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Dr. Kalyan Gangarde

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Contact: +91 9420079975 +91 9730721393 nmpublication@gmail.com

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Women and the Sub-Cultures: Turkey in the Works of Elif Shafak

Charu Singhai

Guest Faculty-English
Govt. P.G. College,
Tikamgarh (M.P.)

Abstract

The Turkish feminist author Elif Shafak raises the voices of the minorities of Turkey. She speaks up for the various kinds of minorities in Turkey. She speaks for women, the gender which is discriminated against in patriarchal religious Turkey. The country, though constitutionally secular is culturally prejudiced against women and Shafak brings that out. She then targets sexual minorities as well as minorities with physical deformities. She also tells the story of the linguistically marginalized people in Turkey and most of all she speaks up for the religious minorities of Turkey, the Christians and the pagans of Turkey who make up for a very small number of population but who suffer a great deal at the hands of the government and the society. The present research paper discusses these themes through her works.

Key Words

Elif Shafak, Turkey, Turkish Literature, Religious Fundamentalism, Islamism, Feminism, Minority Sub-Cultures, Armenian Genocide, Armenian Minority.

Research Paper

One of the most prominent voices of the Middle-east and Turkey is Elif Shafak, the London-born author who fights for the subcultures and the rights of women in the semi-authoritarian state of Turkey. She is one of the few authors of Turkey who write in English. She represents the growing power and popularity of English in Turkey.

Her first source of inspiration and insight into the lives of the sub-cultures was her experience as a writer writing in English in an Islamic authoritarian society of Turkey. After getting moderate success with her first novel in Turkish, she turned to English as the medium of her writing in *The Saint of Incipient Insanities*. The book was published in 2007.

As Safak had been born in England, English was more natural to her than her culturally native language Turkish. But upon starting to write in English she faced many difficulties. The orthodox media and the corresponding section in academia criticized her choice of language. She had taken up the cause of the various kinds of minorities. In her first English novel she had taken the cause of the religious minorities of Turkey, the Christians. For that she was criticized as it is

the official policy in Turkey to discriminate against Christian minorities and to deny the Armenian Genocide of 1915-1917. However as they could not pick up any issue with the moral stance of Shafak, they started criticizing her choice of language.

This gave Shafak a window into the linguistic minorities of Turkey, the people who were born and brought in Europe and grew up with French, English or German as their native tongue and are having difficulty in assimilating with the Turkish milieu of their native country.

Their linguistic alienation turns somewhat into a cultural and religious alienation. This is because the foreign-born and educated Turks have a more open approach to religion than the native Muslims of Turkey who are increasingly Islamized under an authoritarian Islamist government like that of Recep Erdogan.

Although Turkey has a history of secular rule, the religious tensions are simmering for the past two decades, especially after the fall of the Soviet Union, the end of the Cold War and the collapse of the Cold War boundaries around the world. After communism ceased to be the number one threat for international democracy, Islamism is rearing its head again.

Another tide in Turkish democracy is its penchant for democracy ever since Mustafa Kemal Ataturk enshrined it in the constitution of Turkey upon the inception of modern Turkey in 1921. Mustafa Kemal Ataturk had guessed that the country needs secularism, freedom of expression and democracy for development and he took measures to achieve those goals. He banned religion in public, banning *fez* and *burqas* and also the proclamation of the faith in the open. He banished religion from modern education and media and made sure that the nation's army helps maintaining this secular nature whenever the Islamists try to take over.

Many times during the course of its history, the religious fundamentalists tried to take over the course of history in Turkey and turn it into an Islamic state but it did not become possible, partly due to the efforts of the military and its constitution and party because Turkey and partly because Turkey's population had become too secular for such fundamentalism.

One of the most vital acts of Mustafa Kemal Ataturk in secularizing Turkey was his change of the script in Turkey from Arabic to Roman. In one stroke he had distanced the fundamentalist mullahs from the majority of the population in the country making a gap between the religiously minded people who could only read and write in Arabic and the modern majority who could no longer read Arabic as they had switched to the Roman script. This created a floating population in Turkey which was modernist in sensibility and which had no affinity with the Arabic speaking and Islamist minded clergy of the country.

Elif Shafak belongs to that generation which does not know how to read Arabic and is completely secular in approach. Her choice of English as the language in which she writes further makes her a minority placing her in a special position to write for the various minorities of Turkey, to write about its sub-culture. According to her own confession she is not a very religious person though she leaves some space for spirituality:

“I’m not a religious person at all – for me organised religion means a distinction between us and them, and I don’t like that. People who are very strict about their organised religion can have a hidden arrogance in that they think their position is better than anyone else’s (I think that atheists can be the same). The third path is spirituality or agnosticism in which there is room for doubt. Not everything in this life can be explained rationally; we are irrational creatures – there must be room for that.”ⁱ

This sub-culture is what Elif Shafak portrays in her great novel *The Bastard of Istanbul*. She confronts the Great Turkish Question as to how much guilty Turkey was in killing off more than half of all the Armenians in the world. The novel was published in 2007 and became an instant sensation. But it brought much trouble for Shafak, for portraying the sub-culture of Turkey. She was charged with sedition and a court case was tried on her, and had that been proved she would have landed in jail for about three years. Shafak has taken up this difficult issue in her brilliant work *The Bastard of Istanbul*.

“*The Bastard of Istanbul*, set in the United States and Turkey, concerns two families — one Turkish, living in Istanbul, and the other Armenian, divided between Tucson and San Francisco.”ⁱⁱ

The novel speaks of a civilizational, a nation-wide cultural guilt, the guilt of suppressing an entire nation, an entire people leading to the Armenian genocide in the early 20th century. The pain of the victims as well as from the feeling Turks is that the country of Turkey has still not recognized the genocide, denying that it ever happened. The official policy of the various governments has always been the one of denial. A crime almost as big as the Holocaust goes not just unpunished but also unrecognized.

Only recently some scholars and academicians like Orhan Pamuk and Elif Shafak have started speaking up for the Armenians and Shafak gives voice to the hitherto unrepresented, the biggest sub-culture of Turkey.

Her other works such as *The Flea Palace* and *The Gaze* also voice the concerns of the subcultures of Turkey. *The Gaze* is the story of a fat woman, her lover and a dwarf. Shafak has included two kinds of minorities in this ensemble – women and physically marginalized. A society such as Turkey which is deeply patriarchal and paternalistic also favours the strong over the weak and the underprivileged and hence dwarves have to lead difficult lives in which physical deformity or non-conformity to the societal median is a great crime.

In order to make change, and to make a statement the woman goes out wearing the make-up of man, wearing the moustache and the man goes out wearing the make-up of a woman. It is the result of their decision to reverse roles. The symbolism involved here is to see what is hidden from the common eye, what is not commonly seen and perceived by the public.

Through this simple but effective literary device Shafak uncovers many hypocrisies of the Turkish society and tells her readers about the difficult lives of women and subcultures in the country. The Turkish nation though is nominally secular does not see women as equal to men.

And though women have constitutionally equal status to men, they do not get the same equality in the public sphere and culturally they are discriminated against.

Shafak mainly speaks for those independent minded women who want to lead their own lives and live a life of pure freedom, free from the Islamist religious shackles that men put on the women in Turkey. These women want to have independent sexual lives and to explore the rewards and punishments of this world on their own. Following the Islamization of Turkey by Recip Erdogan, Shafak has sharpened her focus on the lives of the women and sub-cultures in Turkey and their fight against religious fundamentalism. In her latest novel *The Architect's Apprentice* she renews her focus on the lives of women and sub-cultures:

“The main historical narrative in Turkey does not talk about human beings and the very few individuals we mention are sultans. How did so-called ordinary men and women feel through the centuries, when Turkey was going through these changes? I’m interested in sexual minorities, ethnic minorities, and I’m interested in silences. Animals of course we never mention, women we rarely mention. For me there is always a desire to bring back stories and subjects that have been forgotten or pushed to the sides.”ⁱⁱⁱ

Her book *Black Milk* focuses on the problems of being a mother and an independent woman at the same time. Shafak expresses in the novel that women have to face a dilemma which men never have to. Men can have children at the same time and go on with their careers and their lives. However it is a choice for women. Women have to put aside their entire lives and careers in order to give birth to children.

Some women do not want to give birth to children and want to continue with their lives and careers and Shafak asserts that this is okay and the society should have no problem with the choices that women make and it should not dictate for force women to adopt traditionalist roles in the society just so that they can confirm to the stereotypes created for them.

She also ponders over the physical disadvantage that women have as against men and ponders over the Nature’s imbalance that has given the women same sensibility but different bodies than men. She has no solution for this problem but she sees their pain and dilemma. In *Black Milk* she used her own experience as she went through the period of motherhood and the stark periods of deep depression that she encountered while her journey.

Shafak wanted to be a writer and her duties as a mother certainly came in the way of her goals as a writer. She suffered from deep anxiety due to this but also overcame it with a conviction and confidence that only women can muster. This is reflected in the novel very well.

In *The Forty Rules of Love* she explores the boundaries of physical love in the various stories of the sexual lives of the men and women of Turkey. She takes things to a new level in this work but also takes care not to offend the half-religious population of her country. Shafak very well knows the disadvantages of going into an overdrive of feminism and she warns the society against it.

Elif Shafak, in short, speaks up for the various kinds of minorities in Turkey. She speaks, foremost for women, the gender which is discriminated against in patriarchal religious Turkey. The country, though constitutionally secular is culturally prejudiced against women and Shafak brings that out. She then targets sexual minorities as well as minorities with physical deformities. She also tells the story of the linguistically marginalized people in Turkey and most of all she speaks up for the religious minorities of Turkey, the Christians and the pagans of Turkey who make up for a very small number of population but who suffer a great deal at the hands of the government and the society.

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Realism in the Novels of Khushwant Singh

Mir Musadiq Maqbool

Research Scholar, Dept. of English
Jiwaji University Gwalior (M.P) India

Abstract:

Realism has been used as an effective tool by the writers of the Anglo-Indian era in their short stories to highlight the woes of the society. Indian writers have effectively centred their stories on the social milieu of India. The current article is an attempt to highlight Realism in the short stories of Khushwant Singh. Khushwant Singh, with his keen observation and deep understanding of the society, used the medium of his stories, to reflect upon societal evils like superstition, corruption, religious fundamentalism, etc., With his vast experience and deep understanding of human beings, he has, in an intrinsic manner, weaved the web of complex human relationships in a realistic manner, all in an effort to reform the society. His contribution to the world of literature and society is certainly

Keywords: Realism, Superstition, Religious Fundamentalism, Idealism, Human Relationship, Communal Violence Death, Disaster, Hate, And Vendetta.

Introduction

Khushwant Singh is one of the major Indian English novelists of our times. He is not only a novelist but also a short story writer, a columnist, a journalist, an editor. He has five novels to his credit besides a large number of works on other subjects. He is a reputed social realist. He is a sensitive artist who has used realism so as to present his humanistic vision of life. He is very keen to explore the realities of life. He has a sensitive understanding of the problems of contemporary Indian society. His intimate knowledge of rural and urban India life is an outcome of his minute observation of life. A keen observation of the details of social life is necessary for writing a successful social novel. His long spell as a journalist and his trips abroad in his professional capacity have brought him into contact with different kinds of people and a variety of experience. He is a product of western education and culture but he is at heart a Sikh and an Indian. Realism is a remarkable feature of Indian English novel in which Indian sensibility is expressed through a foreign language. T. Anganeyulu rightly says: Realism shows real life, facts in a true way. It omits nothing that is ugly and painful and idealizes nothing. The term 'realism' means ⁽¹⁾ A theory of writing in which the familiar ordinary aspects of life are depicted in a matter of fact, straight forward manner designed to reflect life as it actually is, ⁽²⁾ Treatment of subject-matter in a way that presents careful descriptions of everyday life, often the lives of so-called middle or lower-middle classes. Realism which refers to both the content and technique of

literary creation has been evident in literature from its very beginning. Indian novelists show a passionate awareness of life in India - the social awakening and protest, the poverty and hunger of the peasants, various dimensions of the struggle for independence the tragedy of partition, social and political changes along with inner life of the sensitive, suffering individuals.

Different Indian English novelists have treated different aspects of social life. Mulk Raj Anand writes about India of yogis and sadhus and beggars. He presented a true picture of inequality, poverty and exploitation with a sense of rebellion and reform. The novels and short stories of R.K. Narayan present a comprehensive picture of modern India, rooted in ancient traditions. Narayan's special contribution lies in the portrayal of social life in India, Class - struggle is not the reality; his social novels transcend this ideological boundary and present the real picture of society encompassing the broader humanity. Kamala Markandeya has a deep sensitive appreciation for the peasants' suffering and their vitality. Her *Nectar in A Sieve* and *A Handful of Rice* are sensitive records of peasants' life. Manohar Malgonkar presents the true picture of socio-political life of contemporary India. He in his own way is a realist in that he tries to project the true picture of the Indian historical figures. The Prince is the most authentic record of princely life. His *A Bend in the Ganges* tells about the political ideologies during the freedom movement. Chaman Nahal's "*Azadi*" exposes the harsh reality of partition in 1947. It's a tragic tale of migrated people. Khushwant Singh, like other Indian novelists, explores social, political realities of contemporary Indian life. His main concern is the man and the reality. He has established himself as a distinguished writer of social realism with 6 publication of his first novel, "*Train to Pakistan*". The term "*social realism*" means depiction in literature of social reality in its true colors. The emergence of social - realistic novel in Indian fiction in English is due to the rise of Nationalistic Movement. The novelists who have been influenced by this movement roused the feelings of nationalism in common man through their works. They also tried their hands to make the people socially and economically conscious. In this context T. Anganeyulu says: Realism is the term but social realism refers to the events in contemporary society. The novel of social realism presents a mirror reflection of the actual life. Social realism means the accurate depiction of social reality in literature as it is; there should be a point to point resemblance of society depicted in literature and of the actual society. Social realism differs from socialist realism which means the depiction of social reality, not as it is but as it should be idealized. This socialist realism is the typical Marxist approach to literature. The main difference between social realism unusually contemporary events or problems is presented and sometimes solutions to those problems are offered. Khushwant Singh's special contribution lies in the portrayal of political life in India. Sex, violence are not the only realities Singh's social novels transcend this ideological boundary and present the real picture of society, encompassing the broader humanity. Through his characters he enlivens the contemporary Indian life. He portrays man objectively in relation to society without making him a mouthpiece of any preconceived ideology.

Khushwant Singh's fictional world indicates the richness and depth of his apprehension of reality. He deals with various aspects of social reality. He is the oldest living monument of Delhi. He himself is history. He is the witness of pre partition national movement, post-partition, Independence, and the modern complex world. He is much interested in human relation. His East-West education and rural-urban life help his fictional world to record contemporary socio-

political tensions. He, thus, presents a panoramic view of Indian life. Khushwant Singh's work has socio-religion-political context, but he is not always in the mood of iconoclastic anger. He is not a committed writer in the narrow sense of being bound up with an ideology or a school. There is no didacticism or moralization in his novels. He neither uses his art for allowed propaganda, nor professes indulgence in art for art's sake. He is the artist's detachment with a humanistic basis. Khushwant Singh's angle of vision is also shaped by his devotion to human interest. As for example *Train to Pakistan* shows the unconquerable spirit of man in the face of mighty forces of wickedness and savagery. The novel implies Khushwant Singh's optimistic and affirmative views and his enduring faith in the values of love and humanity. As V.A. Shahane observes Khushwant Singh's realism:

Is not an attempt at a book-keeping of existence, but an artistic Endeavour to transcend the actual, asserting the dignity of individual stimuli and expressing the tragic splendor of man's sacrifice for woman. ⁽³⁴⁷⁾ It is a grim story of individuals and communities caught in *the holocaust of partition of the sub-continent into two states India and Pakistan in 1947*. *Train to Pakistan* is a social, realistic novel. Its social realism is found in characters scenes and language. As D. Prempati says:

What sort of social realism does one find in *Train to Pakistan*? The formula which got this novel its well deserved popularity was: A sincere belief in traditional moral and social standards of Indian society and a Channing narrative skill.... It is, therefore, obvious that *Train to Pakistan* is a documentary novel with no claims whatsoever to the artistic technique and extra artistic philosophies of social realism and natural. (Three Contemporary Novelists ¹¹³⁻¹¹⁴).

The setting of the first three novels, *Train to Pakistan*, *I Shall Not Hear the Nightingale*, *Delhi* is in the context of some historical framework. Khushwant Singh at the same time plays the role of a writer as well as historian. They have an intrinsic quality and ability to look beyond his time. As a novelist he is most responsive to the call of equality, freedom and human rights. It is the writer Khushwant Singh whose writing make the common people socially, politically and culturally conscious. He designed the novels not only to give insight into a period of history, but are exemplary; he illustrates action and are ideal in the sense of manifesting the universal form of human action. Like the other Indian writers, Khushwant Singh responded to these happenings with a sense of horror. A large number of novels were written on freedom movement and on the theme of partition. The novelists skillfully records the reign of violence and the complete destruction of human values. The first novel, *Train to Pakistan* may remain the most comprehensive description of this catastrophic human situation. Khushwant Singh was greatly moved by the harsh events during those turbulent days. His bitter experience made drastic changes towards life. He felt thoroughly disillusioned with the contemporary situation. His faith in the fundamental virtue of mankind was totally shattered. Partition one of the bloodiest upheavals of history claimed countless lives and loss of human values. Khushwant Singh was a witness to the massacre in the wake of partition the country. The date of India's Independence, August 15, 1947 and the effect of partition was not simply the birth of two Nations but the growing tension in every home and heart. *I Shall Not Hear the Nightingale*; the second novel of Khushwant Singh again has a historical backdrop. The action of the novel takes place during the war years from April 1942 to April 1943. In terms of Indian history, the freedom movement or

quit India movement has a great significance. Khushwant Singh not only treats the plot realistically but the novel has its roots in the freedom movement. The novel represents the colonial encounter between Indians and the British Government against the background of Punjab. There had been a mixed reaction among Indians towards the British Raj. The main theme of the novel *Delhi* is history. The story starts at 1265 A.D. and comes down to 1982 A.D. covering all major incidents that gave *Delhi* its present shape and its present identity. The reader is taken way back to 1265 A.D. when Delhi was ruled by Sultan Ghaisuddin Balban. Then it covers the reign of Khiljis, Mughals and British Raj. And the second last chapter describes India's partition and Independence, and the assassination of Gandhiji. The novel ends with the 1984 riots after Indira Gandhi was shot dead. Khushwant Singh very efficiently portrays the real picture of the contemporary society and the social, political and religious behavior of the people. As we find in *Train to Pakistan*, the original pictures of the village Mano Majra before and after partition, the love story of Nooran and Jugga, the greedy people, death and violence. Khushwant Singh depicts the peaceful co-existence of Hindu, Muslim, Sikh in a multi-religion society. It has only three brick buildings, one of which is the home of Hindu money lender Lala Ram La!. The other two are the Sikh Temple and the Mosque. Their common sharing of the 'large peepul tree' is unmistakably the rich common heritage shared by different communities in India. Here life is regulated by the trains which rattle across the nearby river bridge. Lala Ram La! is murdered by Mali and his gang. Suspicion falls on Juggat Singh, the village gangster, who is carrying on a clandestine affair with Muslim girl Nooran. A western educated communist is also involved. A train comes full of dead Sikhs. Some days later the same thing happens again, and the village becomes a battlefield of conflicting loyalties, and neither magistrate nor police can stem the rising tide of violence. *The Company of Women* is also based on man-woman relationship. The novel begins with its hero Mohan Kumar, a successful Delhi's businessman, breaking off with his wife and his everlasting 'lusty' effort to set up more flexible arrangements for appeasement of his physical needs. The novel also provides middle class aspirations, the concept of arranged marriages in India, which are often akin to business bargains and the desire for scandalous gossip of the urban elite. The novel chronologically presents the women with whom the hero beds, including his wife. Here Singh seems to have been extending the idea that love and sex know no caste, class and community bar. Violence is another fundamental aspect in Khushwant Singh's novel. But his final aim is not only to highlight communal violence, death, disaster, hate, and vendetta but also to show the path of humanism. Singh's protest against violence, bloodshed and hatred is not merely a physical phenomenon but a continuous process of human civilization. In *Train to Pakistan* the Hindu-Muslim and Sikh-Muslim riots, death, violence, disorder, chaos are intricately depicted not only at the political level but also at the personal level. At the end Khushwant Singh hints at the ultimate humanism through the love story of Nooran and Jugga. Love has great impact in human life and it seems to be the only resisting human power against all inhuman evil forces. In the days of communal riots, the human relationship among the Hindus - Sikhs and Muslims determines the human values; man - woman love relationship has greater power than the other evil forces. No evil force can subdue love in respect of time or society as the writer presents in the novel. Ultimately, Khushwant Singh tries to establish his vision of humanism as an antidote against violence and communalism. Being a humanist, he cannot help speaking from the point of view of the common man. He warns us that we should stop letting the politicians use religion to take advantage of the sentiment of the masses. This only leads to

bloodshed, tremendous loss of life and property. Singh very competently analyses the use of religion by the rulers from the earliest times. He indicates the politicians and holds them responsible for the ills that plague our society. Instead of addressing the real issues like economic disparity, the people in power are only concerned with consolidating their own positions. In India there is an inexorable link between religion and politics. Khushwant Singh being a journalist and a sociologist of sorts has taken note of this fact. Khushwant Singh is able to write so feelingly about religion and politics because he has been personally involved with the subject. His earliest memories are those of his grandmother reciting passages from the Granth Sahib and the Sukhmani. Years later he was a spectator to the horror unleashed by the partition. He was also a witness to the terrible tragedy of the anti-Sikh riots. It is his close association with these subjects that has enabled him to write so poignantly about them. Beginning with Hadali and his grandmother, both of whom have been immortalized in his writings, Singh has written about every subject that has touched him. His friends, family, and his identity as a Sikh; all find a place in his fiction. Apart from this, he writes feelingly about the partition and the city of Delhi that has been home to him ever since he left Lahore. His writing has been enriched by the substantial autobiographical note which is all pervasive in his fiction. In fact, two chapters in *Delhi*, "*The Builders*" and "*The Dispossessed*" have been fashioned through the history of his own family. There has been a growth in the autobiographical content in Khushwant Singh's works. This is evident in *Delhi* where he is not afraid to speak his personal views and the details of his life. This reveals the maturing and innate honesty of the writer, whereby he is equally comfortable with the squalid, as well as the wonderful aspects of his life. The affirmation in the goodness of humanity is the sub-text of the novels, which Khushwant Singh makes the readers feel without ever mentioning it. The sub-text evolves naturally through the interaction of characters, and the real art of Singh lies in the fact that such a dominant writer like Khushwant Singh is silent and authorial point of view is revealed only implicitly. Khushwant Singh's characters have a touch of ambivalence which makes them real and convincing. In fact, this kind of characterization is a revolt against the writers of romance. Romance idealized human beings so that the behaviour of its readers might be improved. It depicted heroic encounters between the impossibly good and the incorrigibly evil. Each character is right from his or her own point of view.

