

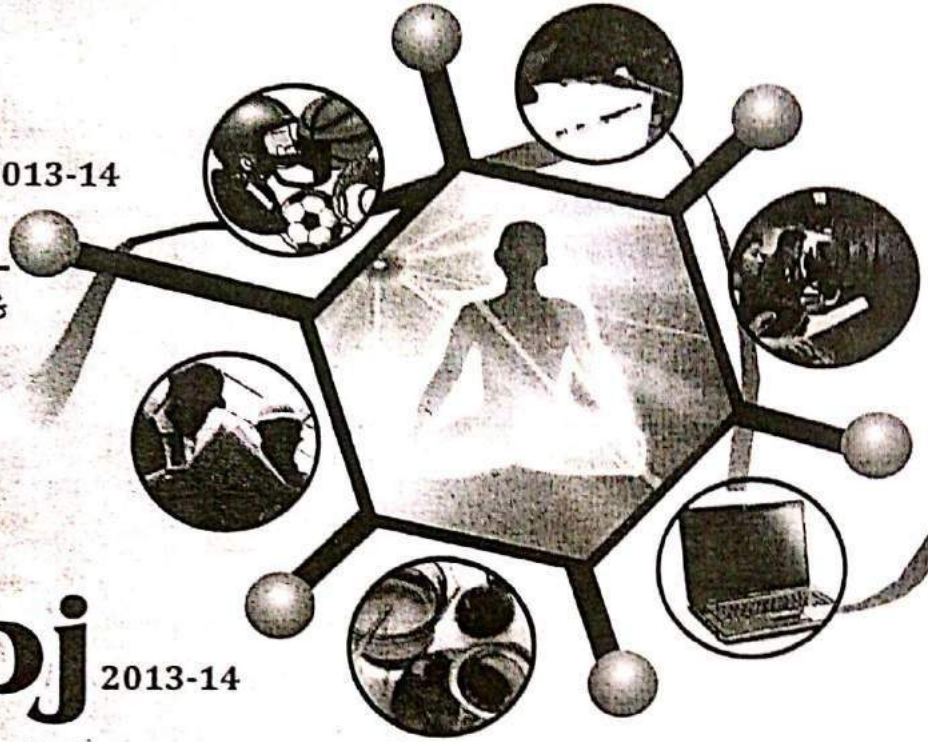
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***Chitra and Savitri* as epitomes of Women Empowerment: A Study in Comparison**

DRS. ANUPAM R. NAGAR & KETKI N. PANDYA

I. INTRODUCTION:

Rabindranath Tagore's lyrical drama *Chitra* reminds man that the ultimate truth is to be found not at the physical base but in the steady evolution of the self. The illumination of a young princess' mind lies in the recognition and realization that it is in Truth alone that true happiness resides. Similarly Aurobindo's epic *Savitri* narrates the story of a young princess who saves the life of her husband from Death and thereby suggests the ultimate liberation of a man from universal Death. Aurobindo therefore writes poetry to enunciate his philosophy in terms of spiritual action and vision. *Chitra* and *Savitri* are Upanishadic works in the sense that their principal theme is search for knowledge ('vidya'), that liberates man from ignorance ('avidya'), and that their main stylistic device is the conversation between the human and divine characters.

Evolution thus becomes the watchword of both Aurobindo and Tagore. The awakening of the self or raising the life and existence to a higher level of consciousness (a spiritual form of women empowerment) is one of the parallel themes observed in *Chitra* and *Savitri*. Further, the integral transformation of *Chitra* and *Savitri* and their inner intuitive development has a much wider connotation to mankind at large. An endeavour is made to establish *Chitra* and *Savitri* as works of self-discovery. Although there are fundamental

differences in terms of the nature of Chitra and Savitri's awareness there is no denying that these legends from the Mahabharata are exquisite examples of the feminine aspect of the Indian Women. Tagore observes that Indian women know that it is their duty to make their life an image of the eternal life, and that love's mission is truly performed when life has a spiritual meaning. Aurobindo too recognizes woman as the symbol of shakti, the creative power and in this context Chitra and Savitri are the highest tribute to women in general and stand tall as illustrious examples of Women Empowerment.

In effect, Tagore and Aurobindo seek to achieve a realization of human unity, universal peace and happiness, based on a spiritual foundation, which ensure the orderly progress and fulfillment of human destiny. Chitra and Savitri are concerned with the consciousness of man and how it, like all other living things, grows according to its own nature. The drama and the epic offer to mankind the spectacle of a rebirth of life in spiritual terms. The heroines of Chitra and Savitri extend their level of empowerment by their experiences of life and eventually acquire self-knowledge and self-transcendence. They educate themselves in the self and in otherness by seeing themselves, their false selves, and finally their whole transcendental beings. The action of both Chitra and Savitri is internal and manifesting an uplifting of thought, feeling and sense. The inner mind is the focal point of the two works. Chitra and Savitri also bear witness to self-expansion and the conscious subjectivity of the modern feminine mind. Their inwardness is intolerant of the other-worldliness and the asceticism of religion on the one hand and the abstraction of philosophy on the other. They rather meditate on the truth of life and the truth of the spirit respectively.

II. The Chitra and Savitri Legend:

II. I THE CHITRA LEGEND:

**"Manipureshwaram Rajan dharmagyam Chitravahanam
Tasya Chitrangada nama duhita charudarshana"**

Chitra is based on the Mahabharata legend of Chitrangada and Arjuna. Arjuna came to Manipur during the course of his wanderings to fulfil a vow of penance. He saw Chitrangada, the beautiful daughter of Chitravahana, the king of the country and was captivated by her charming beauty. He then asked the king for the hand of his daughter in marriage. The king asked him who he was. On learning that he was

Arjuna, the Pandava prince, the King told him that one of his ancestors in the kingly line, named Prabhanjana, was childless for quite a long time. In order to obtain a successor he performed severe penances. Lord Shiva who was pleased with his austerities, granted him a boon that he and his successors would each have one child. It so happened that the promised child had invariably been a son. But Chitravahana, was an exception, as he was the first to have only a daughter to continue his race, whom he named as Chitrangada. He, therefore, always treated her as a son and had also made her his successor: The son that would be born to her would continue the race of the king. He demanded from Arjuna that son as the price of the marriage. On this consideration Arjuna could take her in marriage. Arjuna made a pledge to the King that the son born of this union would continue Chitravahana's race and then Arjuna took Chitrangada as his wife. He lived in her father's capital for three years. When a son was born to them, he embraced his wife with warmth, and bidding farewell to her and her father, set out again on his travels.

Tagore's Chitra is based on the Mahabharata. It is a dramatic sermon on the theme of true love. Arjuna, the Pandava prince spurns the princess Chitra, the daughter of the King of Manipur. Later when transformed into a beautiful damsel by a boon from the god of Love and god of Spring she approaches Arjuna again. He is infatuated. But Chitra conquers her unease by boldly revealing the truth about her. The false woman redeems herself as the true mother-to-be. The sensual is transcended in the spiritual, and the union is consecrated at last. Thus, Tagore's Chitra has a compact and neat structure. But much complexity and richness has been lost in the process of translation. His principal characters tend to be symbolic. His setting is invariably non-realistic. His drama firmly rooted in the Indian ethos in its themes and characters and eminently expressive of his deepest convictions in creative terms, is comparable at its best with the modern imaginative drama of W.B. Yeats and Maurice Maeterlinck.

Let us now examine the variations in the original Mahabharata text of Chitra and the re-contextualized Chitra text by Tagore:

II. II. VARIATIONS IN TAGORE'S CHITRA:

Like Shakespeare, Kalidas, and Shelley, Tagore deviated from the original story to suit his requirements. The following are the variations that are observed in the text of Tagore from the Mahabharata:

1. The Chitrangada-Arjuna episode in the Mahabharata runs up to 15 verses, (beginning from stanza no. 13 to stanza no. 27), while Tagore's lyrical drama involves nine scenes.
2. In the Mahabharata, Arjuna meets Chitravahana, the King of Manipur, whereas in Tagore's Chitra, Arjuna never encounters the King.
3. In the Mahabharata, Arjuna accidentally meets Chitrangada while in Tagore's Chitra, it is Chitra who sees Arjuna accidentally.
4. In the Mahabharata, Chitrangada has been depicted as a youthful damsel of exquisite beauty she is *Charudarsana* and *Vararoha*, whereas in Tagore's Chitra, Chitra is unattractive and plain. The whole plot of the drama hinges on this point. Had Chitra been a beautiful woman she would not have approached Madana (Eros) and Vasanta (Lycoris) for lending her charm and grace even for a day, so that she might win the heart of Arjuna.
5. In the Mahabharata, Arjuna makes up his mind to have Chitrangada as his wife and therefore he goes to the King and seeks his permission for the hand of Chitrangada, whereas in Tagore's Chitra, Arjuna does not seek her hand in marriage with the permission of her father or any of her guardians.
6. In the Mahabharata, Arjuna lives with Chitrangada in Manipur for three years, while in Tagore's Chitra, Arjuna stays with her for only a year.
7. In the Mahabharata, Chitrangada gives birth to a boy-child and Arjuna after having presented the son to the father of Chitrangada, leaves, whereas in Tagore's Chitra, Arjuna is illuminated with revelation after a year and is reminded of his home. Here Chitra offers the last sacrifice at Arjuna's feet (i.e., flowers of incomparable beauty from the garden of heaven and tells Arjuna that she will teach her child to be a second Arjuna).
8. In the Mahabharata, Chitrangada is observed as a submissive daughter and wife. She accepts anything and everything, while in Tagore's Chitra, Chitra is a strong-willed daughter and a fierce individual.

Having studied the Chitra legend in both the original and the reinterpreted mode let us now examine the Savitri legend in both the modes:

II.III THE SAVITRI LEGEND:

"Savitrya preetaya datta Savitrya hutaya hyapi
Savitriyeva namasyaschakrurvipraastatha pita."¹⁷

Savitri is based on the Mahabharata legend of Savitri and Satyavan. Aswapathi, the king of the Madra kingdom was a popular king, but his one worry was that he had no child. So he performed austerities for eighteen years. The goddess Savitri, then appeared and vouchsafed the boon of a daughter of great beauty.

As prophesized by the goddess, the queen gave birth to a female child before the end of the year. The child was named Savitri, who grew up to be an intelligent, courageous and beautiful girl, loved by all in the kingdom.

The king then told Savitri to choose her life partner, a prince who would be worthy of her. In obedience with the royal command, Savitri travelled with an escort, visiting many countries, till finally she chose Prince Satyavan who was living in a forest hermitage with his father, the blind king Dyumathsena of the Shalwas and mother Shaibya who had lost their kingdom.

Savitri returned home, jubilant and satisfied with her choice. She found her father with the famous sage Narada, who immediately asked her who she had chosen for her husband. When Narada heard that Satyavan was her choice, he begged Savitri to reconsider her decision, as he knew that Satyavan had only one more year to live. But she was determined to marry Satyavan, with whom she was already deeply in love. And so, ignoring the pleas and appeals of her family, she married Satyavan at Dyumathsena's hermitage in a simple ceremony. Savitri and Satyavan went round the sacred fire hand in hand as the priests chanted Vedic mantras.

Savitri and Satyavan loved each other, and were happy together. However, she carried a heavy heart, as she could not forget the prophecy regarding Satyavan's life. Time flew by. Savitri realised that Satyavan's death was approaching. Four days prior to the prophesized end of Satyavan, Savitri undertook a *Tri-Ratra* vow. On the day marked for Satyavan's death, he set out to the woods with an axe upon his shoulders as usual. Savitri begged him to allow her to accompany him, and with the permission of the in-laws they walked into the forest.

As he was chopping wood, Satyavan felt some pain. He rested

his head on Savitri's lap and fell into a slumber. Nearby, a dark shadowy figure emerged, carrying a noose in his hand. He was Yama, the god of Death. Masking her fear of the god, Savitri pleaded with him not to take her husband from her, but Yama refused to listen and started carrying Satyavan away. Savitri followed, persistent and unyielding, as Yama traversed through the forests with Satyavan on his shoulder. Savitri pleased him with her discourse and purity of heart. Yama then told her to ask for any boon except for her husband's life.

Being wise, Savitri immediately asked that her father-in-law's eyesight should be restored. The boon was granted, but Savitri did not leave. Yama then granted her three more boons. As a second boon, Savitri asked for the restoration of Dyumathsena's kingdom. This was granted. Her third boon demanded that her own father be blessed with a hundred sons. This too was granted. As the fourth boon, she asked that she herself should bear a hundred sons. Yama granted this boon too, not recognizing the predicament he was to face. Savitri smiled, pointing out to Yama that she could not have a hundred sons without her husband being restored to life. Realizing that he had been outwitted, Yama released the soul of Satyavan from his noose.

Savitri returned to the place where Satyavan's body lay. She took his head on her lap, and within a moment, Satyavan regained his life. The couple then proceeded back to Dyumathsena. Concluding his narrative, Rishi Markandeya said:

"Even thus did Savitri redeem from peril and raise to high fortune herself, her father and mother, her father-in-law, as also the whole race of her husband."¹¹

Thus, the **Mahabharata** is also the source of Aurobindo's Savitri. Aurobindo has taken '*the Savitri-Satyavan episode*' from the **Mahabharata** and has treated it in his own style in order to fulfill his aim which he has discussed in his '*The Life Divine*' (a vast philosophical prose epic) - the issue between threatening Death and the hope of New Life - a marvellous future possibility, is presented in terms of poetry.

II.IV VARIATIONS IN SAVITRI:

The following are the deviations that are observed in the text of Aurobindo from the **Mahabharata**:

(I) In the legend, the character of Ashwapathy is described only

in seven verses. He is said to have resorted to austerities for the personal gain of getting a child. But in Savitri, Aurobindo elaborates the character of Ashwapathy in about twenty-three Cantos. He practices *yoga* not only for his own self-perfection but also for finding a way for man's liberation.

- (ii) In the legend, the whole period of Ashwapathy's *tapasya* as reported has been transformed by the poet into an epic climb of the human soul in its journey from the inconscient to the very gates of the Superconscious.
- (iii) In the legend, Savitri is said to be a gift of Goddess Savitri. But in the epic, the Divine Mother accepts the prayer of Ashwapathy and incarnates Herself as Savitri to vanquish Death.
- (iv) The legend does not describe the growth of Savitri. But the epic narrates it in a Wordsworthian mode. It is said that Savitri grows imbibing the forces of Nature.
- (v) The legend just mentions the meeting of Savitri and Satyavan. But the epic describes their meetings in detail for two reasons. First, it gives the poet an opportunity to sing the glory of love. Secondly, the poet can highlight the virtues of Satyavan. The meeting between Savitri and Satyavan is said to be the unique example of spiritual love.
- (vi) In contrast to the legend, in the epic the episode of Narad's declaration of the fate of Satyavan has been raised to a very high pitch of spirituality where in cosmic purposes and intentions, the destiny of man, all are brought into play.
- (vii) In the legend, the queen of Ashwapathy is merely a name. But in the epic, she is a very forceful character. She raises all those questions of life, which are usually asked by the agnostics to prove the non-existence of God. Narad patiently answers all her questions.
- (viii) In the legend the conversation which takes place between Savitri and Yama is rather conventional, but in the epic, Savitri clearly stands not merely as the representative of the race but also as a representative of the Divine Mother. She defies the law of Death and defeats him with the strength of her divinity. Then Death is seen in a different form. A voice from infinity introduces him as the creator of the world and

as the carrier of the seeds of thought. The whole dialogue moves on a very high plane of inspiration.

- (ix) In the legend, Savitri and Satyavan, after the conquest of Death, return to the earth and Satyavan regains his father's kingdom and rules it for many years and is happy ever after with Savitri and their children. But in the poet's symbol both Savitri and Satyavan rise from the kingdom of Death to the region of the Eternal Day where the Sun of Truth never sets, where Ignorance is unknown and Death has no place. There she meets the Supreme Reality and asks for His Peace, Oneness, Energy and Joy for earthly creatures. After staying in this region of Truth for some time, they look upon the earth and return to it in order to execute the Divine Will of raising human beings to the divine heights.

Having discussed the content of the Chitrangada and Savitri episode in both its original and re-contextualized format, let us now identify the similarities and the dissimilarities as observed in both the texts:

III. The Comparison between Chitra and Savitri:

- (i) Both the works are inspired from the Mahabharata. Chitra forms a part of the Chitrangada-Arjuna episode in the *Adi Parva* of the Mahabharata whereas Savitri forms a part of the Savitri-Satyavan episode in the *Vana Parva* of the Mahabharata.
- (ii) Both the works have been titled on the names of their heroines- Chitra and Savitri.
- (iii) Both Chitra and Savitri are not puppets in the hands of the destiny. They are the creators and moulders of their own destiny.
- (iv) In both the works the action takes place in the forest.
- (v) Both Chitra and Savitri are very unhappy and sad at the end of the year.
- (vi) In both the works, the heroines pray to God (Madana and Vasanta in Chitra and Yama in Savitri).
- (vii) In both the works, Time is an important factor i.e., Chitra enjoys a year's union with Arjuna and Savitri is destined to lead a happy married life for a year only.

- (viii) Both the works deal with a grand subject that is philosophical in nature.
- (ix) In both the works, we find 'woman in action'.
- (x) Both the texts conclude that love is the main source of life, it leads to self-knowledge and immortality.

The points revolving around the names of the heroines; as moulders of their own destiny; self-knowledge all go hand-in-hand with the idea Individuality, self-hood and self-knowledge in the discourse of Women-Empowerment.

The Contrast between Chitra and Savitri:

- (i) There is a difference in ideology. Chitra longs only for happiness, which is temporary while Savitri longs for wholeness, completeness and perfect-permanent union.
- (ii) Chitra is a plain and an unattractive princess in man's attire whereas Savitri is a radiant, bright, calm, dignified and beautiful princess.
- (iii) In Chitra, Chitra finds Arjuna and is enamoured by him. In order to marry him she requests the god of Love and the god of Spring to grant her only a day's perfect beauty. She marries him in complete knowledge about the impermanence of her relationship with Arjuna whereas in Savitri, Savitri searches out Satyavan on her own without making any request to any god. She marries him in complete knowledge about the short span of Satyavan's life.
- (iv) Chitra accepts her fate whereas Savitri changes her fate with the assistance of her strong will.
- (v) Both are brought up in different environments. Chitravahana brings Chitra up as a son and therefore she does not know anything about feminine delicacy and grace whereas Savitri has grown up in the lap of nature. She is wiser and mature than Chitra.
- (vi) In the case of Chitra there is no direct divine working hand whereas a divine hand works directly in the case of Savitri.
- (vii) Chitra is hasty to win the heart of Arjuna whereas Savitri takes her time and does not practice any falsehood anywhere or at any time to win Satyavan.

- (viii) Chitra wins the love of Arjuna temporarily from the gods whereas Savitri wins the love and life of Satyavan permanently from Yama.
- (ix) The theme of Chitra is the evolution of human love while the theme of Savitri is the evolution of human soul.
- (x) Chitra fights against Illusion whereas Savitri fights against Ignorance.
- (xi) In Chitra, the chief characters are represented thus:
- Chitra: Human Desire for love
 - Arjuna: Seeker of Love
 - Madana: god of Love
 - Vasanta: god of Spring

In Savitri the chief characters are represented thus:

- Savitri: Divine Grace-Light
- Satyavan: Divine Truth
- Aswapathy: Lord of life-energy
- Dumathsena: Divine Mind
- Yama: Darkness of Ignorance

- (xii) In Chitra at the end both Chitra and Arjuna part whereas in Savitri at the end both Savitri and Satyavan get united.

The points of ideological distinction, difference in upbringing in keeping with one's environment and the strong will to evolve through self-realization all go together with the principles of Women Empowerment.

IV. The Re-contextualization of Chitra and Savitri in terms of Women Empowerment:

IV.I. THE MAHABHARATA CONTEXT RE-CONTEXTUALIZED:

Our study of Tagore's Chitra and Aurobindo's Savitri, reveals that both the texts have carved a particular niche for themselves for their thematic concerns, philosophical depth and height. Rabindranath Tagore and Aurobindo Ghose drew their inspiration from the immortal epic - the Mahabharata for their works viz., Chitra and Savitri as these heroines strike a few points of comparison with Gandhari, Kunti, Draupadi, Damyanti, Arundhati, Lopamudra, Sukanya, Odhavati and others. Both Tagore and Aurobindo are thinkers and therefore they have brought about quite a few variations

in the original legends of Chitra and Savitri. Tagore and Aurobindo have chosen these stories to fulfil their aesthetic and philosophical purposes. Being good artists they know very well how to conceal their art. They do not philosophize directly but advocate a method of self-analysis in order to attain *Vidya* (knowledge). Chitra and Savitri are works that tell us about the greatest possibilities and purposes of human love and human life.

The impact of the Indian Renaissance, to which Tagore and Aurobindo belong, is clearly discernible in their works. Both appeared on the Indian cultural scene at a time when India was continually experiencing the colonial impact in every sphere of life. Both Tagore and Aurobindo were conscious of the colonial influence generating a habit of mind, which was ever weakening in us the apprehension of truth. In order to rebuild the nation's consciousness it was imperative for the two poets to search for legends that would sink deep into the living texture of a culture, and at the same time would have the widest extension of meaning and signification. This visionary quality of Tagore and Aurobindo created Chitra and Savitri.

Another significant aspect of Chitra and Savitri is that they are grounded in the Bengal tradition where women had been subjected to all possible social ordeals as sati-system, child marriage and the refusal to permit widow-remarriage. Tagore and Aurobindo were alive to these social issues and therefore they drew in Chitra and Savitri women characters who reject these orthodox notions of the contemporary times. The two texts are a record of the progress of the society that Bengal witnessed in matters relating to the position of women in society. They succeeded in injecting the much-needed reformation in the social, cultural and religious position of the women of the times.

IV.II SOCIAL AND SPIRITUAL EMPOWERMENT:

The aim of Tagore and Aurobindo is to attain victory over one's false-self and death, in Chitra and Savitri respectively. The outer world, the society, philosophy, science, art, music reminds them that the ultimate truth in man is in the illumination of the mind, in the extension of consciousness, in the steady evolution of the self, in the recognition of the one Truth, in the recognition for the harmony of contrary forces, in the realization that all things are spiritually one and in acquiring self-knowledge and self-transcendence. Both the artists intend to awaken the self, to raise the life and existence to a

higher level of consciousness. Their works show us how an individual begins with himself, by raising his consciousness, purifying himself and realizing a wider meaning of life. They primarily aim at the unfolding of the self and the world in their works.

Both the legends of Chitra and Savitri are recreated to recover the human wholeness. They are spiritual in their theme, conception and execution. They believe in the implicit following of one's cultural heritage and familiarity with tradition. In adapting the legends of Chitra and Savitri to contemporary times, both Tagore and Aurobindo were already in an activity of tradition and cultural analysis. The mythical framework of the works highlights the Indian tradition more competently than any other text. The legends have been explored to understand the deepest mysteries of life, love and death and answer some essential existential questions. They depersonalize and become archetypes of the quest theme of the human spirit, which refuses to accept even the limitations of borrowed beauty and death. Thus, the source text – the *Mahabharata*, the impact of the Indian Renaissance on Tagore and Aurobindo, the grounding of the poets in the contemporary Bengal tradition, and the purpose behind the creation of these two works logically lead us to the reasons behind their choice of the two female characters – Chitra and Savitri.

IV.III WOMEN EMPOWERMENT: AS A SYMBOL OF SHAKTI – THE DIVINE ENERGY:

The Indian mind is largely familiar with the idea of God in an eternal feminine aspect and therefore the Indian people have always cherished the legends of the great women of the ancient epics. The Chitra and Savitri legends are suggestive of the commitment that women have towards actualizing their real self and thereby fulfilling the purpose of life. Both of them symbolize the principle of *Shakti*, the creative power that manifests itself in order to fulfil human destiny and the cosmic design of God. Tagore and Aurobindo's quest is directed towards the realization of human unity, universal peace and happiness. Chitra and Savitri are concerned with the consciousness of men and show how they, like all other living things, grow according to their own nature. They offer to mankind the spectacle of a reawakening and rebirth of spiritual life. Chitra and Savitri extend their consciousness by their experience of life and eventually acquire self-knowledge and self-transcendence. They are educated in the self and in otherness by seeing their self, their other-half, their opposite,

their false-selves and finally their whole transcendental being. In *Chitra*, Madana and Vasanta and in *Savitri*, Yoga is the means to enact the ancient story with new motifs. In both the works the action is internal, shifting back and forth on the various planes of consciousness and manifesting a spiritualized uplifting of thought, feeling and sense. The inner mind is the central point, the background of the two mighty opposites - love/beauty, reality/illusion, and love/death, knowledge/ignorance, of the two works. Both *Chitra* and *Savitri* bear witness to the conscious subjectivity of the modern mind and the expansion of the self. They meditate on the truth of life and the truth of spirit.

IV.IV GENDER EQUALITY:

Tagore was one of the earliest writers to work on the Chitra episode. The story of *Chitra* revolves around Chitra, a Manipuri princess, who longs to possess Arjuna at all costs. It is a powerful work on the psychological tension of a woman caught between her patience and realization of the importance of physical charm. The most dominant feature of the play, however, is the assertion of equality of women. Tagore has made *Chitra* an extremely poignant drama. When Arjuna develops a liking for Chitra, the huntress, Chitra expresses her knowledge of male psyche and reveals the social discrimination in our society. She asks Arjuna in sarcasm whether a woman is merely a woman when she winds herself round men's hearts with her smiles, sobs, services and caressing endearments or when a woman exhibits her learning and achievement. This question of Chitra is very significant as it throws light on our social attitudes towards women. It is taken for granted that a woman is supposed to take care of the man and her primary duty is to entertain him. A man's responsibilities as such do not ever equal that of a woman. The man may do whatever he desires to do. Neither is he supposed to take care of a woman's emotions and nor does he hold dependability in the rearing up of a child. The woman has to behave according to his whims and prejudices. But the man may behave according to his likes and dislikes. Moreover, the man has a tendency of not being very appreciative of a woman's accomplishments apart from the wealth of her physical details.

IV.V. THE FEMALE-SELF: AN INDIVIDUAL IN HER OWN RIGHT:

Quintessentially, the female-self of Chitra is representative of the everyday issues of the Indian women in general. The debate of

man/woman's equality would become perpetual if both were not to value each other. And Arjuna does respond positively to her queries. He does understand the need to recognize a woman's identity/individuality or else the woman would remain a mystery for the man. Chitra's and Arjuna's realization is an acknowledgement of each other's individuality. That each one of them reserves the limited space defined for her/him; that no character stands to be marginalized and that each one holds a defined center, forms the pivotal idea of Chitra. (The work also carries parallels with Kalidasa's Abhigyan Shakuntalam in terms of the character's growth, education and more importantly the attainment of Self-Knowledge).

On the other hand, Aurobindo was the first to elevate the Savitri episode to epical heights. In Savitri, the story rotates around Savitri, a Madri princess who eventually gets married to Satyavan. But he is destined to die within a year. Savitri, in spite of her mental anguish, resolutely decides to confront Death and break the cosmic law of *Karma*. In her quest of the Ultimate, she does not compromise with the laws of Ignorance, Darkness and Death. Rather, she successfully persuades the god of Death to give back the life of the young prince. Savitri's debate with death and her ultimate triumph over mortality have sunk deep into the soul of India. (The discussion that ensues between Savitri and Yama holds a similarity with the dialogue that takes place in the Katha Upanishad between Nachiketa and Yama).

In Chitra, Chitra had a desire in the past to fight a combat with Arjuna and defeat him in it. It obviously points to the concept of equality between man and woman. Chitra believes that both man and woman possess the same quality of intelligence and skill in every deed. And given an opportunity she is capable of proving herself in every sphere of life. Chitra consequently marks out the equality between man and woman from the physical and mental points of view. Savitri also exhibits the fact that not only holy men - *rishis* - can dare encounter and defy the mighty god of Death, but a woman too, armed with the qualities of *Shakti* (power) and *Bhakti* (devotion), can defeat the god of Death. Savitri conclusively indicates the equality between man and woman from the mental and spiritual points of view.

V. CONCLUSION:

It is thus noted with categorical explicitness that all the

principles of Women Empowerment as Strong Individuality, Equality and nondiscrimination, and the Desire for Evolution and Empowerment are all found in both Chitra and Savitri:

The points of comparison run thus:

1. Both, Chitra and Savitri, are the only children of their parents. They carry a background story of divine birth. They do not come from conservative families but from respectable royal families which give them freedom to think, to decide and to execute deeds according to their wish and will.
2. Both Chitra and Savitri in choosing Arjuna and Satyavan respectively, go on to exhibit their **feminine right, will power and confidence**. Their decision to select their life partners is essentially a continuation of the tradition established by Shakuntala, Ganga, and Sharmistha.
3. Both are the recipients of Divine Grace. Chitra becomes a perfect beautiful damsel like Shruvavati and Sulabha and Savitri defeats the god of Death like Odhavati.
4. Both encounter barriers in the path of love and finally succeed in winning back their life-mates. Chitra displays growth in **understanding and realization**, while Savitri exhibits **growth in consciousness**. They realize their 'self' and embody in themselves the qualities of female psyche and unusual female achievement.
5. Both reject the two negations - the ascetic's denial of life and the sensualist's denial of the spirit.
6. Both are concerned with the **welfare of humanity** in general. They are not self-centered. Rather both see **salvation in depersonalization**. Chitra, the huntress comes to the aid of the villagers in times of distress, while Savitri dedicates herself to the cause of uplifting mankind. Both, therefore, stand as milestones in the history of women's free thinking.
7. Both exemplify and justify the meanings inherent in their names viz., Chitra - the beautiful image and Savitri - the image of the Sun god.
8. Both exemplify a life that is a **synthesis of tradition and modernity**. On the one hand they are fully conscious of their rights and on the other they examine their respective roles of

cultural representation.

9. Both assert their individuality/ identity in relation to others. Chitra presents her true/false being only because she encounters Arjuna and Savitri transcends the physical categories of existence only because she has Satyavan living/dead by her side.
10. Both are responsible for bringing happiness/bliss to their families; they are seen as good friends of their respective life-mates; they are affectionate, intelligent, self-respected women; they are made up of a *jivan shakti* (life-force)/ female-consciousness that makes them distinguished; and they, as would-be mothers, are complete women.
11. Both are seekers of truth and knowledge. They successfully **actualize their potential** by manifesting their real self through self-upliftment. Chitra discards her borrowed beauty to face Truth as it is and Savitri defeats death by raising herself to a higher plane of consciousness.
12. Both live life as the precious gift of God. They care for the body as the temple of God and think the soul as the ultimate reality.
13. Both reflect Indian culture, Indian women and the way of living life. They assert women's valuable and meaningful place in society and public life.
14. Both exhibit the magic of *Shakti* (power) and the power of *Prakriti* (nature). They symbolize the **evolution of the human love and human soul** towards the Ultimate Reality.

The study reveals the following points of contrast:

1. Chitra and Savitri have a **fundamental difference** in terms of their familial background, social environment and mental makeup which leads to their having a different aptitude, attitude, ideology and approach to life.
2. Chitra loses her distinct personality (temporarily) for winning the love of Arjuna, while Savitri neither loses nor gives up her personality for winning the love of Satyavan.
3. Chitra struggles with her inner lower self, while Savitri struggles with the outer lower being.
4. Chitra asks for beauty for herself, while Savitri asks for life for

her husband.

5. Chitra is devoid of patience, while Savitri is the very embodiment of patience.
6. Chitra's self revolves around matter, life, knowledge, bliss and consciousness, while Savitri's self revolves around matter, life, mind, knowledge, bliss, consciousness and existence.

In spite of these few points of contrast, the two works primarily discuss female-consciousness - *nari Chetna*, WHICH IS A FORM OF WOMEN-EMPOWERMENT (*stri-shashaktikaran*) Chitra and Savitri succeed in asserting the supremacy of female discourse over male discourse. Chitra initially persuades the male gods (Madana and Vasanta) to see her point of view and then gets from them the boon desired. The boon is again a medium for Chitra to destabilize Arjuna's patriarchal position and she precisely succeeds in doing that when she observes that Arjuna cannot do without her. And then she reveals her true self. Similarly, Savitri through her dialogue with the male god of Death (Yama) subverts the traditional equations. Her victory in getting back Satyavan, is an effort to establish the superiority of female colloquy over male colloquy. The prime object of these female-centered works lies in seeing the subversion of the male-dominated society, valuing the female-self, recognizing the gender-difference and thereby discerning what may be seen as an Indian mode of feminism.

Tagore and Aurobindo as ceaseless experimenters made a quest for novelty. They tended to seek new things by adapting the old legends to present times. The women characters in the Mahabharata are powerful but none display the fearless attitude to meeting the challenges of life and death. **In the entire gamut of Indian literature only Chitra and Savitri stand apart as the very models of female will, female psyche, female consciousness or what we call in modern times as Women Empowerment.** Furthermore Tagore and Aurobindo have used Chitra and Savitri as symbols of *Saundarya* (beauty) and *Shakti* (power). They are women who can fight even against the greatest of evils - Illusion and Ignorance respectively. Their popularity in present times is an indication of the universal appeal that the works evoke irrespective of time and place. They stand as immortal characters for they are bursting with life and ceaseless vitality. Tagore and Aurobindo wanted to guide and shape the contemporary Indian sensibility. Both Chitra and Savitri guide the

contemporary women how to live life, how to be fearless and determined for self-realization.

Conclusively, the source text of *Chitra* and *Savitri* - the *Mahabharata* - reflects the socio-cultural, religious, political and economic conditions of the age. *Chitra* and *Savitri* are certainly the renderings of the ancient Hindu legends and bear close affinities with the mode of the *Itihas* and the *Upanishads*. The contemporary concept of ever-increasing inwardness is realized to its full potential in *Chitra* and *Savitri*. *Chitra* and *Savitri* gained fame on account of their perseverance in self-analysis and the ultimate realization of their real selves. The constant endeavour of Tagore and Aurobindo to awaken and fulfil human-hood is achieved in *Chitra* and *Savitri*. *Chitra* and *Savitri* are filled with the *dharma* of life-force. Thus, Tagore and Aurobindo through *Chitra* and *Savitri* display an extraordinary competence and artistic skill in arranging and molding the legends to suit their literary/social/philosophical requirements. They have a sort of secret harmony in sensing the pulse of the times. *Chitra* and *Savitri*, therefore, have an inner stream of feminine power/life-force and on account of this they do not depend on the traditional roles assigned to women in India.

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Feminine Issues in Bharati Mukherjee's *Jasmine*

RUSHI SUMANKUMAR PANDYA

The aim of my research paper is to critically analyse the character of protagonist of *Jasmine* so as to investigate and comprehend the predicament of women in Indian as well as global society with special reference to feminine issues like racial and gender discrimination as well as alienation and assimilation with reference to Indian diaspora. Most of the female characters of the novels of Bharati Mukherjee seem to be caught in a flux of tradition and modernity. Neither can they completely detach themselves from their past, nor do they have any certitude in the future. Their never-ending struggle to survive and adjust in accordance with the shifting cultural and social values is in the centre. Whether it is India or any other foreign country, the female characters are victimized and sometimes even enslaved due to gender discrimination. Moreover, racial discrimination seems to be an inevitable compensation that immigrants will have to forfeit. Bharati Mukherjee unveils these issues very faithfully in her novels. Furthermore she has a profound understanding of the issues related to the settlers. Therefore their struggle to reconcile in an alien society has been illustrated very effectively. It is noteworthy that they are alienated from both foreign as well as their own culture and society.

Bharati Mukherjee, born in July 27, 1940 in Calcutta, is an Indian American novelist and short-story writer whose works reflect Indian culture and immigrant experience. She was born into a wealthy Calcutta family. She attended a Bengali school from 1944 to

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"The illiterate are not those who CAN'T read and write,
but those who read and write"

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ToC

२९. मालती जोशी की कहानियों में चित्रित कामकाजी नारी

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ABSTRACT

आज तक यह परंपरा चली आ रही है कि समाज में माता-पिता कमानेवाले पुत्र पर निर्भर रहते हैं, और पुत्र का यह कर्तव्य है कि वह पारिवारिक उत्तरदायित्व का वहन करे। किन्तु समय के परिवर्तन के साथ ही आज नारी भी कार्यरत है यह भी पुरुष की तरह घर-बाहर दोनों क्षेत्रों में व्यस्त रहती है नारी की कर्मठता ने उसे और अधिक व्यस्त कर दिया है। यह विवाहित हो या अविवाहित दोनों ही स्थितियों में वैयक्तिक परिवेश के अनुरूप उसे काम करना पड़ता है कहीं-माता-पिता की गरीबी उन्हे काम के लिए प्रेरित करती है, और कहीं समुदाय वालों के लिए वह सोने के अंडे देनेवाली मुर्गी की तरह सामप्रद सिद्ध होती है, लेकिन दिन-रात पिसते-पिसते उसकी भावनाएँ कहां उड़न लू हो जाती है इसकी फिक्र खटती रहती है, कैल्सू के बेल की तरह। स्वातंत्र्योत्तर काल में देश की भयावह समस्याओं के कारण नारियों को मजदूरी से कामकाजी का रूप धारण करना पड़ा। परिवर्तित अर्थ व्यवस्था एवं एकत्र कुटुंब के कारण पुष्टि मूल्यों के स्थान पर नए मूल्यों का चूष-चाप स्वीकृत देनी पड़ी। आधुनिक नारी के सामने कई मजदूरियाँ थी, जिसके कारण उसे घर की चारदीवारियों से निकलकर उसको बाहरी दुनियाँ में शामिल होना पड़ा। संयुक्त परिवार के टूटने तथा छोटे परिवार, सीमित आय और आर्थिक मजदूरियों से यह त्रस्त हो गई।

शिक्षा का प्रचार — प्रसार देनी से होने के कारण सिद्धि नारी को नौकरी की सुविधाएँ मिलने लगी। शिक्षा के बाद छातीपन को काटने तथा विवाह तक नौकरी करते रहने को मजदूरी भी थी, देहेज की रकम इकट्ठी होने तक नौकरी करना था—चाप की बीमारी के कारण, इन कारणों के अलावा और भी कई कारण हैं जो मालतीजी ने अपने कहानियों में चित्रित किये हैं। मालती जोशी आधुनिक हिन्दी साहित्य में अपना एक अलग मकाम रखती हैं। उनकी कहानियों में आधुनिक कामकाजी नारी के विभिन्न रूपों को वास्तविक रूप में प्रस्तुत किया गया है।

प्रस्तावना :-

कहानियों में नारी को केन्द्र में रखकर उसकी अनेक समस्याओं का चित्रण किया है वह। समस्याओं के इस चित्रण में उन्होंने नारी के अनेक रूपों का चित्रण किया है, नारी चरित्रों का यह स्वरूप कई दृष्टियों से महत्वपूर्ण हो गया है, इस चरित्र-चित्रण के माध्यम से ही उन्होंने नारी जीवन के अनेक पहलुओं को न केवल उजागर किया है, अपितु आधुनिक मूल्यों और मान्यताओं की दृष्टि से उसे जाँसा और परखा भी है, समयकालीन कथन साहित्य में अनेक रचनकारों ने नारी चरित्रों के सन्दर्भ में बितनी रचनाधिकता मालती जोशी के चित्रण में दिखाई देती है उतनी अन्यत्र कम है, संपन्नता उसका कारण स्वयं लेखिका का ही होना है। चाप ही स्वतंत्रता व स्वतंत्रता मानने की जो वृत्ति कुछ नए और आधुनिक कहलानेवाली रचनकारों में मिलती है, मालती जोशी की कहानियों उसे नकारती है।

आज तक यह परंपरा चली आ रही है कि समाज में माता-पिता कमाने वाले पुत्र पर निर्भर रहते हैं, और पुत्र का यह कर्तव्य है कि वह पारिवारिक उत्तरदायित्व का वहन करे। किन्तु समय के परिवर्तन के साथ ही आज नारी भी कार्यरत है यह भी पुरुष की तरह घर-बाहर दोनों क्षेत्रों में व्यस्त रहती है। नारी की कर्मठता ने उसे और अधिक व्यस्त कर दिया है।

वह विवाहित हो या अविवाहित दोनों ही स्थितियों में वैयक्तिक परिवेश के अनुरूप उसे काम करना पड़ता है कहीं माता-पिता की गरीबी उनके काम के लिए प्रेरित करती है, और कहीं समुग्रल वालों के लिए वह सोने के अंडे देने वाली मुर्गी की तरह लाभप्रद सिद्ध होती है; लेकिन दिन-रात पिस्तो-पिस्तो उसकी भाषानाएँ कहाँ उठाने से जाती है इसकी फिक्र खटती रहती है, फैंलू के बेल की तरह। स्वार्थोत्तर काल में देश की भयावह समस्याओं के कारण नारियों को मजदूरी से कामकाजी का रूप धारण करना पड़ा। परिवर्तित अर्थ व्यवस्था एवं एकत्र कुटुंब के कारण पुराने मूल्यों के स्थान पर नए मूल्यों का चुप-चाप स्वीकृति देनी पड़ी। आधुनिक नारी के सामने कई मजदूरियाँ थीं, जिसके कारण उसे घर की चारदिवारियों से निकलकर उसको बाहरी दुनियाँ में शामिल होना पड़ा। संयुक्त परिवार के टूटने तथा छोटे परिवार, सीमित आय और आर्थिक मजदूरियों से वह त्रस्त हो गई।

शिक्षा का प्रचार-प्रसार तेजी से होने के कारण शिक्षित नारी को नौकरी की सुविधाएँ मिलने लगी। शिक्षा के बाद खालीपन को काटने तथा विवाह तक नौकरी करते रहने की मजदूरी भी थी, दहेज की रकम इकट्ठी होने तक नौकरी करना माँ - बाप की बीमारी के कारण, इन कारणों के अलावा और भी कई कारण हैं जो मातृजी ने अपने कहानियों में चित्रित किये हैं।

❖ कुँआरी कामकाजी नारी :-

मालती जोशी ने अपनी अनेक कहानियों में कामकाजी कमाठ नारी का निरूपण किया है, उनकी कामकाजी नारियों सामान्यतः अपने संपूर्ण परिवार का पालन पोषण करने के लिए ही नौकरी करती हैं। इन नारियों के सामुग्र परिवार के उत्तरदायित्व के निर्वाह का प्रश्न इतना गंभीर हो जाता है कि वे अपने विषय में कुछ सोच ही नहीं सकती। इन कहानियों को पढ़कर कई बार ऐसा लगता है कि साग्र परिवार ही कमाठ लंग का शोषण कर रहा है यहाँ तक माता-पिता और भाई-बहन भी चाहते हैं कि वह नौकरी करती रहे ताकि अन्य सभी सदस्य अपनी-अपनी सुविधाएँ प्राप्त करते रहें।

इस प्रकार की नारी का चित्रण लेखिका ने 'स्वयंवर' नेटिगो 'हम को दियो परदेन', 'आखिरी सौगात' जैसी कहानियों में किया है। स्वयंवर की प्रथा नेटिगो की 'रजनी', हमे को दियो परदेन की 'कुसुमा' और आखिरी सौगात की 'सुमन' ऐसी कुँआरी नारी पात्र हैं जो परिवार की खातिर विवाह नहीं कर सकी। ये सभी नारियाँ अकलपन की पीढा को भोगते हुए जीवन जी रही हैं। ये अपने ही परिवार की स्वार्थी मनोवृत्ति की शिकार हुई हैं। इन नारियों ने अपने पिला की अचानक मृत्यु हो जाने के कारण विधवा माँ और अपने से छोटे भाई-बहनों की देखभाल और शिक्षा-दीक्षा पूरी करने के लिए नौकरी का सहारा लिया। विधवा माँ की देखभाल, छोटे भाई-बहनों की पढ़ाई-लिखाई और विवाह आदि का निर्वाह करते हुए विवाह की उम्र ही बीत जाती है।

इन नारियों का चित्रण करते हुए मालती जोशी यह संकेत देना चाहती हैं कि, इन नारी पात्रों की विधवा माताएँ ही अपने परिवार के सुरक्षित भविष्य के लिए अपनी कमाठ नेटिगो को-अविवाहित रखना चाहती हैं, क्योंकि जब कभी इन कमाठ नारियों के लिए कहीं से रिश्ते की बात चलती है तो माताएँ ही विवाह के प्रस्तावों को टाल देती हैं। या फिर लडके में कोई ना कोई खोट निकाल कर रिश्ते की बात को टाल देती हैं। इस कहानी में एक प्रसंग के प्रथा का मन यह कहला है कि वह चौखकर अपनी मांगे कहे।

"जब सबकुच इन बातों में रस था, जब सपने देखने की उम्र थी तब तो मुझे गृहस्वयी की गाड़ी में जेत दीया था। अब वह उरसाह मैं कहाँ से लाऊँ। समय की निर्मम आंधी में मन भी मुझा गया है साथ ही लावण्य भी धुंधला सा हो गया है। फिर रोज की यह नुमाइश किस लिए?" इसी प्रकार "आखिरी सौगात" में भी सुमन की माँ स्वयं यह नहीं चाहती कि सुमन का विवाह हो जाए क्योंकि वह भली-भाँती जानती है कि सुमन की तनख्वाह पर ही पूरा घर चल रहा है। जिस समय सुमन की नुआ एक लडके को ध्यान में रखकर सुमन की माँ के पास सुमन से उसके विवाह का प्रस्ताव लेकर आती है और कहती है कि "भाभी! कोई अच्छा सा लडका" देखकर सुमनी को बिदा दो, मैं पूरा खर्चा दूंगी!" बुआ की इस बात को सुनकर अम्मा छूटते ही कहा था, "और खारगे क्या? उस दिन के बाद यह विषय ही हमेशा के लिए समाप्त हो गया था।"

सुमन को यह आशा थी कि सुनील को नौकरी हम जाने से संभवतः माँ उसके विवाह के विषय में खोवे किन्तु शीघ्र ही उसने यह देखा कि सुनील की नौकरी में कोई गड़बड़ है और गड़बड़ परिवार का खर्च चला सकता है। अतः सुमन को अपना संपूर्ण जीवन ही अपने परिवार की देख-भाल के लिए नौकरी करने भिलावत रहा है।

◆ **विषय का मायकाजी नारी :-**

'सती' की 'कांता' एक विषय का मायकाजी कमाव नारी है। पति के देहांत के पश्चात् यह शीघ्र ही नौकरी की तलाश कर लेती है और जब नौकरी की पहल उपलब्ध आती है तो वह अपने ससुर के हाथों में देती है तो उसकी ससुर अपने साटले केटे कि विधेय की पीडा को भूलकर उपलब्ध का स्वीकारण अपने हाथ में लेकर नोट गिने सगी। कमाने वाली यह के सन्दर्भ में परिवार के सार्दको की स्वामी मजबूतिया का विषय इस कहानी में हुआ है।

