the tribal inhabited zone of Sunderbans, West Bengal tribal people. Majumder & Dey (2005) made a study on Ethno medicinal uses of arachnids and insects on the tribal people of Sunderbans. Majumder & Dey (2007) made an extensive study on Ethno medicinal Flora & Fauna of Sunderbans among the tribal people of Sunderbans.

Santal tribes are residents of West Bengal and apart from it they are populated in various corners of Chhattisgarh, Bihar, Jharkhand, Assam and Orissa. Santal tribes are one of the largest tribes of India. Main languages spoken by these tribes include '

One of the most studied tribal religions in India, the Santal religion worships *Marang buru*, or *Bonga*, as the Supreme Deity. The weight of belief, however, falls on a court of spirits (*Bonga*), who handle different aspects of the world and who are placated with prayers and offerings in order to ward off evil influences. These spirits operate at the village, household, ancestor, and sub-clan level, along with evil spirits that cause disease and can inhabit village boundaries, mountains, water, tigers, and the forest. A characteristic feature of the Santal village is a sacred grove (known as the *Jaheror* "Santal Sthal") on the edge of the settlement where many spirits live and where a series of annual festivals take place.

A yearly round of rituals connected with the agricultural cycle, along with life-cycle rituals for birth, marriage and burial at death, involve petitions to the spirits and offerings that include the

sacrifice of animals, usually birds. Religious leaders are male specialists in medical cures who practice divination and witchcraft (the socio-historic meaning of the term, used here, refers to the ritual practice of magic and is not pejorative). Similar beliefs are common among other tribes of northeast and central India such as the Kharia, Munda, and Oraon.

Smaller and more isolated tribes often demonstrate articulated classification systems of the spiritual hierarchy less well documented, described as animism or a generalized worship of spiritual energies connected with locations, activities, and social groups. Religious concepts are intricately entwined with ideas about nature and interaction with local ecological systems. As in Santhal religion, religious specialists are drawn from the village or family and serve a wide range of spiritual functions that focus on placating potentially dangerous spirits and coordinating rituals.

Chadar Badar, a form of puppetry known also as Santhal puppetry, is a folk show involving wooden puppets placed in a small cage which acts as the stage. Santals are the largest tribal community found mainly in the states of Bihar, Jharkhand, Orissa and West Bengal. The population of the Santals, according to Census of India, 2001 is more than 6 million⁷. Highest concentration of them is found in Jharkhand with 2,410,509 people which is 34% of the total tribal population and nearly 10% of the total population (26,945,829) of the state. Closely following are West Bengal with 2,280,540 people which is 51.8% of the total tribal population (4,406,794) and 5.5% of the total population (80,176,197) of the state, Orissa with 629,782 people, nearly 7.85% of the tribal population (8,145,081) of the state and Bihar with 367,612 which is 48.5% of the total tribal population (758,351) and 0.44% of the total population (82,998,509) of the state. The total figure in these four states comes to 5,658,443, that is, 93.52% of the total Santal population in India.

Other states which provide abode to the Santals are Assam (2,00,000) and Tripura (2,200). Outside India Santals are also distributed in other South Asian states like Nepal found in the districts of Jhapa, Morang and Sunsari, Bangladesh in the Chattagram hill tracts and Bhutan where a significant number is found to be engaged as daily wage labourer. Globally speaking they number some 6.4 million. In another account their number varies greatly with 96,05,000, their distribution being 19,97,222 in West Bengal, 10,39,425 in Bihar, 20,67,039 in Jharkhand, 9,29,782 in Orissa, 12,23,032 in Assam and 23,48,500 in Madhya Pradesh. Figures seem exaggerated and defy reality. Santals like other tribal communities are overwhelmingly rural residing in the hilly and forest regions. About 70% of the population still maintains each and every traditional custom and

traditions and follow their 'age old' cultural practices. The remaining 30% who are settled outside their original habitat either in urban areas or in non-tribal areas for occupational necessity and also for sustenance come back try to come back to their native place to participate in religious festivals. Those who are not in a position to participate in the cultural festivals in their native place perform it in their places of residence. But the practices in their new place are not so elaborate and the ingredients needed are in most cases wanting. Settings are also different. Examples can be cited of the cultural programmes and organisation of religious programmes in Santragachi (where there is substantial concentration of the Santals) and Kolkata Police Line in

Alipore in West Bengal, Jamshedpur in Jharkhand and Rourkella in Orissa where the programmes are organised in urban settings.

But the pomp and splendour, vitality and universal participation characteristic of Santal festivals are lacking here. And they themselves are often nostalgic about the festivals organised in their natural habitat.

The rate of their literacy varies from state to state, while in West Bengal it is 42.2%, it is 40.5% in Orissa, 23.3% in Bihar and 27.2% in Jharkhand.¹⁵ The scene is very dismal if female literacy is taken into account. It is less than fifty percent of male literacy. The average rate of literacy comes down to 33.3% if we compare the literacy rate of the four states. It is quite obvious that a predominantly rural community like the Santals having literacy rate of less than 35% will cling to their traditional customs and practices, try to preserve their traditional institutions and cultural values, symbols, traditional instruments and modes of communication. Their adherence to traditions is not because they are rural, backward and illiterate it is because they find solace in their traditions and customs which invoke community feeling among them and the Santals always bear community feeling. They communicate as a community, worship as a community, dance and sing as a community and observe cultural festivals as a community.

Table 1: Various Forest Products used by Santals in Domestic Livelihood System.

SL NO.	LOCAL NAME	PARTS USED	PURPOSE
1	Sal	Wood (Stem)	House construction (Pillar, structure), Death, Marriage
2	Sal	Dry leaf	Fuel
3	Sal	Flower	Festival
4	Mahua	Fruit (Kachra)	Liquor (for daily use and festival also)
5	Mahua	Flower	Food, Used in marriage, Local intoxicating liquor
6	Mushroom	Body	Food
7	Kuchikhati	Stem	Broom
8	Dangakolai	Fruit, Leaf	Food
9	Alkushi	Body	Spiritual activity
10	Bichhuti	Leaf	Spiritual activity
11	Babla	Body	Spiritual activity
12	Junn	Grass	Betel-leaf cultivation
13	Redi	Seed	Food, eye-salve
14	Kendu	Fruit	Food
15	Sal	Seed	Oil extraction

Table 2: Ethno medicinal Use of Plants by Santal Forest Villagers of Sunderbans Forest Range of South 24 Parganas District, West Bengal, 2011.

Sl No.	Scientific Name	Local Name	Parts Used	Medicinal Uses
1	<i>Achyranthes aspera</i>	Apang	Plant, seed, Root	Hydrophobia, Skin eruption, Piles, Dropsy, Snake bite
2	<i>Acorus Calamus</i>	Boch	Rhizome, Infusion	Louse infestation
3	<i>Alangium salvifolium</i>	Akarh	Whole plant,	Rheumatism, Snake bite,

			Leaf	Urinal infection
4	<i>Andrographis paniculata</i>	Kalmegh	Leaf, whole plant	Dysentery, worm infection, work as liver tonic
5	<i>Argemone Mexicana</i>	Shialkanta	Seed, Plant Latex	Impotence
6	<i>Asparagus racemosus</i>	Shatamuli	Root	Refrigerant, Diuretic, Dysentery
7	<i>Barleria prionitis</i>	Felankuri	Root	Pain-relief (Headache mainly)
8	<i>Blumea lacera</i>	Fuksima	Leaf, Root	Cholera
9	<i>Caesalpinia crista</i>	Karanj	Seed, Leaf	Alopecia, Diabetes Mellitus
10	<i>Cassia fistula</i>	Bandar lathi	Leaf, Fruit, Seed	Fungal infection, Urinary problem
11	<i>Cassytha sp.</i>	Alakjari	Whole plant	Ricket
12	<i>Clerodendrum indicum</i>	Ghnetu	Root	Veterinary use
13	<i>Clitoria ternatea</i>	Swet Aparajita	Root	Infertility
14	<i>Croton bonplandianum</i>	Churchuri	Root, Leaf	Blood-coagulant, Antiseptic
15	<i>Cuscuta reflexa</i>	Swarnalata	Stem	Diarrhoea in cows
16	<i>Datura metel</i>	Datura	Leaf	Alopecia
17	<i>Desmodium gangeticum</i>	Shalaparni	Root	Cough, Asthma, Vomiting, Snake bite and Scorpion sting
18	<i>Dioscorea bulbifera</i>	Kham alu	Tuber	Dysentery, Piles, ulcers, Birth control
19	<i>Elephantopus scaber</i>	Lankasuti	Root	Vertigo
20	<i>Flacourita indica</i>	Bincha	Root	Jaundice and enlarged spleen
21	<i>Glycomis pentaphylla</i>	Ashshoura	Root, Wood	Snake bite, Fever
22	<i>Gymnema sylvestre</i>	Gurmar	Leaf	Diabetes
23	<i>Hemidesmus indicus</i>	Anantamul	Root	Fever, Dysentery, Skin disease, Blood purification
24	<i>Jatropha gossypifolia</i>	Bherenda	Fresh Latex	Dental disease, Carbuncles
25	<i>Madhuca indica</i>	Mahwa	Bark, flower	Cough and cold, Piles
26	<i>Mimosa pudica</i>	Swet Lajjabati	Root	Infertility
27	<i>Osimum canum</i>	Ban tulsii	Leaf	Skin disease
28	<i>Ricinommunis</i>	Redi	Seed, leaf	Headache, Purgative, Scorpion sting
29	<i>Ruellia Prostata</i>	Footkari	Stem	Jaundice, Gynaecological problems
30	<i>Shorea robusta</i>	Sal	Flower	Dysentery
31	<i>Sida cordifolia</i>	Berela	Root, Leaf	Blood Vomiting
32	<i>Smilax macrophylla</i>	Ramdatan	Root	Jaundice, Blood Dysentery, Diarrhoea, Night wetting
33	<i>Streblus asper</i>	Sheora	Bark, Leaf	Antiseptic, Bronchitis, Anti-inflammatory
34	<i>Vigna mungo hepper</i>	Mash-kalai	Cotyleden, Infusion	Kidney stone
35	<i>Vitex negundo</i>	Nishinda	Leaf	Antiseptic, Antihelmantic, Tranquillizer

Materials and Method : The Ethno medicinal surveys were carried out near the different tribal area of Sundarban in different times. The information's were collected by conducting structured

questionnaire based on interviews of such knowledgeable informants from the tribal people incorporated in a data sheet, with the information's of the animals & plants used for medicine, collected areas, method of preparation of medicine and the usages and the symptoms and remedies of diseases at different times. The similar information also collected from the local B.D.O. office and nearby health centres for comparison. The samples of animals and plants used for medicine were collected and brought to the laboratory for identification of species. The medicinal information's were generally collected from a particular person who is well equipped in medical appliances of plants and animals of a particular area called Baidya raj or Hakim. All the medicinal application generally collected from the tribal person who expert in the uses of such medicines. The sample of the animal and plants used for the medicine were collected and brought to the laboratory for identification. The medicinal effect of the fauna and flora may be confirmed after the application of the drug prepared from the Homoeo-Pharmaceutical system of medicine on lower vertebrate group.

OBSERVATION

1. The fruit juice of (Bitter gourd) *Momordica charantia* Linn. (Family;Cucurbitaceae) Given for 3 days (25 ml) once in the morning is said to exert a contraceptives effect (Shankara,1979)

2. Digestive juice of (Bagda) *Penaeus monodon* Fabricus mixed with fruit juice(Bitter gourd) *Momordica charantia* Linn. (Family;Cucurbitaceae), Given for 3 days(25 ml)

Once in the every morning is said to exert a contraceptives effect (Majumder,S.C. *et al.*,2007)

3. The plant *Cissampelos pareira* in combination with (black pepper) *Piper niagram* Linn (Family :Piperaceae) has been claimed to be useful in birth control when given after delivery(Tiwari *et al.*, 1982

4. The root juice of(sensitive plants) *Mymosa pudica* Linn.(Family: Mymosacea), Was given (10 ml) once in the morning for 7 days for contraceptive. The roots have contraceptive properties of (Tiwari *et al.*, 1982)

5. The whole plant juice of (heliotrope).*Heliotropium indicum* Linn (Family: Boraginaceae) was applied orally (10 ml) once in every morning for one month causes permanent sterilisation (Tiwari *et al.*,1982

6.The root dust of (Betel) *Piper betle* Linn(Family:Piperaceae) was, taken and mixed with dust of black pepper *Piper niagram* Linn(Family:Piperaceae) and also taken orally for 7 day once in a morning, said to exert a contraceptive effect.

The root dust of (Betel) *Piper betle* Linn(Family:Piperaceae) was, taken and mixed with dust of black pepper *Piper niagram* Linn(Family:Piperaceae) and also taken orally for 7 day once in a morning, said to exert a contraceptive effect.

7.The whole plant juice Cylon Leadwort)*Plumbago zylanica* Linn(.Family:Plu ken Orally (10 ml) once in every morning for 15 days is claimed permanent sterilization (Tiwari *et al.*, 1982).

8.The flower dust of (Temple tree) *Plummeria rubra* Linn.(Family: Apocynaceae), mixed with hot milk taken orally for 7 days once in every morning is considered to be potent contraceptives (Tiwari *et al.*, 1982).

9. The bark juice of *Psidium guajava* (Family: Myrtaceae) taken orally for 7 days 10 ml once in every morning said to exert a contraceptive effect (Dutta. Tanmoy *et al.*, 2014)

10. The flower of (Jaba) *Hibiscus rosa-sinensis* Linn (Family: Malvaceae) are said to be used for permanent/ temporary sterilization (Tiwari *et al.*, 1982)

RESULT AND DISCUSSION: From the above observation 10 species of flora and 1 species of fauna were taken for the preparation of drug in the method of Homeo-Pharmaceutical system of medicine. Included under 3 categories: Class -i, Class -iii and Class -IV. According to class -i drug formula - 1:1. That is 1 part of plant juice, another 1 part is 70% absolute alcohol, the total substance taken into an experimental glass jar. According to class iii drug formula - 1:2. That is 1 part of root juice another 2 part absolute alcohol, the total substance taken into an experimental glass for the preparation of drug. According to class iv drug formula - 1 : 5. That is 1 part of floral dust, another 5 part absolute alcohol, the total substance taken into an experimental glass for the extraction of drug. (Josep, T1991) Among 10 species of flora and 1 species of fauna only 3 species of flora (Cylon Leadwort) *Plumbago zylanica* Linn. (Family: Plumbaginaceae) and *Hibiscus rosa-sinensis* Linn (Family: Malvaceae) included under class iv drug formula. (Heliotrope). *Heliotropium indicum* Linn (Family Boraginaceae) be included under class - i formula.. Another species of flora (Bitter gourd) *Momordica charantia* Linn. (Family: Cucurbitaceae), and root juice of (sensitive plants) *Mymosa pudica* Linn. (Family: Mimosaceae) under class-iii formula the digestive juice of (Bagda) *Penaeus monodon* Fabricius under class-iii formula. According to class iii drug formula 1 : 2. Ratio. That is 1 part of root juice another 2 part absolute alcohol.. The Homoeo-drug may be prepared from (Betel) *Piper betle* Linn (Family: Piperaceae) and the flower dust of (Temple tree) *Plummeria rubra* Linn. (Family: Apocynaceae) under class-iv formula

The medicinal substances of 6 species of flora and 1 species of fauna were kept in cold room for 15 days and thus the extraction of these species were completed, after 15 days the medicine ready for oral application to the Guinea pig

. Experiment - i : One pair of Guinea pig of male and female of 85 days be taken in a cage, the Homoeo-drug may be prepared from the root juice of (sensitive plants) *Mymosa pudica* Linn. (Family: Mimosaceae) under class-iii formula for the experiment. The oral application of the Homoeo drug was done to the guinea pig, 5 ml in every morning for 2 month and after 3 months it was found that there was no offspring in that cage. .

Experiment - ii : One pair of Guinea pig of male and female of 80 days be taken in a cage, the Homoeo-drug may be prepared from the leaf juice of (Heliotrope). *Heliotropium indicum* Linn (Family Boraginaceae) be included under class - i formula. for the experiment. The oral application of the Homoeo drug was done to the guinea pig, 6 ml in every morning for 3 month and after 3 months it was found that there was no offspring in that cage.

Experiment - iii : One pair of Guinea pig of male and female of 90 days be taken in a cage, the Homoeo-drug may be prepared from the flower dust of Jaba (*Hibiscus rosa-sinensis* Linn (Family: Malvaceae) under class-iv formula for the experiment. The oral application of the Homoeo drug was done to the guinea pig, 4 ml in every morning for 3 month and after 3 months it was found that there was no offspring in that cage. .

IMPLICATION FOR MEDICAL PRACTICE:

From the above account it is established that the traditional drugs of fauna flora and the Homoeopathic drug are much more relevant today than any other time because the great majority of the people in developing countries cannot afford allopathic treatment, especially in complicated and in serious cases, owing to the exorbitant cost. This system has an added advantage when compared to the allopathic system. Its efficiency has been proved by the generations and it has practically no side effects.

Conclusion: The application of the Ethno-medicinal drug prepared by the Indian Homoeopathic Pharmaceutical system of medicine further step of this direction may be more efficient to the preparation of both Allopathic and Homoeopathic medicine. Said to exert a contraceptives effect.

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DISTRIBUTION AND DIVERSITY OF ANT SPECIES (HYMENOPTERA: FORMICIDAE) IN SONPETH TEHSIL DIST. PARBHANI OF (M.S.) INDIA

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ABSTRACT:

The study tried to explore the distribution from various localities in and around Sonpeth town, within 3 km of the bus stand of Sonpeth. Three ecological habitats, river side, Farms and human habitat were chosen for sampling. In this area, thirty four species of ants in twenty genera were identified. These ant species belong to five subfamily; Formicinae, Myrmicinae, Ponerinae, Dolichoderinae and Pseudomyrmicinae. The dominant genus was *Crematogaster* followed by the genera *Pheidole* and *Camponotus*. Among these three habitats, the similarity index of ant species between Farms and human habitat was the highest. The indices of dominance in Farms and human habitat indicate that the genera *Crematogaster* is most adapted genera in Farms and human habitat.

Key words: %Diversity% Ants%Sonpeth

INTRODUCTION :

Insects are wide diverse species of the ecosystem. It is estimated that of 1.5 million species on Earth about 94% are insects. Among insects the insects belong to the order Hymenoptera important components of ecosystems not only because they constitute a great part of the animal biomass but also because they act as indicators of climate change and also being an ecosystem engineers. The hymenoptera contains the enormous species are socially organized like bees, wasps and ants are one group of arthropods belonging to class Insecta [1]. The social insects like ants play a major role in almost every part of the terrestrial ecosystem, but rarely noticed. They rule much of the terrestrial ecosystem as the premier soil turners, scavengers, biological indicators of climate and anthropogenic activities, channelers of energy and dominators of the insect fauna.

Globally, there are about 12,571 extant ant species. As per the recent classification, all ants are grouped into 21 subfamilies [2]. Recently, the subfamily Martialinae has been added to the family Formicidae [3]. All the ants species fall into the single family Formicidae. This family is included in the superfamily Vesipedae of the order Hymenoptera, which is placed in the class Insecta

A number of recent research focuses on the invertebrates, especially social insects like ants. Ants are particularly important because they represent a variety of trophic levels, and also they respond quickly to environmental changes, and are the important economic compounds of human altered habitats [4] Ant species composition and species richness differ between territory

[5] climate zones [6] and altitudes[7]. Conversely, very little is known about the factors that affect the composition of ant assemblages. Ants play an important role in ecological functions such as soil nutrition, recycling, seed dispersal to prompt the faunal and floral diversity of ecosystem.

Ants act as indicators of ecological niches, especially soil systems, have other advantages, such as fairly good existent taxonomic knowledge for ease of identification, their relative ease of collection, stationary nesting habits that allow them to be resembled overtime and their relative sensitivity to environmental changes[8] More information is needed on the small scale distribution of species and the effect of seasonality on tropical communities to understand the process underling the generation and maintenance of species diversity[9]

The objective of this study was to find out ant diversity and distribution of ant in three different habitats such as Farms, River side and human habitats. Till research on ant diversity has not been done in this area.

Sonpeth is located at the 19°1'59"N 76°28'59"E. It is in the Parbhani district in Marathwada region. The climate of Marathwada region is generally hot and dry. It receives low rainfall. Some part of Marathwada having good fertile land with climate, so this particular region shows ample bio-diversity. Other part of the region also shows its importance by producing medicinal and other useful plants. Due to the lack of adequate rainfall, vegetation cover shows its diversified nature.

The major agricultural crops of the Sonpeth region are Cotton, Oil seeds, Bajra, Jowar, Groundnut, Wheat, and irrigated crops like Sugarcane which is one of the important irrigated crop. The other irrigated crops like Bananas, Sweet Limes and Oranges etc. are also grown in the soil of the Sonpeth area. In the soil of Sonpeth area variety of vegetables like Brinjals, Tomatoes, Onions and Leafy vegetables are grown. The Godavari is the main river in the Sonpeth region.

MATERIALS AND METHODS :

Study Site and Habitat: The ant samples were collected from various localities in and around Sonpeth town, within 3 km of the bus stand of Sonpeth. Three ecological habitats, river side, Farms and human habitat were chosen for sampling. The River include brick industry area, Datta temple and smashanbhumi area , Agriculture field of around the L.R.W. College, Shelgaon road and Agricultural Field nearby Dudhgaon village. The human habitats cover civil area with pronounced human influence such as Sambhaji Nagar Town Ship, Teachers Colony and Jaikwadi Colony.

Experiment: We employed all out search method for the collection of ants form August 2014 to February 2015. Ants were hand collected using a brush and forceps during daytime from 11 AM to 4 PM twice in every month and preserved in 70 % ethyl alcohol at the Department of Zoology, L.R.W. College Sonpeth, with careful notes of their locality, habitat and relative visual abundance. Ant species were listed and each species was counted to calculate and compared the composition, richness, species diversity indices, indices of dominance, including similarity indices among the three different habitat types.

Ants Identification: The collected ants were identified upto the genus level by using Desecting Microscope based on literature [10-14].

Data Analyses: Ant species listed and the complete count of the number of species presented in each habitat were done for species composition and species structure indices. The results were used to indicate the ant species diversity in River, Agricultural sector and human habitats. Shannon- wiener function [15] was also used to calculate the species diversity indices of the ants living in each type of habitats as follow:

$$H = \sum_{i=1}^s (p_i) (\ln p_i)$$

Where

H = Species diversity index

S = no. of species

P_i = proportion of the total sample belonging to i th species.

To measure the similarity between two community samples, coefficient of Sorensen [13] was used as the following equation.

$$QC = \frac{2a}{2a + b + c}$$

Where

QC = Sorensen similarity coefficient

a = No. of species in sample A and sample B (joint occurrences)

b = No. of species in sample B but not in sample A

c = No. of species in sample A but not in sample B

RESULTS AND DISCUSSION :

Thirty four species of ants were identified in the study area of the Sonpethtehasil area. All the collected ants were identified into five subfamilies. There were 21 species in 11 genera of subfamily Myrmicinae, 7 species in 4 genera of subfamily Formicinae, 3 species in two genera of Ponerinae, 2 species in two genera of subfamily Dolichoderinae and a single species with a 1 genus of subfamily Pseudomyrmicinae. These 34 species of ants were identified up to the genus level. The details are listed in Table 1. Of these thirty four ants species, 30 species were collected from the Agricultural Area, 22 from human habitats and 15 species from River side. Of these thirty four species of ants 10 species were common in all the three habitats, (Table 2). The species diversity indices among the three habitats were slightly different.