Khushwant Singh gives full freedom for all points of view. Unlike the short stories, Singh has not enumerated the rules or principles that should govern a novel. This is just as well because his three novels are diametrically different from each other as far as their narrative structure and even content is concerned. The first novel *Train to Pakistan* has a well-planned structure with a distinct beginning, middle and end. It is a straight forward tale, which is fast paced, has an unexpected and gripping climax, and a suitable heartwarming ending. It tells of the effect of the partition on the lives of the people of Mano Majra. The second novel, "*I Shall Not Hear The Nightingale*", is different from his earlier one. It paints a picture of the lives of the members of the Buta Singh household against the backdrop of the Quit India Movement. This novel does not have a tight structure, and is rather haphazard. It fails to hold the complete attention or retain the interest of the reader because the pace slackens at several instances. There are too many digressions in the narration that detract from the main story. The climax is also fairly tame, and one is easily able to anticipate it. The ending, probably intended to be humorous, comes across as being rather flat and in no way enhances the novel. The third novel, the magnum opus, *Delhi* is

an entirely different entity. Here he follows a pattern somewhat reminiscent of the Indian mythological stories where there is a *Sutradhar* who narrates different stories woven together into a single fabric. However, the only thing that the narrator in Delhi has in common with a *Sutradhar* is that he is the common link between the semi-historical chapters. Otherwise all the chapters have their own narrators. The novel has been structured in such a manner that each historical chapter alternates with a chapter depicting modern Delhi. Khushwant Singh has experimented with a different and somewhat unique narrative structure in this novel. The common thread running through the novel is the effect of religion, politics and violence in shaping the city of Delhi from the times of Ghiasuddin Balban up to the anti-Sikh riots in 1984. Humanism literally means devotion to human interests, and suggests a spirit that is concerned with the welfare of mankind. It is opposed to all kinds of suffering and indignity of man. Humanism proposes to improve the conditions of human beings. Writers and artists expose the oppressors of mankind and make the people aware of their rights and needs. Khushwant Singh's humanistic vision should be viewed in this light. Man and his life in the world is the highest reality. Man's highest duty is to realize his full potential for a complete life, for which he needs full freedom. Social, cultural and religious barriers which stand in the way of man's self realization must be destroyed. The novels of Khushwant Singh embody a positive vision of life which is obviously humanistic. In his novels, he explores the causes of human sufferings and suggests their possible remedies. When we compare Khushwant Singh with other Indian contemporary writers we find that Khushwant Singh woefully lacks the degree of creative imagination and emotive content, which characterize their sensibility and their work. And yet to be measurable, he has been gifted with such rare qualities not to be found in his contemporaries that accord him an individual status in modern Indo-English literature. There is the comic spirit, exploration of the world around and presenting it in all its nudity and truth and the capacity to capture reality in all its magnificence and horror, the felicity of expression, the capacity for clear and realistic portrayal, the ingenuity, compression, stark originality, unique lightness of touch mingled with a touch of fantasy. An artist's response to the simultaneous existence of good and evil, negative and positive aspects of life in the world is one of the factors that determine the nature of his vision. Singh is quite aware that evil exists along with good. A mind cannot be honestly painted with one colour white or black. And being a humanist he loves to explore the positive aspects of life to show the ultimate path of mankind. His social realism is lifted above the level of prosaic propaganda because of his balanced vision and love for life. It does not merely mirror the ordinary reality. It is marked with the undercurrent of his deep devotion to human interests. As a realist he portrays life in its true colours and as a humanist he loves that rainbow of experience. His human interest enlivens his fictional world and saves it from being a sapless abstraction. His social realism is not only full of violence, sex, bloodshed, but an expression of his essential humanism. Khushwant Singh's apprehension of life transcends the limits of social theory and becomes humanized through his figures. His success as a social realist artist is optimized in his creative vitality. On the background of the contemporary criticism regarding Khushwant Singh's social realism and his treatment of communal harmony, the present study, thus, proves that Khushwant Singh's social realism acquires a new dimension. His realism is not a doctrinal socialism but an expression of his essential humanism. This interpretation is fortified by various discoveries on the conceptual and structural levels. The present study also renders a new perspective for evaluating Khushwant Singh.

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Portrayal of Women in Githa Hariharan's Novel: *When Dreams Travel*

Mudasir Gani
Research Scholar
Jiwaji University Gwalior

Abstract

The focus of this paper is to study the portrayal of women in Githa Hariharan's well structured novel When Dreams Travel. This novel of Githa Hariharan explores the idea of women existence, survival, and identity crisis along with other dimensions. When dreams travel portrays the subjugation and suppression of women in male dominated society. Ostensibly, Hariharan's trajectory is totally unprecedented and narrated in an ornated way. Githa Hariharan's When Dreams Travel is rewriting of Arabian myth A Thousand and One Nights. By re-telling Shahrzad's tale from a feministic perspective, Hariharan imposes upon the reader a whole rethinking of the detestation of women so apparent in the famous translations of medieval anthologies.

Githa Hariharan is one of the towering second generation writers of India. She was born in Coimbatore and grew up in Bombay and Manila. She has done Bachelor of Arts from Bombay University and Master of Arts from Fairfield University U.S.A. Githa Hariharan also worked in New York as staff writer in Wnet-channel-13 and later from 1979 to 1984 got a position of Editor in Mumbai, Chennai and New Delhi offices of oriental Longman. She presently works as a freelance editor. Githa Hariharan raised a voice against the suppression and victimization of women. She challenged the draconian 'Hindu minority and Guardianship act in supreme court of India and finally achieved victory. Githa Hariharan's works comprises of novels, short stories, essays, newspapers, articles, and columns. She published her first novel, *The Thousand Faces of Night* in 1992 and was bestowed with common wealth writers prize for best first book in 1993. Githa Hariharan published her second novel *The Ghosts of Vasu Master* in 1994. This novel was followed by a beautiful masterpiece novel *When Dreams Travel* that was published in 1999. Her fourth novel, *In times of Siege* appeared in 2003. Her recently published novel is *Fugitive Histories* that came out in 2009. In addition to novels, Githa Hariharan has penned down a collection of short stories. Her first short story, *The Art of Dying* was published in 1993. Her book of short stories for the children, "The Winning Team" appeared in 2004. She translated south Indian collection of short stories by the name "A Southern Harvest" in 1993. Githa Hariharan's works, particularly her fiction has been translated into multiple_of languages, including Spanish, Dutch, Greek, Urdu, French etc. We can also see the inclusion of Hariharan's essays and fiction in anthologies of Salman Rushdie's *Mirror Work: 50 years of Indian writing 1947-1997*.

Githa Hariharan's unprecedented novel *When Dreams Travel* is a rewriting of the Arabian Myth *The Thousand and One Nights*. The novel exhibits the subjugation and suppression of women in male dominated society. The protagonists of this novel are trying to break the silence of suffering. Their suppression has left them excessively strong, they liberate themselves from the shackles of various beastly traditions. "When Dreams Travel" is written in a meta narrative form. In this novel Hariharan re- tells the ancient history to project how the callous kings in past used to victimize women by hiring them for being one night. This novel comprises of the three female characters, Shahrzad, Dunyasad and Dilshad. Shahrzad and Dunyasad are married to two brothers, Shahryar and Shahzaman. Both the brothers are sultans of two different cities and they were totally beguiled by their wives. Their wives were guilty of adultery. As revenge for this utter humiliation, the sultan made his mind to marry a virgin every night and then kill her in the morning in order to prevent disloyalty.

Simone De Beauvoir says:

"History has shown us that men have always kept in their hands all concrete powers, since the earlier days of patriarchy, they thought best to keep woman in a state of dependence, their codes of law have been set up against her, and thus she has been definitely established as the other. This arrangement suited the economic interests of the males, but it confronted also to their ontological and moral pretensions".

In this city where this beastly act happens, the sultan's wazir has two daughters namely Shahrzad and Dunyasad. Shahrzad was excessively intelligent and most courageous. She was in adoration with different philosophies. She was an embodiment of beauty and decency. She created a plan in her mind to prevent the barbarous act of sultan upon the women. So she asked her father to propose her to sultan. The Wazir's daughter began to tell him stories for a thousand and one nights. The stories were full of magic and suspense. The sultan was so ecstatic that he postpones killing of Shahrzad. There are two more characters, Dilshad, a slave girl who deceives sultan by assisting his son Umar to achieve throne and satyasama, the another character whose body is enveloped with sleek, light weight fur. At the very beginning of the story, the death of the Shahrzad was mysterious and the major part of the story deals with the story of Dunyasad to find the mystery of death. The last ending of the story reveals the truth. After the deep analyzation of the novel, I can easily comprehend that all the characters have a dream like quality. Githa Hariharan totally constructed the structure of fiction in an embellished way. The novel has been divided into two parts, the first part discloses the story of four main characters, and the second part is most important tale revealed by Dunyasad and Dilshad during their seven day stay in desert. In the novel there are some unpleasant happenings by some participants. They comprises of limbless, headless monkey-women who refuses to embrace death, a pool full of dissected female body parts. Some of the tales in the book are puzzling and confusing. The thought that scratches one's mind is that if this was the kind of sordid stories Shahrzad revealed before night after night her head might once well have bowed like those of virgin brides before him. Thus Githa Hariharan projects how women are subjugated and victimized in male dominated society.

After the deep analyzation of the novel *When Dreams travel* by Githa Hariharan' I came to conclusion that it is an commendable attempt by Githa Hariharan to portray the discrimination and bias against women. Her women struggle to establish a new order with changed standards

where women can be her true self and where there is no need for hypocrisy. In nut shell, the women characters constructed by Hariharan in this novel are serious candidates to ponder new forms of liberated female identity, along patterns of resistance, survival, imaginative choices and solidarity, leading to unexpected life stories.

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Failure of Marriage Bonds in the Novel *Cry, The Peacock*

Hilal Ahmad Dar

Research Scholar:
Jiwaji University
Gwalior (M.P.) India.

Abstract

The paper in your hands is the result of my determination and hard work, the blessing of my elders really opened new visions in my life. This paper is a humble attempt to enlighten the social problems. Like that of the marriage problems as how the bond of marriage fails, is beautifully shown in the novel Cry, The Peacock by Anita Desai in 1963. Anita Desai exposes the faults and follies that results in the fragile nature of the marriage bonds. The theme of male female dichotomy has been explored beautifully. Through the character of Maya she shows how marriages fail when there is a lack of proper attention, love and care from her husband Gautam. That in turn results in frustration and mental disorders. Maya was in search of love and life, but she got nothing except loneliness and solitude. She never got physical, mental and emotional support from Gautam which results in the failure of marriage and led to their separation. Ultimately it results in complete failure of the relation. Through this novel Anita Desai gives a clear message that how important it is to take a proper care of every relation in life. As is quoted beautifully by someone that, "Relations never die their own death, but get killed by us".

Full Research Paper

Anita Desai, original name Anita Mazumdar was born on June 24, 1937, Mussoorie, India. She is considered as one of the towering personalities in Indian fiction. She is the foremost Indian novelist of the post Independence era. She is really a serious and most appealing novelist. She is also considered one of the major voices in the modern Indian English fiction. English-language Indian novelist and author of children's books who excelled in evoking character and mood through visual images ranging from the meteorological to the botanical. Born to a German mother and Bengali father, Desai grew up speaking German, Hindi, and English. She received a B.A. in English from the University of Delhi in 1957. The suppression and oppression of Indian women were the subjects of her first novel, *Cry, the Peacock* (1963), and a later novel, *Where Shall We Go This Summer?* (1975). *Fire on the Mountain* (1977) was criticized as relying too heavily on imagery at the expense of plot and characterization, but it was praised for its poetic symbolism and use of sounds. *Clear Light of Day* (1980), considered the author's most successful work and is praised for its highly evocative portrait of two sisters caught in the lassitude of Indian life. Its characters are revealed not only through imagery but through gesture, dialogue, and reflection. As do most of her works, the novel reflects Desai's essentially tragic

view of life. *Baumgartner's Bombay* (1988) explores German and Jewish identity in the context of a chaotic contemporary India.

Other novels by Desai include *In Custody* (1984; film 1994) and *Journey to Ithaca* (1995). *Fasting, Feasting* (1999) takes as its subject the connections and gaps between Indian and American culture, while *The Zigzag Way* (2004) tells the story of an American academic who travels to Mexico to trace his Cornish ancestry. Desai also wrote short fiction—collections include *Games at Twilight*, and *Other Stories* (1978) and *Diamond Dust, and Other Stories* (2000)—and several children's books, including *The Village by the Sea* (1982). *The Artist of Disappearance* (2011) collected three novellas that examined the collateral abandonment and dislocation wrought by India's furious rush toward modernity. Her daughter Kiran Desai won the Booker Prize for the novel *The Inheritance of Loss* (2006).

Anita Desai is one of the most recognized Indian novel writers in English. Her novels show the real picture of Indian society and mostly write about the miserable conditions of the suffering woman in the society. She writes about the women who are ill treated by their husbands, in laws and by the society. Anita Desai published her first novel, *Cry, The Peacock* in 1963. In this novel she presents the character of Maya, who was a motherless child, brought up in the loving care of her father. The excessive love Maya got from her father makes her have a one sided view of life. She was never exposed to the reality or harshness of world.

Maya was married to Gautam, a busy prosperous lawyer, who was so much engaged in his own profession. Thus her was not able to give her proper time, love and care. While on the other hand Maya was in search of love as she sees the image of her father in Gautam. So she expects the same degree of love from him. But Gatuam fails to satisfy her intense longing for physical mental and emotional desires. Her feelings were not fulfilled or cared and she feels being neglected and isolated. This frustrates Maya and it results in the communication gap, misunderstanding and confusion between them. Thus the bond of marriage, trust and expectation becomes fragile. M. Main Meitio comments; "Lack of mutual concern leads to apathy which causes the total breakdown of husband-wife relationship". Happiness was replaced by sorrows and loneliness. Maya was left in solitude and silence of the house. Though Maya was beautiful, colorful and sensuous and full of life but Gatuam had no liking for it. In this way Maya was disturbed and her hopes were shattered. She suffered from a set back and now had the haunting fears of "shadows and drums and drums and shadows". The mental condition gets reflected in her physical condition as well. She feels very hot in her bed as she remembers her childhood. She avers,

Upon this bed of hot, itching sand, I summoned up again the vision of the tenebrific albino who had cast his shadow like a net across me as I fled down the corridor of years.....(94/5)

Moreover she had continuously the effect of childhood prophecy of a fatal disaster. According to the prophecy she or her husband would die during the fourth year of her marriage. She begins to experience hallucinatory visions of lizards and birds copulating in weird settings.

Of lizards, the lizards that come upon you, stalking you silently, upon clawed toes, slipping their club like tongues in and out, in and out with an audible hiss.... They have struck you to a pillar of salt which, when it is motionless they mount and lash with their slime-dripping tongues, lash and lash again, as they grip you with curled claws, rubbing their cold bellies upon yours, rubbing and grinding, rubbing and grinding (127)

Though Maya tried to divert her attention from the pain of stressful life by keeping a pet dog Toto and sometimes visiting her friends. Being childless she loved the dog very much. But as Toto died her, it added her miseries and the cold attitude of Gautam at the death of the dog made her even more miserable and frustrated. Though she was again in the need of love and support from Gautam, but he was not able provide the same. Thus she was deprived of all the pleasures of a happy married life though they live in a loveless cage, where Maya was looking for that love and emotional support from Gautam but he had altogether a different philosophy of life and had a practical approach to life. Thus, finally their different attitudes towards life lead them to the tragic end. Sudhakar T. Sali in his book Anita Desai's Female protagonists quotes, The incompatibility of character stands revealed- Gautam who touches without feeling and Maya who feels even without touching.(web)

After going through the novel “*Cry, The Peacock*” many dimensions of feminism were exposed particularly the problem of male female dichotomy, inadequacy of martial love relationship and dissatisfaction. How women are being treated and considered inferior in a male dominated society. But the main focus here is that of the relations between man and women and how they get affected when not treated properly, which results in the many disorders of life as the communication gap, confusion and misunderstanding. The novel clearly shows that the woman needs proper attention, love and care. They should be given full satisfaction in every sphere of life. Infact, if you want to make your life beautiful and colorful then, give women the same status and dignity in your life.

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5

A Study Of Effectiveness Of Cooperative Learning Approach In Teaching Concepts Of Mathematics At Primary Level

Virender Kumar

Lecturer, DOE Govt. OF GNCT Delhi
(59 Chinar Apartments Sec 9 Rohini)

Abstract:

The major objectives of the study were- To examine the effectiveness of cooperative learning approach on learners' academic performance in mathematics & To investigate the influence of cooperative learning approach on intra group relations amongst learners.

In a quasi experimental design two intact sections at primary level of class V were taken under consideration as sample. Data gathered through pretest and post test was analysed by using t-test. Along with intra group relation scale sociometric questionnaire was also used.

After Pre test : the mean score and the standard deviation for the control group were 16.84 and 3.98 and for the experimental group these values were 17.33 and 4.27 respectively. The calculated t value was 0.92 with the 58 df; we got entries 2.00 at 0.05 level and 2.66 at 0.01 level of significance. Since the obtained 't' value was lesser than the values at 0.05 level, the obtained difference between means was not significant. Therefore, it was concluded that there was no significant difference between the control and experimental groups and the groups were equal in their academic ability.

Both the groups were also similar in terms of age and sex; as all they were boys, and learners of different sections of the same class.

After post-test: The mean score and S.D. for the group controlled were 27.5 and 6.98 and for the experimental group these were 32.34 and 5.2 respectively. The calculated 't' value was 3.04. From table D with 58 degree of freedom we got the entries 2.00 at 0.05 level and 2.66 at 0.01 level. The hypothesis was rejected and It was concluded that the difference in achievements of the two groups, that is one taught through traditional method and other through Cooperative Learning Approach (STAD model) was not due to chance. The two groups differed significantly from each other in the aspect of achievement level, the students taught through Cooperative Learning Approach shown higher achievement than the group taught through traditional method.

Results from Comparison of means of Gain scores: The difference between the means of gain scores was also found significant at both the levels of significance. These results proved that experimental group performed better than the control group, and this difference is because of the intervention.

The majority of the students felt that working in small group led to an improvement in their social relations with other group members. On the basis of quantitative and qualitative analysis it was found that Cooperative Learning Approach has improved the intra group relations amongst learners of experimental group.

INTRODUCTION

The concept of teaching has undergone a major change. Now, it is not confined to simple communication of course content through different methods of teaching. It encompasses the realization of the aims of education resulting in the all around development of a child, keeping in mind that all this should take place in an atmosphere under which students grow without any fear and teachers facilitate such accomplishment with a positive attitude. Success of a mathematics teacher depends on transactional strategies adopted by the teacher and his clear conception in different area of mathematics. Thus a good mathematics teacher should be capable of using innovative methods (like Cooperative Learning Approach) to make mathematics teaching effective.

“Cooperative Learning refers to instructional methods in which varying ability students work in small groups of four to six members, in a collaborative manner, to complete predetermined tasks.”

Particularly in mathematics, cooperative work can be used in conjunction with practicing skills, doing investigations, collecting data, discussing concepts and principles, or solving mathematical problems.

But, one of the major hindrances in this regard is, the lack of exposure and inadequate training of mathematics teachers for making use of such innovative methods in mathematics teaching. Thus there is a need for rigorous in-service program to make the teachers oriented towards these methods.

NEED FOR THE STUDY

In most of the schools, competition is being encouraged and greater value is attached to students who distinguished themselves academically, since good grades are limited in number, this leads students to oppose their classmates academic efforts.

Secondly, the activities used to facilitate student’s learning. i.e. lecture by teacher and working on assignment individually are not adequate to motivate students to perform their best.

Alternative method like C.L.A. must be investigated both for academic achievement and improving social relationship amongst learners of various ability levels.

People have a general perception about mathematics that, it is a dry and difficult subject. These days students are not performing well in mathematics, their achievements are limiting in passing marks. The important point is that, how, to pique the interest and improve performances of the learners in mathematics so that they could develop a firm foundation for the later study of mathematical concepts. Interest and enjoyment will automatically come if the concepts at the foundation level are clear. The clarity of fundamental concepts encourages students to construct knowledge as they learn new material. So, cooperative learning approach may be one of the best remedies.

The Delor’s commission has emphasized the need for teaching how to live together in this world, which is full of conflicts and tensions, in its report and added the fourth pillar to education as **“Learning to live together”**. To achieve this aim education has to teach the

concept of cooperation among the children from the very childhood. Cooperative learning can be a very effective tool in this regard.

Another reason for conducting this study was that very few studies on the effectiveness of cooperative learning approach have been conducted in India; so, keeping in view the success of C.L.A. in western countries², the investigator was motivated to find out its effectiveness in Indian conditions.

OBJECTIVES

- ❖ To examine the effectiveness of cooperative learning approach on learners' academic performance in mathematics.
- ❖ To investigate the influence of cooperative learning approach on intra group relations amongst learners.

HYPOTHESIS

The experiment was conducted to test to hypotheses stated below.

1. Cooperative Learning Approach influences learners' academic performance in mathematics.

(H₀: there is no significant difference between the levels of achievement between the groups taught through two different methods.)

2. Cooperative Learning Approach influences intra group relations amongst learners.

DESIGN OF THE STUDY

The experimental design was used which was quasi experimental in nature, no randomization was done while selecting the sample. Two intact classes of fifth standard were chosen which belonged to; M. C. Primary Boys school Alipur Delhi -110036. Section A was considered as experimental group and section B as control group.

The experimental group was exposed to the factor under consideration the control group is not. The factor under the study was the exposure of experimental group to the teaching of mathematical concepts through Cooperative Learning Approach/ Method (Student Teams Achievement Division Model of Slavin' (STAD).

The content taught was from the prescribed Mathematics text book prepared by SCERT Delhi, and published by Delhi Bureau of Text Book, for Govt. schools. The topic was divided into 10 small instructional lesson plans, which were prepared with the help of teachers and the experts in the area of mathematics. The pretest was administered to both the groups for assessing the entry level behavior of the learners. After the administration of the Pretest, all 10 instructional lesson plans were delivered to the control group through traditional method of teaching, parallel to Experimental group. Both the groups were given equal number of periods (for 20days).

Cooperative Learning Approach. (Student teams Achievement Division method of Slavin) was used to deliver the same instructional lesson plans to the Experimental group. Sociometric questionnaire was administered to the learners of experimental group for making socially compatible groups and for selecting the group leaders, with in the experimental group. The

ability level of students in mathematics was determined on the basis of their marks in the fourth class annual mathematics examination and pretest taken by the investigator.

After completing the teaching of all the instructional lessons through Cooperative Learning Approach (STAD Model) to the experimental group and through traditional method to the Control group, the Achievement test (Posttest) was administered for comparing the increase in the achievement.

Consequently, the “Intra Group Relation Scale” was administered to the experimental group only, for knowing the effect of Cooperative learning on the intra-group relations amongst learners, varying ability level (with in the experimental group)

TOOLS USED

Keeping in view the objectives of the study following tools were used –

(A) SOCIOMETRIC QUESTIONNAIRE

It is a part of standardized sociometric tool developed by Slavin and Oickle(1981), which is primarily used for the formation of socially compatible groups and the selection of group leaders.

(B) ACHIEVEMENT TEST (C) INTRA GROUP RELATION SCALE (IGRS)

ANALYSIS OF DATA

The data on sociometric questionnaire was analyzed to know the pattern of social relationships amongst learners. The mean , standard deviation, standard error of mean were calculated for both the tests.

The ‘t’ ratio was also calculated for knowing the significance of difference between the means of experimental and control group, in the pretest and post test, and for the means of gain scores for both the groups. The t test (Two Tailed) was chosen because researcher wished to test the null hypothesis proposed earlier, that there is no significant difference between the levels of achievement between the groups taught through two different methods. True levels of significance 0.05 and 0.01 were considered for accepting or rejecting the null hypothesis.

For the Intra Group Relation Scale, the responses were converted into numerical values as suggested by the developer of the scale and the data was analyzed both quantitatively and qualitatively for determining the effect of Cooperative learning approach on social relationships amongst learners.

DELIMITATION

The study was conducted on learners of grade fifth at MC Primary Boys School Alipur Delhi – 36. This school comes under Municipal Corporation of Delhi. Only one unit of Fraction and its application from the prescribed syllabus was taught to the student.