◆ **विवाह का मायकाजी नारी :-**

भारतीय जोड़ी ने अनेक कहानियां में विवाह का मायकाजी नारी के शोषण का भी चित्रण किया है। 'भोल री कठ पुवली' की 'आषा', सती की 'कांता', हम को दिवो परदेस की 'कुसुम', 'मध्यांतर', की 'विमल' जैसे नारी पात्र इसके प्रत्यक्ष उदाहरण हैं। 'भोले री कठपुवली' की आषा ने बड़े परिवार से अपने स्कूल को चलाया यह समझती है कि "अब यह तो नौकरी नहीं है।" यह तो मेरा अपना काम है, एक मिशन है। यह यहि का स्कूल नहीं है मेरी अपनी संस्था है। अपने खून पसीने से मैंने इसे सींचा है।" पर आषा की मन की बात को किसी ने भी कभी नहीं समझा। यहाँ तक कि उसके पतिने भी उसकी भावनाओं को नहीं जाना यह कुछ कहना तो नहीं चाहती थी पर एक दिन उसने स्पष्ट रूप से अपने पति से यह कहा कि "मैं चाहती हूँ कि आप जाने कि मेरा यह शरीर संरक्षित नहीं है इसके अंदर एक मन भी है, मन जो सुख-दुःख को परिभाषा जानता है, समझता है।" पर आषा के मन की अवस्था का पति ही नहीं समझ सका तो और कौन समझेगा। यहाँ तक कि उसकी संतान भी उसके मन की बात नहीं समझ सकी वे अपने पाप की बात को ही लेकर चलते हैं।

◆ **पति द्वारा शोषित नारी :-**

मध्यांतर की 'विमल' भी एक ऐसी नारी है जो अपने पति द्वारा शोषित की गई है। विमल का पति सदा ही उसे शक की निगाह से देखता है। उसके मन में कहीं यह बात घर कर गई है कि विमल अपने बॉस से बहुत सम्बन्ध बनाये हुए है। इस शक का एक मात्र कारण यह है कि विमल ने कभी अपने पति से कहा कि उसका बॉस उसका क्लाइमेट रह चुका है। नए परम को देखकर उसके में औरत झौंक पैठ हो गया जब कि वह परम विमल ने बजावर से खरीदा था। विमल सोचने लगती है "मेरे लिए यह प्रसंग समाप्त नहीं हुआ था क्योंकि मुझे मातृम या कि उन्होंने पक्का नहीं किया था। एक क्षण का ही क्यों न हो वे इस कल्पना से आतंकित हो उठे थे और मैं उस घड़ी को कोस रही थी, जब मैंने साथ पकने की बात बतलाई थी।" विवाह के बाद पति के घर अपनी नन्दी की शादी के लिए उसे फिर से नौकरी करनी पड़ी। यद्यपि उसकी इच्छा नौकरी करने की थी नहीं थी पर पति की बहनों के विवाह के लिए उसे नौकरी करनी ही पड़ी। नौकरी करने का भी उसे दुःख इस बात का है कि दिन भर की नौकरी की शकत, पीठ भरि बसों की यात्रा करके घर आने पर पति का संदेह की दृष्टि से देखना। इन सारी बातों से वह और भी अधिक हताश हो जाती है।

◆ **अविवाहित मायकाजी नारी :-**

भारतीय जोड़ी के ये नारी पात्र ऐसे हैं जिनके विवाह की उम्र उल गई है और उम्र बढ़ जाने के बाद विवाह का कोई अर्थ नहीं रहता। सोचिका की नारियाँ अविवाहित होने के कारण जीवन के बोझ से दबी हुई हैं। एकानकी पन का बोध उनके मन के भीतर कहीं गहरी ठेस पहुँचाता है। विरोधता है और यह यह कि इन नारियों ने अपने छोटे पार्सों की शिक्षा की तथा छोटी बहनों के विवाह की जिम्मेदारी निभाते हुए जो त्याग व बलिदान का परिणाम क्या हुआ? अपनी बड़ी बहन के इस कर्तव्य और उत्तरदायित्व का निभाने की बात को वे अपना अधिकार समझने लगते हैं। उस समय पीडा और अधिक होती है जब हम यह देखते हैं कि अपने सुखी वर्तमान सुखित भविष्य की धुन में ये माई बहन अपनी बड़ी बहन की आशा-आकांक्षा को नजर अंदाज कर सकें विवाह का ध्यान नहीं रखते। यह कारण है कि इन नारियों को अपने ही परिवार में अजनबीपन और अकेलापन और व्यथित कर देता है।

मासती जोशी की ये नारियाँ परिवार के स्वार्थ, शोषण और अजनबीपन के बोध से मुक्ति पाने के लिए मजबूरी से अपने विवाह की बात खोचते हैं, और जब भी ऐसा अवसर होता है तो ठग अधिक हो जाने कारण प्रौढ कुमारियाँ देखने वाले इन्हें नपसंद कर चले जाते हैं इससे भी दुःखद प्रसंग उस समय आता है जब उन्हें देखने वाले इनकी छोटी बहनों को पसंद करते हैं अनिच्छा से ये नारियाँ विवाह के लिए तैयार होती हैं और जब इस तरह अपमानित होती हैं तो भीतर ही टूट कर बिखर जाती हैं। इन नारी पात्रों को लगातार उपेक्षा अस्वीकार, अवमानना सहन करनी पड़ती है इन अनचाही स्थितियों से गुजरते हुए ये पात्र अपने मन में एक बोझ लिए जीते रहते हैं क्योंकि इसके सिवा इनके पास कोई दूसरा रास्ता नहीं है।

इस प्रकार कामकाजी नारी के शोषण पीडा और पातन को मासती जोशी ने अपनी कहानियों में यथार्थ रूप में प्रस्तुत किया है। यह यह मानती है कि अन्न की कामकाजी नारी बेहद तनाव में जी रही है, क्योंकि हजारे पुरुष अभी भी सी फीसदी भारतीय है। इसीलिए नारी घर और बाहर दोहरीचकी में फिस रही है, इसीलिए उस पर अधिक ध्यान दिख जाता है। क्योंकि आज भी अमतौर पर हम नारी का पारंपरिक दृष्टि से देखते हैं। आर्थिक परिस्थिति के माचों को संभालने के बाद भी घर में नारी का स्थान दूसरे दर्जे का है और जब तक इस स्थिति से नारी को मुक्ति नहीं मिलेगी यह आर्थिक रूप से स्वतंत्र होते हुए भी गुलाम ही रहेगी।

❖ संदर्भ :-

- १) मासती जोशी की कहानियाँ पृ.सं ५७
- २) मासती जोशी, मेरी रंग दे चुनरिया पृ.सं ७१
- ३) मासती जोशी, मेरी रंग दे चुनरिया पृ.सं ७१
- ४) मासती जोशी, बोलते कठपुतली कहानी संग्रह पृ.सं ८३
- ५) मासती जोशी, बोलते कठपुतली कहानी संग्रह पृ.सं ८३
- ६) मासती जोशी, मध्यांतर कहानी संग्रह पृ.सं २२
- ७) स्वयंवर मासती जोशी
- ८) बेदिया मासती जोशी
- ९) हम को दिवो पदेश मासती जोशी
- १०) आखरी सौगात मासती जोशी
- ११) मोरी कठपुतली मासती जोशी
- १२) सती मासती जोशी
- १३) मध्यांतर मासती जोशी

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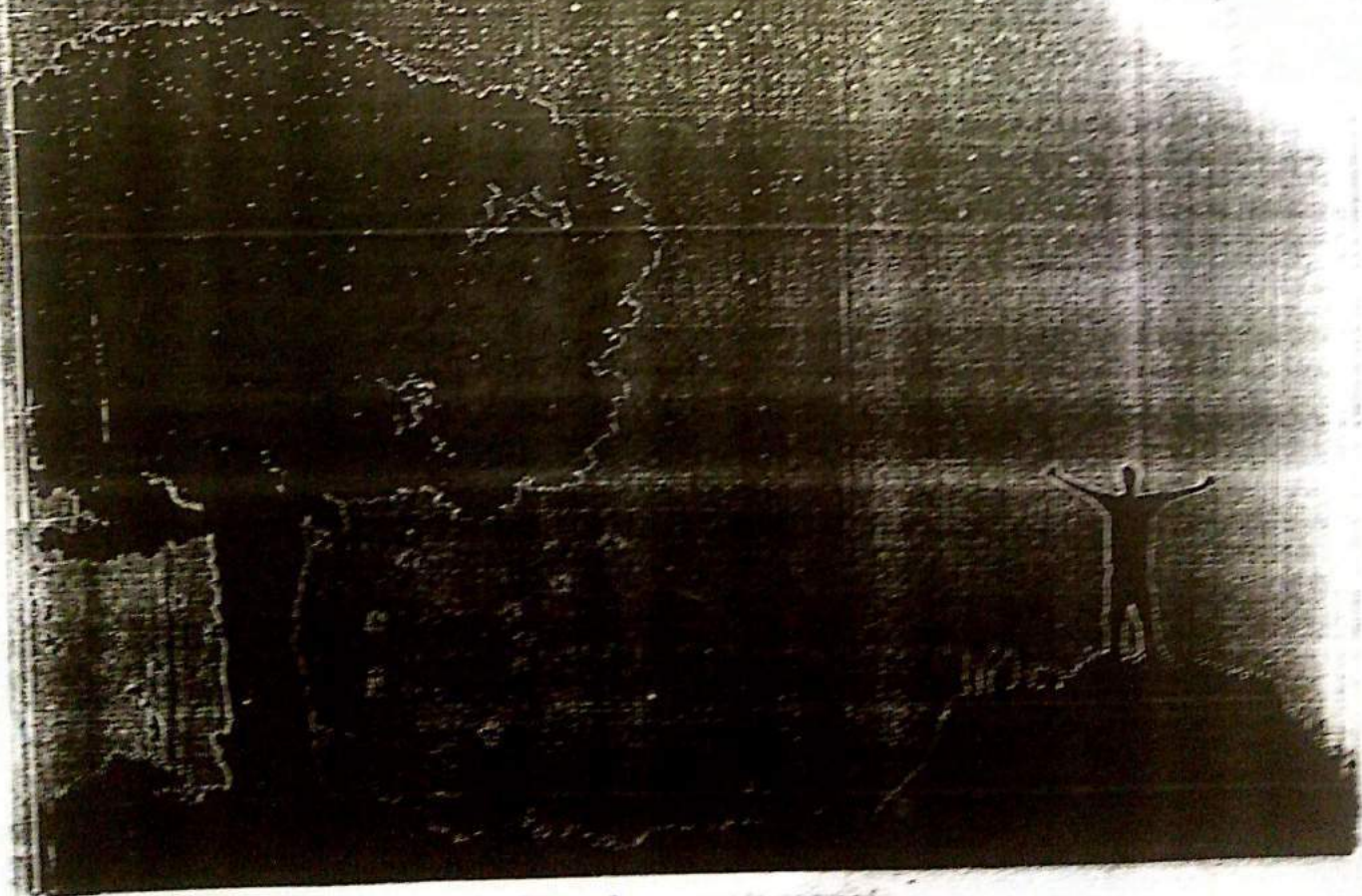
शिल्प संचार

वर्ष 2

अंक - 1

जून-2013 (अर्द्ध वार्षिक)

मूल्य : 100 रुपये



अनुक्रम

कविता :

- | | |
|------------------------------------|------------------------------|
| 1. रामनिवास बाँपला (कोटा-राजस्थान) | ■ वाद नहीं, अमवाद ही मैं |
| 2. प्रा. दामोदर मोरे (मुंबई) | ■ सत्ता के आँगन में |
| 3. सुशीला टाकभीरे (तागपुर) | ■ साहस, औरत नहीं मजबूर |
| 4. कमलेश्वर साहू (रामपुर) | ■ स्त्री-पुरुष, सहन की विदाई |
| 5. डॉ. सुखबीरसिंह (नई दिल्ली) | ■ प्रेम |
| 6. डॉ. महेन्द्र भटनागर (ग्वालियर) | ■ बचाव |
| 7. ओमप्रकाश घाल्मीकि (देहरादून) | ■ छोट |

लघुकथा :

- | | |
|-----------------------------|----------------------|
| अनिता वर्मा कोटा (राजस्थान) | ■ दर्पण छूट ना बोलें |
| अनिता वर्मा कोटा (राजस्थान) | ■ स्वभाव |

आलोच्य :

1. भुवस्वामिनो, प्रा. नलिनो पी. बारिया, उपलेटा
2. डर, प्रा. डॉ. अमी दवे, राजकोट
3. टेलीविजन और हिंदी, डॉ. सी.एल. गोसाई, माणानदर (गुजरात)
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English

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- AFRICAN REALITY IN NGUGI WA THIONG'O'S NOVELS : Dr. J.D. Hirpara
- SECOND LANGUAGE TEACHING AND LEARNING WITH NET GENERATION : Satyaprakash Ramkunj Singh
- CLIMATE CHANGE THROUGH GREEN HOUSE EFFECT : Dr. Kirankumar G. Saija

रामचरित मानस में समाजदर्शन

भारतीय सामाजिक एवं राजनैतिक क्षेत्र में दीर्घकालीन अशांति और विघटन के पश्चात सोलहवीं शताब्दी के उत्तरार्द्ध को संतुलन एवं शांति का युग कहा जा सकता है, जिसकी प्रत्यक्ष प्रतिच्छाया उस युग के महान काव्यकार तुलसी की कृतियों में मिलती है।

सन्त कवि तुलसीदास ने अपनी कृतियों में समकालीन समाज का चित्रण संप्रयास नहीं किया किंतु एक भावुक कवि होने के नाते उनके चरित्रस्थानों में स्वतः तत्कालीन सामाजिक जीवन मूल्य एवं मान्यताओं का स्वरूप तथा चित्र उपस्थित हो गया है। तुलसी को एक ओर वर्णाश्रम व्यवस्था का पोषक समझा गया है तो दूसरी ओर एक विशाल जन्मत उसके विरोध में उदघोष करता दृष्टिगोचर होता है। यद्यपि उन्होंने वर्णाश्रम धर्म व्यवस्था को न तो प्राचीन परमागत रुढ़िमय अर्थ में ही स्वीकार किया और न ही मान्यता दी, वरन् वर्णाश्रम धर्म व्यवस्था को अपने सम-सामयिक काल की पृष्ठभूमि में परखते हुए उन्होंने उसके परिष्कृत रूप को स्वीकार किया है तथा वर्णाश्रम धर्म के विभाजन का मूल जन्म भेद को न मानकर गुण भेद को भी माना है। वर्ण भेद के परिष्कृत रूप को अंगीकार करके ही वह समाज में संतुलन व स्थिरता स्थापित करने के आकांक्षी है क्योंकि सामाजिक सुरक्षा और संतुलन के अभाव में सामान्य जन की भौतिक उन्नति एवं आत्मिक अभ्युत्थान संभव नहीं है।

समाज का वर्गीकरण :

तुलसी ने रामचरित मानस में समाज का वर्गीकरण प्रमुख दो रूपों में किया है। प्रथम वर्णाश्रम धर्म के अनुसार और द्वितीय मानवीय गुणों के आधार पर।

वर्णाश्रम धर्म के आधार पर तुलसीदास ने ब्राह्मणों को सर्वोच्च स्थान दिया है किंतु साथ ही वेदों द्वारा निर्देशित सदाचार, संयम के मार्ग से च्युत, मद, मोह, लोभ के ग्रास बने हुए ब्राह्मणों को निम्न आदि त्रिवर्णीय बताया है।

'सोचिय विप्र जो वेद बिहीना,
तजि निज धरमु विषय भयभीना।
विप्र निरच्छर लोलुप कामी,
निराचार सठ वृषभी स्वामी॥'

उन्होंने क्षत्रियों को तेज, प्रताप, बल और शालीनता से युक्त धर्म और नीति का पालक माना है। इन गुणों के अभाव में वैयक्तिक सभी गुणों से संपन्न होते हुए भी वर्ण दुष्ट राजा कहलाया और उसका विनाश हुआ। तुलसी ने वर्णों को स्वतंत्र रूप से उल्लेख न करते हुए भी वर्णिकों, व्यापारियों, बजाजों इत्यादि का तथा उनके द्वारा किए गए वाणिज्य एवं व्यापार का पर्याप्त वर्णन किया है जिससे मुगलकालीन समाज में व्यापारियों एवं धनिकों के महत्व पर प्रकाश पड़ता है। चतुर्थ वर्ण के लोग शूद्र कहलाते थे-इनकी प्रायः दो कोटिया थी-प्रथम अनिर्वासितों की जिसमें सभी प्रकार के कर्मकार, बढ़ई, कुम्हार, वस्त्रकार, नाई, धोबी आदि सम्मिलित थे। द्वितीय उन अन्वयजों अथवा निर्वासितों की जो प्रायः अछूत समझे जाते थे तथा बस्ती के बाहर रहते थे। शूद्रों के लिए अभिजात तीनों वर्णों की सेवा के स्थान पर ब्राह्मणों के समान जनेऊ धारण करने, ऊंचे आसन पर बैठ शास्त्रार्थ करने तथा वेद-पाठ करने की स्थिति पर तुलसी ने खिन्नता प्रकट की है। उसका मुख्य कारण शूद्रों के उनके निम्न या नीचे गुणों से युक्त होना माना है। दर्शनीय है कि इस विचारधारा में तुलसी की परंपरागत वर्णाश्रम धर्म-संबंधी विचारधारा और तत्कालीन शासक वर्ग का दृष्टिकोण एक वर्ग के लोगों का दूसरे वर्ग के लोगों के कार्य में-धर्म में हस्तक्षेप न करने का-में आश्चर्यजनक समता है।

गुणाश्रयी विभाजन

वर्णाश्रम के अलावा तुलसी ने रामचरित मानस में समाज का विभाजन मानवीय गुणों के आधार पर किया है। उन्होंने समाज को तीन श्रेणियों-उत्तम, मध्यम एवं अधम में विभक्त किया है। यहाँ यह कहना अतिशयोक्तिपूर्ण न होगा कि वस्तुतः तुलसी का संवेदनशील एवं भावुक होने का प्रत्यक्ष प्रमाण समाज का चारित्रिक गुणों पर किया गया विभाजन है। यद्यपि तुलसी ने स्वयं इस प्रकार का विभाजन नहीं किया है, अभिव्यक्ति की सुगमता हेतु यहाँ किया गया है।

उत्तम पुरुष:

उत्तम पुरुष किसी भी जाति का क्यों न हो उसमें नैतिक, आध्यात्मिक और सामाजिक गुणों का होना आवश्यक माना गया

है। इनमें वैराग्य, विवेक, ज्ञान, निरभमान, सत्यनिष्ठा, समता और अनासक्ति मुख्य है।

'घट विकार जिन अनध अकामा,
अकल अकिंचन, सुचि सुखधामा।
अमितयाध अनीह मित भोगी,
सत्यसार कवि कोविद जोगी॥'

सामाजिक गुणों में दानवीरता तथा निरभमान, अनासक्ति, समता, विवेक एवं विनय के द्वारा ही मानव एक-दूसरे के प्रति निरच्छल भाव से सेवाभाव रख सकता है। तुलसी सज्जन पुरुष को तुलना अमृत बरसाने वाले बादल से करते हैं जो स्वयं तृप्त होकर सारा भर को उपयोगी होता है। तुलसी ने अमृतदाता बादल की उस श्रेष्ठ सज्जन से तुलना की है जो दूसरों के सहायताार्थ यात्रियों पर कदापि आलस्य, उद्वेग तथा झुंझलाहट का अनुभव नहीं करता। प्रायः समाज के श्रेष्ठ जनों को कठिनाइयों एवं आपत्तियों से भरा जीवन यापन करना पड़ता है, लेकिन वह अपने गुणों एवं कार्यों से उनमें से भी कुछ नया कर दिखाते हैं।

मध्यम पुरुष:

मध्यम पुरुष का तुलसीदास ने 'मानस' में कम चित्रण किया है। उनकी मित्रता की तुलना बालू पर खींची हुई रेखा के समान है जो वायु के एक झोक से मिट जाती है।

उत्तम, मध्यम नीच गति, पाहन सिक्ता पानी।

यही दृष्टिकोण तुलसी के समकालीन मुगल इतिहासकारों की रचनीओं में प्राप्त होता है।

अधम पुरुष :

तुलसी के अनुसार ये दुर्गुणों से युक्त, कपट, छल और विद्वेष से पूर्ण होते हैं। तुलसी ने इनकी तुलना सांप से की है-जो अपनी स्वभावगत चक्रता को केवल समय-लाभ पर ही छोड़ता है। जैसे टेढ़ा सांप बिल में प्रवेश करने के समय ही सीधा होता है। नीच लोग शक्ति और धन-संचय कर समाज द्वारा निंदनीय एवं घातक सिद्ध होते हैं। इनकी तुलना आकाश में उड़ने वाली पतंग से भी की गई है जो ढील देने पर पृथ्वी पर गिरती है और खींचने पर आकाश में चढ़ जाती है। अतः तुलसी इस निष्कर्ष पर पहुँचते हैं कि दुष्टजनों को सदैव नियंत्रण में रखना चाहिए इसीलिए रावण के सिर काट देने का रूप में राम कहते हैं कि दुष्टजनों का अंत पराजय से होता है।

श्रीती त्रिविध समाज, पुर ग्राम नगर दुहुं कूल।

आलेख्य

नागरिक तथा ग्रामीण जीवन का चित्रण :

महाकवि तुलसीदास का साहित्य तत्कालीन सभ्यता के द्योतक विशाल नगरों और पुँरों और वहाँ के लघु-उद्योगों, दस्तकारी, वास्तुकला पर सम्यक प्रकाश डालता है। साथ ही उन्होंने ग्राम तथा बखेड़ों पर ग्रामीण जीवन के विषय में स्थान-स्थान पर टिप्पणियाँ की हैं। तुलसी ने अपनी कृतियों में विशेषतः तीन कोटि की बस्तियों-नगर, पुँर और ग्राम का वर्णन किया है।

काशी वर्णन : तुलसीदास वेदों तथा विश्व में विख्यात प्रसिद्ध तीर्थ-स्थान 'काशी' को पाँच कोस की परिधि में ब्रह्मा ऐहिक ऐश्वर्य और परामर्श को देने वाला अलौकिक नगर कहते हैं। इसका दूसरा नाम वाराणसी है तथा अगणित मंदिरों-विशेषकर शिवालयों से युक्त होने के कारण इसको 'शंकर शहर' के नाम से पुकारा जाता है। काशी की महानगरी में केवल देव-स्थान ही नहीं, वरन राजा राज, ठाकुरों के साथ-साथ समाजों को तीन वर्गों-धनिक, मध्य वर्ग व निर्धन भी वास करते हैं। ठाकुर अथवा राजा या राय के समान सब न्यायाधीश तथा क़ोतवाली के साथ-साथ बड़ी सेना तथा अनेक सेनापतियों के निवास स्थान भी काशी में है। इससे नगर की महत्ता तथा वैभव द्विगुणित हो जाता है।

कृषि-व्यवस्था

तुलसी ने भारतीय कृषि की सफलता को वर्षों पर आधारित किया है। वर्षा के समय प्रारंभ होने के कारण सारे खेत सूख जाते थे। उन्होंने वर्षा के अभाव में तत्कालीन भारत में पड़े भीषण अकालों का विविध प्रकार से वर्णन किया है।

में सिंचाई की व्यवस्था की और सुर्याप्त ध्यान दिया गया था और तालाबों में पानी जमा कर खेतों में क्यारियाँ तथा नालियाँ बनाकर सिंचाई की जाती थी। अतिवृष्टि से क्यारियाँ टूट जाती थी तथा कृषि की पैदावार को नुकसान पहुँचता था।

इस प्रकार तुलसी के काल में सामाजिक सामाजिक परिवेश जीवन मूल्य एवं मानदंडों की वास्तविकता पर सम्यक प्रकाश पड़ता है। एक सुवेदनशील कवि के रूप में तुलसी ने उस समय के सामाजिक जीवन में व्याप्त विभ्रमखलता, दुःख-दारिद्र्य और अभागों का हृदयविदारक चित्रण किया है।

इस विवेचन से यह स्पष्ट होता है कि महामना तुलसी सामाजिक सामाजिक, धार्मिक-व-राजनीतिक परिस्थितियों एवं मूल्यों का चित्रण समाजसेवी सुधारक या क्रांतिकारी विद्रोही के रूप में न करके एक युग-बोधक संत के रूप में करते हैं। उनका उद्देश्य किसी भी भाँति का खंडन या मंडन करना नहीं था वरन तत्कालीन सामाजिक परिस्थिति, मूल्यों एवं मानदंडों के सच्चे स्वरूप का उद्बोध करना था। उनकी मान्यताओं में व्याप्त विरोधी विचारधाराओं का विरोध कवि का वैयक्तिक न होकर उस विशेष काल-व-समाज में व्याप्त वास्तविकता का प्रतिरूप है जिसमें तुलसी अंतर्निहित हुए। उन्होंने तत्कालीन देश, काल एवं समाज में प्रचलित विरोधी प्रवृत्तियों एवं अन्तर्विरोधों में समन्वय स्थापित करने का स्तुत्य प्रयास किया। इसी में उनका मानवतावाद निहित है।

उपयोगी पुस्तकें

कृष्ण एक पहिली	रमेश चतुर्वेदी	२००.००
हिन्दू संस्कृति और सदग्रन्थ	सोमरमूल शर्मा	१५०.००
रोजगार आपके कदमों में	जामनालाल ब्रायतों	२००.००
अन्धविश्वास और चमत्कार	चन्द्र कुमार वरठे	२५०.००
सुखमय वृद्धावस्था	राजेन्द्र गर्ग	१००.००
क्रान्ति गीता	कर्नल अशोक	२००.००

प्राप्ति स्थान :- रचना प्रकाशन

५७ नाटाणी भवन, मिश्रराजाजी का रास्ता, चांदपोल बाजार, जयपुर

LOK-YADNYA

संपादक
डॉ. सोनवणे राजेंद्र 'अक्षत'

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भारतीय भाषा प्रतिष्ठापन राष्ट्रीय परिषद शाखा लखनऊ का भाषा उत्सव एवं संगोष्ठी का समापन

लखनऊ (संचादवाता) - भारतीय भाषा प्रतिष्ठापन राष्ट्रीय परिषद शाखा-उ.प्र., लखनऊ के वार्षिक समारोह के अवसर पर रविवार 23 मार्च को अपराह्न 2.00 बजे से उत्सव एवं संगोष्ठी का आयोजन भारतीय भाषा प्रतिष्ठापन राष्ट्रीय परिषद शाखा-उ.प्र., भाषा संस्थान एवं बीरबल साहनी पुरावनस्पतिविज्ञान संस्थान, लखनऊ के संयुक्त तत्वावधान में हिन्दी प्रेमियों से भरे सभागार में किया गया। समारोह का प्रारम्भ भारतीय भाषा प्रतिष्ठापन राष्ट्रीय परिषद के राष्ट्रीय अध्यक्ष श्री रामेश्वर दयाल गोयल, प्रदेश अध्यक्ष श्री महेशचन्द्र द्विवेदी एवं निदेशक बीरबल साहनी पुरावनस्पतिविज्ञान संस्थान प्रो. सुनील बाजपेयी के साथ अन्य मंचासीन विद्वानों ने दीप प्रज्वलन कर किया।

तत्पश्चात, वैदिक राष्ट्रीय प्रार्थना गायन और मंचासीन सभी विद्वतजनों का हार्दिक स्वागत माल्यार्पण एवं प्रतीक चिन्ह भेंट कर परिषद पदाधिकारियों एवं सदस्यों द्वारा किया

गया। तत्पश्चात, राष्ट्रीय अध्यक्ष श्री रामेश्वर दयाल गोयल ने भारतीय भाषा प्रतिष्ठापन राष्ट्रीय परिषद की स्थापना एवं उद्देश्य पर प्रकाश डाला तथा वर्तमान में परिषद द्वारा चलाई जा रही विभिन्न परियोजनाओं का सूक्ष्म परिचय दिया। उन्होंने वर्तमान में केन्द्रीय प्रशासन स्तर पर शासन के तीनों अंगों यथा विधायिका, कार्यपालिका एवं न्यायपालिका द्वारा संविधान में प्रदत्त राजभाषा हिन्दी को उसका यथोचित स्थान देने के लक्ष्य में प्रवर्तन करने के बारे में चिन्ता व्यक्त की, वहीं समाचार पत्रों द्वारा 'हिंगलिश' में संस्करणों का प्रकाशन करना राजभाषा हिन्दी के लिये एक अपमान जनक कृत्य बताया। श्री राजेश प्रकाश शर्मा सचिव ने भारतीय भाषा प्रतिष्ठापन राष्ट्रीय परिषद शाखा उ.प्र. की वार्षिक प्रगति वर्ष 2012-13 प्रस्तुत की। तत्पश्चात, मंचासीन सभी विद्वतजनों के साथ 'हिन्दी गरिमा-2014' स्मारिका का विमोचन किया।

भाषा उत्सव समारोह में सर्वप्रथम विज्ञान, साहित्य एवं न्यायिक कार्यों में हिन्दी के प्रतिष्ठापन कार्यों का उत्तम संपादन करने से

सम्बन्धित तीन प्रमुख विभूतियों क्रमशः डॉ. कृष्ण कुमार मिश्र रीडर होमी भाभा विज्ञान शिक्षा केन्द्र टाटा मूलभूत अनुसंधान, मुम्बई के डॉ. राम बहादुर मिश्र हैदराबाद, बाराबंकी एवं डॉ. सुरेन्द्र सहाय श्रीवारत्तव प्राचार्य बाबा भीमराव अम्बेडकर लॉ कालेज, लखनऊ "भारतीय भाषा प्रतिष्ठापन सम्मान वर्ष 2014" से माल्यार्पण, अंगवस्त्र एवं प्रतीक चिन्ह भेंटकर विभूषित किया।

विद्वानों के उपरोक्त अलंकरण के बाद प्रदेश में कक्षा 9 से 12 तक के विद्यार्थियों हेतु वर्ष 2013-14 में आयोजित हिन्दी लेख प्रतियोगिता "हिन्दी हमारी मातृभाषा एवं राजभाषा है, इसे हम राष्ट्रभाषा बनाने हेतु कृत संकल्प है" विषय में प्रतिभागी प्रथम कु. रेखा शुक्ला, सुरेन्द्रनाथ सेन बालिका विद्यालय मालरोड़, कानपुर, द्वितीय-श्री अनिकेत श्रीवारत्तव, लखनऊ पब्लिक इंटर कालेज जेल रोड़ आनन्द नगर, लखनऊ एवं तृतीय-कु. शिवानी कश्यप, महिला विद्यालय इंटर कालेज अमीनाबाद, लखनऊ के साथ अन्य आठ प्रतियोगियों को साँत्वना पुरस्कार के रूप में

माल्यार्पण के साथ प्रथम तीन को स्वर्ण मंडल पहनाकर क्रमशः 600, 400 एवं 300/- नगद के साथ पुस्तकों का सैट भेंट कर तथा शेष को रजत मंडल पहनाकर रु. 100/- नगद के साथ पुस्तक सैट भेंट कर सम्मानित किया। लखनऊ नगर में कक्षा 9 से 12 तक के विद्यार्थियों हेतु वर्ष 2013-14 में हिन्दी पखवारे के अंतर्गत आयोजित हिन्दी बाद विवाद प्रतियोगिता "हिन्दी हमारी मातृभाषा एवं राजभाषा है इसे हम राष्ट्रभाषा बनाने हेतु कृत संकल्प है" विषय में प्रतिभागी प्रथम कु. गरिमा सिंह, टी. डी. गर्ल्स इंटर कालेज, विवेकखण्ड-2, गोमती नगर, लखनऊ, द्वितीय-कु. दिया पाण्डेय, सिटी मांटेसरी स्कूल इंदिरा नगर, लखनऊ तथा तृतीय-श्री अखिलेश कुमार, प्रकाश बाल विद्या मन्दिर विशालखण्ड-3 गोमती नगर, लखनऊ के साथ अन्य श्रेष्ठ 7 प्रतिभागियों को साँत्वना पुरस्कार के रूप में लेख प्रतियोगिता की श्रुति माल्यार्पण, स्वर्ण/रजत मंडल पहनाकर तथा नगद धनराशि के साथ पुस्तकें भेंट कर प्रो. सुनील शेष पृष्ठ 18 पर

रिसर्च पत्र

रामदरश मिश्र के उपन्यासों में यथार्थ अंकन

- प्रा. शांतीबेन के. मोहवाडिया

डॉ. रामदरश मिश्र जी का जन्म श्रावणी पूर्णिमा 15 अगस्त सन 1924 को गोरखपुर जनपद के डुमरी नामक छोटे से गाँव (उ.प्र.) में हुआ था। उन्होंने पीएचडी तक की डिग्री प्राप्त की। बहुमुखी प्रतिभा के धनी डॉ. रामदरश मिश्र गद्य तथा पद्य दोनों विधाओं के सशक्त हस्ताक्षर हैं। बारह काव्य संग्रह, म्यारह कहानी संग्रह, दो यात्रा वर्णन, एक ललित निबन्ध, एक संस्मरण एवं म्यारह समीक्षात्मक कृतियों के लिए ख्याति प्राप्त रामदरश मिश्र का हिन्दी साहित्य में चिरस्मरणीय योगदान है। हाल ही में चौदह खण्डों में मिश्र जी की रचनावली का प्रकाशन हुआ है।

हिन्दी के त्रिन उपन्यासकारों ने देश की मिट्टी से जुड़कर और यहाँ के जनजीवन में संयुक्त होकर परिवेश के प्रति गहरी सजगता और पैनी दृष्टि का परिचय दिया है, उनमें रामदरश मिश्र का नाम अग्रणीय है। जहाँवे प्रगतिशील मानव चेतना के उपन्यासकार हैं, वहाँ वे प्रगतिगामी और प्रतिक्रियावादी मूल्यों के घोर विरोधी हैं। उनके उपन्यास शोषितों की समस्याओं, पीड़ाओं, अनेक अभावों और संकटों को सशक्त चार्ण देते हैं। ग्रामीण जीवन का यथार्थ, नगरों की ओर पलायन, नगरीय और ग्रामीण मानसिकता का संघर्ष, मानवीय चरित्रों की विविधता, टूटने, बदलते गाँव, जातिवाद, प्रान्तवाद, शिक्षण, संस्थाओं में व्याप्त भ्रष्टाचार, धन लोलुपता, सत्ता, गुण्डामर्दा, प्रेम और विवाह के विविध रूप, राजनैतिक भ्रष्टाचार रिश्वतखोरी आदि का यथार्थ वर्णन उनके उपन्यासों में मिलते हैं। उन्होंने पूँजीवादी व्यवस्था एवं भ्रष्ट राजनीति के विरुद्ध सबल जनवादी चेतना को अपनी औपन्यासिक कृतियों में उभारा है।

वरतुतः उनका साहित्य जीवनानुभव का प्रतिबिम्ब है। मिश्र जी ने अपने अनुभवों के दायरे में उपन्यासों का निर्माण किया है। अतः उनका हर उपन्यास यह कहता है कि मैं कल्पना के पंख से नहीं, अनुभव की गहराई से उभरा हूँ। यह जीवन की सच्चाई है, उस सही परिप्रेक्ष्य में देखने और समझने की दृष्टि मिश्र जी में है। दूसरे शब्दों में कहे तो मिश्रजीने अपने आसपास के सामाजिक जीवन के यथार्थ को सही अभिव्यक्ति देने के लिए ही उपन्यास कला का सर्जन किया है।

यद्यपि उपन्यासकार रामदरश मिश्र ने अपने साहित्यिक जीवन का आरंभ कविता से किया, लेकिन सृजन के क्रम में ज्यों-ज्यों उनका सामाजिक अनुभव सघन होता गया और जीवन दृष्टि विकसित होती गई, त्यों त्यों वे कथा साहित्य विशेषतः उपन्यास की ओर अधिक उन्मुख होते गये। यही वजह है कि उनके उपन्यासों में मानव जीवन के बनते और टूटते हुए संबंधों, बदलती हुई मानवीय संवेदनाओं तथा सामाजिक जीवन के संघर्षों का बहुत ही सजीव एवं यथार्थ चित्रण मिलता है। वे 'पानी के प्राचीर' (1961) की भूमिका में उनके लेखकीय सरोकारों को स्पष्ट करते हुए कहते हैं, "मैं सर्जक की सर्जना के वैशिष्ट्य भी कम महत्व नहीं

रखता। सर्जना को विशिष्ट बनाने में उनका पर्याय बोल होता है। सामान्य के भीतर से दर्द की पहचान और विशेष दर्द का सामान्यीकरण सर्जन की बुनियादी अनिवार्यता है।"

डॉ. रामदरश मिश्र हिन्दी के एक यथार्थवादी उपन्यासकार हैं। मिश्र जी ने अपने उपन्यास में बाहुग्रस्त अंचल, वहाँ के लोगों का जन जीवन, शोषित, पीड़ित, उपेक्षित, अभावग्रस्त लोगों का यथार्थ अंकन किया है। मिश्र जी ने स्वयं कई संघर्षों को झेला है। मिश्र जी अपने जीवनानुभवों के बारे में कहते हैं - "संस्कृत तो मेरे जन्म से ही शुरू हुआ था... जैसे पूरा बचपन ही आर्थिक संकट में बीता, इस संकट ने मुझे बहुत गहरे अनुभव दिये। इन अनुभव के जरिये से ही मैं अपने पूरे परिवेश और देश से जुड़ सका और सच पूछिये तो मेरी सारी रचनाओं की भक्ति इस आर्थिक संकट से उपजा हुआ अनुभव और सामाजिक दृष्टि ही है।"

मिश्र जी का जीवन जीतना सीधा सादा है उतना ही उनका मन निर्मल एवं पवित्र है। सभी से सरलता एवं हार्दिकता के साथ मिलते जुलते रहते हैं। वे मित्रों के लिए साहित्य सर्जन हेतु प्रेरणामूर्त हैं। युवकों को तो वे अनेक प्रकार से प्रोत्साहन देते हैं। मिश्र जी का साहित्य उनके जीवनानुभव का प्रतिबिम्ब है।

मिश्र जी के 'पानी के प्राचीर', 'जल टूटता हुआ', 'सुखता हुआ तालाब' आदि प्रमुख उपन्यासों में ग्रामीण यथार्थता दृष्टव्य है। जबकि अन्य शेष उपन्यास ग्रामीण जीवन के साथ साथ शहरी जीवन के चित्रण से आकलित है। इन सभी उपन्यासों में मिश्र जी के व्यापक एवं वैविध्यपूर्ण जीवनानुभव का परिचय मिलता है।

रामदरश मिश्र जी के 'पानी के प्राचीर' गोरखपुर जिले के एक कठार अंचल के स्वाधीनता पूर्व जीवन का यथार्थ व्यक्त करता है। स्वतंत्रता प्राप्ति के बाद ग्रामीण जीवन की आशाएँ, स्वप्नों को अभिव्यंजित किया है तो 'जल टूटता हुआ' में स्वाधीनता के बाद के जीवन यथार्थ को। 'सुखता हुआ तालाब' समकालीन ग्राम्य जीवन के बदलते भावबोध को प्रस्तुत करता है। रामदरश मिश्र ग्रामीण यथार्थ के प्रामाणिक ज्ञानकार हैं। अंचलिक जीवन की सामाजिक, आर्थिक, धार्मिक तथा सांस्कृतिक चेतना का चित्रण उन्होंने यथार्थवादी दृष्टि से किया है।

सामाजिक चेतना मिश्र जी के उपन्यास का महत्वपूर्ण पहलू है। समाज में व्याप्त समस्याओं को मिश्र जी ने देखा, परखा और बाद में अभिव्यक्त किया है। मिश्र जी के उपन्यासों में सामाजिक मूल्य और उनका परिवर्तनशील रूप हम देख सकते हैं। जिसका 'जल टूटता हुआ' में बड़ी मार्मिकता पूर्ण चित्रण किया है। जीवन मूल्यों की टूटन विविध पात्रों में दृष्टव्य है। कोई मूल्यों को टूटते देखकर दुःखी है तो कोई उन्हें तोड़कर दुःखी है। एक ओर सतीश, मास्टर सुग्गन, कुंज, बदमी, जग्गू,

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चंद्रकांत आदि सामाजिकमूल्यों को टूटते हुए देखकर दुःखी हैं तो दूसरी ओर दानदयाल, महोपसिंह, जगरतिया, रामकुमार बलई तथा बिरजू आदि पात्र मूल्यों को तोड़कर दुःखी है।

मिश्र जी ने अनुभव किया है कि ग्रामीण जीवन के बदलते हुए सामाजिक परिवेश में भाईचारे के स्थान पर अनादर, अविश्वास, नीजि स्वार्थ, ईर्ष्या, जालन आदि दिखाई पड़ता है। इसी अनुभव को मिश्र जी ने उपन्यासों में यथार्थ अंकन चित्रित किया है। लेखक ने देखा कि समाज में चारों ओर स्वार्थ का साम्राज्य फहलता जा रहा है। 'जल टूटता हुआ' में सतीश, 'पानी के प्राचीर' में नीलू तथा 'सुखता हुआ तालाब' में देवप्रकाश इस विडम्बना को उजागर करते हैं। समाज में ऐसे कई व्यक्ति हैं जो न्याय और सत्य के कारण अन्याय के विरुद्ध लड़ते हैं। उपन्यास के सतीश, नीलू तथा देवप्रकाश जैसे पात्र अपने आदर्शवादी जीवन मूल्यों के कारण अंत तक सत्य एवं न्याय का पक्ष नहीं छोड़ते। 'पानी के प्राचीर' के नीलू वचन से ही भावुक एवं निष्ठावान है। गाँव का मुखिया कदमकदम पर श्वरोध डालता है। हैरान परेशान करता है। सब कष्ट झेलकर भी नीलू न्याय के लिए लड़ता है, अंत में उसकी नैतिक विजय होती है किन्तु नीलू को दुःख इस बात का है कि गाँव में लोग बदल गये हैं। लोगों में स्नेह, सहिष्णुता, दया, माया, भाईचारा जैसे गुणों का अभाव दिखाई पड़ता है। नीलू तो समग्र, समाज का प्रतिनिधि पात्र है। समाज में नीलू जैसे कई व्यक्ति अन्याय के सामने लड़ते हैं और अंत में सत्य की जीत होती है, लेकिन तब तक अन्य लोग स्वार्थी बनकर ऐसे व्यक्ति का साथ छोड़ देते हैं और समाज में परस्पर सहयोग देना, बंधुत्व की भावना, विश्वास, सद्भाव जैसे मानवीय मूल्यों की कमी दिखाई पड़ती है।

गाँव के अमीर लोग नीलू जैसे कई गरीबों के गरीबी का मजाक उड़ाते हैं। गरीब लोग अमीरों के अत्याचारों का सामना नहीं कर पाते। तब ऐसा लगता है कि गरीबी सभ्यता के रंग में रंगा ग्रामांचल अपने गरिमामय मूल्यों को भूल रहा है। 'जल टूटता हुआ' का सतीश भी नीलू के समान न्याय के लिए अपनी जान की परवाह किये बिना सदा संयर्षाल रहता है। रामकुमार जैसे प्रयत्नी लोगों के धोखे एवं महोपसिंह द्वारा खेत ले लिए जाने से तिलमिला तो उठता है, लेकिन न्याय की राह अंत तक नहीं छोड़ते। विरोधी गुट के द्वारा उस पर हमला होता है, उसे भी झेलता रहता है।

'सुखता हुआ तालाब' में भी देवप्रकाश एक ऐसा चरित्र है, जो उज्वल भारत की तरह उज्वलगाँव की कामना तो करता है, लेकिन उसे सफलता नहीं मिलती। देव प्रकाश गाँव का रंग-रंग देखकर दुःखी होता है। अतः वह नौकरी छोड़कर सुनहरी ग्राम विकास के स्वप्न लेकर आये तो थे, लेकिन दुःखी होकर गाँव छोड़कर शहर में चले जाते हैं। संक्षेप में कहे तो समग्र समाज और देश में सामाजिक मूल्य टूट रहे हैं। "गाँव टूट रहा है मूल्य टूट रहे हैं, सत्य टूट रहा है, कोई किसी का नहीं, सभी अकेले हैं, एक-दूसरे के समाशार्थ, वही स्वयं सबका ठेका लिए फिरे, इस जमाने में भी दो ही शक्तियाँ विकासमान हैं पैसा और गुंडई।"

मिश्र जी ने कई रीत-रिवाजों को बदलते संदर्भ में अभिव्यक्त किया

है, जो वास्तविकता की परतें हमारे सामने खोल देते हैं। 'सुखता हुआ तालाब' में देव प्रकाश एक नये समाज निर्माण के लिए चिंतित है। शादी-ब्याह, मरण के जीवन के अवसरों पर अन्याय उसे कतई परस्य नहीं है। वास्तव में वह समाज का कलंक है। इन कलंकित समाज से निकलकर वह किसी शुद्ध समाज से जुड़ना चाहता है। निमंत्रण में बहिष्कृत होने पर प्रसन्न होता है। "यह बहिष्कार भी मेरे सपनों को साकार करता है। मैं प्रसन्न होता हूँ कि शादी-ब्याह, मरण-जीवन के अवसरों पर यह प्रायः सोचता रहा हूँ कि शादी-ब्याह, आदमी के पसोने की कमाई खाने के भीड़-भड़का बेकार की चीज है, आदमी के पसोने की कमाई खाने के लिए इन अवसरों पर खामखाह इतने कलन्दर इकट्ठे हो जाते हैं, इनसे मुक्ति मिलनी चाहिए।" यहाँ पर भी लेखक ने गाँव के रीति-रिवाजों को उभारकर उन्हें दूर करने की तरफ संकेत किया है, जो आज भी ऐसे रिवाज प्रचलित हैं, ये रिवाज निभाने के लिए जिन्हें अपनी हैसियत नहीं है, वो भी ऋण लेकर निभाते हैं और हैसियत है वह बढ़ा-चढ़ाकर खर्च करके धनवान होने का दिखावा करते हैं। अवश्य ही ऐसे रिवाज समाज से मिट जाने चाहिए।

आज के गाँवों में वह अन्तरंग यात्रा, भौतिकवादी युग की छाया में स्पष्ट परिलक्षित होती है। दैनिक जीवन में राजनीति, नाते-रिश्तों का फीकापन, घर की बहू-बेटियों की इज्जत-आबरू आदि सभी आज भी पहले की अपेक्षा कम नहीं है। आधुनिक जीवन में भी यह यथार्थता दृष्टिगत होती है।

मिश्र जी ने 'बीस बरस' उपन्यास के द्वारा भी संयुक्त परिवार के विघटन की समस्या को यथार्थ अभिव्यक्ति दी है, जो आज के युग में उनका आधार लिया जा सकता है। 'बीस बरस' उपन्यास की तरह आज भी परिवार में संपत्ति और नीजि स्वार्थ के लिए परिवार का विघटन होता दिखाई देता है। 'सुखता हुआ तालाब' में संयुक्त परिवार की टूटन का दर्द अंगदभाई की कथा में यथार्थ रूप में अभिव्यक्त हुआ है - "इस गाँव में संपत्तिके सिलसिले में लोगों में बड़े-बड़े प्यार और संबंध टूटते देख रहा हूँ। खुद अपने घर में देख चुका हूँ। जब मेरे भतीजे ने खेत बेचने चाहे थे तो कैसे मेरेदोनों सपूतों ने विरोध किया। अपने चचेरे भाई के लिए उनके मन में बड़ा प्यार था, क्या वह तो अपनी नौकरी के सिलसिले में शहर में बस गया था। उनके खेत भरे ही सपूत लोग जोत बो कर उसकी फसले खा रहे थे। उन खेतों का बिकना उन्हें बुरा ही लगा था तो सारा प्यार देखते-देखते चरमरा गया।"