The index was the highest in Farm (1.75), following by human habitats (1.58) and Riverside (1.2). The highest similarity index was in between Agricultural farms (F) and human habitation (0.77), while the lowest similarity index is between the human habitats and River side (0.53), (Table 3). In the present study, we recorded 34 species of ants in 20 genera representing five subfamilies namely Myrmicinae, Formicinae, Ponerinae, Dolichoderinae and Pseudomyrmicinae. Out of these five subfamily Myrmicinae is the most abundant having 21 species in 11 genera. This subfamily is widely distributed in all geographic regions. This correlate with the present study, because we also collected the highest number of ant species from Myrmicinae subfamily

Thirty ants species were collected from the Farms, 22 from human habitats and 15 species from river side. The species diversity indices among the three habitats were slightly different. The index was the highest in Farms (1.75), following by human habitats (1.58) and lowest index (1.23) was recorded in river side.

The subfamily Formicinae, having seven species in four genera, Subfamily Ponerinae and Dolichoderinae were recorded only the two genera each with three and two species respectively; while the subfamily Pseudomyrmicinae were recorded very poorly with only one genera from L.R.W. college campus. That indicate the human inhabiting in this region disturb the ant habitats and ecology.

Few ant genera as *Crematogaster* with most abundant record of seven species and genera *Aphaenogaster*, *Myrmecaria* and *Monomorium* of Myrmicinae, *Camponotus* and *Polyrchis* of Formicinae and *Leptogenys* of Ponerinae are mostly found everywhere, commonly found in all the habitats and most localities. Few genera are confined to few localities or habitat types, such as *Rhoptromyrmex* with record of only one species and *Oecophylla smaragdina* the (Weaver ant) recorded only from Shelgaon road farms but not in River side and in the human habitation area. Weaver ants nest are formed basically of living leaves and stems bound together with larval silk. In this study, it was found a least of Weaver ants nests hanging on the trees in Shelgaon road farms in summer season, because of being an aggressive predator and territory defense, they sometimes drop down from their nests and tree branches onto the ground for foraging and defense. The genus *Camponotus* were record of three species in all the study area. These ants are called as Carpenter ants because of their "Nesting Behaviors". They dwell in the tree trunks, living and making space inside, but do not feed on the wood. Tree hollow, tree holes and dead limbs are the most common nesting site. The Carpenter ants are important insect pests causing damages in building.

Some of the ants which are reported as an important urban pest related to with human communities are Pharaoh ant *Monomorium pharaonis* and Ghost ant *Tapinoma melanocephalum* were found in the study in the most of locality. The Pharaoh ants are omnivores feeding on wide varieties of food. They are found living outdoors sometimes, locating near rotten logs or in piles of lumber. These ants may bite but rarely sting. Ghost ants are predator. They feed on small insect eggs. They do not bite or sting. Usually, they outdoors, are nesting in the soil at the base of trees, rotten wood, decayed tree parts or beneath leaf litter. Both the Ghost ant and the Pharaoh ants infest into buildings and create nuisances.

In addition there were two genera of ant found only nearby Wan Maroti and Chintamani Agri College. They were *Pachycondyla* and *Polyrchis* belonging to the subfamily Ponerinae and Formicinae, respectively. The first genus has an interesting behavior, when they get disturbed, secrete acid foam from the tip of abdomen to defend them. Among the three types of habitats such as Farm (1.73), River side (1.23) and human habitation (1.58) indicates that the difference in habitat influence the kinds of ant species inhabiting in these habitats. The similarity indices, tools for comparing the similarity between two community samples, vary from 40% to 60% among those habitat sites. By the similarity measurement, Farms and human habitat showed the most similar ant species diversity. The highest similarity index between them indicated the highest number of ant species coexistence in both sites. It is possible that the places of human habitations may consist of some similar microhabitat types occurring in Farms.

Although Farms and human habits site have nearly same number of ant species, the lower index value indicate the microhabitats between the two areas are more different. Sunil Kumar *et al.* [16] reported the ant species richness generally increases with increase in vegetation.

Ants perform many ecological roles which are beneficial to humans being, including the suppression of pest populations and an erosion of the soil. Present study will yield valuable information of ant availability in the region. The environs of Sonpeth tehsil is rich in Ant species deserve further study.

Table1: Subfamily wise distribution of ant genera and identified species in and around Sonpeth town.

Subfamily	Genus	Species found
Formicinae	Camponotus	<i>Taylori</i> (Floral) <i>Wasmanni</i> (Emery, 1893) <i>Pariya</i> (Emery, 1889)
	Oeophylla	<i>Smaragdina</i> (Fabricius 1775)
	Paratrechina	<i>Longicornis</i> (Latreille, 1802)
	Polyrchis	<i>Rastrella</i> (Latreille, 1802)
Myrmicinae	Rhoptromyrmex	
	Triglyphothrix	<i>Obes</i> (Andrye 1887)
	Aphaenogaster	<i>rotheyi</i> (Forel, 1902) <i>schurri</i> (Forel, 1902)
	Monomorium	<i>nigrum</i> (Forel 1902)
	Myrmicaria	<i>brunnea</i> (Saunders 1841)
	Cardiocondyla	<i>nuda</i> (Mayr, 1866)
	Pheidole	<i>hoogwerfi</i> (Forel, 1902) <i>striativentris</i> (Mayr, 1878) <i>lamellinoda</i> (Forel, 1902)
	Crematogaster	<i>diffusa</i> (Jerdon, 1851) <i>brunnea contemta</i> (Forel, 1902) <i>ebenina</i> (Forel, 1902) <i>aberrans</i> (Forel, 1892) <i>rothneyi</i> (Mayr, 1878) <i>rogenhoferi</i> (Mayr, 1878) <i>sp.1</i>
	Pheidologeton	<i>diversus</i> (Jerdon, 1851)
	Solenopsis	<i>sp.1</i> <i>sp.2</i>

	Tetramorium	<i>Guineese (Fabricus,1793)</i>
Ponerinae	Leptogenys	<i>(labopelta)dentilobis (Forel,1895)</i> <i>(labopelta) diminuta (Fred. Smith 1858)</i> <i>Pachycondyla sp.</i>
Dolichoderinae	Iridomyrmex	<i>anceps (Roger,1863)</i>
	Tapinoma	<i>indicum(Forel,1895)</i>
Pseudomyrmicinae	Tetraoponera	<i>nigra (Jerdon,)</i>
Total	20	34

Table 2: Distribution of ant Species in three different habitats in and around Sonpeth town

Ant Spicese Found	<u>Agriculture</u>	<u>River</u>	<u>Human Habitat</u>
Camponotustaylori (Forel)	+	+	+
Camponotuswasmani (Emery, 1893)	+	-	-
Camponotusparia (Emery, 1889)	+	-	-
Oecophyllasmaragdina(Fabricius,1775)	+	-	+
Paratrechinalongicornis(Latreille,1802)	+	-	-
Polyrchistrastella (Latreille,1802)	+	+	+
Polyrchis sp.1	+	+	+
Rhoptromyrmex Sp.1	+	-	+
Triglyphothrix obese (Andre, 1887)	+	+	-
Aphaenogasterrotheyi (Forel,1902)	+	-	-
Aphaenogasterschurri (Forel,1902)	+	+	+
Monomoriumnigrum (Forel 1902)	+	+	+
Myrmicariabrunnea (Saunders 1841)	+	+	+
Cardiocondylanuda(Mayr, 1866)	+	+	-
Pheidolehoogwerfi (Forel,1902)	-	+	+
Pheidolestriativentris (Mayr,1878)	+	-	+
Pheidolelamellinoda (Forel,1902)	+	-	+
	+		

Crematogasterdiffusa (Jerdon,1851)		+	+
Crematogasterbrunnea.contemta.(Forel, 1902)	-	+	+
Crematogasterebenina (Forel, 1902)	+		
Crematogasteraberrans (Forel, 1892)	+	-	-
Crematogasterrothneyi (Mayr, 1878)	+	-	+
-	+		
Crematogasterrogenhoferi (Mayr, 1878)		-	-
Crematogastersp	+	+	+
Pheidologetondiversus (Jerdon, 1851)	+	-	-
Solenopsis sp.1	+	-	+
Solenopsis sp.2	+	-	-
TetramoriumGuineese (Fabricus,1793)	+	+	-
Leptogenys (labopelta)dentilobis (Forel,1895)	-	-	-
Leptogenys (labopelta) diminuta (Fred. Smith 1858)	-	+	+
Pachycondyla sp.1	+	-	+
Iridomyrmexanceps (Roger,1863)	+	+	+
Tapinomaindicum(Forel,1895)	+	-	+
Tetraponeranigra (Jerdon,)	-	-	+
	-	-	-

Table 3: Ecological indices of ant species structure in the three different habitats Agriculture (F), Riverside(R) and Human habitat (H) in the study area around Sonpeth town , district Parbhani , Maharashtra.

Ecological Indices of Species Structure	Agriculture(F)	River (R)	Human Habitats(H)
Species Diversity Index (Shannon)	1.75	1.23	1.58
Similarity Index between F and G = 0.61			
Similarity Index between F and H = 0.77			
Similarity Index between G and H = 0.53			

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REITERATION OF *THINGS FALL APART* AS A POSTCOLONIAL AFRICAN NOVEL

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Abstract

*The common western languages used by African novelists enabled them to speak their opinions and judgment backside to those who once colonized them. Africans could now present their own vision and account of their own history through writing. Post colonial African literature has stretched its boundaries which previously capsulated the view and thought of the Africans during colonization. The post colonial African literature tries to recreate their history with new perception and idea about Africans which were manipulated by western perspective. Before the emergence of post colonial literature world had been viewing them on the facts of western perspective which is full of biased notion during the period of colonization. The aim of this paper is to unfold the postcolonial image of Africa in literature. This is an attempt to make a historic, literary and cultural analysis of Africans based on Chinua Achebe's *Things Fall Apart* (1958). This paper enlightens us about the efforts of Chinua Achebe to change the image of Africa.*

Keywords: Postcolonialism, Society, Culture, Identity, Christianity.

Chinua Achebe was born on 16th November, 1930 in Nigeria in Africa. He is the leading and certainly, the best known, writer of Black Africa. He occupies a significant position among non-native writers of English; he is one of the most influential writers to have come out of Africa since the late 1950s. He has done much to promote writing in English by editing the African Writers series which is published by Heinemann that provides voice to many different voices in Africa. He has travelled extensively. He gained knowledge and experience of literary trends in USA. His first novel *Things Fall Apart* got good recognition for him throughout the world. Since the publication of *Things Fall Apart* in 1958, Chinua Achebe has been ascribed with being the key ancestor of an African literary tradition.

Though the *Things Fall Apart* was written in 1958, but the setting of the plot occurs in the late 1870's as Achebe desires to demonstrate how the Igbo society functioned before and after the arrival of the British Colonials and missionaries. The plot is mainly set in the city of Umuofia in Nigeria, with the exception of an internal time span of seven years where Okwonkwo and his

family are banished from the village and they chose to move to his mother's city. When these seven years have passed they move back to Umuofia and find that the influence of the colonials is bigger than ever.

Chinua Achebe's *Things Fall Apart* takes place in the fictional town of Umuofia in Nigeria around the late 1870's. The story focuses on the Igbo community, its culture and traditions and the influence of British colonialism in the Igbo society. The central character of the story is Okonkwo, a hard working man who has uplifted himself in social status in the community in spite of having a father who is considered weak, lethargic and of no rank. Okonkwo is selected by the city council to be the warden of Ikemefuna, a boy taken a part of an agreement because his father has killed an Umuofian woman. As three years pass Ikemefuna develop closer relation to Okonkwo and his family, but his fate was another one, the elders in the village come to a decision to kill the boy. Okonkwo being a man who nourishes the traditions of the Igbo society goes along with the judgment and killed the boy with final blow giving himself. Soon, after this incident, Okonkwo accidentally shoots and kills one of the Igbo mans which considered a immense crime. In order to please the gods, the village elders decides to exile Okonkwo and his family for seven years. When Okonkwo returns from Mbanta he finds the growing influence of the missionaries, the white man and colonialists among the people of the village including his oldest son, Nwoye. Okonkwo and some of the leaders are invited to a meeting by the commissioner, which turns out to be a sinister plan. This creates a rebellion among the people, but Okonkwo realizes that the Igbo tradition and culture have become so much influenced by "The white man". This leads him to commit suicide, which is a horrific crime against the nature in the Igbo culture.

The Igbo society by Chinua Achebe's novel *Things Fall Apart*, describes the strong challenge by western culture to Igbo traditional order. The foreign white men who live by a different set of beliefs and traditions in the form of the Christian religion produce an encounter to their tradition. The fundamental values of the Igbo tribe is objected by the foreign facets introduced by the missionaries as seen through the protagonist Okonkwo and how he is parted from his son as a result of a collapse in Igbo society. Colonization is introduced through the working of the "peaceful" missionaries can be seen in the novel.

With the appearance of missionaries in the novel it is found that they preached about the one true God, and emphasized that people in Mbanta were wrong to worship so many gods, and all people in this world are the children of one god so are like brothers and sisters to each other. The Igbo tribe appears in peace by the presence of the missionaries, till they have not intervened with the civil order and practice in Igbo custom of the people in Mbanta, but with their meddling in religious matter creates a state of extreme confusion and disorder among them. This is the account of the confrontation with this new Christian faith by the people of Mbanta. And the religious propagation of Christianity among the Igbo tribe could be discoursed as being a development of colonization by the Christian belief and faith:

The interpreter spoke to the white man and he immediately gave his answer. ‘All the gods you have named are not god at all. They are gods of deceit who will tell you to kill your fellows and destroy innocent children. There is only one true god and He has made the earth, the sky, you and me and all of us.’(137-138)

This statement can be seen as a way to segregate the Igbo people to govern by a Western civil order and through another religious perspective, and thus create disorder within the Igbo people's traditional norms, religion and common regulation.

The conversion of Mbanta villagers from their own religion into Christian faith is a result of some incidents which has taken place in the story, for instance, the missionaries want to build a house of worship and to stop them Mbanta villagers offered the evil forest and for Igbo people this will mean the end of the white man's presence. But the survival of all the white men in the church which reside in evil forest is a huge shock for Igbo belief and fervor. And this could also be a reason of mass conversion into Christianity, which follows in the novel:

The first day passed and the second and third and fourth, none of them died. Everyone was puzzled. And then it became known that the white man's fetish had unbelievable power. It was said that he wore glasses on his eyes so that he could see and talk to evil spirits. Not long after, he won his first three converts. (141)

The conversion of religion affected the structure of family and society which also proves to be a major reason behind the clash between Okonkwo and his son because of his adoption of the Christian faith. This religious dissection that happened within the family and structure of Igbo society could have proved decisive during colonization:

It was not the mad logic of Trinity that captivated him. He did not understand it. It was the poetry of the new religion, something felt in the marrow. The hymn about brothers who sat in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul – the question of the twins crying in the bush and the question of Ikemefuna who was killed. He felt a relief within as the hymn poured into his perched soul. (139)

The next step to tighten their grip on Igbo society under colonization was through trade as the villagers in Umuofia started to benefit economically through a trading store built by the white men. “For the first time palm-oil and kernel became things of great price, and much money flowed into Umuofia”. (168)The establishment of trade community by white men allowed them to have a control over the civil order and norms of Igbo society.

Not only did the Igbo people feel the presence of a new faith and set of beliefs which recruited followers among the Igbo race, but also a new legal system was introduced through a new foreign government. This system was represented by a white commissioner who judged the people who conspired against the laws of the whites and decisions of the Christian faith. This justice was a penalizing system of court messengers bringing people to trial, and they also protected the prisons with violent methods of punishment against any offenders against the white

man's law. "They had built a court where the District Commissioner judged cases in ignorance. He had court messengers who brought men to him for trial". (164)

The white man uses their trick to appease Igbo people to prolong their influence in the African societies. The new religion has grown in vigor and the Europeans started consolidating their position by bringing their government. Mr. Brown found various ways to increase the number of Christians in the native societies. He was shrewd enough to restrain himself from frontal attack and goes to work by building a school and a hospital in Umuofia. "Mr. Brown begged and argued and prophesied. He said that the leaders of the land in the future would be man and women who had learnt to read and write. If Umuofia failed to send her children to the school, strangers would come from other places to rule them". (171)

In the chapter twenty three Mr. Smith discussed the matter of Umuofia and used deceitful methods to suppress and overcome the native strength and confidence. Here, when Okonkwo and five other leaders were summoned by the District Commissioner who sent his "sweet-tongued messenger to the leaders of Umuofia" who never imagined the subsequent turn of the events: "It happened so quickly that the six men did not see it coming. There was only a brief scuffle, too brief even to allow the drawing of a sheathed matchet. The six men were handcuffed and led into the guardroom". (184)

Africa has long been a place related with primitivism. It is dark due to corrupt governments of Western European, their sick mentality and their narrow perspective. Out of this paper we achieve an extensive consideration of past and present tradition and amendment in the Igbo society through the work of Chinua Achebe. In doing so we also attain knowledge of social, political and cultural procedure and how this is created by humans for human life. The cultural investigation of the Igbo society also provides knowledge to understand the transformation at point and change during the colonization. Colonization was at this time a religious, political and legal system of control. It can thus be concluded by gaining the trust of the villagers through the trade system and the Christian faith, which has made it suitable for the colonizers to launch a new government and establish a new law and justice independently that was different and perhaps superior to earlier Igbo rules and regulation.

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ROLE OF WOMEN IN NATIONAL FREEDOM MOVEMENTS: A CRITICAL EVALUATION

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Abstract:

It is obvious that gender, in isolation, is meaningless. Existence of one without another is impossible. So, one cannot boast of superiority in the name of one's gender. As a society does not consist of any gender in particular, but all are there. So, there should be equal contribution for its progress. In India, women have been equally competent to men, and they are given equal rights too, still they are treated as weaker, incompetent, and inferior. Women from every class and category took part in national freedom movement. Being dually oppressed women's contribution is remarkable. It is no way less than men. Were women allowed to take equal parts in public affairs? Were women equally educated as men? Which women's contribution is seen and remembered? What was the women's condition before and after independent India?

Women suffering from gender discrimination, patriarchy and Brahminism, played pivotal roles in liberation of Mother India. And with the help of social reformers and thinkers like-Raja Ram Mohan Roy, Vivekanda, Dayanad Saraswati, Jyotirao Phule, Mahadev Govind Ranade, Pandita Ramabai, Mahatma Gandhi and B.R. Ambedkar, women started participating in the national politics. As Mahatma Gandhi said that full freedom of India is not possible unless our daughters stand side by side with the sons in the battle for freedom and this requires them to realise their own power. This paper attempts to analyse the role and importance of women's contribution in national freedom movement.

Keywords: National freedom movement, gender, patriarchy, women,

Indian women's fate was shackled in the oppressive custom and traditions where they were bound to perform only the role of a wife, mother, daughter, and sister. In the nineteenth century, social reform movements started against prevalent evils and inhuman traditions and customs like Sati system, Child-marriage, Purdah system, problem of widowhood, and polygyny. Social reformers held the Indian customs and traditions, religion and society responsible for women's degradation and low status. So, they tried to reform the gender relations. In a patriarchal oppressed society, women saw education as a right weapon of emancipation and as the first step towards progress. Women knew that in Vedic period they were equal to men but later Manu made law degraded their status in the society. Britishers saw that religion is the serious problem of Indians as Sati and other religious practices. Reformers unveiled the false deeds practised in

the name of religion. A focus was led on the problem of women's education for their social upliftment. Jyotirao Phule and Savitri Bai Phule were devoted to improve women's education and led the establishment of schools for girls. Mahadev Govind Ranade founded Prasthana Samaj in Poona for emancipation of women, and it included national ideas among women to oppose the orthodox Hindu customs. Ishwawr Chand Vidyasagar dealt with widow remarriage and women's education.

Vivekananda prompted men that: "If you do not raise the women who are the living embodiment of the Divine Mother, don't think that you have any other way to rise." (Choudhary. P.82) Various socio-religious reforms like Brahma Samaj, Arya Samaj, Prathana Samaj, Ram Krishna Mission etc. opposed the false religious practices and other evils. And establishment of various educational institutions, literature, press, means of communication and transportation started creating political awakening in India. Consequently, a young generation of middle class women began to emerge during the last decade of nineteenth century. The new education system encouraged them to participate in several streams of India's national movement. The era of formation of several organisations started when Sakhi Samiti, Sarda Sadan, Sewa Sadan etc were set up by Ramabai at Calcutta and Poona. Apart from socio-religious development some women such as Annie Besant, Margret Cousins, Sarojini Naidu, Kamla Devi Chattopadhyaya etc. also formed women organisations like Women's Indian Association in 1917, National Council of Women in India in 1925 and All India Women's Conference in 1927 which became a potent platform for their multiple activities during India's national movement. No doubt, Gandhi encouraged a larger section of female population to participate in national movement, but some women already participated in the national freedom movement. The first women elected to be president of Congress was Annie Besant in 1917. Eight years after Sarojini Naidu was elected its second president. Gandhi knew that strength of India lies in her women because of their great influence over their sons. He said that without involving women in national politics, he cannot achieve any success as they constitute half the population. Mahatma Gandhi called women to come forward as he made them to realise the role of Sita and Britishers as Ravana.

In national freedom movement, they took active part in the national politics. They contributed in all national movements like Non-Cooperation, Civil disobedience, and Quit India Movements. First, only elite women came forward in national politics but later, women from every caste and category participated in national politics to save their country. But women mostly from elite class are rendered in history. The contribution of lower and middle class women has been ignored. Most of women supported themselves and their family still they faced gender discrimination in jobs and salaries. This exploitation was ignored by the national leaders. But they never accepted it as their defeat.

Local Muslim Women Association was started in the early 20th century by upper class Muslim women in several cities. In 1916, Begum of Bhopal formed All India Muslim Women Conference, where the issue of social reform and education were discussed. In 1917, Abu Begum proposed a revolution against polygamy. Gail Minault told that the Muslim women utilized religious themes and anti-British feelings to justify their activities during the Khilafat and non-cooperation movement. Apart from the Gandhian movement, there were revolutionary who also had the same goal -freedom and liberation of the nation but, they adopted the method of arms

and ammunition. They played very crucial role in the awakening of the revolutionary sentiment among the youth against colonial rule.

The women organisation grew in number but could not reach, in many cases, beyond the urban middle class for members. They stood for women's right to speak and continued to address the issue of share in property. They sought a family order in which women should be respected and honoured. But their views were treated secondary to men. As they did not put the needs of women on the forefront because they wanted to keep the image of women as nurturing and self sacrificing as well took both feminism and nationalism at the same time. The women benefited from these organisations belonged to middle class who fought for women's franchise and legal rights. However, they failed to change the patriarchal order and the environment cruel to them.