MAIN FINDINGS

Results of the Pre test

The calculated mean score and the standard deviation for the control group were 16.84 and 3.98 and for the experimental group these values were 17.33 and 4.27 respectively. The calculated t value is 0.92 with the 58 df; we got entries 2.00 at 0.05 level and 2.66 at 0.01 level of significance. Since the obtained ' t ' value is lesser than the values at 0.05 level, the obtained difference between means is not significant. Therefore, we concluded that there was no significant difference between the control and experimental groups and the groups were equal in their academic ability.

After the pre test it was found that the groups were almost equal in terms of academic ability. Both the groups were also similar in terms of age and sex; as all they were boys, and learners of different sections of the same class.

Results of the Posttest

The scores obtained in posttest: the mean score and S.D. for the group controlled were 27.5 and 6.98 and for the experimental group these were 32.34 and 5.2 respectively. The calculated ' t ' value was 3.04. From table D with 58 degree of freedom we got the entries 2.00 at 0.05 level and 2.66 at 0.01 level. It was concluded that the difference in achievements of the two groups, that is one taught through traditional method and other through Cooperative Learning Approach (STAD model) was not due to chance, on this basis the null hypothesis was marked rejected by the investigator and the hypothesis 'Cooperative learning Approach influences learners academic performance' was accepted.

It can be inferred that the two groups differ significantly from each other in the aspect of achievement level, the students taught through Cooperative Learning Approach shown higher achievement than the group taught through traditional method.

Results from Comparison of means of Gain scores

The difference between the means of gain scores was also found significant at both the levels of significance. These results proved that experimental group performed better than the control group, and this difference is because of the intervention.

Results of intra group relations scale

The majority of the students felt that working in small group led to an improvement in their social relations with other group members. On the basis of quantitative and qualitative analysis it was found that Cooperative Learning Approach has improved the intra group relations amongst learners of experimental group.

On the basis of above results following are the **major findings** of the study:

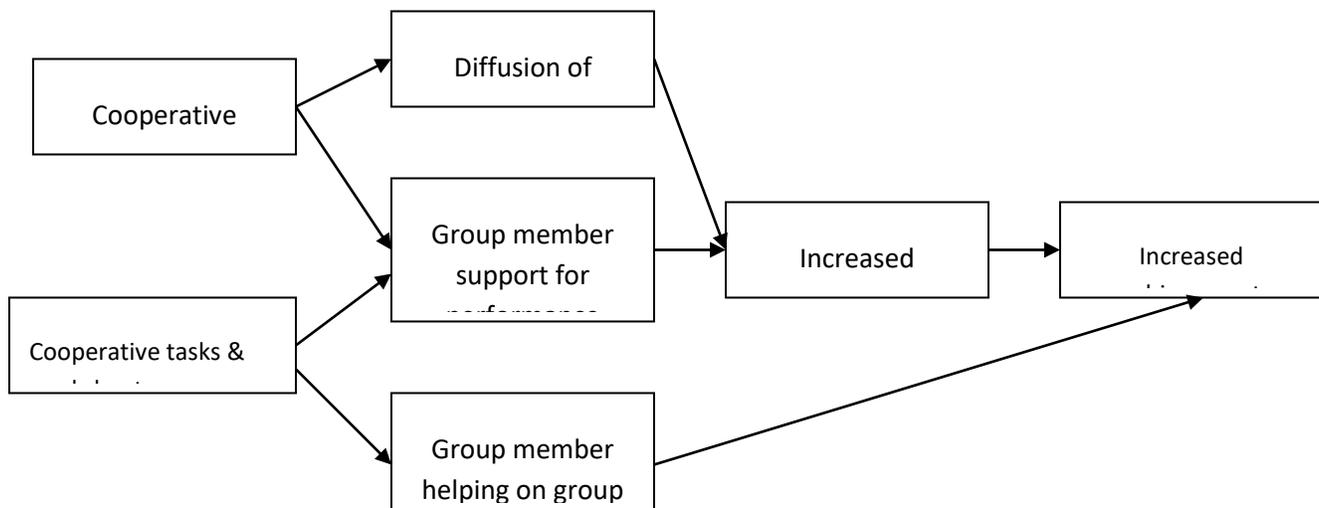
1. The study provides adequate evidence that Cooperative Learning approach increases academic performance of learners in mathematics at primary level.
2. The study also established that Cooperative Learning Approach improves intra-group relations of the learners.

These findings resulted in the acceptance of both the hypothesis. The investigator found that Cooperative Learning Approach increases the achievement of all learners whatever be their individual ability levels. This means Cooperative Learning Approach is equally beneficial to

learners of various ability levels. Increase in academic achievement may be attributed to the motivation provided by competition between teams. Competition between teams motivates the group members to cooperate amongst themselves. They also help each other to solve their difficulties because success depends on active contribution of all group members. This motivates all group members to perform their best.

Qualitative evidences indicate that majority of learners feel that working in small groups improves their relations with other group members. Working in small group settings enables students to interact purposefully and meaning fully with other group members. Learners of various ability level share ideas, coordinate their activities and help each other to attain common goals. Thus mutual help, frequent contact and shared goals lead to an improvement in interpersonal relationships amongst learners

Fig. Effects of C.L.A on academic performance



RELATED FINDINGS

Another significant finding was *peer support and encouragement* has a salutary effect on academic performance and social relations of learners. Since group grades depend upon the performance of all group members, it creates an environment in which the above average students function as assistant teachers and all group members provide necessary peer support and encouragement to each other, this makes the learners feel that their classmates want them to do their best, thus acting as a powerful influence to increase their achievement and also improves their social relations.

It was also found that the use of *Cooperative incentives* like group grades and recognition of group performing well on academic tasks, motivates learners whatever be their individual ability level to work harder to outperform other groups. This in turn boosts their achievement. There

was no need to punish students because increase in group scores based on cooperative performance was adequate to make them task oriented and self disciplined.

The investigator found that continuous evaluation of worksheets and immediate feedback of results provided information to learners about the position of their group with respect to others. This has a motivating effect on learners who try to increase their achievement level order to attain a higher position over other groups.

LIMITATIONS OF FINDINGS

The findings of the present study have to be viewed in the context in which this study was conducted. Two intact classes of the same school each containing 30 students were taken as study sample. The students were well known to each other and also to the investigator as he was a permanent teacher in this school.. This provided a very favourable environment for the use of C.L .A. also; the study was conducted in a Municipal Corporation school of Delhi, the study if replicated, in another school may not yield similar results.

The experiment was based on the topic ‘Fraction and its application’ which a unit of the prescribed syllabus for mathematics at Grade V. the study reveals that all students progressed well on this unit. This finding however, can not be extended to the teaching of the entire syllabus or teaching of subject other than Mathematics.

Lastly this study was conducted on students of Grade V in the age group 9-10 years. The findings of the study therefore cannot be generalized for the students of the senior grades.

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2. www.coop@cooplearn.org
3. www.cooperation.org/pageshtml
4. <http://www.coe.uga.edu/epltt/col.htm>
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Deconstructing the colonization of nationalist and domestic frontiers in Tagore's *Home and the World*

Arunabha Bose

Assistant Professor
Vivekananda College
University of Delhi

Partha Chatterjee's reading of the autobiographies of women in nineteenth century Bengal-Rassundari Devi, Saradasundari Debi, Kailasbasini Debi, Prasannamayi Debi and Binodini Dasi attempts to pry open a nationalist tradition and to question whether there was a homogeneous nationalist tradition or a hegemonic nationalist tradition. Women's life narratives problematize the spurious identification between the nation and the people which is the cornerstone of nationalist ideologies. Chatterjee's through his reading of these *atmakathas* or more appropriately *smritikathas* attempts to "trace the genealogy of the construct of the "new woman"". He constructs the nationalist discourse as a linear narrative, an unambiguous movement from bondage to emancipation.

Chatterjee draws one's attention to a radical reconfiguration of the domestic space in nineteenth century colonial India. The domestic space we are told became charged with political significance; it became an important political site for nationalist forces to converge. Tagore's *Home and the World*, documenting the problematic position of a woman trying to negotiate this conflict between the domestic world "home" and the social world outside again gives us a series of intercalated narratives each referred to as "*Bimala's atmakatha*". Tagore's shows that the nationalist redrawing and remapping of domestic frontiers is actually an illusion, a fictional construct; which is part of the ideological design to script a nationalist narrative. This nationalist narrative sought to create a "new woman", a woman who is the product of the liberal, reformist strain of the nationalist movement. A woman whose life-narrative becomes an allegorical construction; a retelling of the nationalist social history. This woman is a creation of male guardians and patrons, who help in fashioning a new identity for her in the public space. The nationalist project of constructing a "new woman" is actualized in Bimala. But as Tagore demonstrates Bimala's growth from bondage to emancipation within the developing contours of the nationalist movement is actually a trading of one form of bondage for another. Bimala simply exchanges the proscribed role of the domestic, Hindu wife, the iconic marker of Hindu domesticity for that of a fetishised emblem required for the project of cultural revivalism. The nationalist movement degenerated into being a predominantly upper caste Hindu male movement, the exclusive domain of the Bengali *bhadralok*. This cultural revivalist strain of the nationalist movement appropriated this "new woman" as a deified icon around which the "male" nationalist energies would relay.

The female body thus becomes a site upon which the patriarchal narrative discourse is inscribed. A nationalist patriarchal ideology operating as a hegemonic ideology simply reconstituted and reproduced the earlier patriarchal structures. With the identification of the nation with the motherland, the fertility of the earth finding an objective correlative in the ripening sexuality of the Hindu wife; this nationalist patriarchal ideology required the new woman to be an exemplary mother and devoted wife devoted to the cult of Hindu domesticity. This woman's voice was appropriated by the hegemonic discourse of nationalism.

The nationalist project sought to create a new set of differentiation of the inside/outside. Chatterjee speaks of the creation of a new sphere of the "intimate"; which was subject to reformist critique on ethical grounds but was declared a subject that could not be spoken of "in public". Thus, this "private/intimate" zone was ensconced deeply within the precincts of domestic life and was fiercely guarded. Thus, while the connubial sphere was infiltrated by the reformist agendas of nationalist ideology, it still remained a guarded sanctuary demarcated from the social space surrounding it. Chatterjee's reading of the archetypal 'new woman' Prasannamayi Debi establishes how her autobiography elides all references to her tragic conjugal life and functions purely as a model of nationalist history of Bengal written from the vantage point of the "new woman". The women's struggle for identity and recognition, waged daily within the space of household is completely encapsulated in the project produce the nation. The project to authorize a nationalist discourse erases all those marginal narratives which actually reveal women's essential self. The autobiography thus offers an ambiguous narrative where self disclosure is muted, the textual strategy of production of life narrative conspicuously prunes revelations which are intimate, personal; which record details of struggle within the institution of conjugality. Rather these life narratives serve purely nationalist goals; they serve as chronicles of changing times, of cultural reforms. Thus, the *atmakatha*, the most intimate mode of narrativisation is strangely depersonalized and turned into a social narrative of change. The distinctive mode of self representation, the woman's *atmakatha* as manifest in the nineteenth century context obscures the self and turns it into a sociological documentary and chronicle of social formations and movements. The *atmakatha* is fully co-opted and engulfed within the hegemonic discourse, the assimilating narrative of nationalism.

The female body in Tagore's novel becomes a site of contestation with two rival (exclusively masculine) nationalist ideologies asserting their supremacy over it and inscribing the female body (the plane of signification) with their own patriarchal nationalist significations. While the nonviolent, reformist strain of the nationalist movement embodied in Nikhilesh tries to create in Bimala, an ideal "help-meet", a life partner with compatible cultural sensibilities through the pedagogic instrument of western education; Sandip, who propagates the militant form of nationalism seeks to deify Bimala, and turn her into the fetishistic symbol of resurgent Bengali womanhood. Bimala's *satmakatha* initially resembles a *smrithikatha*, she merely reminisces over her days, fondly recollects the emblematic image of Bengali womanhood as embodied in her mother and almost imitative of the autobiographical narrative of Prassanamayi Debi; proudly describes the western learning imparted to her by her husband through the tutelage of Miss. Gilby. Thus, her narrative of self-representation turns into a social document affirming Nikhilesh's reformist project. It is only in her final *atmakatha*, that she truly discovers her own voice (evident in the proliferation of the first person pronoun such as "I now realize", "I see

now”); she displays conscious artistry hitherto not evident in her writing such as the metaphor of the bird whose outstretched wings can only partially obscure the rising sun at dawn but never completely eclipse it. This metaphor stands for Bimala’s realization of her own autonomous selfhood as distinct from the patriarchal models she had been trying to adopt as well as her coming to terms with a radically reconfigured conjugal dynamics and domestic equation between husband and wife.

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Role Of College Librarian In Digital Era

Dr. Vivek S. Sathe

Librarian

Chetana Arts Senior College

Jalgaon –Harsul Road, Hudco, Aurangabad.

Abstract :-

IT has impact on every aspects of human life. IT has also great impact on library operations & services. Due to IT & other factors many challenges are created before Librarianships. Due to which the role of librarian is changed from traditional role. This paper described in detail the changing role of Librarian in Digital Era. This paper also mention need to change the role of Librarian, goals & challenges of LIS professionals, challenges facing by the Librarian in 21st century, Library environment & changes in it. This paper also describe the role of future information professional & other interesting possible roles.

Keyword :- Library, IT, Librarianship, Librarians, Information professionals.

Introduction :-

Information and communication technology (ICT) has now become an integral part of our day to day activities and in the working environment. Change in one reality with which individuals, groups & organizations must constantly cope with order to survive. The needs for progressive changes in peoples attitudes & behaviours are essential for global acceptance. Nevertheless for Library & Information Science (LIS) Professional, a change is often linked with modern information technologies & management issues. The new technology has not only created and developed some modern libraries, but also transformed many existing libraries in to modern society.¹

Modern Society is based on information resources. The traditional concept of libraries, which was completely based on print media, is changing to digital form with the help of IT, A digital library is highly organized collection of electronic learning resources. The changing environment has changed the role of librarian from being a custodian of book to a provider of information. It is therefore a pertinent on the part of the librarian to acquire new skills required for developing & managing the modern library. The empowerment of library and information profession with IT driven skills is aimed at providing services as the users expectations.¹

Need to Change the Role of Librarians :-

A survey published by Special Libraries Association (SLA)² in 1998 found that, although our roles are indeed changing, Librarians foresee their role evolving to that of a

consultant and planner, where they facilitate the delivery of end user information through corporate network.”

As we saw earlier that traditional libraries were store house of knowledge and Librarians were acting as care taker of that knowledge. But due to technological changes and growing information and increasing user demands role of Librarians need to be changed.²

Following are some reasons to change the role of Librarians.³

- 1) Fast changing and multi dimensional user demands.
- 2) Information Explosion.
- 3) Computer and telecommunication technology invention.
- 4) Internet and mobile technology advancement.
- 5) Increased awareness among users of library.
- 6) Technology available of fingertips.
- 7) Expectations of apex bodies like NAAC, AICTE, NBA etc.
- 8) Thrust for the ‘BEST’
- 9) Competition in local and global market.
- 10) Changing virtual environment.

Following are also some challenges of LIS & challenges facing by Librarians due to the role of Librarians has changed.⁴

Goals and Challenges of LIS:-

In Library & Information Science as in any other sector, the professional have to face change. The libraries are increasingly viewed as outdated & under rated with the use of modern web-based services. The use of expectations on libraries to deliver high quality, comprehensive, user-friendly new generation services have grown tremendously in recent years. The survival demand change, updating & modernization of the resources & services offered by the libraries. The prime goal of library & information center is users satisfaction. Any change ultimately results in these getting the maximum benefit. A properly planned changes can definitely lead achievements of the institutional goals.⁴

New Challenges for LIS Professionals. :-

In fast changing, expanding diverse global digital information environment libraries are facing a variety of complex challenges from multiple sectors of the knowledge society in the 21st century.

The major challenges are.⁴

- Information Explosion
- ICT revolution
- Explosive growth & usage of web resources
- Dwindling Library budgets.
- Escalating cost of printed documents.
- Intensive use of digital resources.
- Interactive virtual learning environment.
- Online Bookshops & Information services.

- Evolution of Virtual Educational Institution.
- Heightened level of user expectations.
- New pattern of Scholarly publishing and communication.
- Development of Digital, Virtual & Hybrid libraries.

Challenges facing by the Librarians in the Twenty First Century. :-

To cope with the changing environment, Librarians are facing tremendous challenges in twenty first century. The major challenges are.⁵

- Translation from print to digital content.
- Information explosion & ICT.
- Technological – trauma & infrastructure.
- Preservation of material on digital scale.
- Growth & - usages of web resources.
- User expectations.
- Virtual Learning Environment.
- Virtual Education Institutions (e-learning).
- Development of digital, virtual & hybrid libraries.
- On line book shops & information services.
- Making services engaging to researcher and students.
- Handling research and diverse spectrum of customers.
- Staff resistance to change.
- Multi-format data creation.
- Adopting Just-in-case to Just-in-time approach.

These challenges have called for Refresher courses, Orientation, re-engineering and great changes in the environment, library functions, role of LIS professionals and learn new-skills and competencies to serve their users with dedications and prove your value to your parent organization. In order to play new roles in present era it is necessary that LIS professionals must equipped with skills & competencies.

Library Environment and Changes :-

Change is the rule of life. In Library and Information Science as in any other sector, the professionals have to face changes. LIS profession have changed in dynamic way.⁶

The development in information technology has a great impact on every aspect of library operation and information services.

A. Print to Electronic Media :-

Electronic books & electronic journals are gradually occupying their position in a libraries collection. These are physically stored in some remote external devices Standards, reports, patent and many other grey literature are now available in the online format.

B. Changes in Access :-

Over the years information retrieval tools have evolved from printed library catalogues card catalogues, card catalogues, indexing & abstracting journals to OPAC, WEBOPAC citations with full text linking and RSS Feeds etc.

C. Changes in Library Services :-

With the changes in library collection, their organization & expectation of the use, the library services have also changed.

- a. Change in information seeking behaviour of the user.
- b. Computerized circulation of documents using various software.
- c. OPAC & WEBOPAC.
- d. Resource sharing through Internet.
- e. Resource sharing through Consortia.
- f. Link to Web resources through library portals & electronic resources.
- g. Digital archiving, institutional repositories.

Now a days change in the technology, the day to day activities performed by a Librarian have undergone a change. Some select changes can be seen at a glance as listed below.⁷

- | | |
|--------------------|----------------------------------------------------|
| 1. Library | Automated / Digital / Virtual. |
| 2. Collection | Manuscripts, Print collection E-books, E-journals. |
| 3. Acquisition | As per Selection and Content Access. |
| 4. Classification | Organization of Contents. |
| 5. Cataloguing | Database / Metadata Description |
| 6. Abstracting | Content creation |
| 7. Organization | Website Management |
| 8. Co-operation | Electronic Document delivery. |
| 9. Preservation | Digitization. |
| 10. Administration | Negotiations. |
| 11. Librarians | Information Officer, Cybrarian. |

Changing Role of College Librarian :-

Today old roles of librarian still exist. In addition to the traditional roles they have to play different roles in their work due to challenges faced by the LIS Professionals & Librarians & Users demands / needs.

The Librarian should have knowledge and experience regarding Library Automation, Software, Networking and Digital Library. The best use of any library depends upon managerial capability of the librarian because he is the leader & role model for library staff. He is not only to set an example for others to work but also to make significant contribution to adapting the technology⁸. The librarian should adopt new skills & competencies to perform better role in the IT environment.

In short, we can describe changing role of Librarian in IT environment ⁹.

1. Leadership Role & Managerial Skills :-

One primary role of Librarians is to provide leadership and expertise in the design, development & ethical management of knowledge Based information systems in

order to meet the information needs & obligations of the patrons. He should enrich his management skills for organizing, managing & disseminating e-literacy to use.

2. IT Skill as Digital Information Provider :-

Providing information resources to patrons regardless of format, it is most necessary to have quality of Virtual Librarian. He should be able to satisfy all types of users especially research scholars & young generation who uses internet frequently for the latest up gradation of information. He should be able to create his own website as an easier way to share with others what they know. He should gather electronic information & create electronic pathfinders and front-end search tools to help users for accessing the required information.

3. An Evaluator of Digital Resources :-

Evaluating the right information at the right time is the most important factor in digital library. Evaluating electronic sources of information there is also a distinction to be made between those sources of data which have been digitized for the speed & ease of transportation, and data which is of limited usefulness, volatile & fluid in nature. It provide links to websites on specific topics & lead patrons to those evaluated sites as starting point for retrieving related & relevant information.

4. Staff Development Programmes :-

Information retrieval is the most obvious skill a Librarian demonstrates to the public. Adequately skilled staff should be recruited to meet the increased demands of the knowledge society. With a rapid changing environment both within & outside the library, staff development programme are essential to the continued success of organization.

5 Proactive Information Professional Role :-

The modern trend is for the role of the Librarian to move from that of a passive intermediary role responsible for guiding patrons to appropriate information resources towards that of a much more proactive professional role which includes analyzing & repackaging of information, context information management & institutional dignitary repository management.

6. Information Literacy Programme :-

Librarians have to change their role in the e-learning environment by participating in e-learning experiments and becoming involved in universities e-learning centers. A well learned must teach information literacy to educate future knowledge workers, in traditional ways or via-Internet based instruction modules.

7. E-Resource Managers :-

Academic and Research Libraries have a major role in ensuring that they & their home institutions remain vital players in the changing terrain of information & education.

Suraywanshi ¹⁰ also described the role of librarian in following ways.

8. Information Broker :-

Today information has become a major economics commodity. Therefore, a librarian has to be a middleman or a broker between information seller and buyer or information creator and consumer. The work of Librarians is increasingly varied as it expands to keep up with the flow of information. A librarian is responsible for locating, acquiring, disseminating & tracking information resources of many types for efficient retrieval by the users. In such a scenario, it is imperative for the traditional librarian to acquire necessary skills in negotiating & obtain the information. In addition, the effective use of modern gadgets, associated software to locate & retrieve the widely spread information is necessary before functioning as a broker.

9. Educator :-

Librarians skills in the area of technology, educational design and teaching technique are crucial in their new educational role. Creating awareness of information has been the prime role of librarian in the present day. The librarian is an organization trains the user to perform their searches more effectively. However, no matter how sophisticated interfaces & search engines are, the user still requires training or guidance in their usage. Thus Librarian plays an important role as trainer or an educator.

10. Researcher :-

Librarians are highly skilled in research processes. They possess unique knowledge of the necessary breadth & depth of information resources in various specialties. Librarians study to keep themselves upto date on the expanding trends & paradigms in not only library profession but also in any discipline. They need to understand the changes in the technology and different sources of information, by facilitating access to information finding it, delivering, summarizing it. Librarian will move to the beginning of the information production cycle, playing a more substantial role in the information creation process.

Role of Future Information Professionals :-

Optimistically speaking, Becker ¹¹ predicts that Librarians & Information Scientists are destined to play increasing roles in establishing connections between information resources & people in the coming information society. In a similar way, Foskett comments that. "At such a historic moment, when new technologies offers Librarians the chance to make a real contribution to enhancing the cultural heritage by active exploitation of all its records, it would be a tragic irony if the medium becomes the message technology becomes the master & not the servant and librarians found themselves once more cast in the role of keepers not of books but of machines....!!! .

Librarians must not neglect their role as repositories but become all mediators and promoters of communication...."

The key role of Librarian will be still filtering or sifting information, due to information overload, and we should contribute to two user categories.... "do it for me group." And "let me do it myself group." In addition, he has the role of an educator through conducting of

information literacy programmes of the library. Of course this would require excellent communication & interpersonal skills.