रामदरश मिश्रने 'बीस बरस' उपन्यास में वंदना के द्वारा नारी चेतना को यथार्थ अभिव्यक्ति प्रदान की है। गाँव में वंदना जैसी कई नारियाँ विधवा होती हैं, किन्तु वंदना विधवा जीवन का विरोध करती हुई पुनर्विवाह करती हैं और कहती हैं कि "जिन्दगी है तो जीनी ही पड़ेगी और जीऊँगी तो अपने को कुरूप और धिनौनी बनाकर नहीं, गाँव के लोगों की जुवान बंद करने के लिए वंदना अपने देवर भजुराम के साथ कोई में शादी कर लेती है।

मिश्र जी ने 'बीस बरस' उपन्यास में नारी चेतना, नारी असमानता, ग्रामीण जीवन की विसंगतियाँ, पारिवारिक विघटन आदि सामाजिक घटनाओं को अपनी वास्तविकता के साथ अभिव्यक्त किया है।

'बिना दरवाजे का मकान' रामदरश मिश्र जी द्वारा रचित एक यथार्थवादी सामाजिक उपन्यास है। इस उपन्यास में भी मिश्र जी ने दिल्ली जैसे महानगर और वहाँ बसनेवाले निम्नवर्ग और उनसे जुड़ी समस्या को अभिव्यक्ति दी है। दिल भी कभी कभी गाँव की ओर भी चला जाता है तब विडंबना एकदम गहरा जाती है। दर्द और यातना के गहरे प्रहार के बीच जिजीविषा केन्द्रित संघर्ष से उत्पन्न गूँथ चेतना उपन्यास को सशक्त बनाती है। लेखक ने शासन की अव्यवस्था, लोगों के चमत्कार व अंधविश्वासप्रियता, बस में सीट को लेकर धक्का-मुक्की, आरक्षण की समस्या, दीपा की मातृत्व की ईच्छा और उसकी अन्तर्द्वन्द्व भरी पीड़ा, पुलिसवालों की असलियत, गुंडागर्दी का बोलबाला, सरकार की भ्रष्टता तथा आदर्श व यथार्थ की टकराहट, उच्च लोगों की मानसिकता पर प्रकाश डाला है। दीपा घर काम करने जाती है, लेकिन उसका ईरादा नेक है। अपनी व्यथा मालकिन के समक्ष कहती है, किन्तु उसकी मालकिन दीपा की बातों को गलत एवं झूठी समझती है, तब दीपा कहती है - "गलत, खबरदार, अगर आपने एक भी लपूज मुँह से निकाला। हम गरीब है तो क्या हुआ हमारी इज्जत है। आप लोगों के घरों को देखा है क्या होता है। कोई अपनी बहू जलाकर मार रहा है। किसीकी बेटी किसी के साथ भागती है, किसी की बेटी मरद छोडकर मायके में पड़ी होती है, किसी का मरद उसे रस्सी से बांधकर मारता है, किसी का लड़का चोरी में पकड़ा जाता है और क्या-क्या नहीं होता ? बहुत साफ-पाक मत बनिए माँजी मुझसे किसी का कुछ छिपा नहीं है। हम गरीब हैं तो दुनिया भर की तोहमत हमारे उपर लगा दी जाती है और आप लोग कितना कुछ कर घर में भी साफ-पाक बने रहते हैं। मेरा मरद बीमार है तो क्या वही मेरा मरद है और मैं उसी के लिए जिऊँगी मरूँगी।"

'बिना दरवाजे का मकान' उपन्यास गाँव और शहर के सामाजिक तथ्यों को उभारता है। मकान है पर दरवाजा न हो, तो जीवन कितना असुरक्षित लगता है। पति हो, पत्नी पतिविहीन लगती हो तथा जवानी खतरे में हो, सुरक्षित न हो, कमाने की शक्ति सामर्थ्य हो, लोग कमाने ही न देते हों, ऐसे तमाम रूपों, कुरूपों में निर्मित 'बिना दरवाजे का मकान' समाज का यथार्थ चित्रण करता है। दीपा के पास सब कुछ है, किन्तु उसका जीवन किसी भी तरह सुरक्षित नहीं है। घर और गाँव के अत्याचारों से तंग आकर पति-पत्नी शहर आते हैं। यहाँ पति रिक्शा चलाकर जीवन व्यतीत करता है, मकान बनवाता है, लेकिन सुख का समय आता है तो अचानक एक दुर्घटना में पति अपंग हो जाता है और तत्पश्चात दीपा को चॉंका बर्तन करके अपना जीवन निर्वाह करना पडता है। किन्तु समाज के भूखे कुत्ते उस पर फूट पडते हैं और इन सभी से अपनी इज्जत बचाये फिरती दीपा। 'बिना दरवाजे का मकान' यह उपन्यास गाँव और शहर, इज्जतदार और अमीर आदि तमाम रहस्यों का पर्दाफाश करता है।

इस प्रकार हम कह सकते हैं कि रामदरश मिश्र जी ने अपने उपन्यासों में ग्रामीण जीवन का सच्चा चित्र उभारा है। संपूर्ण गाँव की विसंगतियों, भूसीबतों, आडम्बरों, अनीतियों, अत्याचारों, भ्रष्टाचारों आदि का प्रत्यक्ष

रूप से चित्रांकन कर लेखक ने गाँव के पिछड़ेपन को दूर करने का भरपूर प्रयत्न किया है। मिश्र जी ने 'पानी के प्राचीर' में स्वाधीनता समप के गाँव को अभिव्यंजित किया है, तो 'जल टूटता हुआ' में अंचल यथार्थको, स्वाधीनता प्राप्ति के बाद टूटते स्वप्न और तत् सम्बन्धी समस्या को वाणी देने का प्रयास किया है। 'बीस बरस' में टूटते संयुक्त परिवार का यथार्थ अंकन किया है और 'बिना दरवाजे का मकान' में नारी चेतना, नारी शोषण, नारी विडंबना का यथार्थकन हुआ है।

* संदर्भ ग्रंथ -

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ईश्या, नफरत में, सारा जो आजमाते रहे
इसलिए तो दुश्मनों से मात हम खाते रहे।
गाँव-गलियों की समस्याएँ न जो सुलझा सके
जाल बुनकर मजहबी, आपस में उलझाते रहे।
जहम जो देते रहे, इन्सानियत के जिस्म पर
मरहम ए सद्भाव देने के लिए आते रहे।
वे प्रगति नक्षत्र नव ईजाद करने के लिए
जुगनुओं की टिमटिमाती ज्योति छिनवाते रहे।
चंद टुकड़ों के लिए करते वतन से घात जो
कोख ऐसे लोग अपनी माँ की लजवाते रहे।
साक्षी इतिहास से, जो सीख न पाये सबक
वे पुरानी गलतियाँ, हर बार दुहराते रहे।
नागफनिया, सभ्यताओं की सजाने के लिए
संस्कृति की तुलसियाँ, कोठों में नुचवाते रहे।

- आचार्य भगवत दुबे

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लोक साहित्य की एक सशक्त विधा हैं लोक गीत । यहि कीसी भी भाषा के लोकगीतों को आधार बनाकर त्रात की जाय तो जातं होगा कि इनमें विभिन्न सांस्कृतिक अवसरों, पर्वों और ऋतुओं के अनुसार विभिन्न प्रकार के लोकगीत हैं । सांस्कृतिक अवसरों में जन्म, यज्ञोपवीत, विवाह आदि हैं । सोहर इस अवसर पर सर्वाधिक महत्वपूर्ण लोकगीत हैं । पर्वों में होली, दिवाली, शिवरात्रि, नागपंचमी, कार्तिकी-स्नान तथा अन्य छोटे-छोटे त्योहार आते हैं । इन सब के लिए अलग-अलग लोकगीत हैं । ऋतुओं में संबंधित लोकगीत हैं - होली, चेता, कजली आदि । इस प्रकार थोड़ी, कहार, हरिजन, आदि जातियों के अपने-अपने गीत हैं । कुछ प्राचीन कथाओं पर बने हुए लोकगीत हैं । ये गीत पीढ़ी दर पीढ़ी ज्यों के त्यों चले आते हैं । ये गीत हमें प्रभावित करते हैं, क्योंकि इनके आलंबन थोड़े-बहुत अनुपात से अभी हमारे समाज में ह । ये गीत प्रायः मानवीय संयोग-वियोग से उत्पन्न उल्लास और वेदना तथा आलंबन और उदीपन के रूप में स्थित प्रकृति-सौंदर्य के हैं । इनके अनिश्चित मांगलिक अवसरों के उल्लास तथा प्रेमेत्तर मानवीय वेदना को भी स्वर इनमें हैं । प्रकृति तो अनादि काल से अपने आदिम रूप में स्थित है ही, किन्तु हमारे मानवीय सुख-दुःख को जगानेवाली ग्रामीण सामाजिक व्यवस्था भी बहुत कुछ सदियों से अपने पारंपरिक रूप में स्थिर रहती आयी है । पुत्र जन्म को शुभ माने जाने, लड़की की शादी का आर्थिक और मानवीय दर्द उसके अनिश्चित भविष्य की पीड़ा, कमाने के लिए पुरुष का परदेश जाना, वर्षांतक न लौटना, पत्नीका वियोग-जन्य पीड़ा से गुजरना, घरकी आर्थिक मजबूरी, विषम विवाह, असफल प्रेम आदि

न जाने कितने संदर्भ है, जो सदियों से हैं और आज भी मिटे नहीं हैं । लोकगीतों में इनकी मार्मिक अभिव्यक्तियां हुई हैं । इसीलिए पारंपरिक प्रकार के लोकगीत आज भी प्रासंगिक बने हुए हैं, किन्तु उसमें आज थोड़ा-बहुत परिवर्तन आया है । अब उनकी जगह फिल्म गीत महत्व माने लगे हैं ।

आंचलिक उपन्यासकार लोक तत्व के रूप में लोकगीतों का बहुत सफल प्रयोग करते हैं । 'लोकगीत ग्रामीण जनता की भावना, उनके संवेगों, अनुभूतियों एवं उनकी सौन्दर्य भावना का प्रतिनिधित्व करते हैं ।' उपन्यास में लोकगीतों का प्रयोग कभी स्वतंत्र रूप से नहीं होता वरन् किसी विशिष्ट अवसर से जुड़ा होता है । डॉ. बंसीधर कहते हैं - "विना जीवन के साथ जुड़े इनके अंकन का उत्नी सार्थकता नहीं रहती जितनी की एक आंचलिक उपन्यास में इसका हुआ करती है । आंचलीय जीवन की संश्लिष्ट प्रस्तुती में ही इनकी उपयोगिता है ।" लोकगीत मनुष्य के आंतरिक भावों की सही अभिव्यक्ति करता है और गायक के दिल को स्वच्छ और हल्का करता है । डॉ. रवीन्द्र भ्रमर ने उचित ही कहा है - "लोकगीत, लोक मानस के व्यक्तिगत और सामूहिक सुख-दुःख की लयात्मक अभिव्यक्ति होते हैं । लोक-कथा की भांति ये भी लोक-खंड की मौखिक परंपरा की धरोहर और लोक मानस की विविध चिन्ताधाराओं के कोण माने गये हैं ।"

डॉ. रामदरश मिश्र ने अपने उपन्यास में लोकगीतों का सफल प्रयोग किया है । 'जल टूटता हुआ' में कई लोकगीत हैं । नाग पंचमी के दिन गांव की लड़किया एक साथ मिलकर कजली गा रही हैं तो सुग्गन मास्टर अपनी सत्रह साल की बेटी गीता के स्वर को गीले मन से सुन रहे हैं -

“हरि हरि पवन बहे पुरवइया

नदिया डोले ए हरी ।

जुलसी बदरा धिरि धिरि आवे

पापी तडपि तडपि डरपावे

हरि हरि पिया पपिहरवा

बनवां बोले ये हरी ।”

गीता का गीत सुनकर मास्टर सुग्गन का मन बेचैन हो जाता है। मास्टर को लगा जैसे सारे कछार का दर्द गीता के बंठ से पट रहा है। मास्टर को लगा जैसे उनके घर का सारा अभाव गीता के कंठ में तडप रहा है। गीता के जीवन का अनकहा दर्द गीता के कंठ से गीत बनकर पट रहा है।

“नदिया डोले ये हरी....

पवन बहे पुरवइया,

नदिया डोले ये हरी ।”

जिस प्रकार झरना बहते बहते नदी का रूप धारण करती है उसी प्रकार गीता भी तो अब नदी जवान-बन गयी है। सत्रह सालकी हो गयी। मिश्रजीने प्रसंगानुसार गीत का प्रयोग करके मास्टर सुग्गन के दुःख दर्द को सही उभारा है। उपन्यास में प्रयुक्त लोकगीतो में सदा कसूणा और दर्द का स्वर मुखरित होता है। “ये गीत जहाँ व्यक्तिमन की पीडाये गाते हैं वही उनके भीतर समूचे अंचल की जिन्दगी की छटपटाहट भी मुखरित होती है।”

उपन्यास में मिश्रजीने कुंजू को एक लोक गायक के रूप में चित्रित करके, उसके मुंह में कसूणा एवं बेबसी के अनेक गीत सुनाये हैं -

“नरिया बिच मीन पियासी रे

मोहि सुनि सुनि आवे हंसी ।”

प्रस्तुत पंक्ति में प्रेमी-प्रेयसी को प्राप्त नहीं कर सकते उनकी पीड़ा व्यक्त हुई है। बदमी, कुंजू, शारदा, उचाकानी आदि के जीवन के अकेलेपन को इस गीत के द्वारा मिश्रजी ने अत्यधिक सार्थक रूप में उभारा है। लोक-लज्जा और जाति भेद के कारण कुंजू बदमी को पा नहीं सकते। बदमी के प्रति अपनी प्रेम भावना और अपने अकेलेपन को व्यक्त करते हुए कुंजू गा उठता है -

“दिनवा कटेला तोर रहिया जोइत सइयाँ

रतिया कटेले रोई रोई रे बिदेसिया

गटुंबा-नगरिया सब भइलें दुसमनवाँ से

तोरे बिना हमरा के होई रे बिदेसिया ।”

प्रस्तुत पंक्ति में प्रेम भाव को व्यक्त किया है। प्रेमी के बिना रात-दिन बिताना कठिन हो जाता है। गाँव नगर सब दुश्मन जैसे लगने लगते हैं। प्रेमी के बोना सब अपना नहि, पराये लगते हैं।

खेतों में काम करनेवाली मजदूरियों के दुःख दर्द को प्रकट करने लिए भी मिश्रजीने लोकगीत का सहारा लिया है-

“कइसे जहबड विदेसवां ना

दहया बड़ा कड़ा जल बरसे...।”

पति विदेश जा रहा है, प्रिय पूँछती है, कैसे जाओगे? हाथ दर्द, कितना कड़ा जल बरस रहा है। इन गीतों में मिश्रजीने अंचल की गरीबी और अभाव की तडप एवं विरह वेदना की तीव्रता व्यक्त है।

गाँव में पंचायत के चुनाव के अवसर कुंजू अपने व्यंग्य गीतों से लोगों को वास्तविकता का परिचय कराता है और दीनदयाल महिमसिंह जैसे अवसरवादियों का मुखौटा उतार पकता है -

“कि अइहो लोगवा
रोवे ले जिनिगिया
जुलुमवां की छइयां कि अहहो लोगवा !
कांप ले नियाद
और धरमवा की गइया कि अइहो लोगवा ?
पान खा के, छुरिया छिपा के बेइमानवां,
हंसे ला कसइया कि अइहो लोगवा ।”

मिश्रजी ने अपने उपन्यासमें लोकगीतों को संदर्भ के अनुसार प्रयुक्त कर के वातावरण को अत्याधिक सर्जीव एवं मार्मिक बना दिया है। आंचलिक उपन्यासों की रचना में लोक तत्वों का सफल प्रयोग रचना के समग्रता प्रदान करता है।

‘थकी हुई सुबह’ उपन्यास में प्रकृति का सुंदर वर्जन हुआ है। जैसे -

“जाड़े का मौसम है आया
प सलों का सागर लहराया
सरसा प्ली पीली-पीली
तीसी हँसती नीली-नीली
मटर खिलखिलाती है खिलखिल
सखियाँ धूम रही हैं हिल-मिल
नदियों का पानी निथराया
जाड़ा आया जाड़ा आया
धूप सुनहली झरती झर-झर
काँप रही है आभा धर-धर
छोटे-छोटे, प्यारे-प्यारे
पंछी उड़ते पंख पसारें

तैर रही खँतो पर छाया,
जाड़ा आया जाड़ा आया ।”

प्रस्तुत पंक्तियों में जाड़े का मौसम का सुंदर वर्जन है। खेतों में पसले लहरा रही है, सरसों का पीली-पीली प्ली प्रकृति की मादकता को व्यक्त करती है, नदि बह रही हैं और नायिका सखियों के साथ धूम रही हैं, आकाश, धरती, नभ, आदि प्रकृति के सुंदर नजरों को व्यक्त किया है। इन गीतों में प्रकृति और मानव हृदय के भावों को व्यक्त किया है। मिश्रजीने वसंत ऋतु के आगमन का संकेत भी इन गीतों के द्वारा दिया है, जैसे -

“उड़ रहीं तितलियाँ प्ल-प्ल,
झरती पंखों में रंग-धूल
सर्दी का अब हो रहा अंत
आया बसन्त, आया बसन्त ।”

वसंत ऋतु सभी ऋतु में श्रेष्ठ मानी जाती है अतः उसे ऋतुराज कहा गया है, उसका आगमन सर्दी के मौसम के अंत में होता है और वसंत के आगमन से तितलियाँ प्ल-प्ल पर उड़ने लगती हैं, क्योंकि प्ल बहार में खिलने लगते हैं, जो देखकर मानव हृदय पुल्लकित हो जाता है।

“आइ गइल जुलुमी महिनवा,
घरे नाहीं आइलें सजनवां,
देहिया भइलिवा प गुनवाँ,
घरे नाहीं अइले सजनवाँ ।”

प्रस्तुत पंक्तियों में पागुन महिने को जुलुमी कहा है। नायिका का देह पागुन हो गयी है, मानों प्रियतम न होने के कारण पागुन महिना के साथ उनकी देह को तथा कहीं है और उनकी देह पर सीतम गुजार रहे है। पागुन बित रहा है और सजनवा अभी तक द्वार नहीं आया। सजन का इन्तजार पागुन महिने के साथ नायिका करती हो एसा प्रतित होता है।

'सुखता हुआ तालाब' में भी मिश्रजीने कई गीतों को योजना की है। प्रकृति मानव हृदय को प्रभावित कर देती है। कुछ ऐसी ही बात देवप्रकारा मन में सोच रही है। देव प्रकारासे देखा-प्रकृति में सब कुछ वेसा ही है, लेकिन लोग कितने बदल गये हैं - उनमें न पागुन की मस्ती है, न राग-रंग है, न भाई-चारा है, न रास्तों पर बहती हुई अबीर गुलाल की रंगीनी है - बस पंचायत है - आज सरपंची का चुनाव है ना देखो इस बार होली का वातावरण कितने ईर्ष्या-द्वेष से काला होकर बीता है, वे खेतों के बीच धूमते रहे, और होली का एक पुराना गीत गुन-गुना उठे -

पिघु पिघु बोले पपिहरा

बनवां बोले मोर

बगियां में बोले कोइलिया

सेजियां सौया तोर

आवत के डर लागे ।

प्रस्तुत पंक्तियों में होली के समय वातावरण गुंज उठता है, पशु-पक्षी भी मानों उनका स्वागत करने के लिए गा उठते हैं, नाच गान करते दिखाई देते हैं, क्यों प्रकृति को मनुष्य की तरह ईर्ष्या द्वेष से कोई लेन देन नहि है। वह तो हर समय अपने में मस्त रहती है।

इस प्रकार डो.रामदरश मिश्रजी ने अपने उपन्यास में सुंदर लोकगीत, गीत और प्रकृति गीतों की योजना की है। कहीं उनसवों की बात व्यक्त करते हैं ये गीत, कहीं मानवमन की अभिव्यक्ति इन गीतों में हुई है तो कहीं व्यक्ति के दुःख दर्द, पीड़ा, वेदना-त्रियोग को व्यक्त करते हैं। जिसमें व्यक्ति की आत्माभिव्यक्ति झलकती है। लोकगीतों के द्वारा हमारी संस्कृति को जीवंत प्रदान किया है और अपने मन के भावों को भी अभिव्यक्त मिला है।

● संदर्भ

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- ☞ डो.रामदरश मिश्र : जल टूटता हुआ
- ☞ डो.रामदरश मिश्र: सुखता हुआ तालाब
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गुरुकुल महिला कोलेज, पोरबंदर

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“बच्चन काव्य में युगीन चेतना”

बच्चन हिन्दी के एक ऐसे कवि हैं जिन्होंने खुद कविता नहीं लिखी बल्कि कविता ने स्वयं ही जिन्हें लिखा है । वह आधुनिक हिन्दी कविता में कबीर की अकखडता अकखडता के साथ-साथ सभी में दो टूक बात करने का साहस तो रखता ही है साथ ही अपने जीवन के भोगे हुए सत्य की ‘साखी’ से भी शून्य नहीं हैं । उसके पास मीरा की ‘दीवानगी’ बिहारी की लोक प्रियता, धनानंद की प्रेम की पीर, भूषण का ओज, गुप्तजी की सहजता प्रसाद का सामरस्य और सहादेवी से कहीं अधिक गेयता और विराहानुति सभी गुण बच्चन में एक साथ पाया जाता है ।

मनुष्य विचारों और भावनाओं का सृष्टा हैं । सामाजिक समस्याओं से वह प्रभावित होता है। क्षेमचन्द्र सुमन लिखते हैं कि “साहित्यकार के व्यक्तित्व का निर्माण और उनकी अनुभूति तथा कल्पना एक सामाजिक देन हैं । सामाजिक वातावरण में व्यक्ति का व्यक्तित्व बनता और बिगडता है, व्यक्ति का विकास समाज में रहकर ही होता है, समाज से बाहर नहीं । प्रत्येक युग के समाज के अपने मापदंड होते हैं । अपनी संस्कृति तथा मर्यादा होती है । जो मानव की चेतना को प्रभावित करते रहते हैं ।” साहित्य व्यक्ति (या समाज) की अनुभूतियों, भावनाओं और कल्पनाओं का ही रूप तो है, इसी कारण साहित्य समाज का दर्पण कहा जाता है ।

व्यक्ति के जीवन के व्यष्टि और समष्टि दोनों ही रूप हैं । दोनों रूपों का विकास समाज में ही संभव है, समाज से बाहर नहीं । साहित्यकार जिस समाज में जन्म लेता है उसी समाज का प्रतिनिधित्व करता है । सामाजिक वातावरण में उसका जन्म होता है । उसी में उसका शारीरिक, मानसिक और बौद्धिक विकास होता है ।

यद्यपि बच्चन काव्य की भूल धारा उनका व्यक्तिगत जीवन के उत्तार-चढ़ाव से प्रेरित है तथापि सामाजिक दायित्व को युगानुरूप स्वर दिया है । मधु काव्य से ही बच्चन ने हर अन्याय और अत्याचार के तीव्र विरोध का सशक्त प्रतिकार किया है ।

बच्चन के काव्य में जाति-पाति के भेदभाव का विरघ युगीन चेतना का प्रभाव है । कवि मानता है कि सिर्फ उसकी मधुशाला ही एक ऐसी है जो जाति के भेदभाव को मिटाती है, जहाँ हिन्दु और मुसलमान एक साथ बैठकर इसके घूंट पी सकते हैं । मंदिर, मस्जिद में कवि को विश्वास नहीं है, जहाँ सिर्फ धर्म के नाम पर आडम्बर होते हैं, जो परस्पर के बैर को बढ़ाते हैं । मंदिर, मस्जिद का विरोध करते हुए कवि कहता है -

“मुलसमान औ’ हिन्दु है दो,
एक, मगर, उनका प्याला
एक, मगर, उनका मदिरालय,
एक, मगर, उनकी हाला,
दोनों रहते एक न जब तक,
मस्जिद मंदिर में जाते,
बैर बढ़ते मस्जिद मंदिर,
मेल कराती मधुशाला ।”

धर्म, पाखण्ड और जाति भेद की और व्यंग्य करके कवि समाज में मंगल भावना फैले ऐसी कामना करता है । आत्मा गर्व और स्वाभिमान के साथ विनम्रता और जन-मांगल्य की भावना व्यक्त करता है ।

कवि ने ‘मधुकलश’ में जीवन का रस भरा है । कवि मानता है कि जीवन का रस मधु ही नहीं कटु भी होता है । कविता की पृष्ठभूमि भले ही व्यक्तिगत है पर कवि जब अपनी अनुभूति को समाज के सामने काव्य के रूप में अभिव्यक्त कर देता है तब कवि के भाव सभी के भाव, कवि बात सबकी बात हो जाती है । कवि आसमान से नहीं टपकता बच्चनजी कहते हैं - “मैं उसी समाज में पैदा हुआ, बढ़ा, उसीसे सहयोग-विद्रोह करता रहा उसी से लड़ा-झगडा जिसमें मेरे पाठक पैदा हुए बड़े मरे-खपे । यहि में बहुतों के लिए प्रतीक माध्यम बन गया तो मे अपना विशेष क्या रहा ? मेरी विशेषता तो औरों की सामान्यता गायने की उपकरण मात्र थी ।”

कवि कहता है कि मैं स्वर्ग में बसने वाले देवताओं को नहीं मानता । मेरे लिए तो वही देवता है जो समाज में आकर अपनी महज अपनी सया का अहं छोडकर जीवन में पडकर संघर्ष करता हुआ गाता है, मुस्कराता हुआ थिलजलों को छाती से लगाता है ।

“और मेरे देवता भी ये नहीं हैं,
जो कि उंचे स्वर्ग में हैं वास करते,
और जो अपनी महता छोड़ सता
में किसी की भी नहीं विश्वास करते,
देवता मेरे वही हैं जो कि जीवन
में पडे संघर्ष करते गीत गाते,
मुस्कराते और जो छाती बढाते
एक होने के लिए हर दिलजले से।”

रेणु मल्होत्रा का कहना है - “वच्चनजी व्यक्तिगत अनुभूतियों में जीते हुए भी समाज की अभिन्न महत्वपूर्ण इकाई हैं। समाज का स्वयं में एक लघु-संस्करण हैं। इन्होंने स्वयं कुछ भी नहीं लिखा, जीवन ने उनके लिखवाया है। वे लिप्ती में निर्लिपी अपनेपन में तटस्थ एवम् जीवन में अवधूत रहे हैं। यही उनकी अपराजेयता का रहस्य रहा है।”

कवि भावुक और संवेदनशील होता है। मैं मधुशाला के अंदर या मेरे अंदर मधुशाला गानेवाला कवि युगीन वातावरण से प्रभावित हुए बिना नहीं रह सकता। युगीन समय के दुःख दर्द, निराशा आदि को अपने दुःख, दर्द, निराशा के साथ अभिव्यक्त करता है।

कवि अपने दायित्व से मुखर होना नहीं चाहता। वह मानता है कि समाज दुःखी पतित, पीडित की करुण कथा सिर्फ कवि ही समाज के सामने रख सकता है, यही वजह है कि बेचैन होके धूल में घूसरित श्रमजीवियों के - बेगुनाहों के खून के छापे कवि के द्वार पर लगे रहे हैं -

‘किनक कवि द्वार पर
छापे ये लगे रहे,
श्री अनीति अंति की,
कथा कहें व्यथा कहें।

और शब्द यज्ञ में मनुष्य के कभुष बहें। (दो चटाने पृ-८५)

मानव मूल्य का विघटन यह है कि - मानव के विकास के क्रम में विपर्यय हो रहा है

“कितने छोटे कितने बडे हुए

कितने खोटे, कितने भले।”

जीवन फूलों की सेज नहीं । कवि मानता हैं कि जीवन में हँसी भी हैं, रोदन भी । जीवन में खुशी भी हैं और घुटन भी । कभी अमृत तो कभी हँसते-हँसते हलाहल भी पीना पड़ता है । कवि कहता है उससे घबराना नहीं चाहिए । जिन्दगी का गरल हँसते हँसते पीना चाहिए ।

देश के सभ्य नागरिकों के प्रति भी कविने व्यंग्य किया है । कहे जानेवाले सुसंस्कृत नागरिक भी सामाजिक कलह, कटुता में फँसे देख कवि उनकी स्थिति पर तरस खाता है । वह जानता है कि स्वार्थ के कारण शिक्षित सभ्य वर्गने अपनी एक निश्चित सीमा बना ली है । परिचित, व्यक्ति अनेक स्थलों पर मिलते हैं पर आज किसी को किसी की पड़ी नहीं है । मानव को मानव से बेर है । वे कहते हैं ।

एक आता है उधर से,
एक जाता है इधर से,
पास होकर निकल जाते,
किन्तु ऐसी ध्यान-मुद्रा में है बनते,
कौन निकला पास से इनका पता क्या ?
(त्रिभंगिमा पृ-१७९)

यहाँ समाज में स्वार्थ और अपनाव विहिन मनुष्य कहीं-कहीं अकेलेपन की पीडा भुगत रहे हैं ।

कवि 'इन्सान और कूते' कविता के द्वारा समाज में रहनेवाले उन लोगों की ओर इशारा करता है जो मानव-मानव के बीच का रिश्ता भूल गये हैं तभी तो दो कूतो का मिलना भी इन्साननुमी जानवरों को कोई प्रेरणा नहीं देता-

“ओ’ नहीं इन बेहयाओं को अखरती
स्वान की यह स्वानियत
इन्सान ही इन्सानियत पर व्यंग्य करती ।”

बच्चने के काव्य में भारतीय संस्कृति लुप्तप्रायः हो रही दिखाकर कवि स्वयं दुःखी होते हैं । गोरे चले गए पर हमारी संस्कृति को पराधीन करके छोड़ा है । हमारी भारतीय संस्कृति पर विदेशी प्रभाव पड रहा है । जिस महाविभुति को भगवान मानक मंदिर में बिठाया गया है उसी भगवान को बुध्द की मूर्ति को डीसिंग हॉल में सजाई जाती है । (बुध्द और नाचघर) कवि भारतीय संस्कृति और परंपरा के बारे में दिग्भुमित पाश्चात्य लोगो से कहता है-

“परम पुरातन है हमारा देश
अज्ञात अतीत में हैं हमारी संस्कृति की मूल
कला संगीत, साहित्य न जाने कितनी बार
गए नए रूप धार
उभरे हैं बढे हैं परवान चढे हैं ।
कि उन्हे इतिहास भी गया है भूल ।”

कवि दोनों संस्कृतियों का मेल चाहता हैं और वह तभी हो सकता हैं कि दोनों संस्कृतियों
का तलस्पर्शी मर्म जान लिया जाय -

“वह जानेगा तुम्हे साफ
जो न जानेगा तुम्हारी परंपरा
तुम्हारा दर्शन, तुम्हारा विचार ।”

उस समय समाज में अस्पृश्यता और वर्गवाद देखने को मिलता था कवि इन्हें प्रगति के
पर्वों में जकडी श्रृंखला की कडियाँ ही मानते हैं, यह युगीन प्रभाव कवि के काव्य में देखने को
मिलता हैं । जैसे-

“अगर विभेद उँच- नीच का रहा,
अछूत-छूत भेद जाति ने सहा
किया मनुष्यों मनुष्य में फरक,
स्वदेश की
कटी नहीं
कुहेलिका ।”

छूआछूत की भावना से कवि को बचपन से ही विरोध रहा । कवि को बचपन से ही अछूतों
के प्रति प्रेम और सदभाव थी । वे अछूतों के उद्धार के लिए सदा चिन्तित रहे । कवि के काव्य में
आर्यसमाज और गांधीजी का प्रभाव इस युग की चेतना का प्रभाव हैं । कवि कहते हैं कि समाज-
सुधार नेताओं के उपदेश का, कि मेरे अपने ही मानवतावादी उद्धार विचारों का कि मेरे मन से
बहुत पहले ही अछूतों को अछूत समझने की बात बिलकुल उठ गई अछूतों के प्रति कवि अपनी
सहानुभूति जताते लिखते हैं कि- “इधर मैं सोचने लगा हूँ कि अछूतों के साथ या उनके हाथ का
खाना-पीना अथवा उनके लिए मंदिरों का द्वार खोल देना केवल रूमानी औपचारिकताएँ अथवा
प्रदर्शन हैं । समाज में उनको यथोचित स्थान तभी मिलेगा जब उनमें शिक्षा का व्यापक प्रचार हो
और आर्थिक स्तर उप उठे। जाति की जड, अर्थहीन और हानिकारक रूढियों से निम्नवर्ग के लोग

उतने ही जकड़े हैं जितने उच्च वर्ग के लोग । एक छोटा-सा कदम इस दिशा में यह उठाया जा सकता है लोग अपने नाम के साथ अपनी जाति का संकेत करना बंद कर दें ।”

आज भी अछूतों का प्रश्न समाज में समस्या बनकर ही रहा है । समसामायिक परिवेश की जड़ यही है कि दो समयों में भिन्न परिस्थितियों के मध्य एक ही क्रिया कि प्रतिक्रियाएँ अलग-अलग होती हैं । आम जीवन के परिवर्तन और विकास का क्रम टुटता जाता है । विश्वास अविश्वास जो भी हो उसका समकालीन महत्व है ।

उस समय समाज में दंभी प्रवृत्ति दिखावा, अभिमान दिखायी पड़ता है, कविने अपने काव्य में उसे भी स्थान दिया है । और कहा है कि जो कुछ नहीं करते वे समाज में बहुत करने का दिखावा करते हैं जो सचमुच समाज के सेवक हैं काम करते हैं, वे मौन रहते हैं - ज्यादा आज उन्ही लोगों का बोलबाला है जो सिर्फ शो (दिखावा) करते हैं ।

“जिसमे बहुत किया
उसने कहा मैंने कुछ नहीं किया ॥
जिसने कम किया
उसने कहा मैंने बहुत किया
उसने कहा मैंने सब कुछ किया ।
(कटती प्रतिमाओं की आवाज)

नई पीढी की उच्छखलता की और भी कविने इशारा किया है । आज की युवा- पीढी जीवन से घबराकर जीवन के सामने आई हुई समस्याओं का दोष पुरानी पीढी पर उतारती हैं और कहती हैं कि हमें क्यों पैदा किया था ?

युग बदलता है समाज बदलता है । उसके साथ मनुष्य के विचार भी बदलाते हैं । जीवन का मानदण्ड बदलता है पर सत्य कभी नहीं बदलता । उसके पाँव कभी नहीं लडखडाते । सुख-दुःख, दिवस-रात, आस्था-अनास्थाओं की चक तो चलता ही रहता है, प्रतिमा बनती हैं बिगड़ती हैं । पुराने पते गिरते हैं तो नए भी तो आते हैं ।

“पुराने पते
एक-एक कर झरे -गिरें,
नव पल्लव,
सब निकल पडे एक साथ,

आओ पहचाने
संहारा का दुर्बल
और सृजन का सबल हाथ । ”

कवि बच्चन दहेज के खिलाफ शुरू से रहे हैं। उन दिनों दहेज की प्रथा मौजूद थी। बच्चन अपनी पहली शादी उन्नीस वर्ष की उम्र में की उस समय उन्होंने दहेज में कुछ न लेने की शर्त रखी थी। यहाँ पर दहेजप्रथा में युगीन वातावरण का प्रभाव बच्चनके जीवन पर और उन्होंने समाज सुधारक की तरह यह कार्य किया।

उस समय जाति प्रथा भी थी। बच्चन-जी जाति-पाँति के भेदभाव को नहि मानते हैं। उनकी दूसरी शादी जाति से बाहर की लडकी तेजी से हुई। उन दिनों जाति से बाहर विवाह जाति का द्रोह माना जाता था, परंतु कवि ने क्रांतिकारी कदम उठा कर परिवार, समाज को सब उठाने प्रयत्न किया। वे लिखते हैं - “मैंने नीड का निर्माण तो कर लिया था, पर हर नीड को किसी डाल, किसी पेड का आधार चाहिए। परिवार कितना ही संगठित, सुखी, सम्पन्न क्यों न हो, उसे किसी समाज की आवश्यकता होती है। मैं अपने निकट सम्बन्धियों से बहुत पहले कट चुका था, जाति से बाहर विवाह करने पर मैं अपने दूर के सम्बन्धियों से भी कट गया, या जातिवालों ने पूरी तरह मेरा बहिस्कार कर दिया। हिन्दु समाज अपने यहाँ से निकालना ही जानता है, अपने से सम्मिलित कर लेना, मिला लेना, आत्मसात कर लेना नहीं।”

इस प्रकार उसकी मंजिल न तो कोई वाद था, ना कोई सिध्दान्त। वह रास्ता केवल आदमी की और ले जानेवाला रास्ता था। ‘मधुशाला’ शराब पीकर नहीं लिखी गयी थी, वह जिन्दगी का सबसे कडवा जहर पीकर लिखी गयी थी। समाज में बहुतों को यह जहर पीना पडा है अतः बच्चन के काव्य में युगीन प्रभाव परिलक्षित हुआ है। कुछ इस मुँह बनाकर पीते हैं, कुछ इसे मुस्कुराकर पीते हैं। मुस्कुराकर पीने पर जहर अमृत बन जाता है, मुँह बनाकर पीने पर वह और भी अधिक नारक बन जाता है। बच्चन की संपूर्ण कविता जहर बनाने की एक अटूट साधना है।

કલા-સાહિત્ય આસ્વાદ અને વિવેચનને વરેલું ત્રૈમાસિક સામયિક

વિવિધાસંચાર

(સમકાલીન ગુજરાતી ટૂંકીવાર્તા : વિશેષાંક)

સંપાદક : ડૉ. પુંડલિક પવાર



વર્ષ-૪-૫ / અંક-૧૬-૧૭ / સપ્ટેમ્બર-ફેબ્રુઆરી-૨૦૧૪



આનંદ શા કારણે અનુભવાય છે એ તપાસતાં
કૃતિનું આખિલ સ્વરૂપ જાણ આગળ આવશે. કયો
વિચાર મૂળથી કૂલ સુધી શાખા-પ્રશાખામાં ફરતો ઘાટ
લેવા પ્રયત્ન કરે છે તે એને જણાશે. જેના પુનઃકલાનમાં
વિવેચનને સુખ લાગે છે તેના મૂળમાં કયો સર્જક
રહસ્યાત્મક ભાવવિચાર પડ્યો છે તે એ શોધી કાઢશે,
અને એના રમણીય આધિષ્ઠાનમાં સાહિત્યકારે શી કલા
યોગ્ય છે - અથવા એનાથી શી યોગ્યઈ મળે છે - તે એ
તપાસશે.

- વિષ્ણુપ્રસાદ ત્રિવેદી (ઉપાચલ)

વિવિધાસંચાર

સંપાદક : ડૉ. પુંડલિક પવાર

સપ્ટેમ્બર-ફેબ્રુઆરી
૨૦૧૪

વર્ષ
૪-૫

અંક
૧૬-૧૭

અનુક્રમ

(સમકાલીન ગુજરાતી ટૂંકીવાર્તા : વિશેષાંક)

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૨૭.	દશરથ પરમારની વાર્તા 'શલ્યા' - શરીફા વીજળીવાળા	૧૨૪

'વિવિધાસંચાર' માં પ્રકાશિત થતી સામગ્રી સાથે પ્રકાશક-સંપાદક સહમત છે તેવું માની લેવું નહીં; પ્રકાશિત સામગ્રીની તમામ જવાબદારી જે તે લેખના લેખકની જ રહેશે.

આધુનિકતાવાદી વિભિન્ન સાહિત્યિક વલણો વચ્ચે આપણે ત્યાં નારીવાદી, દલિતવાદી વલણોએ માનવીય સંવેદનાને વાચા આપવાનું જે કાર્ય કર્યું છે, તે સાંપ્રત ગુજરાતી સાહિત્યની એક મહત્વપૂર્ણ ઘટના બની રહે છે. કનુભાઈ આચાર્ય 'આંતર-બાહ્ય' વાર્તાસંગ્રહ દ્વારા માનવજીવનની એક એવી છબીને સાહિત્યિક રૂપ આપે છે, જેના તરફ ભાગ્યે જ કોઈની સંવેદના પ્રગટી હોય. કનુભાઈ 'આંતર-બાહ્ય' વાર્તાસંગ્રહનાં માધ્યમ વડે એક જુદાં જ માનવીય અભિગમને સાહિત્યિક રૂપ આપી, ગુજરાતી ટૂંકીવાર્તાનાં ક્ષેત્રે એક નવું જ સ્થિત્યંતર રચી આપે છે.

સભ્ય સમાજની શિષ્ટ જીવન શૈલીની ભીતર છુપાયેલ લોકસામુદાયિક જીવનની અનેક સમસ્યાઓને ઘણાં સર્જકોએ વાચા આપી છે, તેમાં કનુભાઈ આચાર્ય જનવાદી સર્જક રૂપે ઉભરી આવે છે. આ જનવાદી વિચારસરણીના ધારક કનુભાઈની વાર્તા વિશે ફારૂક શાહ નોંધે છે- "કનુભાઈ જેવા સ્વતંત્ર સંવેદનશીલ સર્જક કોઈ પ્રચારાત્મક ભૂમિકા ધારણ કરવાને બદલે જીવતા મનેખના ઊંડાણમાં ઊતરીને તેની હસ્તીના વિવિધ સ્તરીય આંતર સંઘર્ષને પ્રગટ કરવાનું કાર્ય કરે છે.

કનુભાઈ આચાર્યનો 'આંતર-બાહ્ય' વાર્તાસંગ્રહ આધુનિક માનવસભ્યતા વચ્ચે વસતા એક એવા લોકસમુદાયની વાત લઈને આવે છે, જેઓને ગામમાં ઘર ચહીં અને સીમમાં ખેતર નહીંની વેદના લઈને જીવનભર રઝડવું પડે છે. એવા લોકસમુદાયની વેદના 'આંતર-બાહ્ય' વાર્તાસંગ્રહમાં ધારદાર અભિવ્યક્તિ પામે છે.

'આંતર-બાહ્ય' વાર્તાસંગ્રહની પ્રત્યેક વાર્તામાં આપણા પરંપરાગત કૌશલ્ય પ્રાપ્ત ગ્રામીણ કારીગરનાં લોકસમુદાયની વેદના મૂર્તિમંત થયેલ છે. આ સંગ્રહની વાર્તા વિશે લેખક કહે છે- "ભારત અનેક વિશ્વોમાં જીવતો દેશ છે. એમાંનું એક મારી આસપાસ ઘસી રહ્યું હતું. સાવ છેવાડે બેઠેલા એ લોકોની વચ્ચે જીવવાનું બન્યું. આઝાદી પછી વિકાસની ભરતી-આવી, એમાં કેટલાંક તરી ગ્યાં. પણ હંસિયામાં રહેલા કેટલાંય એમાંથી બહાર ન નીકળી શક્યા. ભીતરથી કોચવાયેલો, દુ:ખી, પીડિત, કુંઠાથી ભર્યો ભર્યો એ વર્ગ જેમાં બજાણિયા, સરાણકા, નટડા, વાઘરી, કંગાસિયા વગેરે જેવી ભટકતી વિચરતી લોકજાતિની સમસ્યાઓને તથા જીવનનિર્વાહમાં પડતી મુશ્કેલીઓ સામે આપણાં ભદ્રવર્ગની વૈભવશાળી માનસિકતાને મૂકી આપી લેખકે પ્રવર્તમાન માનવજીવનના અવ્યક્ત સંવેદનલોકને ઉજાગર કરવાનું કામ કર્યું છે.

'આંતર-બાહ્ય' વાર્તાસંગ્રહની મોટાભાગની વાર્તા યથાર્થની ભૂમિ પર રચાયેલી છે. 'વહેણ', 'હું તો ટપાલી', 'મિશન', 'ઓછપ', 'આંતર-બાહ્ય', 'એ જ કાટલા', 'અજવાળું બોલવા દે તો ને', 'કુંડાળાની આણ' વગેરે વાર્તાઓ 'તાદર્થ્ય', 'પરબ', 'રીતિ', 'દલિતચેતના' જેવાં માતબાર સામયિકોમાં પ્રકાશિત થયેલ છે, (તેમાંની કેટલીક વાર્તા પુરસ્કૃત પણ થયેલ છે.) પરંતુ જ્યારે 'આંતર-બાહ્ય' વાર્તાસંગ્રહ સ્વરૂપે પ્રગટ થાય, ત્યારે એક સળંગ ભાવલોક ધારણ કરે છે. અને આપણી સમક્ષ રજૂ થાય છે, એક લોકસામુદાયિક જીવનની સંઘર્ષ ગાથા.

'ઓછપ', 'અજવાળું બોલવા દે તો' 'મિશન' વગેરે વાર્તામાં નગર જીવનની સુખ-સુવિધા સામે ગ્રામીણપરિવેશના લોકજીવનની મુશ્કેલીઓ રજૂ કરી, ઔદ્યોગિકરણને કારણે ગામડાનાં નાના ખેડુતો અને ખેત મજૂરોની સમક્ષ ઉપસ્થિત થતો રોજગારીનો પ્રશ્ન; ઈત્યાદીના આલેખન દ્વારા આપણી સમાજિક અસમાનતાને લેખકે અભિવ્યંજિત કરી છે. આજે જે રીતે માનવશક્તિ પર યંત્રશક્તિનું આધિપત્ય વધવા લાગ્યું છે. તેને કારણે સામાન્ય મનુષ્ય માટે જીવનનિર્વાહ એક વિકટ સમસ્યા બની ગઈ છે, આ એક એવો જનસમૂહ છે કે, જેના માટે જીવન એટલે કે રઝડપાટ માત્ર.