None-Cooperation movement was launched by Gandhi against the passage of the repressive Rowlatt Bills by the British Government when schools, colleges, elections, foreign goods and liquor etc. were boycotted and indigenous was propagated in a big way. Women joined the movement by preaching the use of khadi and charkha as well as by donating their jewellery. Kasturba Gandhi, Uma Nehru, Sarla Devi, Basanti Devi, Urmila etc. led the movement. Rural women from 2000 villages, also came forward to popularize khadi where about 50000 of them were active members of All India Spinning Association and many of them were muslims and untouchables. Similarly, they played very important role in prohibition. Apart from Salt Satyagraha, boycott and picketing of foreign clothes, liquor shops and popularization of khaddar and charka were undertaken by volunteers of Des Sevika Sangh, Vanar Sena and Rashtriya Stree Sabha. The other prominent women who joined Gandhian movements were Jaishri Rai, Hansa Mehta, Perin Captain, Sofia Somjee, Leelavati Munshi, Maniben Patel, and Khurshed Behn, etc.

Some muslim social reformers and freedom fighters also pioneered in the national cause. Having started from educational institution and campaign against Purdah, Polygyny, etc. they plunged into both the Khilafat movement and also marked their presence in Non-Cooperation movement. Among prominent Muslim women were Bi-Aman, the mother of Ali brothers, Abu Begum, sister of Abdul Kalam Azad, Muhammed Ali, Begum Harsat Mohini etc.

In the salt satyagrah, women opposed the move of Gandhi for not allowing them to participate. Margret Cousins sent a letter to him on behalf of WIA. Kamla Devi Chattopadhyay met Gandhi to apprise of the resentment among women on the issue. Durgabai Deshmukh met the local leaders for the inclusion of women in the movement. Moreover, Sarojini Naidu, Basanti Devi, Urmila Devi, Hemprapha Majumdar, Bi-Aman etc. also opposed the move of Gandhi. Women's role in salt satyagrah was significant because this represented a shift from role of supportive auxiliaries to direct participation in the struggle and it cracked the walls of tradition in the society and rays of new hope emerged. Rather women came to the forefront and took the charge of struggle. They showed not only courage and capabilities but also their organizational power.

In the pre Quit India Movement, the Individual Satyagrah played a decisive role in inculcating and arousing the nationalist sentiment among the sections of Indian people through the strategy of seditious speeches and court arrest by Congress men and women leaders. In addition to this, Quit India Movement, popularly known as August Revolution, launched by Gandhi on August 8,

1942 in compliance with historical resolution passed at Bombay Congress accelerated the freedom struggle so largely that every section of society throughout nation plunged into it in thousands of number with the motto of “Do or Die.” The Congress women, students and volunteers of various women organizations poured their all strength in carrying out the processions holding tricolour flags and raising nationalist slogans in the air. They hoisted tricolour flags on the government buildings like courts and other offices after burning Union Jack. The picketing and boycotting programmes went on side by side.

Moreover, the radical women like Maniben Kara, Kamla, Rameshwary, Chandra Bai Rama, Ammu, Subhotha, Gangu Bai, were most active.

Thus, women contributed in Indian national movements equally to men by participating in the national politics, and these national movements have been very remarkable in the history of India because, for the time immemorial women were not allowed to participate in public and social affairs, through these movements they made Indian men familiar of their valour, courage and capabilities.

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CONTRADICTIONARY APPROACH IN JHUMPA LAHIRI'S *THE LOWLAND*

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Abstract:

Jhumpa Lahiri's The Lowland contains thought provoking themes like origin and development of Naxalite movement, representation of values and choices in the life of immigrants in foreign land, and also the feminist perspective of a woman who undergoes from different phases. And the most important theme of this novel which constantly prevails or persists in the story is the paradoxical behavior of different characters in the same situation. The characters contradict each other by their diverse approach or preferences and provide an analysis to the readers. This binary of choices makes the novel more rich and interesting. Lahiri has been so consistent in the task of shaping the characters that it makes the novel quite appealing.

Keywords: Immigrants, Naxalite Movement, Contradiction, Preferences, Identity, Responsibility

The Lowland is the fourth fiction book which comes out from the pen of Jhumpa Lahiri. Jhumpa Lahiri has credited some outstanding works for which she has acclaimed success and fame. She has portrayed the lives of immigrants in a very realistic way. Most of her protagonists are from Bengali origin since she herself belongs to the same community. In this novel, she has interwoven so many themes that the curiosity sustained throughout the story. It contains thought provoking themes like origin and development of Naxalite movement, representation of values and choices in the life of immigrants in foreign land, and also the feminist perspective of a woman who undergoes from different phases. And the most important theme of this novel which constantly prevails or persists in the story is the paradoxical behavior of different characters in the same situation. The characters contradict each other by their diverse approach or preferences and provide an analysis to the readers. This binary of choices makes the novel more rich and interesting. Lahiri has been so consistent in the task of shaping the characters that it makes the novel quite appealing.

The topic of the novel *The Lowland* in concrete form represents the field situated near the Mitra's residence. It is a deep area which becomes marshy in rainy season and turns out in a field as the water dried up. It is also the same place where both the brothers used to play football.

“The flooded plain was thick with water hyacinth. The floating weed grew aggressively. Its leaves caused the surface to appear solid. Green in contrast to the blue of the sky. Simple huts stood here and there along the periphery. The poor waded in to forage for what was edible. In autumn egrets arrived, their white feathers darkened from the city's soot, waiting motionless for their prey.” (Lahiri, p. 1)

The abstract meaning of the term is the hollowness of the relationship between the characters. In this paper, this hollowness is also described with the incompatibility between the approaches of characters.

Subhash and Udayan:

The setting of the novel starts from town, Tollygunge, known for its historical background, developed in Calcutta (Kolkata) and concluded at Rhode Island in America.

“In the early nineteenth century, on Johnson's estate, the British East India Company imprisoned the widows and sons of Tipu Sultan, the ruler of Mysore, after Tipu was killed in the Fourth Anglo Mysore War... After their release, they were granted plots in Tollygunge to live on. And as the English began to shift back to the centre of Calcutta, Tollygunge became a predominantly Muslim town.” (Lahiri. p.13)

The story starts with the growing of two brothers, Subhash and Udayan, in the Mitra family. In the beginning of the story "Subhash was thirteen, older by fifteen months. But he had no sense of himself without Udayan. From his early memories, at every point, his brother was there." (Lahiri. p.6) Even their parents asked "not to lose sight of one another". (Lahiri. p.10) Both look alike but they attribute different mental faculty. Subhash is an obedient son while Udayan always has questions to his parents. From his early age "... Subhash stayed in clear view, Udayan was disappearing: even in their two-room house". (Lahiri. p.10) Subhash's life is reserved and he prefers individual development to collective and this space could be stretched to his family while Udayan has taken it to a wider space. They have their distinctive preferences in each and every matters of life.

When they enter in college, Udayan is influenced with the rising movements which is for the rights of peasants and small farmers and decides to work for the oppressed and exploited section of the society for the betterment of country. And Subhash shows more inclination in his study to build a good career. Subhash is a submissive follower who is confined to the laws of society and Udayan, contrary to him, loves to take risks, and challenges the convention. After completing their education, both of them become more captive and intent to their goals which are very distinct from each other. As the story progress, Udayan deeply engrosses himself in the Naxalite movement and also does some violent activities, and Subhash, after a good deal of hard work, succeeds in getting a scholarship to pursue his Ph.D programme in America. Though, Subhash is

planning to go America for his further studies but he still concerns about his parents while being staying with his parents, Udayan never seems to take any responsibility. Udayan never wants to apart from his brother and felt incomplete without him. Their separation makes a huge blow to reconcile their thoughts if by any chances. When Subhash is studying in America, Udayan marries Gauri. His involvement in the movement leads him to kill a policeman and after this incident he comes on the red alert of police and one day they find and kill him in front of his family. From the beginning Udayan is aware of the risk what he is doing and his assassination is pretty much sure.

Subhash and Gauri:

When Subhash is informed about the death of his brother, Udayan, he comes to India and finds the pathetic condition of Gauri, who, at that time, is carrying Udayan's child in her womb. He also learns from her how Udayan was shot dead by police and what the reasons of his death are? He decides to take the responsibilities of both the lives, "He was risking everything, and they were never to enter the house as husband and wife" (Lahiri. p.186), though his mother threatens and advices him. He convinces Gauri for marriage to avoid the continuous torture of police interrogation and the harsh treatment of his parents with her. In America, when Gauri becomes irresponsible to her own child but Subhash again, with great care, takes the responsibilities of Bela.

Lahiri has represented Gauri as a strong and independent woman on one side and a little opportunists and selfish on the other side. Gauri is the youngest child/ daughter of her parents and spend most of her childhood and young age with her maternal-grandparents and her brother Manas. Even she prefers to stay with her grandparents to enjoy her liberty. She marries Udayan without informing her family members. "She did not care what her aunts and uncles, her sisters, would think of what she was doing" (Lahiri. p.287). This shows her rebellion nature towards established norms and regulating act of society. Her marriage to Udayan is the union of an ideology, as they both are firm believer of breaking and questioning against the established rules and norms, which make them to come closer. She is constantly convinced by Udayan that once his brother would return and marry someone, she could be free from household responsibilities.

After Udayan's death, Subhash offers her marriage proposal to escape her from police and also from the mean behavior of his parents to their daughter-in-law and she accepts it. After landing in Rhode Islands, she gradually develops an individual sense to her identity "In one corner of the room all her Saris, petticoats and blouses, were lying in ribbons and scrapes of various shapes and sizes, as if an animal had shredded the fabric with its teeth and claws." (Lahiri. p.141). She never feels attached to her daughter and always gives preference to her studies than to motherhood.

Unpredictably coming home early one day, Subhash finds Bela isolated by her mother in the house. Subhash punishes her by not speaking to her for a week. "The day he broke his silence, he said, my mother was right. You don't deserve to be a parent. The privilege was wasted on you"(Lahiri. p.175). Gauri continues to pursue her further studies, travelling to Boston for a Doctoral programme. Finally, after a period of time, Gauri leaves Subhash and Bela to get rid of

her monotonous life or the accountability which she never wants to do. She puts a note in the house at Rhode Island before leaving them.

Bela vs Gauri and Udayan:

Bela's life could be represented by her name "Pronounced slightly differently, Bela's name, the name of a flower, was itself the word for a span of time, a portion of the day. Shakal bela meant morning; bikel bela, afternoon. Ratri bela was night"(Lahiri. p.149) so is her life, full of dramatic changes. She is the rectified version of her biological parents. When it comes to comparing with her mother it is found that Gauri leaves Bela for the sake of her freedom from motherhood duty while in the same situation she as a single parent takes the responsibility of her child. Bela hasn't showed any interest in making her career in the field of education or research like Gauri and Subhash but "She told him she did not want to spend her life inside a university, researching things. She learned enough from books and labs. She didn't want to cut herself off that way."(Lahiri.p. 221), she opts the path of teaching poor people about agriculture as her profession and also a kind of social responsibility where as it is found that Udayan picks the path of violence for the rights of poor without caring the consequences his family would face.

The whole novel is prevalent with this paradoxical theme and all the important characters in the novel have their own preferences prior to any other thing and are quite aware of the consequences of their acts. Udayan goes for the path of violence and gets his fate. Gauri is a multifaceted character who transforms with the advancement of story but she is also aware of the upshot of her deeds. First, she marries Udayan with the acknowledgement of his involvement in Naxalite movement. Again, she marries Subhash being conscious with the responsibility of wife and mother which she never likes and finally she leaves Bela and Suhash and chooses isolation. She regrets and suffers isolation in her whole life only Udayan's company soothes her. Subhash is very much focused to his career from the early age and the awarded scholarship is the result of his sincerity. He marries Gauri for the welfare of two lives and he has no surety of getting love from Gauri and always fears that one day Udayan would replace him in the life of Bela. Gauri has abandoned him where as Bela has great respect for his sacrifice. Bela's life is full of surprise and her actions are influenced with her parent's life. She watches the unsuccessful life of her parent and decides not to marry but she also knows the agony of child without mother so, she rears her daughter with great care and love.

Lahiri was very young when the actual Naxalite movement started but her representation of the youth's involvement in this movement seems very authentic. She has been champion in portraying immigrant's experiences and acculturation. She sincerely describes when and how independence and strength turns into selfishness and giddiness by Gauri's character. This work of Lahiri exhibits the conflict among character's preferences and also the result of such actions.

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ग्वालियर संभाग के मरणोपरांत समाधि स्मारक

डॉ. शुक्ला ओझा

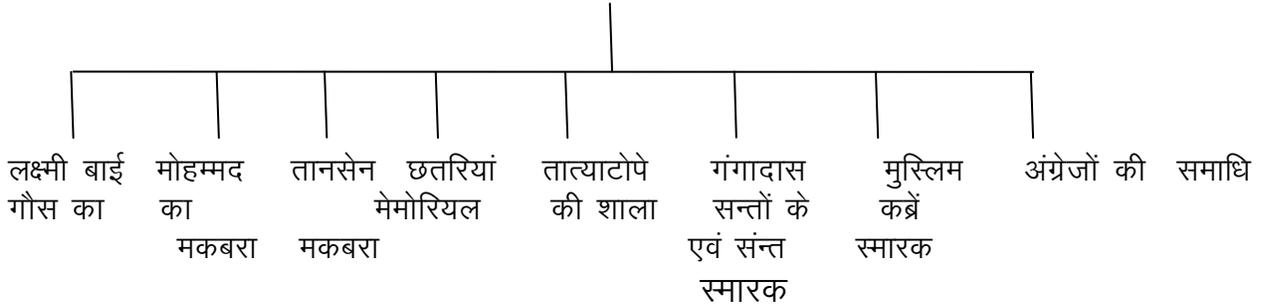
प्राध्यापक व विभागाध्यक्ष इतिहास

डॉ. भगवत सहाय शासकीय महाविद्यालय, ग्वालियर

ग्वालियर संभाग के पर्यटन स्थलों में मरणोपरांत स्मारकों का भी विषिष्ट स्थान है। इन्हें समाधि स्मारकों की श्रेणी में रखा जाता है। वस्तुतः समाधि स्मारक दो प्रकार के होते हैं। प्रथम वे समाधि स्मारक जिनके भीतर मृतक के अवशेष रखे होते हैं तथा द्वितीय वे स्मारक जो मृत व्यक्ति की स्मृति को सुरक्षित रखने हेतु बनाये जाते हैं।

इस क्षेत्र में हिन्दू और मुस्लिम दोनों ही शैलियों के स्मारक बनाये गये हैं। इनमें छतरियां, समाधि, मकबरे, मजार, व दरगाहें इत्यादि प्रमुख रूप से सम्मिलित हैं।

प्रमुख मरणोपरांत समाधि स्मारक



1. महारानी लक्ष्मीबाई की समाधि :- सन् 1857 के स्वतन्त्रता संग्राम की महान क्रान्तिकारी महारानी लक्ष्मीबाई का घायल अवस्था में अंग्रेजों से लड़ते हुए ग्वालियर में 18 जून 1858 को निधन हुआ था। अपने अंतिम क्षणों में रानी ने गंगादास की शाला में पहुँचकर उनसे अपना शरीर अंग्रेजों के हाथों में न पड़ने देने का आश्वासन लिया था। उनकी मृत्योपरांत गंगादास जी ने वहाँ रहने वाले साधुओं की मदद से वहीं स्वर्ण रेखा नदी के तट पर गंगादास की शाला के पास उनका अंतिम संस्कार कर दिया था तथा वहीं तुलसी वृंदावन लगा दिया था। आज वहीं पर बनी लक्ष्मीबाई की समाधि की गणना ग्वालियर के प्रमुख पर्यटन स्थलों में की जाती है। सन् 1957 में यहाँ रानी की अष्वारूढ़ अष्ट धातु की प्रतिमा लगाई गयी। आज भी यहाँ प्रतिवर्ष 18 जून को विषाल मेले का आयोजन कर रानी को याद किया जाता है।

छायाचित्र



2. मोहम्मद गौस का मकबरा :- भारतीय संगीत के अमर गायक तानसेन के आध्यात्मिक गुरु तथा सत्तारी सिलसिले के प्रसिद्ध सूफी संत मोहम्मद गौस मुगल सम्राट अकबर के समकालीन थे। हरिहर निवास द्विवेदी के अनुसार तानसेन को अकबरी दरबार में लाने में उनका बड़ा हाथ था। ग्वालियर के हजीरा क्षेत्र में स्थित उनके मकबरे का निर्माण अकबर द्वारा कराया गया था। चौकोर आकृति के बने हुए इस मकबरे में सुन्दर एवं बारीक जालियां लगी हुई हैं जो इसकी शोभा को और अधिक बढ़ाती हैं। इसके चारों ओर षटकोण बुर्ज हैं। जिनके ऊपरी हिस्से पर छोटे-छोटे गुम्बद बने हुए हैं। इसका विषाल गुम्बद इस मकबरे की शान है। यह ग्वालियर का बड़ा पर्यटन स्थल है। सेन्ड स्टोन का बना यह मकबरा ईरानी स्थापत्य का सुन्दर नमूना है।

छायाचित्र



3. तानसेन का मकबरा :-

शास्त्रीय संगीत के आधार स्तम्भ, अकबर के नवरत्नों में से एक एवं मोहम्मद गौस के प्रिय शिष्य तानसेन का मकबरा ग्वालियर में मोहम्मद गौस के मकबरे के निकट ही बना हुआ है। यह प्रारंभिक मुगल स्थापत्य शैली में निर्मित है। इस सादगी पूर्ण भव्य मकबरे के नक्काशीदार खंभे तथा जालियों का सुन्दर कार्य विशेष रूप से दर्शनीय है। संगीत प्रेमियों के लिए यह तीर्थ समान है। यहां प्रतिवर्ष आयोजित तानसेन समारोह का आयोजन स्थल होने का गौरव भी इसे प्राप्त है जिसमें विष्वभर से संगीत प्रेमी आकर अपनी उपस्थिति दर्ज करवाते हैं।

छायाचित्र



4. छतरियां :-

राजपूत स्थापत्य शैली में छतरी किसी मृत प्रियजन की स्मृति को स्थाई बनाने का साधन होती है। ग्वालियर के सिंधिया शासकों ने छतरियों के रूप में अनेक समाधि स्मारकों का निर्माण करवाया। राणोजी सिंधिया की छतरी उज्जैन में स्थित है। ग्वालियर में सिंधिया परिवार की अनेक छतरियां बनी हुई हैं। छतरी बाजार में सफेद व गुलाबी पत्थरों से निर्मित जियाजी राव सिंधिया, दौलतराव सिंधिया, जनकोजीराव सिंधिया की छतरियां अत्यन्त भव्य एवं दर्शनीय हैं। इसी प्रकार सावरकर सरोवर के सामने ग्वालियर में ही महारानी गजराराजे का संगमरमर का विषाल स्मारक है। यहीं पर जीवाजी राव सिंधिया, विजयाराजे सिंधिया तथा माधवराव सिंधिया की छतरियां भी अत्यन्त महत्वपूर्ण हैं। शिवपुरी में भी राजपूती और मुगल शैली की मिश्रित शैली में बनी हुई माधवराव सिंधिया प्रथम एवं महारानी सख्याराजे सिंधिया की छतरी भी पर्यटकों के

आकर्षण का केन्द्र है। ग्वालियर, षिवपुरी के साथ-साथ भिण्ड जिले के आलमपुर में मल्हार राव होल्कर की छतरी भी इसी परंपरा का एक प्रमुख भाग है।

छायाचित्र



5. तात्या टोपे मेमोरियल, शिवपुरी :- भारत के प्रथम स्वतन्त्रता संग्राम अर्थात् 1857 के महान स्वतन्त्रता संग्राम के प्रमुख सेनानी तात्याटोपे को षिवपुरी में गिरफ्तार कर कोठी नं. 17 में उनका मुकद्मा चलाया गया। जिसमें दिये गये दंड के रूप में उन्हें सार्वजनिक रूप से फांसी दे दी गई। यहां तात्याटोपे मेमोरियल के रूप में बना स्मारक पर्यटकों की विशेष श्रद्धा का केन्द्र है तथा आज भी उन्हें राष्ट्र प्रेम का संदेश दे रहा है।

6. गंगादास की शाला एवं संत स्मारक , ग्वालियर :- ग्वालियर में 16 वीं शताब्दी में परमानन्द स्वामी जी प्रसिद्ध संत हुए हैं। अपनी ग्वालियर यात्रा के अनंतर मुगल सम्राट अकबर ने उनसे भेंट कर साढ़े इक्कीस बीघा भूमि में मंदिर बनवा कर दिया तथा 12 गांव जागीर के रूप में प्रदान किये। उन्हीं की नवी पीढ़ी के संत 1824 में गंगादास जी महाराज हुए जिनके नाम से यह मंदिर और शाला है। 1857 के विद्रोह के समय अंग्रेजों से लड़ते हुए घायल हुई झांसी की रानी लक्ष्मीबाई ने गंगादास से अपना शव अंग्रेजों के हाथ न पड़ने देने की विनती कर प्राण त्याग दिये। गंगादास तथा वहां रहने वाले लगभग 450 साधुओं ने रानी का अंतिम संस्कार किया। उसी समय हुए अंग्रेजी आक्रमण में 345 साधु शहीद हो गये, जिनकी समाधियां यहां पर बनी हुयी हैं। यहां पर इन शहीद संतों का स्मारक बनाने के मांग लम्बे समय से अधूरी रही है। वर्ष 2013 के महारानी लक्ष्मीबाई के बलिदान दिवस पर आयोजित बलिदान मेले में स्मारक का

भूमिपूजन करने की घोषणा हुयी है। शहीद संतों का यह स्मारक भी पर्यटकों के लिए विशेष महत्व का स्मारक होगा।

7. मुस्लिम सन्तों के स्मारक :-ग्वालियर और निकटवर्ती क्षेत्र सूफी सन्तों की कार्यस्थली रहा है। इन सन्तों का जनमानस में गहन प्रभाव रहा है। इसका ज्वलन्त प्रमाण यह है कि आज शताब्दियां बीत जाने के बाद भी उनकी मजारें एवं उन पर आयोजित होने वाले उर्स इस क्षेत्र में धार्मिक पर्यटन का महत्वपूर्ण आधार रहे हैं। सूफी सन्तों में मोहम्मद गौस तथा उनका ग्वालियर स्थित मकबरा जाना-पहचाना नाम है। उनके अतिरिक्त भी अनेक सूफी सन्तों की मजारें जन आस्था का केन्द्र हैं। इनमें हजरत मीर सैय्यद अली उर्फ हजरत जी 18 वीं शताब्दी के कादरिया सम्प्रदाय के प्रसिद्ध सूफी सन्त, शायर थे जो ग्वालियर नरेश दौलतराव सिंधिया के कहने पर ग्वालियर में बस गये थे तथा आज भी किले की तलहटी में सेवा नगर में उनकी मजार पर असंख्य लोग पहुंचते हैं। इसी प्रकार के ग्वालियर के महाराज बाड़े पर स्थित हजरत मीर बादशाह साहब की दरगाह भी सिद्ध स्थान है जहां सालाना उर्स में सभी सम्प्रदायों के लोग बढ़-चढ़कर भाग लेते हैं। इसी प्रकार सिंधिया राजवंश के धर्मगुरु हजरत मंसूर शाह के बर्तन, चोगा, खडाऊँ इत्यादि महाराज बाड़े पर गोरखी में सुरक्षित रखे हैं जो आस्था के केन्द्र बिन्दु हैं।