New roles suggested by Pedley ¹¹, includes such role as intranet manger, web master, content manager, knowledge manager and competitive intelligent analysis.

Other Interesting Possible Roles:- ¹¹.

- Agents of social transformation by offering to users, resources for developing their own abilities and provide information relevant to daily life as well as opportunities for communication with others.
- Experts on the needs of users & how these needs can be met.
- Activists, by asserting their power to regulate the flow of information & establish the frontiers of access to knowledge
- “Humane” role by accentuating, in future, service of a personalized nature to users.
- Assume a commitment to continuing education, which is destined to play such an important role in the future society.
- Advisory role, as the end-users will interact directly with information through online facilities / services.
- As gatekeeper who control the flow of communication.
- Generalist with a linking function & would imply the development of horizontalists (as opposed to verticalists) who would carry out two kinds of synthesis....synthesis within one discipline and interdisciplinary synthesis.
- Pop design (Profile of Public Designer) who could profile the different kind of ideas coming from the public so that the decision makers could see what the needs & desires and needs of the public are.
- Sniffer for information.
- Mixer or Modellar of information, this would facilitate creation of models which would enable as to develop more complete concepts.
- Gate-opener, who will have to work diligently, strongly & even dangerously against the growing tendency to close up information, to own information, and not let other people have it.

CONCLUSION :-

In Digital Era, Librarians has to play important role to satisfy the multidimensional needs of users. Modern Librarianship has become highly specialized job which requires positive attitude towards change and technological upgradation.¹²

For facing up new challenges of today & tomorrow, Librarian not only need to acquire wide range of skills & knowledge but also need to keep themselves upto date to provide responsive library & information service to the users.

In Digital Era, the role of Librarian changed from the tradition role. Librarians need to be aware of the implications of the changes. The role of Librarian is evolving as a network specialists, information broker, system designer and knowledge manager, web master, intrant manager, content manager, E-resource manager etc.

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tutkfr; k ds fodkl dh | eL; k vkj | ek/kku (सहरिया जनजातियों के विशेष संदर्भ में)

i dt d ekj x drk

1/2 kks/kkFkhZ लोक प्रशासन)

जीवाजी विश्वविद्यालय, ग्वालियर

i Lrkouk%

भारतीय समाज में जनजातियों से आशय आदिवासियों से है। ये जन समुदाय (आदिवासी) ऐसे क्षेत्रों में रहते हैं जो जंगल अथवा वनों से घिरा होता है। ?kfj; ने इन्हें 'fi NM\$ fgUj' कहा है। ये आदिवासी या जनजाति समाज आर्थिक एवं सामाजिक रूप से पिछड़े हुये हैं। मध्यप्रदेश में देश की सबसे ज्यादा जनजाति निवास करती है। इन जनजातियों में सहरिया, बैगा, भारिया, कोरकू, गोड़ प्रमुख हैं। सहरिया जनजाति मुख्य रूप से ग्वालियर, शिवपुरी तथा गुना जिले में अधिक संख्या में निवास करती है। 2001 की जनसंख्या के अनुसार शिवपुरी जिले की कुल जनसंख्या 14,40,666 है इसमें से सहरिया जनजाति की जनसंख्या 1,63,665 है जिनका प्रतिशत 11.33 है। (शोधार्थी का क्षेत्र भी शिवपुरी जिले का पिछोर विकासखण्ड रहा है, जहाँ सहरिया विकास अभिकरण द्वारा 81 ग्राम चिन्हित है जिनमें सहरियों का निवास है) सहरिया जनजाति भीलों की उपशाखा मानी गई है। जनजातियों के विकास के जानकार xk/kj | o i f j i k v l में यह जानकारी मिलती है कि सहरिया और भील एक ही पिता की संतान है दोनों अपनी आजीविका के लिए अलग हुए फिर एक नहीं हो पाए। tujy dfu?ke ने सहरिया को कोलारियन परिवार की जनजाति माना है।

tutkfr; k ds fodkl dh vko'; drk%

शोध अध्ययन से यह पता चलता है कि सहरिया जनजातियों का आर्थिक सामाजिक, शैक्षणिक जीवन काफी पिछड़ा हुआ है। शिवपुरी जिले में सहरियाओं की संख्या अधिक पाई जाती है। ये जनजाति अपनी आजीविका के लिए मजदूरी, कृषि, लकड़ी बेचना आदि के कार्य करते हैं, जबकि सहरियाओं के कुछ सदस्य जड़ी-बूटी इकट्ठा कर उसे बेचने का कार्य भी करते हैं। इन सबके बाद भी सहरिया जनजाति गरीबी के दुष्क्र में फँसे हुये हैं। अतः इन जनजातियों के विकास की महत्ती आवश्यकता जान पड़ती है।

tutkfr; k ds fodkl dh | eL; k%

भारत सरकार और मध्यप्रदेश सरकार ने आदिवासियों/जनजातियों के विकास के लिए अनेक योजनाओं का क्रियान्वयन किया है। इन योजनाओं से इस समाज के कुछ समुदाय को लाभ भी हुआ है, किन्तु सहरिया समाज सरकारी योजनाओं से ज्यादा लाभान्वित नहीं हो पा रहा

fodkl e ck/kd rRo &

- निरक्षरता
- गरीबी
- ऋणग्रस्तता
- उच्च वर्ग द्वारा शोषण
- नशाखोरी
- अंधविश्वास
- जादू-टोने में विश्वास

है। इसका प्रमुख कारण इस समाज का पढ़ा-लिखा कम या नहीं होना है। सरकारी तंत्र ने सहरियों को योजनाओं का लाभ पहुँचाने के लिए भी काफी काम किया है, किन्तु सहरियाओं को सरकारी योजनाओं की जानकारी का आभाव सबसे बड़ी बाधा उत्पन्न करता है।



Nk; kfp= % e/; i n's'k ea'f'koi'gh ftys ds fi Nkj विकासखण्ड के खोड़ गाँव के सहराना का दृश्य

सहरियाओं में अन्य आदिवासी समुदायों के समान जागरूकता का आभाव है। पर्याप्त जानकारी की कमी होने के कारण सहरिया समुदाय सरकारी योजनाओं का लाभ नहीं उठा पा रहा है। भौगोलिक रूप से सहरिया लोग घने जंगलों में रहना पसंद करते हैं और वनाश्रित जीवन जीने के अभ्यस्त हैं अतः इन तक योजनाओं को पहुँचाना भी समस्या है। इस समुदाय में जादू-टोना, अंधविश्वास जैसी सामाजिक कुरतियाँ भी व्याप्त हैं।

I ek/kku%&

वर्तमान में सरकारी योजनाओं द्वारा जनजातियों के विकासात्मक कार्यों को बढ़ाया जा रहा है। हालांकि सहरिया जनजाति काफी पिछड़ी हुई है किन्तु तदपि इनमें विकास की काफी सम्भावनायें नजर आती हैं।

1. सहरियाओं में शिक्षा के प्रचार-प्रसार को बढ़ाया जाना चाहिए।
2. सहरियाओं में आजीविका के साधनों के लिए योजनायें बनानी चाहिए।
3. सहरियाओं को साहूकारों के कर्जों से मुक्ति दिलाने के लिए कठोर कदम उठाने चाहिए। (जनधन योजना जैसे कार्यक्रम मुक्ति दिलाने में सहायक होंगे)
4. सरकारी योजनाओं से सहरिया लाभांविता हुये हैं और सही समय में इन्हें योजनाओं की जानकारी देने से लाभांविता सहरियाओं की संख्या में वृद्धि की जा सकती है।
5. सहरिया वनोपज साधनों के उत्पन्न जड़ी-बूटी के अच्छे जानकार होते हैं। इन जड़ी-बूटी से दवाईयों का निर्माण किया जाना चाहिए।
6. सरकारी नौकरी में सहरिया को ज्यादा प्राथमिकता देनी चाहिए ताकि इनका आर्थिक जीवन सुधर सकें।

7. सहरियाओं के ग्राम 'सहराना' को, NGOS, स्थानीय स्तर पर सरकार शैक्षणिक संस्थाओं, प्रशासन द्वारा गोद लेकर इन्हें जागरूक कर समाज की अग्रिम धारा में जोड़ा जा सकता है।
8. नुक्कड़ नाटकों द्वारा नशाखोरी के परिणामों को दिखाकर, इन्हें नशाखोरी की आदतों से मुक्त कराना व स्वास्थ्य सुविधायें उपलब्ध कराना।
9. अत्यंत पिछड़ी जनजाति 'सहरिया' को ध्यान में रखकर शासन को लक्षित योजनाओं का निर्माण किया जाना चाहिए, और इन योजनाओं का मूल्यांकन नियमित रूप से किया जाना चाहिए।
10. यह जनजाति सभ्य समाज से दूर, जंगलों में निवास करती है, शासन की योजनायें इनकी पहुँच से दूर होती है, इसलिए योजनायें इनके द्वार तक पहुँचें, इसके लिए प्रशासन द्वारा उत्तरदायी कदम उठाये जाने चाहिए।
11. शोधार्थी ने अपने शोध में पाया कि अत्यंत पिछड़ी जनजाति 'सहरिया' शिवपुरी में शासन की योजनाओं से लाभांवित नहीं हो पा रही है, जबकि यही जनजाति श्योपुर जिले में शासन की योजनाओं का लाभ उठाने में शिवपुरी जिले की जनजातियों से अग्रिम है क्योंकि यहाँ पर 'रेडियो वान्या' की भूमिका व शोध कार्य का योगदान अधिक रहा है।
शिवपुरी जिले में भी 'वान्या' रेडियो व शोधकार्यों को बढ़ावा देकर इन्हें भी लाभांवित किया जा सकता है।
12. जबलपुर स्थित (NIRTH) संस्था द्वारा ग्वालियर संभाग (दतिया) में सहारियाओं के स्वास्थ्य पर शोध किया गया, जिसमें T.B. व अन्य बीमारियों का पता चला है जो इनके स्वास्थ्य पर विपरीत प्रभाव डालते हैं, ऐसे शोध सरकार को शिवपुरी जिले में भी करवाना चाहिए, जिससे इनके स्वास्थ्य को ठीक किया जा सकता है।

निष्कर्ष :- शोधार्थी ने अपने शोध में पाया कि जनजाति 'सहरिया' का अत्यधिक पिछड़ा होने का प्रमुख कारण – निरक्षर, नशाखोरी, अंधविश्वास, जादू-टोने में अत्यधिक विश्वास जैसी कुरूपियाँ, इनके विकास में प्रमुख बाधक हैं। इन समस्त कारणों को उपर्युक्त सुझावों द्वारा दूर कर इन्हें समाज की अग्रिम धारा में जोड़ा जा सकता है। शासन की लक्षित योजनाओं को प्रशासन द्वारा प्रतिबद्धता के साथ क्रियान्वयन किया जाना चाहिए।

संदर्भ :-

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बुन्देलखण्ड के लोकजीवन में लोकाचार: एक समाजशास्त्रीय अध्ययन

MkK Å"kk vxdky

प्राध्यापक समाजशास्त्र

महाराजा महाविद्यालय, छतरपुर म.प्र.

किसी भी लोकाचार का जन्म एक विषिष्ट अवधि में एक विषिष्ट परिस्थिति की कोख से होता है, लोकोपयोगी होने पर ही लोकगृहीत होकर लोकाचार बनता है। आचार किसी भी संस्कृति के यथार्थ चित्र होते हैं यदि किसी जनपद की संस्कृति का सही इतिहास खोजना है तो वह उसके जन के आचार में मिलेगा। जिस युग में जो आचार आचरित होते हैं वे उस युग की संस्कृति रचते हैं। परिस्थितियों के अनुरूप और समाज के लिए उपयोगी होने पर कुछ आचार आदर्ष हो जाते हैं और लोकमूल्य बनकर शास्त्रों में उनका वर्णन होता है। शास्त्रों में लिखे आचार दौड़ते घोड़ों के उस चित्र के समान हैं जिनसे दौड़ने का आभास होता है जबकि वे निष्प्राण हैं। वस्तुतः आचार वही हैं जो लोक में प्रचलित हैं, लोक में प्रचलित न होने पर वह आचार मर सा जाता है भले ही उसने शास्त्र में अपनी शास्त्रोक्त बनने की पदवी पा ली हो। एक लोकाचार एक वर्ग समाज और राष्ट्र के हित का है तो दूसरे के लिए अहितकर भी हो सकता है। महाभारत के शांतिपर्व (259/17-18) में कहा गया है किं—“ऐसा कोई भी आचार नहीं है जो सर्वदा सभी लोगों के लिए समान हितकर हो, यदि एक आचार को स्वीकार किया जाय, तो दूसरा उससे श्रेष्ठ नजर आता है और वह किसी तीसरे आचार का विरोध करता है।”¹

न हि सर्वहितः कश्चिदाचारः सम्प्रवर्तते ।

ते नैवान्यः प्रभवति सोऽपरं वाधते पुनः ॥

लोकोचार लोकजीवन के वर्तमान है, किन्तु उनके इतिहास में अतीत की झांकी मिलती है और उपयोगिता में भविष्य का संकेत वास्तव में लोकाचारों लोकसंस्कृति लोकरीतियों लोकप्रथाओं और लोकवर्जनाओं के समुच्चय हैं, इसलिए वे दीर्घजीवी होते हैं। बहुत से लोकोचार आज भी रूढ़ियों के रूप में आज भी विद्यमान हैं कई जगह उनमें परिवर्तन भी आया है। लेकिन इस परिवर्तन में शताब्दियाँ लग गयीं। इसका अनुमान इतिहास से ही लग सकता है। विष्णु धर्मोत्तर पुराण में लिखा है कि— “सभी लक्षणों से युक्त होने पर भी पुरुष यदि आचार रहित है, तो उसे न तो विद्या की प्राप्ति होती है और न किसी अभीष्ट की (3/250/4)। आचारवान को स्वर्ग कीर्ति आयु सम्मान और सभी लोकोक्त सुखप्राप्त होते हैं। लोकाचार का मूल्यांकन युग की आवश्यकताओं के आधार पर करता है इस दृष्टि से लोकाचार की ऐतिहासिकता महत्वपूर्ण हो जाती है।

प्रागैतिहासिक युग में लोकाचारों का अनुमान उन गुहाचित्रों से लग जाता

है जो छतरपुर, पन्ना, सागर, नरसिंहपुर, रायसेन, होषंगावादा आदि जिलों में अधिकतर वेतवा धसान, केन, और नर्मदा तथा उनकी सहायक नदियों के किनारे मिलते हैं। पाषाण कालीन चित्रों में आखेट को केन्द्र मानकर संस्कार और रीतियों का उदय हुआ उदाहरण के लिए— एक समूह भुने हुए पशुओं और पक्षियों का मांस खा रहा है और उसी समय दूसरे समूह का भूखा व्यक्ति वहां आकर निराष सा खड़ा हो जाता है। पहले समूह के पास भोजन इतना अधिक है कि वह दूसरे व्यक्ति को भोजन करा सकता है। मुखिया दूरदर्शी कि ऐसी परिस्थिति का सामना संभवतः उसे भी करना पड़ सकता है। और वह उस व्यक्ति को भोजन कराता है। समूह का यह व्यवहार ही विकसित होकर रूढ़ि बन गया और आत्थिय सत्कार की विषय परम्परा में परिणत हो गया है।

vkfnokl h vkpkj & आदिवासी आचार का सिर्फ ऐतिहासिक महत्व नहीं है वरन् उनकी उपयोगिता नींव के उन पत्थरों के जैसी है जिस पर बहुमंजिला इमारत खड़ी की जा सकती है पुलिंद, निषाद, शबर और गौड़ यहाँ के प्रमुख आदिवासी थें। आदिवासी लोग संतान प्राप्ति पर अत्याधिक प्रसन्न होता है भले ही पुत्र हो या पुत्री। षिषुजन्म होते ही वह ढोल बजाकर या थाली बजाकर सूचना देने का रिवाज रहा। प्रसूता के सिरहाने चाकू, हसिया, कटार या दिन-रात आग जलाकर रखना षिषु का नामकरण संस्कार तिथि या वार के नाम पर जैसे – सोमा मंगली बुधिया, पूर्णिया आदि।

जनपदीय लोकाचारों में गोड़ो का प्रभाव अधिक रहा है उनमें बालविवाह प्रथा थी जो इस अंचल में दीर्घकाल तक जीवित रहीं। विवाह पूर्व लड़का-लड़की मिलते थे पर विवाह माता-पिता की अनुमति से होता था गोड़ परिवार पितृसत्तात्मक था। गोड़ समाज में कुलदेवता की पूजा सर्वोपरि थी। आज मैहर भरना, कुलदेवी की पूजा करना अनिवार्य रीति बन गई जो आज भी विद्यमान है। बकौड़माई पूनो अर्थात् अषाढ़ मास की पूर्णिमा में बकौड़ा (पलास की जड़ का रेषा) कुत्ते का रोना सियार का बोलना अशुभ माना जाता है। जो आज भी हमारे जीवन से जुड़ा है।³

रामायण काल :- वैदिक आचार ऋषि मुनियों के साथ आये थे इस अंचल की निषाद और शबरी जातियों ने उनका स्वागत किया था रामायण में निषाद और शबरी प्रसंग इसके प्रमाणिक साक्ष्य हैं। राम के प्रति निष्कल प्रेम और अतिथि सत्कार से उनके आचरण की बानगी मिलती हैं। वैदिक प्रभाव से व्रत उत्सव त्यौहार धार्मिक रीतियों तंत्रों-मंत्रों, विधियों पुरोहित कर्मकाण्डो से जकड़ लिये जाते हैं। इस तरह लौकिक और सामाजिक भावना के स्थान पर धार्मिक भावना पनपने लगती है।

बाल्मीकि रामायण नागजाति, नागमाता, सुरसा और नागस्त्रियों के सौंदर्य एवं उनके अपहरण की चर्चा का उल्लेख है। ताड़का एक सुंदर और बलिष्ठा यक्षिणी थी जो अंतर्जातीय विवाह प्रथा के अनुसार राक्षसी बनी थी राक्षसी सूपर्णखा ने रामलक्ष्मण से विवाह का प्रस्ताव किया था। रामायण काल में दहेज प्रथा नहीं थी पर बधूमूल्य के रूप में वरपक्ष को ही पंचो द्वारा सामग्री और धनराशि देनी पड़ती थी जो वधू के अधिकार में रहती थी। और यह लोकाचार बनकर आज भी प्रचलित है।⁴ (बुंदेलखण्ड की लोक संस्कृति का इतिहास, नर्मदा प्रसाद गुप्त पेज नं. 163-164)

egkHkkjr dky%& आरविक क्षेत्रों के लोकाचार में अधिक स्वच्छंदता वहाँ पुत्र और कन्या के प्रति माता-पिता का एक सा भाव नहीं था पर नारी उतनी परतंत्र नहीं थी जितनी की नागर क्षेत्र में थी। नागर क्षेत्र में वह पिता और पति के अधीन थी। पतिव्रत धर्म उसके सदाचरण की कुंजी था। नरबर के राजा नल से संबंधित उपख्यान में दमयंती का पतिव्रत एक लोकमूल्य की तरह प्रतिष्ठित हुआ है। दमयंती की मां दषार्ण जनपद के राजा सुदामा की पुत्री थी और उसका जन्म अपने नाना के यहां हुआ था अतएव उस पर बुंदेलखण्ड की छाप पड़ी थी। उसने सदाचार की शक्तिमानकर कहा था – “यदि मैं मन वाणी एवं क्रिया द्वारा कभी सदाचार से च्युत नहीं हुई हूँ, तो उस सत्य के प्रभाव से देवता लोक मुझे राजा नल की ही प्राप्ति करावें (वनपर्व 57/185)।” नल ने भी स्वीकार किया कि श्रेष्ठ नारियां सदाचार रूपी कवच से आवृत्त प्राणों को धारण करती हैं। (वनपर्व 70/9)।

नलोपाख्यान के अनुसार धूत में बिजयी होने पर जहाँ राजा नल के भाई का आचरण परिवार और समाज की मर्यादा तोड़ देता है वहाँ राजा नल व भातृ प्रेम उनकी रक्षा करता है। भाई पुष्कर का अपनी भाभी के दमयंती के प्रति व्यवहार यह सिद्ध करता है कि उस समय देवर भी पति की जगह लेने में सक्षम थी और दमयंती के स्वयंवर से पता चलता है कि कन्या अपना वर चुनने के लिए स्वतंत्र थी आज भी वह लोकाचार के रूप में वर्तमान में यथार्थ लिए हुए हैं। युधिष्ठिर यक्ष संवाद से स्पष्ट है कि ब्राह्मण जन्म से श्रेष्ठ नहीं होता वरन् सदाचार का आश्रय लेकर द्विजत्व की प्राप्ति होती है (महाभारत वन अ. 13)⁶

ek\$ l 'kxpdky & महाभारत काल के बाद लोकचार पर महात्मा बुद्ध के शील का प्रभाव किसी न किसी रूप में रहा है। बौद्ध जिबूरण में शील का स्थान पहला है, क्योंकि उससे मन, वचन और कर्म की शुद्धि होती है। शील मनुष्य को सदाचारी एवं गुणवान बनाता है। और समाज में शांति की प्रतिष्ठा करता है। (विनयपटिक, राहुल सांकृत्यायन प्रथम संस्करण पृ. 239)। शीलरहित व्यक्ति अषांत रहता है। भगवान बुद्ध ने घम्मपद में कहा है कि "दुःशील और असंभवी होकर राष्ट्र का अन्न खाने से अच्छा है कि आग से तप्त लोहे का गोला खा जाय।" शील के द्वारा व्यक्ति और समाज के नैतिक स्तर को ऊँचा उठाने का कार्य बौद्ध और जैन धर्म ने किया था।

ukx okdVd dky & लोकाचार की दृष्टि से प्रथमशती ई.पू. से ईसा की पाँचवीं शती तक का यह युग इसलिए विशेषमहत्व का है इन छः सौ वर्षों में आदिवासी और वैदिक लोकचार एक होकर भारतीय लोकचार की नींव रख सके। और उसी नींव पर जैन और बौद्ध अहिंसक और शाकाहारी लोकाचार इस का अंग बन गये। जिससे गुप्त युग में और भी निखार आया। दूसरी महत्वपूर्ण घटना हे म्लेच्छों का आक्रमण। यह आक्रमण शक और हूणों की सेना का न होकर उनके म्लेच्छ आचारों का था। म्लेच्छ हो जाने के संकट वर्णन (महाभारत के वन पर्व अध्याय, गर्गसंहिता के 188) में किया गया है। उस समय हिन्दू लोकाचार भ्रष्ट होने लगे थे लोकसंस्कारों और वर्णाश्रमी प्रथाओं पर खतरे की तलवार लटकने लगी थी। परन्तु नाग और वाकटको द्वारा स्थापित लोकाचार की दृढ़ता से भयभीत होकर म्लेच्छों को पीछे हटना पड़ा और इस प्रकार इतिहास में उनका प्रदेय सदैव स्मरणीय रहेगा।