જ્યારથી યંત્રો મનુષ્યનું સ્થાન લેવા લાગ્યા, ત્યારથી માનવજીવન વિકટ બની ગયું. યંત્રીકરણે સામાન્ય મનુષ્યની રોજ-રોટી છીનવી લીધી. તેના કારણે સામાન્ય મનુષ્યનો જીવનનિર્વાહ દુષ્કર બની ગયો, અને તેઓ

અનેતિકતાની ગતિમાં કસડાવા લાગ્યાં. તેનું જીવંત દ્રષ્ટાંત 'કુણા પાનનો સડો', 'મિશન' વાર્તા છે. જુઓ 'મિશન... મિશન... મિશન... ગધેડી બકાલનું બધે મિશન, ઉનાળે ખેતરે હુડવા જાતા' તા, તે હવે ઈયાંકને ટેકટર ગાડાથી માલ ખેસતા' તા, ઈયાંક ને તઈણ પઈડાવાળા ઘાઘુડિયા માણાને બેહારવાનું તે એક પાર'યુને માલ ખેસે મહાનગરના અજવાળામાં વિલાય જતું ગામડાનું તેજ 'અજવાળું બોલવા દે તો' વાર્તામાં પ્રગટ થયેલ છે. એકે તરફ મહાનગરોમાં રાત થતાં જાણે દિવસ ઊગ્યો હોય તેવું અજવાળું ફુટી નીકળે છે. તો બીજી તરફ ગામડામાં વસતા ખેડૂત આટે વીજળી એ જીવતરનો આધાર બની રહે છે, પરંતુ જ્યારે યોગ્ય સમયે પૂરતી વીજળી મળતી નથી ત્યારે કેવી મુશ્કેલીનો સામનો કરવો પડેતો હોય છે તે વેદના ઓખા પટેલનાં મુખે રજૂ થાય- "વીજળી ન'ઈ મળે ને રમા મેરઈ! તો બધું સફાચટ થઈ જશે. એટલે પૈસા ખર્ચી બોર બનાવ્યો ને હવે લેટૈં ના નામે મીંડુ? ઊભો પાક બળે છે ને મારે હિવે દેતવા મૂકાય છે બીજી તરફ લાલુ શેઠના ફાર્માસીસનો દરવાજો જાણે "રાજગઢી... મખમલની સુંવાળી ગાદી ઉપર પ્રગ મૂકતાં જ પગ અંદર ઊતરી જાય ને પગને ગલગલિયા થાય. હજાર-હજાર વોટના હેલોઝન, લાઈટના બલ્બ ચોતરફ ઝગમગે, રાત જાણે દિવસમાં પલટાઈ ગઈ હોય! રમણની જીભ બહાર નીકળી ગઈ અંધઘઈઈઈ આટલું બધું અજવાળું.

'દોરડું' 'કુણાં પાનનો સડો', 'કુણાળાની આજ' વાર્તામાં બાળમજૂરીની સમસ્યા અને બાળમાનસની સંવેદનાઓ રજૂ થયેલ છે. જે રીતે ઝમકુડી છોકરી ઘઈને કમાણી કરે છે તે કમાણી ટેણી પોતે છોકરો હોવાના કારણે નથી કરી શકતો ત્યારે તેનાં બાળમાનસમાં અનેક દુનંદો જન્મે છે. બાળમાનસની એ નિર્દોષ મનોવૃત્તિ આપણા સમાજની હીન અને શોષિત માનસિકતામાંથી ઉત્પન્ન થયેલ છે.

પબો બજાણિયો સ્કૂલમાં સમતોલ આહારના પાઠ શીખે છે પરંતુ વાસ્તવમાં એ માત્ર સ્કૂલના બ્લેકબોર્ડ પર જ સીમિત રહે છે. જેના જીવનમાં બે ટંક પૂરું ભોજન નસીબ ન હોય તેને માટે સમતોલ આહાર કોને કહેવાય? તે પ્રશ્ન બની રહે છે. પબાના બાળમાનસમાં જન્મતા અનેક વિચાર-વમળોને લેખકે માનસશાસ્ત્રીની પેઠે આલેખ્યા છે.

'આંતર-બાહ્ય' વાર્તાસંગ્રહનાં મોટાભાગના ચરિત્રો ભિન્ન-ભિન્ન લોકસામુદાયિક સંગઠનના પ્રતિનિધિરૂપ જણાય છે. ટપાલી પસાકાકા, અરજણ, રામસી, વીકમશી, હરિ, રમણ, બુધારામ, નારસેંગ, ટેણી અને પબો બજાણિયો ઈત્યાદી ચરિત્ર સમાજનાં નટ, ઠાકોર, બજાણિયા વગેરે સમુદાયમાંથી આવે છે. આ સંગ્રહની ચરિત્રસૃષ્ટિ વાસ્તવની ભૂમિ પર રચાયેલી છે. છેવાડાનાં લોકસમુદાય પર થતાં ઉજળિયાત વર્ગનાં અત્યાચારનું મર્મઘાતી આલેખન કનુભાઈની વાર્તાનું જમા પાસું છે. એ લોકોની વેદના, કરુણા અને ચીસનો પોકાર અહીં શબ્દ-શબ્દે અનુભવાય છે.

બાળમજૂરી, નશાખોરી, સ્ત્રીની શોષિત, પીડિત સ્થિતિ, ખેડૂતોના પ્રશ્નો અને સામાજિક સમસ્યાઓ વડે આ વાર્તાઓનું પીંડ બંધાયેલ છે. પાત્રોચિત, પ્રસંગોચિત વર્ણન તથા ઉત્તર ગુજરાતની લોકબોલીમાં રચાયેલ આ વાર્તાઓ તેના તળપ્રદેશનો સમગ્ર પરિવેશ લઈને પ્રગટે છે. કનુભાઈએ લોકસંસ્કૃતિના ઉવેખાયેલા આંતરસત્વને ભાષા દ્વારા પુનઃ આરુઢ કરવાનું કાર્ય 'આંતર-બાહ્ય' વાર્તાસંગ્રહ દ્વારા જે રીતે કર્યું છે, તે સાંપ્રત ગુજરાતી સાહિત્યમાં નોંધપાત્ર ઘટના બની રહેશે.

એક જ વ્યક્તિની રુચિઓ કે આત્મતૃપ્તિને નિકષ બનાવવામાં મોટી ભૂલ છે એ વસ્તુ સાબિત કરવાની જરૂર નથી. વિવેચનાશાસ્ત્રનો આખો ઈતિહાસ શુ સૂચવે છે? લેખકોની ભિન્ન ભિન્ન શક્તિઓમાંથી, કૃતિઓની અનેકવિધ આલેખનાઓમાંથી અને સામાજિકોની હીન-ઉચ્ચ રુચિઓમાંથી એક સર્વમાન્ય ઉચ્ચતમ, ઈષ્ટતમ અને સુંદરતમ હોવું જોઈએ તેની તો કોઈ ના નહિ પાડી શકે.

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①

FACTS OF FAST FOOD IN INDIA



SUBWAY
eat fresh.



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FACTS OF FAST FOOD IN INDIA

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Finally I thank my parents and my daughter Dhvani who have constantly encouraged me to carry out my work.

and constipation, and lower your energy levels so that you lack interest in the exercise you need to burn off those extra calories.

Good health is a bonus. It is the real jewel of life, the most precious possession of man. A good wealth of health can be obtained in a number of ways. It needs regular exercise, good food, good thoughts, and cleanliness. A healthy person does not spend money on medicines and visiting doctors. Just opposite, a sluggish person is another form of hell of diseases.

The simplest and most traditional definition of health is that it is the freedom of sickness and diseases. According to World Health Organization (WHO), a branch of the United Nations, health is physical, mental and social well-being and not merely the absence of disease. Next to life itself, good health is the most precious gift and is necessary for a purposeful being.

Dr. KAMAL PARIKH
M.D. (Internal Medicine)

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Facts Of Fast Food In India

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Before embarking on the topic we must know what fast food is?

Fast food is a kind of food that can be prepared and served quickly and easily. As we all know, thanks to the advertisements "easy to cook and ready to eat". "Bas do minute or ho Gaya."

As name implies fast food are quick, reasonably priced and readily available alternatives to home cooking. Being convenient and inexpensive for a busy life style, fast foods are typically high in calories, fat, sugar and saturated fat and salt.

Once upon a time almost whole world was facing food crisis due to draught and other problems and people were suffering from malnutrition. Today the situation is reverse; we have ample production of food and its availability to most of the people. Yet because of some reasons we are discussing about fast food.

Fast food habits:

What is habit?

Habit, acquired pattern of behaviour that often occurs automatically. A habit is something that you do constantly. It is a custom that you are used to doing. When you learn something, your brain makes connection that creates pathways for neurological activity. When you routinely perform the same actions, your brain learns this pattern or behaviour and rests up a pathway. Some habits are due to hereditary.

Now, when it comes to fast food habits.

Right from the beginning of our life we are made to follow some habits. So, do the food habits.

As mother takes care of everything when a child is in womb, even the food habits are considered very important. As soon as the baby is in this world, the mothers are back to their routine. Since, our world is now a nuclear one, we also have more number of nuclear families than joint ones. So mother has to do everything on their own this leads to somewhat less attention over the child. As the child grow up & learns to eat a cycle of fast food starts. Due to lack of proper time – management the mother serve snacks to the child so that the child can let her do work peacefully. As a growing tot a child needs, more energy and to teach a child to have everything and anything that is served mother serve some "Chatkdaar" to child which encourage the child to eat. But gradually it becomes a habit. This habit will remain with an individual as long as he/she lives.

If a mother is also a working lady, the risk of fast food habits increases. Since, she is in a hurry of maintaining office along with home & children so she simply chooses the shortcuts to save time and number of times these short cuts are fast food habits or tinned food.

When the child starts going to school the energy requirements increases as he/she has to do more activities now. Some schools have canteen facilities which also encourage the fast food habits in children. The parents give money to their children to reduce their burdén of cooking & managing activities related to it. Many time the children wants to show off and bring money to impress their friends & others which sometimes leads to other habit i.e. stealing. A child who belongs to a poor family or whose financial condition are not good try to be friends with those who have all facilities, at any cost and at last ruins his/her life.

Fast food not only makes them passive in physical activities but it also have many side effects such as obesity, lack of concentration,

inactiveness and many more. As childhood is the period when the child is expected to learn the rudiments of knowledge that are essential for successful adjustment of adult life. But the negative life style factor & lack of physical activity are the most common factors of fast food habits.

As adolescence, sometimes the children cannot cope with the changes that are taking place in surroundings and in body. They feel shy to lack about their bodily changes or about their relationship changes which leads to loneliness & they are again engaged in eating. Every time you can't eat food & this eating habits leads to fast food habits. Adolescents are sometimes aware of the consequences of eating lots of fast food but they ignore then by generally saying that we are growing & we need calories. Sometimes friends fear leads to this fast food habits. To prove that they are also the part to same hypocrite group they do everything which leads to depletion of health. If an adolescence eat balanced diet or good food & avoids snacking becomes a soft target for others & others tease the adolescence by saying that you are dieting, want to look good, are not perfect etc.

Food choice is influenced by many factors including, social & psychological ones. Younger generation, has cultivated habit of eating junk food which contains very high amount of fatty substances & other ingredient. Even younger children have sedentary life style due to availability of computers at their work place. Most of young children are option various optional subjects instead of physical training in their school days. Physical empowering games have lost their charm in younger generation & these ads up to the problem. Earlier, people led their lives in the vicinity of nature because the nature because the nature is the greatest nurture and healer. So people enjoyed healthy and hearty life. But modern man is isolated from nature. Our needs known no bounds where as our income are limited. All this things have multiplied human pains and problems.

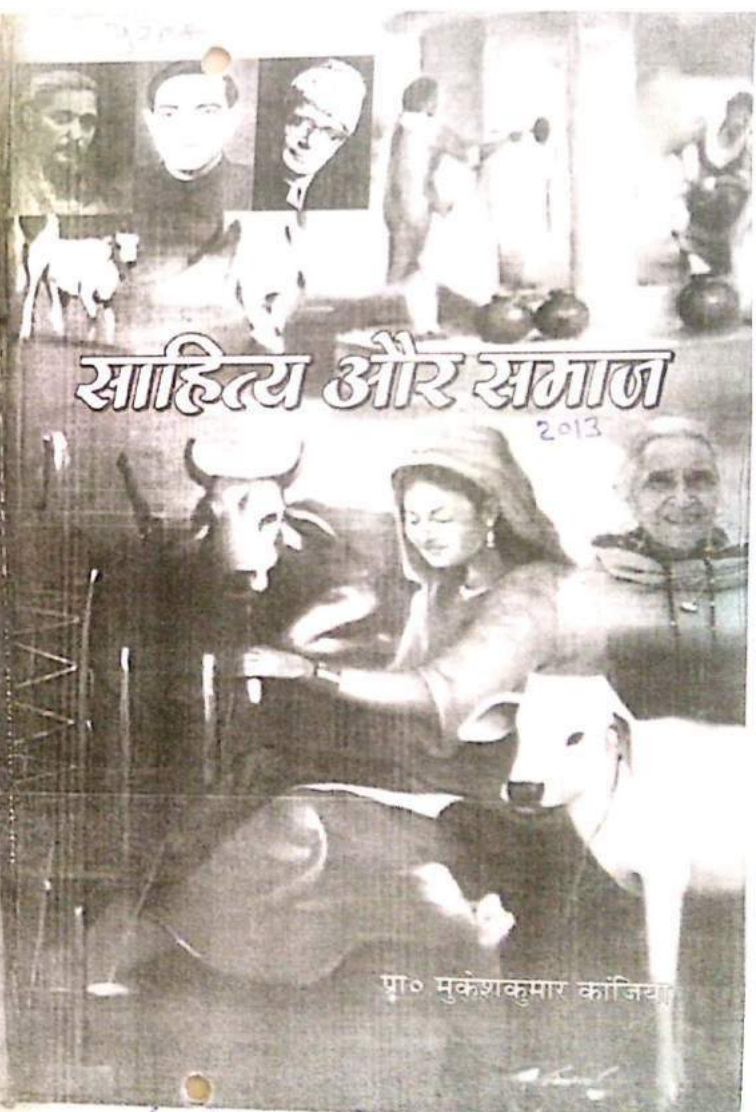
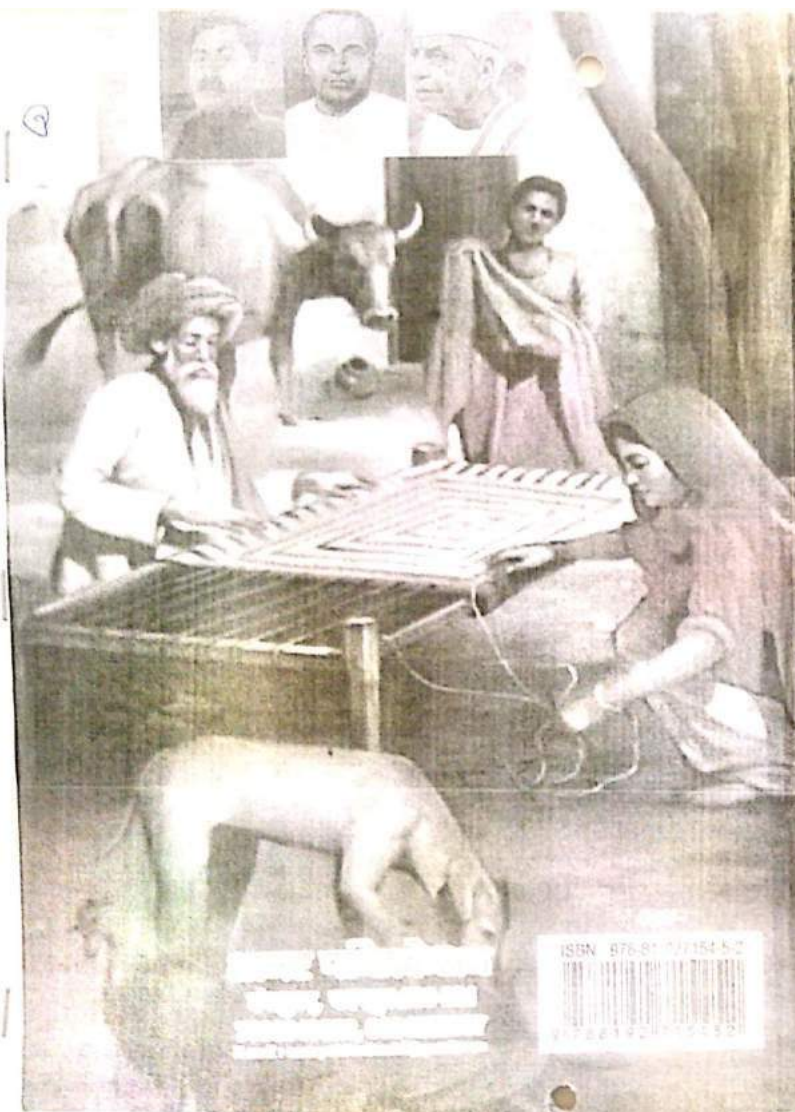
Our life is so fast that nobody has time to stand still. There is lot of huster and luster in our lives. We have lost health – consciousness. We are consuming poor quality of food carelessly.

Now–a–days people are tended towards junk food which is less nutritious and tastier. People have got very hectic schedule and so they do not have sufficient time to eat properly. They eat even when they are not hungry, so that they can keep pace with schedule.

Technological development has made our life easier, faster and smooth. It saves our time and labour. So people are deprived of necessary physical job. Most of the people are exposed to stress due to imbalance between mental and physical work. People keep on eating under stress and endless cycle of fast food starts.

At last, as I am concluding the whole fact. I want every one of us must take an oath to change our food habits. Remember “Together we can and we will make a difference.”





साहित्य और समाज

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संपादकीय

आदिकाल से आज तक साहित्य और समाज का संबंध अटूट रहा है। मानव और मानव समाज के विकास में साहित्य की भूमिका विशेष रूप से देखी जा सकती है। आज के विज्ञान और टेक्नोलॉजी के युग में भी साहित्य का महत्व कम नहीं हुआ है। साहित्य समाज की आधारशिला है। साहित्य समाज को जागृत रखता है। समाज में सुख-दुःख, शांति-अशांति, युद्ध अनेकानेक स्थितियों की प्रेरक शक्ति साहित्य बन जाता है। साहित्य की प्रेरणा से समाज में आने वाला परिवर्तन अधिक स्थायी होता है। साहित्य मानव-जीवन को संदेश-उपदेश के साथ मनोरंजन और आनंद से भर देता है। आज के युग में साहित्य और समाज के संबंध एवं महत्व को ध्यान में रखकर हमारे महाविद्यालय में 'साहित्य और समाज' विषयक एक राष्ट्रीय संगोष्ठी का आयोजन किया गया था। जिसमें विभिन्न भाषाओं तथा समाज विज्ञान के प्राध्यापकों एवं शोध छात्रों ने साहित्य और समाज से संबंधित विषय पर अपने-अपने लेख प्रस्तुत किये थे।

इन प्रस्तुत लेखों से इस क्षेत्र में कार्यरत प्राध्यापकों, शोधछात्रों एवं साहित्य रसिकों को सहायता मिल सके इसी उम्मीद के साथ मैं हिन्दी में प्रस्तुत लेखों को संपादित कर पुस्तक के रूप में आपके सामने रखता हूँ। लेखों का संपूर्ण दायित्व लेखकों पर ही है। पुस्तक संबंधित पाठकों का सुझाव मुझे स्वीकार है।

पुस्तक के संपादन कार्य को प्रोत्साहित करने वाले मेरे महाविद्यालय के सभी प्राध्यापक एवं प्राचार्य डॉ० वी.ए. नंदागिण्या साहब का मैं आभारी हूँ। इस पुस्तक को प्रकाशित करने वाले अमर पब्लिकेशन के व्यवस्थापक का मैं हृदय से आभार प्रकट करता हूँ।

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साहित्य और विज्ञान

आदिकाल से मनुष्य अपने विचारों एवं भावों को किसी न किसी रूप में व्यक्त करता रहा है। वह निरंतर, अपने जीवन को आनंदमय संपन्न तथा उन्नत बनाने में प्रयत्नशील रहा है। उसने अपनी जीवन यात्रा में जो अनुभव एवं ज्ञान प्राप्त किया, उसे विभिन्न माध्यमों से व्यक्त किया है। यदि कहीं उसने पत्थरों को तराश कर सजीव मूर्ति निर्मित की है, तो कहीं रंगों के मेल से सुंदर चित्र उभारे हैं। यदि कहीं वीणा के तारों में स्वर भरे हैं तो कहीं शब्दों को साकार रूप प्रदान किया है। मूर्ति कला, चित्र कला, संगीत कला आदि मनुष्य की अभिव्यक्ति के विभिन्न साधन हैं। साहित्य भी एक कला है, जो भाषा द्वारा मानव के भावों एवं विचारों को व्यक्त करता है।

'रसो वै सः' सृष्टि के मूल तत्त्व को रस रूप बताने वाले भारतीय मनीषियों ने मानव तन में प्रतिष्ठित 'मन' की महत्ता का ही उद्घोष किया था। तन और मन के सहज संतुलन में जीवन के आनंद का रहस्य छिपा हुआ है। तन यदि कर्म का साधक है तो मन भावना का आराधक है। तन को भी तृप्ति चाहिए। तन और मन की सम्यक साधना से ही जीवन का आदर्श स्वरूप साकार होता है, क्योंकि-

"जीवन केवल संग्राम नहीं

क्रीड़ा भी है मानव भी है।

जीवन न जेट की दोपहरी,

मधु ऋतु भी है, साधन भी है।"

तभी तो आदि मानव ने बौंस से प्राणघाती बाण का निर्माण किया और मन मोहनी वंशी का भी। मृदंग और रणभेदी दोनों का जन्म एक ही पशु चर्म से तो हुआ था। क्या यह सच नहीं कि मानव-जीवन की सांस्कृतिक यात्रा साहित्य शिशु को गोद में लिये आरंभ हुई।

साहित्य शब्द अपने आप में एक विशिष्ट अर्थ को समेटे हुए है। साहित्य में मनुष्य के विचारों, उसकी भावनाओं, सुख-दुःख, आशा-निराशा, हर्ष-विषाद, प्रेम-द्वेष, स्नेह-क्रोध आदि जीवन की अनुभूतियों का चित्रण होता है। साहित्य समाज और जीवन के संपर्क से जन्म लेता है। उसी से विचार सामग्री ग्रहण कर फिर समाज जीवन से प्रभावित करता है। इसीलिए साहित्य का जीवन तथा समाज के साथ अन्योन्याश्रित और घनिष्ठ सम्बन्ध है। साहित्य की परंपरा अनादिकाल से चली आ रही है। यह दीर्घकालीन परंपरा है उसमें कई परिवर्तन आये हैं। तात्विक दृष्टि से आज भी साहित्य अपनी जगह

पर कायम है।

साहित्य शब्द की व्युत्पत्ति- व्युत्पत्ति की दृष्टि से देखें तो संस्कृत भाषा के साहित्य शब्द का अर्थ है- "सहितस्य भावः साहित्यम्" सहित होने का भाव। सहः अर्थात् साथ होना। हितेन सहः अर्थात् हित के साथ है। अर्थात् जिसमें समग्र सृष्टि का हित हो, कल्याण हो वह साहित्य।

साहित्य की परिभाषा- संस्कृत के प्रसिद्ध आचार्य राजशेखर ने संस्कृत में साहित्य की परिभाषा इस प्रकार दी है-

"शब्दार्थो वासः भावने विद्या साहित्य विद्या अर्थात् शब्द और अर्थ के भावपूर्णता को अभिव्यक्त कर देना ही साहित्य है।"

हिन्दी के विद्वानों द्वारा दी गई परिभाषाओं में से प्रेमचंद की परिभाषा देखें तो "साहित्य जीवन की आलोचना है।"

आचार्य महावीर प्रसाद द्विवेदी ने कहा है- "ज्ञानराशि के संचित कोश का नाम साहित्य है।"

अंग्रेजी विद्वान हेनरी हडसन ने साहित्य की परिभाषा देते हुए कहा है- "साहित्य मूलतः भाषाओं के माध्यम द्वारा हमारे जीवन की अभिव्यक्ति है।"

इन सभी बातों को ध्यान में रखकर साहित्य के सभी लक्षण या विशेषताएँ हमारे सामने आती हैं-

1. साहित्य शब्द और अर्थ का सहभाव है।
2. साहित्य में मानव हित की भावना निहित है।
3. साहित्य ज्ञानराशि का कोश है।
4. साहित्य में जीवन की अनुभूति होती है।
5. साहित्य जीवन की अभिव्यक्ति है।
6. साहित्य मानव मनोभावों को जागृत करने में सहायक होता है।
7. साहित्य स्वयं ही किसी विशिष्टकाल में प्रेरणा ग्रहण करके सम-सामायिक आंदोलन को जन्म देता है।

साहित्य और विज्ञान- मानव मन और बुद्धि का आपस में गहरा नाता है। साहित्य का सम्बन्ध मन से और विज्ञान का सम्बन्ध बुद्धि से है। अतः साहित्य और विज्ञान दोनों का आपस में रिश्ता होना स्वाभाविक है। मानव संस्कृति के विकास में दोनों का अपना योगदान है। भले दोनों का क्षेत्र अलग है, परंतु उद्देश्य एक ही है। समग्र सृष्टि का हित या कल्याण दोनों में निहित होने के साथ-साथ कुछ विशेष साम्य भी है और वैषम्य भी है।

जिस प्रकार साहित्य और समाज एक दूसरे के निकट हैं, संबंधी हैं, उसी प्रकार साहित्य और विज्ञान एक दूसरे के साथ संबंध रखते हुए भी कई अंशों में एक दूसरे से भिन्न हैं, अलग हैं।

साहित्य का सम्बन्ध मनुष्य के अंतर्मन से है, विज्ञान का सम्बन्ध मस्तिष्क से- साहित्य और विज्ञान का क्षेत्र एक दूसरे के साथ जुड़ा हुआ होते हुए भी दोनों के बीच

काफ़ी अंतर है। साहित्य का संबंध व्यक्ति के हृदय के साथ है, अंतर्गत से भावनाओं से अधिक है, जबकि विज्ञान का संबंध मनुष्य की बुद्धि यानी मस्तिष्क से है। इसका अर्थ यह है कि साहित्य का क्षेत्र कल्पना और भावना का है विज्ञान का क्षेत्र बुद्धि और विकास का है। जिस प्रकार साहित्य में बौद्धिकता का सर्वथा अभाव नहीं है, उसी प्रकार विज्ञान को कल्पना और भावना का समान रूप से आवश्यकता पड़ती है। इन दोनों में यदि अंतर है तो सिर्फ इतना ही है कि साहित्य मनुष्यों के मनोवेगों को तरंगित करता है वह उसके हृदय को कल्पना और भावनाओं द्वारा रस आप्लावित करके उसमें बौद्धिक विचारों को दृष्टिकोण के अनुसार जागृत करता है। अर्थात् साहित्य और विज्ञान के बीच अटूट, घनिष्ठ सम्बन्ध है। साहित्य यदि मानव के जीवन का, बुद्धि का लाभ नहीं उठाता तो उसे ही नुकसान होता है। उसी प्रकार विज्ञान भी यदि विकसित मानव भावनाओं के अनुरूप अपने को उपयोगी नहीं बनाता तो उसे ही हानि होती है। इस प्रकार साहित्य और विज्ञान एक सिक्के के दो पहलुओं के समान हैं। इतना आवश्यक है कि साहित्य में भावना बुद्धि और कल्पना आवश्यक होती है, फिर भी उसे कल्पना और भावना का सहारा तो लेना ही पड़ता है। अंततः हम कहेंगे कि साहित्य को विज्ञान से और विज्ञान को साहित्य से अलग करना मुश्किल कार्य है।

साहित्य और विज्ञान दोनों विकास के पथ पर- आज के संदर्भ में स्थिति को देखते हुए लगता है कि जितना साहित्य विकसित होता रहता है, विज्ञान भी विकास के मार्ग पर दौड़ने लगता है। आज विज्ञान की दृष्टि से कई नये शोध, नये-नये विकास कार्य की ओर हमेशा निरंतर प्रगति करता रहता है वह सब क्या है? तो उत्तर मिलता है भावना, मनोवेग, कल्पना और बुद्धि ये सब कुछ मिलाकर तर्कसंगत नया कुछ शोध कार्य करते हैं, तभी तो पश्चिम के लोगों ने रामायण के राम को विमान में बिठाकर उड़ाने की कल्पना की और उसके आधार पर विज्ञान ने विमान का आविष्कार किया। आज भी वर्तमान परिस्थिति में न जाने क्या से क्या और कहाँ से कहाँ तर्कहिरण के समान दौड़ लगाकर वैज्ञानिक पहुँच गये हैं। वैज्ञानिकों द्वारा कम्प्यूटरों की शोध दुनिया की बड़ी उपलब्धि है, सफलता है। कम्प्यूटर मनुष्य से ज्यादा स्वच्छ एवं गति से काम कर रहा है। कम्प्यूटर के अतिरिक्त टेलीफोन, टेलीविजन, पंखा अनेक प्रकार की मोटर गाड़ियाँ, रेफ्रिजरेटर आदि का शोध भी विज्ञान की देन है।

साहित्य में स्वर्ग की कल्पना की जाती है, तो विज्ञान ने वास्तविक रूप में चाँद और अन्य ग्रह पर अपना पैर रखकर स्वर्ग की कल्पना को वास्तविकता में बदल दिया है। विज्ञान का उद्देश्य पदार्थों की क्रमबद्ध संगत और सहेतुक व्याख्या करनी है। जिसके अंतर्गत उसके गुण, उद्भव और विकास के इतिहास की व्याख्या रहती है। वैज्ञानिक का लक्ष्य कुछ सिद्धांतों पर पहुँचना होता है उसका कार्य वहीं समाप्त हो जाता है। विज्ञान की तरह साहित्य भी इतिहास के द्वारा मानव समाज के उद्भव गुण विकास आदि की व्याख्या करता है। साहित्य चिरकालीन, नवीन चिरंतन होता है। मानव जातियों का इतिहास साहित्य के द्वारा सुरक्षित रहता है।

साहित्य में सत्यम्, शिवम्, सुन्दरम् की भावना विज्ञान में नहीं- जो साहित्य सत्य होता है, वह कल्याणकारी भी होता है और वही साहित्य अपने आप में सुंदर हो जाता है। जो साहित्य सत्यम्, शिवम् और सुंदरम् की भावना को साकार बनाता है। असुंदर को सुंदर अशिव को शिव बनाने की स्वाभाविक प्रवृत्ति विज्ञान में नहीं होती तो दूसरी ओर साहित्य में असुंदर को सुंदर, अशिव को शिव और असत्य को सत्य बनाने की भावना छिपी हुई है। वास्तव में सौंदर्य या सुंदरता साहित्य या कविता का प्रमुख लक्ष्य माना जाता है, जिसे हम सौंदर्य तत्व कहते हैं। 'साहित्य' शब्द में ही कल्याण की भावना छिपी हुई है। जो साहित्य लोगों का हित साधन न कर सके वह वास्तव में साहित्य ही नहीं है।

विज्ञान सत्य का सहारा लेकर सत्यान्वेषण करता है और वही शोध मनुष्य का कल्याण भी करता है, लेकिन वही कल्याणकारी शोध कभी-कभी हमारे लिये अकल्याण का कारण बन जाता है। अर्थात् ये चीजें मनुष्य जीवन के नाशक के रूप में सिद्ध होती हैं, जैसे अणुशास्त्र।

वैज्ञानिक पदार्थों का विरलेषण यथातथ्य रूप में करता है, किन्तु साहित्यकार निजांव पदार्थों में भी चेतना भर देता है। वैज्ञानिक वस्तु के बाहरी तत्वों को देखता है, जबकि साहित्यकार आंतरिक या भीतरी तत्व का अवलोकन करता है। दोनों की कार्यपद्धति में थोड़ा अंतर है। साहित्य में लेखक के व्यक्तित्व से कोई सम्बन्ध नहीं होता। इसीलिए विज्ञान को बौद्धिक काव्य और काव्य को भावात्मक विज्ञान कहा गया है।

"Science is the Poetry of intelligence and Poetry is the Science of hearts affections."

विज्ञान की दृष्टि वास्तविकता पर, जबकि साहित्य की दृष्टि आदर्श पर- विज्ञान की दृष्टि हमेशा यथार्थ यानी वास्तविकता की ओर टिकी रहती है दूसरी ओर साहित्य कार्यवस्तु को आधार बनाकर खड़ा होकर आदर्श की ओर दृष्टि रखता है। इन दोनों की दृष्टियों में भिन्नता होते हुए भी जीवन की व्याख्या और सत्य में एकरूपता देखने को मिलती है। वर्तमान समय में साहित्य और विज्ञान में भी समन्वय की अत्यंत आवश्यकता है। इसी समन्वय की भावना में ही मानवहित रहा है। साहित्य भी मनुष्य का हित सोचता है विज्ञान भी मनुष्य का हित सोचता है। यहाँ पर दोनों की दृष्टियों में हित की भावना निहित है।

सिद्धांत निरूपण विज्ञान का कार्य, साहित्य का नहीं- विज्ञान का लक्ष्य कुछ सिद्धांतों पर पहुँचना होता है और उसका कार्य वहीं पर खत्म हो जाता है। उसका अर्थ यह है कि विज्ञान के सिद्धांतों का साहित्य पर प्रभाव नहीं पड़ता। वास्तविक बात यह है कि सिद्धांत निरूपण साहित्य का कार्य नहीं है। विज्ञान के विकास के साथ हमारे आनंद आश्चर्य आदि के रूप बदलते हैं किन्तु मूल में उसका रूप वहाँ का वहाँ बना रहता है। इस दृष्टि से साहित्य हमेशा नवीन भी है और चिरंतन भी। इसी कारण साहित्य का विनाश नहीं होता। विज्ञान का एक आविष्कार आज होता है तो दूसरा कल। किन्तु वहाँ

पर आज की बात कल दुहराई जाती है। इस तरह हम, देखते हैं कि साहित्य और विज्ञान में संबंध होने पर भी वह एक दूसरे से भिन्न है। साहित्य में आध्यात्मिक दृष्टि से एक आत्मा की बात को दूसरे तक पहुँचाया विज्ञान में इसे टेलिपैथी कह सकते हैं। तार, टेलीफोन, कम्प्यूटर क्या है? वह भी उसी के साथ जुड़ा हुआ है। इसीलिए साहित्य और विज्ञान का क्षेत्र अलग-अलग होते हुए भी घनिष्ठ संबंध रखते हैं।

साहित्य और विज्ञान की मर्यादाएँ- साहित्य और विज्ञान की कुछ मर्यादाएँ भी हैं। जैसे कि साहित्य इतना विकसित हो गया है कि उसके साथ ताल मिलाना साहित्य से संबंधित व्यक्तियों के बस की बात नहीं है।

- ♦ साहित्य में वास्तविकता की अपेक्षा काल्पनिक निरूपण अधिक होता है। साहित्य के लिए मानव के पास समय होना जरूरी है।
- ♦ वैज्ञानिक शोध मनुष्य के जीवन को कभी भी नष्ट कर सकता है।
- ♦ विज्ञान द्वारा बनाई गई कई वस्तुएँ इतनी महँगी होती हैं कि उसका उपयोग सामान्य व्यक्तियों के लिए मुमकिन नहीं है।
- ♦ विज्ञान की शिक्षा खर्चालु है।

इस प्रकार हम कह सकते हैं कि साहित्य और विज्ञान एक दूसरे से भिन्न होते हुए भी कतिपय अंशों में एक-दूसरे से जुड़े हुए हैं। एक दूसरे पर आधारित हैं।

संदर्भ

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લોકસાહિત્ય અને લોકસંસ્કૃતિ વિમર્શ

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ઉત્સવોથી પ્રકૃતિનું, પક્ષીઓનું, જીવ સમગ્રનું રક્ષણ થાય છે. તેનું જતન પણ થાય છે. આવા વ્રત ઉત્સવોનું મહત્ત્વ ઓછું આંકી ન શકાય.

૩૪. શીલવંતી નારીઓ : નારી જીવનની મશોગાથા

ડૉ. ઉષાબહેન જે. મકવાણા

ગુજરાતી વિભાગ

શ્રી પટેલ મહિલા આર્ટ્સ કૉલેજ, ઘોરાજી.

કંઠસ્થ પરંપરામાં લોકવાર્તાઓના કથ્ય સ્વરૂપને કારણે અત્યંત લોકપ્રિય સાહિત્ય સ્વરૂપ રહ્યું છે. લોકકથા માટે અન્ય એક શબ્દ "ગાથા" પણ પ્રચલિત છે. આપણી લોકપરંપરાનો સમૃદ્ધ વારસો એ આપણાં લોકજીવનની સાંસ્કૃતિક ગતિવિધિઓની ધરોહર રૂપ છે. જેના વડે આપણને આપણાં લોકજીવનની તાસીર અને તસ્વીરની ઝાંખી થાય છે.

લોકસાહિત્યકાર શ્રી જયમલ્લ પરમાર સંપાદિત 'શીલવંત નારીઓ' ગ્રંથ અન્વયે ૨૪ લોકવાતા તથા ૧૩ જેટલાં અભ્યાસ લેખોનું સંપાદન થયેલ છે. આ વાર્તાઓ આ પૂર્વે "ઉર્મિનવરચના"માં પ્રકાશિત થયેલ છે, જે ઈ.સ.૧૯૯૭માં 'શીલવંત નારીઓ' રૂપે ગ્રંથસ્થ થાય છે. આ વાર્તાઓ આપણાં લોકજીવનની નિપજ હોવાને કારણે કેટલાંક ચરિત્રોને ઇતિહાસની પુષ્ટી સાંપડતી નથી, પરંતુ કેટલાંક ઉમદા ચરિત્રોની ગવાહી પૂરતા સ્થાનકો

આજે પણ અડીખમ ઊભા છે. અહીં આ લોકવાર્તાઓમાં પ્રસ્તુત નારી ચરિત્રોને અવલોકવાનો ઉપક્રમ છે.

એક તબક્કે 'વિવિધ જાતિઓમાંથી એક બનેલું લોકજીવન સારગ્રહી તેમજ વહેતિયાણ હતું. સ્ત્રીનું ધાન તેમાં સહભાગિનીનું, સહકર્મચારિણીનું હતું. પુરુષના જેટલાં ક્ષેત્રો હતાં તે તેમમાં કહેવાતું હોય તો સ્ત્રીનું સ્થાન સહકર્મચારિણીનું હતું. ધર્મ અને ભક્તિનાં ક્ષેત્રોમાં તો પુરુષ કરતા સ્ત્રીનું સ્થાન સવિશેષ હતું. એટલે જ લોકજીવનમાં દેવો કરતા દેવીઓની સંખ્યા અનેક ગણી છે." આજે પણ અનેક પ્રકારની મુશ્કેલીઓ વચ્ચે સ્ત્રીજીવન પાવનકારી રહ્યું છે. તેની પ્રતીતિ આ લોકવાર્તાઓમાંથી પણ વર્તાવતાં જણાય છે. અહીં પ્રસ્તુત નારીચરિત્રોએ આપણા લોકજીવનના નારી સમુદાયના પ્રતિનિધિ રૂપ છે. તેમના જીવન પ્રસંગો જોતા જણાશે કે, આ નારી શક્તિએ માનવમૂલ્યના જતન ખાતર સંસારના બધાં જ સુખોને ત્યજીને માનવતાનો પુરસ્કાર કર્યો. તેમનાં ચરિત્રોને અવલોકતા તત્કાલીન લોકજીવનની નારીશક્તિનો પરિચય આપણને મળી રહે છે. લોકજીવનને સંસ્કારવામાં સંતો, ભક્તો, આઈ, સતીસ્વરૂપા સ્ત્રી શક્તિથી માંડીને લોકસન્મારીની એક ભૂમિકા તરી રહી છે.

'શીલવંત નારીઓ' અંતર્ગત લોકજીવનમાંના કેટલાંક નારીચરિત્રોના ઉદાત્ત માનવીય ગુણોનો પરિચય થાય છે. આ ચરિત્રો સામાન્ય છતાં અસામાન્ય છે. તેમનું શીલ એ જ તેમનું સૌંદર્ય. માનવતાનો ધ્વંસ થતો જોઈ તેનું હૈયું કકળી ઊઠે અને ભયોભાદર્યો સંસાર છોડી વિરક્તિની રાહે ચાલી નીકળે. આપણી સેવા અને સમર્પણની આદિત સંસ્કારીતાનું દર્શન આ નારી ચરિત્રોમાં યથાર્થપણે થાય છે. આ પ્રતાપી નારીઓએ પોતાના પ્રતાપ અને પુણ્યબળે ભલભલા માંધાતાને વશ કર્યા છે. સત્ત્વ, સૌંદર્ય અને શીલવંતા આ નારી ચરિત્રો ખરેખર લોકજીવનનું ગૌરવ છે.

આ બધી જ લોકવાર્તાઓ પરિવેશ સૌરાષ્ટ્રની ઘરા છે. તેથી આ પાત્રોમાં તળ પ્રદેશની ખુમારી અને ખંત તેમજ શીલ અને સદાચાર દષ્ટિગોચર થાય છે. વિભિન્ન જાતિ અને પરિવેશ વચ્ચે આ નારીચરિત્રો લોકજીવનને જોડતી કડીરૂપ છે. તેના દ્વારા લોકજીવનનું આભાદ દર્શન થાય છે. સર્વપલ્લી રાધાકૃષ્ણે કહ્યું છે : "સમાજની સ્થિરતા, જીવનની પવિત્રતા અને મનુષ્યની નીતિમતાનો આધારસ્તંભ સ્ત્રી છે." આ નારી શક્તિએ પોતાના શીલ અને સદાચારને બળે સમાજને ઉજળો રાખ્યો છે. આજની સતત બદલાતી સામાજિક પરિસ્થિતિ વચ્ચે આ બાબત ઘણી બધી રીતે પ્રસ્તુત બની રહે છે. જીવનભર પોતાનું ઓઠકું ઉજળું રાખનાર ઝીણા ગામેતીની પત્ની, પતિના અવસાન બાદ સૂકો રોટલો ખાયને પોતાનું અને પોતાનાં સંતાનોનો નિર્વાહ કરે છે. પરંતુ પરિસ્થિતિ સાથે સમાધાન કરતી નથી. આવાં નારીચરિત્રો ભારતીય ભૂમિ સિવાય અન્ય ક્યાંય દર્શનિય છે ? માંના, પદ્મા, મીણા, મલી, મોરણી, મૂળીઆઈ, મોંઘીઆઈ, સોનબાઈ, ઈન્દ્રમણિ, લાસુમા, રામબાઈ, નાગબાઈ, ગોદાવરીબાઈ વગેરે ચરિત્રો આપણાં લોકજીવનનું મહામૂલું આભૂષણ છે. તેના વડે જ આપણો લોકવારસો ગૌરવવંતો રહ્યો છે.

નારીઠ્ઠ્યની માતૃભાવનાને ચરિતાર્થ કરતી એકાધિક વાર્તાઓ અહીં સંપાદિત છે. "માના" વિશુદ્ધ પ્રેમની અદ્ભુત કથા છે. માનામાંથી દેવીત્વને પામેલ એક સામાન્ય ગ્રામ્યનારીની ભાવના અદિતીય છે. અહીં આઈમાં કહે છે કે 'દીકરા, એ ઈ માના માના નથી રહી ઈ દેવી કહેવાય' માનાનો પ્રેમ અને ત્યાગ માતૃત્વની યશોગાથા બની જાય છે. માની પ્રણય સંકલ્પના પ્રેત સાથે પ્રીતિ કરાવે છે. માંગડાવાળાને મનથી વરેલી પદ્મા માંગડાવાળાના મૃત્યુ પછી, માંગડાવાળાના પ્રેતને પરણી, અખૂટ પ્રણયભાવ અને આત્મતત્ત્વની વિશુદ્ધતાને બળે પદ્મા માંગડાવાળાને વાસના મુક્ત કરે છે. અહીં "વાસનાના ભટકાને પદ્મા પ્રેમના અમૃતથી ઠારે છે. જીવનના શુભને આધ્યાત્મિક તત્ત્વોને ન સમજી શકનાર આધુનિકતા કદાચ આ વાત ન પણ સમજી શકે, જે નથી ઐહિકવૃત્તિઓનું ઊર્ધ્વકરણ કરતા આ સ્ત્રી પાત્રોએ લોકકથાઓની પણ ધન્યતા છે." અન્નપૂર્ણા આહિરાણી રામબાઈની માતૃભાવનાની કથા આજે પણ વાટાવઢરના લોકજીવનમાં એટલી જ પ્રસિદ્ધ છે. સવંત ૧૮૬૮માં ઓગણોતરિયાના નામે જાણીતો દુષ્કાળ પડ્યો ત્યારે માનવજીવનની ખુવારીને નજરે જોનાર રામબાઈનું હૈયું ચિત્કારી ઊઠે ! "અરેરરર ! અને કહે છે "અટાણે એને બચારી લઈને થપટી ચણ નીરીશ પછી આવતી કાલે એનું કોણ ? અને આવતી કાલે હું તો હોઈશ ઝાકઝમાળ મેડીના રંગત ઢોલિયા ઉપર ! આનું કોણ ? ખોટી દયા શું દેખાડવી જો આ નમાયાની મા ન બની શકું તો !" એ કોડભરી આહિર કન્યા સોળ શણગાર સજ સાસરે જવાને બટલે ભૂખ્યા, અભનગન રખડતા બાળકોની સાથે ચાલી નીકળે છે. ૧૩ વર્ષની નાની વયે માનવતા ખાતર સંસારના સર્વે સુખોનો ત્યાગ કરનાર રામબાઈની માતૃભાવના આજે પણ પૂજાય છે.

"અંકેય દારકા"ની ચારણકન્યા બોધીની માતૃભાવના રામબાઈનું સહેજ સ્મરણ કરાવે છે. રામબાઈ માતા વિહોણા બાળકોની મા બનવા સંસાર ત્યજે છે, જ્યારે બોધી સંસારથી વિરક્ત હોવા છતાં અમરાભાઈના મા વિહોણા બાળકોની દુર્દશા જોઈ અમરાભાઈનું ઘર માટે છે. બોધી કહે પણ છે, 'મા, હવે હું એક ડગલુંય નઈ ભરું હવે આપા જ મારે દુવારકા છે. આ નાગા ભૂખ્યા બાળ-ગોપાલ ઈ જ મારા રણછોડરાય 'અનોધા હેત' એ માતૃભાવનાની અજોડ કથા છે. માજી મમતાને કોઈપણ જાત કે ધર્મના બંધન નડતા નથી. કુંભારણ માતા અને બાલ્ય માતાના ચરિત્ર નિર્માણ દ્વારા વાર્તાકારે માતૃભાવનાનો અનેરો સંસ્પર્શ કરાવ્યો છે.

પ્રેમ, સેવા, સમર્પણની ભાવનાથી મંદિત આ નારી ચરિત્રો ઘણી બધી રીતે ત્રિશિષ્ટ છે. 'પરણ્યો પીંગલે રે ઘમ ઘૂઘરિયા'ની મીણાની સમર્પણ ભાવના નારીજીવનની એક અદિતીય છબી પ્રસ્તુત કરે છે. નમાયા રોહાની મા બની તેને ઉછેરનાર મીણાને જ્યારે સમાજની કસોટીની એરણ પરથી પસાર થવાનું થાય છે. ત્યારે પારણે પોટેલ રોહાને પરણી એક અદ્ભુત દષ્ટાંત પૂરું પાડે છે. રોહાને પારણે જુલાવતી મીણાને મુખે વાર્તાકારે મૂકેલ હાલરડું જુઓ :

"પરણ્યો પીંગલે રે ઘમ ઘૂઘરિયા
કાઠા ઘઉંની રોટલી ને મા ઈમાળવીયો ગોળ,
ચોરી ખવરાવીશ ચૂરમ્યું, પરણ્યો કાલે મોટો થાહે.

અહીં કેવું અદ્ભુત દશ્ય રચાય છે.