8. अंग्रेजों की कब्रें :-भारत के 1857 के स्वतंत्रता संग्राम में युद्धात्मक संघर्ष में भारतीयों के साथ-साथ अनेक अंग्रेज सैनिकों तथा अधिकारियों की भी मृत्यु हुयी थी जिनकी कब्रें ग्वालियर तथा निकटवर्ती स्थलों पर बनी हुयी हैं। इनमें गूजरी महल के पीछे, एस.एल.पी. कॉलेज के पीछे तथा मुरार के जड़ेरूआ रोड पर पुराने चर्च परिसर में बनी हुयी कब्रों पर दर्शन हेतु उनके रिश्तेदार पर्यटक यहां आते हैं। ऐसी ही कुछ फ्रांसीसियों की भी कब्रें यहां पर हैं। पर्यटन विभाग इन्हें प्रचारित कर यहां विदेशी पर्यटकों की संख्या बढ़ाने हेतु प्रयासरत है।

इस प्रकार स्पष्ट है कि ग्वालियर संभाग में अनेक मरणोपरांत स्मारक हैं जो यहां पर्यटन को बढ़ाने में विशेष योगदान देते हैं।

सन्दर्भ ग्रंथ :-

1. मध्यप्रदेश पर्यटन विकास बोर्ड ग्वालियर से प्राप्त जानकारी
2. उप पुराविद, पुरातत्व विभाग से प्राप्त जानकारी।
3. माहेश्वरी, हरिवल्लभ-ग्वालियर, इतिहास, संस्कृति एवं पर्यटन – पृष्ठ क्रमांक-16
4. मध्यप्रदेश टूरिज्म -ग्वालियर -अ गुड अर्थ गाइड – पृष्ठ क्रमांक-18
5. कुरेशी नईम -ग्वालियर के आसपास – पृष्ठ क्रमांक-51

क्रीत सेनानायक डी. बायन

डॉ. नीरज गोयल

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महाविद्यालय, मुरार, ग्वालियर

1707 ई. में मुगल सम्राट औरंगजेब की मृत्यु के साथ ही भारत की राजनैतिक एकता ध्वस्त होनी प्रारम्भ हो गई। देखते ही देखते भारत नवाबों और सरदारों के बीच विभक्त होने लगा। अवध, बंगाल, रुहेलखण्ड, हैदराबाद आदि अपनी-अपनी स्वतन्त्रता के लिए छटपटाने लगे। राजपूत, जाट, मराठा आदि अपने प्रभाव वृद्धि में लग गये। ऐसे समय में नादिरशाह एवं अहमदशाह अब्दाली के आक्रमण भारत के लिए आघात सिद्ध हुए। मुगल सत्ता पूर्ण रूप से चरमराने लगी तथा उस पर अपना प्रभुत्व स्थापित करने के लिए अनेक सरदार विशेषकर मराठा सेनानायक महादजी सिन्धिया प्रयास करने लगा। दूसरी तरफ प्लासी तथा बक्सर के युद्धों ने बंगाल की सत्ता अंग्रेजों के हाथों में सौंप दी। यद्यपि अंग्रेजों ने कर्नाटक युद्धों में फ्रांसीसियों को पराजित कर दिया था तथापि वे अभी भी कूटनीतिक पद्धति से अपने प्रभाव में वृद्धि का प्रयास कर रहे थे।

18 वीं सदी में यूरोप में युद्धों की नई रणनीति पूर्ण रूप से अपनाई जा चुकी थी। संगठित सेनाएं, व्यूह रचना, हल्की बन्दूकें तथा हल्की तोपे सेना की प्रमुख विशेषता थी। इन्हीं विशेषताओं को लेकर यूरोपियन भारत पहुँचे थे। अंग्रेजों तथा फ्रांसीसियों ने आपस में युद्ध लड़कर तथा भारतीय राजे-महाराजों को सैनिक सहायता देकर इनकी उपयोगिता को सिद्ध भी कर दिया था। युद्ध की इस नई रणनीति तथा रणसामग्री से प्रभावित होकर भारतीय राजे-महाराजों तथा नवाबों ने अपनी सेना में इन सबको स्थान देना प्रारम्भ कर दिया। लेकिन इस सबके लिए उन्हें यूरोपियन सेनानायकों की तरफ देखना पड़ता था। इन्हीं परिस्थितियों में, आर्थिक सम्पन्नता, सामाजिक तथा राजनैतिक अराजकता के इस युग में अनेक यूरोपियन सेनानायक अपनी तथा भारतीय राजे-महाराजों की आवश्यकता की पूर्ति के लिए भारत पहुँचने लगे। इनमें फ्रांसीसी, अंग्रेज, स्काट, आयरिश, जर्मन, डच, पुर्तगाली आदि सम्मिलित थे। इनके पास अपना यूरोप का सैनिक अनुभव था। अपनी तलवार थी तथा साहस जिसको नीलाम करके धन कमाने के लिए ये भारत पहुँचे। सिन्धिया, होल्कर, भौंसले, अवध के नवाब, हैदराबाद के निजाम, राजपूत राजाओं आदि के यहाँ इनको ससम्मान ऊँचे वेतनों पर रखा गया। इन्होंने अपने स्वामियों की सेवाओं को आधुनिक पद्धति से प्रशिक्षित किया, अपने स्वामी के लिए युद्ध लड़े तथा सबसे बड़ा कार्य अपने स्वामी के क्षेत्रों से कर संग्रह किया।¹ मेजर आर.एल. एम्बरोस जो स्वयं जसवन्त राव होल्कर की सेना में नियुक्त था, लिखता है, हिन्दुस्तान में सैकड़ों और हजारों की संख्या में यूरोपियन पहुँच गये जो व्यवसाय से सैनिक थे। वे लगातार एक राजकुमार से दूसरे राजकुमार की सेवा में उनकी आवश्यकतानुसार नियुक्त होते रहते थे। उनका लक्ष्य मात्र धन कमाना होता था। सबसे अधिक आश्चर्य की बात यह है कि प्राप्त धन से जल्दी ही वे एक सेना खड़ी कर लेते थे और प्रतिदिन प्रतिमाह अथवा प्रतियुद्ध के किराये पर भारतीय नवाबों राजे-महाराजों को उठाते थे।² भारतीय इतिहास में इस प्रकार के कार्य कर रहे यूरोपियन सेनानायकों को क्रीत सैनिक के रूप में दर्जा मिला। जिनकी भक्ति केवल उसके प्रति होती थी जो उनकी सेवाएं लेता था। इस प्रकार के जो सेनानायक धन और कार्य की खोज में भारत पहुँचे उनमें प्रमुख रूप से वाल्टर, रीनहार्ड, जार्ज थामस,

कर्नल जॉन हॉल्मस, रसेल कल्वरी, चार्ल्सजोसेफ, डी.बुसी, डी बायन और पैरोन का नाम लिया जा सकता है। भारतीय रंग-मंच पर आने वाले इन यूरोपियन सेनानायकों में सबसे साहसी, बुद्धिमान तथा योग्य डी बायन था जिसने अपने कार्यो से भारतीय इतिहास पर एक अमिट छाप छोड़ी।

काम्टे चार्ल्स डी बायन भारतीय इतिहास में एक असाधारण व्यक्तित्व के रूप में उभरकर सामने आया। उसने भारत में एक ऐसी लौह सेना का संगठन किया जो यूरोपियन तकनीक में निपुण थी और जिसने युद्ध केवल जीतने के लिए लड़े।³ जेक्समिल ने डी बायन के व्यक्तित्व को इस प्रकार से चित्रित किया है उसकी 6 फीट ऊँचाई थी, कद्दावर गठीला-डील-डौल, लम्बा चेहरा तथा भेदने वाली आंखें थी और उसके साथ था आश्चर्यचकित कर देने वाला साहस एवं परिश्रम।⁴ उसका जन्म 8 मार्च 1751 को सेवाय में हुआ था। उसने बचपन से ही गौरवमय सपने देखने प्रारम्भ कर दिये थे। उसका पिता उसे वकील बनाना चाहता था मगर वह तो सैनिक जीवन से प्रभावित था। प्रारम्भिक पढ़ाई पूर्ण करने के बाद वह फ्रांस चला गया जहाँ उसने लुई पन्द्रहवें की आयरिष ब्रिगेड में भरती होने के लिए आवेदन किया किन्तु उसे भरती किया गया कलेयर रेजीमेन्ट में। यहाँ कम वेतन था तथा पदोन्नति के अवसर भी कम थे। इसलिये 18 माह की सर्विस के बाद त्याग पत्र दे दिया।⁵ 1774 ई. में रूस तुर्की के साथ संघर्षरत था। अब उसने रूस की सेना में भरती होने का निश्चय किया। वह सार्डीनिया के एक मंत्री का पत्र लेकर रूसी सेना के कमाण्डर एडमिरल ऑरलाफ से मिलने गया। एडमिरल ने उसकी जाँच करने के बाद उसे सेना में कैप्टन का पद देकर यूनान भेज दिया। युद्ध के दौरान तुर्की सेनाओं द्वारा उसे बन्दी बना लिया गया। युद्ध समाप्ति के बाद वह मुक्त कर दिया गया।⁶ इस प्रकार कठिनाइयों का सामना करता हुआ वह सेन्ट पीटर्सबर्ग पहुँचा और साम्राज्ञी कैथरीन द्वितीय से मिला। साम्राज्ञी उसके व्यक्तित्व से प्रभावित हुई साम्राज्ञी ने उसे मेजर के पद पर प्रोन्नत करके एषिया की यात्रा पर भेज दिया जहाँ रहकर उसे कैथरीन के पक्ष में कार्य करना था।⁷ एषिया की यात्रा के दौरान उसकी मुलाकात कुछ अंग्रेज व्यापारियों से हुई जिनसे उसे भारत की अव्यवस्थित राजनीति तथा धन की प्रचूरता की कहानी सुनने को मिली। यहीं से उसने निश्चय कर लिया कि वह भारत जायेगा तथा अपना भाग्य आजमायेगा। वह अपने मित्र लार्ड परसी से मिलने काहिरा गया जिसने उसकी न केवल भारत यात्रा का प्रबन्ध किया वरन् भारत के लिये परिचय-पत्र भी दिया।⁸

1778 ई. में वह मद्रास पहुँचा। मद्रास के अंग्रेज गवर्नर सर थामस रमबोल्ड ने उसको फ्रांसीसी अथवा रूसी जासूस मानते हुए किसी भी प्रकार की सहायता से इनकार कर दिया। कुछ दिनों बाद जब गवर्नर का सन्देह दूर हो गया तो उसको मद्रास नेटिव इन्फैन्ट्री में एक छोटे से पद पर रख लिया। डी बायन जो कि कैप्टन तथा मेजर के पद पर कार्य कर चुका था अपनी इस नयी स्थिति से संतुष्ट नहीं हुआ और कम्पनी की नौकरी छोड़कर कलकत्ता पहुँचा। कलकत्ता में वह 1782 ई. में, अपने मित्र के पत्र के आधार पर गवर्नर जनरल बारेन हैस्टिंग्स से मिला। उसने हैस्टिंग्स को बताया कि वह रूस की साम्राज्ञी कैथरीन के लिए मध्य एषिया से व्यापारिक सूचनाएं एकत्र कर रहा है।⁹ हैस्टिंग्स ने उसको लखनऊ जाने की सलाह दी तथा दो परिचय-पत्र भी दिये एक, अवध के नवाब आसफउद्दौला के नाम तथा दूसरा भारत स्थित ब्रिटिश एजेन्ट के लिए। वह लखनऊ में पहुँचा नबाव से मिला जिसने उसका मैत्रीपूर्ण स्वागत किया तथा उसको मूल्यवान खिलअत प्रदान की। डी बायन ने तुरन्त ही खिलअत को 4000/- रुपये में बेचकर जीवनयापन के आवश्यक साधन जुटाये।¹⁰ वह पाँच माह तक लखनऊ में रहा और यह समय उसने हिन्दुस्तानी भाषा सीखने में लगाया। इस समय उसके पास सम्पत्ति के नाम पर उसका सैनिक अनुभव, साहस तथा तलवार थी। जिसको बेचने के लिए वह खरीददार की खोज में लग गया।

अगस्त 1783 ई. में बायन अपने भाग्य को आजमाने के लिए ब्रिटिश एजेन्ट मेजर ब्राउन के साथ दिल्ली की तरफ चल पड़ा। रास्ते में ब्राउन ने उसकी मुलाकात महादजी सिन्धिया के यहाँ नियुक्त ब्रिटिश रेजीडेन्ट डेविड एण्डरसन से कराई।¹¹ बायन दिल्ली पहुँचकर मुगल सम्राट तथा उसके वजीर और फिर महादजी सिन्धिया से मिला। सभी ने उसको अंग्रेजों का जासूस मानते हुए अपने यहाँ स्थान देने से इन्कार

कर दिया। तथापि उसके पास इस समय तक कुछ प्रस्ताव आ चुके थे लेकिन वह उनसे संतुष्ट नहीं था। इसी समय सिन्धिया को पता चला कि उसका विरोधी जयपुर का राजा किसी यूरोपियन सेनानायक की सहायता से सैनिक तैयारी कर रहा है। उसे यह भी पता चला कि जयपुर से डी बायन के पास भी प्रस्ताव आया है। डी बायन के बारे में जानकारी प्राप्त करने के लिए सिन्धिया ने बारेन हैस्टिंग्स को लिखा, उधर डी बायन ने भी जयपुर के प्रस्ताव को स्वीकार करने के लिए हैस्टिंग्स से सलाह मांगी थी। हैस्टिंग्स से बातचीत करने के बाद बायन ने जयपुर प्रस्ताव को अस्वीकार कर दिया।¹²

सिन्धिया ने राजपूतों को पराजित करने के लिए तथा समय की जरूरतों के अनुसार डी बायन को अपनी सेना में स्थान देने का निश्चय कर लिया। वह वास्तव में अपनी महत्वाकांक्षाओं को पूरा करने के लिए सेना में सुधारों को आवश्यक मानने लगा था क्योंकि पानीपत में मराठों की पराजय के बाद अब एक बार फिर वह मराठों को संगठित करके हिन्दुस्तान को अपने अधिकार में लेने का सपना देख रहा था। इसके लिए संगठित तथा आधुनिक सेना की आवश्यकता थी। मराठों की युद्ध लड़ने की कला गुरिल्ला रही थी, उनके साथ भारी हथियार रहते थे, जिससे उनकी गति में कमी आ जाती थी। उनके पास हल्की बन्दूकों तथा तोपों का अभाव था। इसी समय मराठा घुड़सवार यूरोपियन पद्धति से प्रशिक्षित एवं हल्के हथियारों से सुसज्जित सेनाओं का सामना करने से इन्कार कर चुकी थीं। उनका कहना था कि आगे लड़ने के लिए जरूरी है कि उन्हें हल्की बन्दूकों तथा तोपों का सहारा मिले।¹³ अन्यथा युद्ध में विजय कठिन हो सकती है। इसी संबंध में फ्रेंच सेनानायक तथा राजनीतिज्ञ काम्टे ही मेडिव ने 1776 में लिखा था, हमारी भांति एक भारतीय राजा की सेना व्यवस्थित इकाई नहीं है, उसके विभिन्न भागों में पारस्परिक संबंध नहीं रहता है। उनमें कोई प्रधान सेनापति नहीं रहता और उसके नीचे विभिन्न सरदार कार्य नहीं करते। एक का दूसरे से संबंध नहीं रहता। सिपाहियों का प्रत्येक समूह प्रायः अपनी रसद तथा गोलाबारूद का स्वयं प्रबन्ध करता है।¹⁴ स्पष्ट है कि भारतीय सेनाओं में तालमेल का अभाव रहता था जो उनको युद्ध के दौरान कठिनाई में डाल देता था। सम्भवतः सिन्धिया भी उपरोक्त कमजोरियों को समझ गया था, इसलिए उसने डी बायन को अपनी सेना में स्थान दे दिया।

डी बायन को यूरोपियन पद्धति पर सेना की दो बटालियन तैयार करने की अनुमति दे दी गई। प्रत्येक बटालियन में 850 सैनिक रखे जाने थे।¹⁵ प्रारम्भ में बायन का वेतन 4000/- रूपया मासिक रखा गया जो बाद में 6000/- रूपया कर दिया गया।¹⁶ बायन ने प्रत्येक बटालियन का कमांडर यूरोपियन नियुक्त किया। फ्रियोम को अपना सहायक नियुक्त किया। उसके द्वारा तैयार की गई सेनाओं की परीक्षा भी जल्दी आ गई जबकि 1787 ई. में महादजी सिन्धिया का जयपुर के साथ लालसोट में युद्ध प्रारम्भ हो गया यद्यपि युद्ध अनिर्णायक रहा तथा कुछ कारणों से सिन्धिया को पीछे हटना पड़ा।¹⁷ तथापि बायन की प्रशिक्षित सेनाओं ने वह कर दिखाया था जिसकी उनसे उम्मीद की गई थी। जयपुर के घुड़सवारों के सामने उसके पैदल सैनिक एक चट्टान के समान खड़े थे। आने वाले समय की तरफ यह एक संकेत था कि ये सेनाएँ सिन्धिया को विजेता बना देगी। 17 जून 1787 ई. को आगरा के बाहर सिन्धिया को मिर्जा इस्माइल बेग पर विजय प्राप्त हुई। इस युद्ध में भी डी बायन की दो बटालियनों ने सिन्धिया की सहायता की थी।

डी बायन अपनी सफलता से प्रसन्न जरूर था मगर वह संतुष्ट नहीं था। वह 10000/- सैनिकों की एक पूर्ण बिग्रेड तैयार करना चाहता था। जिसके लिए उसे अत्यधिक धन की जरूरत थी सिन्धिया की परिस्थितियों इस समय प्रतिकूल चल रही थीं। उसके पास धन का अभाव था, फिर वह एक विदेशी सेनानायक पर इतना विश्वास भी नहीं कर पा रहा था। सबसे बड़ी बात उसे डर था कि कहीं बायन की प्रगति से उसके अपने सरदारों में ईर्ष्या ना उत्पन्न हो जाये। जिस कारण उसने फिलहाल और धन देने से इन्कार कर दिया। फलतः 1789 के प्रारम्भ में डी बायन ने सिन्धिया की सेना से त्यागपत्र दे दिया तथा लखनऊ चला गया। लखनऊ में, अपने मित्र कलामड मार्टिन की सहायता से कपड़े तथा नील के व्यवसाय में लग गया व्यवसाय में उसको अच्छा मुनाफा हुआ।¹⁸ लेकिन भाग्य तो उसको सैनिक जीवन की तरफ

धकेल रहा था। सिन्धिया की आर्थिक स्थिति सुदृढ़ हो चुकी थी, दिल्ली दरबार में उसने अपना प्रभुत्व फिर स्थापित कर लिया था। इस कारण उसने डी बायन को फिर से वापस बुला लिया तथा उसे ब्रिगेड तैयार करने की अनुमति प्रदान कर दी। लेकिन इस बार बायन ने सिन्धिया के साथ दो अनुबंध किये। प्रथम कि वह कभी भी अंग्रेज कम्पनी के विरुद्ध नहीं लड़ेगा, दूसरे उसके द्वारा तैयार सेनाओं को नियमित रूप से वेतन आदि मिलते रहेंगे।¹⁹ सिन्धिया ने उसके दोनों प्रस्तावों को स्वीकार कर लिया। उसका वेतन 10,000/- रु. कर दिया गया तथा उसको जनरल का पद दिया गया।

डी बायन अपनी सम्पूर्ण ताकत तथा उत्साह के साथ नयी बटालियन को प्रशिक्षित करने में लग गया। 1790 ई. के मध्य में राजपूतों के साथ एक बार फिर महादजी सिन्धिया का संघर्ष प्रारम्भ हो गया। जून 1790 में पाटन तथा सितम्बर 1790 में मेहता के युद्ध में डी बायन सिन्धिया के लिए युद्ध में विजयी हुआ।

युद्ध में विजय के बाद उसने स्वयं लिखा था, वास्तव में, अपने से तीन गुनी सेना पर विजय प्राप्त करना आश्चर्यजनक था, वह भी एक पैदल सेना द्वारा।²⁰ इन युद्धों में बायन ने अप्रतिम पराक्रम और साहस का परिचय दिया और यदि वास्तव में देखा जाये तो इस भयंकर युद्ध में सिन्धिया को जो विजय प्राप्त हुई उसका श्रेय डी बायन के व्यक्तित्व साहस तथा उसके द्वारा प्रशिक्षित सैनिकों के संगठित व्यवहार को जाता है।²¹ उसकी परीक्षा का एक और समय तब आया जबकि सिन्धिया का प्रतिद्वन्दी तुकोजी होल्कर इस्माइल बेग के साथ मिलकर एक बड़ी सेना सहित सिन्धिया को चुनौती देने के लिए आगे बढ़ा। होल्कर के साथ ड्रेस द्वारा तैयार की गई 4 बटालियनें भी थीं जिनके पास हल्की बन्दूकें तथा कुछ तोपें भी थीं। जून 1793 में दोनों की सेनाएं लखेरी में आमने-सामने आ गईं।²² डी बायन ने एक बार फिर अपार साहस तथा दिमागी संतुलन के साथ युद्ध को जीत लिया। यद्यपि इस बार उसके सामने की सेनाएं सुदृढ़ अवस्था में थीं। इस प्रकार सिन्धिया के लिए अनेक युद्धों में विजय प्राप्त करके उसने सिन्धिया को हिन्दुस्तान का प्रमुख बनने में अप्रतिम सहायता की।

सिन्धिया के इस सैनिक जनरल का खौफ इतना व्यापक हुआ कि राजपूताना के राज्य डरने लगे। जो राजपूत राजा सिन्धिया को चौथ आदि देने में आनाकानी करते थे अब वही डी बायन से मिले तथा उसको आश्वासन दिया कि वे सही समय पर अपना खिराज दिया करेंगे। जयपुर के राजा ने तो युद्ध की क्षतिपूर्ति के रूप में 17 लाख रूपया तुरंत अदा कर दिया।²³ राजपूत राजा इस बात को समझ गये थे कि यूरोपियन जनरल अपने वचन का पक्का है और बलपूर्वक एक भी रूपया ज्यादा नहीं लेगा जैसा कि मराठा प्रतिनिधि प्रायः करते थे।²⁴ इस प्रकार उसने अपनी प्रतिष्ठा अपने विरोधियों में भी स्थापित कर दी।