सदाचार का प्रमाण एरण के सती स्तम्भ के अभिलेख से पता चलता है कि हूणों से युद्ध करते हुए सेनापति गोपराज के बलिदान होने पर उसकी पतिव्रता पत्नि ने पूर्ण रूप से सहगमन कर उसकी चिता पर आरोहण किया था सती प्रथा का यह प्रमाण बहुत प्राचीन है (प्लीटकृत कापर्स इन्सिक्लपेणनम् इंडिकेरय, भाग तृतीय पृ. 92)। इस समय ऐसे सषक्त समाज का निर्माण किया गया था, जो संकटकाल में विदेशी शत्रुओं से टक्कर लेता और यह सब आचरण पर निर्भर था।

l ello; vkj l j {k.k dk dky & छठवीं शती के बाद बुन्देलखण्ड में पुष्यभूति राजवंश के हर्षवर्द्धन का शासन रहा उसकी मृत्यु के बाद यह प्रदेश कन्नौज के प्रतिहारों मालवा के परमारों और मान्यखेत के राष्ट्रकूटों का अखाड़ा बन गया। हर्ष अपने जीवनके पूर्वार्द्ध में सम्पन्न दिग्विजय तक ब्राह्मण धर्म के अनुयायी और शिव के भक्त रहे और बाद में बौद्ध धर्म के अनुयायी हो गए। छठवीं से नौवीं शतीतक के इस युग में विश्रुंखलन की स्थितियाँ अवष्य रही पर लोकाचार में विशेष परिवर्तन नहीं हुआ।

इस समय के लोकाचार के साक्षी एक तरह महाकवि बाणभट्टके ग्रंथ हर्षचरित और कादम्बरी हैं तो दूसरी तरफ भवभूति के नाटक – मालती माधव और उत्तर रामचरित। कादम्बरी में उल्लिखित मातृभवन और उनमें देवी मूर्तियों की स्थापना तथा उनकी पूजा, पीपल जैसी वनस्पतियों की पूजा, दही भात की बलि, कौओं को खिलाना, संतान इच्छा के लिए धार्मिक अनुष्ठान एवं उपवास करना, अभिमंत्रित ताबीज या मंत्रगडंके (गड़ा) पहनना, उतारौ करना प्रसूतिकागृह में जातमातृदेवता (बेइयाधरणा) आदि धार्मिक लोकाचार के अंग थे।⁷ नर्मदा प्रसाद गुप्त

बाल विवाह की प्रथा के प्रचलन के कारण बताते हुये प्रसिद्ध इतिहासकार चिंतामणि विनायक बैद्य ने लिखा है कि "बौद्ध धर्म से बचने के लिए ही बाल विवाह की प्रथा प्रचलित हुई।" बौद्ध धर्म में भिक्षुणी के रूप में प्रवेश पाने के लिए अविवाहित होना जरूरी था इसलिए लोग अपनी कन्याओं का बाल विवाह कर देते थे। पति के निधन पर वैधव्य की ओर अति वृद्ध हो जाने पर तीर्थ में आत्महत्या करने की प्रथा भी हिन्दू समाज में प्रचलित थी। (मध्ययुगीन भारत भाग 2 सं. 1986 पृ. 325-27)⁸

pnsy ; k & इतिहासकार अल्बेरूनी ने लिखा है – हिंदुओं में विवाह छोटी उम्र में हो जाया करते हैं इसलिए वर-वधु का चुनाव माता-पिता ही करते हैं। (सचाऊ, भाग2, अ. 19 पृ. 155)⁹ यह तथ्य देश के

अन्य भागों में लागू होता है पर बुन्देलखण्ड के चंदेल इतने सशक्त थे कि कन्याओं को उतना खतरा नहीं था।

रूपकषटकम् में बहुविवाह और सतीप्रथा के प्रचलन का प्रमाण मिलता है (पृ. 56, 183)। ऐसा गुप्त जी का मानना है वही पृ. 172।¹⁰

रुक्मिणी ; ५ & तोमर काल की मुख्य समस्या का संकेत तत्कालीन कविवर विष्णुदास ने अपने महाभारत नामक प्रबंध में कर दिया था – “मिलच्छ वंश बढ़िरह्यौ अपारा कैसे रहे धरम को सारा।” (पृ. 171) अर्थात् मलेच्छों के बढ़ने से धर्मतत्वों के अस्तित्व को संकट उत्पन्न हो गया था। इसी के साथ एक चिंता और भी जुड़ी थी— “कैसो कलि कैसौ आचार कैसो चलन चाल्यो संसार। इस युग में बहुविवाह प्रथा प्रचलित थी जिसका संकेत छिताई कथा (छंद 16) से मिलता है। विवाह को राजनीति का हथियार बनाकर प्रयोग करने का एक सस्ता नुस्खा मिल गया था जिसे राजा और वादषाह दोनो पंसद करते थे इस समस्या के समाधान के लिए एक पत्नी प्रथा को आदर्श के रूप में खूब जोर-जोर से प्रचारित किया गया और इसी के निमित्त कविवर विष्णुदास ने ‘रामयण कथा’ में लोक भाषा वाली सहज और वौधगम्य शैली का प्रयोग करते हुए सीता और राम के (कनिष्ठ प्रेम को सर्वोपरि महत्ता दी। छिताई कथा के कवि ने तो उसे साधना की कोटि में रखकर प्रेम की पवित्रता की विजय मानी (जैसी जती जोग अभ्यास, त्यों पतिव्रतांकंत की दास।) कथा का नायक समरसिंह राजनीति के सभी गुणों का व्यावहारिक ज्ञान रखता है पर पराई स्त्री की ओर आँख उठाकर भी नहीं देखता (सब गुन राजनीत व्यौपरई पर तीया पर दिष्टन धरई) इस तरह समरसिंह की विजय का मंत्र एक पत्नी व्रत था।”¹¹

विष्णुदास ; ५ & बुंदेल युग का प्रारंभ ओरछा नरेश रुद्रप्रताप के शासन काल (1501– 31ई.) से होता है क्योंकि उन्होंने ही ओरछा को राजधानी का वैभव और ऐश्वर्य प्रदान किया था और उन्हीं से बुंदेली संस्कृति पोषित हुई। इस काल में भक्ति और वीरता जिसके लिए समाज में एकता भी जरूरी है।

तुलसीदास और केशव तो संस्कृति के आचार्य थे उन्होंने बुन्देलखण्ड में प्रचलित लोकाचार को रामकथा से संबंधित कर दिया है। दोनों कवियों ने तत्कालीन लोक गीतों का भी समावेश किया है। जिससे सिद्ध है कि लोकगीतों के आधार पर लोकाचारों के वर्णन किये गये हैं। तुलसी लोक और वेद के भेद को अच्छी तरह जानते थे इसलिए वे वसिष्ठ से लोकरीति और वेदविधि दोनो सम्पन्न करवाते हैं (गीतावली, बालकाण्ड छंद 6) इसी समय भक्ति परक लोकगीतों की रचना हुई जिनमें नायक राम या कृष्ण उनके बहाने लोकाचारों की अभिव्यक्ति हुई है। जन्म विवाह और धार्मिक उत्सव या त्यौहार संबंधी लोकसंस्कारों लोकरीतियों और लोकप्रथाओं में राम और कृष्ण के नामकत्व से जहाँ लोकाचारों की महिमा बड़ी है वहीं समाज में उनकी अनिवार्यता निश्चित हुई है। लोक के जन जन ने अपने रामकृष्ण या सीताराधा समझकर आत्मविश्वास का एक नया आभा मंडल खड़ा किया परिवार के परिजनों और संबंधियों में एकता की निष्ठा और प्रेम की मधुरता घोल दी है जिससे समाज के चारों ओर द्रव कवच खड़ा हो गया जो खुराक देता है और रक्षा भी करता है। लोकाचारों में एक निराली शक्ति है जो अच्छों – अच्छों को झुका देती है पिघला देती है और बदल देती है। आदमी के मन में मोड़ लाने के लिए ही ये उदाहरण तत्कालीन युगचेतना के अनुरूप गढ़े गए हैं –

1. कोट नवै परवत नवै सिर नवै नवाये,
माथो जनक जू को तब नवै जब साजन आये।
2. कच्ची ईट बाबुल देरी न धरियो, विटिया न दइयो परदेश
देरी की इटिया खिसक जैहे बाबुल, विटिया बिसूरै परदेश
3. सासो हमारी गंगा उर जमुना ससुर हैं तीरथ पीराग,
सासो हमारी अधिक पियारी देती हैं दूध वियारी

सारे हमारे धुड़ला फिरावै साराजें तपें रसोई,
जैसी मढ़ भीतर लिखी पुतरिया वैसी है वह तुयार,
हँस-हँस पूछें माता कौसिल्या कैसी बनी ससुरार।

4. जेवत देंहि मधुर धुनगारी, ले ले नाम पुरुष अरुनारी।¹³

पहले उदाहरण में समधी के आने पर मस्तक झुकाने का संस्कार है। दूसरे में विदा के समय विटिया के ये बोल हर मन को पिघला देने की क्षमता रखते हैं। तीसरे ये सास-ससुर को गंगा यमुना और प्रयाग की उपमा देकर दो परिवारों को एकता व सम्मान की सीख दी गई है। चौथे में हास-परिहास की भावना को व्यंग्य के माध्यम से संजोकर रखा है। लोककवियों ने लोकाचारों को महत्व देकर लोकसंस्कृति की रक्षा की है।

e/; cny ; & 'इस युग की एक इतिहास विधायक घटना है – बुन्देलखण्ड की आजादी के लिए चंपतराय और छत्रसाल बुंदेला का मुगलों से संघर्ष, जिसके गवाह हैं अनेक इतिहास ग्रंथ और तत्कालीन ऐतिहासिक प्रबंध 'छत्रप्रकास'। दूसरी महत्वपूर्ण घटना है – संतकवि प्राणनाथ और अक्षर अनन्य का सांस्कृतिक संघर्ष, जो तत्कालीन संस्कृति और वैचारिता को नयी दिशा देने में अग्रणी बना स्वामी प्राणनाथ में 'धर्म जाता रे कोई दोड़ो' कहकर धर्म की रक्षा के लिए आवाज लगाई संतकवि अक्षर अनन्य ने धर्म के चार चरणों में देष धर्म को प्रधान माना और धर्म में राष्ट्रीय चेतना को संग्रहीत किया। स्वयं छत्रसाल ने कुलरीति, कुलसाख और कुलवारे पर जोर दिया था। ऐसे संकट काल में जन्मने वाले लोकगीतों राछरों और लोकगाथाओं में युद्धों को लघुकथाएँ मिलती हैं जिनमें या तो किसी वीरे के जूझने की संकेत कथा है या किसी नारी के अग्नि स्नान की। लोकजागरण के लिए ऐसे गीतों का अवतरण जरूरी था। मनोगूजरी और मथुरावली की लोकगाथाओं में किसी न किसी की लाभ बचाने के लिए नारी की जूझ का चित्रण है।

अंग जैर जैसे लाकड़ी केस जरे जैसे घास, टाँड़ी जरे मथुरावली
राखी बहना पगड़ी की लाज, टाँड़ी जरै मथुरावली।
वही नर्मदा प्रसाद गुप्त पृ. 181-182

उस समय की जनश्रुति के अनुसार ऐसा कहा जाता है कि छत्रसाल ने महाकवि भूषण की पालकी को कंधा लगाकर और अपने कवियों को बरोबरी की बैठक देकर सम्मान की नयीरति स्थिर की थी। उस समय के लोकगीतों जहाँ वीर-रसपरक थे वहीं श्रृंगार पर कभी थे। वीर रस परक गीतों में राछरे प्रमुख हैं। कजरियन को राछरौ अमानसिंह या प्रानवली के राछरे में भाई-बहिन के संबंधों का वर्णन है। राखी का लोकत्व रक्षाबंधन होने के कारण भाई अपनी बहिन को उसकी ससुराल लेने जाता है जहाँ उसका उसके बहनोई से युद्ध हो जाता है और उस युद्ध में बहनोई मारा जाता है इस युद्ध में बहिन की करुणा प्रधान हो जाती है। उसमें लोकाचार की कड़ियाँ गुँथी हुई हैं। श्रृंगारपरक गीतों में वैवाहिक लोकरीतियों से जुड़ें हुए हैं जो राछ के समय स्त्रियों गाती हैं –

बना रसगेंदिया न धालौ, देखौ लाग जैहे जू।
दे खौ लाग जैहे जू गगर मोरी फूट जैहे जू
गगर मोरी फूट जैहे जू चुनर मोरी भीज जैहेजू
चुनर मोरी भीग जैहे जू सासघर रूठ जैहे जू। बना।¹⁵

श्रृंगार रस परक दादरे भी अनेक रीतियों से बंध गये हैं और वे रूढ़ होकर प्रचलित रहे हैं।

mRrj cny ; & गठेवरा का नोने अर्जुन सिंह और बेनी हजुरी के बीच लड़ा गया युद्ध बुंदेलखण्ड का महाभारत कहलाता है। और वह सांस्कृतिक इतिहास की एक सीमा रेखा इसलिए बनाता है कि उसी के बाद पतन शुरू होता है। शील सत्य न्याय नहीं रह गया दम पाखण्ड अन्याय और अनाचार की वाढ़ सी आ गयी इन सबके गवाह ठाकुर, पदमाकर जैसे कवि और कई रासोकर जिन्होंने वीर-गति गा-गाकर जन

जागरण करती रही। इससे कुछ लोकाचार स्थिर भी हो गये। ससुराल में सीख देने का रिवाज विदा गीत में आया है जो उस समय प्रचलित था फाग गाने का गुदवा गुदवाने की प्रथाओं के प्रचलन के संकेत किया है। (पदमाभरण छंद 92) एक वैवाहिक रीति में 'कंकन धोखे का उल्लेख पदमाभरण (छंद 275) में इस प्रकार है सियाकंकन को छोरबो, नहीं धनुष तौरबो, जोकि इस जनपद के एक लोकगीत से मिलता-जुलता है – "जो नइयों धनुष को टोरबो, कठिन कंकन गाँठ छोरबो।"

।।: RFkku ; k & इस युग में मूल्यों में गिरावट और आपसी कलह की निराशाजनक परिस्थिति थी। जिसमें दयानन्द सरस्वती ने आर्य समाज (1857 ई.) जिसने एक नयी सामाजिक चेतना को पैदा कर दिया। लेकिन गांव का लोक अपने लोकाचारों से बंधा रहा और उसमें तभी परिवर्तन आया जब गांव के कवियों ने ईसुरी, ख्याली आदि ने लोक कविता के द्वारा अपने गांव को जगाया। जागरण की यह मानसिकता उन्नत शताब्दी के अंतिम चरण और बीसवीं शताब्दी के प्रथम चरण में बनी रही। पहले के लोकाचारों का त्यों का त्यों अनुसरण, जो सभी ग्रंथों में मिलता है। चरखारी नरेश गंगासिंह देव द्वारा प्रकाशित विवाह गीतावली में बना, (दूल्हा) की नजर निछावर से लेकर मोचाइना और देवता पूजन आदि का समावेश है। इससे स्पष्ट है कि रूढ़ियों का पालन हो रहा था पर कुछ प्रथाओं पर प्रश्न चिन्ह लगने लगा था। अनरीत और कुरीतियों को रोकना। बाल विवाह अनमेल विवाह दहेज प्रथा आदि पर लोकगीत रचे 'नादान सैया', बूढ़े बालमा तथा पढ़ लई अंग्रेजी नयी फैशन बन आइ देखो रे भाई।

vk/kfud dky & राष्ट्र कवि मैथिलीशरण गुप्त की क्रांतिकारी भारत भारती में लोकाचारों की क्रांति के लिए एक जोरदार अपील की है क्योंकि कवि ने वर्तमान लोकाचारों को करीब से देखा है। लोककवियों ने भी अनरीत की ओर संकेत और प्रत्यक्ष या अप्रत्यक्ष में उससे जन्मी पीड़ा व्यक्त की है उनसे दूर रहने की चाह दर्शायी है जो इस गीत में स्पष्ट दिखाई देती है –

“ कन्या दये तो धन दये, नई कूँख दये कर वाँझ।

कन्या बड़री आपदा, दुई दुई धका सहे ना जाँय।।

इस जनपद की पारिवारिक रीतियों में एक विषिष्ट रीति है पुत्री के चरण छूकर नारी को सम्मानित करना। आयु में छोटी होने पर भी पिता मां दादा चाचा दाऊ इस परिपाटी का पालन करते हैं। और कन्या के यहाँ का अन्न जल पानी भी नहीं पीते। एक कहावत है झाँसी गले की फाँसी दतिया गले का हार। ललितपुर कबहुँ न छोड़ियो जो लौ मिलै उधार। दतिया के महाराजा भवानीसिंह किसी यात्रा पर जा रहे थे और उन्होंने एक गांव के बाहर अपना डेरा डाला महाराज अपने डेरे के पास विराजे थे वहीं पास में एक कुआ पर एक पानिहारिन पानी भरने गई वो उन्हें बराबर देख रही थी तो महाराज ने सिपाही भेजकर उसे बुलाया और उनके पूछने पर उस पानिहारिन ने कहा महाराज दतिया मेरा मायका है मेरे मां बाप तो अब रहे नहीं आप दतिया के महाराज है तो आपको देखने लगी तब महाराज ने उसे डोरे में भीतर बिठाया और लँहगा चुनरी और गले का हार देकर विदा किया और उससे बोले महाराज भी अपनी प्रजा के पिता होते है तुम्हारा जब मन चाहे तुम चली आना और अपने सिपाही से बोले चलने की तैयारी करो इस गांव में अपनी विटिया ब्याही है यहाँ का पानी हम नहीं पी सकते हैं। इसके साथ ही सामान्य लोकाचारों का आज भी महत्व है रसोई बनाने वाली स्त्रियाँ पहली रोटी गाय के लिए देती दूसरी रोटी कन्या का अग्रसन के रूप में देती है। तवे को चूल्हें से बिना रोटी के नहीं उतारा जाता गर्म तवा पर पानी डालने से कहते है भाई का खून जलता है। किसी के घर के जाने के बाद तुरंत झाडू नहीं लगाई जाती। सूर्यास्त के बाद झाडू नहीं लगाई जाती है। जैसे खाट पर जूते पहिनकर नहीं चढ़ा जाता। लोककथाओं में भी लोकाचार की शिक्षा दी जाती है। इस तरह के लोकाचार एक अंचल तक व्याप्त न रहकर वे सम्पूर्ण राष्ट्र मंच पर प्रतिष्ठित हो जाते हैं और वहीं लोकाचार एक पीढ़ी से दूसरी पीढ़ी तक एक परम्परा बनकर हस्तारित होते रहते हैं।¹⁶

वर्तमान समाज में लोकाचारों का संक्रमण कुछ तेजी से हो रहा एक तरफ भौतिक मूल्य तो दूसरी तरफ विज्ञान की वौद्धिकता। भौतिकता के प्रभाव की वजह से आध्यत्मिकता नैतिकता और प्रेम स्नेह का महत्व कम हुआ है। संस्कारों के आयोजन में प्रदर्शन की प्रवृत्ति छा गई जिसमें व्यय बढ़ गया है। दहेज की प्रथा परिवार की प्रतिष्ठा का प्रतीक समझी जाने लगी है। आज परिवार में मुखिया के अधिकार व पारिवारिक सूत्र बदल गये हैं। पुराने भाव साँचे चटक गये हैं। इसलिए लोकाचरण ने नये रास्ते खोज लिये।

गाँव और नगर के बीच के रास्ते पक्के बन गये हैं। जिससे परम्परागत संस्कारों में सामाजिक गतिशीलता देखने को मिलती है। पारिवारिक संस्कार जन्म और विवाह जैसे लोकसंस्कार अपना रूप ही बदल रहे हैं। जन्मोत्सव के केक काटने के लिये छोटे से बच्चे के हाथ में चाकू पकड़ा दी जाती है प्रकाश में प्रदीप्त मोमबत्तियाँ फूक मारकर बुझा दी जाती है उसे जन्म से ही अंधकार की ओर अग्रसर किया जाता है। विवाह धार्मिक संस्कार के स्थान पर समझौता का स्थान ले रहा है। विवाह के मूल्य बदल रहे हैं। लेकिन इस बदलाव से तमाम विसंगतियाँ और कुठाँ नागफनियों की तरह हर घर में फूट रही है। पश्चिम की भौतिकवादी संस्कृति को अनुग्रहीत कर सस्ते मनोविनोद के साधनों की ओर आगे बढ़ रहे हैं। भोगो मुखी लालसाएँ लोकाचरण और लोकमूल्य बाहर और भीतर से प्रभावित करने में बहुत कुछ कारगर हुए हैं।

एक महत्वपूर्ण प्रश्न यह है कि लोकाचरण लोक जीवन में उपयोगी है, प्रासंगिक है ? इस प्रश्न के दो उत्तर हैं पहला यह है कि लोकाचरण हर युग की लोकमान्य लोक बदलाव की प्रक्रिया में जो अनुपयोगी होता है वह गौण और विलुप्त हो जाता है और जो उपयोगी होता है, वह स्वतः उपयोगी और प्रासंगिक को अपनी जगह दे देता है। यही है कि सम्पूर्ण राष्ट्र में बुन्देलखण्ड के लोकाचरण किसी न किसी रूप में अपनी व्यापक भूमिका अदा कर रहे हैं जिसके आधार पर ही आज की वर्तमान परिस्थिति में अपनी संस्कृति के संरक्षक बने हुए हैं।

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MkK Jherh dYi uk oS ;

सहा.प्रा.राज.वि.