બહારવટિયાણ મલી અને લાસુમાના ચરિત્રો આપણને નારીની અદ્ભુત આત્મશક્તિનો પરિચય કરાવે છે. શૌર્ય અને સ્વાભિમાનથી સંપન્ન મલીની આત્મગૌરવની ભાવના પ્રતીતિકર છે. લોકજીવનમાં વ્યાપ્ત અંધશ્રદ્ધા અને ખોટા ખ્યાલોને દૂર કરવાનો યથાતથ પુરુષાર્થ આપણી લોકનારીઓએ કર્યો છે. તેનું જીવન દષ્ટાંત આ લોકવાર્તાનાં નારી ચરિત્રો છે. આશરે એકાદ સદી પૂર્વે અભણ ગ્રામ્યનારી લાસુબાઈએ લોકજીવનમાં પૃથ્ઠમૂળ થયેલ અંધશ્રદ્ધાને દૂર કરવા જે અવાજ ઉઠાવ્યો તેની કથની આજે પણ લોકજીવનમાં કહેવાય છે.

"શીલવંત નારીઓ"માં તેજસ્વી અને તપસ્વી નારી ચરિત્રો મૂળીબાઈ અને મોંઘીબાઈનું છે. ત્યાગ અને સંયમની જીવંતમૂર્તિ સમા મોંઘીબાઈની ત્યાગભાવના અનન્ય છે. ૧૩ વર્ષની વયે કુંવારા વૈધવ્ય અપાવનાર મોંઘીબાઈની માનવસેવા આજે પણ એટલી જ પૂજનીય છે, તો મૂળીબાઈના સેવા અને સત પણ એટલાં જ વંદનીય છે.

ઇન્દ્રમણિની કુટુંબભાવના, બુદ્ધિચાતુર્ય અને ગજબની નેતૃત્વશક્તિ લોકનારીની એક આગવી ઓળખ પ્રગટ કરે છે. તેજસ્વી અને ચક્રોર ઇન્દ્રામણિ એકવીસેય ભાઈની બુદ્ધિ કુશળતાને ભૂ પાય એવી છે. ઇન્દ્રામણિને ચક્રકરમાં લેવાની કોઈ ભાઈની કારી નથી. તે જેટલી બુદ્ધિશાળી છે તેટલી જ સ્વાભિમાની છે. તેનામાં અહમ્ નહિ પરંતુ આત્મગૌરવ છે. તેથી તે અન્યના આત્મગૌરવની પૂરેપૂરી કાળજી રાખે છે અને અંતે માનવસેવાને માર્ગે ચાલી નીકળે છે. ઇન્દ્રમણિની કુટુંબભાવનાની માફક નાગબાઈ અને ગોદાવરીબાઈની દામ્પત્ય પણ અદ્વિતીય છે. લગ્નજીવનની પ્રસન્નતા આધિપત્ય કે અધિકારની ઐહિકવૃત્તિઓ નથી, બલકે પરસ્પર માટે ત્યાગ અને સમર્પણમાં રહેલી છે એ ભાવનાને નાગબાઈ અને ગોદાવરીબાઈના ચરિત્રો ચરિતાર્થ કરે છે. આ ઉપરાંત ખારવાડણ મોરણીનો પ્રેમભાવ ગોરમિયાંનો ભગિનીપ્રેમ પણ એટલો જ અનંતમહી છે.

જયમલ્લભાઈ શતાબ્દિ વંદના નિમિત્તે લોકજીવનના આ નારી-ચરિત્રો અને સૌરાષ્ટ્રના ભાતીગળ પ્રદેશની અનેક વાતો વિશે વિચારું છું ત્યારે લોકજીવન જાણે ઇન્દ્રલોક જેવું લાગે છે. આ કથાઓ માલ શીલવંતી કે ગૌરવવંતીઓની જ નથી પરંતુ દરેકમાં રહેલા માતૃત્વના અનર્ગળ ભાવની છે. જયમલ્લભાઈના સાહિત્યને સંશોધિત કરી સુલતી કરાવનાર કર્મઠ સંશોધક રાજુલભાઈ દવેની લોકસાહિત્ય પરત્વેની અદ્ભુત સાહિત્ય નિસ્ખતનો પણ અહીં પરિચય થયો. મને મારા મનની વાત કરવાનો મોકો આપવા માટે હું ગુજરાત સાહિત્ય અકાદમી તથા યજમાન સંસ્થાશ્રી મહિલા કૉલેજ-જોષીપુરા પ્રત્યે મારી કૃતજ્ઞભાવના વ્યક્ત કરું છું.

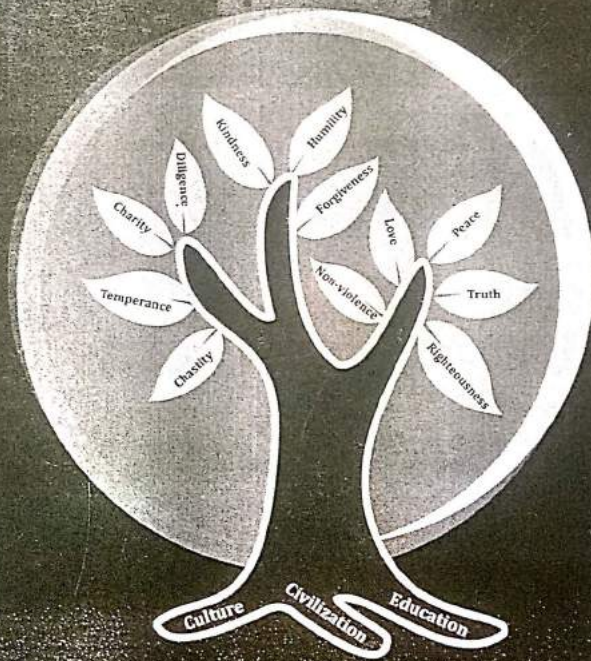
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(૧) પરમાર જયમલ્લ 'શીલવંત નારીઓ' પ્રકાશન : રાજકોટ પ્રથમ આવૃત્તિ - ૧૯૯૭

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**THE CONCEPT OF 'NON-DUALISM' AND
'SUPERMIND' IN THE WRITINGS OF ADI
SHANKRACHARYA AND SRI AUROBINDO**

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The world abounds in evil, and suffering seems to be the lot of every individual. Everybody desires to attain happiness and avoid misery, but the root question is how do we attain a perfect state of happiness and avoid misery? And in order to root out suffering and misery it would be most appropriate to investigate its cause. Like many, Adi Shankracharya and Sri Aurobindo have successfully encoded the solution to the problem of sorrow and suffering by expounding the concept of Advaitavaad and Supra-consciousness respectively. An effort, is therefore, made to find out the similarities and differences in the two ideologies of Adi Shankracharya and Sri Aurobindo in this paper.

Jagadguru Shri Adi Shankracharya was the greatest exponent of the doctrine of Advaita Vedanta, a savior of Vedic dharma and a great poet. Similarly Sri Aurobindo was a profound scholar, an ardent nationalist, a valiant freedom fighter, an inspiring teacher, a yogi and a proponent of the concept of Super-Mind. The analogy between these two masters is remarkable. Both were influenced by the social, religious and political conditions of the age. Both had their roots in the heritage of past ages and great traditions, which they expanded and built up anew thereby adding a new dimension to Indian Ethos and Culture. Each was a philosopher, a revolutionary, a literary artist, an ideal teacher, an ideal son and an ideal patriot in his own right. Both were men of abstract, soaring, subtle yet scientific speculation. They expressed their concepts through their learning in

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prose-in-verse and their world-famous writings. They were 'born poets' and were divinely gifted. In fact, both Adi Shankracharya and Sri Aurobindo are in a very special sense contemporaries, although Adi Shankracharya lived and flourished about 800 A.D. and Sri Aurobindo lived from 1872 to 1950. For contemporaries in the deeper sense are not those who happen to be born in the same decade or century, but those who stand at corresponding points in the parallel development of their religious and spiritual ideology.

As such, Indian Poetry is incomplete without the names of Adi Shankracharya and Sri Aurobindo. The quintessence of Advaita Vedanta (non-dualism) is that Brahman (Divine Creator) is the Supreme Truth and the world (jagat) is unreal or an illusion ("Brahma satyam jaganmityaa jivo brhammaiva naparaha"). Individuals are manifold but they have the One Divine in them. The phenomenal world of beings and non-beings is not apart from Brahman but ultimately become one with Brahman. Adi Shankracharya opines that through intense practice of the concept of Advaita, ego and the ideas of duality can be removed from the mind of man. The comprehensive philosophy of Shankracharya is inimitable for the fact that the doctrine of Advaita includes both worldly and transcendental experience. Shankracharya, while stressing upon the sole reality of Brahman, did not undermine the phenomenal world or the multiplicity of Gods in the scriptures. His philosophy is based upon three levels of reality, viz., paramarthika satta (Brahman), vyavaharika satta (empirical world of beings and non-beings) and pratibhasika satta (illusions of an individual as long as they last).

Adi Shankracharya's theology maintains that seeing the self where there is no self causes spiritual ignorance or avidya. One should learn to distinguish knowledge (jnana/vidya) from ignorance (avidya) to realize the True Self

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or Brahman. Shankracharya advocated ananayoga for a mumukshu and adds that complete liberation (moksh) is possible only for sanyasins. He taught the rules of bhakti, yoga and karma to enlighten the intellect and purify the heart as Advaita is the awareness of the Divine. Shankaracharya developed his philosophy through commentaries on the various scriptures. It is believed that the revered saint completed these works before the age of sixteen. His major works fall into three distinct categories - commentaries (Bhasyas) on the Upanishads, the Brahmasutras and the Bhagvad Gita. His other remarkable works are 'Vivekachudamani' (the crest-jewel of discrimination), 'Maniratnamala', 'Shatsloki' (Atmabodh), 'Upadeshahastri' (Advaitanubhuti) and 'Stotrasangraha' (aparokshanubhuti).

The philosophy of Sri Aurobindo is known as Integral Yoga. His major writings are: 'The Essays of the Gita', 'Synthesis of Yoga', 'The Human Cycle', 'The Ideal of Human Unity', 'Two Volumes of Collected Poems and Savitri'. A harmonious and integral culture of physical, vital and mental potentialities of man leads him to super-human levels to realize the sublime truth (sat-chit-ananda). However, 'The Life Divine' is the monumental work of Sri Aurobindo. According to him the principle of evolution towards Spirit, Light and Knowledge loses all its significance unless it is assumed that the Spirit itself is involved in matter, darkness and ignorance. In other words, evolution necessarily involves involution. This is what is known as ascent and descent. Sri Aurobindo advocates evolution in terms of spiritualistic and humanistic principles. He points out that the ascent to the divine Life is the human journey, the Work of works, the acceptable Sacrifice. This alone is man's real business in the world and the justification of his existence, without which he would be only an insect crawling among other ephemeral insects on a speck of surface mud and water which has

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managed to form itself amid the appalling immensities of the physical universe. (The Life Divine' 42-43). The most popular of Upanishadic sentences also state (i) Sarvam khalu idam Brahma (Dayananda 15) (ii) Hari eva jagat jagdeva harihi (Dayananda 15) (iii) Aham Brahmasmi (Dayananda 16).

The descent starts from Truth and reaches matter through Conscious-Force, bliss, super-mind, mind, psyche and life. The order of ascent would be just the reverse. The order is as follows: matter to life, life to psyche, psyche to mind, mind to higher mind, higher mind to illumined mind, illumined mind to intuitive mind, intuitive mind to over mind and over mind to Super-mind. According to Aurobindo, this is a process of involution and evolution. He calls it a game or Lila of God. But the game has an object to be achieved. What is achieved in the process of evolution is a triple process of heightening, widening and integration. This is the most original contribution of Sri Aurobindo. The process of heightening takes us from lower levels of existence to the higher and highest levels. In the process of widening a new quality is acquired. Thus something new emerges. In the process of integration the lower forms get integrated with the higher forms. The triple process of evolution leads to cosmic salvation. Here the role of the individual in the process of cosmic evolution cannot be ignored. In fact, the evolution can be hastened by individual effort; the transformation by spiritual awakening. This is the essence of spiritual evolution. Sri Aurobindo's evolution can be called purposive for it goes back to the level of matter. This is unavoidable. At the same time it is treated as emergent for the supra-mental consciousness is a sudden and uncertain occurrence. Thus he subscribes to satkaryavada.

Sri Aurobindo advocated the theory of Karmayoga (philosophy of action) as illustrated in the Bhagvadgita. As humans we cannot remain idle for all life. The human birth is

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precious. We must work in accordance with dharma. Therefore one should not shirk one's responsibilities as a citizen of the society. In fact, it is a mistake to think that spiritual philosophy has no relevance to society. To be spiritual does not mean to be religious. Both Shankaracharya and Aurobindo try to analyze basic human nature and the place, status and role of man in society. Their experience and understanding are one and the same so far as the concepts of Brahman and Atman are concerned.

Both Shankaracharya and Aurobindo believe that Man's being has inner and outer dimensions. The inner being is represented by the spiritual element and the outer, by the materialistic. They are integrated into one single being. Both these components have to be given equal importance for a total development of human personality. The control over inner being is to prepare oneself for the new society or social order. Aurobindo observes:

The erring race of human beings dream always of perfecting their environment by the machinery of government and society; but it is only by the perfection of the soul within that the outer environment can be perfected.

Sri Aurobindo says that there is no historical evidence to show that there is man without society. Man and society are interdependent. They are the self-expressions of the Supreme Reality. The entire universe, humankind and society are all manifestations of that single Reality. Every individual born in a society needs the support of society for developing his/her physical, mental and vital being. There should be perfect equilibrium among these three aspects that are responsible for healthy human development. The concept of Unity is very important in showing the relationship between man and society. The question of unity arises only when there is diversity. The rich diversity that we see in society certainly allows unity. Of course, men are often driven by intellectual

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urges and impulses that make them act selfishly. This is the starting point of all social evils. To contain these social evils government and states use their discretion in framing laws and rules. But do they really work? Thus the government machinery is used as an external force. In fact, genuine unity lies in the very nature of Spirit. The social cohesion achieved through external means is only temporary. It becomes permanent only when it is achieved through spiritual means. The primary objective of all social, political and other human organizations is to help each other to evolve supramental consciousness. As Shankracharya sings Bhaja Govindam in charpatpanjarikastotram, even he himself has been regarded to be the form of Shiva by his mother. Similarly, Aurobindo also experiences the vision of Krishna and writes a poem on Krishna.

Let us now observe the similarities and dissimilarities in the thought and experience of both Adi Shankracharya and Sri Aurobindo:

(i) BRAHMAN OR SAT-CHIT-ANANDA:

According to Shankaracharya Brahman is present everywhere. Brahman, the cause of the world is satyam. In his Bhasya on Taittiriya Upanishad, he says:

यतो वा इमानि भूतानि जायन्ते । येन जातानि जीवन्ति ।
यत्प्रेयंत्यभिसंमविशन्ती । तद् विजिज्ञासस्व । तद् ब्रह्मेति । (तै. ३.१.१.)

Yato va imani bhutani jayante. Yen jatani jivanti.
Yatprayantyabhisamvishanti. Tad vigigyasasva. Tad brahmeti.
(T.U. III. 1.1)

(From which all these elements have come, by which all these are sustained and unto which all these go back, understand that to be Brahman).

The same thought is expressed in Vedsaarshivastotram - त्वमेको जगद्व्यापको विश्वरूपः (४)

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The Taittiriya Upanishad similarly states satyam gyanamanantam brahma (II. 1. 83) (Brahman, the truth, the knowledge, the Infinite).

According to Sri Aurobindo:

"There is then a supreme Reality eternal, absolute and infinite. Because it is absolute and infinite it is in its essence indeterminable. It is indefinable and inconceivable by finite and defining Mind; it is ineffable by a mind - created speech; it is describable neither by our negations, neti, neti - for we cannot limit it by saying it is not this, it is not that, - nor by our affirmations, for we cannot fix it by saying it is this, it is that iti, iti." (The Life Divine 292-293)

Again, Aurobindo says:

"The Indian terms are more satisfactory, - Brahman the Reality is Atman, Purusha, Ishwara. Brahman is the Absolute, the Transcendent and incommunicable, the Supra-cosmic Existence that sustains the cosmos, the Cosmic Self that upholds all beings, but it is too the self of each individual. The soul or psychic entity is an eternal portion of the Ishwara; it is his supreme Nature or consciousness-Force that has become the living being in a world of living beings." (The Life Divine 293-294)

Sri Aurobindo believes that Brahman is a higher Truth - Consciousness or Divine supramental consciousness in which action and creation are the expression not of ignorance and imperfection, but of the Truth, the Light, the Divine Bliss. The Absolute - Brahman is self-existent, eternal and infinite. It is the nature of Sat (Reality - Truth - Existence). Chit (Consciousness Force), Ananda (Bliss - Joy Abounding). He says,

"Around me was a formless solitude:
All had become one strange unnamable,
... Topless and fathomless, forever still." (Sonnet on Advaita 22)

(ii) JIVA OR ATMAN

Adi Shankracharya believes that one can find out an equation of the identity between the Atman (Jiva) and Brahman. The Atman or Jiva is essentially the same as Brahman and is therefore self-illuminated, unlimited and everfree. In Nirvanstotram, he says "चिदानन्दरूपो शिवोहम शिवोहम..." (स्तवनांजलि १४६). Its limitedness and all its consequent effects are due to upadhis or conditions, which, again, appear through avidya (nescience or maya) and as such are unreal. Eliminate the upadhis and the apparent duality at once ceases, and the Jiva no longer retains separate identity. The Atman is immutable and indestructible. It is self-evident, self-existent and self-revealing. It is neither the body nor the senses nor the mind because they are variable. The Shruti says, "Thou art that" (Tat twam Asi). The individual (Jiva) is to be regarded as perfectly identical with the absolute Brahman. He says, न जायते न म्रियते न वर्धते न क्षियते न विक्रोति नित्यः विलयमानेडपी (Vivekachudamani 48).

Similarly Sri Aurobindo states, "The Soul of man, a traveller, wanders in this cycle of Brahman, huge, a totality of lives, a totality of states, thinking itself different from the Impeller of the journey. Accepted by him, it attains its goal of Immortality." The Absolute, cosmic Nature and ourselves are linked in oneness. Atman is Brahman but avidya does not permit us to know its affinity and integrity. He further says, "I am the one Being's sole immobile Bliss. No one I am, I who am all that is." (Liberation 6) In Savitri, he says, "All life a song of meeting many lives; for worlds were many, but the Self was one." (323).

(iii) MAYA AND JAGAT OR ILLUSION AND WORLD:

Apart from the above-mentioned parallels, both Shankaracharya and Aurobindo differ in their concept of Maya or illusion. In fact, they are poles apart even in their conception about Liberation (Mukti, moksha or Nirvana) or the final aim of life. Let us analyse in detail:

Shankracharya says, "Brahman alone is real, the world is false. He explains it by what is known as maya (illusion) or adhyasa (superimposition), the principle of unifying contradictions - contradiction between the self and the non-self and the ego and the non-ego, the subject and the object, the cause and the effect, Brahman and the world. As we know contradictions can never be reconciled. Therefore maya is the principle that mysteriously unifies contradictions and is as such inexplicable and indefinable (anirvachaniya). Brahman simply appears as the world through maya or avidya. In Dwadashapanjarikastotram he states: "मायामयिमिदमखिलम हित्वा ब्रह्मपदम् त्वं प्रवीश विदित्वा..." (४, १५०) In Vivekachudamani, Shankracharya says, बीजं संस्कृति - Maya or avidya is the seed of this tree like world. (147, 53).

On the other hand, Sri Aurobindo poetically describes the whole process of maya as follows:

"World-existence is the ecstatic dance of Shiva (Absolute) which multiplies the body of God numberlessly to the view; it leaves that 'white existence' (Absolute) precisely where and what it was, ever is and ever will be; its sole object is the joy of dancing." (The Life Divine 295)

To Aurobindo, Brahman, the Ishwara, is all this by his Yoga-Maya, by the power of His Consciousness-Force, put out in self-manifestation. He is the Conscious Being, Soul, Spirit, Purusha and it is by his Nature, the force of His conscious self-existence that He is all things; He is the Ishwara, the Omniscient and Omnipotent All ruler, and it by his Shakti, His

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conscious Power, that He manifests Himself in Time and governs the universe (The Life Divine 294). It is the conscious Power of the Divine Being, Shakti, which is both conceptively creative and dynamically executive of all the divine workings. All the works of Maya look like the production of a supra-rational magical Power which arranges things according to its wisdom or fantasy, but a wisdom which is not ours and a fantasy that baffles our imagination. (The Life Divine 295)

Thus Shankracharya believes that the world is an illusion, *mithya*. While Aurobindo does not agree with this view, he says in 'Letters on Yoga Tome One' (43) "it is hardly possible to suppose that the Divine Reality has no power or force or that its only power is to create a universal falsehood, a cosmic lie - *mithya*." ('On Yoga' 43) The world is not unreal or illusionary (*italics mine*), but our present seeing or consciousness of it is ignorant, and therefore the world as seen by us can be described as an illusion. So far the Maya idea is true. But if we see the world as it really is, a partial and developing manifestation of Brahman, then it can no longer be described as an illusion, but rather as a Lila. He is still more than His Lila, but He is in it and it is in Him; it is not an illusion (45-46). Therefore along with Brahman, Jagat also is Satyam. Aurobindo says, "The philosophy of The Life Divine is such a realistic Advaita. The world is a manifestation of the Real and therefore is itself real. The reality is the eternal and infinite Divine, infinite and eternal Being, Consciousness-Force and Bliss. This Divine by his power has created the world or rather manifested it in his own infinite Being. But here in the material world or at its basis he has hidden himself in what seem to be his opposites, Non-Being, Inconscience and insentience. This is what we nowadays call the Inconscient which seems to have created the material universe by his inconscient energy, but this is only an appearance. For we

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find in the end that all the dispositions of the world can only have been arranged by the working of a supreme secret Intelligence. The Being which is hidden in what seems to be an inconscient void emerges in the world first in Matter, then in Life, then in Mind and finally as the Spirit. The apparent inconscient Energy which creates is in fact the Consciousness-Force of the Divine and its aspect of consciousness, secret in Matter, begins to emerge in life, finds something more of itself in Mind and finds its true self in a spiritual consciousness and finally a supramental consciousness through which we become aware of the Reality, enter into it and unite ourselves with it. This is what we call evolution which is an evolution of Consciousness and then the evolution of Spirit in things and only outwardly an evolution of species." (Letters on Yoga - Tome One 41-42)

Both Shankracharya and Aurobindo, as poets wrote innumerable verses/poems which are matchless in sweetness, melody and thought. Shankracharya, as a poet, had wonderful mastery over language and meter. His well-known vedantastotras are - Pratah-smaranam, Advaitapanchak, Dakshinamurtistotra, Vigyanauka, Shatpalistotra, Harimidestotra etc. His bhakti stotras are Anandlahri, Devyaparadhkshamapanstotra, Gangashatakam, Yamunashatak, Narmadashatak, Krishnashatak, Vishnushatapadi etc. There is hardly any Stotrasangraha that has not included the emotional, touchy, sensible and melodious sweet stories of Shankracharya. His verses are unique in lucidity, directness and sweetness. His use of metres and figures of speech is marvellous. Sri Aurobindo also possessed the same features in his verses. Some of his significant poems are 'Liberation', 'The Witness Spirit', 'The Inconscient', 'Cosmic Consciousness', 'The Universal Incarnation', 'Krishna', 'Shiva', 'Lila', 'Omnipresence', 'Advaita', 'Evolution' and many others.

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As philosophers, both Shankracharya and Aurobindo, explain their ideology like scientists but one explains his ideology with the support of logic and reason, while the other explains it with the support of intuition and consciousness. For Shankracharya,

- (i) Maya is tuccha (negligible) – therefore the question of its existence or non-existence does not arise.
- (ii) From the standpoint of strict logic, maya is aneervacaniya (inexplicable) i.e., it logically fails to explain any relationship between Brahman and the objective world.
- (iii) From the standpoint of common experience, Maya is Vaastava (real), the very life of the world.

But for Aurobindo, Maya is the very Lila or Shakti of the Absolute – Brahman. Aurobindo says:

"...So far the Maya idea is true. But if we see the world as it really is, a partial and developing manifestation of Brahman, then it can no longer be described as an illusion, but rather as a Lila." (Letters on Yoga – Tome One 46)

Brahman is still more than His Lila. He further says, "Of course, it (maya) is there. But the question is, first, what is it? Is it really an illusionary power and nothing else, or is the Mayavadins idea of it a mistaken first view, a mental imperfect reading, even perhaps itself an illusion? And next, "is illusion the sole or the highest-Power which the Divine Consciousness or Super-Consciousness possesses?"

According to Sri Aurobindo, the Absolute is an absolute Truth free from Maya, otherwise liberation would not be possible. Has then the supreme or Absolute Truth or other active Power than a power of falsehood and with it no doubt for the two go together, a power of dissolving or disowning the falsehood, - which is yet there forever? Aurobindo suggests that this sounds a little queer. But queer

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or not, if it is so, it is so... – the Ineffable cannot be suggested to the laws of logic...

(iv) LIBERATION OR BRAHMANHOOD:

According to Shankracharya, realization of Brahman or Nirvana is the goal of Advaita Vedanta. He explains that Brahmanhood is realized by the knowledge of the absolute identity of the Jiva and Brahman. The dictum Tat twan Asi reveals this identity. Nirvana is quite possible in this body, that is, even while living (jivanmukti).

In the case of Aurobindo too, realization of Brahman is the first radical result of his own Yoga. But it is not the goal of his ideology. He indicates:

"Nirvana in my liberated consciousness turned out to be the beginning of my realization, a first step towards the complete thing, not the sole true attainment or even a culminating finale. It came unasked, unsought for, though quite welcome..." (Letters on Yoga – Tome One 48) He further says,

"But there is a Truth-Consciousness, not static only and self-introspective – but also dynamic and creative and I prefer to get at that and see what it says about things and can do rather than take the shortcut away from things offered as its own end by the ignorance."

In addition, Aurobindo says, "Nirvana is a step towards it; the disappearance of the false separating individuality is a necessary condition for our realizing and living in our eternal being, living divinely in the Divine. But this we can do in the world and in life." Letters on Yoga – Tome One 44)

Thus, quite apart from Advaitavaad's defects as a mental theory of things, it serves a great spiritual end and as a path, can lead very high and far, whereas in the theory of Super-mind there is a Truth-Consciousness i.e., not static only

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and self-introspective, but also dynamic and creative. Aurobindo clarifies and proves that the static release is only a beginning, a first step in the Divine. If anyone is satisfied with the first step as all that is possible for him, he has no objection to his taking it like that.

On the other hand, although Shankracharya does not really explicate the types of truth, yet for the sake of convenience he speaks of paramarthika truth (attributable only to Brahman); vyavaharika truth (attributable to the objective world) and pratibhasika truth (attributable to the illusions of the individual so long as they last). Aurobindo too shows different levels of Mind, but not of Truth. He elucidates at length upon Higher mind, Illumined mind, Intuitive mind, Over mind and Super mind.

Conclusively, it would be most appropriate to state in terms of parallels and dissimilarities that Shankracharya was an expert in Sanskrit while Aurobindo was a genius in English. One travelled to all four corners of India and established four muths for the everlasting protection of vedic dharma, whereas Aurobindo was confined to the four walls of his own room for forty years and he established the Auroville ashram in Pondicherry for the realization of Ascent and Descent for the welfare of the total mankind and thus found a permanent solution to the problem of human sorrow and suffering. One believes in the theory of neti, neti, while the other talks about iti, iti.

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No.2

Anupam R. Nagar & Ketki N. Pandya

The Concept of 'Non-Dualism' and 'Supermind' in the Writings of Adi Shankracharya and Sri Aurobindo

THE WORLD abounds in evil and suffering seems to be the lot of every individual. Everybody desires to attain happiness and avoid misery, but the real question is how do we attain a perfect state of happiness and avoid misery? And in order to root out suffering and misery, it would be most appropriate to investigate its cause. Like many, Adi Shankracharya and Sri Aurobindo have successfully encoded the solution to the problem of sorrow and suffering by expounding the concept of Advaitavaad and Supra-consciousness respectively. An effort is, therefore, made to find out the similarities and differences in the two ideologies of Adi Shankracharya and Sri Aurobindo in this paper.

Jagadguru Shri Adi Shankracharya was the greatest exponent of the doctrine of Advaita Vedanta, a savior of Vedic dharma and a great poet. Similarly, Sri Aurobindo was a profound scholar, an ardent nationalist, a valiant freedom fighter, an inspiring teacher, a yogi and a proponent of the concept of Super-Mind. The analogy between these two masters is remarkable. Both were influenced by the social, religious and political conditions of the age. Both had their roots in the heritage of past ages and great traditions, which they expanded and built up anew thereby adding a new dimension to Indian Ethos and Culture. Each was a philosopher, a revolutionary, a literary artist, an ideal teacher, an ideal son and an ideal patriot in his own right. Both were men of abstract, soaring, subtle yet scientific speculation. They expressed their concepts through their learning in prose-in-verse and their world-famous writings. They were 'born poets' and were divinely gifted. In fact, both, Adi Shankracharya and Sri Aurobindo, are in a very special sense contemporaries, although Adi Shankracharya lived and flourished about 800 A.D. and Sri Aurobindo lived from 1872 to 1950. For contemporaries, in the deeper sense, are not those who happen to be born in the same decade or century, but those who stand at corresponding points in the parallel development of their religious and spiritual ideology.

As such, Indian Poetry is incomplete without the names of Adi Shankracharya and Sri Aurobindo. The quintessence of Advaita Vedanta (non-dualism) is that Brahman (Divine Creator) is the Supreme Truth and the world (jagat) is unreal or an illusion ("Brahma satyam jaganmithyaa jivo brammaiva naparaha"). Individuals are manifold but they have the One Divine in them. The phenomenal world of beings and non-beings is not apart from Brahman but ultimately become one with Brahman. Adi Shankracharya opines that through intense practice of the concept of Advaita, ego and the ideas of duality can be removed from the mind of man. The comprehensive philosophy of Shankracharya is inimitable for the fact that the doctrine of Advaita includes both worldly and

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transcendental experience. Shankracharya, while stressing upon the sole reality of Brahman, did not undermine the phenomenal world or the multiplicity of Gods in the scriptures. His philosophy is based upon three levels of reality, viz., paramarthika satta (Brahman), vyavaharika satta (empirical world of beings and non-beings) and pratibhasika satta (illusions of an individual as long as they last).

Adi Shankracharya's theology maintains that seeing the self where there is no self causes spiritual ignorance or avidya. One should learn to distinguish knowledge (jnana/vidya) from ignorance (avidya) to realize the True Self or Brahman. Shankracharya advocated ananayoga for a mumukshu and adds that complete liberation (moksh) is possible only for sanyasins. He taught the rules of bhakti, yoga and karma to enlighten the intellect and purify the heart as Advaita is the awareness of the Divine. Shankracharya developed his philosophy through commentaries on the various scriptures. It is believed that the revered saint completed these works before the age of sixteen. His major works fall into three distinct categories—commentaries (Bhasyas) on the Upanishads, the Brahmasutras and the Bhagvad Gita. His other remarkable works are 'Vivekachudamani' (the crest-jewel of discrimination), 'Maniratnamala', 'Shatsloki' (Atmabodh), 'Upadeshasastri' (Advaitanubhuti) and 'Stotrasangraha' (aparokshanubhuti).

The philosophy of Sri Aurobindo is known as Integral Yoga. His major writings are: 'The Essays of the Gita', 'Synthesis of Yoga', 'The Human Cycle', 'The Ideal of Human Unity', 'Two Volumes of Collected Poems and Savitri'. A harmonious and integral culture of physical, vital and mental potentialities of man leads him to super-human levels to realize the sublime truth (sat-chit-ananda). However, 'The Life Divine' is the monumental work of Sri Aurobindo. According to him the principle of evolution towards Spirit, Light and Knowledge loses all its significance unless it is assumed that the Spirit itself is involved in matter, darkness and ignorance. In other words, evolution necessarily involves involution. This is what is known as ascent and descent. Sri Aurobindo advocates evolution in terms of spiritualistic and humanistic principles. He points out that the ascent to the divine Life is the human journey, the Work of works, the acceptable Sacrifice. This alone is man's real business in the world and the justification of his existence, without which he would be only an insect crawling among other ephemeral insects on a speck of surface mud and water which has managed to form itself amid the appalling immensities of the physical universe. (The Life Divine' 42-43). The most popular of Upanishadic sentences also state (i) Sarvam khalu idam Brahma (Dayananda 15) (ii) Hari eva jagat jagdeva harihi (Dayananda 15) (iii) Aham Brahmasmi (Dayananda 16).

The descent starts from Truth and reaches matter through Conscious-Force, bliss, super-mind, mind, psyche and life. The order of ascent would be just the reverse. The order is as follows: matter to life, life to psyche, psyche to mind, mind to higher mind, higher mind to illumined mind, illumined mind to intuitive mind, intuitive mind to over mind and over mind to Super-mind. According to Aurobindo, this is a process of involution and evolution. He calls it a game or Lila of God. But the game has an object to be achieved. What is achieved in the

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process of evolution is a triple process of heightening, widening and integration. This is the most original contribution of Sri Aurobindo. The process of heightening takes us from lower levels of existence to the higher and highest levels. In the process of widening a new quality is acquired. Thus, something new emerges. In the process of integration the lower forms get integrated with the higher forms. The triple process of evolution leads to cosmic salvation. Here, the role of the individual in the process of cosmic evolution cannot be ignored. In fact, the evolution can be hastened by individual effort; the transformation by spiritual awakening. This is the essence of spiritual evolution. Sri Aurobindo's evolution can be called purposive for it goes back to the level of matter. This is unavoidable. At the same time it is treated as emergent for the supra-mental consciousness is a sudden and uncertain occurrence. Thus, he subscribes to satkaryavada.

Sri Aurobindo advocated the theory of Karmayoga (philosophy of action) as illustrated in the Bhagavadgita. As humans, we cannot remain idle for all life. The human birth is precious. We must work in accordance with dharma. Therefore, one should not shirk one's responsibilities as a citizen of the society. In fact, it is a mistake to think that spiritual philosophy has no relevance to society. To be spiritual does not mean to be religious. Both, Shankaracharya and Aurobindo, try to analyze basic human nature and the place, status and role of man in society. Their experience and understanding are one and the same so far as the concepts of Brahman and Atman are concerned.

Both, Shankaracharya and Aurobindo, believe that Man's being has inner and outer dimensions. The inner being is represented by the spiritual element and the outer by the materialistic. They are integrated into one single being. Both these components have to be given equal importance for a total development of human personality. The control over inner being is to prepare oneself for the new society or social order. Aurobindo observes: "The erring race of human beings dreams always of perfecting their environment by the machinery of government and society; but it is only by the perfection of the soul within that the outer environment can be perfected."

Sri Aurobindo says that there is no historical evidence to show that there is man without society. Man and society are interdependent. They are the self-expressions of the Supreme Reality. The entire universe, humankind and society are all manifestations of that single Reality. Every individual born in a society needs the support of society for developing his/her physical, mental and vital being. There should be perfect equilibrium among these three aspects that are responsible for healthy human development. The concept of Unity is very important in showing the relationship between man and society. The question of unity arises only when there is diversity. The rich diversity that we see in society certainly allows unity. Of course, men are often driven by intellectual urges and impulses that make them act selfishly. This is the starting point of all social evils. To contain these social evils government and states use their discretion in framing laws and rules. But do they really work? Thus the government machinery is used as an external force. In fact, genuine unity lies in the very nature of Spirit. The social cohesion achieved through external means is only temporary. It becomes permanent only when it is achieved through spiritual means. The primary

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objective of all social, political and other human organizations is to help each other to evolve supramental consciousness. As Shankracharya sings Bhaja Govindam, in charpatpanjarikastotram, even he himself has been regarded to be the form of Shiva by his mother. Similarly, Aurobindo also experiences the vision of Krishna and writes a poem on Krishna.

Let us now observe the similarities and dissimilarities in the thought and experience of both: Adi Shankracharya and Sri Aurobindo:

(i) Brahman or Sat-Chit-Ananda:

According to Shankaracharya Brahman is present everywhere. Brahman, the cause of the world is satyam. In his Bhasya on *Taittiriya Upanishad*, he says:

Yato va imani bhutani jayante. Yen jatani jivanti.

Yatprayantya bhisanvishanti. Tad vigigyasasva. Tad brahmeti. (T.U. III. 1.1)

(From which all these elements have come, by which all these are sustained and unto which all these go back, understand that to be Brahman).

The same thought is expressed in *Vedasaarshivastotram* तद्वैको जगद्व्याप्तको विश्वःपः (4)

The *Taittiriya Upanishad*, similarly, states satyam gyanamanantam brahma (II. 1. 83) (Brahman, the truth, the knowledge, the Infinite).

According to Sri Aurobindo:

There is then a supreme Reality eternal, absolute and infinite. Because it is absolute and infinite it is in its essence indeterminate. It is indefinable and inconceivable by finite and defining Mind; it is ineffable by a mind-created speech; it is describable neither by our negations, *neti, neti*—for we cannot limit it by saying it is not this, it is not that,—nor by our affirmations, for we cannot fix it by saying it is this, it is that *iti, iti*. (*The Life Divine* 292-293)

Again, Aurobindo says:

The Indian terms are more satisfactory. Brahman, the Reality is Atman, Purusha, Ishwara. Brahman is the Absolute, the Transcendent and incommunicable, the Supra-cosmic Existence that sustains the cosmos, the Cosmic Self that upholds all beings, but it is too the self of each individual. The soul or psychic entity is an eternal portion of the Ishwara, it is his supreme Nature or consciousness—Force that has become the living being in a world of living beings. (*The Life Divine* 293-294)

Sri Aurobindo believes that Brahman is a higher Truth—Consciousness or Divine supramental consciousness in which action and creation are the expression not of ignorance and imperfection, but of the Truth, the Light, the Divine Bliss. The Absolute-Brahman is self-existent, eternal and infinite. It is the nature of Sat (Reality - Truth - Existence), Chit (Consciousness Force), Ananda (Bliss - Joy Abounding). He says,

Around me was a formless solitude

All had become one strange unnamable

... Topless and fathomless, forever still (Sonnet on Advaita 22)

(ii) Jiva or Atman

Adi Shankracharya believes that one can find out an equation of identity between the Atman (Jiva) and Brahman. The Atman or Jiva is essentially the same as Brahman and is therefore self-illuminated, unlimited and ever-free. In *Nirvanastotram*, he says "सिदानन्दरूपं सिद्धोऽहं शिवोऽहम्..." (स्वनामलि 146). Its limitedness and all its consequent effects are due to upadhis or conditions, which, again, appear through

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avidya (nescience or maya) and as such are unreal. Eliminate the upadhis and the apparent duality at once ceases, and the Jiva no longer retains separate identity. The Atman is immutable and indestructible. It is self-evident, self-existent and self-revealing. It is neither the body nor the senses nor the mind because they are variable. The Shruti says, "Thou art that" (Tat twam Asi). The individual (Jiva) is to be regarded as perfectly identical with the absolute Brahman. He says, न कश्चिन्मो विद्यते न कश्चित् न विद्यते न कश्चित् न विद्यते न कश्चित् न विद्यते (Vivekachudamani 48).

Similarly Sri Aurobindo states, "The Soul of man, a traveller, wanders in this cycle of Brahman, huge, a totality of lives, a totality of states, thinking itself different from the Impeller of the journey. Accepted by him, it attains its goal of Immortality." The Absolute, cosmic Nature and ourselves are linked in oneness. Atman is Brahman but avidya does not permit us to know its affinity and integrity. He further says, "I am the one Being's sole immobile Bliss. No one I am, I who am all that is." (Liberation 6) In Savitri, he says, "All life a song of meeting many lives; for worlds were many, but the Self was one." (323).

(III) Maya and Jagat Or Illusion and World

Apart from the above-mentioned parallels, both Shankaracharya and Aurobindo differ in their concept of Maya or illusion. In fact, they are poles apart even in their conception about Liberation (Mukti, moksha or Nirvana) or the final aim of life. Let us analyse in detail:

Shankaracharya says, "Brahman alone is real, the world is false. He explains it by what is known as maya (illusion) or adhyasa (superimposition), the principle of unifying contradictions—contradiction between the self and the non-self and the ego and the non-ego, the subject and the object, the cause and the effect, Brahman and the world. As we know contradictions can never be reconciled. Therefore maya is the principle that mysteriously unifies contradictions and is as such inexplicable and indefinable (anirvachaniya). Brahman simply appears as the world through maya or avidya. In Dwadashapanjarikastotram he states: "मायावदिनदन्तितम शिवो ब्रह्मवदन् त्वं प्रवीण विदित्वा" (4, 150) In Vivekachudamani, Shankaracharya says, बीजं मायुर्जितं - Maya or avidya is the seed of this tree like world. (147, 53).

On the other hand, Sri Aurobindo poetically describes the whole process of maya: "World-existence is the ecstatic dance of Shiva (Absolute) which multiplies the body of God numberlessly to the view; it leaves that 'white existence' (Absolute) precisely where and what it was, ever is and ever will be; its sole object is the joy of dancing" (The Life Divine 295). To Aurobindo, Brahman, the Ishwara, is all this by his Yoga-Maya, by the power of His Consciousness-Force, put out in self-manifestation. He is the Conscious Being, Soul, Spirit, Purusha and it is by his Nature, the force of His conscious self-existence that He is all things; He is the Ishwara, the Omniscient and Omnipotent All ruler, and it by his Shakti, His conscious Power, that He manifests Himself in Time and governs the universe (The Life Divine 294). It is the conscious Power of the Divine Being, Shakti, which is both conceptively creative and dynamically executive of all the divine workings. All the works of Maya look like the production of a supra-rational magical Power which arranges things according to its wisdom or fantasy, but a wisdom

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which is not ours and a fantasy that baffles our imagination (The Life Divine 295).

Thus, Shankracharya believes that the world is an illusion, mithya, while Aurobindo does not agree with this view. He, in 'Letters on Yoga Tome One' (43), says: "it is hardly possible to suppose that the Divine Reality has no power or force or that its only power is to create a universal falsehood, a cosmic lie-mithya" ('On Yoga' 43). The world is not unreal or illusionary (italics mine), but our present seeing or consciousness of it is ignorant, and, therefore, the world as seen by us can be described as an illusion. So far the Maya idea is true. But if we see the world as it really is, a partial and developing manifestation of Brahman, then it can no longer be described as an illusion, but rather as a Lila. He is still more than His Lila, but He is in it and it is in Him; it is not an illusion (45-46). Therefore, along with Brahman, Jagat also is Satyam. Aurobindo says:

The philosophy of The Life Divine is such a realistic Advaita. The world is a manifestation of the Real and therefore is, itself real. The reality is the eternal and infinite Divine, infinite and eternal Being, Consciousness-Force and Bliss. This Divine by his power has created the world or rather manifested it in his own infinite Being. But here in the material world or at its basis he has hidden himself in what seem to be his opposites, Non-Being, Inconscience and insentience. This is what we nowadays call the Inconscient which seems to have created the material universe by his inconscient energy, but this is only an appearance. For, we find in the end that all the dispositions of the world can only have been arranged by the working of a supreme secret Intelligence. The Being which is hidden in what seems to be an inconscient void emerges in the world first in Matter, then in Life, then in Mind, and finally as the Spirit. The apparent inconscient Energy which creates is in fact the Consciousness-Force of the Divine and its aspect of consciousness, secret in Matter, begins to emerge in life, finds something more of itself in Mind and finds its true self in a spiritual consciousness and finally a supramental consciousness through which we become aware of the Reality, enter into it and unite ourselves with it. This is what we call evolution which is an evolution of Consciousness and then the evolution of Spirit in things and only outwardly an evolution of species. (Letters on Yoga - Tome One 41-42)

Both Shankracharya and Aurobindo, as poets, wrote innumerable verses/poems which are matchless in sweetness, melody and thought. Shankracharya, as a poet, had wonderful mastery over language and meter. His well-known vedantastotras are - Pratah-smaranam, Advaitapanchak, Dakshinamurtistotra, Vignyanauka, Shatpalistotra, Harimidestotra etc. His bhakti stotras are Anandlahri, Devyaparadhikshamapanstotra, Gangashatakam, Yamunashatak, Narmadashatak, Krishnashatak, Vishnushatapadi etc. There is hardly any Stotrasangraha that has not included the emotional, touchy, sensible and melodious sweet stories of Shankracharya. His verses are unique in lucidity, directness and sweetness. His use of metres and figures of speech is marvellous. Sri Aurobindo also possessed the same features in his verses. Some of his significant poems are 'Liberation', 'The Witness Spirit', 'The Inconscient', 'Cosmic Consciousness', 'The Universal Incarnation', 'Krishna', 'Shiva', 'Lila', 'Omnipresence', 'Advaita', 'Evolution' and many others.

As philosophers, both Shankracharya and Aurobindo, explain their ideology like scientists but one explains his ideology with the support of logic and reason, while the other explains it with the support of intuition and consciousness. For Shankracharya,

(i) Maya is tuccha (negligible) - therefore the question of its existence or

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non-existence does not arise.

(ii) From the standpoint of strict logic, maya is aneervacaniya (inexplicable) i.e., it logically fails to explain any relationship between Brahman and the objective world.

(iii) From the standpoint of common experience, Maya is Vaastava (real), the very life of the world.

But, for Aurobindo, Maya is the very Lila or Shakti of the Absolute-Brahmān. Aurobindo says: "...So far the Maya idea is true. But if we see the world as it really is, a partial and developing manifestation of Brahman, then it can no longer be described as an illusion, but rather as a Lila" (Letters on Yoga - Tome One 46).

Brahman is still more than His Lila. He further says:

Of course, it (maya) is there. But the question is, first, what is it? Is it really an illusionary power and nothing else, or is the Mayavadins idea of it a mistaken first view, a mental imperfect reading, even perhaps itself an illusion? And next, "is illusion the sole or the highest-Power which the Divine Consciousness or Super-Consciousness possesses?"

According to Sri Aurobindo, the Absolute is an absolute Truth free from Maya, otherwise liberation would not be possible. Has then the supreme or Absolute Truth or other active Power than a power of falsehood and with it no doubt for the two go together, a power of dissolving or disowning the falsehood, - which is yet there forever? Aurobindo suggests that this sounds a little queer. But queer or not, if it is so, it is so... - the Ineffable cannot be suggested to the laws of logic...

(IV) Liberation or Brahmanhood:

According to Shankracharya, realization of Brahman or Nirvana is the goal of Advaita Vedanta. He explains that Brahmanhood is realized by the knowledge of the absolute identity of the Jiva and Brahman. The dictum Tat Twam Asi reveals this identity. Nirvana is quite possible in this body, that is, even while living (jivanmukti).

In the case of Aurobindo too, realization of Brahman is the first radical result of his own Yoga. But it is not the goal of his ideology. He indicates: "Nirvana in my liberated consciousness turned out to be the beginning of my realization, a first step towards the complete thing, not the sole true attainment or even a culminating finale. It came unasked, unsought for, though quite welcome..." (Letters on Yoga - Tome One 48). He further says, "But there is a Truth-Consciousness, not static only and self-introspective - but also dynamic and creative and I prefer to get at that and see what it says about things and can do rather than take the shortcut away from things offered as its own end by the ignorance."

In addition, Aurobindo says, "Nirvana is a step towards it; the disappearance of the false separating individuality is a necessary condition for our realizing and living in our eternal being, living divinely in the Divine. But this we can do in the world and in life" Letters on Yoga - Tome One 44).