सिन्धिया ने डी बायन से प्रसन्न होकर उसे और बटालियन खड़ी करने की अनुमति दे दी। डी बायन ने अपना कार्य जारी रखा। अब उसके पास 18000 प्रशिक्षित पैदल सैनिक, 6000 अनियमित सैनिक। जिनमें नजीब तथा रुहेले अधिक थे तथा 2000 अनियमित घुड़सवारों की एक बड़ी सेना हो गई। उसके पास 200 अच्छी किस्म की तोपें थी तथा काफी संख्या में बन्दूकें थीं। उसके पास 600 फारसी सवार भी थे। इन फारसी सवारों का पूर्ण मालिक वह खुद था। युद्ध के अवसर पर ये सवार उसके लिए अंगरक्षक का कार्य करते थे। भारत से जाते समय उसने इन सवारों को घोड़े आदि सामान सहित, एक लाख साठ हजार में अंग्रेजों को बेच दिया था।²⁵ यह उसकी सिन्धिया के प्रति धोखेबाजी थी।

सिन्धिया ने डी बायन की सेना के खर्चों तथा वेतन आदि के लिए समय-समय पर उसे अनेक उपहार दिये। प्रारम्भ में अजमेर का कस्बा दिया गया।²⁶ दिल्ली और मथुरा के बीच के क्षेत्र की मालगुजारी बसूल करने के अधिकार दिये जिसका 2 प्रतिशत कमीषन डी बायन का निश्चित किया गया।²⁷ एच.जी. कीन के अनुसार इस भू भाग की सालाना आय 22 लाख थी जिसमें से वह सेना के वेतन आदि निकालकर 40000/- रु. वार्षिक बचा लेता था जो उसकी अपनी आय मानी जाती थी।²⁸ होल्कर पर लखेरी युद्ध में

विजय प्राप्त करने के बाद उसको जुलाई 1793 ई. में 27 लाख वार्षिक की 52 परगनों वाली एक जागीर और दी गई। अब उसकी जागीर में प्रमुख रूप से दो क्षेत्र सम्मिलित थे, एक मध्य दोआब जिसका मुख्यालय कोइल (अलीगढ़) था तथा दूसरा मेवात का था। इस प्रकार फिरोजाबाद, हाथरस, खुरजा, अलीगढ़ सभी क्षेत्र दोआब में तथा पलवल, होडल, सोना आदि गुडगाँव जिले में उसके अधीन थे।²⁹ उसने अपना मुख्यालय कोइल (अलीगढ़) को बनाया था जहाँ अपने लिए एक बंगला बनवाया जिसका नाम "साहिब घर" रखा गया आगरा का किला "आयुध घर" के रूप में उपयोग किया गया।³⁰ इस प्रकार इतना सब पाकर, भारत में वह अमीर राजकुमारों तथा नबावों के समान दिन गुजारने लगा।

डी बायन ने अपने स्वामी सिन्धिया से प्राप्त विस्तृत जागीर का बहुत अच्छा प्रबन्ध किया और इस बात को सिद्ध कर दिया कि वह एक चतुर सेनानायक ही नहीं वरन् एक अच्छा प्रशासक भी है। उसने अपनी जागीर का दौरा किया, विद्रोहियों को दबाया सुरक्षा तथा कानून का वातावरण स्थापित किया ताकि अच्छी पैदावार हो तथा अच्छा कर प्राप्त हो। वह अपने अधीन भारतीय अवसरों के द्वारा कर वसूल करता था किन्तु उनके कार्यों पर कड़ी नजर रखता था। गलती किये जाने पर उनको कार्य से हटाकर सजा दी जाती थी। उसने प्रशासनिक कार्यों को पूर्ण करने के लिए दो विभाग स्थापित किये थे, एक फारसी विभाग था जिसमें भारतीय लेखकों तथा अकाउन्टेन्टों से कार्य लिया जाता था दूसरा फ्रेन्च विभाग था जिसकी देखभाल वह स्वयं करता था। जनता से प्राप्त होने वाले करों का एक लेखा-जोखा पहले ही तैयार कर लिया जाता था और फिर उनको नियमितता से बसूल किया जाता था।³¹ वह समय-समय पर अपराध और राजस्व संबंधी रिपोर्ट मंगाता रहता था और राजनीतिक तथा कूटनीतिक पत्राचार में व्यस्त रहता था।

प्रशासनिक कार्यों के अतिरिक्त डी बायन ने व्यापार के विकास पर भी ध्यान दिया। उसका अपना व्यापार भी था। उसी ने सबसे पहले नील कृषकों को अलीगढ़ में बसाया था। ये लोग थे मौनषियर जोरदान खेर में, मि. आर मेंडू में, जान यानर्टन, कोइल, टी लॉगक्राफ्ट कोइल और जलाली और राबिन्सन तथा स्टुअर्ट मालोई तथा अलाहबदुपर। उस समय इस जिले का प्रमुख निर्यात नील ही था और यह फर्रुखाबाद से नाव द्वारा कलकत्ता भेजी जाती थी।³² 1792 ई. में एक यूरोपियन लखनऊ के रेजीडेन्ट का पत्रा लेकर डी बायन से खुर्जा में मिला था और उसने खुर्जा, जलेसर तथा कुछ अन्य भागों में नील पैदा करने का तीन लाख वार्षिक में इजारा लिया। व्यापार की दृष्टि से नील के बाद दूसरा स्थान सौरा को दिया जाता था। फ्रांसीसी राज्य क्रांति की लड़ाईयों के समय सौरा यूरोप के बाजारों में भारत से ही भेजा जाता था।³³

डी बायन ने अपने सैनिकों के लिए भी कुछ आर्थिक कार्यक्रम घोषित किया था। उसने घोषित किया था कि युद्ध में घायल होने वाले प्रत्येक सैनिक अथवा सैनिक अवसर को उसकी चोट के अनुपात में 15 दिन अथवा 3 अथवा 4 माह का वेतन मुआवजे के रूप में मिलेगा। स्वास्थ्य लाभ के काल में उनका वेतन उन्हें मिलता रहेगा। अपंग हो जाने की स्थिति में उसको मिलने वाले वेतन का आधा भाग पेन्शन के रूप में मिलेगा, साथ ही भूमि का एक टुकड़ा भी दिया जायेगा। मृत्यु की स्थिति में उसकी समस्त सम्पत्ति उसके परिवारजनों को दी जावेगी।³⁴ इस प्रकार उसने अपने सैनिकों को दुखद स्थिति में पहुंचने पर बेसहारा होने से बचाया जो उसके दयालु हृदय का प्रतीक है।

उपरोक्त उपलब्धियों के अतिरिक्त डी बायन ने अपने प्रभाव का इस्तेमाल मुगल सम्राट की दैनिक स्थिति को सुधारने तथा ताजमहल के रख-रखाव के लिए भी किया उसे इस बात से दुख पहुंचा कि मुगल सम्राट तथा उसके परिवारजनों को मिलने वाला भोजन उत्तम नहीं है। उसने उसके लिए आवश्यक प्रबन्ध कराया तथा सम्राट के लिए अतिरिक्त भत्ते का प्रबन्ध किया। आगरा स्थित ताजमहल की सुरक्षा तथा मरम्मत की के लिए भी आवश्यक धन उपलब्ध कराया।³⁵ क्योंकि वह ताजमहल को एक अमूल्य कृति मानता था जिसकी सुरक्षा जरूरी थी।

डी बायन का अनुयायी एल.एफ. स्मिथ अपने स्वामी की प्रशंसा करते हुए लिखता है, मैंने उसको महीनों प्रतिदिन कार्य करते देखा। वह सूर्योदय के समय उठता, सेना का निरीक्षण करता, दरबार में राजदूतों से मिलता, न्याय करता, 20 लाख की जायदाद के कार्यों को देखता, पत्रों को सुनकर उनके उत्तर लिखाता, व्यक्तिगत व्यापार का निरीक्षण करता, उसको प्रतिदिन 18 घण्टे कार्य करना अच्छा लगता।

न्याय करते समय वह कठोरता तथा मृदुलता में संतुलन रखता था। जब खतरे की नाजुक घड़ी सामने होती थी तो उसके मन में अनुपम धैर्य रहता था।³⁶ कहने का अर्थ यह कि वह जो सपना लेकर भारत आया था वह पूरा हुआ। न केवल उसका सपना पूरा हुआ वरन् उसने माधवराव सिन्धिया के सपने को पूरा करने में सहायता दी। उसके कारण ही सिन्धिया उत्तरी हिन्दुस्तान का प्रमुख बन सका तथा पूना दरबार पर अपना नियंत्रण स्थापित कर सका। सबसे महत्वपूर्ण तथ्य यह कि उसने जिस प्रशासनिक व्यवस्था की नींव उत्तर पश्चिम प्रान्त में डाली थी उसी को अंग्रेजों ने आगे बढ़ाया।³⁷ उसने अपनी सैनिक क्षमता द्वारा स्पष्ट कर दिया था कि आधुनिक सेनाओं के बिना युद्ध जीतना कठिन है। यदि अपने को सर्वोच्च सिद्ध करना है तो सेना को आधुनिकता के दौर में जाना ही होगा। उसी ने भारतीय राजे-महाराजों में आधुनिक सेनाओं के लिए होड़ उत्पन्न कर दी।

यह सही है कि डी बायन में अपूर्व साहस, राजनीति, कूटनीति तथा परिस्थितियों को समझने की सामर्थ्य थी। उसने यूरोप से निकलकर जो कुछ भी किया धन के लिए किया। वह एक व्यवसायिक सैनिक था वह यह भी जानता था कि अंग्रेज भारत में उभरती हुई शक्ति है उनके विरुद्ध लड़ना आत्मघाती सिद्ध होगा। इसीलिए उसने सिन्धिया से अंग्रेजों के विरुद्ध युद्ध में न जाने का समझौता किया था और जब उसने देखा कि 1794 में महादजी की मृत्यु हो गई, हिन्दुस्तान में अंग्रेज पूर्व से उत्तर की तरफ अग्रसर हो रहे हैं। वह खुद वृद्धावस्था की तरफ जा रहा है और धन कमाने की इसकी इच्छा पूर्ण हो गई है जो उसने एक पल की देरी किए बिना ही हिन्दुस्तान और सिन्धिया को छोड़ने का निष्पत्ति कर लिया जो उसकी घोर स्वार्थता की तरफ संकेत करता है। महादजी जब स्वयं ताकतवर था तो वह उनके साथ रहा महादजी के बाद उसका दत्तक पुत्र दौलतराव कमजोर लगा तो साथ छोड़ दिया। दौलतराव सिन्धिया की इच्छा न होने के बावजूद अपनी जीवन भर की कमाई 4 लाख पौण्ड लेकर उसने हिन्दुस्तान छोड़ दिया।

एक सैनिक के रूप में धन और यश कमाने वाला डी बायन पारिवारिक रूप से श्रेष्ठ साबित नहीं हो सका। 1772 में लखनऊ में एक ईरानी मूल के परिवार में जन्मी हलीमा से उसने विवाह किया। रंग काला होने पर भी अपूर्व सुन्दरी थी और काली शहजादी के नाम से विख्यात थी। 15 वर्ष की अवस्था में उसका विवाह डी बायन से हो गया। हलीमा का नाम हेलेन बेनोई (हेलेन बेनेट) हो गया। दोनों को एक बेटी बानू (एनी) एक पुत्र अली बख्श (चार्ल्स एलेक्जेंडर) हुये। अपना समस्त धन और परिवार के साथ डी बायन ने 1795 ई. में अपना ठिकाना इंग्लैण्ड को बनाया जहाँ वह उच्च सामन्तों के समान जीवन यापन करने लगा। 1796 के अन्त में उसके जीवन में उच्च वर्ग की 16 वर्षीय सुन्दरी एडिली आई और उसने उससे विवाह किया तथा पेरिस चला गया। एडिली से उसकी बनी नहीं और वह उसको छोड़कर चली गई। उसकी फ्रेंच पत्नी एडिली ने अपने जीवन के संस्मरणों पर तीन खण्डों की एक पुस्तक लिखी थी जिसमें उसने अपने पति और खुद के जीवन के अनेक पहलुओं का उल्लेख किया था। एडिली ने लिखा था "He had never permitted to him to acquire any social polish, and the habits of polite society were entirely unknown to him. He was endowed with the most disagreeable character that providence ever granted to man."³⁸ उसने आगे लिखा कि "He was anxious to make everyone feel the domination of his wealth and the thought that the only way of making an impression was to hurt the feelings of other people"³⁹ सम्भवतः डी बायन के ऐसे स्वभाव एवं चरित्र तथा वृद्धावस्था की अरुचियों के कारण ही उसकी पत्नी एडिली ने उसको छोड़ दिया। पूर्व पत्नी हेलेन से उत्पन्न बेटी एनी पिता की सेवा के लिये पेरिस गई मगर उसका देहान्त हो गया बाद में पुत्र चार्ल्स पिता के साथ रहकर उसकी विरासत की देखभाल करने लगा। मगर डी बायन की

मुलाकात अपनी पत्नी हेलेन से फिर ना हो सकी और भग्न हृदय लिये 21 जून 1830 में उसकी मृत्यु हो गई। 27 दिसम्बर 1853 को हेलेन की भी मृत्यु हो गई। इस प्रकार एक सफल जनरल और धोखेबाज इंसान डी बायन का जीवन समाप्त हुआ। वह सफल योद्धा, व्यवसाय और धन सम्पन्न व्यक्ति था। मगर वह ना तो अपने स्वामी सिंधिया के प्रति बफादार रह सका और ना ही अपने परिवार के प्रति। उसमें बफादारी का अभाव था जो कि धन के अतिरिक्त किसी ओर को महत्व नहीं देता था यही कारण था कि अंतिम समय में उसके पास धन तो था मगर परिवार नहीं था।

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पर्यावरण के प्रति महिलाओं की जागरुकता (भारतीय संस्कृति के संदर्भ में)

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महिला हृदय से मधुरता सृष्टि की पूर्णता, परिपक्वता, देवी स्वरूपा, क्रांति की अग्रदूत एवं चेतना की खान माना गया है। किसी भी राष्ट्र की परंपरा एवं संस्कृति उस राष्ट्र की महिलाओं से परिलक्षित होती है। यजुर्वेद में भी नारी से उसकी योग्यता ओर गुणवत्ता के आधार पर ही देवों के कारण तथा महान आनंद हेतु घर में प्रतिष्ठित होने की प्रार्थना की गई है। महिलाओं की स्थिति में सुधार लाये बिना दुनिया का कल्याण संभव नहीं है। एक पंख से चिड़िया उड़ान नहीं भर सकती है।

वैदिक काल में भी स्त्रियों को प्रत्येक कार्य में पुरुषों के समान अधिकार प्राप्त थे। उसी प्रकार आज भी उनको अधिकार मिलने चाहिये। भारतीय समाज में स्त्रियों सदियों से लिंगागत शोषण का शिकार रही है। उनके स्तर को गरिमापूर्ण बनाने के लिए महात्मा गांधी ने रचनात्मक सामाजिक कार्य प्रस्तुत किये। उन्होंने अपने असहयोग आंदोलन में भारत के अबला वृद्ध स्त्री पुरुषों को सहयोग देने का आव्हान किया। उन्होंने स्त्रियों को पुरुषों के समान स्तर पर रखते हुये उन्हे सामाजिक आर्थिक तथा देश सेवा के लिए आगे बढ़ने के लिए आमंत्रित किया। उनके सत्याग्रह आंदोलन में विदेशी वस्तुओं एवं विदेशी वस्त्रों के बहिष्कार में स्त्रियों ने महत्वपूर्ण भूमिका निभाई। विदेशी वस्तुओं की दुकानों पर धरना देने का कार्य स्त्रियों ने बखूबी निभाया। हजारों स्त्रियों ने महात्मा गांधी के कार्यक्रम में अपने परिवार की चिंता किये बिना जेल यात्रा की और जेल में असहाय कष्ट सहे। गांधी जी भारतीय नारियों के इस योगदान से द्रवित हुये। उन्होंने अपने आश्रम में नारियों को पुरुषों के समान सम्मान प्रदान कर उन्हे सामाजिक दृष्टि से अन्याय और शोषण के विरुद्ध जाग्रत किया ही और इस प्रकार आर्थिक प्रषिक्षण दिया जिससे स्त्रियाँ षरिरीक दृष्टि से पुरुषों से निर्बल होते हुये भी अपनी बौद्धिक क्षमता का विकास कर सबल बन सकें।

ऋग्वेद काल में पुरुषों को कोई भी धार्मिक अनुष्ठान पत्नी के बगैर नही हो सकता था। स्त्रियाँ विदूषी होती थी और अपनी मर्यादाओं का पालन करने के साथ-साथ वे आर्थिक और राजनैतिक क्षेत्रों में भी पुरुषों के समान कंधे से कंधा मिलाकर काम करती थी।

इस बात को कोई चुनौती नहीं दे सकता है कि आज के संदर्भ में पर्यावरण का पर्याय महिलाएं ही है। इसके साक्ष्य रोजाना हमारे बीच में दिखते है। जैसे पानी की चिंता हो, चूल्हे में लकड़ी की बात हो या फिर गाय भैसों के लिए घास की बात हो। ये मात्र महिलाओं का ही दायित्व है। पुरुष तो इन सब झंझटो से मुक्त ही रहते है। देश का पर्यावरण गांव में पलता है और इसकी सबसे बड़ी कड़ी महिलायें ही है। घटते

वनों और दूर दराज पानी के स्रोतों को महिलाएँ ही झेलती हैं। देश का कोई भी ऐसा कोना नहीं जहाँ यह सब महिलाओं के सीधे दायित्वों से न जुड़ा हो। इसलिये इनके बिगड़ते हालात इनकी सबसे बड़ी चिंता बनी रहती है। पुरुषों को इनसे ज्यादा लेना नहीं होता इसलिये पुरुष प्रधान समाज में पर्यावरण बड़ा मुद्दा नहीं बन सका क्योंकि उनका रूझान घर गांव के बाहर धन्धों में ज्यादा रहता है। महिलाओं का सीधा दायित्व घर गांव है। इसलिये उनका कष्ट भी हवा पानी वनों से सीधा जुड़ा होता है। इतिहास भी इस बात का साक्षी है देश दुनिया का सबसे बड़ा वनों का चिपकों आंदोलन महिलाओं का ही था। जिसमें उन्हें घास लकड़ी की लड़ाई तो लड़नी ही थी पर अपने वन अधिकारों व योगदानों के प्रति उतनी ही जागरूकता दिखानी थी। चिपकों आंदोलन महिलाओं की देन है। वैसे भी देश भर में पानी मिट्टी की लड़ाईयों में महिलाएँ ही अग्रणी रही हैं। क्योंकि वे ही इनके महत्त्वों के ज्यादा नजदीक हैं अब नदियों को बचाने की बात हो या फिर बांधों की भी खिलाफत हुई हो इनमें महिलाओं ने ही पहल की है। राधा की अल्मोड़ा में खनन की लड़ाई हो या मेधा पाटनकर का नर्मदा बांध का विरोध महिलाओं का पर्यावरण के प्रति जागरूकता का प्रतीक है।

देश दुनिया के पर्यावरण को अगर सुरक्षित रखना है तो महिलाओं को नये सिरे से भागीदारी पर सोचना होगा। क्योंकि नदी जंगल मिट्टी गांवों में ही पलते बढ़ते हैं। जिसका सीधा भार महिलाओं का ही है। जो उनकी आवश्यकताओं का हिस्सा भी है। वैसे भी गांव अगर बचे हैं तो महिलाओं के ही कारण इसीलिये पर्यावरण को अगर बचाना है तो इसकी एम्बेसेडर महिलाएँ ही होंगी। तो बात बनेगी। पुरुषों की प्रवृत्ति साधनों को भोगने की है। जबकि महिलाओं की प्रवृत्ति संरक्षण प्रदान करने की है। महिला केन्द्रित पर्यावरण संरक्षण की योजना जहाँ स्थानीय आवश्यकताओं को प्राथमिकता देगी वही दूसरी तरफ पारिस्थितिकी की भी चिंता बनी रहेगी। ये ही वर्ग आर्थिक व पारिस्थितिकी संतुलन पर ज्यादा गंभीर हो सकता है। आज के बिगड़ते पर्यावरण का दोष कहीं अगर मढ़ा जा सकता है तो पुरुष प्रधान समाज की लोलुप व विलासी प्रवृत्ति पर ही है। जबकि महिलाएँ प्रकृति को समझने की ज्यादा क्षमता रखती हैं। उसका सीधा और बड़ा कारण उनकी इससे नजदीकियाँ व निर्भरता है। शायद यह इसलिये भी सार्थक दिखता है क्योंकि पृथ्वी प्रकृति व महिला एक ही लिंग का बोध देती हैं। और एक ही तरह के दायित्व भी तीनों ही निभाते हैं। जिसमें दूसरे के सुखों के लिए अपने को समर्पित करना जुड़ा है।

सामाजिक व आर्थिक अधिकारों के संबंध में स्त्रियाँ अत्याचार, निरक्षरता व आर्थिक विपत्तियों की शिकार हैं। ऐसी स्त्रियाँ पुरुषों के साथ हाथ से हाथ मिलाकर कृषि कार्यों व कई परंपरागत कार्यों में उन्हें सहयोग करती हैं, जिससे वे अपने परिवार को चला सकें। ये अपने बच्चों को विशेष कर लड़कियों को या तो आर्थिक व व्यावसायिक समस्याओं के कारण अथवा सांस्कृतिक बंधनों के कारण स्कूल जाने को प्रोत्साहित नहीं करती हैं। अतः अशिक्षा व सामाजिक वातावरण के दबाव के कारण उन्हें अपनी लड़कियों की शादी उनकी व्यस्कता से पूर्व ही करनी पड़ती है। इस प्रकार के समाज के बंधन व विचार एक पीढ़ी से दूसरी पीढ़ी को हस्तांतरित होते रहते हैं।

साक्षर महिलाएँ जिनके पास कुछ शिक्षा व ज्ञान तथा कुशलता होती है वे अपने समुदाय के बाहर कुछ लाभकारी व्यवसायों में लग जाती हैं वे अपने तथा अपने बच्चों के भविष्य के लिए परिवार नियोजन के महत्त्व को समझ सकती हैं। अपने बच्चों में सही व्यवहार विकसित करने के लिए एवं पर्यावरण के प्रति

जागरूकता लाने के लिए परंपरागत रूढ़िगत व्यवस्था को त्याग कर सकती है तथा नवीन मूल्यों को अपना सकती है।

महिलाओं की गुणवत्ता पर्यावरण से प्राप्त संसाधनों पर निर्भर है ये समस्त संसाधन पर्यावरण के अंग है पर्यावरणीय संसाधनों का अधिक दोहन पर्यावरणीय संसाधनों के शोषण की ओर ले जाता है। अधिक गुणवत्ता पूर्ण जीवन ने भूमि, जलवायु पर प्रतिकूल प्रभाव डाला है, जिसके कारण भूमि का क्षरण, उपजाऊपन में कमी, वनों के कटाव ने जलवायु पर पड़ने वाले प्रभाव नें संभवतः पृथ्वी की समूची वर्षों से स्थापित जलवायु व्यवस्था को असंतुलित किया है परिणाम स्वरूप भूतापन, ऋतु परिवर्तन, असामाजिक वर्षा तथा वैश्विक स्तर पर समुद्रों के जलस्तर बढ़ने जैसी समस्यायें सामने आई है। महिलाओं का सामाजिक, आर्थिक व सांस्कृतिक पक्ष भी पर्यावरण से प्रभावित रहते है।