शास.महाराजा.स्वशासी महा.छतरपुर(म.प्र)

योग एक दर्शन है। यह जीवन को समग्र रूप से देखने की दृष्टि देता है। "शरीर माद्यं खलु धर्म साधनम्" शरीर को साधना ही धर्म का साधन है।¹ अर्थात् योगश्चित्त वृत्ति निरोध% चित्त की वृत्तियों को रोक लेना ही योग है। यह संकल्प की साधना है। यह न शास्त्र है ना ही धर्मग्रन्थ। योग जीने की एक कला है और योगासन एक वैज्ञानिक पद्धति। शायद इसकी महत्ता को देखते हुए तथा इस बात को समझते हुए की योग ही वह दर्शन और योगासन ही वह वैज्ञानिक पद्धति है जिससे पूरे विश्व को जोड़ा जा सकता है, इसलिए भारतीय प्रधानमंत्री माननीय श्री मोदी जी ने 21 जून को अन्तर्राष्ट्रीय योग दिवस के रूप में अपनाने के लिये संयुक्त राष्ट्र प्रतिनिधियों से आग्रह करते हुये कहा था कि, 'हमारी जीवन शैली को बदलकर और चेतना विकसित कर योग जलवायु परिवर्तन से निपटने में हमारी मदद कर सकता है।

भारत की पाँच हजार साल पुरानी है व्यायाम कला। न केवल योग बल्कि इसे विश्वविद्यालय में एक विषय के रूप में पढ़ाने का विश्व का प्रथम विचार डॉ. हरिसिंह गौर विश्वविद्यालय सागर से निकला। जहाँ 1959 में प्रथम योग विभाग की स्थापना की गयी थी और निःसंदेह योग विभाग से डॉ. कालीदास जोशी के मार्गदर्शन में लगभग 3000 से ज्यादा छात्रों ने 30 सालों के दौरान योग पर पी.जी. डिप्लोमा तथा सार्टिफिकेट कोर्स किये और देश, दुनिया भारत की यूनिवर्सिटी में योग विभागों की स्थापना से जुड़े।² भारतीय राजनीतिक चिंतकों के द्वारा भी विश्वस्तर पर योग के महत्व को स्थापित करने की एक लम्बी परम्परा है जिसमें प्रमुख स्थान स्वामी विवेकानन्द जी का है। उनके अनुसार 'योग एक साधारण व्यक्ति के लिये मानव तथा मानवता का सम्मिलन है।' 1893 में उन्होंने शिकागो सर्वधर्म सम्मेलन में अपने ओजस्वी भाषण के माध्यम से मातृभूमि को एक नया आत्मविश्वास दिलाया।³

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orleku e ikl fxdrk dk jktuhfrd ifji {k; & योग एक दर्शन है, योग साधना एक वैज्ञानिक पद्धति है तथा यह साधरण व्यक्ति के लिये मानव तथा मानवता का सम्मिलन है तो निश्चित ही वर्तमान में इसकी प्रासंगिकता पहले से कहीं ज्यादा है। क्योंकि वर्तमान में सम्पूर्ण विश्व में कोई न कोई ऐसी घटना घट जाती है, जिससे साम्प्रदायिकता, नस्लवाद, जातिवाद, धार्मिक भेदभाव के आधार पर खून-खराबा हो रहा है। साधरण व्यक्ति अत्यधिक पीड़ित है। सबसे ज्वलंत समस्या 'vkradokn*' से लगभग सम्पूर्ण विश्व पीड़ित है। तमाम अशांत राष्ट्र जहाँ पिछले 15 साल में 50 हजार से ज्यादा घटनायें हुई हैं। 2014 में अफगानिस्तान में 2,492, हमले हुये 3,111 मौतें हई तथा 3,721 लोग घायल हुये, ईराक में 2,492 आतंकी हमले हुये, 6,362 मौतें तथा 14,947 लोग घायल हुये, नाईजीरिया में 303 हमले हुये जिसमें 1,826 मौतें हुईं तथा 475 लोग घायल हुये, तथा सीरिया में 217 आतंकी हमले हुये जिसमें 1,078 मौतें हुईं तथा 1,776 लोग घायल हुये।⁴ इस प्रकार ढेरों उदाहरण और आंकड़े विश्वस्तर पर आतंकवाद की कहानी कह रहे हैं।

एक और ज्वलंत समस्या विश्व के समक्ष है 'i ; kbj .k i nllk .k*' की। जो निरन्तर बढ़ती जा रही है। ऐसे में प्रश्न उठना स्वभाविक है कि इन ज्वलंत समस्याओं का समाधान कैसे ढूँढा जाये निश्चित ही भारत के द्वारा इसका समाधान ढूँढते हुये 21 जून 2015 को विश्व योग दिवस मनाने का प्रस्ताव संयुक्त राष्ट्र संघ के मंच पर 27 सितंबर 2014 को उस समय रखा गया जब वो दुनिया के कई देशों के प्रतिष्ठित

लोगों को संबोधित कर रहे थे। भारतीय प्रधानमंत्री श्री मोदी जी ने अपील की कि दुनिया को अधिक रहने योग्य बनाने के लिये जीवन शैली में बदलाव लाने की आवश्यकता है और इसमें योग मदद कर सकता है। उन्होंने कहा कि योग दिमाग, और शरीर, विचार और कर्म, संयम और पूर्ति को मिला देता है। योग मानव और प्रकृति के बीच सामंजस्य बिठाता है। यह स्वास्थ्य और अच्छाई के बीच एक पवित्र आग्रह है। यह कसरत के बारे में नहीं बल्कि प्रकृति के साथ एकरूपता के भाव को खोजना है।

स्पष्ट है कि भारत के द्वारा राजनीतिक मंच से योग के वर्तमान में अन्तराष्ट्रीय महत्व को स्थापित करते हुये विश्व स्तर पर अन्तराष्ट्रीय योग दिवस के अवसर पर भारतीय पहल पर 21 जून 2015 को योग के कार्यक्रम हुये। इसमें विश्व भर के बच्चे, बुजुर्ग युवा सेलिब्रिटी आदि सभी व्यायाम मुद्रा में ऐसे खड़े थे, कि मानो कह रहे हों की हमें सेहतमंद रखने वाली क्रिया का कोई धर्म नहीं होता। इस अवसर पर चीन, फ्रांस, कम्बोडिया, नेपाल, ताईवान, संयुक्त अरब अमीरात, अफगानिस्तान, ईराक,

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नाईजीरिया, सीरिया, अमेरिका, ब्रिटेन, जर्मनी, ईटली, दक्षिण कोरिया, आदि 191 राष्ट्रों के द्वारा भारत के नेतृत्व में विश्व स्तर पर 251 शहरों में योग किया गया। स्वयं भारत में राजधानी दिल्ली में 152 विदेशी मिशनों के राजनयिकों को आमंत्रित करते हुये विभिन्न राज्यों सहित प्रधानमंत्री की अगुवाई में योग किया गया। प्रधानमंत्री के पिछले वर्ष संयुक्त राष्ट्र संघ की साधारण सभा में रखे योग दिवस मनाने के प्रस्ताव को रिकॉर्ड 177 राष्ट्रों का समर्थन मिला था।⁵ यूनाईटेड नेशंस में आयोजित योग समारोह में भारतीय विदेश मंत्री सुषमा स्वराज सहित, यू एन ओ महासचिव वान की मून, साधारण सभा के अध्यक्ष सैम के कुतेसा, अमेरिकी सांसद तुलसी गबार्ड, आध्यात्मिक गुरु श्री श्री रविशंकर तथा अन्य अनेक राजनयिकों के द्वारा सहभागिता की गई। संयुक्त राष्ट्र संघ महासचिव वान की मून ने स्वीकारा कि योग शारीरिक एवं आध्यात्मिक स्वास्थ्य के लिये सरल, सुलभ एवं समावेशी साधन है। उनके अनुसार अलग-अलग स्तरों पर समस्त लोग इसका अभ्यास कर सकते हैं, फिर उनकी उम्र, क्षमता या योग्यता कोई भी हो।

वर्तमान में अनेक प्रकार के मानसिक तनाव, कुंठा, रोगों, समाजिक, अलगाव, पर्यावरण प्रदूषण, आतंकवाद, अनेक शारीरिक व्याधियों आदि को दूर करते हुये न केवल समान्य व्यक्तियों के लिये अपितु सभी खास लोगों के लिये भी योग या प्राणायाम अत्यन्त प्रासंगिक है। हालांकि ऐसा नहीं है कि इस दिशा में पूर्व में प्रयत्न नहीं किये गये लेकिन जिस प्रकार से राजनीतिक स्तर पर अन्तराष्ट्रीय स्वरूप में इस दिशा में भारत के नेतृत्व में जो सशक्त श्रीगणेश योग को उपयोगी और प्रासंगिक बनाने के लिये किया गया वैसा शायद पहले कभी किसी के द्वारा नहीं किया गया।

भारत में योग और प्राणायाम की अत्यन्त प्राचीन समृद्ध और सुदीर्घ परम्परा रही है। हमारे ऋषि-मुनियों के द्वारा प्राचीन काल में ही इसके महत्व को बतला दिया गया था, लेकिन वर्तमान के भौतिकवादी युग में आर्थिक विकास की प्रक्रिया में मनुष्य शारीरिक एवं मानसिक रूप से व्याधिग्रस्त है। मनुष्य के तनावग्रस्त होने का कारण मन है, जो विभिन्न प्रकार के विकारों से ग्रस्त है। मन की निर्मलता और शुद्धता से शान्ति प्राप्त करने की अत्यन्त पुरानी पद्धति विपश्यना ध्यान विधि है, जो गौतम बुद्ध द्वारा आज से लगभग 2500 वर्ष पूर्व खोजी गई थी। यह विधि मन को निर्मल और शुद्ध करते हुये तनाव दूर करने की कारगर पद्धति हैं। ऐसे ही भारत में ऋषि मुनि परम्परा को वर्तमान में अनेक भारतीय लोगों द्वारा आगे

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बढ़ाया जा रहा है जिसमें स्वामी रामदेव जी का नाम सहज ही लिया जा सकता है जिन्होंने योग को वर्तमान भारत ही नहीं, अपितु विश्व स्तर पर भी घर-घर पहुंचाया है। विश्व के अनेक लोग योग और ध्यान

तथा योगासनो के प्रति जागरूक होकर अपनी अनेक शारीरिक और मानसिक व्याधियों से मुक्त होने के लिये प्रयासरत हैं। वर्तमान में योग को राजनीतिक परिपेक्ष्य में अधिक प्रासंगिक होने के अनेक कारण हैं :-

- विश्व स्तर पर शान्ति की स्थापना हेतु।
- वैश्विक रूप से आतंकवाद को समाप्त करने हेतु।
- अन्तर्राष्ट्रीय सहयोग बढ़ाने के लिये।
- राजनीतिक रूप से नीतियाँ निर्धारित करते हुये व्यक्ति मात्र को जागरूक करने के लिये।
- पर्यावरण को प्रदूषण मुक्त बनाने के लिये।
- अनेक मानसिक और शारीरिक व्याधियां दूर करने हेतु।
- पाठ्यक्रम में योग विषय को शामिल करके इसे अधिक प्रासंगिक बनाया जा सकता है। यद्यपि भारत में यह प्रयास 1959 से योग विभाग की सागर विश्वविद्यालय में स्थापना से प्रारम्भ किया जा चुका है लेकिन इसके प्रचार-प्रसार को बढ़ाया जाना चाहिये।

इस प्रकार कहा जा सकता है कि योग दर्शन को वर्तमान में राजनीतिक इच्छाशक्ति के माध्यम से और भी ज्यादा प्रासंगिक बनाया जा सकता है। इसको भारत ने निः संदेह करके दिखाया है, क्योंकि भारत के नेतृत्व में प्रथम अन्तर्राष्ट्रीय योग दिवस का प्रारम्भ हो चुका है, जिसमें संयुक्त राष्ट्र जैसे राजनीतिक मंच से अपनी इच्छा को पूर्ण करने हेतु भारतीय प्रधानमंत्री श्री मोदी जी ने कहा था कि दुनिया को अधिक रहने योग्य बनाने के लिये जीवन शैली में बदलाव करने की जरूरत है और जिसमें योग मदद कर सकता है।⁶ टेक्नोलॉजी को समझने वाली सरकार ने लोगों तक पहुंचने में कोई कसर नहीं छोड़ी। इस प्रकार मैं कहना चाहती हूँ कि राजनीतिक पहल और इच्छाशक्ति के माध्यम से योग को वर्तमान में अधिक प्रासंगिक बनाया गया। योग देश-देश और घर-घर में

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पहुँचा। निश्चित ही इससे वर्तमान की अनेक राष्ट्रीय एवं अन्तर्राष्ट्रीय समस्याओं का समाधान ढूँढने में सहायता प्राप्त होगी और योग दर्शन अधिक प्रासंगिक बनेगा। यद्यपि यह भी सत्य है कि योग दर्शन कभी भी अप्रासंगिक नहीं था।

। nHKZ xFk । iph

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पर्यावरण मुद्दों को उठाने में सरकारी विज्ञापन अभियान की भूमिका

शोधार्थी
शशि गौड़
जनसंचार विभाग
म.ग.अ.हि.वि. वर्धा, महाराष्ट्र

शोध संक्षेप-

विज्ञापन अभियान सामाजिक मुद्दों को उठाने में बहुत ही महत्वपूर्ण भूमिका निभाते हैं। पर्यावरण का मुद्दा बहुत ही संवेदनशील है। हमारे चारों तरफ उपस्थित वातावरण में निरंतर परिवर्तन होता जा रहा है। जिसका कारण मानव की विकासशील गतिविधियाँ हैं। विकास तो रहा है परन्तु उसके साथ लगातार पर्यावरण का दोहन भी होता जा रहा है। यही कारण है जिसके लिए सामाजिक जागरूकता की आवश्यकता है। बिना जागरूकता के पर्यावरण के दोहन को नहीं रोका जा सकता है। प्रस्तुत शोध पत्र का उद्देश्य विज्ञापन अभियान द्वारा लोगों को जो जागरूक करने का प्रयास किया जा रहा है, उसका अध्ययन करना है। विज्ञापन संचार का सशक्त माध्यम है। विज्ञापन सृजनात्मकता का भंडार होते हैं। जिनमें कुछ सेकेण्ड में लोगों को प्रभावित करने की क्षमता होती है। प्रस्तुत शोध पत्र में विज्ञापन अभियान द्वारा जिन मुद्दों को उठाया जा रहा है उसका तार्किक विश्लेषण किया जायेगा।

मूल शब्द- विज्ञापन अभियान और पर्यावरणीय चेतना।

भूमिका-

हमारे आस-पास विद्यमान पर्यावरण सभी जीव-जंतुओं के लिए बहुत ही महत्वपूर्ण हैं। पर्यावरण ऐसा मुद्दा है जो बहुत ही संवेदनशील है। क्षेत्रीय और स्थानीय वस्तुओं तथा घटनाओं का विश्व स्तर पर दर्शना की प्रक्रिया, ग्लोबलाइजेशन है। विश्वपटल पर स्थानीय वस्तुओं, कला, संस्कृति और भाषा के महत्व को अंकित करना, विश्व में अपनी पहचान स्थापित करना, वैश्वीकरण की प्रक्रिया है। इस के दौर में हर चीज ग्लोबल हो गई है। जिसका कुछ न कुछ अन्तरराष्ट्रीय महत्व है। देश विदेश की सूचना का आज आदान-प्रदान मिनटों में हो रहा है। विदेश साजोसामान भी बहुत ही आसानी से उपलब्ध हो रहे हैं। बड़े-बड़े विदेशी ब्रांड भी आज देश में अपने आप को स्थापित कर रहे हैं। शिक्षा के क्षेत्र में भी बदलाव आया है। विदेश के विश्वविद्यालय आज हमारे विश्वविद्यालय के साथ कोलेबोरेसन यानि गठबंधन स्थापित कर अंतर्राष्ट्रीय स्तर के हो रहे हैं। सभी क्षेत्र चाहे वे आर्थिक हो, सामाजिक हो, राजनैतिक हो या शैक्षिक हो सभी अपने को लोगों तक पहुँचाने के लिए विज्ञापन का सहारा ले रहे हैं।

विज्ञापन जानकारी देने के साथ जागरूकता फैलाने का काम भी करते हैं। एक तरफ पेप्सी, कोकाकोला, फियर ना लवली के विज्ञापन लगातार प्रसारित हो रहे हैं तो दूसरी तरफ लोगों को ऐसे भ्रामक विज्ञापन से दूर रहने की सलाह देने वाले भी विज्ञापन हैं जैसे- जोगो ग्राहक जोगो का विज्ञापन। जो बताते हैं कि कोई भी इंसान 7 दिनों में मोटा से पतला और काले से गोरा नहीं होगा है।

दिन के शुरुआत से लेकर अंत तक हम जाने कितने बार विज्ञापनों से रूबरू होते हैं। आज का युग विज्ञापन का है। ग्लोबलाइजेशन का अर्थ राष्ट्रीय अर्थव्यवस्था के अंतरराष्ट्रीय अर्थव्यवस्था के साथ एकीकरण से लिया जाता है। जिसके तरह पूरा विश्व एक परिवार की तरह काम करता है। इसने एक देश से दुसरे देश की सीमाओं का आर्थिक हित के लिए विलोपन किया है। इसने स्वदेशी संस्कृतियों पर काफी प्रभाव डाला है। आज के दौर में ऑप्टिकल फाइबर नेटवर्क इन्टरनेट और टेलीफोन के आने से सूचना के प्रवाह में जबरदस्त विस्तार हुआ है। इसके कई सामाजिक पहलू भी हैं।

वैश्वीकरण के कारण हर वस्तु के लिए अनेकों विकल्प आ गये हैं। इसने विज्ञापन के क्षेत्रों को बहुत बढ़ावा दिया है। कोई भी वस्तु, सेवा या उत्पाद विज्ञापन द्वारा ही लोकप्रिय हुए हैं। विज्ञापन लगभग हर क्षेत्र में किये जाते हैं। इस शोध पत्र में केवल सरकारी विज्ञापनों पर शोध किया गया है। समय-समय पर सरकार द्वारा लोगों को पर्यावरण के प्रति जागरूक करने के लिए विज्ञापन अभियान, लघु फिल्म प्रसारित किये जाते हैं। जिनका का उद्देश्य लोगों के मस्तिष्क को प्रभावित करना है। जब लोग प्रभावित होते हैं तभी जागरूक होकर के परिवर्तन के लिए प्रयास करते हैं।

पर्यावरण प्रदूषण की समस्या आज आम हैं। हमारी नदियाँ प्रदूषित हो चुकी हैं। वातावरण में भी कार्बन डाई आक्साइड, कार्बन मोनो आक्साइड और सल्फर डाई आक्साइड की मात्रा दिन-प्रतिदिन बढ़ती जा रही है। गाड़ियों से निकलने वाला धुआं जानलेवा होता जा रहा है।

सर्दियों से पहले सर्दियाँ शुरु हो गयी हैं। तापमान भी निरंतर बढ़ता जा रहा है। गर्मी भी आवश्यकता से अधिक पड़नी शुरु हो गयी थी। जिसका कारण पर्यावरण का दूषित होना ही है। इसी सब के प्रति लोगों का ध्यान आकर्षित करना जरूरी है।

प्रस्तुत शोध पत्र में पर्यावरण की सभी समस्याओं पर तो नहीं कुछ को ध्यान में रखा गया है। इस शोध पत्र में भारत सरकार के स्वच्छ भारत अभियान के विज्ञापन का उल्लेख किया गया है। यह भारत सरकार की बहुत ही महत्वकांक्षी योजना है। जिसका उद्देश्य भारत को स्वच्छ बनाना है।

यह भारत सरकार की राष्ट्रीय योजना है। जिसका उद्देश्य गली, मोहल्लों, सडको की साफ- सफाई से है। इसके तरह प्रत्येक गाँव तथा शहर की साफ - सफाई का अभियान चलाया जा रहा है। इसके तहत शौचालय के निर्माण के लिए भी प्रोत्साहित किया जा रहा है। सरकार खुले में शौच की आदत को समाप्त करने के लिए निरंतर टेलीविज़न, रेडियो, अखबारों में विज्ञापन देकर लोगों को जागरूक करने का प्रयास कर रही है।

निरंतर विज्ञापन का प्रसारण लोगों के मानसिकता को प्रभावित करता है। इसके अतिरिक्त सरकार द्वारा समय-समय पर बिजली बचाने, एड्स, खसरा, हैजा, मलेरिया, कुष्ठ जैसे रोगों से बचाने के लिए भी विज्ञापन जारी करती रहती है। सरकार के विज्ञापन सरकारी विज्ञापन एजेंसी डी ए वी पी द्वारा जारी किये जाते हैं।

स्वच्छ भारत अभियान के तरह ही गंगा सफाई अभियान का विज्ञापन प्रसारित लोगों को जीवनदायनी गंगा की सफाई के लिए प्रेरित किया जा रहा है। जो की बहुत ही महत्वपूर्ण है।

इन्टरनेट पर आज सभी तरीके की जानकारी उपलब्ध है और दुनिया के हर कोने तक इसकी पहुँच भी है। जिस कारण यह सामान रूप से सभी को उपलब्ध है। संचार क्रांति में टेलीविज़न, प्रिंट और इन्टरनेट मीडिया महत्वपूर्ण भूमिका निभा रहा है। सभी मीडिया को सुचारु रूप से चलाए जाने के लिए विज्ञापन की आवश्यकता होती है। विज्ञापन मीडिया संस्थानों के लिए जीवन रक्त का काम करते हैं। जैसे मानव का शरीर खून की कमी के कारण निष्क्रिय हो जाता है। उसी प्रकार विज्ञापन के आभाव में कोई मीडिया संस्थान सुचारु रूप से नहीं चल सकता है।

जब भी बाज़ार में कोई नया सामान आता है। उसकी जानकारी लोगों तक पहुँचाने में विज्ञापन एक माध्यम की तरह काम करता है। यह एक शक्तिशाली माध्यम है। कहा भी जाता है कि विज्ञापन गंजे आदमी को भी कंधी खरीदने के लिए मजबूर कर देता है। विज्ञापन किसी वस्तु, सेवा या उत्पाद की जानकारी देने में महत्वपूर्ण भूमिका अदा करते हैं। ये आज के समाज तथा उसकी आवश्यकता को ध्यान में रखकर बनाये जाते हैं। हर विज्ञापन अपने आप में रचनात्मकता का भण्डार होते हैं। आज ग्लोबलाइज़ेशन के दौर में विकल्पों की बहार है। आप एक चाय पत्ती खरीदने जाते हैं तो दुकानदार चाय पत्ती के कौन सी लेगें सस्ती या महँगी। या किस कंपनी की चाहिए ये पूछता है। यानि एक चाय पत्ती खरीदने के भी कई विकल्प हैं ।

विज्ञापन पर कम्पनियाँ करोड़ों रुपया खर्चा करती है। बड़े- बड़े सिनेमा और खेल जगत और चिर परिचित हस्तियों को विज्ञापन के लिए चुना जाता है। ताकि विज्ञापन का असर प्रभावशाली हो। विज्ञापन में बहुत से तथ्य, जानकारी, सूचना और भावनात्मक आवेगों को शामिल किया जाता है विज्ञापन होते तो कुछ सेकेण्ड के हैं पर अपनी बात बहुत ही जोरदार तरीके से व्यक्त करते हैं। जैसे- स्वच्छ भारत अभियान के विज्ञापन के जब विद्या बालन एक औरत जो अपनी बेटी को खेत जाने लिए कहती है तो उसी वह बीमारी से बचने वाली दवाई देकर कहती है कि मुन्नी बीमार पड़ने वाली है रख ले। कहने का तात्पर्य यह है कि विज्ञापन में लोगों को खुले में किये जाने वाले शौच से जो बीमारियाँ फैलती हैं उसके बारे में जागरूक कर शौचालय बनवाने के लिए प्रेरित किया जा रहा है।

आज के दौर में विज्ञापन लोकलुभाने वादे पर आधारित न होकर बल्कि किसी ऐसी सामाजिक समस्या को आधार बनाकर दिखाए जा रहे हैं जो समाज की वास्तविक स्थिति पर आधारित हो। जैसे- टाटा टी का जागो रे विज्ञापन अभियान, आईडिया का पेपर बचाने और इन्टरनेट का इस्तेमाल कर जानकारी जुटाने का अभियान, द हिन्दू का संसदीय व्यवहार का विज्ञापन, लाइफबौय का स्वच्छता का अभियान आदि अनेक सामाजिक विज्ञापन।

जनहित में जारी विज्ञापन अभियान बहुत ही प्रभावशाली रहे हैं। इन विज्ञापन अभियान में पोलियो का विज्ञापन ऐसा सफल रहा कि आज भारत पोलियो मुक्त हो गया है। विज्ञापन अभियान सामाजिक और मानसिक परिवर्तन में महत्वपूर्ण भूमिका निभा रहे हैं। जनजागृति में अहम जिम्मेदारी अदा कर रहे हैं। पर सामाजिक विज्ञापन व्यवसायिक विज्ञापन के अपेक्षा कम प्रसारित होते हैं।

सरकार द्वारा समय- समय पर जनहित में विज्ञापन का प्रसारण किया जाता है। इसे जनहित में जारी विज्ञापन, जनसेवा विज्ञापन, लोकसेवा विज्ञापन भी कहा जाता है। जिसमें जनता को एक प्रकार से जागरूक करने का प्रयास किया जाता है। ये विभिन्न मुद्दों पर आधारित होते हैं। जैसे- साफ- सफाई, शिक्षा, पर्यावरण, स्वास्थ्य आदि। इनकी जानकारी रखना मनुष्य के लिए अति आवश्यक है जो मनुष्य के अंधविश्वास को दूर करता है।

विज्ञापन लोगों को शिक्षित, प्रोत्साहित और जागरूक करने का कार्य करता है। विज्ञापन में विभिन्न तथ्य, कहानी, लोकोक्ति, मुहावरे का प्रयोग किया जाता है ताकि वह अधिक से अधिक लोगों को जागरूक कर सके। लोगों को प्रभावित करने के चर्चित हस्तियों का इस्तेमाल भी किया जा रहा है। जैसे- अमिताभ बच्चन, विद्या बालन, कंगन रनोत आदि। जिसका परिणाम यह हुआ है लोगों ने अपने आस पास सफाई अभियान चलाया है।