Thus, quite apart from Advaitavaad's defects as a mental theory of things, it serves a great spiritual end, and as a path can lead very high and far, whereas in the theory of Super-mind there is a Truth-Consciousness i.e., not static only and self-introspective, but also dynamic and creative. Aurobindo clarifies and proves that the static release is only a beginning, a first step in the Divine. If anyone is satisfied with the first step as all that is possible for him, he has no objection to his

The Concept of 'Non-Dualism' and 'Supermind'...

taking it like that.

On the other hand, although Shankracharya does not really explicate the types of truth, yet for the sake of convenience he speaks of paramarthika truth (attributable only to Brahman); vyavaharika truth (attributable to the objective world) and pratibhasika truth (attributable to the illusions of the individual so long as they last). Aurobindo too shows different levels of Mind, but not of Truth. He elucidates at length upon Higher mind, Illumined mind, Intuitive mind, Over mind and Super mind.

Conclusively, it would be most appropriate to state in terms of parallels and dissimilarities that Shankracharya was an expert in Sanskrit while Aurobindo was a genius in English. One travelled to all four corners of India and established four muths for the everlasting protection of vedic dharma, whereas Aurobindo was confined to the four walls of his own room for forty years and he established the Auroville ashram in Pondicherry for the realization of Ascent and Descent for the welfare of the total mankind and thus found a permanent solution to the problem of human sorrow and suffering. One believes in the theory of neti, neti, while the other talks about iti, iti.

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महाकवि कालिदास कृत अभिज्ञान शाकुन्तलम् में 'अंगीरस'
कल्पना त्रिपाठी

काव्य में रस को अलौकिक कहा जाता है। रस सर्वोपरि एवं काव्य को चमत्कृत करने वाला पदार्थ है। रस के प्रकृति का ज्ञान और रसास्वादन ही काव्य पाठन का प्रमुख सुखानुभूति है। विभाव, अनुभाव और व्यभिचारी भावादि के संयोग से रस की उत्पत्ति होती है। रसों की संख्या नौ है- (1) शृंगार, (2) हास्य, (3) करुण, (4) रौद्र, (5) वीर, (6) भयानक, (7) वीरत्स, (8) अद्भुत और (9) शान्त। शृंगार रस को प्रधान व रसराज कहा जाता है। 'शृंगार' रस के 'आलम्बन' विभाव नायक और नायिका है। इनके कई भेद हैं। 'उद्दीपन', चन्द्रमा, चौदनी रात्रि, चन्दन, वसन्त ऋतु, शीतल पवन, झमरों की गुञ्जार, उद्यान, पुष्प वाटिका और एकान्त रमणीय स्थल केलिकुञ्ज आदि। इसके अतिरिक्त और भी उद्दीपन भाव है। 'अनुभाव' अनुराग (प्रेम) में पूर्ण नायक-नायिका का परस्पर अवलोकन, भृकुटि-भंग तथा कटाक्षादि। इसके अनुभाव और भी हैं। 'व्यभिचारी'- उग्रता, मरण, आलस्य और जुगुप्सा को छोड़कर अन्य निर्वेदादि इसके व्यभिचारी भाव हैं। 'स्थायी भाव' 'रति' अर्थात् नायक-नायिकाओं में परस्पर प्रेम-अनुराग इसका स्थायी भाव है।

शृंगार रस के दो भेद होते हैं- (1) सम्भोग शृंगार रस अर्थात् नायक-नायिका का एक दूसरे का अवलोकन करना, आलिंगन, अधरो का धान, चुम्बन आदि जो कि विविध भाँति प्रेम की भावामिव्यक्ति करना है। अनगिनत होने के कारण इनकी गणना असम्भव है इसलिए ये एक ही गिना जाता है।¹ (2) विप्रलम्भ (वियोग) शृंगार रस पाँच प्रकार का होता है- अभिलाषा, ईर्ष्या, विरह, प्रवास तथा श्राप। इस प्रकार ये पाँच इसके हेतु हैं।²

महाकवि कालिदास विरचित 'अभिज्ञान शाकुन्तलम्' विश्व साहित्य का सर्वोत्कृष्ट 'नाटक' है। शाकुन्तलम् की कथा महाभारत के आदि पर्व (अध्याय 68 से 74) में शाकुन्तलोपाख्यान में ली गई है। इस प्रकार इसका उपजीव्य महाभारत है। परमपुराण के स्वर्णखण्ड में भी शाकुन्तल की घर्षा मिलती है, परन्तु यह कथा महाभारत से संकलित है। महाकवि कालिदास अपने असाधारण काव्य प्रतिभा से मूल कथा को अपनी कल्पना शक्ति से अतिरमणीय और आख्यान बना लिया।

All the visions, thoughts and opinions published in ~~प्रज्ञापीठ~~ are of contributors. The acceptance of the Editor is not mandatory.

Critiquing Kabir from a Structuralist Perspective
Anupam Nagar & Ketki Pandya

One of critical tenets that we have in Contemporary critical appreciation in the context of Structuralism is to get to the deep structure of the text. It is the discovery of that essential thing that makes any text a text; any poem a poem. It is this vital and indispensable critical device that makes a poem distinct forms compared with the other genres of literature. In fact, Structuralist theorists are interested in identifying and analyzing the structure that underlies all cultural phenomena- not just literature.¹ A proposal is thus made to critique and analyze Songs of Kabir as translated by Rabindranath Tagore from a Structuralist point of view.

Ferdinand de Saussure, the linguist, gave the notion that everything could be analyzed in terms of a deep structure. Although much has been explored in the context of Kabir, it would be interesting to note the sign-systems and thereby identify the absences that lie deep within the text. The question is whether unchanging patterns and rules emerge from the poems of Kabir? And do they reflect ideas that could be referred to as being universal in nature? This and such allied inquiries would be addressed in this paper.

God as an Omnipresent, Omniscient and Omnipotent Being:- Let us begin with the idea of Omnipresence as implied in the first stanza. Having stated that God is neither in the binaries of temple/mosque; neither in Kaaba/Kailash; neither in rites and ceremonies; neither in Yoga and renunciation, the poet says that only a true seeker could see and meet Him. Here the poet wishes to bring to the surface the idea that the principle of God is transcendental in character. He cannot be bound or limited to places of worship. The poet rightly says in Song II, *It is needless to ask a saint the caste to which he belongs* (lines 1)

In fact, it is futile to assign caste, creed or religion to a True seeker. Only a *mumukshu* one who has steadfast yearning for liberation can experience Him. Kabir says, *It is the Spirit of the quest which helps: I am the slave of this Spirit of the quest.* (Song III, 13)

Secondly, the poet defies the orthodox notion of deliverance and advocates the 'here and the now' philosophy. Kabir beautifully sings: *... for in life deliverance abides* (Song III, 2)

The approach is in complete contrast to the traditional notion of liberation. In fact, there are many schools of thought, including the Mahayana school of Buddhism, that believe that one can only attain complete (*Poorna*) Nirvana only after one has left his mortal coil. However, Kabir and many other non-panthis strongly advocated the 'here and the now philosophy'. Tagore, similarly, echoes in *Gitanjali*, *Deliverance is not for me in renunciation*. Thus, binary between old/new; ancient/modern practices appears to be seen here.

Let us take **Song no. IV** as an example, to illustrate the idea of bringing to the surface the deep and hidden structures inherent in the poem. When the poet says: *...In your body is the garden of flowers...*

Take your seat on the thousand petals of the lotus, and there gaze on the Infinite Beauty. (Lines 03-05)

or

...The musk is in the deer... (Song VI: 13)

One obviously notices the Christian mystical echo of a popular maxim uttered by Jesus Christ, "The Kingdom of heaven is within you." That the inner self is the repository of all that is seen and observed without is made structurally apparent. The body/mind; infinite/finite binaries are suggestive of a total comprehension and assimilation of existing philosophical ideologies. How Man becomes the be-all and the end-all of all existence finds communication in the simplest of terms. In mysticism, the human heart is visualized as a garden that needs to be tended with love and care. Kabir similarly refers to the *lotus* flower that symbolizes the path within. The thousand petals of the lotus carry within it layers and layers of Infinite beauty. This is the majesty of God. Likewise, man's exploration of his inner-self through the multifold recesses of his mind and soul brings him into contact with his true self. However, the poet cautions the true seeker saying that *the true path is rarely found* (Song V: 11-12). Moreover, the path to God is very narrow. Either love for the Lord moves or the ego-self (Song VI: 05-10). In a very similar context, Kabir sings:

ग्रेम कृती अति मंकी, नामे दोऊ न समार्डे
जब में था नच हरी नहीं, अब हरी है में नही

(The street of love is very narrow; two cannot pass through it at the same time. When I was, there was no God (hari), now there is God but I am not. Meaning that, to attain true love, one has to give up his ego. When the ego disappears, God appears. So the devotee must give up his ego to realize God.²)

God has no beginning no end: The poet visualizes in **Song VIII** how God the un-manifested (*Brahma*) would manifest himself. Beginning with the un-manifest manifest binary, the poet takes us to the suggestive dualities of seed/fruit, shade/light; tree/sapling; void/full; Infinite/finite; limitless/limited and concludes saying that: *The Supreme Soul is seen within the Soul.* (18)

The unfathomable mystery of God continues to find poetic rendering in **Song IX** when he sings: *O How now I ever express that secret word!* Here the individual/universal, falsehood/Truth, indivisible/divisible, conscious/unconscious, revealed/unrevealed dichotomies find suggestion and resolution for the inexpressible (*There are no words: for all that which He is*) - (9). It is only God's grace that could be an individual's savior. He is the **upholder** (X: 5) and looks for total surrender (*aatmanivedanam*).

The Supreme One: - The theme of God consciousness continues to reverberate in **Songs XII, XIV, XV, XVI, XVII**. From addressing God as the *Supreme one* (7) who cannot be bound in the language of words, the poet talks about His majesty and the interdependence of man and God. There appears to be an echo of a famous maxim from the Upanishads in **Song XIV**:

*"Om poornamadahpoornanidampoornaatpoornamulachyate
Poornasyapoornamaadaayapoornamevaavashishyate
Om shaantihishaantihishaantih."*³

(Om that is complete, this is complete, from the completeness comes the completeness / if completeness is taken away from completeness, only completeness remains/ Om, Peace peace peace)

This completeness finds visible illustration through the water imagery comprising of rivers, waves, water; God imagery of Krishnas, Vishnus, Brahmas, Shivas, Indras, Saraswatis etc. (**Song XV**); elemental imagery of sun, moon, sky, earth (**Song XVI**), stars (**Song XVII**) shows the deep influence and impact of Indian mythology, traditions and legends.

The Devout Seeker:- Defining the true seeker the poet in **Song XVII** beautifully sings, *The devout seeker is he who mingles in his heart the double currents of love and detachment.* (lines: 16-17)

In fact, the theme of love and detachment is right at the heart of Kabir's poems. In keeping with the *navadha* bhakti tradition, one of the ways of worshipping God is as a Beloved. Let us see a few illustrations.

- (i) *My Beloved One gleams like the lightning flash in the sky* (**Song XVII**)
- (ii) *I long for the meeting with my Beloved* (**Song XXXI**)
- (iii) *My body and my mind are grieved for the want of Thee: O my Beloved! Come to my house* (**Song XXXV**)
- (iv) *Dear friend, I am eager to meet my Beloved!* (**Song L**)
- (v) *Kabir says: "Listen friend! There is no other satisfaction, save in the encounter with the Beloved"* (**Song LII**)
- (vi) *Waver no more, think only of the Beloved* (**Song LXXXI**)

The poet wisely puts aside the disputes and confrontations of the Yogi, the Sanyasi and the Ascetic and advocates that God is nothing but Love. As a universal value term the poet wisely states that everything in this universe is bound by the principle of love. Whether it is the relationship of the river with the sea; the individual with the Universal; the natural elements; the bee and the nectar; the moon and its moonlight, it is Love alone that holds the entire cosmos together. Kabir says that the true seeker would thus dive deep into that Ocean of sweetness (Love) and thereby annihilate all the errors of life and death. Secondly, the principle of **detachment** helps theseeker to transcend all sorrow and attain to that land of rest. The poet says, *"If you merge your life in the Ocean of Life, you will find life in the Supreme Land of Bliss"* (**Song XVII: 76-77**)

This realization of Truth implants fearlessness in the seeker and consequently the entire universe echoes with divine music. Nectar rains and all disagreeables evaporate. "The inward and the outward become as one sky..." (Song XVII:99) Holding steadfastly to one's beliefs (Song XX) the seeker puts all imaginations at bay and crosses over to the shores of eternity.

The True Guru and the Lotus Simile:- The poet sincerely longs for the true guru (Song XXII) who would remove the veils of ignorance and grant him the true vision of God. It is the guru alone who could grant a limitless life (Song XXIV) to the seeker who should be like a lotus, which lives in the water and blooms in the water; yet the water cannot touch its petals, they open beyond its reach (Song XXIV:3-5). This is one of the finest examples of the detached approach that a seeker of truth should have. Such a seeker experiences intimacy with God (Song XXV) whose essence has been epitomized in the *ekakshar mantra* - OM (Song XXVI). The poet rightly says, *The Guru is great beyond words, and great is the good fortune of the disciple.*" (Song XXVII: 12-13)

This unique relationship between God as the true Guru and the individual; between the Unconditioned and the conditioned (Song XXVIII: 1) is nothing but the philosophical position of Advaita. The poet sings, *Thou and I are one.* (Song XXVIII: 1) and this immortal, everlasting relationship has been there since times immemorial. Even much before the beginning of the world (...when the world was not spread out when the Supreme One was alone-(Song XXIX:6-7) the bonding has been in existence. In fact, all the *mahavakyas* in the *Upanishadic* tradition state this non-dual position⁴:

1. *Tat tvamasi* (Thou art That)
2. *Ayamatma Brahma* (This self is Brahman)
3. *Pragvaan Brahma* (Pragna is Brahman)
4. *AhamBrahmasmi* (I am Brahman)

In this rapturous divine state, the seeker's heart dances with joy (Song XXXII: 1) with the ultimate realization that the Lord dwells within him (Song XXXIII: 8). This union with the Indweller is equivalent to the bonding between lover and his beloved. In this heart to heart relationship (Song XXXVI: 4), the true seeker gets awakened only when His heart is pierced with the arrow of His music (Song XXXVI: 10-11)

The Quest - The poet also states the qualities that the seeker of truth should possess. He should not be lustful (Song XXXVII: 6), but should be brave, courageous (Song XXXVII:11) pure, contented and truthful (Song XXXVII:15). Such a seeker obtains the knowledge and grace of Brahma (Song XL: 5). He starts beholding His beauty everywhere; Blessed with divine insight, the seeker resolves all contradictions (Song XL: 5) and drinks deep into the maddening ecstasy of self-realization (Song XLIV: 6). The poet beautifully sings, *O Kazi, O Pandit, consider it well: what is there that is not in the soul?* (Song XLVI: 8)

And this thought that everything lies within us and that this self-realization is possible here and now finds resonance in the famous lines from Tagore: *Leave this chanting and singing and telling of beads! Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee! ...*

Deliverance? Where is this deliverance to be found? Our master himself has joyfully taken upon him the bonds of creation; he is bound with us all for ever.

(<http://www.sacred-texts.com/hin/tagore/gijnjali.htm>)

The poet understands that there is no state like being liberated or attaining deliverance. Defying orthodoxy and traditional ritualistic observances, the poet lays emphasis on love and renunciation. He says:

He who has found both love and renunciation never descends to death. (Song XLIX:11) An echo of the same idea is found in one of his dohas:

पोथी पढ़ी पढ़ी जग मुआ पंडित भयो न कोई
दाई आखर प्रेम के जो पदे सो पंडित होई

Which when translated reads as, "Reading books everyone died, none became any wise One who reads the word of Love, only becomes wise."

Kabir in this doha shows the way, in his simple but dynamic style. He daringly says that despite all our readings, despite all our knowledge, we cannot become wise. Only if we 'read' Love, become loving and loveable, only then wisdom will dawn on us. Only then Life will be worth living.⁵

However, the relationship between the true seeker and the True-Guru (God) should mandatorily be as between a lover and his beloved. The qualities of 'eagerness to meet' (Song LI: 8), the 'pain of separation' (Song LI: 9 & LII: 1), total 'satisfaction' (Song LII: 7) and 'dedication' (Song LIII: 7) define this 'encounter' (Song LII: 7) with God as Beloved. But again, the path of love is 'Subtle' in nature (Song LV: 1) and only the real Sadhu (Song LVI: 1) experiences the form of the Formless and perceives the all-pervasive Supreme Spirit (Song LVI: 7) and *ever immersed in bliss, having no fear in his mind, he keeps the spirit of union in the midst of all enjoyments* (Song LVI: 10-11). This condition is no different from the *Stuthaprajnaavastha* (state of equal-mindedness) mentioned in the *Bhagavad-Gita*. The poet further adds, *He who is within is without* (Song LVI:16) which quintessentially is a direct echo of a verse from the Taittiriya Upanishad: *antarbahischa tat sarvamvyapvanaravanahsthitah*. "All that is seen and heard in this material world has its basis in Lord Narayana, who manifests everything within and without."⁶

Correspondingly, in the very next Song, the poet talks about the 'Word', its meaning, its practice, its mystery etc. (Song LVII:1-15) which is and has been a part of the Christian mystical tradition. The KJ version of the Bible states

in the very first book: *In the beginning was the Word, and the Word was with God, and the Word was God.*⁷

The word *shadabrahma* is alluded to as the very first source enunciated by our scriptures as the reason behind the origin of the world. However, the mystery behind the origin of the word cannot be comprehended. Kabir says: *But who knows whence the Word cometh?* (Song LVII: 15)

In fact, it is futile effort to even attempt to know the Supreme through cleverness of words (Song LIX: 2). Kabir says that this would amount to self-deception (Song LIX: 3). The poet very appropriately refers back to the glorious Indian tradition and cites the examples of Dhruva, Prahlad, Shukadeva and Raidas (Song LXI: 6) as the embodiments of the virtues of detachment and renunciation and these need to be assimilated by the true seeker. The Taittiriya Upanishad similarly states:

न कर्मणा न प्रजया धनेन त्यागेनैके अमृतत्वमानशुः ।
परेण नाकं निहितं गुहायां विभ्राजते यद्यत्तयो विशन्ति ॥
(nakarmananaprajayadhanenatyagenaikamrutatvamanashuh |
parenanakamnihitamguhayamvibhrajateyadyatayovishanti ||)

"Not by work, nor by progeny, nor by wealth, but by renunciation, some attained immortality. Higher than heaven, seated in the cave (Buddhi), that shines, (which) the self-controlled attain - the self-controlled, who being of pure minds have well ascertained the Reality."⁸ And Kabir echoes the same thought when he says:

Keep within you truth, detachment and love. (Song LXI: 15)

Put away all fear for this poor body. (Song LXIV: 9)

The man who is kind and who practices righteousness, who remains passive amidst the affairs of the world, who considers all creatures on earth as his own self. (Song LXXV: 14-16)

The qualities of truth, detachment, love, fearlessness, kindness, righteousness that Kabir refers to also remind one of the equal-minded one (*Shūhprajna*) mentioned in the *Bhagwad Gita* and the *Saahrydaya* (Buddha: The Compassionate One). In this pursuit of self-realization inner not outer transformation is essential (Song LXXVI). The external expressions and apparels of devotion as the Mullah who cries out loud or the matted locks of the yogi (Song LXVII) become irrelevant when the seeker looks within his heart and finds the evaporation of all disagreeables a reality. This self-contentment (Song LXX) re-instills the belief that every man has to eventually carry his own cross (Song LXXIV) in the quest of enlightenment.

God: The Light of all Lights: - Kabir in the final few Songs again makes a futile attempt to describe the indescribable God. He calls Him as:

The Master, who is true, He is all light (Song LXXV: 9);

Hepervades this world (Song LXXVI: 1);

He is the Ultimate Rest unbounded (Song LXXVI: 15);

The Truth of truths, in whom all truths are stored (Song LXXVI: 31-32);

He is in you from head to foot (Song LXXVIII: 22);

He is the Mind within my mind, He is the Eye within mine eye (Song XCIII: 3)

Thus having identified the recurring patterns and motifs in Kabir's poems, the starting response from a structuralist's perspective would be to state that there is indeed a common structure - the structure of God's consciousness that permeates the entire work. And this reality/nature is realized through one's individual's experience with or without meditation. The meanings produced could be a result of language or the awareness of the presence of a supernatural being. In Kabir, quite interestingly, language reflects and elevates one to experience Godhood. Instead of distorting Reality, Kabir succeeds in creating a very benevolent aspect of Reality. In fact, all-through the entire work, God is visualized as either a Lover or a Beloved.

Langue or the signifying system in Kabir would be God and Parole or the individual utterance would be Man. The meaning that is created through symbols like the temple, mosque, moon, earthen vessel, lotus, Fakir, rain, bird etc., does not suggest any kind of arbitrariness. On the contrary the intimate relationship between the concept of God (and Man) and the sound-image (for these are Songs to be sung) further enforce the linguistic idea of God and assists in recalling the entire *Advaitic* tradition. One may argue about the role of binaries hidden in the terms like manifest, seed, shade, light, tree, void, Infinite, limitless etc., which again add up to the philosophical dimension of Kabir. These units serve as catalysts in transporting the avid reader to an ecstatic experience. Finally, the question of unchanging patterns and rules & universality of approach in Kabir's 'text' etc. find a construction that is very natural because of Kabir's language system that at all times speaks for itself.

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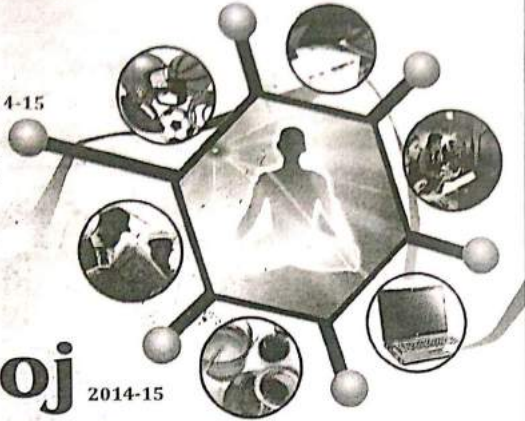
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The Five Cardinal Codes of Comparative Literary Theory

DRS. ANUPAM R. NAGAR & KETKI N. PANDYA

Where the mind is without fear and the head is held high;
Where knowledge is free;
Where the world has not been broken up
into fragments by narrow domestic walls;
Where words come out from the depth of truth;
Where tireless striving stretches its arms towards perfection;
Where the clear stream of reason has not lost its way
into the dreary desert sand of dead habit;
Where the mind is led forward by thee
into ever-widening thought and action;
Into that heaven of freedom, my father
Let my country awake. (*Gitanjali*: Poem 35)

The above poem by Rabindranath Tagore epitomizes the core ideas of Comparative Literary Theory (CLT). This paper proposes to develop the five cardinal codes of CLT as they emanate from the *Gitanjali* 'text' and thereby establish that there is no better composite definition of CL in World Literature other than the one visualized by Gurudev Rabindranath Tagore.

The first basic code of Comparative Literary Theory is the assumption that in the study, pedagogy and research of literature it is

not the "what" but rather the "how" that is of importance. Tagore appropriately begins with the idea of 'fearlessness of mind' to preserve one's self-esteem. It appears that Tagore is providing us with an answer to the inconsequential and meaningless debate of 'nativism' versus 'nationhood'. Perhaps it is important to maintain one's national identity hand-in-hand with one's regional identity for the unification/merger of one into the other (while retaining its core identity/ideology) would instill a sense of fearlessness and therefore a comparative theorist, among others, would not fail to take complete stock of the area, the discipline, the culture and the language and then approach the 'text' with a fearless mind. Fearlessness is thus a vital prerequisite of CLT. In fact, it is a fearless critique that is vital to composing an ethical, comprehensive theory of Comparative Literary Studies. For instance, Aristotle's *Poetics* is a fearless critique of his master Plato. Again, Thomas More's suggestions in *Utopia* that fearlessly advocate communal ownership, women-equality, religious toleration, importance of education – all go against the extreme corruption and irrationality of European politics that was a governing feature of contemporary times. Here, More's cognizance of Plato's *Republic* invites significant parallels between the two texts.

Shakespeare, similarly, fearlessly spoke out his mind on colonialism in *The Tempest*. In fact, the one to one parallels between the Indian concept of death and the ideas of death presented in *Hamlet* by Hamlet demonstrate a certain universality of thought far beyond time and space. The idea of the immortality of the human spirit (Bhagavad Gita) demonstrates a quest for Truth and truth alone; a fearless analysis of Reality. The Italian poet and Propagandist F. T. Marinetti rightly observes in his manifesto,

"We intend to sing the love of danger, the habit of energy and fearlessness."

(https://www.wwnorton.com/college/english/nael/20century/topic_2_05/ftmarinetti.htm)

In fact, the idea of a direct, joyful, and totally fearless relationship with God can be found in many of Tagore's religious writings, including *Gitanjali*. From India's diverse religious traditions he drew many ideas, both from ancient texts and from popular poetry. He correctly sings in one of his poems, "Leave this chanting and singing and telling of beads!

Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee!" The core idea here is one of courageously facing the reality of life and living. To free one's self from orthodoxy and to face one's true self squarely is the crux of the poem.

The second basic code of Comparative Literature is the speculative as well as practical claim to move and to have a dialogue between cultures, languages, literatures and disciplines. The second and the third line of Tagore's poem "Where knowledge is free: Where the world has not been broken up into fragments by narrow domestic walls..." pin-pointedly addresses this principle of disseminating 'knowledge' irrespective of region or territory. Truly, knowledge would be 'free' when it is not bound to caste, creed, race or religion. In fact, CL offers an incredible amount of 'freedom' to read several languages and synthesize multiple fields of knowledge. And this is perfectly commensurate with the Upanishadic declaration - *Sa Vidya ya Vimuktaye* – that it is true knowledge alone that provides emancipation. Today, in the 21st century it would be unwise to compartmentalize the boundaries and the disciplines of knowledge. The right way forward would be to methodically and intelligently connect the varied branches of knowledge and believe in the principle of selective 'assimilation' and 'accommodation'. In T.S. Eliot's *The Waste Land*, the west and the east, as represented in their canonical texts, goes beyond established dichotomies and enters into a dialogue that embraces international boundaries. In fact, every period establishes a dialogue that differs from the preceding age and provides a solution to it. For instance, if 'Empiricism' was the question of the 18th century, 'Romanticism', 'Enlightenment' and 'De-Colonization' were the responses that followed in the 19th and 20th centuries. In other words ages, periods and writers are always at some level engaged in an inter-textual dialogue, with its interdisciplinary approach that makes comparative literary studies inclusive in character.

The third basic code of CL is the necessity for the comparatist to achieve comprehensive education in numerous languages and literatures as well as other disciplines. The fourth line of Tagore's poem, "Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit..." suggests 'clarity of vision' and 'liberation from orthodoxy'. A comparatist's knowledge of many languages and

literatures enables him to delve deep into the mythical ethos and correctly comprehend the cultural fabric of that particular language/literature. In his 2012 **The Promise and Premise of Creativity: Why Comparative Literature Matters**, Eugene Eoyang posits that "where other disciplines aspire to order and orthodoxy, comparative literature encompasses chaos and heterodoxy, even against itself" (208). Indeed this is CL's strength and source of vitality that makes it 'creatively wander' into regions yet unexplored. For instance, the *Bhakti* movement had an indelible impact on almost all the regional literatures of India. In fact, the idea of religious toleration went hand in hand with incorporating and adapting different regional facets in literary works and studies. Patriotism as a theme found resonance in Bengali, Hindi, Gujarati, Marathi and Punjabi literatures. In fact, Swami Vivekananda's essays; Namad's poems and Chiplunkar's essays aptly substantiate this view.

The fourth basic code of CL is its interest to study literature in relation to other forms of artistic expression and in relation to other disciplines in the humanities and social sciences. The fifth line of Tagore's poem, "Where the mind is led forward by thee into ever-widening thought and action..." refers to the all-encompassing and the trans-disciplinary nature of CL. In fact, CL helps to locate affinities not only in world literature but also in aesthetic processes of allied disciplines. The ever-widening direction of the thoughtful 'mind' is symptomatic of the 'evolutionary' realm of CL. CL, like the other arts is an expression of individual thought and feeling achieved through the creative process. Artists seek to share their experiences, observations, and understanding (their "truths") through the medium that most effectively lends itself to their personal skills and abilities. Whether artists are writing stories, painting pictures, creating music, composing a photograph, or making a film, they are expressing their relationship to the world around them at that moment. Their works share certain expressive elements, such as structure, theme, and tone. Art connects human beings to each other in that it allows us to share each other's perceptions, emotions, and experiences. A gifted artist may capture creatively what we feel but cannot express ourselves. For instance, when one looks at Modernist literature (Early 20th century) and compares that to the other arts, certain themes pop up: the need for the individual to express himself or herself in an increasingly more chaotic world, an

experimentation with or even rejection of certain traditional elements, etc. In other words, CL liberates itself from the puritanic notions of purity of/in literature and examines ideas irrespective of its form. Take for example Tagore's *Chandalika*, where in one of the play's defining moments, Ananda, the monk and disciple of Lord Buddha pleads, *Give me some water*, and Prakriti resists by voicing her powerlessness to quench the monk's thirst. This is the moment of awakening for the daughter of Chandal when the monk tells her she is not *impure* but the child of the same almighty like others. All this while when Prakriti had internalized herself as a victim of social stigma and negated her selfhood suddenly elevates to a moment of recognition. Recounting this incident to her mother, she says, *This is my new birth. In satisfying his thirst I feel baptised. I am aware of my 'self' now mother. I now know what freedom tastes like.* (<http://timesofindia.indiatimes.com/nri/art-culture/Tagores-lovelorn-Chandalika-returns-to-stage/articleshw/11524410.cms>).

Suggestively, CL too defies orthodoxy and embraces all forms of literary and artistic expressions. The notion of purity/impurity thus becomes a misnomer and every CL study would invariably incorporate an inter-disciplinary, intra-disciplinary or a multi-disciplinary approach. Thus, just as a seed gives birth to many trees, branches and fruits, so too literature gives birth to a multiplicity of ideas that eventually bring in ideological and cultural parallels even in different creative arts all over the world.

The fifth code of CL in the context of conceptual approach and function is the study of languages and literatures translated into English. When Tagore finally says, "Into that heaven of freedom, my father, let my country awake," he is subtly referring to a composite form of literature that assimilates expressions/impressions across linguistic and cultural boundaries and thus a kind of "heaven" is envisioned by the poet. Such comparatists constitute a superior variety of human beings that would bring heaven on earth. In Sanskrit, it is aptly said, *Om poornamidam, poornat, poornamudachate, poornasya, poornamadaya poornamevavashishyate*. That is the whole when separated from the whole still remains the whole. Thus, there is no denying that English is a window to all the great literatures of the world and therefore translations/transcreations in English would

effectively serve one of the basic principles of CL – that of *selective assimilation and accommodation* (Italics ours) - and make the world exchange the best of ideas with each other. John Keats' *On First reading Chapman's Homer* beautifully encapsulates the joy of becoming familiar with a text/s (island/s) that had been hitherto unknown. The happiness of the reader is equated with that of an astronomer and a navigator. Secondly, as the purpose of literature is always meant to define a cultural framework, it is important to ensure that regional cultural paradigms are effectively communicated through literature. For instance, the notion of Indianness in Indian writing in English; Englishness in British English Literature, Americanness in American English literature need to find appropriate cultural 'transport' through literature written in English. In other words, a literary study should also achieve the aim of cultural orientation without marginalizing any domain of literature. Tagore, himself was well-grounded in a number of languages and therefore as a *vishvamanab*, one experiences much of Bengali culture in his literary creations. This is the kind of world (heaven) in which all of us should eventually awake.

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Indian & Israelian Agriculture Methods

DR. ILA A. THANKI

‘कृषिस्तु सर्ववर्णानांसामान्यो धर्म उच्चयते’
‘कृषि अधा वक्षोने माटे सामान्य धर्म छे.’ (छादितस्मृति)

Introduction

"God looked down on the earth of the created and said I need a caretaker for this world I have made and saw God Made a Farmer." (Paul Harey)

Agriculture has been basic occupation for Indian people near about 70% of population in India are dependent on agriculture for his livelihood. Agriculture sector is the backbone of Indian Economy. In other words we can say that agriculture sector is the soul of Indian economy. "The ultimate goal of farming is not the growing of crops but the cultivation and perfection of the human beings." (Mansamobu Fukuoka, The One Straw Revolution).

Here are two facts that should not be true: There is sufficient food produced in the world every year to feed every human being on the planet. Nearly 800 million people literary go hungry everyday with more than a 3rd of the earth population 2 billion men and women malnourished one way or another according to the **United Nations Food and Agriculture Organization** (Michael Dorris, Rooms in the house of stones, The "Thistle" series of essays)

"Agriculture is our wisest pursuit because it will in the end contribute most to real wealth, good morals and happiness." (Arthur Keith). Furthermore he said that,

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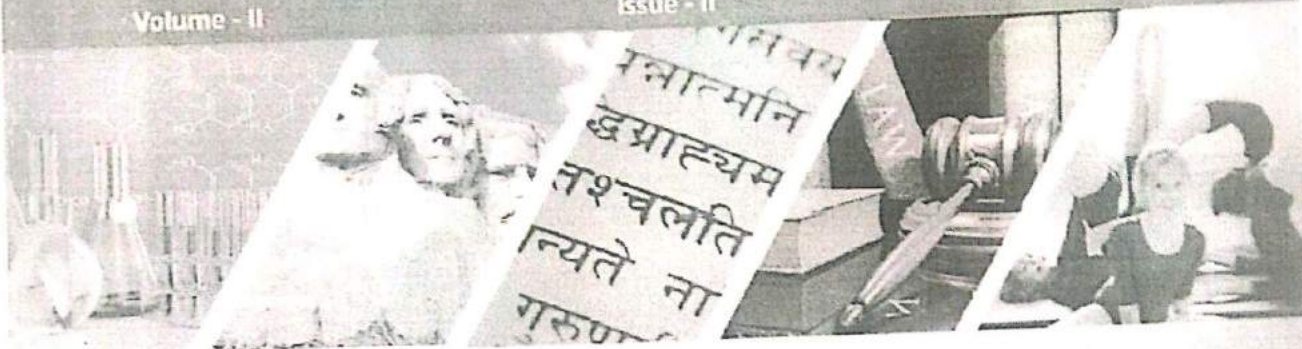
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Projection of 'Father-Figure' in Mahesh Dattani's *"Where there is a Will"*

Dr. Nayankumar D. Tank

ABSTRACT

*Spoon-feeding is the most common practice among Indian family for their children by their parents aspiring their primrose path in their life in future. Especially it is the father who believes strongly that his son would become a man of immense potentiality with sound reason and strong determination. This attitude of the father often makes him an autocratic in his speech and behavior too. At the same time the father develops a pseudo sentiment unconsciously that he is the only responsible family figure who has to establish the strong career for his son. Mahesh Dattani displays artistically how in *Where there is a way* the same kind of Father-figure whose constant attempts to make his son career oriented brings family chaos in the life of the son. The dramatist also shows the ideological clash between father-son and the breaking of the family bond through mutual distrust and suspicion. The present paper throws light on the follies and prejudices of Indian society. It also explores male domination unchallenged in parenting and ultimately he ends the play with a note of exorcism of patriarchy.*

Keywords : Spoon-feeding, Autocrat, Exorcism.



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Mahesh Dattani holds an important place among Indian dramatists in English today. He is a versatile person of the theatre toning various hats like that of an actor, director, dancer and teacher. As an innovative play-wright, he enjoys in metaphysical speculation in his dramas as he firmly believes that practical human life is more important than the esoteric and the unknowable. He is an existentialist in the sense that he is more concerned with human predicament in chaotic world. In most of his plays, he deals with human problems like suffering of women, homosexuality, life of eunuchs etc. His plays focuses on inner human conflicts rather than external or social problems. The outstanding quality of Dattani is that he remains essentially Indian in tone and theme. His approach to human problem is quite original and unbiased. His contribution to Indian English drama and theatre is remarkable as he has succeeded in capturing the attention

of the audience immediately through simplicity of language and innovative practices as well as his art and craft, and thus it is obvious to say that he was the winner of Sahitya Akademi Award also.

Dattani has taken an issue of family relationship, especially, domination of the father-figure in *Where there is a Will*. It is very much accepted in Indian society that the Indians love family and they are proud of it also. According to Indian culture family is a wonderful combination of various relationships such as father-mother, husband-wife, children-parents etc. all these relations are chained in a specific design and all do have certain significance. The emotional bond among all these relationships ultimately create a 'dream-home', an ideal place even more comfortable than the paradise! Of course, all these relations are based on the care and concern for one another. Of all relationship, the father plays a vital role because Indian family is said to have an impact of patriarchal domination where the father is granted to utilize maximum power to manage all family affairs. It means the father is, by default setting, the head of the family. Thus, the whole family is identified with the image of the father only in Indian society.

Obviously speaking, the father starts dominate his family and he focuses more on the career of his son and he develops a specific blue print expecting that his son must follow this path only for the betterment of his career and prosperity of

his family. This kind of expectation makes a father just a caricature before his son because the son belongs to the new generation where the parameters of life style are bound to be different. Thus, a conflict generates between father and son that ultimately results into family chaos. Dattani has very tactfully exhibited this situation through Hasmukh Mehta the father and Ajit, the son in *Where there is a Will*.

Hasmukh Mehta is a protagonist of this play who dies in the very first scene of the play but he continues to comment on the actions of the play through his ghost-incarnation. Hasmukh Mehta is a rich industrialist in garment business who has acquired excellent business tricks from his father and established himself a leading businessman of Mumbai. He is a devoted businessman who had no interest in art, music, philosophy etc. His sole aim in life is to earn money thus he paid least attention even when his brother left home and became a hippie. As time passes, Hasmukh realizes that his son Ajit has grown up thus he starts thinking how to establish Ajit as a businessman. He feels that Ajit has no guts to manage the business as he is a lethargic and spendthrift. Thus, Hasmukh starts advising Ajit what to do and don't Ajit doesn't pay attention what is said by Hasmukh and this situation makes Hasmukh painful as he says; "...what makes it worse is knowing that I actually prayed to get him. Oh God! I regret it all. Please let him just drop dead."(WTW: 4).

Hasmukh thinks that Ajit is a man without business art so he calls him a nincompoop. He thinks Ajit is a good for nothing. Thus, he never allows Ajit to think and act differently. He firmly believes that to trust upon his son means to invite bankruptcy. He says; "...I didn't like it because it was my money. If I let him have his way, we would all be pauper. Twenty-three year old and he is on his way to bankruptcy. God just forget to open an account for him."(WTW:46). Thus, Hasmukh openly considers ajit stubborn. Otherwise he has made ajit M>D> of his company. It is very common that every father wants to fill his vacancy in this world through his son-if not better than him at least he should carry his position in this world. So with all his vigor he tries to mould Ajit according to his taste as he says: "But everyone has to go sooner or later. I will retire one day, either from the company or from this world. What will become of you then? I have to season you now."(WTW: 8).

Dattani dives deep into human psychology of the father-son relationship. Hasmukh wants Ajit must follow his footprints. Ajit refuses to do the same. Listening word 'season' from his father, Ajit argues that he is not a block of wood that need seasoning. He simply rejects his father's desire saying; "I mean that you want to run the show; play

Big Boss as long as you can; or as long as god permits. And when all of a sudden, you are called to a better world, you will still want to play Big Boss, and you can do it through me. In short, you want me to be you."(WTW: 8).

The difference between Hasmukh and his son Ajit comes out of generation gap and leads upto credibility gap. The father should not impose his desire on his son, otherwise, there would be only disappointment as said by Hasmukh; "My son isn't really after my wealth. That's because he doesn't have any brains."(WTW: 9). Even Ajit who cannot tolerate more what his father always taunts him. Thus, he replies; "Ever since I am a boy, you have been running my life...I was scared of you! Then, when I grew up, I learnt to answer you back."(WTW: 5).

Apart from these clashes, dattani reveals that in Indian family set up, the father is considered as the head of the family and he is the final authority to sanction all kinds of decisions. He has total control over the financial system of the family and, thus, following this line Hasmukh also designs his will; "ajit has to attend office every day at nine a.m. and he can only leave at six p.m. He even has to have his lunch there...no new business project should be sanctioned to him..." (WTW: 41). When Hasmukh is on his last legs, he reveals his antagonism for his son and says the cause for his unhappiness; "Why am I unhappy? Because, I don't have a son. Who is ajit? Isn't he my son? No. he's just a boy who spends my money and lives in my house. He does not behave like my son. A son should make me happy. Like I made my father happy. I listened to him. I did what he told me to do. I worked for him. I worked hard for him. I made him happy, that is I wanted my son to make me."(WTW: 23).

Ultimately Hasmukh confesses that his whole life has been an artistic failure because of his son who cannot fulfill any dream he desired for him. He says; "but he failed! Miserably! He has not a single quality I look for him in a son! He has made my entire life worthless! He is going to destroy me! It won't be long before everything I worked for and achieved will be destroyed! Finished because of him."(WTW: 23). It seems that Hasmukh has developed quite negative attitude for Ajit and thus, he alls him zero, zero, zero often. His dominating attitude is shifting for Ajit. He wants his son to follow him blindly. He wants him to be his photo copy. He does not want him to experiment or think independently. He wants him to polish his shoes every morning. Naturally, Ajit is quite unhappy with his father's approach. Thus to say that Hasmukh's patriarchal attitude and domination creates a rift between him and the family.

It is not enough but Hasmukh continues to dominate his family even after his death through his will. His appearance

of the ghost and his comments on all family issues reveals his whims and dissatisfied wishes. As a father, he lacks love, affection and persuasiveness. He never tries to understand any one and he has become very much insensitive person to others. He is high handed and wants servile obedience to him. He is a strict disciplinarian but he does not know how to manage people. He believes that one can be disciplined by constant flogging and nagging. He is not at all mature father, thus, he develops post marital relationship with Mrs. Kiran Jhaveri and appoints her as the trustee of his Will. Thus, the father-figure of Hasmukh is projected as the typical, patriarchal, high handed businessman who is rich but lacking tact, sophistication, culture and responsible parenting. His negative and nagging attitude creates chaos in the family. Especially the conflict between father-son becomes the centre of the drama and Hasmukh says; "Has I really been to my father what Ajit has been to me? Have all my achievements been my father's aspiration for me?"(WTW: 590).

Looking at it as whole, it can be said that Dattani has portrayed the father-figure very genuinely and he has created the conflict between father-son very naturally. His

projection of generation gap and ultimately his solution to this problem is really an eye opener one. Dattani, through Kiran, the mistress of Hasmukh, clears all confusions of the family and he shows that the removal of patriarchal code is the only way to have 'happy home'. Hasmukh also accepts at last as a ghost when he says; "I don't think I can enter this house. It isn't mine...any more. I wish I had never interfered with their lives. They look quite happy together... I wish I had lived."(WTW: 63)

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"Advertisement : An Innovative Linguistic Application into English Language"

Winds of change now sweeping across much of the world are paving the way for an open world environment. Today, the advances that man has made in the area of communication technologies is so fundamentally transforming organized human life that many social scientists speak of the dawn of a new era- the Information age.

With the twenty first century knocking at our door, media has assumed significance which it had never witnessed before. Media has become instrumental in governing our lives. It has a culture of its own that can also be expressed through the medium of language especially English on national level. The global use of English makes it the most potential language spoken by around 600 million people. English being a link language both on national and international scales, has gained a dominant position as result of which it has enough scope for research. Although it has been moulded to suit regional variations and named differently as Indian English, British English, American English etc. yet these Englishes are parts of English as a whole. Keeping in mind the adaptability of English. The present paper aims at the language of Indian advertisement and its influence on English language.

The basic concept of the language of advertisement is to take into account the meaning of language in a broad sense. It provides us with a rich resource of linguistic material to enable such learners to use language for different purposes. Though the wide variety of language used in advertising people come to know how to express their thoughts. It also can act as a base for giving extensive practice in the four language skills, via reading, writing listening and speaking. The most positive aspect about the language of advertising is that, unlike other instances of written discourse, in most of

the cases it is written for the common mass. Such a language is a judicious mixture of standard language and the local variety. It is a language, which is fresh and typical.

It is interesting to note that the Indian advertising has become quite innovative and experimental as well as creative in such a way that it easily captures the attention of the readers and develops into them a liking for language. Moreover, the art of advertisement is mostly objective where third person noun is focused. It provides dignity to the advertisement. For example the way 'you attitude' is applied to target customer is nicely presented through the advertisement of AUDI car in *India Today*, Jan 30, 2012.

The race of it begins in school.
And it never ends.
It's the highest grade you'll ever get.
It's the greatest card you'll ever get.
It's the finest list you'll ever be on.
It says you are best.
You are in elite company
And there's no one ahead of you.

This kind of attitude easily adopted by the English in common practice and people also use it often.

The business community tries to win the favour of the common people, thus, they experiment various devices in the language of advertisement so that attention of the common reader is directly focused. For example, the structure of certain sentences is presented in imperative tone. As it is seen in 'Twinkle' of Jan, 2012 ...

Be common
Be normal
Be typical
Be unique...
Make your work with Uniball pens...

Thus, it can be studied here that the vocabulary is confined more to adjectives and less to verbs. Some of the adjectives frequently used in advertising are 'new', 'advanced', 'unique', 'good', 'delicious', 'smooth', 'better', 'wonderful', 'attractive', 'best'.

'biggest', 'most popular', 'free', 'top', 'fresh', 'smart', 'comfortable', 'big', 'decent', 'great', 'finest', 'strong', 'exclusive', 'easy', 'quick', 'bright', 'extra', 'safe', 'rich', 'clean', 'special', 'crisp', 'vista' etc.

It is also observed that in such language of advertisement, the verbs used are mostly commonplace. In short and catchy advertisement the following verbs are commonly used. They are... make, call, go, leave, feel, decide, share, contact, go, get, do, know, begin, like, cause, give, provide, keep, remove, choose, pick, have, help, look, offer, take, suit, see, ensure, need, mean, start, apply, buy, love, prepare, taste, protect, enjoy, use, let, reduce, find, spend, forget etc. The use of these verbs is entirely based on their application to the situation in advertising. These are most often used in imperative statements. For instance 'eye' in Jan-22, 2012, the advertisement of construction group...

Meet yours neighbours

Serenity, Beauty, Harmony.

Presenting Diplomatic Greens from Puri Construction.

In advertising there can be no fixed patterns to make an advertisement the standard because the standard keep on changing although to some extent they follow the traditional patterns. The advertisement of Colgate in 'outlook' dated Jan.30, 2012 says,

You think

Your mouth is healthy?

Your mouth cannot be healthy unless your toothpaste fights germ build-up in your mouth even after you stop brushing. Colgate total contains Triclosan and gantores which work together for 12 hours and reduce germ build-up by up to 90%. Switch to new Colgate Total and enjoy the confidence of a healthy mouth, all day long.

The very opening of the advertisement is striking and arresting due to the interrogative sentence construction followed by the factual details or how Colgate total protects the teeth. The sentence used are simple and compound. The style is familiar.