महिलाएं कृषि व्यवसाय में लगी होने के कारण उनका ध्यान इस ओर भी आकर्षित हुआ है कि कृषि योग्य भूमि की उपलब्धता में कमी आ रही है, जिसका प्रमुख कारण बढ़ती जनसंख्या के लिए आवास बनाने हेतु कृषि योग्य भूमि का उपयोग करना तथा कृषि योग्य भूमि को बेचना है किंतु इसके बाद भी फसल अधिक प्राप्त हो रही है इसका प्रमुख कारण है सिंचाई सुविधाओं का विस्तार होना तथा कृषि में आधुनिक विधियों का उपयोग होना है अधिक कृषिगत उत्पादन प्राप्त करने के लिये कृषि में रासायनिक खादों, उर्वरकों तथा कीटनाषकों का अधिक उपयोग होने से मृदा की गुणवत्ता प्रभावित हो रही है। रासायनिक कीटनाषकों के बढ़ते उपयोग के कारण मृदा में उपस्थित भिन्न – भिन्न कीट भी नष्ट हो जाते है जिसका सीधा परिणाम मृदा गुणवत्ता ह्रास के रूप में सामने आता है साथ ही इसके छिड़काव के समय इसका कुछ भाग वायुमंडल में चला जाता है जो वायुमंडल को प्रदूषित करता है।

मानव के सामाजिक आर्थिक पर्यावरण में महिलाओं के आर्थिक क्रियाकलापों तथा नये आवासीय भू स्वरूपों तथा बढ़ती जनसंख्या के फलस्वरूप कई समस्यायें उत्पन्न हुई है। नवीन भवन निर्माण से वर्षा जल के संग्रहण में कमी आने से भू जलस्तर में कमी आई है। इसके साथ ही अन्य समस्यायें जैसे उचित जल निकास व्यवस्था ना होना, कूड़ा कचरा का महिलाओं द्वारा सही व्यवस्थापन ना होना आदि समस्याओं से पर्यावरण प्रभावित होता है। समाज में स्त्री पुरुष असमानता कम करने से ही आर्थिक समृद्धि आ सकती है।

पर्यावरण एवं महिलाओं का घनिष्ठ संबंध है पर्यावरण में नदियाँ जलाशय, वन, पर्वत, पेड़ पौधें वायु सभी आते है इनके बिना मानव जीवन-का अस्तित्व ही नहीं है। महिलाओं के स्वास्थ्य के लिये आवश्यक है कि वह स्वस्थ रहे वह तभी स्वस्थ रहेगी जबकि पर्यावरण शुद्ध, स्वस्थ तथा सुरक्षित रहेगा। पर्यावरण को सुरक्षित रखने की अवधारणा प्राचीन काल से चली आ रही है। जल, भूमि, पेड़ पौधों की पूजा करना हमारी संस्कृति में है किंतु आज हमारे लिये विकास वरदान साबित हो चुका है। पुरातन काल से ही पेड़ पौधे हमारे धर्म एवं संस्कृति के अभिन्न अंग रहे हैं। भारतीय संस्कृति में वट, पीपल, विल्व पत्र (बेल), वृंदा (तुलसी), आमालिका, आँवला, अपराजिता, पद्म (कमल), दूब, कुश, कदली (केला), आम आदि वृक्षों को देव वृक्ष मानकर महिलाओं द्वारा इन वृक्षों की पूजा अर्चना की जाती है। शास्त्रीय दृष्टि से, पुराणों के अनुसार एवं धार्मिक ग्रंथों में पीपल, बड़, आँवला, बेल और अशोक के वृक्ष को मिलाकर पंचवटी की संज्ञा दी गई है। महिलाओं के लिये इन वृक्षों की पूजा उनके अटल सुहाग एवं पति की दीर्घायु से जोड़ा गया है। लेकिन इसके साथ ही इन वृक्षों में पर्यावरण की शुद्धि की अद्भुत क्षमता है। हिन्दू पुराणों में बेल को एक धार्मिक

वृक्ष माना गया है। इसकी त्रिपर्णी पत्तियों के कारण इसे त्रिपत्र कहा जाता है। इन त्रिपर्णी पत्तियों को भगवान शिव पर चढ़ाया जाता है। इन पत्तियों के बगैर महिलाओं द्वारा की गई शिव की पूजा को पूर्ण नहीं माना जाता है। हिन्दू घरों में तुलसी को अवश्य लगाया जाता है। महिलायें प्रतिदिन जल चढ़ाकर एवं दीप जलाकर तुलसी की आराधना की जाती है किंतु इसे यदि पर्यावरण से जोड़कर देखा जाये तो पीपल एवं तुलसी दोनों ही 24 घण्टे ऑक्सीजन देते हैं। जो मानव जीवन के लिये आवश्यक है। आम के पत्ते और मंजरियों को पूजन के लिये काम में लाया जाता है। इसकी सूखी लकड़ियों को हवन के लिये काम में लाया जाता है। जिससे आसपास का वातावरण शुद्ध होता है। हवन का धुआँ मच्छर एवं कीटनाशक होता है। केले के पत्तों एवं फलों का उपयोग महिलाओं द्वारा मांगलिक कार्यों में हेतु किया जाता है। नीम का वृक्ष वायु शोधक एवं रक्त शोधक माना गया है। आंवले से विटामिन सी प्रचुर मात्रा में मिलता है। महिलायें अशिक्षित एवं घर से बाहर न निकलने की स्थिति में भी पूजा के माध्यम से पर्यावरण को सुरक्षित रखती रहीं हैं। आज की नारी शिक्षित एवं पर्यावरणीय समस्याओं को समझने वाली है। भारतीय संस्कृति एवं जीवन पद्धति ने हमें प्रकृति के साथ चलने की शिक्षा दी है। पर्यावरण की क्षति को बचाने के लिये पूजन एवं धर्म के माध्यम से महिलाओं में पर्यावरण संरक्षण का बीज आवश्यक है।

वर्तमान समय ने भारतीय संस्कृति एवं जीवन पद्धति ने हमें प्रकृति के साथ चजले की शिक्षा दी है। पर्यावरण ह्रास को बचाने के लिये महिलाओं ने भारतीय संस्कृति में वनस्पति पूजन से जुड़ी हुई ये सभी परंपरायें जो पर्यावरण को संरक्षण के लिये आवश्यक है जिनका उद्देश्य पूजन एवं धर्म के माध्यम से महिलाओं में पर्यावरण संरक्षण हेतु जागरुक करना है। इन समस्याओं के निराकरण के लिये पुनः वेदों की ओर लोटना होगा। जिनमें प्रकृति और मानव के संतुलन पर जोर दिया गया है। महिलाओं की गुणवत्ता पर्यावरण से प्राप्त साधनों पर निर्भर है। महिलाओं का सामाजिक, आर्थिक एवं सांस्कृतिक पक्ष भी पर्यावरण से प्रभावित रहते हैं। महिलाओं के उचित स्वास्थ्य स्तर के लिये उनके जागरुक होने की आवश्यकता है। पर्यावरण को क्षति न पहुँचे तथा सभी स्वस्थ रहें, इसके लिये मानव में पर्यावरण के प्रति जन चेतना लाना, जागरुकता एवं सुरक्षा की भावना लाना अति आवश्यक है और इसके लिये पर्यावरण शिक्षा का दिया जाना आवश्यक है। जिससे वह पर्यावरण का संरक्षण एवं संवर्द्धन कर सकता है।

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BADAL SIRCAR'S NUKKAD NATAK: A NEW THEATRE AVENUE

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Abstract: The present paper highlights on Sircar's new theatre trend by using bold and fruitful experiments on Bengali theatre. It also examines how Sircar changed his theatre, according to the new taste of audience and opened a new gateway in Bengali stage. His Nukkad Plays help him in doing such experiments by breaking down the barriers between the urban proscenium theatre and an indigenous folk theatre. It is very interesting to study how his theatre of protest emerged there. This paper puts before us some of the characteristics of *Nukkad Natak* or Street Plays of Badal Sircar. It focuses on how Sircar abandon the stage for the street. In fact, he has changed the language of Bengali theatre.

‘‘If there is any playwright in the contemporary Bengali theatre who is capable of creating a genuine people’s theatre a theatre supported and created by the people and not merely performed by the people, it is Badal Sircar’’. - Veena Noble Dass (Tandon, 94)

Badal Sircar is one of the greatest Bengali playwrights. He has been well-known as a ‘barefooted Indian dramatist’. He has been greatly influenced by Marxist philosophy. His name is taken with much respect along with the three contemporary dramatists, Girish Karnad, Vijay Tendulkar and Mohan Rakesh. They carved out a niche in contemporary Indian drama by making bold and fruitful innovations and experiments on the stage in the post-independence period. Sircar entered the Indian stage at right time when Indian drama was knocking at the new avenue of innovation and experimentation. In fact, Sircar was the members of Indian People’s Theatre (IPTA) which was a short lived Indian theatre. During the forties and the fifties, he made a significant contribution through his ‘Jatra’ plays. During the seventies, along with Sombhu Mitra and Manoranjan Bhattacharya, he developed the Third Theatre. Later, after returning from Nigeria in 1967, Sircar established his theatre group ‘Satabadi’ through which he proved that theatre could be used for social purpose. He also made many experiments in Satabdi Theatre group. Afterwards, in his trip to Poland he came in contact with Grotowski, and in his trip to the U.S.A. he was greatly influenced by Richard Schechter. Those incidents made a significant impact on Sircar and its effect was seen in the establishment of his Third theatre which was based on Grotowski’s ‘Poor Theatre’.

Side by side, Sircar made many experiments on Bengali stage .It seems that his Third Theatre is an off spring of the Western Influence on Sircar. *Spartacus* was the first and notable among the plays which Sircar produced on Third Theatre. Particularly, his later plays-*Procession* (1972), *Bhoma* (1974) and *Stale News* (1979) are also based on his concept of Third Theatre. But very

soon, he came to know the shortcomings of proscenium theatre. Actually, Sircar aims to communicate with the audience, but the biggest barrier was the concrete -sets, costumes, lights, sound and make-up used in proscenium theatre. Thus, this concrete and firm theatre was short to reach near and dear to the hearts of common people. In order to fulfill his genuine aim of 'eye to eye' contact with the audience Sircar broke down the barriers between the urban city based proscenium theatre and traditional village based folk theatre. He also aims to awake a note of consciousness among the mass. Once Sircar indicates,

“The aim of my theatre is not experimentation but exploration...The process of my exploration started when I realized that the proscenium was fighting a losing battle against cinema; to avoid the competition, I felt, theatre must concentrate on what is its own essence, viz, the human body. Thus my theatre eschews story-telling, illusionism etc. in favour of ritualistic involvement of the audiences as participants; what could be just communication in a realistic theatre becomes a kind of communication in which one just doesn't know but feels also. In short, it is more than aesthetic response; it is a theatre of mass-consciousness.”(Ahuja, 230)

Consequently, he began to write plays for Anganmanch which was known as theatre-in-round and environment theatre. Sircar emphasized the philosophy of live communication. He implied it by breaking down the barriers between and actors and spectators. He also limited factors of verbal communication. In this regard, He predicts his views in the following words-

Realizing that both village theatre and city theatre had their respective strengths and weaknesses, I tried to create a link via synthesis' called it Third Theatre. Later, when I directed my theatre towards an alternative to both, the change signified shift from stress on form to focus on contents. (Ahuja, 231)

Thus, Sircar' tries his best in order to create a way bridge between the urban and rural theatre. He had implemented many projects in tribal and rural areas. Living among the poor and downtrodden people he had come to know their exploitation. He totally rejected the *Jatra* and showed in rural areas that city based groups could brought out their struggle and perceptions and promote social consciousness among them. In this way Sircar's Free Theatre came in to existence. Thus this long and arduous journey of Sircar from proscenium to Free Theatre has been a matter of deep study.

Although, Sircar, a civil engineer began his career as a town planner but he heard the inner voice of his heart and soon began to write plays. He adorned a role of an actor, playwright and director also. Later, he wrote plays based on socio-political themes, prominently highlighting on the contemporary problems of the common man. He used characters and situations from the life of a common man, so that it looks a real representation of day to day life. In this concern the opinion of Satyadev Dubey is very significant here. He says:

“What makes Badal Sircar the most representative among the Indian playwrights is as much the authenticity of the characters and the milieu they come from as the dramatic form which he accommodates and expresses practically all the major concerns, aspirations and problems of the new rootless, urban generation” (Raha, 180-181)

In this way, the themes, characters and settings of his plays suit each which helps to led him to use a new torch towards his experimental theatre.

In the seventies and eighties many new theatre group emerged there. This theatre group presented their plays on open grounds like street corners, near bus stop, gardens, outside offices and other such places where people come and go freely. They can join and leave the performance at any time. They do not need tickets. Even the characters who participate in it do not give importance to set area, light decoration, make-up and other thing used in proscenium theatre. Such plays are known as *Nukkad Natak* or Street Plays .In Sircar's *Nukkad Natak* we found an admixture of proscenium theatre and indigenous theatre. This paper aims to seek the new shape and direction which Sircar abandon in Bengali theatre.

However, Indian *Nukkad Natak* or 'Street Plays' were popular in those days. Sircar and other playwrights wrote plays prominently for these plays to promote social, political, economical, cultural and educational values among the people. He as a playwright of street-corner plays presents many ideas as an integral whole trying to provide a complete explanation of the problems. In fact, such plays opened a new gateway in Bengali theatre. It works as a tool or weapon in order to arouse awareness among the mass. As a result, it became a potent weapon to promote social and political conscience. Sombhu Mitra, Utpal Dutt and Badal Sircar are most popular dramatists in the genre. It helps to arose a note of conscience among a mass-people. Actually, Sircar used life-like characters in such plays, so that they look very near and dear to the hearts of the common man. Through them he succeeds to put forth the real agony of the common man.

There are many perspectives like the Industrial Revolution, the Russian Revolution, II World War and others who developed a track before the new dramatists that helps to present such plays on stage which highlight on the current issues of the contemporary society. It also brings a sea change on Bengali stage. Sircar thought that proscenium theatre had some concrete structure which was the biggest barrier in presenting the common man's condition. It only deals with the urban city life. But his decision to leave the proscenium was not abrupt one.

My belief in Anganmanch (Arena theatre) did not come overnight. The thinking started abroad in 1958 when I saw theatre-in-round. Then seeing more, by reading books, by performing in theatre, by writing plays a few ideas concerning the actors and the audience grew stronger and stronger (Sircar, 181)

That's why in order to change this situation, Sircar turns to *Nukkad Natak* or 'Street Plays' for he really wants a communication the actor and audience. In fact, he emphasizes on 'eye-to-eye' contact with the spectators. He also appeals audiences to join songs, music, dance and action of the play. Here one of the opinions of Sircar points out his genuine aim behind it:

For my theater used the term 'free' in the sense of being voluntary-not bound, imprisoned. It is also free in the sense of being free of cost. In a system in which all the basic necessities of life can be obtained only at a price, I was trying to see if there could be at least one art medium that is available free, gratis, for all the people I do not consider seller-buyer relationship a happy one; I want the spectators and performer to be of equal status-participants. (Ahuja, 231)

Sircar also demonstrates that true theatre is based on communication. He also puts forward the key concept of his theatre that is communication. Primarily, Sircar's theatre communication is an active communication. He admits-

Communication in theatre is always active communication. It is in the here and now Both parties-the actor and the viewer –must be present at the appointed hour at a definite place. And the communication will happen there. Direct communication. That is the uniqueness of theatre ..., then it will just amount to the costume eyeing each other, the masks sniffing each other, the armours clanging against each other. (Sircar, 67-68)

Sircar also changed the language of Bengali theatre. This change begins with many perspectives. In this regard Sircar points out-

Theatre is an art form. Honesty is possible in theatre too. It is possible not to let it slide into the mire of commercialism. It is not true a lot of money is required for theatre. Money is needed for the flashy trappings and masks -not for theatre. Money is required for lights, sound, sets, glitzy costumes, hire charges for the brick-glass-concrete-air –conditioned space-not for theatre. What theatre really needs is people-performing artists and an audience. (Sircar, 69-70)

Sircar not only changed the language of theatre but also create a dichotomy between the urban-rural theatres. He also believes that such dichotomy is found in Indian society. Therefore, he suggests that his new theatre also demand dichotomy between urban and rural life. He states that-

...while searching for a new language for communicating more effectively in theatre, he wants to do something about the dichotomy also. (Sircar, 88)

The off spring of this changed outlook is found very soon on Bengali and other theatres. The locations or settings of Sircar's *Nukkad Natak* are slums, markets, bus stops, village streets, schools, offices, parks, street corners and so on. There are many such features which prove it as a free theatre. Initially, this Natak can be performed by the street sides. Consequently, it needs no stage area and light decoration. The actors are mainly teachers and students who aim to bring social change. Usually, they do not expect any payment or fame. Their sheer aim is to make people aware. The script is generally written commonly by taking in view the progress of the play. It shows that Sircar stands front among the directors who bring experimental theatre in India. During 1970s there were near about fifty theatre groups in India like the *Nukkad Natak*. In order to attract the attention of the audience, there is the use of songs. These plays are short. They not only entertain the audience but also convey messages of consciousness.

The blossoming of *Nukkad Natak* can be seen among the later plays of Badal Sircar. He uses theatre as a means to promote individual responsibility of the people towards the society. Through his three later plays his concept of *Nukkad Natak* and as well as Third Theatre can be realized. The another aim of this paper is to give some evidence how Bengali drama in the hands of Badal Sircar entered into the new world of galaxy where there were many stars twinkle. Among the many stars his Three plays (*Procession*, *Bhoma*, *Stale News*) shine brightly.

The first star of Sircar is his play '*Procession*' (1972). It is known as the most popular play of the writer. This play is about the search for 'real home' and 'society' based on equality where man works according to his ability and gets according to his needs. He uses the symbolic characters like the Old Man and Khoka who represents the old and new generations as well as the past and the present. It has been known as the most translated and the most performed play of Sircar. In the introduction of this play Ella Dutta says-

Sircar and other members of Satabdi hesitated about its appeal to audiences elsewhere,

but their experience proved otherwise; the play was well received even in the villages where the image of Khoka's repeated death is not an abstract idea, distantly removed to the experiences of the urban middle class. Well in cities and what would communicate better to the villages. (Sircar, 5-6)

In the introduction of this play Sircar asserts his genuine aim -

What he wishes to communicate through his theatre are clear-cut facts, concrete truths about what is happening in the villages, the nature of exploitation both industrial and agriculture, the urban stranglehold on the rural economy. He feels that his first mission is to make people aware.(Sircar,4)

Sircar's another play *Bhoma* (1974) is a presentation of the life of the oppressed peasant in Indian rural society. With the help of a series of scenes, he depicted social and economic exploitation. It is significant contribution of Sircar to Bengali stage that he not only throws light on the current problems but also offers a solution by using powerful symbols and images. The exploitation in society is presented as 'a forest of poisonous trees' and *Bhoma*, an aboriginal barbarian as a wood cutter. *Bhoma* is an archetype of the oppressed exploited peasant who, at long last, takes up his 'rusty axe' grinds and sharpens it to cut the poisonous trees that grow around him.

Thus *Bhoma* was written for people like us, aimed at our kind of people, not meant to be performed in the villages. But when we took *Bhoma* to Village audiences, they found a point of identification in the issues it Touched-underground water, agriculture, their problems, land relations-and its Departure from the gods and goddesses and kings and rulers of all earlier Theatre. (Sircar, 7-8)

Through this play Sircar appeals the audience at the end of the play to fight against unjust systems. He appeals-

ONE. The poison plants are growing, heave ho! The poison forests are growing, heave ho! Clear the forests-heave ho! Finish them off-heave ho! On the seaside -heave ho! The heaviest comes-heave ho! *Bhoma's* axe-heave ho! (Sircar, 110-111)

Stale News (1979) which deals with the theme of revolt has been popular on the stage. It moves around a young man who is bombarded with shattering of information full of contradictions and contrasts which come to him as 'stale news'. The Dead Man make him aware of the pathetic conditions of the poor and the need for the social reform, the young man is not ready to come out of the stranglehold of the traditional, routine life and develop a sense of commitment so as to revolt against the social and economic justice. Then, he described the historic 'Santhal Revolt'. Actually, this tribe was "peace-loving" but later the Indian landlords and the British rulers exploited them. Sircar presented a vivid picture of exploitation of the Santhal tribe. Thus, Sircar seems to succeed not only in his vision of making people aware of their social responsibility but also in creating a note of dichotomy between the urban and the rural theatre through his *Nukkad Natak*.

Conclusion: In nutshell, Badal Sircar made significant contribution in opening a new theatre avenue on Bengali stage by breaking down the barriers between the urban and village theatre. He opened a new theatre which stands as a potent weapon in the hands of a common man to fight against exploitation. Thus, by handling various themes, characters, situations, Sircar's *Nukkad*

Natak brings a new outlook to look at theatre by handling current issues as a theme like child labour, education, civil rights, women rights, and exploitation. He also indicates a note of sea change in the language of the theatre. Consequently, Sircar's bold and fruitful experiments on Bengali stage influenced many dramatists in order to find a number of theatre groups in the modern era. In short Sircar appeals the audiences to join the action of his play. Due to this changed outlook on theatre, in coming years various new theatre groups may paved a way to participate in the action of the play. After, a minute study of his plays we come to conclusion that the new experiments on Bengali stage also help Sircar to shine brightly in the galaxy of Indian English drama. Let us hope that in coming years may change its language accordingly: .

Theatre by itself will never change the world for the better, but let us allow theatre to stake a modest claim in the process of that change, and let us wish that the language of theatre continues to change everywhere accordingly.

(Sircar, 90)

In this way this paper tries to prove that *Nukkad Natak* was one of the new Bengali theatre trends in India. Due to this reason, Sircar became one of the milestones in Modern Bengali theatre.

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MAKING LEARNERS UNLEARN THE UNDESIRABLE BEHAVIOURS BY POSITIVE REINFORCEMENTS

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ABSTRACT:

This paper explores a dozen negative behaviours of the learners, irrespective of their age. The causes of those behaviours are also explored. It tries to help the teachers, especially novice teachers, to approach the learners with negative behaviours. It gives innovative techniques to deal with the learners, who have learnt unwanted behaviours. It argues that positive reinforcements with positive attitude to solve the problems will be more effective than the punishments. It attempts to offer some possible positive reinforcements to make the learners unlearn those undesirable behaviours.

Keywords: Negative Behaviours, learn-unlearn, positive reinforcements, guidance and counselling.

INTRODUCTION:

A good teacher facilitates the learners to learn as well as mould their behaviour. Preventing the learners from learning undesirable/negative behaviours is a challenging task of the teachers. Anyhow, it is the duty of the teachers to make the learners unlearn the unwanted behaviours. Behaviourists suggest negative reinforcement – punishment to make the children unlearn undesirable behaviours. According to behaviourists, if something is to be learnt, a reward must be presented for the desired behaviour; and if a piece of behaviour is to be eliminated, punishment must follow the response.