इस शोध पत्र में टेलीविज़न पर प्रसारित विज्ञापनों का विवरण दिया गया है। टेलीविज़न सबसे प्रभावी माध्यम है क्योंकि यह दृश्य और श्रव्य दोनों रूप में उपलब्ध है। इसलिए यह ज्यादा प्रभावशाली है। यह सीधे मानव मस्तिष्क पर प्रभाव डालता है। टेलीविज़न पर प्रसारित कार्यक्रम मनोरंजन के साथ-साथ शिक्षित करने का काम भी करते हैं। आज के दौर में यह तत्काल जानकारी प्राप्त करने का भी सशक्त माध्यम है।

निष्कर्ष-

सरकारी विज्ञापन एक तरीके से लोगों में पर्यावरण को लेकर जागरूकता का विकास कर रहे हैं। इसके लिए स्वच्छ भारत अभियान और गंगा सफाई अभियान निरंतर चलाये जा रहे हैं। स्वच्छ भारत अभियान के तहत लोगों ले अभियान चलाकर अपने स्कूल, कॉलेज और कार्यालय में सफाई अभियान चलाया है।

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कमला,

सहायक प्रध्यापक, ज़ाकिर हुसैन देल्ही कॉलेज
fnYyh fo'ofa|ky;

lkj ikfdLrku ds fuekZ.k ds le; ls gh latkrh; la?k"KZ ;gkj ds jktuhfrd rFkk lkekftd LFkkbZRo gsrq [krjk jgS gSaA ;gkj vusd latkrh; leqgksa ds rukoksa us ns'k esa vusd latkrh; la?k"Kks± rFkk leL;kvksa dks tUe fn;kA fofHkUu lewgksa }kjk le;≤ ij {ks=kh; nkos fd;s x,A dHkh Hkk"kk dHkh vk£Fkd rFkk jktuhfrd fiNM+kiu rks dHkh {ks=kh;rk buds noksa dk vk/kj jghA 1971 esa caXykn's'k dk ikfdLrku ls i`Fkd gksus dk vk/kj Hkh Hkk"kk rFkk vk£Fkd fiNM+kiu gh jgk vkSj bls i'pkr~ rks T;knkrj latkrh; lewgksa dks iwjs ns'k ij ,d cM+s latkrh;] lewg (iatkfc;ksa) ds vf/iR; us vU; lewgksa esa vk£Fkd fiNM+siu dh Hkkouk dks c<+kdj vkilh 'k=kqrk dks tUe fn;kA

fla/ tksfd ikfdLrku ds nf{k.k iwoZ esa fLFkr gS ftls xzhd yksx fla/kseuh (Sindomani)] izkphu fgUnw (flU/qns'k)] vjcklh fla/ rFkk ,sls gh vusd ukeksa ls tkurs gaSA 1947 esa Hkkjr&ikfdLrku foHkktu us bls tulka[;hdh; :i esa Hkkjh cnyko rks fd;s gh lkFk gh ;gkj dh lkekftd] vk£Fkd] jktuhfrd rFkk Hkk"kkbZ fLFkfr esa Hkh cM+s ifjorZu yk fn;sA bl le; fla/ ls Hkkjr esa vusd fganw rFkk vU; /eks± ds yksx vk, vkSj Hkkjr ds vusd jkT;ksa ds eqLyeku tkdj fla/ esa cl x, vkSj eqgkf"kj dgyk,Aⁱ

1947 ls igys fla/ esa lkekU;r% la?k"KZ ugha ik, tkrs FksA ikfdLrku ds fuekZ.k ds i'pkr~ gh ;gkj jk"V^aokn tSlh Hkkoukvksa us tUe fy;kA tc fla/ cksEcs izkar dk Hkkx gqvkdjrk Fkk rc Hkh ;gkj xSj LFkkuh; yksx O;olk; rFkk iz'kklu ij vf/iR; j[krs Fks fdUrj flaf/ Hkk"kk rFkk laLÑfr dk ;gkj rc Hkh igys dh gh rjg egRoiw.kZ LFkku Fkk ftls flaf/ yksx ges'kk cuk, j[kuk pkgrs Fks] fdUrj 1947 ds i'pkr~ fla/ esa Hkkjr ls vk, eqfLyeksa ds dkj.k fLFkfr vk'p;ZpfdR :i ls cny xbZA 1947&1955 esa dj[kph] gSnkjckn] lqdwj rFkk ehjiqj [kkl esa Hkkjr ls vkus okys bu mnwZ Hkk"kh eqgkf"kjksa dk l'kDr fu;a=k.k gks x;kA bl izdkj ds vkokxeu us fla/ esa mnwZ Hkkf"k;ksa dh laLÑfr dks c<+kok fn;k tks og Hkkjr ls yk, Fks vkSj ewy flaf;/ksa dks nksjgk uqdlku bl le; mBkuk iM+k ,d rks] jkT; }kjk budh vuns[kh djuk vkSj nwljk] fla/ ds lkeafR;ksa }kjk budk 'kks"K.kA vlqj{kk rFkk lHkzkafr dh Hkkouk bl le; vkSj Hkh xgu gks xbZ FkhA tc jkT; ljdkj us LFkkuh; flaf/ Hkk"kk dk neu djds

mnwZ Hkk"kk dks bu ij Fkksi fn;k rks fLFkfr vkSj [kjk gks xbZA 1970 ds pqukoksa esa fla/ esa ,d cM+h njkj u"kj vkbZ bl le; xzkeh.k flaf/;ksa us flaf/;ksa dh PPP dks ernku fn;kA tcfD 'kgjh fla/ ds eqgkf"jkksa us mwnZ Hkk"kh mEehnokjksa dks ernku fn;kA PPP rFkk ^ft;s fla/* vkanksyu us le;≤ ij flaf/ ewy fuokfl;ksa dks iatkch\$eqgkf"kj vf/iR; ds f[kykiQ ,dtqV djs dh dksf'k'k dhAⁱⁱ

राजी तिक, संस्कृतिक तथा समाजिक गतिशीलता

jktuhfrd :i ls flaf/;ksa eqgkftjksa ds fj'rs vusd izo`fUk;ksa ls izHkkfor jgs] tks csgn vleku Hkh FksA loZizFke rks fla/ esa vk, eqgkftjksa ds dkj.k flaf/ ykx Lo;a dks nfer rFkk jktuhfrd :i ls fiNM+k eglwl dj jgs Fks blh vlqj{kk rFkk fiNM+siu dh Hkkouk us flaf/ jk"V^aokn dks oS/rk iznku djs ^ft;s fla/* tSls vkanksyu dks tUe fn;kA PPP tks fd tqfYI+kQdkj vyh Hkqêðksa ds }kjk LFkkr dh xbZ Fkh us Hkh la?kh; ljdkj esa jgdj flaf/ ykxksa ds vf/dkjksa gsrq dk;Z fd;kA fdUrj jk"V^ah; 'kfDr lajpk esa eqgkftjksa dh izHkkoh fLFkfr us flaf/;ksa dh ykHk dh fLFkfr ij vlj MkykA pwaFd eqgkftjksa us viuh csgj f'k{kk dh fLFkfr ds dkj.k ikfdLrku ds fuekZ.k esa egRoiw.kZ Hkwfedk fuHkkbZ Fkh blfy, ;gkj vkdj bUgsa vusd jktuhfrd iQk;ns Hkh feys tks flaf/;ksa ds fgrksa dks rkd ij j[kdj bUgsa fn;s x, FksA blds dkj.k ruko c<+rs gh pys x,A 1958 ds i'pkr~ fLFkfr cnyus yxhA ISfud 'kklu dks ikfdLrku ij Fkksi fn;k x;k] vc iatkch rFkk iBkuksa us jktuhfrd] vk£Fkd rFkk iz'kklfud {ks=kksa esa eqgkftjksa dk LFkku ysuk 'kq: dj fn;k vkSj buds izHkko dks de fd;kA 1959 esa djph dh ctk; jkoyfiaMh dks la?kh; jkt/kuh cuk fn;k x;k vkSj 1960 esa djph dks fla/ izkar ls i`Fkd dj fn;k x;kA v;qc [kkj ds ISfud 'kklu ls gh eqgkftjksa esa Hkh vc gkf'k;sdj.k dh Hkkouk iuius yxh FkhA tqfYIQdkj vyh Hkqêðksa ds dky esa Hkh eqgkftj Lo;a dks nfer eglwl dj jgs Fks bUgha Hkkoukvksa us 1984 esa eqgkf"kj jk"V^aokn ds izrhd ^eqgkftj Dokeh ewoesaV* dks 1984 esa tUe fn;kA bldk mís'; mnwZ Hkkf"k;ksa dks vk£Fkd rFkk jktuhfrd vf/dkjksa dks cpkuk Fkk] blfy, bUgksaus jktuhfr esa mrj dj pquko yM+s vkSj izkarh; rFkk jk"V^ah; Lrj ij cM+h miyfC/;kj Hkh gkfly dh ftdh >yd 1988] 1990] 1993] 1997] 1999] 2002 rFkk 2008 ds IHkh pqukoksa esa fn[kkbZ nhAⁱⁱⁱ

संस्कृतिक तथा समाजिक गतिशीलता & Hkkjr ls vk, mnwZ Hkk"kh eqfLyeksa] tks iatkch rFkk Nwfp esa cls Fks] us Lo;a dks tYn gh ;gkj ds ewy fuokfl;ksa esa feyk fy;k Fkk vkSj ,slk gh fla/ ds 'kgjh {ks=kksa esa Hkh gqv Fkk D;ksafd 'kgjh fla/ esa ewy fuoklh] fla/h csgn de la[;k esa jg jgs Fks

blfy, ;gk; esy&feyki vklku jgk tcf d xzkeh.k fla/ esa ;g laHko ugha gks ik;kA D;ksafd 'kgjh fla/ esa mnwZ Hkkf"kk;ksa dk lkaLÑfrd vf/iR; Fkk blhfy, bu ykxksa us flaf/ Hkk"kk rFkk laLÑfr dks le>uk Hkh okftc ugha le>kA ifj.kkeLo:i eqgkftjksa rFkk flaf/;ksa esa vusd lkekftd ruko mHkj vk,A 1972 ds Hkk"kk fookn dk dkj.k Hkh flaf/;ksa dk lkaLÑfrd nkok jgkA flaf/;ksa dh xzkeh.k rFkk lkearh ijaijk,; Fkha tcf d] eqgkftj vk/qfud rFkk f'kf{kr Fks tks 'kgjh eè;e oxhZ; i" BHkwfe ds Fks vkSj lkekftd :f<+;ksa ds fojks/h Hkh FksA ifj.kkeLo:i nksuksa leqnk;ksa esa vkilh lkeatL; rFkk lek;kstu ugha gks ik;kA^{iv}

आ िथा क तथा प्र षा सनिक म, हे & eqgkftj ykx izkFkfed :i ls O;olk;] O;kikj rFkk vU; O;olkf;d {ks=kksa ls rkYyqd j[krs Fks] ewyfuoklh flaf/;ksa ls ;g eqgkftj cgqr vkxs Fks lkFk gh iz'kklus esa Hkh budh egRoiw.kZ Hkwfedk 'kq:vkr ls gh jgh Fkha djph] tks fd ns'k dk vk£Fkd rFkk iz'kklfud dsUæ Fkk ij eqgkftjksa ds bl izHkkodkj vf/iR; ls flaf/ ykx csgn ukjt FksA gkykafd 1970 ds ckn dkiQh cnyko ns[ks x,A Z.A. Hkqêðksa ljdkj us 60» xzkeh.k rFkk 40» 'kgjh vkj{k.k O;oLFkk jkT; dh IHkh iz'kklfud rFkk f'k{k.k laLFkkvksa esa ykxw dj nhA bldk mís'; dsoy xzkeh.k flaf/;ksa ds thou Lrj rFkk fLFkfr esa lq/kj ykuk Fkka ifj.kkeLo:i MQM usrk vYrkiQ gqISu us eqgkftjksa dh i'Fkd igpku ds :i esa Lo;a dks ns'k dh ikapoh jk"V^{ah};rk ?kksf"kr dj fn;kA 1972 dh jk"V^{ah};dj.k dh uhfr;ksa ls Hkh flaf/ ykHkkfUor gq, ftlesa eqgkftjksa dk izHkko de gqv rFkk ;g Lo;a dks vykHkkfUor eglwl djus yxsa^v

सक्रिय संघा ष' & 'kq:vkr ds 20&25 lkyksa esa flaf/&eqgkftj la?k"KZ 'kkafriw.kZ jgs fdUrj 1947 ls vkt rd eqgkftj leqg fla/ ds ewy fuokf;ksa ls ?kqy fey ugha ik;kA eqgkftjksa us 'kq:vkr ls gh ^nks jk"V^a fl¼kar* (,d fganw rFkk nwljk eqfLye) dk leFkZu fd;k vkSj Lo;a latkrh; jk"V^aokn dk fojks/ gh fd;k buds vuqlkj eqfLyeksa ds jk"V^aokn dk dsoy ,d gh vk/kj gks ldrk gS vkSj og /eZ (bLyke) gSA blds vfrfjDr IHkh rRo xkS.k gSA blfy, bUgksaus mnwZ Hkk"kk ij tksj fn;k rkfd ns'k esa ,drk LFkkfir gks ldsA tcf d flaf/;ksa us bl izdkj ds noksa dks flaf/ Hkk"kk rFkk laLÑfr ij vk?kkr rFkk [krjs ds :i esa ns[kk vkSj tc f'k{k.k laLFkkvksa esa fal/ dh ctk; mnwZ dks Fkksik x;k rc ewy fuoklh flaf/;ksa us uk dsoy mnwZ Hkkf"kk;ksa dk fojks/ fd;k cfYd jkT; 'kfDr ds vkykspd Hkh cu x,A^{vi} iz'kklus rFkk lsukvksa esa flaf/;ksa dk izfrfuf/ro uk ds cjkj Fkka iatkch\$eqgkftj (lsuk\$iz'kklus) ds vf/iR; ds dkj.k gtkjksa flaf/;ksa dks ljdkjh ukSdfj;ksa rFkk lkoZtfud {ks=kksa dh ukSdfj;kj ls gVk;k x;k tcf d fla/ esa vkdj cls eqgkftj ykx O;olk;] O;kikj] ukSdfj;ksa] f'k{k.k rFkk iz'kklus esa ,dkf/dkj Hkksx jgs FksA ,slh fLFkfr esa flaf/;ksa esa ,dtqV gksdj jk"V^aoknh Hkkoukvksa dk mHkjuk ykteh gh Fkka 1972 ls 1977 ds chp eas flaf/ rFkk

eqgkftjksa eas fgald fojks/ igyh ckj rc ns[kk x;k tc flaf/ fo/kulHkk us ^Hkk"kk
 fcy* ikI djsd flaf/ Hkk"kk dks izkar dh Hkk"kk ?kksf"kr fd;k rFkk ;gk; ds iz'kklu
 rFkk f'k{k.k laLFkkuksa esa Hkh bldk egRo c<+ x;k tcfD mnwZ Hkk"kk ckdh
 rhu izkarksa rFkk ns'k dh jk"V^a Hkk"kk Hkh FkhA bl dne dks eqgkftjksa us
 flaf/ jk"V^aokn dks c<+kok nsus okyk dne dgk vkSj bl Hkk"kk fookn us bu nks
 lewgksa ds dM+osiu vkSj 'k=kqrk dks c<+kdj fla/ esa latkrh; njkjsa dh
 [kkbZ dks vkSj pkSM+k dj fn;kA eqgkftjksa ds vuqlkj ;g dne ikfdLrku dh
 ,drk dks detksj djus okyk Fkk ,slk gh ,d vksj fu.kZ; ljdkj }kjk ;g fy;k x;k fd fla/
 dk eq[;ea=kh flaf/ Hkk"kh rFkk xouZj mnwZHkk"kh gksxkA^{vii} Hkqêðks ljdkj
 gVus ds i'pkr~ 5 tqykbZ 1977 dks nksckjk ISfud 'kklu yxk;k x;k flls
 flaf/&eqgkftj la?k"KZ us u;k :i ys fy;kA 1977 esa xzkeh.k flaf/;ksa us
 Hkqêðksa dks oksV fn;s ogh 'kgjh flaf/;ksa us Hkqêðksa dh PPP dh f[kykiQr
 dhA tuju ft;k my gd ds ISfud 'kklu esa Hkh T;knk ykHkkfUor ugha jgs
 D;ksafd ft;k ljdkj us flaf/;ksa vkSj eqgkftjksa] nksuksa ds fgrksa dks
 u"kvUnkt djsd iatkch;ksa vkSj iBkuksa ds fgrksa dks c<+kok fn;kA 1983 ls
 1986 ds chp ^eqoesaV iQkWj jsLVksjs'ku vkWiQ MseksØslh* (MRD) dh
 ?kks"K.kk dh xbZ ftlds rgr jk"V^ah; rFkk izkarh; Lrj ij vkanksyudkfj;ksa us
 ljdkjh laLFkkvksa] U;k;ky;ksa] fo'ofokj;ksa] jsyos LVs'kuksa ij geys fd;sA]
 bl vkanksyu esa xzkeh.k flaf/;ksa us c<+&p<+dj Hkkx fy;kA ^fla/ vokeh
 rgjhd* ds tfj;s Jfed] fdlku] f'k{k}d] fo[kFkhZ] IHkh us MRD esa Hkkx fy;k vkSj
 1986&1988 ds nkSjku iatkch rFkk iBkuksa ds fla/ esa mRizoklu ls flaf/;ksa
 rFkk eqgkftjksa nksuksa dh fLFkfr vkSj [kjkc gks xbZ] [kkldj djph vkSj
 gSnkjckn esa eqgkftjksa dh vf/iR;dkjh fLFkfr dks /Ddk igq;pkA iBkuksa
 }kjk ;krk;kr O;oLFkk ij fu;a=k.k dj fy;k x;k vkSj O;kikj] O;olk; rFkk ukSdfj;ksa
 esa iatkfc;ksa dh rknkn c<+us yxh flls eqgkftj Hkh gkf'k;sdj.k dh fLFkfr esa
 vk igq;psA bl fLFkfr dks ns[krs gq, 1986 esa eqgkftj usrk vYrkiQ gqISu us
 MQM dks vkSipkfjd :i iznku fd;kA vkSj D;ksafd ft;k 'kklu esa flaf/ rFkk
 eqgkftj nksuksa dks gh uqdlku gks jgk Fkk blfy, bu nksuksa leqgksa dh
 ,drk dk fopkj Hkh bl nkSjku izdV fd;k x;k vkSj tYn gh flaf/ rFkk eqgkftjksa
 us vius lkekU; nq'eu (iatkch\$Bku) ds f[kykiQ gkFk feyk fy;kA fdaq 1988
 esa ;g lg;ksx iQhdk iM+ x;k tc gSnkjckn esa MQM ikVhZ okyh fuxe ifj"kn
 dh uhfr;ksa ds dkj.k flaf/ rFkk eqgkftjksa esa [kwuh naxs HkM+d mBs rFkk
 ISdM+ksa yxsx ekjs x,A ifj.kkeLo:i PPP rFkk MQM dk lg;ksxh xBca/u VwV
 x;kA MQM ftlus 1988 ds pqukoksa esa PPP ls gkFk feyk;k Fkk 1989 rd blus
 vius gkFk PPP ls ihNs [khap fy;s D;ksafd PPP eqgkftjksa dh dqN ekaxs iwjh
 ugha dj ikbZ tSlS caXykn'sk ds eqfLye fcgkfj;ksa dh ikfdLrku esa okilh]
 MQM usrkvksa ds f[kykiQ py jgs dsl okfil ysuk] vkj{k.k O;oLFkk dh lekflr ;k
 bls eqgkftjksa ds fgruq;i cukuk bR;kfnA bls ckn 1990 esa fiQj ls nksuksa

lewgksa esa fgalk HkM+dh ftlesa ISdM+ksa yksx ekjs x,A blh le; csu"khj Hkwêðksa ljdkj Hkh fxjk nh xbZA 1990 ds pqukoksa esa PPP dks gkj dk lkeuk djuk iM+k MQM us 'kgjh fla/ esa etcwr fLFkfr gkfly djds iatkch vf/iR;dkjh uokt 'kjhIQ dh ikVhZ ^ikfdLrku ewfLye yhx* (PML) ls gkFk feyk fy;kA vkSj igyh ckj MQM fla/ esa ljdkj dh ,d l'kDr IgHkkxh ikVhZ cudj mHkjha fdarq jk"V^{ah}; vkSj izkarh; nksuksa gh Lrj ij ;g fLFkfr FkksM+s le; gh pyhA D;kasfd ns'k dh lsuk MQM ds c<+rs izHkko ls Hk;Hkhr Fkha ifj.kke Lo:i eqgkftjksa ds f[kykiQ lsuk us budh 'kfDr dks detksj cukus gsrq liQk;k vfHk;ku dh 'kq;vkr dj nh ftlls fla/ esa c<+rh fgalk dks jksdk tk ldsA bls dkj.k uokt 'kjhIQ ljdkj dks lÜkk ls gkFk /ksus&iM+s vkSj 1993 esa gksus okys pqukoksa esa PPP ljdkj ds lFk iz/kuea=kh ds :i esa csuthj Hkqêðksa dh okilh gks xbZA MQM vkSj eqgkftjksa us 1994 esa PPP dh f[kykiQr 'kq: dj nhA blh nkSjku PPP us MQM ij vkjksi yxk;k fd Hkkjr dh enn ls eqgkftjksa ds :i esa i`Fkd jk"V^a cukus dk liuk eqgkftjksa ns[k jgs gSa] tcfdeqgkftj blls badkj dj jgs FksA 1994&95 ds nkSjku gq, naxksa esa Hkh gkjkksa yksx ekjs x, vkSj 1997 esa ns'k esa fiQj pquko gq, ftlesa uokt 'kjhIQ nksckjha lÜkk esa vk x, vkSj MQM us fiQj ls PML ls xBca/u dj fy;k tks fiQj ls dqN le; gh fVdkA la?kh; rFkk izkarh; Lrj ij ,d xBca/u lg;ksxh gksus ds cktwn MQM us bl le; dh ljdkj dh 'kks"K.kdkjh uhfr;ksa ds f[kykiQ vfHk;ku NsM+ fn;kA vDVwcj 1998 esa MQM us fiQj ls ljdkj NksM+ nhA^{viii}