It can be observed that advertisement plays a vital role in the development of language. Because advertisements in whatever made they may be are read and heard by people of all ages. They also leave immediate impact on the readers. The language, used in the advertisement attract the attention of people. For e.g. the advertisement of the Online Megastore in *The Sunday Express*, Dt. Jan. 22, 2012...

We believe there is only one way to earn trust
By Delivering.

The advertisement also stimulates the interest due to its potential terminology. For instance the advertisement of 18th annual *COLOURS SCREEN AWARDS 2012* in *The Sunday Express*, Dt. Jan. 22, 2012...

Tonight
THE STARS WILL COME ALIVE

At the same time, the advertisement arouses desire to act accordingly. For instance, the advertisement of TOYOTA in *India Today*, Jan. 30, 2012.

Luxury that brings joy to yours family.
Introducing the premium New INNOVA...

Moreover the application of words in advertisement are potential enough to invite action. For e.g. the advertisement of Prestige for kitchenware in *Eye* Jan. 22, 2012

We wish you a happy new year. Now here's a smarter way to celebrate.

Great innovation result in trusted products. Enjoy great offers and begin this New Year on a smart note.

After going through the study of the language of advertisement, it is said that it is language that conveys the opinions to the others. At one end is the addresser who sends a message and at the other is the addressee who receives the message. And the message is conveyed through language. The addresser expresses his inexpressible ideas in a presentable form and facilitates the addressees to accept them. It means that language plays an appealing role in creating advertisement. Because language is lively in itself. It is because of this lively nature that it lays great emphasis on its user. It is

because of this that in different situations and various contexts and with different people, language is used differently.

The language of advertising is of course different from that of a textbook but due to its conversational style it can acquaint us with the manner of talking to real people and prove to be of utmost importance. Advertisement can help the learners to identify the use of non finites, adjectives and other parts of speech, coordinators, subordinators and adverbials, advertisements in print can serve as a rich source of variety, the reader can make his choice of the reading text. Learners with an aim at achieving communicative competence will have to be oriented accordingly. English is today a combination of practical skills meant for achieving the objective of acquiring knowledge and meeting the communicative demands.

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GITA HARIHARAN'S WHEN DREAM TRAVELS:
A THOUGHT PROVOKING IDEA WOVEN IN A MYTH

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ABSTRACT

According to J. A. Cuddon, a myth is a story which is not 'true' and which involves supernatural beings- or at any rate supra-human beings. It is always concerned with creation and it embodies feeling and concept. The concept of this myth is observed in 'When Dream Travels' through the story of Shahrzad and Sahyar focusing on the contemporary of social milieu and the position of women in society. In doing so, Hariharan has subverted tradition and reinvented incidents. Through 'When Dream Travels' the novelist tries to give a voice to silent and 'absented' women and projects how patriarchal value imposed exclusively on women without considering their creativity. In a way the novel contains the idea of post-colonial theory where marginalized is at centre.

KEY WORDS: Supernatural beings; supra-human beings; silent and absented

Gita Hariharan has been considered as the significant writer who made her debut in the nineteen-nineties and won the Commonwealth writer's Prize for Best first Novel in the Euroasian Region through *The Thousand faces of Nights*. Her *When Dream Travels* is a kind of feminist retelling of the *Arabian Nights*. It is the story of not only Shahrzad, but of her sister Dunyazad and their husband. All kinds of fantastic stories are woven into the narrative that makes the work thought provoking. It is stated on the cover page of the novel: "With its sharp and lively blend of past and present, its skilful reworking of the historical tradition, and its evocative language, *when Dream Travels* has all the significance of modern myth."

Before focusing on the paper, it would be proper to define myth. According to Wikipedia encyclopedia, myth is often thought to be a lesson in story form which has deep explanatory or symbolic resonance for pre-literature culture, which preserves and cherishes the wisdom of their elders through oral traditions by the use of skilled story tellers. Claude Levi-Strauss writes that a myth is a device to think with a reality in classified and organized pattern. Ronald Barthes says that a myth is a type of speech, so that everything can be a myth provided it is conveyed by a discourse. Thus, myths are stories through persistent usage, the power of symbolizing that societies' ideologies and dramatizing its moral consciousness.

The present paper studies how Hariharan has attempted to write a meta-fiction through an elaborate interest that is made to foreground the feminist issue from a fresh perspective through myth. Here the novelist discusses the contemporary scenario of social milieu with special reference to women's position and status in society, and the problem they face while asserting their identity, hardship they undergo while articulating their feelings.

As the original story of *The 1001 Nights* narrates: being shocked by the unfaithfulness of his wife, the king decides on a sadistic course: that is of marrying a virgin every night, deflowering her and executing her next morning, until the Vazir's daughter, the undaunted perpetual story teller stops it through her skill at story telling. It is ridiculous that a husband could take for him a countless women he wants, but his right of doing was never questioned. In *When Dream Travels*: "Gita Hariharan has carefully brought out the subtext of pain and cruelty which lies submerged in the colourful text of adventure and fantasy, and has tried to sensitize the text" (Mitapalli: 181). Hariharan's Shahrzad explains this terror through her creative art: "only those looked up in hovels and dungeons and palaces

can see and hear these dreams. Only those whose necks are naked and at risk can understand them." (WDT: 20).

Over years, Shahrzad, the narrator of *The 1001 Nights*, had emerged to be the archetype for a story teller, who could feel the curiosity of the listener. Keep him in suspense, and thus hold him a thrill under the charm of her magic. Her stories are myths, with a string of self contained tales within the frame of another story. Hariharan says that it is the story of Dunyazad, the woman who lies hidden behind the shadow of her illustrious sister shahrzad. "She sees that it was always Shahrzad who was in central figure." (WDT: 105). Dunyazad is presented with a mission to know more about her sister's death and avenge her death if needed be. She constantly remembers, how, as children, Shahrzad and she played the game called the Martyr's Walk, Living in the shadow of sultan Shahryar's cruel game of marrying a virgin every night and killing her in the morning had made the two sisters conscious of their potential roles in the politics of the city. She plays the role of a female avenger of her sister. She is a widow, her husband Shahzaman died a mysterious death. Here the novelist manifests, having gone through the agony of widowhood, Dunyazad does not lose her identity but rather grows out stronger and freer to achieve her personal goals. In her journey, she comes into contact with a slave girl Dilshad, both women scared by their experiences of patriarchy which has treated them as pawns in their power-games.

The novelist has given a voice to the silent and 'absented' women in this novel. Shahrzad's sister, their mother, the mother of Shahryar, the slave girl and maids in the palace and Shahrzad herself who were silenced after 1001 nights, speak in Hariharan's *When Dream Travels*, and tell their tale. The author raises the issue persistently; "what happen to you when the urgent need of story-telling is withdrawn? Will you be satisfied with bed time's tales to your children?" (WDT: 133). As a critic observes, "Hariharan's way of inventing and incorporating these women-so long invisible or inaudible or both-itself involves a challenge and rejection of the andocentric imagination and an understanding of the 'other' presence." (Mitapalli: 187). The author points out in her characteristic satiric ironic vein; "as for the mother (or mother) (of Sultan) the story teller is completely silent on the point. Surely, Shahryar and Shahzaman must have required the services of a mother before they mounted their steeds." (WDT: 8), with pungent irony, she exposes the sadism as well as cynicism behind the andocentric myth about harems: "All kings are collectors. Their valuable items are women of all shapes, colours, sizes...the harem breeds hungry woman, a race of cuckolding subjects." (WDT: 90). Hariharan projects Shahrzad's act in altogether different light. She sees her creativity as her only happiness and only power. The powerless, she observes; "have a dream or two, dreams that break walls, dreams that go through walls as if they were powerless." (WDT: 25). The author aptly bring out the lines of the source text that, "He, the Sultan, has been brought to senses by a woman...with her stories." (WDT: 21). At the same time Hariharan also successfully notes that Shahrzad's ecriture goes unacknowledged. For example, that is to say, patriarchal value imposed exclusively on woman- and not for her creative talent. The voiceless woman's voice is going to carve a niche, and enjoy the glorious place in the history of creative writing permanently as Dilshad says to Dunyazad: "You and I have a script of our own - a story or two waiting to be told, our text of gold to be written, every page remembering us to posterity." (WDT: 107).

The novel concludes with a vision of Shahrzad now an old woman- which brings past-present-future together, blending in one another. "A circle with no beginning or end." (WDT: 276). In a way she appeals to a woman to be self-conscious; "I thought for myself, and yes, for you as well. And you- what will you do when your turn comes? When the drum roll, the sword blunted with age, the rusty axe, and wake up to be freshly sharpened?" (WDT: 276). Here Dunyazad, the voiceless lady has been transformed into a dynamic woman by the novelist. She is raised upto such extent that her swift action and courage compensate for the doubts that she faces as she meets the people from her past. Together with Dilshad, she revolts against gendered destiny herself on the path of lesbian destination where there is no exploitation but only love and affection. Even dilshad, having experienced the air of real freedom, starts to create a new story of a liberated woman. Thus, "the story ends on stage, off-stage it has just begun." (WDT: 16). It is noted further regarding the novel's end: "The mistake, of course, is to imagine that a happy ending is possible when you have survived a shipwreck in a sea of blood. Sharyar should have killed himself in remorse, or at least renounced the city, and the world, become a

and hermit in the desert. And Shahrzad? Can life continue, static, peopled with little events, common place milestones after martyrdom?" (WDT: 105).

It is, thus, said that *When Dream Travels*, begins at a time years afterwards when Duniyazad, the younger sister, on learning about the death of elder sister, undertakes a long journey. She travels from her late husband's Empire Samarkhand, to Sahabad and reaches the place in a male attire. Here, the novelist, in order to create the legend in the post modern context of feminism, develops surprise i.e. Duniyazad's meeting with a slave girl Dilshad and their narration of stories to each other seven nights and days. The author finds that the legend itself-both the story and the story woman has a strange life of its own that goes on being recreated over and over again by posterity. As she puts it, "But Shahrzad, like her own story, is a survivor. The traveling tales undergoes a change of costumes, language and setting at each serai on its way. It adapts itself to local conditions, to this country or that, a permanent fugitive from its officious parent, legitimate history. And Shahrzad-she too has learnt the lessons of the tales she told". (WDT: 25)

It is true to say that "the woman's text cannot be regarded a transparent medium of self expression, but becomes significant between the private self of the writer and the public world of letters." (Bharat: 81). *When Dream Travels*, is, undoubtedly is the transparent medium of self expression. However, as it proceeds, it has become a significant mediator within the private self of the writer and public world of letter. Truly, "*When Dream Travels* is a modern myth, a symbolic projection of women's hopes, values, fear and aspiration representing and raising perennially suppressed voices of women, that is, the 'other'." (Gulerin: 159)

So far the novel as a myth is concerned, it would be necessary to cite Joseph Campbell when he says that the myth teach you that you can turn inward, and you begin to get the message of the symbols. Myths help you to put your mind in touch with experiences of being alive. Myth tells you what the experiences is that is really felt in the story of Shahrzad who becomes a myth. The narrator comments, "She is now a myth that must be south in many places, fleshed in different bodies before her dreams let go to Duniyazad or her descendents" (WDT: 25). No doubt, the novel ends with a stunning disclosure: it is a glimpse of Shahrzad-still living, an old forgotten woman, all alone, left to the care of slave girl in an obscure corner of the old palace.

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CERTIFICATE

This is to certify that the research paper entitled "Threat Against the Security of Nation as the Pivot of Shadow From Ladakh by Bhabani Bhattacharya" by Dr. Nayankumar D. Tank, Asst.Professor of English, Gurukul Mahila Arts and Commerce College, Porbandar, Gujarat has been published in the peer reviewed eJournal titled *Spark International Online eJournal*, (ISSN:0975-7929 & Indexed in Cabell's Directory, U.S.A.), Vol. VII, Issue- XIII, February- 2015, pp. 339-349. It can be accessed at www.sparkejournal.com.

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We wish him the best in his all academic endeavors.

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20. Threat Against the Security of Nation as the Pivot of *Shadow From Ladakh* by Bhabani Bhattacharya

ToC

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Dr. Nayankumar D Tank

Bhabani Bhattacharya, the earliest of the social realists of post-Independence Indian English fiction, is a well-known Indo-Anglian novelist. His books have been translated in more than two dozen foreign languages. The coveted Sahitya Academy award to him in 1967 for his fifth novel, *Shadow From Ladakh* is a fitting recognition of his standing and achievement in Indian English Fiction. He started his career as a freelance writer. With a doctorate degree from London University on historical research he worked for several years as press attaché to the Indian Embassy in Washington. He travelled widely and was associated with a research centre at the University of Hawaii.

Bhattacharya is a novelist strongly influenced by the ideas of Tagore and Gandhi, while both his fictional theory and practice show his affinity with Mulk Raj Anand. He is a believer in the social character and significance of art and literature and believes,

Art must teach, but unobtrusively by its vivid interpretation of life. Art must preach, but only by virtue of its being a vehicle of truth. If that is propaganda, there is no need to eschew the word.

All Bhattacharya's novels present a true picture of India and its teeming millions. His outlook is highly constructive and they record the hopes and aspirations of people heroically involved in the struggle between the old and the new and inspired by the vision of a just social order. He portrays full-blooded men and women, creatures of their society, victims of its unjust persecutions and yet possessing inevitable strength to carry the banner of the ideals of a new India. He faithfully and soberly depicts the horrors characteristic of alien rule and the old mode of life; he portrays the grandeur of the peasants and the downtrodden and their role in remarking the motherland, the dream of the Indian nationalist.

While India has been on the path of progress, the tragic period came in 1962, when China stabbed her in the back. Ladakh is one of the points of her attack. The shadows of moist dragon loom large from that snowy region to the remotest village of India. The friendship suddenly snaps. Communist Mao breaks

away from Marx. He wants to walk in the footsteps of his imperialist ancestors. India is shaken. The values of peace and peaceful co-existence she had assiduously tried to strengthen and which Mao himself had applauded, face sudden threat. How should meet the menace? By Gandhian approach? But then it was too human an approach for Mao? By industrialization? Yes. But the best way would be to find out a meeting point between the Gandhian social ethic and tremendous forces of science and technology. That is the message of *Shadow From Ladakh*.

In *Shadow From Ladakh* Bhattacharya takes up a war theme in the beginning and then keeping it in background he switches over to the social and economic conflict. The novel starts with quiet atmosphere of Shantiniketan. Satyajit is a teacher in Shantiniketan and is Cambridge educated. He is selected by Gandhiji to guide and mould the destiny of the model town of rural India founded by Vinoba Bhave. Satyajit Sen, though a foreign educated young man, is a staunch follower of Gandhi. He meets his wife Suruchi for the first time in Shantiniketan. They have a daughter named Sumita. Who is carefully brought up by Satyajit according to his own ideas of what is called 'Satyajitism'.

Satyajit makes Gandhigram an ideal and model village, which is economically self-sufficient. Satyajit wants to set an example before the people of India that rural social life can be made ideal and virtuous and rural economy can

be more self-sufficient. Thus, Gandhigram, in short is a microcosm of India. India is a mirror of many villages and what is happening in one village does happen in any other village and Gandhigram is no exception.

Thus, when Gandhigram stands for rural social life and rural economy, the neighboring town, Steelton, Lohapus, stands for modernity and industrialization and technological development of the country. The two stood poles apart and were never likely to meet physically or ideologically. Thus the clash between the traditional and modern values becomes evident in the form of the discord between Gandhigram and Steeltown.

The Chinese aggression of 1962 raises suddenly the need for more weapons, money, food and other things. Bhashkar Roy U.S.A. trained young chief engineer of Steeltown, believes that more production of steel is the only way to protect the infant democracy of India, and the industrial growth is the only source to make the country economically self-dependent; with great enthusiasm he prepares a plan for the development of the steel plant and gets it approved by the government. The expansion of the plant that he wants to establish is on the side of Gandhigram and for that he is prepared to annex Gandhigram. Bhashkar thinks Gandhigram a road-block in the path of progress and for him the assault on Gandhigram was ideological, not economic. He is of the view that Gandhigram has no relevance in modern times. It is his earnest wish to let life

easier, freer and happier, instead of being choked with taboos. He is convinced that after enjoying the modern facilities which are available to the city people, the village folk will certainly favor Steeltown type of life. They will start adopting new ways of life. And thus gradually Gandhigram will be merged into the pattern of Steeltown. At place Bhaskar and Satyajit have a long disillusion - regarding the Chinese aggression and what India should do to prevent it. Bhaskar's modern outlook is shown, "our troops must have modern arms. Much of the equipment they now have is old, obsolete. And steel is the core of all armament."

The aim of Satyajit and Bhaskar are the same. Both are working in the interest of the nation. But the means of achieving the goal are different. Satyajit plans out to take a peace march to Ladakh and touch the basic nobility of the Chinese people. He wants to bring transformation of the hearts of the Chinese with the weapon of love and Satyagraha. He, therefore, goes to Delhi to convey his plan of a peace march of five persons to Ladakh to the government and get their approval. While his negotiations are going on, the war news has already started being released on the radio. Delhi station is overcrowded with the soldiers, the workers of the canteen for the soldiers and the war activities. Birezwaar, a member of parliament and Satyajit's best friend shows him the absurdity of the idea of a peace march.

Satyajit gives a call to the nation to join his peace mission and make it successful. But he does not receive any response regarding his appeal. His idea of taking a peace march fails that way. By this time, he calls Sumita to Delhi. Sumita joins Nandini, in the work of running a canteen for the soldiers. Satyajit meanwhile comes to know about the plan of Steeltown to abolish Gandhigram. He is surprised to know that the government has also approved the plan, and his whole attention is diverted in the direction of saving Gandhigram from the iron grip of Lohapur, Steeltown. Now, he is free to return to Gandhigram to oppose the evil designs of Steeltown. Satyajit is not the mere echo of Gandhi, but he is a true social philosopher. His soul-force is a good match for any political or legal force. His spiritual strength is so high that he can easily meet and oppose any force used against him.

Meanwhile Bhattacharya gives a romantic turn to the story and creates a very symbolic situation as Bhashkar falls in love with Sumita that creates a hope that she will become the compromising link of the conflict. On the other hand the progress of the Chinese army in the Indian Territory and the urgency of time, forces Bhashkar to take a drastic step against Gandhigram. He is forced to use violence to swallow Gandhigram and start production as early as possible. When the final crisis comes and Satyajit declares his fast unto death then Bhashkar understands Satyajit, the values for which he stands, unknowingly he is

passing through the orientation. Thus it is Bhaskar who solves the crisis. He leads the procession to Gandhigram to declare that he withdraws his plan of expansion of Steeltown on the side of Gandhigram. They two will co-exist. As Chandrasekharan states, "The co-existence, however, is not merely a matter of live-and-let live; it is a result of compromise and readjustment of values on either side."

The *Shadow From Ladakh* voices not only the hopes of Gandhu but also the life-long quest of India's Nobel Prize poet Rabindranath Tagore. "Integration of the simple and the sophisticated the ancient and the modern, city and village, east and west".

Of course, the whole novel is not about the Chinese aggression but it does portray the dilemma most Indian faced then and discussed at several places, should it abandon the peaceful co-existence and arm itself to teeth? Should it abandon the path of Gandhu and his non-violence to be able to show an eye for an invader's eye and tooth for a traitor's tooth? The Chinese invasion was virtually the death-knell of Gandhian values. During the traumatic experience the nation had, people in their suppressed tone blamed Gandhiji for incapacitating the nation to fight by advocating non-violence as they blamed Nehru for not visualizing the Chinese designs in spite of many warnings to the country after their annexation of Tibet.

It is here that Bhattacharya's synthesis of the two comes in the picture. For him Mahatma Gandhi's advocacy of non-violence and cottage industries was both a political and economic weapon to transform the country into Ramrajya where each village would be self-sufficient and would not have to look to the city for guidance and help. Nehru wanted to place the country on the world map of technical, scientific and industrial advancement. The question became urgent after our humiliating defeat in confrontation with the Chinese and merited a literary representation.

The novelist makes Gandhigram a microcosm of India. In the novel he shows that the Gandhian economics and ethics are true everywhere and at any time. He also hopes that even China can find salvation through the younger generation. The village sets new set of values—equality, fraternity and non-violence in thought and action. At the same time the Steeltown stands for three notions: steel standing for machines of mass production, steel representing the weapons for the country's defence and not to take vice as sin by avoiding all indulgences. The reconciliation between Gandhigram and Steeltown with which the story ends is the most appropriate conclusion to a novel which advocates the way of integration and synthesis. In the process each meets the other half-way.

and each surrenders and makes a sacrifice to make the synthesis possible. The Steeltown that stands is a Steeltown that has bowed to Gandhi gram and sent out its workers and its chief engineers to cry victory-victory to Satyaji. Similarly the Gandhigram that emerges is a fortress whose walls have fallen. The way of life represented by each has been so radically transformed that neither is what it was before. It is true to say that the end of the novel is a fan-fare of trumpets announcing the birth of a new era.

Looking at it as a whole, it can be said that *Shadows From Ladakh* is a beautiful combination of nationalism, social changes and economic revolution. So far Bhattacharya is dealing with the events happening in our country but in this novel he has taken up the vast panorama of India-China conflict of 1962. He had taken up the wide screen of social changes in modern India and the growing need of technology, against the background of the Chinese invasion of 1962. Bhattacharya has a free range to handle social, political and economical need, of changing values in India according to his own free will, and Bhattacharya very artistically exploits the economical social and political situation of our country. Thus *Shadows From Ladakh* takes a pragmatic view of the evolving Indian society right from the stage of attainment of independence to the stage of the Chinese aggression. It also questions the validity of the very ideals of Gandhi in the changed context of post-independence scenario.

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3.	Instant Messaging	02	29%
4.	Library blog	02	29%
5.	Library Website	0	0%
6.	Face book	0	0%
7.	Twitter	0	0%
8.	E-News letter	0	100%

From the above data analysis of table no. 4 the methods of dissemination of career guidance /job information services are shown in table no. the analysis of data shows that 6(86%) libraries has providing information through notice board and e-mail. 02 (29%) libraries are using instant messaging and library blog tool to dissemination of information to the students. No one single 0 (0%) libraries using library website, face book, twitter and e-newsletter for providing career guidance services to the students.

11. Conclusions and recommendations

In the age of ICT environment management institutes libraries are playing a very essential role to provide better services to their users. Now a day's dissemination of career guidance information, job opportunities information is very essential. Management institutes libraries and librarians are playing very vital role in education.

In conclusion of all above data it is observed that librarians and libraries are playing a very crucial role in providing information services career guidance to the students. All libraries should keep updating collections relating to career development of students. It is also noted from the above data analysis that libraries should use IT tools like face book, twitter, and library website for disseminating career guidance/ job information. It is a need of today's era.

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Environmental Menace

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Abstract:

Environment, all of the external factors affecting an organism. These factors may be other living organisms (biotic factors) or nonliving variables (abiotic factors), such as water, soil, climate, light and oxygen. All interacting biotic and abiotic factors together make up an ecosystem. This ecosystem, now a days, has been damaged through certain environmental menaces like destruction of the world's rain forests, global warming, the depletion of the ozone layer etc. If measures are not taken seriously, then global environment collapse is bound to be there. Thus, people have to focus on sustainable development rather than economic expansion in order to keep up the ecosystem. The present article focuses on the certain environment problems and the importance of environment study.

Keywords: Ecosystem, Environmental Menace, Organism

1. Introduction

Environment, all of the external factors affecting an organism. These factors may be other living organisms (biotic factors) or nonliving variables (abiotic factors), such as water, soil, climate, light, and oxygen. All interacting biotic and abiotic factors together make up an ecosystem. Like all other living beings, humans have clearly changed their environment, but they have done so generally on a grander scale than have other species. Some of these changes-such as the destruction of the world's tropical rain forests to create grazing land for cattle or the drying up of almost three-quarters of the Aral Sea, once the world's fourth-largest freshwater lake, for irrigation purposes-have led to altered climate patterns, which in turn have changed the distribution of species of animals and plants.

Deteriorating environment and loss of natural resources represent one of the main ways in which present generation is creating uncompensated future costs. Hence the conservation of natural resources and the environment is crucial to achieving sustainable development. The importance of combining economic, ecological and environment studies is now increasingly recognized in policy circle world wide. The use of natural resources for ensuring the material well-being on the one hand and for seeking a pleasurable experience on the other has generated several environment problems.

2. Environmental Interaction

The science of ecology is the study of the interactions that determine the abundance and distribution of organisms. In other words, ecology attempts to explain why individuals live where they do and why their populations are the sizes they are. No population, human or otherwise, can grow indefinitely; eventually, some biotic or a biotic variable will begin to limit population growth. Ecologists also have discovered that all species in an ecosystem interact with one another, either directly or indirectly.

3. Prevailing Scenario

In November 1992 a document entitled *Warning to Humanity* was released by UNESCO. The document was bold and clear, stating that "human beings and the natural world are on a collision course," which "may so alter the living world that it will be unable to sustain life in the manner that we know."

The problems facing the environment are vast and diverse. Destruction of the world's rain forests, global warming, and the depletion of the ozone layer are just some of the problems that will reach critical proportions in the coming decades. Their rates will be directly affected by the size of the human population.

3.1 Tremendous rise in population

Human population growth may be seen to be at the root of virtually all of the world's environmental problems. Increasingly large numbers of people are being added to the world every year. As the number of people increases, more pollution is generated, more habitats are destroyed, and more natural resources are used up. Even if new technological advances were able to cut in half the environmental impact that each person had, as soon as the world's population size doubled, the earth would be no better off than before.

Although it is true that rates of population increase are now much slower in the developed world than in the developing world, it would be a mistake to assume that the population growth problem is primarily a problem of developing countries. In fact, because larger amounts of resources per person are used in the developed nations, each citizen from the developed world has a much greater environmental impact than does a citizen from a developing country. Conservation strategies that would not alter lifestyles but would greatly lessen environmental impact are essential in the developed world.

Evidence now exists suggesting that the most important factors necessary to lower population growth rates in the developing world are democracy and social justice. Studies show that population growth rates have fallen in areas where several social conditions have been met. In these areas, literacy rates have increased, and women are given economic status equal to that of men and thus are able to hold jobs and own property; also, birth control information is more widely available, and women are free to make their own reproductive decisions.

3.2 Global Warming and destruction

Like the glass panes in a greenhouse, certain gases in the earth's atmosphere permit the sun's radiation to heat the earth but retard the escape into space of the infrared energy radiated back out by the earth. This process is referred to as the greenhouse effect. These gases, primarily carbon dioxide, methane, nitrous oxide, and water vapor, insulate the earth's surface, helping to maintain warm temperatures. Without these gases, the earth would be a frozen planet with an average temperature of about -18°C (about 0°F) instead of a comfortable 15°C (59°F). If the concentration of these gases were higher, more heat would be trapped within the atmosphere, and worldwide temperatures would rise.

Within the last century, the amount of carbon dioxide in the atmosphere has increased dramatically, largely because of the practice of burning fossil fuels—coal and petroleum and its derivatives. Global temperature has also increased 1°C (about 1.8°F) within the past century. Atmospheric scientists have now concluded that at least half of that increase can be attributed to human activity, and they have predicted that unless dramatic action is taken, temperature will continue to rise by between 1° and 3.5°C (between 1.8° and 6.3°F) over the next century. Although this may not seem like a great difference, global temperature was only 2.2°C (4°F) cooler during the last ice age than it is presently.

The consequences of such a modest increase in temperature may well be devastating. Sea levels will rise, completely inundating a number of low-lying island nations and flooding many coastal cities. Many plant and animal species will probably be driven into extinction, agricultural regions will be disrupted, and the frequency of severe hurricanes and droughts is likely to increase.

3.3 Depletion of the Ozone Layer

The ozone layer, a thin band in the stratosphere (a layer in the upper atmosphere), serves to shield the earth from the sun's harmful ultraviolet rays. In the 1970s, scientists discovered that the layer was being attacked by chlorofluorocarbons (CFCs), chemicals used in refrigeration, air-conditioning systems, cleaning solvents, and aerosol sprays. CFCs release chlorine into the atmosphere; chlorine, in turn, breaks ozone down into its constituent parts of oxygen. Because chlorine is not affected by its interaction with ozone, each chlorine molecule has the ability to destroy a large amount of ozone for an extended period of time.

The consequences of the depletion of the ozone layer are dramatic. Increased ultraviolet radiation will lead to a growing number of skin cancers and cataracts and also reduce the ability of people's immune systems to respond to infection. Additionally, the growth rates of the world's oceanic plankton, the base of most marine food chains, will be negatively affected, perhaps leading to increased atmospheric carbon dioxide and thus to global warming. Even if the manufacture of CFCs was immediately banned, the chlorine already released into the atmosphere would continue to destroy the ozone layer for many decades. Additionally, the latest studies suggest that global warming may increase the amount of ozone destroyed.

3.4 Air Pollution

A significant portion of industry and transportation is based on the burning of fossil fuels. As these fuels are burned, chemicals and particulate matter are released into the atmosphere. Although a vast number of substances contribute to air pollution, the most common contain carbon, sulfur, and nitrogen. These chemicals interact with one another and with ultraviolet radiation in sunlight in various dangerous ways. Smog, usually found in urban areas with large numbers of automobiles, is formed when nitrogen oxides react with hydrocarbons in the air to produce organic compounds like aldehydes and ketones. Smog can cause serious health problems. When sulfur dioxide and nitrous oxide are transformed into sulfuric acid and nitric acid in the atmosphere and come back to earth in precipitation, they form acid rain. Acid rain is a serious global problem because few species are capable of surviving in the face of such acidic conditions. Acid rain has made numerous lakes so acidic that they no longer support fish populations. Acid rain is also thought to be responsible for the decline of many forest ecosystems worldwide.

3.5 Water Pollution

Water pollution may come from point or nonpoint sources. Point sources discharge pollutants at specific locations—from, for example, factories, sewage treatment plants, or oil tankers. The technology exists for point sources of pollution to be monitored and regulated, although political factors may complicate matters. Nonpoint sources—runoff water containing pesticides and fertilizers from acres of agricultural land, for example—are much more difficult to control. Pollution arising from nonpoint sources accounts for a majority of the contaminants in streams and lakes.

With almost 80 percent of the planet covered by oceans, people have long acted as if those bodies of water could serve as a limitless dumping ground for wastes. Raw sewage, garbage, and oil spills have begun to overwhelm the diluting capabilities of the oceans, and most coastal waters are now polluted. Beaches around the world are closed regularly, often because of high amounts of bacteria from sewage disposal, and marine wildlife is beginning to suffer.

3.6 Groundwater Depletion

Water that seeps through porous rocks and is stored beneath the ground is called groundwater. Worldwide, groundwater is 40 times more abundant than fresh water in streams and lakes, and although groundwater is a renewable resource, reserves are replenished relatively slowly. Approximately half the drinking water comes from groundwater. Presently, groundwater is being withdrawn approximately four times faster than it is being naturally replaced. When groundwater is depleted in coastal regions, oceanic salt water commonly intrudes into freshwater supplies. Saltwater intrusion is threatening the drinking water of many areas like coastal regions of Saurashtra.

It is studied that the contamination of ground water increases. Contamination arises from leaking underground storage tanks, poorly designed industrial waste ponds, and seepage from the deep-well injection of hazardous wastes into underground geologic formations. Because groundwater is recharged and flows so slowly, once polluted it will remain contaminated for extended periods.

3.7 Habitat Destruction and Species Extinction

It is difficult to estimate the rate at which humans are driving species extinct because scientists believe that only a small percentage of the earth's species have been described. What is clear is that species are dying out at an unprecedented rate; minimum estimates are at least 4000 species per year, although some scientists believe the number may be as high as 50,000 per year. The leading cause of extinction is habitat destruction, particularly of the world's richest ecosystems—tropical rain forests and coral reefs. At the current rate at which the world's rain forests are being cut down, they may completely disappear by the year 2030. If growing population size puts even more pressure on these habitats, they might well be destroyed sooner. As habitats are destroyed and species lost, the world is increasingly losing threads from the interconnected fabric of life.

3.8 Energy – New strategies

The world cannot continue to rely on the burning of fossil fuels for much of its industrial production and transportation. Fossil fuels are in limited supply; in addition, when burned they contribute to global warming, air pollution, and acid rain. Nuclear energy as an alternative is opposed by many because of the massive devastation an accident can cause.

One reasonable solution is to combine conservation strategies with the increased use of solar energy. The price of solar energy relative to traditional fuels has been dropping steadily, and if environmental concerns were factored into the cost, solar power would already be significantly cheaper. Although it is desirable to have a wider range of energy options, other alternative sources of power (such as wind, geothermal, or hydroelectric) are not likely to provide large-scale solutions in the foreseeable future.

3.9 Deforestation

In recent years' deforestation in the foothills and the Middle Himalayas and overgrazing on the high pastures have led to soil erosion and other environmental problems. Deforestation is a particular concern in the western Himalayas, where increased demand for firewood, extensive tree trimming in order to feed livestock, and construction of roads in the border regions have increased the destruction rate of forests and the number of landslides. Rapid population growth has accelerated pollution, and Himalayan streams that were once clear are now polluted with refuse and sewage. Hill people who use the water for drinking suffer from dysentery, cholera and typhoid epidemics are also common. Large lakes like Dal in Kashmir and Naini Lake (Nainital) have also become polluted. It means, economic changes and population increases are threatening the ecology of the Himalayas.

4. A Global Approach

The environmental concerns growing in the United States during the late 1960s and early 1970s increased internationally as well. Perhaps the biggest impetus for developing a worldwide effort to monitor and restrict global pollution is the fact that most forms of pollution do not respect national

boundaries. The first major international conference on environmental issues was held in Stockholm, Sweden, in 1972 and was sponsored by the United Nations (UN). This meeting, at which the United States took a leading role, was controversial because many developing countries were fearful that a focus on environmental protection was a means for the developed world to keep the undeveloped world in an economically subservient position. The most important outcome of the conference was the creation of the United Nations Environmental Programme (UNEP).

UNEP was designed to be "the environmental conscience of the United Nations," and, in an attempt to allay fears of the developing world, it became the first UN agency to be headquartered in a developing country, with offices in Nairobi, Kenya. In addition to attempting to achieve scientific consensus about major environmental issues, a major focus for UNEP has been the study of ways to encourage *sustainable development*—increasing standards of living without destroying the environment. At the time of UNEP's creation in 1972, only 11 countries had environmental agencies. Ten years later that number had grown to 106, of which 70 were in developing countries.

Twenty years after the Stockholm Conference, the UN Conference on Environment and Development was held in Rio de Janeiro, Brazil, in 1992. Popularly known as the Earth Summit, this meeting was the largest gathering of world leaders in history. The conference produced two major treaties. The first was an agreement to reduce emission of gases leading to global warming, and the second was a pact on biodiversity requiring countries to develop plans to protect endangered species and habitats. At the insistence of the United States, however, the final version of the global warming treaty was dramatically scaled back. The United States was also one of the very few countries that refused to sign the biodiversity treaty. United States representatives objected to a part of the treaty that specified that money to come from the use of natural resources from protected ecosystems, such as rain forests, should be shared equally between the source country and the corporation or institution removing the materials.

5. Conclusions

Global environmental collapse is not inevitable. But the developed world must work with the developing world to ensure that new industrialized economies do not add to the world's environmental problems. Politicians must think of sustainable development rather than economic expansion. Conservation strategies have to become more widely accepted, and people must learn that energy use can be dramatically diminished without sacrificing comfort. In short, with the technology that currently exists, the years of global environmental mistreatment can begin to be reversed.

Theoretically environmental policy can be defined as the sum of objectives and measures designed to regulate societies' interactions with the environment as a natural system. It comprises aspects of environmental conservation, restoration and management.

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Hydrocarbons, Oxides of Nitrogen, Suspended and particulate matters, a varying amount of Sulphur Dioxide depending on the Sulphur content of the fuel and lead components. Hydrocarbons present in the vehicles with poor combustion cause respiratory problems.

In urban areas with tall buildings, which act as concrete canyons and in street crossings, the pollutants from vehicles stay for a much longer time. Vehicular pollution also causes photochemical smog. Delhi has highest vehicular pollution load. Swollen and still growing mega cities are becoming centers of wastes, dirt, diseases and pollution.

With an explosive rate of population growth, there is relentless pressure for the release of forest land for agriculture, industries, power and irrigation projects, housing and urban development and various other uses. With the multifold increase in construction, the demand for timber has increased. Scarcity of fuel wood and its increasing cost affects the poor people. Cattle trampling, browsing and grazing also cause a

great damage to the forests. The devastation caused to Indian economy by continued and excess deforestation is indeed enormous. Deforestation is responsible for greater frequency and intensity of floods, soil erosion and heavy salutation of dams. Increasing population and human activities have also destroyed the habitats of certain animals and birds or reduced the area of their habitats.

The concentration of population is much higher than their carrying capacity in India. The spiral rise in population and the increasing consumption has resulted in rapid depletion of all kind of resources. The biggest challenge is to provide resources for increasing population without further environmental degradation. Efforts are being made to provide necessary facilities in rural areas so that migration to urban areas can be curbed and there by solve the problem of unplanned urban settlement and vehicular pollution. Family planning information and services should be made widely available and accessible so that couples are better able to achieve their fertility desires.

To conserve resources for future and solve the problem of poverty, it is necessary to have population under control. The quality of human life depends upon the quality of environment.

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Eternity:
Research, Evolution and Analysis

The Role of Alumni in Quality Sustenance

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Abstract

Indian higher education system is the second largest in the world. It is fastest growing which is powered by technology, fuelled by information and driven by knowledge. At the time of globalization and technological advancement, it is very much necessary to think seriously about higher education of rural area. The present paper focuses The Role of Alumni in Quality Sustenance especially in higher education of rural area because the students and parents of rural area are far from educational and technological awareness. Here alumni can be the best role model and guide. The alumni through their performance before the society can pave new path for forth coming generation. They can win the favour of rural people. If the alumni wish then they can have a mission to help and support their institutions in different ways. If the higher education caters the education needs of million of students belonging to different social strata of the society, then the alumni can be the best stake holder to enhance the higher education in rural area.

Key Words

Powered by technology, Fuelled by information, Driven by knowledge, Quality sustenance

Introduction

Globalization and technological change processes that have accelerated in tandem over the past many years created a new global education system "powered by technology, fuelled by information and driven by knowledge". This is an era where technology and teacher-education go hand-in-hand. The combination of both is like heart and brain which creates a new life. It becomes too important to be aware of the current status of higher education and its future directions keeping in mind the giant development of technology in teaching.

This paper touches all mentioned paradigm of higher education particularly of India looking at the fastest development at the globe. It shows how this discipline evolved and that are the possible areas that can be explored and endeavored. This paper becomes significant in terms consideration of the brief past, its current status and future perspectives in performances of Higher Education in Global Perspective especially covering the Indian Higher Education System.

The system of Indian Higher Education is the second largest in the world. It has achieved a tremendous quantitative growth with regard to globalization; industrialization, information

technology advancement and its impact on education aided to these are the policy changes that have taken place at the UGC, AICTE, NCTE... The higher education caters the educational needs of millions of students belonging to different socio-economic strata of the society and provides leadership in different walks of life. In order to achieve the basic aim of higher education, there exists a strong need to bring out the best from the individual's personality. As the main function of University education have been spelled out by Education Commission (1964-66). It is stated that University should seed to "Cultivate new knowledge" and to "Interpret the old" one. Besides, the Universities should "identify the gifted youth" and help them to develop their potentials; provide the society with "competent men and women" in various academic and professional fields; strive to promote "equality and social justice" to reduce social and cultural differences through education; and develop powers of mind and cultivate right kinds of interest, attitudes, moral and intellectual values.

Prevailing status of higher education in India

India has the most complex higher education system. At present approximately 8 million students, more than 3 lac teachers, 300 Universities and more than 12000 colleges as well as many Deemed Universities and Institutions of national importance have been functioning for higher education since 1947. In spite of such a huge system, the higher education has not been able to spread to all mass of the society, Mahatma Gandhi's opinion "I say without fear of my fear of my figures being challenged successfully, that today India is more illiterate than it was fifty or a hundred years ago, and so is Burma, because the British administrators, when they came to India instead of taking hold of things as they were, began to root them out" at Chatham House, London on October 20, 1931 regarding the education in an independent India is even true today. The reason is that the newly established Universities do not initially undertake any teaching responsibility but are merely examining bodies. They are degree and certificate oriented on professional fee structure.

Recently the Higher Education is facing with great challenges and difficulties related to financing, staff development, skill based training, quality enhancement, research and relevance of programmes, employability of students etc. At the same time higher education is being challenged by new opportunities relating to technologies that are improving the ways in which knowledge can be produced, managed, disseminated, accessed and controlled. Today there is a cry that the skills of graduates don't match the needs and expectations of employment. It has thus become very much important for nation like India to focus on the quality of education they impart.

Shifting of paradigm in Higher Education

Global economy is fast getting integrated. This offers new challenges as well as opportunities to the Universities. To successfully operate in a borderless world, Universities have to maintain high quality standard, gain a multi-cultural and multidisciplinary perspective, ability to work in different cultures, strategic planning, develop up-to-date infrastructure facilities and acquire the ability to internationalize their curriculum and courses and ensured greater mobility of staff across the borders that would enrich academic life and experience. Moreover the education system is going to be driven by market forces thus the courses and programmes will have to be designed that will meet the challenges of the emerging competitive global economy. The present education system is shifted from 'confined education' to 'all education', Thus the distance education mode, borderless education and open education system have opened new vistas for everybody to learn.

the whole education system has been shifted from teacher oriented to learner oriented. More over the concept of one time education can be developed into life long education that can be made available to all at all places and at all time. This shifting of paradigm leads all policy markets, educationalists, thinkers and rational people to redefine the role of University. It will certainly create a dynamic higher education system in future.

Challenges being faced by Higher Education in Rural Area

Sluggish Educational Environment: Basically rural people are facing hardship due to poverty and unpredictable source of income. Thus the ultimate aim of these people is to survive. As a result they pay more attention towards their bread and butter than education of their children. It has become very common practice among such people to encourage the new generation for labour than education. Thus the whole generation is deprived of higher education.

Economical Factors: One of the most important things that have to be noticed is the issue of financial constraint before the government. The state government has already been spending limited percentage of its revenue budget on education which is not sufficient. Because this percentage is divided among primary to higher education. As a result of reduced funding and rising costs, there are pressures to find more cost effective solutions in every walks of higher education.

Students who are unable to afford the cost of higher education should be provided well designed scholarships and loan schemes so that they can get their higher educations. It is possible if higher education should be based on merit not on financial or any other influential standard. There should be multiplicity of educational programme that can help students to earn while learn. There must not be discrimination of cast and creed while access of education.

Accessibility of Education: It is necessary that every talented and deserving person must be provided the facility of higher education. For the same there is a great necessity to develop such institutions in the rural areas or to provide facilities like transportations, hostel/boarding to those students who can easily access higher education on economical ground.

Quality Assurance: The process of higher education must be accredited in given time limit. The outcome of particular higher educational institute should be analyzed in society from productive and potential point of view. The teaching, non-teaching, administration and infrastructural facilities of higher education institute should be enhanced properly as well as monitored also. The teachers as well as the students should be given maximum opportunities of using ICT in their knowledge development and research oriented programmes that will directly help to society.

Employment Oriented Education: There is a gap between the need of employment terminals and the educational organization. The reason is that the government employment opportunities are reducing one hand and on the other hand self financed private sectors are emerging fast. Thus there is a specific vocational mechanism that can connect and satisfy the need of private sector.

Bridge Between Institution and Local Need: There should be a bridge between education and local need because either of any individual can not survive. Both are interdependent

and both require one other's support in progress. Thus there should be specific vision, objective and goal that can fulfill each other's requirement. Such bridge will take place in the field of education at all levels and particularly in the backward areas so that quality of students can be justified.

The Role of Alumni Association

Alumni association is a group of those students who have already settled their career in different walks of life after completing their study in particular institution. It is obvious to say that all alumni are indebted to their institution. It becomes a kind of moral obligation to work for the same institution where the alumni got educated. This kind of work provides self confidence, enthusiasm and a sense of gratitude among the alumni. One cannot underestimate the function of alumni so far the quality sustenance is concern. The alumni can function wonderfully. A kind of case study is here taken keeping in mind the role of alumni with Gurukul Mahila Arts and Commerce College, Porbandar.

Function of Alumni

- **Inter-mediator:** The alumni can perform an excellent job as an inter-mediator so far the propaganda of higher education is concerned. Ours is a *Mahila* college situated in mofussil area where students cannot come for their further study. If is certainly a need of time to empower women for the higher education is a dire need. How to win the favour of parents so that they can motivate their daughters for higher education is a sensitive issue where our college alumni have done a good job. We would like to state examples of our alumni: Ms. Usha Rada, Assistant Commissioner of Police, Ahmedabad and Ms. Smita Atri, civil judge. These kind of highly qualified officers can address the parents can think and rethink about the higher education of their girls.
- **Alumni Forum:** It is a specific kind of group where female are given opportunity and platform to earn by certain craft. In our college one of our alumni Ms. Nitaben Vora, who is supporting such students through her NGO *Saheli Foundation* at Bagvadar. As an alumnus she has offered the present students and the past students to take optimum benefit of *Saheli* as and when they feel This kind of offer is encouraging the vocational skill of students and they get encouragement to continue their higher education especially in rural area.
- **Alumni Fund:** It is a kind of volunteer fund generated by the alumni through certain media. This fund helps to financially weaker students for their further study. In our college our alumnus and well known writer Ms. Jyotiben Thanki has started such fund through which many needy students have been provided financial support without considering caste and creed.
- **Motivation and Alumni:** Alumni can be a good motivator. They can deliver lectures, guidance to the students as well as the parents as and when required. This kind of interaction leads towards better performance of students as well as institution. For example our alumni like Ms. Dipti Cholera, Chartered Accountant, who can guide students of commerce and their parents also regarding career in commerce education. Ms. Pushpaben Joshi, Ms. Kusumben Sagothia who are working as the principal of school and college, who can be the better guide for girls regarding their career in education field. Such

motivations are very much inspiring to students who are coming from rural area. They can feel that though they belong to such area yet they can have better tomorrow.

Alumni and Social Service: Alumni can set the best example before the students and the society that they can be the best social worker. One of the objectives of higher education is to render services for social upliftment. This tendency should be cultivated from the college days only. Here alumni can be ideal example. For example in our college alumni like Ms. Durgaben Ladiwala, Ms. Shantaben Odedara, Ms. Vanita Modhwadia who are devoting their time and energy for social work like hospital *seva*, superstition removal, save daughter mission etc. They can take help of present students so that a sense of doing some concrete work among student is instilled. This sense stimulates students to continue their education against odd circumstances also.

Alumni as Safety Provider: Alumni involved in politics and other prestigious jobs as well as business can ideally develop confidence among the students and their parents regarding safe career in different field. This kind of need is the base of students self development. The best example of such kind is seen in our college Ms. Chetna Tiwari, who is professionally a practicing doctor and active energetically as an honest political leader in Porbandar. She is also a chair person of Saurashtra-Kutchchh *Mahila Aayog*. She has invited all students if they are harassed physically or mentally while their education or job. This kind of offer plays vital role among the girls and parents regarding their social security.