For example, if a dog makes the place dirty, the owner will beat it. If it continues the same, again the owner will beat it severely. Then, gradually, the dog learns not to make the place dirty. This is known as “unlearn the undesired behaviour”. As behaviourists conducted experiments with lower order animals like dog, pigeon, etc., they explored that *punishment* will be helpful to destroy the unwanted learning. But students are not animals. Negative reinforcement may not be helpful, always.

So, the present article enumerates some general undesirable behaviours and provides the possible positive reinforcements to make the learners unlearn the unfavourable and negative behaviours.

AIMS:

- ❖ To identify the common negative behaviours of the learners.
- ❖ To explore the causes of those negative behaviours.
- ❖ To offer possible positive reinforcements to make them unlearn such undesirable behaviours.

MOTIVATION:

Now, the motivation of the paper must be spelt out. Every individual learns both positive and negative behaviours predominantly from the society. It is the major responsibility of the teacher to appreciate the positive behaviours of the learners and eliminate their negative behaviours. Punishments might not work out always, as the researcher experienced in her classrooms. So, she wanted to explore positive reinforcements to make the learners unlearn their negative behaviours.

UNDESIRABLE BEHAVIOURS:

The behaviour which retards the progress of the learners, which spoils their good character can be known as negative/undesirable behaviour. Some of the general undesirable behaviours of the learners are:

1. Spoon Feeding
2. Indianism
3. Irregular Attendance
4. Lack of Punctuality
5. Malpractice during Examination
6. Attraction/Infatuation towards Opposite Gender
7. Poor Concentration
8. Smoking/Drug addict
9. Head Strong/Superiority complex
10. Inhibition/Inferiority complex
11. Narrow Mindedness/Selfishness
12. Inability to Manage Time in Exam Hall

POSITIVE TECHNIQUES/REINFORCEMENTS:

The following are some of the positive reinforcements, which can help the teachers to make the learners unlearn negative behaviours.

1. Spoon Feeding:

In some institutions, students of literature are not encouraged to read the original texts. Simply, they follow the summary of the texts, given by the teacher or the students themselves buy the secondary sources (guide) of text from the market. These materials restrict creativity and originality of the students. There can be no contribution from the students' side. To avoid this spoon feeding, we can change the model of the question paper. We should not ask the "summary" or any "memory based questions" in question paper for literature students. Instead, we have to ask questions which bring out the originality of the students.

For eg.:

- i) Do you think that the author supports Jannie in the novel, *Their eyes were watching God*? Give examples from the text to support your answer.
- ii) Give examples for different shades of feminism in the novel, *Their eyes were watching God*.

These questions make the learners think on their own. No secondary materials can help them to answer these questions. Only reading the whole texts will help them to answer these questions. Moreover, we can allow the students to bring their textbooks to the examinations. This **open-book system** will reduce the fear in the minds of the learners towards examinations.

Thus we can make the learners unlearn “spoon feeding” as well as the unnecessary fear towards examinations.

2. Indianism:

In India, English is taught as a second language. While speaking and writing English, there are some common errors made by Indians due to Mother Tongue Influence (MTI), which is known as Indianism.

In order to make the learners learn Standard English, we have to make them unlearn Indianisms. So, the teacher should be a role model. The teacher should speak English with neutral accent/standard English. Moreover, A-V aids can be used to play native speakers’ English. In classroom, we can give more opportunities to the learners to speak.

- ˘ Thus, we can make them unlearn “Indianism”.

3. Irregular Attendance:

Some students absent themselves regularly to the classes. They may skip some classes. Instead of giving impositions to such students, the teachers can announce that (s)he will give special gifts, at the end of the academic year, for the learners who attend all the classes regularly throughout the year/semester.

The management can announce that the institution will arrange the special dinner with the V.I.P. (of any field – sports, politics, etc.) for the learners who have 100% attendance.

The teachers can counsel such students, explore causes for their skipping of classes, (case study may help) think of possible solutions, adopt new methods of teaching (according to the interest of those students) and implement the solutions to retain them in the class.

4. Lack of Punctuality:

Some students come late to the first period of the day. There could be many causes for their late arrival. The teacher can explain the importance of “time” through anecdotes and stories. Moreover, the teacher should be a role model in being punctual to the classes.

Laziness can be the major cause to this negative behaviour. So, the teachers can motivate them to practise proper exercise to avoid laziness. Also, being restless can be another cause. In order to attain relaxed and peaceful mind, the learners should be motivated to practise yoga and meditation. Once they attain peaceful and active mind, they will plan things beforehand and they will be punctual. Thus, instead of punishing the regular late comers, the teachers can try above mentioned positive and possible suggestions. Gradually, the learners will unlearn “late arrival”.

5. Malpractice during Examinations:

Unfortunately, some students learn the bad habit of preparing the bits of information (important questions) and bringing them secretly to the exam hall. They use it to attend the exam. Also, some students join together and they make some commitments to copy each other while writing exams. The worst part of it is that they misunderstand that it is “team work” or “help”. Even, they feel proud of doing so and imagine that it is an adventure in exam hall.

First, teachers need to help the learners to realize the benefits of attending exams. Students should not get afraid of exams. They need to realize that exams are meant not to test their memory power; but to express their ideas and also, it is an opportunity to explore their mind for deep learning and understanding. Attending examination should be a pleasurable activity. It should not threaten the learners and thereby they explore some short cuts to get pass marks.

The learners must unlearn this negative as well as dangerous behaviour. Instead of getting anger towards such students, the teachers should explore the causes of such behaviour. Some of the explored causes are:

- i) Fear towards exam
- ii) Memory based questions
- iii) Negative attitude towards malpractice as if it is an adventure
- iv) Stress to get good/pass marks.

In order to eradicate these wrong notions, the teachers can rely on “Open-Book system of examination” by changing the questions from memory based to analytical, applicative, creative and evaluative. This will destroy the fear towards exams. Creative questions will prevent them from preparing “bits” from ready-made answers.

6. Attraction/Infatuation towards opposite gender:

This is the problem of adolescents. Due to biological and hormonal changes, it happens. They develop fantasy and they live in an imaginary world by this immature infatuation. This will spoil their academic development and also, it will spoil their colourful future.

So, it is the duty of the teachers to guide their learners. For this “sex - education” can be used. The teacher should explain the causes for the “attraction”.

Proper counselling should be provided to the learners, who are in need. Teachers' role becomes crucial in identifying such pupils. They have to divert their minds from "dream world to real world" by making them focus on their special/unique talents.

"Forbidden fruit is always tempting". People are interested to learn secrets and the forbidden things. The adolescents, as they are in swing stage, want to know about sex. But they are forbidden. This disturbs them and prevents them from proper concentration in studies and also they explore all possible means to learn about sex. So, if they are provided with proper knowledge of it, formally in schools, there is a chance to overcome the negative behaviour of "infatuation".

7. Poor Concentration:

Most of the learners have this problem. Even though, they want to listen, their minds get diverted, without their permission. They need to unlearn this and they have to learn to sustain their concentration. Practising yoga and meditation can give better results.

While teaching, if the teacher notices that students lose their concentration, gradually, then (instead of scolding or shouting at them) they can ask them to have a deep breath. Also, every day, at the beginning of the class, the learners can have practise "silent prayer", which gives them peaceful mind to attend class and also, it will break the monotonous of the continuous classes.

Moreover, the classes should be interactive and all the learners must participate in the discussion.

8. Drug Addiction:

Because of peer (gang) influence and the influence of mass-media, some students become addicts to smoking and other drugs. To make them unlearn these negative behaviours, the institution can invite the experts in the field of medicine to explain the ill-effects/dangerous effects of smoking and using drugs. Short films, which picturize the consequences of drug addiction can be projected.

Teachers can give the suggestions like:

- i) Take to any favourite hobby (like painting, reading books, riding, visiting temples/meditation halls, listening to music, chatting with friends, etc.) whenever you feel tempted to smoke or use drugs.
- ii) Avoid bad company.
- iii) Smoking will not make you a hero. Only your self-control will make you a healthy hero.

9. Superiority Complex/Head Strong:

Some brilliant even average students may be head-strong. This attitude will spoil their character. They have to unlearn it. So, teachers can narrate moral stories based on

head-strong. For instance, the fall of the stiff necked personalities, Ravana and Duryodhana.

If the learners get opportunities to participate in Group Discussions, Debates and Brain-Storming Sessions, they will realize that every individual knows something and they are unique. This realization will destroy their “ego”.

Thus, we can make them unlearn the undesirable behaviour – superiority complex.

10. Inferiority Complex/Inhibition:

Some average and below-average students have this problem. By motivating them to participate in Group Discussions, Debates and Brain-Storming Sessions. They need to be motivated by the teachers to express their ideas even though their points are not exactly relevant. By giving seminars on easy or their favourite topics and familiar concepts, they can unlearn their hesitation and their sense of inferior.

The teachers make use of positive verbal and non-verbal reinforcements like, “very good!”, “well done!”, “you are absolutely correct!” and smiling, nodding the head, shaking hands, etc.

11. Narrow Mindedness/Selfishness:

By nature, humans are selfish. But the degree varies. If it exceeds, it will become negative behaviour. By arranging “social service camps”, the teachers can cultivate the habit of service mindedness among the learners. Reading the auto-biographies of the selfless persons like Mahatma Gandhiji, Dr.A.J.Abdul Kalam, Mother Teresa, martin Luther King, Nelson Mandela, Dr.Muthulakshmi Reddy, the learners will learn one of the basic truths of life – service to humanity is service to God.

Once they taste the pleasure of making others happy, they will not remain selfish persons. Once they enjoy the pleasure of providing the poor with the food, they will realize the other side of life.

Thus, they will unlearn narrow-mindedness.

12. Inability to Manage Time in Exam Hall:

Because of anxiousness and lack of proper planning, many students find it difficult to manage time properly. They should be counselled how to face the exams systematically, without tension. Teachers should give them practice on preparation of “Rough Work” for paragraph and essay type questions, in order to arrange the ideas. This will save time and reduce stress. Also, they will not miss any important concepts.

Teachers can train the learners to internalize the subject. This will reduce their fear.

Thus, they will unlearn time wasting.

LIMITATION AND SCOPE FOR FURTHER STUDY:

This paper doesn't deal with the negative behaviours of the particular set of learners. Undesirable behaviours, in general, are discussed.

There is a wide scope for further study of this paper. Any teacher can identify a different undesirable behaviour of the learner. Also, there is a scope for exploration of the psychological causes of those negative behaviours. Innovative suggestions can be explored according to the problems of the individuals.

CONCLUSION:

To make the learners unlearn the undesirable behaviours, the teachers should use innovative techniques. Only an open-minded and multi-dimensional teacher can explore positive reinforcements to make the learners unlearn negative behaviours.

“Parents are second Teachers and Teachers are second Parents”

The teacher is expected to be:

- ❖ a facilitator
- ❖ a role-model
- ❖ a counsellor
- ❖ a guide
- ❖ a friend
- ❖ a well-wisher

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ALTERNATE SEXUALITIES IN MAHESH DATTANI'S PLAYS

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Dattani believes that the society, lives in a state of forced harmony, out of a sense of helplessness, or out of a lack of alternatives. Dattani's focus shifts its perspective in seating gender issues in his plays. But while he trains his eye on questions of gender in plays like *Bravely Fought the Queen*, taking up cudgels for women, in a sense he also seems to be "fighting for my feminine self. And since I have the male self, which is equipped to fight as well, it is a proportionate battle. The feminine self is not a victim in my plays. It's subsumed, yes, it's marginalized, but it fights back" (Katyal, 2000)

Dattani recurrently portrays the traditional mother figure with some degree of contempt, in *sonal of Where There's a Will*, *Prema Gowda* in *Do the Needful*, *Baa* in *Bravely fought the Queen*, *Aruna* in *Final Solutions*, and *Bharati* in *Tara*. The younger woman is seen as a calculating troubleshooter as *Lata* in *Do the Needful*, *Ratna* in *Dance like a Man* and others. Meanwhile, very often the Men are shown to be victims suffering from a conniving woman's machinations- *Jairaj*, *Patel*, *Hasmukh* and others.

Many of Dattani's characters push forward touching upon a host of taboo topics and placing those at the forefront for public discussion.

On a Muggy Night in Mumbai

The sets are dimly lit with the tender strains of Chopin floating in, and the audience begins to discern a couple in bed. The lights gradually grow brighter, and we are able to see a man's figure is seen, the other- the very significant other- remains yet invisible, except in silhouette. Later the man stands up and the invisible is made visible. The viewers come face-to-face with a middle-aged man- a security guard- being paid for sex.

In his living room *kamlesh* fashion designer of Mumbai. He is entertaining a few guests. He confesses that he is still in love with *Prakash*, a man who has apparently moved on, gone 'straight'. The gays in *Kamlesh's* party represent the varied faces of the homosexual community. *Sharad*, the flamboyant gay.

Bunny, the clandestine homosexual who plays a happily married father. *Dipali* is the sensible lesbian.

These are complex people who care deeply for each other. The affinity between Dipali and Kamlesh works wonderfully, often loaded with irony-“If you were a woman, we would be in love.” To which Kamlesh’s answer is “ If you were a man, we would be in love.” After a pause, Dipali shrieks-“If we were heterosexual, we would be married... Eeeek !” (65).

Kamlesh’s sister, Kiran comes visiting, and there is a revelation: she is set to marry Prakash, Kamlesh’s former lover. The already complex situation becomes even more confusing. Kamlesh is unable to reveal the truth to Kiran and end her tenuous happiness. The sexually unambiguous photo of Ed (another name for Prakash) and Kamlesh is discovered.

When Ed tries to commit suicide, it catapults the play to its climax: clearly, the mask he wears is ripped apart. He has to make his choices.

Homosexuals invariably move towards death, isolation, or a sham heterosexual marriage of the kind Ed and Kiran are heading towards.

On a Muggy Night in Mumbai lifts the veil of secrecy that shrouds the marginalized cultures, sexualities and lifestyles.

On a Muggy Night in Mumbai attempts to pose questions, knowing that final answers are hardly possible.

The play is the first in Indian theatre to openly handle gay themes of love, affiliation, trust and betrayal, raising serious closet issues that remain generally invisible.

Curiously enough, a play as ‘daring’ as this actually proved to be an enormous commercial success in Mumbai and later on, everywhere that it was later performed.

Dattani obviously seems to have a point to make. The playwright dramatizes and populates the performance stage with characters one begins to identify with, facing genuine, real life problems. The play is a plea for empathy and sensitivity to India’s queer culture.

Muggy Night even dares to lift the façade of sexlessness from male-male intimacy, dealing openly with homosexuality.

The play also tries to dispense with conventional man/woman role playing, When Sharad, the politically erroneous queen raves against penis power and the macho man syndrome, Dattani seems to be pointing at the common spaces between feminism and gay liberation.

Sharad is aware of the implications of his insinuations, this part of the action acquires a deep resonance as the gay man speaks to the lesbian and both are intelligent, open and genuine people unashamed of their sexual choices.

Bravely Fought the ‘Manly’ Queen.

Like Muggy Night, this too is a play that concerns itself with alternate sexuality. While the play looks closely at the politics of the Indian joint family as the setting, it constantly points at the gender divide and the dominance of the one over the other. Act I is called ‘Men’, Act II is ‘Women’ and it is a ‘Free for All’ in the third act.

The audience is ushered into the women’s world. The focus is on Dolly who sits filing her nails abstractedly. Enter Lalitha, the emissary from the male world and immediately throws Dolly into disarray as she upsets Dolly’s plans for the evening. Dolly exits and Alka enters heading almost immediately for the bar. Lalitha has had to answer Baa’s urgent summons and as she meets Alka, Dolly’s sister/sister-in-law, they start a conversation and share a drink.

Dolly re-emerges, ready to go out for a party that has been cancelled. Dolly and Alka exchange hurtful words at times, each trying to score over the other and barely drawing the line at the dangerous zones in the references to Praful, their brother who manipulated Alka into marrying Nitin. Daksha, Dolly’s daughter who turns out to be a spastic: a painful reminder of the violence wreaked by Jiten, Dolly’s husband. Even as the bitterness in the sisters relationship stands exposed through their apparent need to be one up on the other Lalitha, the outsider, tries to discuss a masked ball that the men have arranged. Dolly resists the pressures of the male world. Baa insistently rings the bell to suramon her daughters-in-law, rupturing the slowly evolving sense of intimacy among the three women.

The stunted growth, the bizarre shape, the grotesque reality of the bonsai becomes resonant in the existence of all the characters that people the play. All the three women try to escape the confines of their claustrophobic world in various ways: Alka with alcohol, Dolly with her fantasizing about Kanhaiya and Lalitha with her obsession with bonsais.

It is the female who fights braving all odds. The phrase will acquire unexpected connotations at the end of the play when the latent homosexuality of Nitin (and Praful) is revealed.

Act II ‘Men’ transforms the sets into offices with the common component of the bar and Baa. As a parody, the entire sequence is enacted again, this time from the perspective of the men. The men discuss the psyche of women and the ‘ReVaTee’ brand of lingerie that they are to market. Even as Jiten argues for a male perspective on the item they are trying to sell-women’s underwear-Sridhar tries to argue for the female.

Praful creates a matrix of significant suggestions that carries forward the play with increasing tension towards the ‘Free for All’ of Act III.

The men too, would escape: Jiten seeking to hide his weaknesses behind violent aggression, Nitin concealing his homosexuality behind the sham of his marriage, with Praful as his collaborator, and Sridhar, who covers up his own chauvinism with a politically correct extensor that he projects.

Baa, the mother, both the persecutor and the victim.

When the two worlds converge violently in the last act, all the characters stand exposed, the sham and façade ripped apart. The play ends with Nitin, finally revealing his 'gay' relationship with Praful, and the closing spotlight falls on the pitifully huddled figure of Alka in her drunken slumber before envelops the stage.

Exorcizing Patriarchy: Where There's a Will

Where There's a Will, is embedded within the mechanics of the middle class Gujarati family :

Dattani explores the dichotomy between the male/female role within the archetype of the family headed by a man and what happens when a woman takes over.

Where There's a Will works with direct-to-audience addresses by the dominating patriarchal presence (both dead and alive) of Hasmukh Mehta. Through the mechanism of the will, the patriarch assumes that he has finally won the battles that he fought when alive.

The archetypal picture of an overbearing father and domineering husband, unpleasant and even nasty, Hasmukh is unequivocally unhappy with everyone around him.

Meanwhile, Ajit fiercely resists Hasmukh and will not kowtow to his father's wishes, wanting to be his own man. Dattani brings in references to three successive generations of the male line, and indicates the compulsions under which Hasmukh behaves in the way that he does. On him lies the onus of perpetuating patriarchy and its stereotypes. " You are raw ! Under all the pressures in the office, you will bend. You will break. That's why I'm toughening you up. Somebody tough has to run the show" (460). Ironically, it is through his diktat later, that the tough person who is to run the office is to be a female. And as Dattani never fails to point out, women deal with things very differently. And Sonal has brought up her son differently. Hasmukh says, " I gave him a strong forceful name... It didn't take her long to change 'the victorious' into 'Arju'" (497). Ajit refuser to be another extension of his father, and says resignedly, "All right. I can't fight him now. He has won. He has won because he's dead. But when he was alive, I did protest. In my own way. Yes, I'm happy I did that. Yes. I did fight back. I did do 'peep peep' to him ! That was my little victory" (501). Men like Ajit reiterate Dattani's position on questions of gender- and he creates the space for such ' different' men.

His wily wife does not agree. Preeti, as Hasmukh says, is " Pretty, charming, graceful and sly as a snake" (456). For once, Dattani does not seem to contradict this perception of a

woman. Chameleon-like, she changes her behavior towards Sonal and comes out in the open about her reasons for marrying Ajit. Hence, mercenary and material concerns has her subscribing to patriarchal structures. Sonal remarks, “She frightens me. Sometimes. I think she is capable of doing anything for money... there is something wrong in desiring money with such... passion” (506).

On the periphery of the family unit stand Kiran, Hasmukh’s ‘Mistress’- on the margins until the patriarch dies and the will throws her right into the centre of the action. She is to manage the entire estate for twenty-one years- until. Ajit’s child turns twenty-one-and live with the family for the said period. Dattani’s perception of gendered strength is invariably that of a woman like Kiran Jhaveri, marginalized, almost invisible, suddenly thrust into the action and pluckily accepting the challenge for what it is worth. She is nobody’s fool and wields authority with the sensitivity that is perhaps peculiar to women.

I learnt my lessons from being so close to life... watching my mother tolerating my father... beating her up and calling her names !... My father, your husband-they were weak men with false strength... Hasmukh was intoxicated with his power. He thought he was invincible. That he could rule from the grave by making this will. (508)

These are the confidences that Sonal and Kiran exchange, much to the dead man’s horror. His self-congratulatory posturing and preening is punctured and all the air let out. The bonding of the wife and the mistress who tear him apart ultimately undermines his wonderfully entertaining and malicious power.

The power centres are turned on their heads, with a female ably assuming authority and smoothening out the previously dysfunctional family. Hasmukh is more successful with his devious will than he had imagined-only, even his own presence is exorcised by the new order, and his Machiavellian intentions are laid to rest as the ghost hastily beats a retreat.

Dattani simultaneously explores the twin issues of gender and alternate sexuality. Do the Needful. But here, Dattani makes use of the same stereotypes that he emphatically rejected in *Muggy Night*, to subvert existing structures with a delightfully tongue-in-cheek denouement... This is apparently a ‘romantic comedy’ set around the Indian system of arranged marriages. It begins with a montage of sounds that juxtapose all the major characters and locate them in heterogeneous settings at Mumbai and Bangalore, as also in terms of their orientation. Two sets of families, one Gujarati (the Patels), the other Kannadigas (the Gowdas) are negotiating a match between their offspring. Alpesh Patel is “thirty-plus and divorced” and “Lata Gowda is twenty-four and notorious” (121).

The situation is curious, as anyone familiar with the Indian milieu would immediately grasp, for rarely does one come across inter-community arranged marriages. It gets curiously as it is revealed that both parties are themselves wary of the situation, and highly skeptical of each other, and yet condemned to the arrangement because of social pressures. The audience is let into the ‘thoughts’ of both Lata and Alpesh that resonates with yearnings for Salim and Trilok respectively, and realizes that while the

prospective 'bride' is involved with another man, apparently a 'terrorist', the 'groom'- to-be is gay. And hence the desperation of their respective families to set them 'straight'.

Dattani points at the shared spaces between women and gay men, both under the tremendous hegemony of 'mainstream' patriarchal society that forces them to conform and live lives that are alien to their nature. As he is want to do Dattani finds an ingenuous solution to address, the problem at least symptomatically. Lata is resolved on running away when she discovers Alpesh with the Mali in the cowshed. Her initial and expected disgust gives way to a gleeful sense of freedom: she would not have to sleep with this man if she marries him. Both will be able to give each other ample space and do their own thing, also keeping the families and society happy-'doing the needful'. The mutual agreement comes in the form of a Hindi phrase that Alpesh offers: "Teri bhi chup, meri bhi chup" (142)

In a play like *Muggy Night*, Dattani takes on a more radical stance in dealing with the sexuality as a given, rejecting hypocrisy and sham, while In *Do the Needful* it is suggested as the answer to maintain peace and status quo. The compromise that Lata and Alpesh make in marrying is however, a clever and conscious choice, almost tailored to suit both the characters as well as the larger milieu; indeed, a 'forced harmony' as Dattani would put it. The crux of the solution also suggests that the spaces between two marginalized groups is now truly shared. The forced harmony has actually brought in a sense of liberation, not guilt.