1999 esa tuju ijos"K eq'kjZiQ us lÜkk laHkkyhA ,d eqgkftjksa gksus ds cktwn Hkh iatkch vf/iR; dks ;s leklr ugha dj ik,A 1995 esa flaf/ usrk thú,eú lbZn dh e`R;q us tGk; flaf/;ksa dh jk"V^aoknh Hkkoukvksa esa dqN le; ds fy, LFkkbZRo yk fn;k ogh 1992 ls Lo;a fuokZflr eqgkftjksa usrk vYrkiQ gqISu ds baXyS.M izoklu us eqgkftjksa dh fLFkfr detksj dh vkSj bUgha dkj.kksa ls eq'kjZiQ ds le; ^ft;s fla/* rFkk ^eqgkftjksa DOkeh eqoesaV* nksuksa 'kkar jgsA^{ix} 11 flarcj 2001 esa USA esa WTO ij gq, vkradh geys us eq'kjZiQ dh ns'k dh jktuhfr ij idM+ dks vksj etcwr cuk fn;k vkSj yksdra=k dh cgkyh uk gksus ds dkj.k fla/ esa flaf/ vkSj eqgkftjksa ds chp fgald okjnkrsa bl nkSjku pyrj jghA 2002 ds pqukoksa esa gkykafd MQM us thr gkfly dh fdUrj bldk izHkko vc de gks jgk Fkka flaf/ jk"V^aokfn;ksa rFkk MQM esa xBca/u Hkh bl nkSjku fn[kkbZ fn;kA eq'kjZiQ dk viQxkfuLrku rFkk bZjku esa vejhdK }kjk fd;s ;q¼ksa esa lg;ksx nsuk ikfdLrku ds bLykfed dèðjiafFk;ksa dks ukxaokj Fkk ftlds dkj.k MQM dk izHkko c<+kA ¶ijUrj MQM ds }kjk iSQykbZ fgalk vHkh Hkh tkjh jgh bl nkSjku MQM leFkZdksa us vius fojksf/;ksa dks [kwc Mjk;k] /edk;k vkSj fgalk dks Hkh HkM+dk;kA 12 ekpZ 2007 dks eq'kjZiQ ds fujadq'k 'kklu ds f[kykiQ vusd nyksa us fojks/ izn'kZu fd;kA 12 ebZ 2007 dks

fla/ esa MQM }kjk fiQj ls fgalk HkM+dkbZ xbZ ftlesa vusd ykxs ekjs x,A bl izdkj dh ?kVukvks us uk dsoy MQM ds fgald pfj=k cfYd bls rkuk'kkgh joS;s dks Hkh mtkxj dj fn;kA bls vkykspdksa dk dguk gS fd MQM dks fons'kksa ls ns'k esa fgalk iSQykus gsrq vk£Fkd rFkk gfFk;kjksa dh enn rd feyrh gS blesa USA dk lcls cM+h Hkwfedk crkbZ xbZ gS 'khr;q¼ ds nkSjku USA us lksfo;r la?k dh f[kykiQr gsrq viQxkfuLrku ij vf/dkj rFkk vc ^okj vkWu VSjj* ds uke ij ikfdLrku dks 17-5 fefy;u MkWyj dh vk£Fkd enn eqgS;k djkbZ gS ftlls vejhdK dk mís'; dsoy ikfdLrku dh iatkch vf/iR;dkjh lsuk dks etcwr cukuk gS uk fd yksdra=k dh cgkyhA^x 2007 esa PPP dh usrk csuthj Hkwêðksa dh gR;k ds ckn iwjs ns'k esa eq'kjZiQ ds f[kykiQ fojks/ izn'kZu ds dkj.k eq'kjZiQ dks R;kx i=k nsuk iM+kA^{xi} 2008 ds vke pqukoksa esa PPP/PML/MQM rhuksa us xBca/u ljdkj cukbZ gS vkfliQ vyh tñkjH dks jk"V^{ai}fr in ij cSBk;k x;k gSA vkt flaf/ rFkk eqgk^{ai}kj nksuksa leqnk;ksa dks gh ns'k ds lÜkk/kfj;ksa ls cM+h mEehnsa gSaA jk"V^{ah}; laln^{xii} }kjk 8 vizSy 2010 dks 18okj; la'kks/u ikl djds bu leqnk;ksa dh mEehnksa ij dqN gn rd 'kkld liQy Hkh jgs gSa fdarq bl la'kks/u dks dgk; rd ykxw fd;k tkrk gS bl ckr ij Hkh yksxksa dh utjsa fVdh gSA bl la'kks/u ds ikfjr gksus dks bls iz'kald yksdra=k dh fn'kk esa ,d l'kDr dne eku jgs gaSA^{xiii}

ikfdLrku ,d cgq&Hkk"kkbZ] cgq&lkaLÑfrd rFkk ,d cgq latkrh; lekt gSA ,sls cgqfofo/ lekt esa lHkh leqnk;ksa dks [kq'k j[kus ds fy, lHkh dks leku vf/dkj rFkk leku volj miyC/ gksus pkfg,A lHkh Hkk"kk rFkk laLÑfr;ksa dks c<+kok feyuk t:jh gS vkSj lHkh lewgksa esa ,d&nwts ds fy, vkilh lEeku rFkk lgu'khyrk dk gksuk Hkh vko';d gSA jk"V^{ah}; ,drk ds uke ij fofo/rk dk neu ;k vU; fdlh izdkj dk izn'kZu ekuo vf/dkjksa dk guu gS vkSj bls fojks/ esa gksus okyk fglad izn'kZu Hkh ekuokf/dkjksa dk guu gh djrk gSA vkSj bl ckr esa Hkh dksbZ lUnsg ugha gS fd ns'k dh ,drk dsoy ikfdLrkuh laLÑfr vkSj latkrh; fofo/rkvksa esa lek;kstu ds tfj;s gh [kksth tk ldrh gSA^{xiv}

fiQjks"r k vgen ds vuqlkj ikfdLrku dh latkrh; leL;kvksa ds izeq[k rRo fuEufyf[kr gS &

(1) lE iz H k q rk & izkarh; vf/dkj] {ks=kh; Lok;Ükrk vkSj vkRefu.kZ; bR;kfn dqN ,sls eqís gS ftuds tfj;s latkrh; lewg ikfdLrku ds iatkch leqnk; ds vf/iR; ds f[kykl+kQ f'kdk;r djrs gSaA iw.kZ Lora=krk dh ekax] ,slk jkT; eaMy] tgg; jkT;ksa ds ikl T;kñk vkSj 'ks"k 'kfDr;kj dsUæ ds ikl gks] la?kh; <kaps ds rgr vf/dre Lok;Ükrk] mu latkrh; leqgksa] ftuds ikl viuk [kqn dk izkar ugha gS] ds fy, vyx izkarksa dk fuekz.k] izkarksa dks latkrh; ;i ls vf/d le:i cukus gsrq lhek

dk iwuzfu/kZj.k djuka LFkkuh; ljdkjksa dks vf/d 'kfDr'kkyh cukus gsrq le;≤ ij LFkkuh; pquko djuk [kkldj 'kgjh fla/ esa le; ij 'kkafriw.kZ pquko djuka ;g IHkh rRo ikfdLrku esa latkrh; leL;kvksa ds dkj.k jgs gSaA

(2) ला लूकसा दक वा वोकज्क & latkrh; leqgksa ds chp rFkk izkarksa ds chp la?k"KZ dk ;g lcls izeq[k rRo gS ftlesa fodkl gsrq fofUk; lalk/u] flapkbZ gsrq ikuh dk Hkkx] ljdkjh ukSdfj;ksa esa viuk fgLlk (vkj{k.k ;k vU; O;oLFkk }kjk) O;olkf;d rFkk mPp f'k{kk esa leku volj vkSj fla/ rFkk CywfpLrku esa Nf"K Hkwfe ij ogk; ds yxsxksa dk vf/dkj uk fd ISfud rFkk ukSdj'kkgh viQljksa esa bldk forj.k djuka

(3) वृ र्ज & izkarrh ; mRizoklu & fla/ rFkk CyqfpLrku esa mRizoklu dh leL;k LFkkuh; yxsxksa dh vizlUurk dk cM+k dkj.k fl¼ gqbZ gSA fla/] esa iatkc NWFp vkSj viQxku 'kj.kk£Fk;ksa ds vkus ls latkrh; leL;k us fgald :i /kj.k fd;k gS ftlls izkarksa dk tulka;hdh; :i rks cnyrk gh gS lFk gh lalk/u Hkh de iM+ tkrs gSaA

(4) श्रुति तथैव संस्कृति - gj leqnk; viuh Hkk"kk rFkk laLÑfr dk cpko rFkk izlkj pkgrk gS ;gh ikfdLrku ds fla/ izkar esa rc gqvkc tc mnwZ Hkk"kk dk vf/iR; ;gk; gqvkc rFkk vU; {ks=kh; Hkk"kkvksa ([kkldj flaf/) rFkk laLÑfr dks u"kvUnkt fd;k x;k rc flaf/ rFkk vU; yxsxksa us viuh igpku dk nkok fd;k^{xv}

ikfdLrku ds fla/ izkar esa Hkh bu IHkh rRoksa dks ;gk; dh latkrh; leL;k] jktuhfrd fgalk rFkk latkrh; jk"V^aokn ds ftEesnkj rRoksa ds :i esa ns[k ldrs gSaA

fla/ dh latkrh; leL;k esa vxj lcls T;knk izHkkoh rRo dksbZ gS rks oks gS flaf/;ksa vksj eqgk"jkksa ds chp dk latkrh; rukoA gkykafd bu nksuksa leqgksa ds ns'k ds vU; latkrh; lewgksa ls Hkh ruko jgs gSa fdaq budk vkilh ruko lokZf/d fgald jgk gS vkSj ;gka ij ;fn fgalk gsrq lokZf/d ftEesnkj fdlh lewg dks ekuk tk, rks og gS eqgk"jk leqnk;] [kkldj bldh jktuhfrd ikVhZ MQM ftlls ,d fgalk izn£'kr djus okyh ikVhZ dguk vfr';ksfDr iw.kZ ugha gksxkA bu eqgk"jkksa us fla/ ds yxsxksa ds lFk dHkh&Hkh lek;kstu dk iz;kl ugha fd;k vkSj iatck;ksa rFkk iBkuksa ls Hkh buds ruko yxkrkj fglad gksrs pys x,A

tc eqgk"jk ikfdLrku vk, Fks rc D;k okLro esa budk liuk ;gh Fkk\ ugha ,slk ugha gSA ,eú,lú dksjstks dk ekuuk gS fd] MQM us ges'kk gh jktuhfrd mís';ksa dh izkflr ds fy, vkardh vkSj iQklhoknh rjhds viukus dh ckr dks udkjk gSA^{xvi} vkSj ;fn dHkh ,slk gqvkc gS rks buds vuqlkj ifjLFkfr;ksa dk lkeuk djus

ds fy, ,slk fd;k x;k gSA MQM ds lKfK lnSo gh ljdkjh Lrj ij ;k fiQj 'kkld vfHktuksa }kjk vukSipkfjd laokn j[kk x;k gS rFkk ns'k dh bUgsa 'kfDr lajpuk esa lgHkkxh cukus gsrq xBca/u ds fy, Hkh cqyk;k x;k gSA buesa ls dqN le>kSrs ncko Lo:i fd;s x;s rks dbZ ckj 'kfDr dh ykyk ds fy, ;g vfuok;Z le>kSrs turk ds fgrks dh dher ij fd;s x;sA D;k bldk dksbZ vU; fodYi ugha gks ldrk Fkk^{xvii}

MQM fla/ dh ,d jktuhfrd ikVhZ gS rc bldk mís'; Hkh fla/ izkar esa 'kkafr] lg;ksx] dY;k.k rFkk izxfr ykuk gksuk pkfg, vkSj bldh lHkh okrZ, Hkh fla/ ds 'kgjh rFkk xzkeh.k bykdksa ds dY;k.k ij vk/kfjr gksuh pkfg,A fla/ dh jktuhfrd] vkLFkd rFkk lkekftd leL;kvksa ds lek/ku gsrq bls vius izfrfuf/;ksa }kjk yksxksa ls lEidZ cukuk pkfg, uk fd dsoy ea=khLrjh; inksa dh izkflr gsrq yM+kbZ djuh pkfg,A^{xviii} fdarq fla/ esa LFkkuh; Lrj ij flaf/ rFkk eqgkf"jkksa esa okrZ dh dHkh igy ugha gqbZA 1972 ds Hkk"kk fookn us bu njoktksa dks fcYdqy gh can dj fn;kA vkt bu nksuksa leqnk;ksa dks ubZ 'kq:vkr djus dh t:jr gS ftlls leqnk; vkSj O;fDr ds chp laokn gks lds] vkSj bu laoknksa esa lHkh iwokZxzgksa] nqjkkxzgksa vkSj jktuhfrd rukoksa dks Hkwykuk t:jh gSA^{xix}

flaf/ vkSj eqgkf"jk xzkeh.k rFkk 'kgjh fla/ dk Øe'k% izfrfuf/Ro djrs gSa rFkk ,d nwljs ds iwjd gSaA lkaLÑfrd rFkk Hkk"kkbZ fofu/rk dks Hkqyk;k tk ldrk gS ;fn nksuksa leqnk; dsoy vius leqnkf;d fgr Hkqykdkj lkekU; fgr ds fy, dk;Z djsaA nksuksa leqnk;ksa dks tksM+us dM+h ;g gks ldrh gS fd nksuksa gh leqnk;ksa ds T;knkrj yksx /eZ ds izfr mnkjokn utfj;k j[krs gSaA tjk; eqgkf"jk dêđjokn ls ckgj fudydj Lo;a dks vk/qfud rFkk f'kf{kr ekurs gSa ogha flaf/ yksx lwiQhokn ds izHkko ds dkj.k /eZ ds izfr dkiQh mnkj gSA^{xx} ;gh ,slk rRo gS tks ns'k dh /k£ed ik£V;ksa ds ftgknokn vkSj dêđjokn ls ijs bUgsa dsoy fla/ izkar dh izxfr dh vksj ys tk ldrk gSA

MQM ,d jktuhfrd ikVhZ gS ftldk dksbZ vkn'kZ O;fDr ugha gS vkt ;s ikVhZ tks xyr rjhds viuk jgh gS og viwoZ gSA ftUukg tSlS O;fDr tks fd Lo;a ,d eqgkf"jk Fks] esa MQM viuk vkn'kZ [kkst ldrh gS rFkk muds in~ fpUgksa ij pydj eqgkf"jk ubZ jkg ryk'k ldrs gSaA 1947 esa tc eqgkf"jk ikfdLrku vk, Fks rc ;g ikfdLrkuh cuuk pkgrs Fks bUgsa okLro esa igpku gsrq yM+uk gh ugha pkfg, Fkka vkt 65 lky ds ckn Hkh ;fn ;g Lo;a dks eqgkf"jk gh ekurs gSa rc rks vkt Hkh ;g igpku gsrq la?k"kZ dj gh jgs gSaA bl leL;k ls futkr ikus ds fy, dqN us dêđjokn dks viuk fy;k rks dqN us latkrh; vkØkedrk dks fdarq liQyrk bUgas ugha feyhA tcfD dqN vU; us i`Fkd Hkq{ks=k tSlS ftUukgiqj] eqgkf"jkLrku rFkk i`Fkd djph lwck tSlh ekaxs Hkh mBkbZ rkfd fla/ dks

cakV dj] Lok;Ùkrk ;k Lora=krk vkSj igpku ikbZ tk ldsA fdUrq ;g mís'; Hkh yksx ugha ik lds vkSj vkt Hkh ;s yksx ikfdLrku vkSj eqgkf"jkksa ds chp IEca/ dh ryk'k esa gSA bl leL;k dk dsoy ,d lek/ku gks ldrk gS ;fn eqgkf"kj yksx flaf/ igpku dks viuh igpku eku ysa rc 'kk;n budk igpku gsrq la?k"KZ leklr gks tk,A fla/ dk gj xkao] 'kgj] lwck vkSj {ks=k cgqy gSA ;fn fla/ izkar vjch] Cywph] fljkbdh] iatkch] iBku vkSj vU; yksxksa dks Lo;a esa lekfgr dj ldrk gS rks ;g Hkkjr ls vk, eqgkf"jkksa dks Hkh Lo;a esa lekfgr dj ldrk gS] ;s ogh flaf/ yksx gs ftUgksaus 1947 esa bu eqgkf"jkksa dks fny [kksydj Loxkr fd;k Fkk rc vkt ;s eqgkf"kj bu flfU/;ksa dks lUnsg dh utj ls D;ksa ns[k jgs gSaA MQM ds :i esa eqgkftjksa dh igpku dsoy eqgkftjksa ds :i eas gS blfy, bldh vuns[kh gksrh gS fdarq ;fn ;g Lo;a dks flaf/ ekudj vU; flaf/;ksa ds lkFk fla/ ds lkekU; fgr esa dke djs rc fu%lUnsg bl ,drk dh vkokt esa ne gksxk vkSj bldh vuns[kh Hkh ugha gks ldsxA^{xxi}

'kgjh fla/ esa tks latkrh; vkØkedrk vkt iSQy pqdh gS ;fn bls fu"izHkkoh vkSj 'kkar ugha fd;k x;k rks og fnu nwj ugha tc vkradokn ;gk; vkx dh rjg iSQy tk,xk vkSj flaf/ rks flaf/ eqgkf"kj [kqn Hkh bldh pisV esa vk tk,axsA okLro esa vkt ds djph ([kwuh 'kgj) esa ge ;g lFkfr ns[k ldrs gSaA D;k ;g vkradh pfj=k U;k;iw.kZ gS\ bl fgalk rFkk vkrad dks dsoy rHkh feVk;k tk ldrk gS tc fla/ esa jgus okys lHkh yksx ,d gksdj bldk fojks/ djsa vkSj MQM ds fgald pfj=k rFkk fla/ ds caVokjs dh ekax dk feydj fojks/ djsaA^{xxii} eqgkf"kj D;ksafd flaf/;ksa ds eqdkcys T;knk f'kf{kr gS blfy, bUgsa dsUæ ls vius fla/ izkar gsrq lalk/uksa dh ekax dh eqfge esa flaf/;ksa ls feydj vkxs vkuk pkfg, uk fd vkil esa yM+dj rukoksa dks c<+kuk pkfg,A^{xxiii}

ⁱ Moonis Ahmar, 'Politics of Ethnicity-2' Pakistan : The Sindhi-Mohajir Conflict, Conflict Dynamics official conflict Management Multi Track Diplomacy Prospects Recommendation Miscellaneous, Available at, http://www.conflict_prevention.net/page.php?id=40&formid=December 29, 2008.

ⁱⁱ *Ibid.*

ⁱⁱⁱ *Ibid.*

^{iv} *Ibid.*

^v *Ibid.*

^{vi} *Ibid.*

^{vii} *Ibid.*

^{viii} *Ibid.*

- ^{ix} Surendra Nath Kaushik, *Contesting Identity in Pakistan Region, Religion and the Nation-State*, (2005) S, pp. 93-95.
- ^x Selig S. Harrison, 'Pakistan, The State of the Union', Special Report April 2009, Center for International Policy, p. 23.
- ^{xi} Dawn (2007), Students Civil Society Join Lawyers Protest: Protesters Baton Charged, 8 November, Available at, [www.dawn.com/2007/11/08 nat1.htm](http://www.dawn.com/2007/11/08_nat1.htm).
- ^{xii} Nichola Khan, *Muhajir Militancy in Pakistan, Violence and Transformation in the Karachi Conflict*, (New York, Routledge, 2010),, p. 48.
- ^{xiii} Eighteenth Amendment to the Constitution of Pakistan, Available at 'Wikipedia, The free encyclopedia', en.wikepeida.org/wiki/main, p. g
- ^{xiv} Feroz Ahmad, *Ethnicity and Politics in Pakistan*, (Karachi, Oxford University Press), 1998,, p. XII.
- ^{xv} *Ibid.*, p. XIV.
- ^{xvi} M.S. Korejo, *A Testament of Sindh, Ethnic and Religions Extermism: A Perspective*, New York, OUP, 2002, XV.
- ^{xvii} *Ibid.*
- ^{xviii} *Ibid.* p. XXI.
- ^{xix} *Ibid.*, p. XVI.
- ^{xx} *Ibid.* p. XVI.
- ^{xxi} *Ibid.*, pp. XVII-XVIII.
- ^{xxii} *Ibid.*, p. XVIII.
- ^{xxiii} Soofia Mumtaz, 'Nationalism, Ethnicity and the Mohajir Political Movement in Sindh' cited in *Pakistan, The Vontours of State and Society* (ed.) Soofia Mumtaz, Jean-luc-racine, Imran Anwar Aliq (New York, OUP, 2002), pp. 126-127.

A Peep in to the Critical Spaces in Autobiographical Writings

Dr.A.V.S JAYA ANNAPURNA,
jayaku6@gmail.com,
REVA University, BANGALURU

Writing Autobiography is to find a new meaning for the old reminiscences that serves as a spike in the wheel of life. To recognise the meaningfulness of one's individual experiences and reflections that function as a lens through which the narrative impasse flows its pace with a speed that reader alone can identify the larger culture of narrative making. It is evident that the reader cannot reconcile issues regarding the extraction of truth through situations and conversations. The reader seeks to peep into the narrative making guided by unending questions finding the impossibility of possible truth by the question after question that stirs the reader to dwell into the private space of autobiography. To the reader, the attempt of autobiographer wishing strongly to retain himself and wanting to be in the same spirit, in spite of wanting not to belong to any objective looks strange. Knowingly, the narrator thus, stirs and tries to unearth his lived experiences to preserve truth guided by common situations that the reader unknowingly reconciles to the issues the narrator dwells into.

The public space and private space are at loggerheads in a narrative impasse. The society that coined the pattern of autobiographer no longer desires to identify the new individual to be judged by the world out of his tender imagination

REFLECTIONS OF THE NARRATOR

The extent of the narrator's explorations, his inheritance of dreams and desires and fulfilment of life in the roads of immense past, tries to find conclusions to shadows and lights that illuminated his past life's episodic journey, which reflects as to how he unmakes himself in order to remake his own world.

FEAR OF UNMAKING IN MAKING

The fear of less than perfect creates and opens doors to any autobiographer towards nightmarish disillusion to understand himself and free himself to understand the auto journey. The author realises his pranks and overlooks certain issues that raises controversies about the authenticity of the narrative.

THE SENSORSHIP OF CULTURE OF THE LAND

Being affected by the aggressive tone of the contemporary social order, the narrator tries to be a silent wanderer loitering in to the moors of the mistaken past memory lines and cannot rely on instinct alone to justify his decisions or mistakes committed apparently in the already rolled over past. Often look back into the situations of uncertainty opens its blackheads in the specific unwanted past dilemmas.

SHIFT OF INTEREST FROM TRUTH TO UNTRUTH

The shift of interest in different phases of life pushes the narrator to relocate himself as an individual and creates trends, patterns and mirages before the narrator to remake his past in to a kindled personification of his deeds as justified and inevitable sequences and tries to mislead the reader into frontiers of temporary calculation of misguided imaginations. of truthfulness of narration

AUTO-IDENTITY

The author solicits sympathetic identification from his readers and raises consciousness among readers. While acknowledging the value of experiential writing, the reader demonstrates a continuing interest in communal identity mediated by the awareness of difference. Autobiographical writings are perhaps new way of man's search for identity. formation of Identity is a never ending story evolving out of self-construct, that a person finds sense and meaning out of his own life experiences which continues across the life course.

Designing of life narrative out a selective reconstruction of memories out of innumerable reminiscences of past which relates to the reader about the autobiographical past that serves to explain moments of importance from the memory lines of forgotten past is a intricate task. Though the evolution of identity starts in childhood, yet its formation grows with cognitive identity of self as a metaphor to recognize the self and emphasize social and emotional aspects of multitude of experiences at analytical level .The content and structure of a life story encompass the varied life themes, approaches and viewpoints of the protagonist. The categorisation of identity formation takes place at different transitional phases of the protagonist without his own knowledge. Autobiographical writings are perhaps new way of man's search for identity formation of Identity is a never ending story evolving out of self-construct, that a person finds sense and meaning out of his own life experiences which continues across the life course.

To conclude there are no essential qualities and theories of nature of identity and the importance of situated experience. There is a need to read the autobiographies with gender awareness which is shaped by the conditions of the time and the constraints of the genre. The intention and social function of autobiographical writing in collaboration to contemporary context and resultant critical reception it receives from the readers, creates conceptual awareness and construct relationship between the author and reader to develop and cherish a desire in self-narrative, a mode of reading which generates and acknowledges the aesthetic satisfaction it inculcates to its readers.

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