Dattani manages to enmesh the dominant issues of homosexuality and gender, arriving at an ingenuous solution that finds liberation in the teaming up of two subversives (Lata/Alpesh) with different agendas (Salim/Trilok) against the hegemony of a common oppressor-the family/society.

Seven Steps Around the Fire. Revolves around the 'third' gender- the community of eunuchs and their existence on the fringes of the Indian milieu.

The play is word-intensive, working within relevant soundscapes. Uma, a PhD scholar in Sociology, wife of the superintendent of police Suresh Rao, and daughter of a vice-chancellor, is researching the community of eunuchs and is following up the murder of a beautiful eunuch, Kamla. Constable Munswamy assists her, set to the task by his boss in order that he may keep her out of trouble in her sleuthing. The central concerns of the play are set on uncertain ground that are hardly well documented, given the stigmas attached to them- hence making Uma's academic exercise plausible while being sensitively humane. The eunuch community that inhabits tiny pockets of Indian cities treads areas that are generally brushed aside to the fringes, the margins of society, as it were. This is literally a no man's land in many senses of the term, and no woman's either. The correlative of these grey zones is, of course, another of Dattani's pet concerns: homosexuality.

The play opens with the chanting of Sanskrit marriage mantras that fade out to the sound of the rustle and hiss of a fire. This in turn is pushed to the background by a

piercing scream. The sound of the fire resumes and engulfs the setting. After a significant pause, the action begins.

Uma is in the police station, to visit the cell of Anarkali, a hijra-an accused who she is to interview. Munswamy is highly amused at Uma's reference to Anarkali as 'She', himself preferring the neuter 'it'. Dattani has immediately entered into questions of gender assignments from the second line of the play.

Marginalized even in crime, the community Uma focuses upon and tries to investigate has grown around itself thick and impenetrable walls of incomprehensible myths and superstition so that it may survive in its isolation.

He menacingly informs Anarkali and her cellmates about Uma's background- "the daughter-in-law of the Deputy Commissioner and the wife of our Superintendent" (7). Deftly problematising the components of identity for a woman in a given patriarchal setup, Dattani pits this against. Anarkali's reaction whose own neutral ground has taught her to be wary of these very components. She is immediately on her guard and inaccessible- spitting venom and abuse, and in the process laying bare a number of unpalatable truths. Then she changes tactics and decides to use the operating power situation to her own benefit by manipulating Uma to obtain her freedom, money (and even cigarettes!) The conversations that Uma has with Anarkali reveal many of the veiled truths that lie shrouded within the multiple layers of myths and cultural beliefs and at the same time problematising relationships within accepted norms. While Suresh howls with derisive laughter at the idea of a 'sisterhood' of eunuchs, "They are all castrated degenerate men..." (10), Uma actually offers her own sisterhood to Anarkali, who pounces upon the idea to manipulate her way to freedom, and also, in turn, exposes her:

ANARKALI. You are the daughter-in-law of the DCP and you ask me what you can do to save your sister ?

UMA Look, I am here to gather some information for my thesis...

ANARKALI. Then say. Don't pretend to be my sister.

(12)

Anarkali, the accused and Champa, the head hijra are symbols of the ambiguous spaces they occupy in terms of their suspect sexuality. Champa snickers at Uma's reference to her as 'madam', at the same time declaring that she was the mother/father of Kamla, the beautiful eunuch who was burnt alive. Their voices fill up much of the playing time without ever empowering them or arriving at any resolutions: the plot only thickens, as it were. Meanwhile it is the absent presence of the dead Kamla that haunts the entire play. Dattani actually manages to infuse a sense of tenderness and romance between Subbu and Kamla through the narrative of the eunuchs that arrives at the climax in the sensational suicide, of the denouement.

Uma Rao, the woman/ academic/sleuth/daughter/wife straddles many worlds and simultaneously plays many roles. In fact, it is difficult to accord primacy to any one of these roles as she pluckily goes about her self-imposed academic task of 'studying' & particular marginalized community. Availing all the resources and 'connections' at her disposal, she utilizes the positions of her husband and her father-in-law, both custodians and enforcers of law and order and that of her father, in terms of academic and monetary support. The dialogues at night between her husband and her suggest a conjugal intimacy that she is willingly party. She has no compunctions about her surreptitious and unconventional methods that leave Munswami in a frenzy, following her from the 'invisible' places where the eunuchs reside, to the hallowed portals of the local minister. She borrows money from her father to bail out Anarkali, bribes Champa with it and relentlessly pursues the minister's bodyguard, looking for clues.

The play ends in Subbu's suicide using, strategically, Suresh's gun and the final revelation by the hijras. Uma, wife and daughter/daughter-in-law of respectable society will go back to her established world order with a telling comment.

They knew, Anarkali, Champa and all the hijra people knew who was behind the killing of Kamla. They have no voice. The case was hushed up and was not even reported in the newspapers. Subbu's suicide was written off as an accident. The photograph was destroyed. So were the lives of two young people...(42)

Dattani cleverly enmeshes twin gender issues in the play, the woman as a fighter. Juxtaposed with the extremely marginalized, 'invisible' groups of eunuchs of undefined sexuality who she tries to make contact with. Dattani, as usual, also puts in a male marginalized character in Subbu, whose homosexuality ultimately results in his violent end as the sounds of the fire and the marriage mantras once again engulf the play.

Dance like a Man is a play that deals with one of Dattani's pet concerns- gender-through one of his principal passions, dance. Dattani raises a few unlikely questions about the sexual construct that a man is. The stereotypes of gender roles are pitted against the idea of the artist in search of creativity within the restrictive constriction of the world that he is forced to inhabit. Jairaj with his obsession for dance is all set to demolish these stereotypes. This is the twist that the playwright gives to the stereotypes associated with 'gender' issues that view solely women at the receiving end of the oppressive power structures of patriarchal society. The play dispels this notion and explores the nature of the tyranny that even men might be subject to within such structures.

Jairaj and Ratna live within such a structure: the domain of the patriarch Amritlal, Jairaj's father. His antipathy to a great many things that concern the activities of his son and daughter-in-law draws the boundary lines for their behavior within his sphere of influence. Dance for him is the prostitute's profession, improper for his daughter-in-law, and absolutely unimaginable for his son. He forbids Ratna from visiting the old devdasi who teaches her the intricacies of Bharatanatyam; he cannot tolerate the sounds of the dancing bells that ring through their practice sessions; is aghast at the long-haired guru

with an effeminate- walk and cannot, most of all, stomach the idea of his son- a man-becoming a professional dancer. The underlying fear is obviously that dance would make him 'womanly'- an effeminate man. Hence Amritlal must oppose, tooth and nail, Jairaj's passion for dance. He makes a pact with Ratna. He will consent to her career in dance only if she helps him pull Jairaj out of his obsession and make him a 'manly' man. The two can then enjoy the security of his riches.

The receiving end of the politics of gender is not Ratna so much as is Jairaj: kept on a leash by his father, eclipsed by his wife, a failure as a dancer, and an alcoholic. His father and wife have colluded to achieve their own selfish ends, to perpetuate the old stereotypes and reinforce their own sense of security at his expense. The tragedy for Jairaj is that he has chosen to pursue a career that is considered 'right' only for women. That is why Amritlal is willing to have Ratna as the dancer and not Jairaj. Like in all battles, a completely innocent individual becomes the victim: the baby son of the dancing couple. Ratna is not depending upon the interpretation of the production, the negative presence in the play.

Jairaj, being present in the house when the double dose of opium is inadvertently administered to the baby is equally culpable and shares the onus of the blame, something Dattani never tries to shift to Ratna. However, it is perhaps this death that binds the two together in shared tragedy. The last lines of the play reverberate-"We were only human. We lacked the grace. We lacked the brilliance. We lacked the magic to dance like God" (447).

One of Dattani's best loved plays, *Tara* addresses questions of gender in many ways, though not necessarily through hackneyed stereotypes of 'bias against the girl child', although that is the generally accepted interpretation of the play in India. With Dattani, it is never a situation that is cut-and-dried, absolving one or squarely laying the blame on the other. And that is why He would prefer to say that this play is more about the 'gendered' self, about acknowledging the female side of oneself. The tale is, after all, narrated by Chandan, the male half of the whole of which the 'other' is Tara. On the usual split-level stage that is a Dattani trademark, the realistic level is the bed-sister of Chandan, now 'Dan', in London. The set below is the stark zone of memory, where the past is played out, and the god-like Dr. Thakkar occupies the one on the highest level throughout the play.

Tara and Chandan are born conjoined, Siamese twins who must be separated to survive. The dichotomy between the twin 'gendered' selves is recognized, and a physical separation is made through surgery. "Like we've always been. Inseparable. The way we started in life. Two lies and one body, in one comfortable womb. Till we were forced out... And separated" (325). The problems begin when it is recognized that it has been an unequal, unfair operation, with the mother, Bharati, her father and the surgeon collaborating to afford the male with better chances: physically- the second leg. Dr. Thakkar, the god-like 'life-giver' is aware that the third leg would adhere better to the female half, and yet becomes party to the decision. In a sense he prolongs their lives

through the surgery, but also leaves them physically mutilated and mentally traumatized, gaining notoriety as phenomenal freaks of science. Dan tries to define his other half, the feisty Tara. “She never got a fair deal. Not even from nature. Neither of us did. Maybe God never wanted us separated. Destiny desires strange things... But even God does not always get what he wants. Conflict is the crux of life” (330)

Their father goes about trying to push his male and female children into separate grooves, into the stereotyped gender roles that would help them fit into society, at the cost of hurting them both, since their own preferences seem contradictory to these expectations. Chandan would prefer to be a writer, while it is Tara who seems more inclined to go into a career like her father’s. He is furious with Bharati, accusing her of “turning him into a sissy-teaching him how to knit !” (350). The altercation that follows this exchange suggests to the audience that all is not yet revealed as Bharati teeters on the brink of sanity and hysteria. Patel, meanwhile seems much beleaguered. “Yes, call me a liar, a wife beater, a child abuser. It’s what you want me to be ! And you, You want them to believe you love them very much” (354). Again, he tells Tara: “Tara, please believe me when I say that I love you very much and I have never in all my life loved you less or more than. I have loved your brother. But your mother...” (354). But Tara has always been led to believe that it is she who has been discriminated against by her father, and always gained the extra bit of affection from her mother.

This is why the play generates a death-like response from Tara when she learns the truth: she was discriminated against, because of her gender, but not by her father- it was Bharati’s decision that deprived her of what she wanted more than anything else in the world- a second leg. It is a shattering discovery for the naturally ebullient Tara: “ And she called me her star!” (379). This is the crucial moment in the play that practically kills the female and tears her apart from the male, and Chandan moves far away, never to return, forever incomplete.

Interwoven into this complex web of relationships and gendered selves is the constantly shifting stance of the dramatist. All the involved parties are affected in some measure, and are unable to survive the strain. All but the surgeon in his god-like splendor sitting at the top of the stage levels, whose utterly unethical complicity in the affair has actually benefited him in many ways.

The bereft, divided self of Dan renders its final apology to its significant other-Tara: “Forgive me, Tara. Forgive me for making it my tragedy” (380)

Dattani spent a few days with about eight survivors of child sexual abuse and listened to their experiences. “ I was completely exhausted at the end of it all. Felt very drained. In fact I did not go back to the material for a long time. I couldn’t bring myself to” (Santhanam, 2001).

Thirty Days is by far the most somber of all his plays, with a weightiness that is maintained throughout the play. Given the seriousness of the problem that it addresses, a

malaise that can at no level be taken lightly, Dattani tackles it with raw emotion, and the stark realities are dramatized vividly.

This is also Dattani's shortest full-length play, using little subplot, intensely focused on Mala, sexually molested by her uncle as a child and her relationship with her mother who knew that her daughter was being sexually abused by her uncle but chose to keep quiet, voicing no protest. Child sexual abuse spans a range of problems, but it is this complicity of the family through silence and a lack of protest that is the ultimate betrayal for the abused.

There is a lot of movement in the play in terms of time and space shifts. Dattani makes extensive use of monologues in the play to intensify the empathy of the audience with Mala, the victim who is slowly recovering from her tortured and abused past. Dattani travelled with the character without exegesis and let her narrate her own story, as nakedly as possible.

Dattani sets his milieu in the upper middle class, despite the general perception about the prevalence of child abuse predominantly in the working classes, choosing this setting because he did not want them to shrug off child sexual abuse as something that did not happen to people like them.

This is exactly how Dattani would make visible the invisible issues that haunt so many of his plays.

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"नारी चिन्तन का नया रूप - नारी - विमर्श"

डॉ. ललिता राठोड

सहयोगी प्राध्यापक एवं शोध निर्देशक

बलभीम महाविद्यालय, बीड

किसी भी देश में सांस्कृतिक विकास का निर्माण नारियों पर अधिक निर्भर करता है, तभी तो नेपोलियन बोनापार्ट ने कहा था - "तुम मुझे एक योग्य माता दे दो, मैं तुम्हें एक योग्य राष्ट्र दूंगा"। किन्तु हमारे समाज में लिंग संबंधी भेदभावों का सबसे महत्वपूर्ण महलू महिलाओं की प्रजनन भूमिका है, जो पुरुषों के मुकाबले नारियों के जीवन के अवसरों को अधिक जटिल बना देती है। पुरुष जब वयस्क हो जाता है, तो वरिष्ठता के साथ उसकी भूमिका में कोई बदलाव नहीं आता, किन्तु महिलाओं की भूमिका उत्पादन और पुनरुत्थान की बदलती पध्दतियों के अनुरूप एक दशक से दुसरे दशक में परिवर्तित होती रहती हैं। नारियों की भूमिका को परिवार के रोजी कमानेवाले पुरुष में प्रजनन और घरेलू समझा जाता है।

मानव समाज का इतिहास नारी को प्रभुत्व एवं शक्ति से दूर रखने का इतिहास है। विश्व के प्रात्यः सभी दशों, सभी जातियों, कालों और धर्मों ने नारी को पुरुष के बराबर न आने देने की मर्यादाएँ निर्मित की है। नई सहस्राब्दी में सभ्यता, संस्कृति, अहिंसा, दयालुता जैसे गुणों की चाहे जितनी भी चर्चा की जाए, सभी धर्मों के उपदेशों को कितना भी सुना और गुणा जाए किन्तु मनुष्य के आदिम स्वभाव में कोई अंतर आता दिखाई नहीं देता। मनुष्य जब हिंसा पर उतारू हो जाता है अथवा यौनाचार की दूर्दम्य आकांक्षा उसमें जाग उठती है। तब संस्कृति और सभ्यता का लबादा उतारने में उसे देर नहीं लगती।

आज भी भारतीय नारी अपने बहु आयामी व्यक्तित्व के प्रति जीवन के सभी क्षेत्रों में सक्रिय उपस्थिति दे रही है। कहीं-न-कहीं नारी विमर्श उसे कुछ पाने के लिए प्रेरणा दे रहा है। वह समय और समाज के बदलते सरोकारों के साथ अपनी नवीनतम चुनावियों के अनुरूप अपने आपको तैयार कर रही है।

समाज आधुनिक होने के बावजूद भी पुरुष परंपरागत अपेक्षाओं के कारण नारी की शारीरिक सुन्दरता के प्रति अपना नजारिया ही नहीं बदलता। इसी कारण साहित्य, पत्र-पत्रिकाएँ, फिल्में, इंटरनेट को रोमानी रूप में प्रकट किया जा रहा है। नारी होने के कारण उसका अनेक क्षेत्रों में शोषण होता है। उसे निम्न स्तर का माना जाता है। इन तथ्यों से यह स्पष्ट हो जाता है कि नारी कितनी उपेक्षित है। इस उपेक्षितता के दूर करने के लिए अनेक प्रकार के प्रयास कर रही है। नारी अपने मानवीय एवं सामाजिक व्यक्तित्व के सम्यक निर्वाह द्वारा ही नारी - विमर्श को सार्थकता प्रदान कर सकती है। नारी - विमर्श के कारण नारी में एक नई सोच तैयार हो गयी है। यह सोच भी उसे अपने अधिकार देने में सक्षम होगी। नारी द्वारा किया गया संघर्ष और उसकी अभिव्यक्ति ही नारी - विमर्श है।

नारी भी एक मानव है। समाज में उसका भी महत्वपूर्ण स्थान है। इस स्थान का संबंध उसकी भूमिका से है, जिसके बिना समाज संभव नहीं है। नारी से परिवार बनता है और इस एक पुरुष एवं नारी की इकाई रूप परिवार से जाती व जाति समूह में वर्ग और वर्गगत समूह रूप समाज बन जाता है। फिर भी शिक्षा, साहित्य, मनोविज्ञान, इतिहास और दर्शन आदि सभी शास्त्र इन दिनों नारी को जाँचने, परखने और परिभाषित करने में लगे हैं। नारी - मुक्ति, नारी-शक्ति, नारी-स्वातंत्र्य, नारी-सशक्तिकरण, नारी का अस्तित्व, पहचान, अस्मिता और सब विमर्श..... जैसे बहुसंख्य शब्द पूरी गहमागहमी के साथ आज विश्व, समाज के कोने-कोने में व्याप्त है।

नारी जगत् का कहना है कि पुरुष सुंदर नारी को तो सहचरी बनाना चाहता है, किन्तु प्रबुद्ध नारी से इतना डरता क्यों है? क्योंकि घबराहट आती है उसे महिला वर्ग से इस पुरुष वर्ग को जो इस पुरुष निर्मित पारंपारिक समाज की बेडियों में बँधकर नहीं रहना चाहती है। वे अपनी इच्छा से अपनी जीवन शैली अपनाती हैं, तो पुरुष को उनमें विद्रोह दिखाई देता है। अंदर से तो यह इन नारियों का संसर्ग चाहता है, वह नाइट क्लबों में जाता है, जहाँ नारी उन्मुक्तता से उसके पौरुष का पशुत्व संतुष्ट होता है, किन्तु जब उसी प्रकार को पाश्चात्य शैली से संवरी नारी को राजनीतिक क्षेत्र में प्रबुद्धता से भरी पुरुष को चुनौती देता देखता है, तो 'परंपरा', 'जीवन शैली', 'पाश्चात्य दासता', 'संस्कार', 'विहीनता', 'अनैतिकता', 'आदर्शहीनता', 'निर्लज्जता', 'अश्लीलता', की बात करने लगता है। यह पुरुष की सर्पिली दोहरी गति है। वह अपने आप में ही नहीं समझ पा रहा कि वह इस प्रबुद्ध नारी

से कैसे निबटें ? उसके सारे तर्कस के तर्क रूपी निशाने पर लगने के स्थान पर उलटे पड रहें और लौट कर उसको ही आहत कर रहे हैं |

नारियाँ सामाजिक ढाँचे की धुरी है | अतः उनकी सामाजिक दशा का स्वस्थ होना आवश्यक है | नारी अब नवीन जीवन-मूल्यों की स्थापना करते हुये सीमित धरातल को लागकर विश्व के विस्तृत प्रांगण में विचरण की स्वाभाविक लालसा मन में संजोएँ जीवन-पथपर अग्रसर है | नारी में युगानुरूप नवचेतना क प्रवृत्ति के साथ सामाजिक अधिकार, आत्म-सम्मान की भावना, आत्म-निर्भता एवं आत्मविश्वास की प्रवृत्ति समाविष्ट हुई है, जिससे राष्ट्र, समाज और जीवन के विकास में पुरुष के साथ अपना महत्व सिद्ध कर दिया है |

आज हमारे सामने भारतीय राष्ट्र और समाज के नवनिर्माण की समस्या है | यदि हम अपनी सांस्कृतिक विशेषताओं के आधार पर निर्माण कर सके तो समस्त विश्व के लिए यह एक नया प्रयोग होगा | इसके लिए हमें केवल नारी अभिनंदन की आवश्यकता नहीं है बल्कि उसके सामंजस्यपूर्ण सहयोग और सृजनात्मक प्रतिभा की आवश्यकता है |

नई सदी में नारियों को - "आपका बेटा ही आपका तारणहार है " यह भावना मन से निकालनी होगी | एक बार यह जिम्मेदारी अपनी बेटा को सौंपकर तो देखिए, उसे भी तो अवसर दीजिए हो सकता है वह आपके बेटे से अधिक लायक निकले | आज अपनी बेटा को बुढ़ापे की लाठी जब तक नहीं समझेंगे तब तक इस तरह की भावनाएँ लोगों में नहीं आती तब तक नारी सशक्तिकरण का ख्वाब देखना बेमानी है | नारी सशक्तिकरण के मुद्दे पर नारियों को गंभीरता एवं गहनता से सोचना होगा |

आज हमारी सरकार नारियों के उत्थान विकास और उन्हें सशक्त बनानेवाले सारे प्रयासों पर जोर दे रही है | वैश्वीकरण के इस दौर में नारियाँ भारतीय अर्थव्यवस्था की रीढ़ है | जितना तीव्र गति से नारियों का विकास होगा उतनी तीव्र गति से देश प्रगती खुशहाली और समृद्धि के पथ पर आगे बढ़ेगा |

आज का युग LPG (लिब्रलायजेशन प्राइवेटलायजेशन, ग्लोबलायजेशन) का युग है | इस युग में विश्व ने 'विश्वग्राम', या 'मंडल' का रूप ले लिया है | इस युग में विश्व को 'ग्राम' का रूप देने में जनसंचार के संसाधनों, इलेक्ट्रॉनिक मीडिया और मल्टीनेशनल कंमनियों ने महत भूमिका निभायी है | इन्हीं साधनों के

माध्यम से नारियों ने अपनी संवेदनाओं को पारिवारिक, सामाजिक, सांस्कृतिक, साहित्यिक राजनैतिक परिस्थितियों एवं परिवेश को प्रभावित किया है | पूँजीवादी आर्थिक संरचना, लोक तांत्रिक शासन व्यवस्था तथा आधुनिक शिक्षा इन तीनों ने नारी में नवचेतना का संचार किया है |

आधुनिक विचार प्रणाली की नारियाँ अपने - आप में सक्षम हैं | शायद इसलिए वह अपने - आप को पुराना सडा हुआ मॉडेल नहीं समझती | कंगन की खनक में रंगनेवाली नारी आज शासन संभालती हुई दिखायी देती है | पायल की झंकार सुनानेवाले पैर अब प्रगति रूपी घोड़े पर उछलने लगे हैं | रूप श्रृंगार को धन्य माननेवाली नारी अब युद्ध क्षेत्र में घावों को अपने आभूषण समझ रही है | भारत के इतिहास में ही नहीं विश्व इतिहास में भी नारियों ने प्रत्येक क्षेत्र में अपना योगदान देकर वह कितनी सक्षम है, यह साबित कर दिया है |

हटा दो सब बाधएँ मेरे पथ की,
मिटा दो आशंकाएँ सब मन की,
जमाने को बदलने की शक्ति को समझो
कदम से कदम मिला के चलने तो दो मुझको