Support in Job Opportunity: Alumni can play effective role in placement of the students. Alumni who are settled in various sectors then they do have soft corner for the institution where they have studied. The reason is that they are well aware of the quality sustenance of their institution. They would approach and encourage the students for different careers in different sectors. For example: in our college there are alumni like Ms. Jignasha Madlani, Ms. Varsha Joshi, Ms. Sheetal Patel who have offered placement meet to present students through their private units of insurance sector, management sector and others. This kind of practice will help the students to develop professional skill while learning.

Educational Campaign: Alumni who are in the different corner of our district can guide the parents regarding further education of their daughters through Gurukul Mahila College. They are the Ambassadors of the quality maintenance of college education. They can convince to the society particularly the people of rural area the need of higher education for their daughters. This is the most relevant social service rendered by alumni.

Conclusion

So far quality sustenance is concerned; the alumni can help through negotiation with management of their institution. They can suggest some modifications in prevailing education system and its outcome through their experience. They can offer their valuable time, energy and finance for any kind of quality wise development in their institution. They can also function as the bridge between the teachers and the students. Being one of the well wishing stake holders they can involve fully through specific programmes like seminars, conferences, workshops on the need of time such as computer literacy, English language proficiency and other vocational training. They can request the principal and the teachers to have special room with students where they can share their experiences regarding examination, preparation, reading habits, problems of students, etc. The

alumni can apply educational related modules like practice of entry level examination, mock interview and mock examination practices. They can also co-operate in co-curricular activities of the institutions which will help students to develop their inner potentiality which will directly help students to develop their learning skill at different levels.



AN OPINIONS OF THE PRINCIPAL AND THE EACHERS OF HIGHER SECONDARY SCIENCE STREAM SHCOOL ABOUT THE SEMESTER SYSTEM OF AHMEDABAD RURAL AND URBAN AREA

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INTRODUCTION:

Gujarat Secondary & Higher Secondary Education Board (GSHEB) Gandhinagar has implemented semester system of education in science sircam at higher secondary. (class 11th and 12th) from the academic year higher secondary. (class 11th & 12th) introduced in whole state on the recommendation of expert committee appointed on the recommendation of expert committee appointed by government of Gujarat. Since the infrastructure facilities available in urban & rural areas are not similar. It is expected that the perception of teachers and principals to semester system could be different in response poor rural areas and response rich urban areas. The present study was therefore conducted to study the perception of teacher and principals to semester system in rural and urban areas of Ahmedabad district.

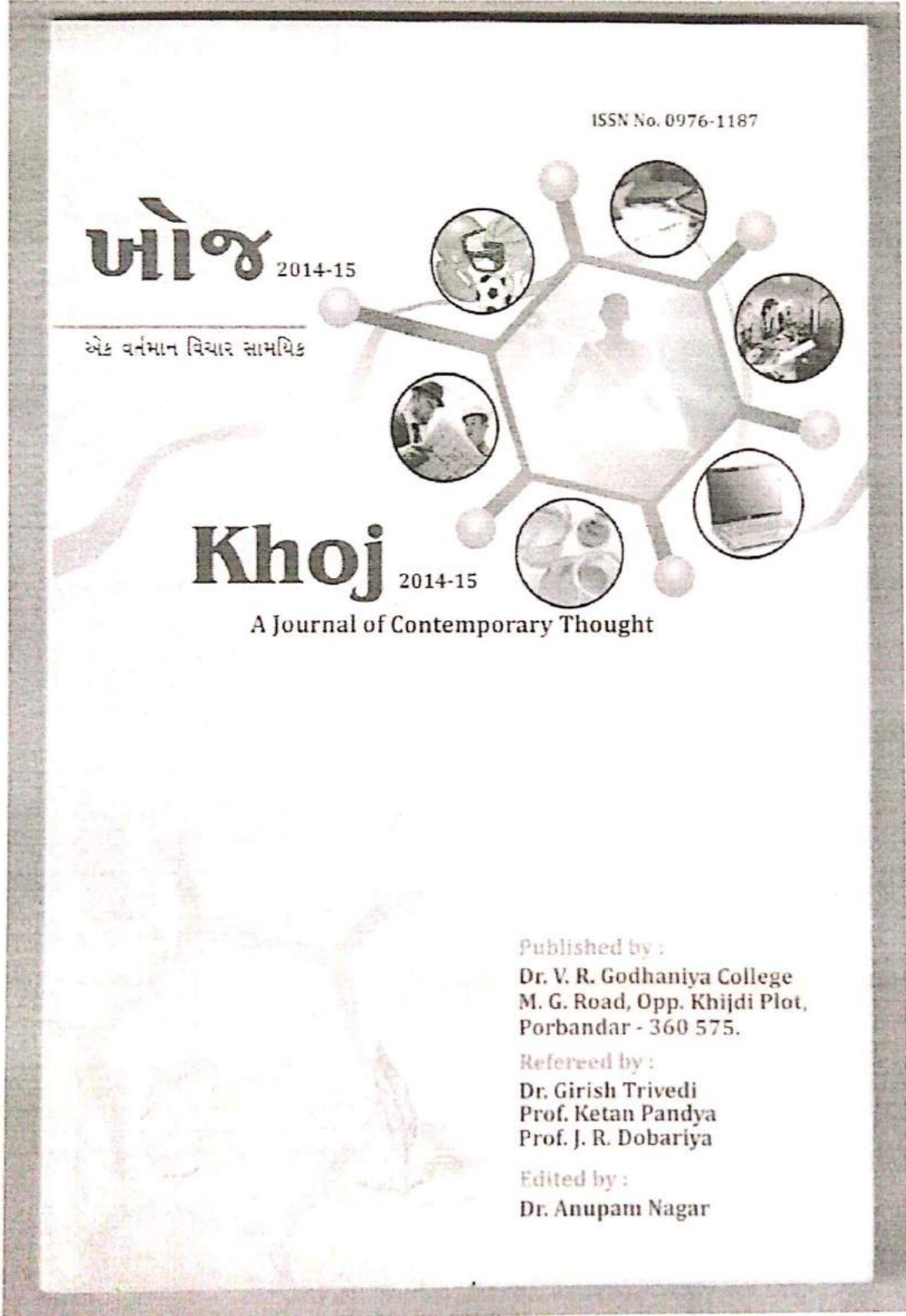
POPULATION:

Present investigation was made choosing random schools each in rural areas and urban areas of Ahmedabad district. Ahmedabad district has both experience well developed schools in city and constraint less developed schools in rural areas. Questionnaire was prepared to gather information on perception of teachers and principals in rural and urban areas.

Questions coming semester system were prepared and circulated to all identified teachers and principals their perception.

As reference Haribhai Dedsai (1989:172) The area of coverage includes objects events and community from which is drawn for the study.

Present study was toward on appropriate representation their schools rural and urban areas of Ahmedabad district and information was collected from the teacher and principals engaged in science stream of the higher secondary information on perception was collected from 110 principles and 140 teacher area of study through drawn questionnaire.



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A Comparative Study of 'You Can Win' Attitude Exhibited in
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हिन्दी

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**A Comparative Study of 'You Can Win'
Attitude Exhibited in Ernest
Hemingway's *The Old Man and The Sea*
and Harindra Dave's *'Gandhini Kavad'***

DR. NAYANKUMAR D. TANK

Abstract

A study in comparative literature leads us to a more comprehensive and adequate understanding of the works and their authors. Mainly, it seeks to study interactions between literatures written in various languages. Having been recognized as a literary discipline, comparative literature should be considered as the most significant literary activity of the present era, in which the East and the West are merging and unifying the world into a single whole.

Keeping in mind the above idea, the present paper aims to focus on the vision of two different writers Ernest Hemingway and Harindra Dave who belong to different culture and historical background of America and Gujarat, India. Their works *The Old Man and The sea* and *Gandhini Kavad* fall into the category of novella. Their works reflect the concept of unyielding soul through calamities they undergo and ultimately they become winner in a true sense. Their struggle, endurance power, determination, passion, patience, self confidence and other qualities mould their character in the journey of life in such a way that one can easily say that; 'you can also win'. The famous quote of Hemingway's Santiago, "man can be destroyed but not defeated" is quite applicable to Harindra Dave's Karunasankar because Santiago

was surrounded by the sharks of the sea and Karunasankar was surrounded by the sharks of politics. The way both the characters come out from the dangers is the chief concern of this paper. The paper also throws light on the spiritual redemption of the soul too. Through the characters of Santiago and Karunasankar, the readers also learn the very concept of manhood which means to have honour and dignity, not to succumb to suffering and display faith, endurance and self determination.

Key Words:

Unyielding Soul; Spiritual Redemption; Manhood.

Paper :

Susan Bassnett defines in *Comparative Literature* that comparative literature involves the study of texts across culture; that it is interdisciplinary and that it is concerned with patterns of connections in literature across both time and space. Thus, comparative literature reflects a comprehensive and clear-cut understanding of the literary works written across the globe. It means the comparative literature provides an opportunity to learn diverse literatures and their inter relation with one another. Praver rightly says that comparative literature is a study of literary relations and communications between two or more groups that speak different languages. Keeping in mind these views the present paper attempts to compare *The Old Man and The Sea* by Ernest Hemingway from American literature and *Gandhi Ni kavad* by Harindra Dave from Gujarati literature. Of Course this comparison generates few hurdles because both the writers belong to two different countries and thus, they are bound to be different in their presentation of culture, philosophy, historical background, time, moment and milieu. Thus, the novella *The Old Man and The Sea* by Ernest Hemingway and *Gandhini Kavad* by Harindra Dave are taken as the texts for the study of the exhibition of 'you can win' attitude incorporated by them in their mentioned works.

Ernest Hemingway has been the most acknowledged man of letter of 20th century American literature. He has presented a convincing account of life and reality in his works. He also considers war as a great danger for the survival of humanity and thus, he focuses on insecurity, tension, despair, distress, death, chaos resulting due to war. His art lies in the exposure of his protagonist's inordinate capacity for endurance

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and fortitude. He has enriched American literature with his works like *A Farewell to Arms*, *To Have or Have Not*, *The Sun also Rises*, etc. His *The Old Man and The Sea* is an outstanding literary piece focusing on the need of Will, determination and challenges of day to day life through the protagonist Santiago who has been presented as a man searching meaning of life in meaningless universe. The present novella was published in 1952 and received the Pulitzer Prize and the Noble prize for literature in 1953, 1954.

Santiago, an old fisherman, passes his eighty-four unlucky days in the Gulf Stream without getting any fish and he, with a hope to have a fish, goes beyond the limit and fortunately he happens to have the biggest prize of his fishing career, i.e. a jumbo fish in his trap. He, then, constantly struggles hard to control and kill the big fish and at last he succeeds to bring the fish to the surface and deal it a fatal blow with his harpoon. Of course, the struggle to control and kill the greatest fish was so difficult that he was on his last legs, although, without losing courage he continues in his efforts and ultimately he wins and after killing the fish he returns towards the shore with that big fish that could not be loaded on into the boat so he lashes at to the side of his skiff. Meanwhile he is attacked by the sharks who are badly in need of that fish as their food. Though exhausted fully, the old man has to fight against those sharks with all his power and potentialities all alone. Unfortunately he cannot save the fish that was preyed by him and the Sharks eat away all the fleshy part of its body and the skeleton of that fish is left only with the old man. Without a sign of any disappointment Santiago returns to his shack and once again he starts dreaming of African lions. Thus, *The Old Man and The Sea* reflects the unconquerable will and endurance of the protagonist under the unfavorable circumstances.

Harindra Dave has been a leading Gujarati writer who has cultivated and enriched various branches of Gujarati literature through his immense contribution to poetry, drama, fiction, criticism etc. As a novelist, he has very effectively portrayed inner consciousness of human being. He has exposed the metaphysical concepts like life and death also. Apart from this, he has discussed certain social realities and political facts in his novels with innovative techniques and experiments too. He firmly believes that he must express complete human being in all his works with novel and peculiar touch. He has been awarded

Rashtriya Sahitya Akademi Award, Ranjitram Gold Medal, Harmony Award, B. D. Goenka award and Kabir Award for his dedication and service towards literature. His famous works are as *Moksh*, *Agnipankhi*, *Palan Pratibimb*, *Sukh Namno Pradesh*, *Gandhini Kavad*, etc.

Gandhini Kavad is, no doubt, the first political fiction in Gujarati literature discussing certain dirty political issues and corruption practised by political leaders with innocent people in order to maintain their vote bank. The protagonist of this novella is Karunasankar, an old man, who has sincerely worked as an ideal teacher and freedom fighter and he has been following Gandhian philosophy in life and action with full of dedication. He has been betrayed by the most devilish politician Jagmohan who in the beginning creates his image before Karunasankar in such a way that Karunasankar starts considering Jagmohan as a dedicated, co-operative, loyal, straight forward political servant for the people. Jagmohan smartly designs a plan and wins the mind of Laxmi, the wife of Karunasankar by caring the son of Karunasankar i. e. Bhanuprasad by offering him costly gifts and showing pseudo sentiments and affection. The approach of Jagmohan was so much conscious that Laxmi and Bhanuprasad start believing Jagmohan as Mr. Clean. Jagmohan also develops a false business and rejects a bribe of Rs 85 lacs in such a way that even Karunasankar also starts respecting the honesty of Jagmohan and he is proud of having such a humble politician and he offers his services for Jagmohan in public. Then Karunasankar is appointed as the director of the bank and Bhanuprasad is also given the presidentship. Through such obligations Jagmohan sand-witches Karunasankar in such a way that Karunasankar has to entertain corruption practised by Jagmohan and his team. Karunasankar is mentally tortured as he knows if he would try to raise his voice against the political devils like Jagmohan than his son would be directly punished first. It is his love for the son that makes Karunasankar a puppet before Jagmohan but as a part of dirty game of Jagmohan, Bhanuprasad proves in the court that his father has lost control over his mental stamina so that he should be admitted into a mental hospital for further treatment. Ultimately Karunasankar is able to break the dirty political game of Jagmohan successfully.

Both the works *The Old man and The Sea* and *Gandhini Kavad* mentioned here are compared on few grounds as both are considered as novellas. They are highly praised because of their philosophical under

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current notes reflected through their protagonists Santiago and Karunasankar. The spirit of both the heroes is unyielding human will. Both the heroes are old man with vigour of facing challenges in the journey of life. So far as the central characters of the novellas are concerned, it is observed that Santiago is an old man who knows his potentialities and his area of operations. When he goes for fishing and fails in catching a single fish in his journey of 84 days then also he does not lose hope. On the contrary he says; "only I have no luck any more, but who knows? May be today, everyday is a new day." (TOTS: 6)

Like Santiago, Karunasankar is also an aged fellow who is highly dedicated to Gandhian philosophy in life. As a retired ideal teacher he keeps himself aloof from all kinds of political surroundings otherwise he had taken part in the freedom fight also and he was offered the post of minister also but he had rejected such allurements of politics. As Gandhiji told, "badahaj satta pachad dodse to prajanu kam kon karse?" (GK: 18) (If all would run after power than who will work for common people.)

Santiago is a man with strong endurance power. When he cannot catch any fish and he is teased by other fishermen then also he keeps silence and he inwardly develops a confidence for another success because he loves fishing so he enjoys dreams of African safari. Karunasankar is also shown as the man with sound endurance power who can control his mind even if he is teased by his wife and son also as 'vediya or murakh'. He prefers to chant; "harino marag che surano, nahi kayarnu kam jo" (GK: 20) (the way of worshipping God is made for only brave people where timid cannot go)

Santiago is a man with passion and patience who suffers in his journey of life but he shows his power, skill and capacity while fighting with the fish. He is projected as the symbol of Christ in his killing which causes him to suffer. Karunasankar is also a man of self esteem who has to suffer due to dirty politics and poverty too. He is highly honest man and thus projected as a symbol of Gandhi and he is appreciated by dirty politicians like Jagmohan who openly admits that people like Karunasankar are the base for the existence of this country.

Santiago deliberately chooses to cross the limit during his voyage because he is confident enough to fish excellently and he gets the result through the biggest fish. Here he has to struggle hard to get

control over the fish and in this struggle he says; "I do not care who kills who" (TOTS: 94). After killing the biggest fish once again the old man has to face the attack of sharks. This event is certainly an eye opener to Santiago because he has committed an error in crossing the limit of his potentiality so he has to repay. As a result he is not able to return with the full fish at his shack. Though he returns with the skeleton of that fish, he does not get disappointed. On the contrary he feels himself morally triumphant through his heroic spirit and says; "a man can be destroyed but not defeated." (TOTS: 89). It indicates that Santiago has full trust in his power, capacity, endurance as well as suffering too.

Like Santiago, Karunasankar has to follow the path framed by Jagmohan in such a way that he neither comes out of that trap nor can give it up. He is thinking like Hamlet 'to be or not to be'. He has to witness corruption and murder like act. He is mentally under pressure in such a way that he has to listen from PA of Jagmohan; "Dar paach varse chutni jitva thodak nava shikar pakadavana hoy che. Aa vakhate tame pakadaya cho" (GK: 161). (It is common practice for politicians to victimize people to win election every five years. This time you are clutched). Like Santiago, Karunasankar does know that he has also crossed the limit of a common man and he is respected as the incarnation of Gandhi. Karunasankar cannot tolerate such ways of life full of corrupt means and sham happiness. Thus, he decides to expose the harsh realities before the court and openly confesses how he has involved himself in corruption. He also accepts his responsibility for the murder case of Ramdas and he also admits that he has learnt how to rule over the people. Thus, it is analyzed that Karunasankar enters by accident into the web of politics but ultimately he realizes the truth and he takes arms against the evil of politics openly. He says; "saru thayu. Me gandhini Kavad upadavani himat to kari" (GK: 180). (I have tried my level best to pull the scale of Gandhi)

It can be concluded here that at first sight Santiago and Karunasankar seem to be loser but actually speaking they are winners spiritually. It is their inner will and unyielding soul that make them undefeated. They are champions and mentors of life who can teach 'you can also win'. They represent suffering, morality, endurance, self esteem and unconquerable will. They are symbol of life lived by common man and the struggle faced by these people. Although they are under the stress they come out successfully due to their spiritual triumph. Thus,

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both the novellas indicate the meaning that life is nothing but a journey of constant struggle which can be cultivated and won by strong Will and solid spiritual power. Both works also suggest how to find meaning of life through continuous and genuine efforts as done by Santiago and Karunasankar. Thus, Santiago and Karunasankar both symbolize the duty of a human being. They face the danger like a matador. Their true characteristics of spirit are courage, fearlessness, compassion, bravery and unshakable faith in their way of life. They reveal the ideal of manhood which means to have quality of honour and dignity; not to succumb to suffering and display faith, endurance and self-control. Both the characters ultimately reveals the path of success i.e. 'you can win' attitude in terms of internal gain, not material gain which is not enmity with forces of nature but understanding and identifying with the elements of nature.

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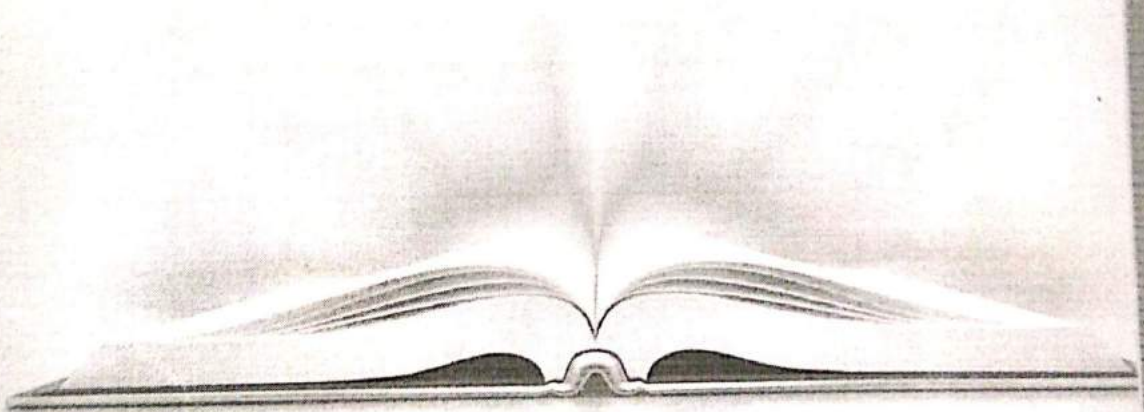
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Raja Rao's *KANTHAPURA: A Saga of National Spirit*

Dr. Nayankumar D. Tank

Raja Rao's *Kanthapura* (1938) has been recognized as a major land mark novel in English of Indian fiction. Raja Rao has successfully explored nationalistic spirit of the countrymen of Kanthapura. National movement for freedom is at the centre in the novel. Nationalistic spirit was very powerful and prominent among the people. All the Indians-literate and illiterate were charged alike with the spirit of nationalism. Nationalism was like opium for the people of India and under the effect of this, they were ready to do anything for the noble cause.

It is needless to say that Raja Rao holds the prime place in Indo-Anglian Literature. He has played a major role in the evolution of Indian writing in English. He has introduced philosophy in Indian novel in English. By doing so, he laid the foundation for the philosophical novel in Indian English fiction. With his great works, he has enlightened and enriched the Indian writing in English. Actually, he has deviated from the traditional path and given a unique form to the Indian fiction writing.

Actually speaking Raja Rao is a novelist of philosophical consciousness which is the result of his aspirations for spirituality and what makes him a complex novelist is his metaphysical musings. He quite often refers to the ideas enshrined in the Upanishads and the Bhagvad Gita. He himself admitted that he has been influenced by the ancient Indian epics like the Ramayana and the Mahabharata, which, according to him, epitomize the Indian tradition and wisdom.

Kanthapura is debut novel of Raja Rao. The novel portrays nationalistic spirit prevailing among humble village folk and the effect of freedom movement launched by Mahatma Gandhi in the 1920s. It narrates the historical accounts of the civil disobedience movement of the 1930s. It is very necessary to mention here that Raja Rao himself participated in freedom movement called Quit India Movement which was started by Gandhi in 1942. He was associated with the underground activities of young socialist leaders.

Kanthapura is a remarkable rendering of India's struggle for freedom which affected even the smallest and the remotest villages in the country. It tells us how the people of Kanthapura, imbued with nationalism, cast away their prejudices and unite in the interest of homogeneous nationalism. The action in *Kanthapura* is verily Indian. The national movement was aimed at political freedom and economic independence as well as social equality and spiritual regeneration.

The novel tells us how religion motivates the village folk beyond dormancy. The

hearts and minds of the villagers were teemed with the feelings of dying for the nation. Raja Rao stresses upon the role of religion in the struggle for freedom. We find interesting commingling of politics and religion in the novel. The significance of independence is expressed in a religious metaphor. The political activities of Kanthapura gather momentum from their religious faith. The novel is an achievement in which he gives a sensitive impact of national movement for freedom in remote village of South India.

Raja Rao possessed a profound knowledge of Indian myths, folklore and religious literature. He is, indeed, the most Indian of Indian novelist writing in English. His Kanthapura exhibits his deep and intimate involvement in contemporary history. He is one who has drunk deep fountains of knowledge.

As has been said above, *Kanthapura* has been written against backdrop of Indian freedom movement. The novel is remarkable for its realistic and impartial presentation of Indian freedom movement under the leadership of Mahatma Gandhi. It succeeds to picture the very spirit of those stirring days when the whole nation was converted into an army of freedom fighters.

The novel has two plots: main plot and sub plot. The main plot deals with the impact of Mahatma's movement on a remote village called Kanthapura. The novel Kanthapura is miniature India. C.D. Narsimhaiah rightly puts:

Kanthapura is India in microcosm: what happened there is what happened in many places during India's fight for freedom.

The sub plot deals with the happenings at Skeffington coffee estate in the neighborhood and throws an ample light on exploitations of the Indian and inhuman treatment meted out to them by the Britisher.

National movement is carried on in the guise of religion through mythical technique. Kanthapura is a Sthala-purana; it portrays the birth of Goddess Kenchamma, the mother of Himavathy. At the request of sage, Tripira, she descended from the heaven. She is benign and bounteous goddess. She killed a demon ages ago—a demon that had visited their village to swallow their young sons and to take away their young women as wives. A battle took place and demon was killed. When she killed demon the whole earth became red with blood. On account of this, hill is red. People regarded her since then as the presiding deity of the village. She protects the village through famine, disease, despair and death.

The novelist employs an old woman named Achakka as the narrator. She has personally involved in the events which forms the substance of the novel. She is a garrulous and words flow out of her mouth in quick succession. She is also a superb myth-maker as Meenakshi Mukharji says "*making this old woman the narrator enables Raja Rao to mingle fact and myth in an effective manner.*"

The novel tells us a story of a calm and placid South Indian village which was suddenly roused to revolt during the freedom movement under the leadership of Mahatma

Gandhi. It is also a story of young man named Moorthy's romantic devotion to nationalism and Gandhian philosophy. In the novel, he is shown as a figure much above the common run of man. A dedicated selfless soul, he is idealized to the extent of being regarded as a local Mahatma. The real Mahatma is always in the background, though nowhere physically present.

The breeze of nationalism enters into the village through Moorthy and begins to have an impact on the unsophisticated illiterate village, especially woman folk. The hearts and minds of the people are filled with nationalism.

Haikatha is the powerful means of spreading national movement in the village. Harikatham compares Lord Shiva and *Swaraj* in the following manner.

Shiva is the three eyed and Swaraj too is three eyed; self-purification, Hindu-Muslim unity and Khaddar.

Jayaramachar was a wonderful narrator of *Harikathas*. He was arrested and liquidated for spreading 'anti-national' feeling through *Harikathas*. Here *Harikathas* functioned as a medium of communication.

Moorthy saw a vision of Mahatma, mighty and God beaming during his college days. He, very soon, left studies and totally devoted himself to the propaganda of Gandhian ideology and started spinning yarns, devoted his life for the welfare of the village especially for the lower strata of the society, started working with untouchables. He was excommunicated for his mixing with the untouchables. M.K. Nayak aptly remarks: *Moorthy was the exponent of Gandhian principles both political and social.*

The non-violent fighters of the congress movement are swayed by the war-cries of *Gandhi Mahatma ki jai* and *Vande Mataram*. The news of Mahatma's call for *satyagraha* march to Dandi goes round the country and when it reaches to Kanthapura. Everyone is inspired by it and awaits the orders from Congress to join it. The news of Mahatma's arrest deeply shocks them. Of course, peaceful fight is continued under the leadership of saintly Moorthy.

The unceasing lathicharged and utter humiliation suffered by the non violent *satyagrahis*, awakens in them feeling of revenge and ultimately compell them to indulge in a counter attack As Iyengar says: Kanthapura is the singular fusion of poetry and politics, the perennial with the present that makes Kanthapura a distinctive novel, almost a new species of fiction.

From what has been said and cited above, it can be concluded that Kanthapura presents true nationalistic spirit of people of India. It rresents lakhs of Indian villages of pre-independence era It also describes the blowing of the winds of struggle for *swaraj* all over India the between 1920s and 1930s. The novelist provides us authentic information about the Indian social set up, social customs and tradition, marriage ceremony, festivals etc in a very effective and interesting way.

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Rudyard Kipling's *Kim*: An Expression of Spiritual Quest

Nayankumar D. Tank

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Abstract

Rudyard Kipling, a Nobel Prize winning author, occupies outstanding place in modern English fiction. Despite his devotion to British Empire, Rudyard Kipling loved Indian landscape, nature as well as occultism because of his long stay in India. Of course, Kipling didn't admire and adore much to Hinduism but he showed keen interest towards Buddhism. Through the character of Lama in *Kim*, Kipling raises India as the land of Buddha, the lord of unspoken. He also exhibits India that stands for meditation and the British for action. Kim the protagonist of the novel symbolizes the action while the Lama symbolizes meditation. The quest for spirituality leads Kim to become a true disciple of Lama and this transformation reveals the concrete aspects of Indian spiritual heritage i.e. love, truth, non-violence, penance and self realization. The present paper is aim at showing Kipling's interest and involvement in Indian spiritual practice as well as thoughts. The paper will also include discussion and deliberation on Indian customs, tradition, manner etc. as depicted in the novel.

Key words: Spiritual, Quest, Expression, Devotion

Rudyard Kipling was a prolific, very versatile writer, and had from the outset all the qualities necessary for popularity. He was richly endowed with two of the qualities which made him a superb craftsman; the first, an exhaustible curiosity about things, and how events happen; the second an integrity as to his art, a devotion like a devotion to truth. And besides these he had the born writer's love of words, an innate skill in their use, and a pressing desire to do something with them. His genius as a writer has been recognized all over the world due to his power to express sentiments and primary passion of men.

Kipling was born in the city of Bombay and most of his childhood and youth were spent in India. Therefore there are deep influences on his mind exerted by Indian life. Kipling looks on Indian religious and religious practices with a sense of mystery. *Kim* is a work influenced by his vision of India. Intrinsicly Kipling's mind is occupied with the spiritual quest for India. The two sides of the mind of Kipling have been described in the quoted lines of *Kim*.

"Sometime I owe to the soil that grew,
More to the life that fed
But most to Allah that gave me two
Separate sides to my head.
I would go without shirts or shoes,
Friends, tobacco or bread.
Sooner than for an instant lose
Either side of my head". (Kim: 141)

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Kipling had two parts of his mind. The one that speculated the other that acted. He had in his stories projected his view of India – India with glorious scenic beauty and glamour. The rich religiosity of India was a great attraction to him. During his stay in India for seven years, he had very closely watched her different religious, sects, communities and castes. He had wonderful knowledge of Modernism, Buddhism and ascetic Hindus. It seems he tried to understand Buddhism and Islam, but he could not understand the Vedic religion of the Hindus. He looked at every thing with curiosity and wonder. Life seemed to him a big mystery and he thought that there is magic in life. It was all this that enabled him to penetrate the inner experience of India and gave it classic expression in *Kim*.

In *Kim*, the character of Teshoo Lama unfolds the concept of Buddhistic spiritually. He is the embodiment of Buddhistic spirit. He was an Abbott of the Buddhist monastery at Such – zon in Tibet on a pilgrimage to visit the Holy places of Buddhism in India. They are "Lumbini" where Buddha was born. Kapilavastu, the capital of the Shakya kingdom where the Buddha was raised in a splendid palace. Buddha Gaya where he attained enlightenment under a tree to which Kipling refers as "Maha Bodhi". The Deer Par "Sarnath" near Banaras where he started his teachings and Kaushinagara, where the Buddha passed away at the age of 80. The Lama performs all the rules of Buddhism. He followed middle path.

The Lama told the curator that Lord Buddha had once taken up a vow and released an arrow which passed beyond side. At last it fell and where it touched earth there broke out a stream which became a river. The Lama said that this river was the river of wisdom which could wash away all the sins of a man and he wanted to find out where the river was. He clarifies that he is neither a *Pahari* (a hillman) nor *Khitai* (Chinese) but comes from *Bhotiyal* (Tibet). "He freed himself, it is that who so bathes in it washes away all taint and speckle of sin". (Kim: 10)

Neither the curator nor Kim knew about this river; The Lama insists, "Think again! Some little stream, may be – dried in the head? But the Holy one would never so cheat an old man". (Kim: 11)

Kim is fascinated by the wandering stranger, and when the Lama assumes that Kim has been sent to him as his 'Chela' (disciple) Kim readily accepts the role and joins him in his journey, with the intention of also following his own quest., to find the meaning of a prophecy that was made by his father, that nine hundred first – class devils, whose God was a Red Bull on a green field, would attend to Kim.

Kim and the Lama begin their journey together. Kim looks after the bodily needs of the Lama and also receives instruction regarding the wheel of life. Kim took the role of Lama's protector and guide in the complicated hustle and bustle of Indian life, with which the ethereal, nave Lama is unfamiliar, and it is this journey which enables Kipling to display his abundant knowledge of India. Throughout the journey the Lama was in quest of the holy river. He talked to everybody about his aim of finding the river. He was prepared to spend the remaining years of his life in his quest. Even while walking on the Grand Trunk Road, the Lama never raised his

eyes. He didn't watch many things and people on road. He looked steadily on the ground and walked meditatively hour after hour. His soul was elsewhere.

Lama's chief work with Kim was the drawing forth of his better qualities and paying for his schooling at St. Xavier's. But Lama was a bit surprised that Kim had not become a Sahib. He had acquired oriental skills and attitudes. Then the Lama took Kim to his cell on their journey. The Lama told Kim many *jatak* stories. Lama explained Kim the teaching and principles of Buddhism. He told Kim, "Friend of all the world, I am an old man – pleased with shows as are children. To those who follow the way there is neither black nor white, Hind or Bhotiyad. We be all souls seeking escape. No matter what thy wisdom learned among Sahibs, when we come to my River they will be breed from all illusion – at my side. Hey! my bones ache for that river; as they ached in the te – rain: but my spirit sits above my bones, waiting the search is sure!" (Kim: 297)

Thus, Lama was determined to find the Holy River. The Lama told Kim the stories of Tibet various monasteries; he spoke of Lhasa and the Dalailama who he had seen and adored. The Lama's search constitutes the find movement of the story. He now realized that his visit to the hills made him physically stronger. He gives a very beautiful description of the release of his soul from the body; He felt that his soul was merging with the universal soul; "Yes my soul went free and wheeling like an eagle, saw indeed that there was no Teshoo Lama nor any other soul. As a drop draws to water, so my soul drew near to the Great soul which is beyond all things. At that point, exalted in contemplation, I saw all Hind, from Ceylon in the sea to the Hills, and my own painted Rocks at such – zen; --- By this I knew that I was free". (Kim: 308). In this Frenzy mood the Lama jumped into the river thinking that there was the holy river into which he must throw himself to get liberation. The Lama was drowned and his search for the holy river ended.

The character of Lama reflects the concept of non – attachment, self – sacrifice, self – realization etc. He completely lacks interest in worldly affairs since his whole being is concentrated on the object of his search. Lama also believes in Ahimsa. Thus, all the great qualities of a Buddhist are found in the Lama. Through the novel, the Lama teaches in words and action – the Buddha Dharma. He chants *om mani padme hum* (Hail to the jewel in the lotus) on the train, tells his fellow passengers the story of the Buddha's life, and wishes that they all be free from the wheel of things i.e. the cycle of birth, death and rebirth in suffering on a farmland, when Kim tries to kill a snake, the Lama prevents him, saying, "Why? He is upon the wheel as we are – a life ascending or descending – very far from deliverance – Let him live out his life".

Thus, the Lama is kind to everyone irrespective of their "Caste" as the Lama says, "There is neither high nor low in the middle way". The Holy man earns the respect of Kim and those whom he meets on the way; the Lama also respects Kim's good heart. The Lama tries to guide Kim indirectly and through being a role model. For instance, when Kim discloses his desire to be a king through the Red Bull. Then the Lama answers, "I will teach thee the other and better desires upon the road".

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It is observed that could peep into the glorious part of India. He understood the principles of Buddhism. To Kipling India is still dominated by the spirit of Buddhism. Kim is deeply influenced by Buddhistic principles. Thus, Kipling has presented the Lama as the embodiment of Buddhistic spirit. Through out the novel, the preoccupation of Kipling seems to be a search of Buddhism. All the great qualification of a Buddhist are found in the Lama. Whenever Kim got a chance he travelled with Lama in order to understand Buddhistic philosophy. The Lama also taught Kim, the teachings of Buddha through concrete maps and other designs.

In short, the novel *Kim* reveals the attitude of Kipling towards Buddhism. As mentioned earlier, Kipling has two sides of his mind; one side was that prompted him to like western culture based on action, machines, industrialization buildings of roads and the other was that yearned for meditation, thought upright living, levity of life, classless society and Buddhistic principles. The sensitive mind of Kipling was responding to all these forms. The novel *Kim* is a great tribute to Buddhism. The novel opens with a prayer to Buddha;

"O ye who tread the narrow way
By Tophel – flare to judgment day
Be gentle when the health pray
To Buddha at Kamakura" (Kim: 1)

The prayer points out the attitude of Kipling to Buddhism. He saw in his imagination how India could revert to Buddhism, and all divisions of caste and creeds should come to an end.

Kipling was well – versed in Indian philosophic thought and philosophy. Kim represents the English spirit and the Lama represents ancient wisdom of India. Both of them are tied with each other through love. English spirit serves Indian wisdom and the two are allied into true fellowship. Indian spirit is given greater importance than western outlook.

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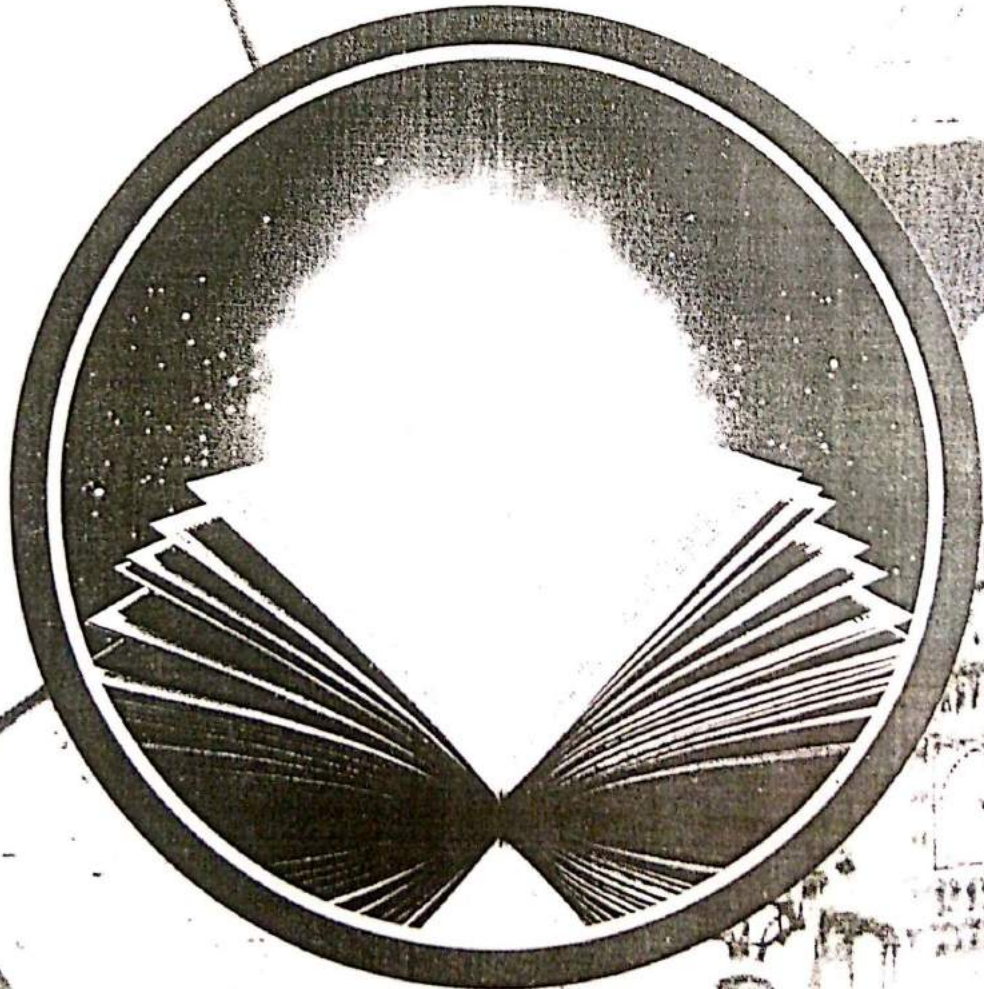
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પ્રકૃતિના કવિ ઉમાશંકર જોશી

પ્રા. શર્મિષ્ઠાબેન ભીખાભાઈ પટેલ

મનુષ્યના ઉગ્ર અને સૌમ્ય મનોભાવનું સાહિત્યમાં જ્યારથી નિરૂપણ થવા લાગ્યું છે. ત્યારથી જ પ્રકૃતિનું આલેખન પણ થયું છે. પ્રકૃતિ એ માનવજીવનનું અવિભાજ્ય અંગ છે. યુગેયુગની કવિતામાં જેનું ગાન સનાતન સંભળાતું હોય તેવા વિષયો પ્રણય, પ્રકૃતિ અને ભક્તિ છે. આ સૃષ્ટિ પર વ્યાપેલી પ્રકૃતિ તેની અદ્ભુત નવનવીન લીલાનું ગાન કવિતામાં જો ન થયું હોય તો તે કવિતા આત્મહીન બની જાત છે. કોઈપણ યુગનો કવિ એ સૌંદર્ય વિલાસ તરફ આંખ મીંચી દઈ સદંતર ચૂપ રહી શકતો નથી. પ્રકૃતિનું ગાન ક્યાંથી થયું? એના મૂળ શોધીએ તો તે આપણને વેદમાંના ઉપસૂક્તોમાં મળી આવે. આપણા શિષ્ટ સંસ્કૃતકાળનાં મહાકાવ્યો કાદમ્બરી અને મેઘદૂત પણ ઋતુવર્ણનો રહિત નથી. પ્રકૃતિગાન સંદર્ભે ઉમાશંકર જોશીએ કાલિદાસને સાચા અર્થમાં હિંદના રાષ્ટ્રકવિ ગણાવતા 'હિંદના પ્રકૃતિ સૌંદર્યને કાલિદાસ જેવું કોણે લડાવ્યું છે?' કહી તેમને બિરદાવ્યા છે.

૧૯૩૦ની ગુજરાતી કવિતામાં પ્રકૃતિનિરૂપણ પાછલા યુગોને મુકાબલે અભિવ્યક્તિની કંઈક નવીન અને વિવિધ છટાઓથી મનભર અને અસ્વાદ્ય બન્યું આ યુગના બે અગ્રણી કવિઓ શ્રી ઉમાશંકર અને સુંદરમ્ના કાવ્યોથી.

ભારતીય જ્ઞાનપીઠ એવોર્ડથી વિભૂષિત 'નિશીથ' (૧૯૬૮) કાવ્યસંગ્રહના સર્જકશ્રી ઉમાશંકર જોશીને કવિ બનવા પ્રેરનાર મહત્ત્વપૂર્ણ બે પરિબળો પૈકી એક તેમનું કુટુંબ અને બીજું તેમના વતનનું કુદરતી સૌંદર્ય. તેમના જ શબ્દોમાં 'હુંગરની ભેખડે આવેલા ઊગમણા ઘરની સામે ક્ષિતિજ ઉપર ગિરિમાળાને મથાળે રમતા ઉષાના રંગો અને એમાં ક્યારેક તરવરતો આરસોનો ધ્વનિ, લીલાંછમ ખેતરો, ચોમાસાના ઉત્સવો, વધામણાં, ઉજાણી અને મેળા આ બધા દ્વારા કુદરતનો અને માનવજીવનનો સંસ્પર્શ અનુભવાતો.'

'સૌંદર્યો પી ઉરઝરણ ગાશે પછી આપમેળે'

એમ કહેનાર સર્જકને આયુષ્યભર કવિતા કરવાની દીક્ષા પ્રકૃતિ પાસેથી જ મળી છે. તેમનું પ્રથમ કાવ્ય ૧૭ વર્ષની ઉંમરે રચાયેલું. જેમાં આબુ પરના નખી સરોવરનું તેના પ્રાકૃતિક સૌંદર્યનું દર્શન છે. વ્યક્તિ ઉમાશંકર સ્વભાવે રખડું છે અને એમની એ ભ્રમણગાથા કાવ્યોમાં ઠીક-ઠીક અંકિત થઈ છે.

'ભોમિયા વિના મારે ભમવા' તા ડુંગરા,
જંગલની કુંજ કુંજ જોવી હતી.'

કુદરતની વચ્ચે કવિને ઘર જેવું ફાવે છે. એમના વ્યાપક સંવેદનનું એક કારણ પ્રકૃતિ-પ્રેમ પણ છે. વિશ્વકુટુંબના આ સભ્ય કિતિજે ઊભા રહીને પોતાના ભવન જેવા આ ઘરને જોવામાં લીન છે. હિમાલય એમને પ્રેમભરી વિદાય આપવાને બદલે પોતાની પાસે દોડી આવવાનું ઈજન આપે છે. લઘુમુકુલને જોઈને એ વીતી ગયેલા ગૌશવને ઝંખે છે. પ્રકૃતિનો સંસર્ગ તેમનામાં નવનવોન્મેષશાલિની પ્રજ્ઞા પ્રગટાવે છે. તો બીજી તરફ મુગ્ધતા વધારે છે. મૃદુલ તડકો, દક્ષિણ હવા, દિશાઓનું હાસ્ય, પર્વતોના રમ્યશિખરો, ચાંદની રાત વગેરે પ્રકૃતિના નજરાણાં આ પ્રજ્ઞામુગ્ધ કવિના સંવેદનને ઝંકૂત કરી જાય છે. આ જડતત્ત્વો નથી પરંતુ કુદરતની અદ્ભુત દૈન્ય છે. જેનાથી સમગ્ર વિશ્વ ચેતનમય બનતું રહ્યું છે. કવિ તેને 'પરમ ઋતુલીલા' કહી સમગ્ર મનુષ્યજાતિને તેની સંગતમાં જવાનું જણાવે છે.

હિમાલયે મસ્તકનાં ઉશીકાં,
ને બાહુ ઝીલે જળ ગંગ-સિંધુના,
સંઘ્યાદિશુંગે પણ એક ટેકવી.
ઝંખ્યા કરું દર્શન ભાગ્ય-ઈન્દુનાં

પોતે સર્જેલી વિકૃતિઓથી ત્રાસી, કંટાળી ગયેલો મનુષ્ય પ્રકૃતિના નિમંત્રણને સ્વીકારી તેની પાસે જાય તો થાક, કંટાળાથી મુક્ત બની ધન્ય બની જાય છે. ઘન-દોલતથી માણસ જે સુખસગવડતા સાધનો તૈયાર કરે છે. તેના કરતા અનેકગણા સુખ-શાંતિ પ્રકૃતિનાં તત્ત્વો નિઃશુલ્ક આપણને પ્રાપ્ત કરાવી આપે છે તો પછી માણસ તેનો પૂરો લાભ કેમ ઉઠાવતો નથી? કારણ કે, અતિપરિચયથી અવજ્ઞા થાય છે. આપણે રોજ સૂર્યનો તડકો જોઈએ છીએ, પ્રત્યેક ક્ષણે હવા આપણને નવ-ચેતનાનો સ્પર્શ કરાવે છે તેથી આપણને તેનું મહત્ત્વ સમજાતું નથી. સૂર્યોદય અને સૂર્યાસ્ત જો વર્ષમાં એક જ વાર થતા હોત તો માણસો એક દિવસ રજા લઈને કલાકો સુધી પ્રતીક્ષા કરી તેનું સૌંદર્ય નિહાળત. એવા કેટલાય માણસો હશે જેઓ જીવનમાં એકવાર પણ તેના સૌંદર્યને આસ્વાદતા નહીં હોય. આથી જ કવિએ પ્રકૃતિના તત્ત્વોના આમંત્રણનો સ્વીકાર કરી તેનો યથાપોગ્ય ઉપભોગ કરવાનું 'રહ્યાં વર્ષો તેમાં' કાવ્યમાં સૂચવ્યું છે.

રહ્યાં વર્ષો તેમાં દૃઢ્યભર સૌન્દર્ય જગનું
ભલા પી લે; વીલે મુખ ફર રખે, સાત ડગનું.
કદી લાઘે જે જે મધુર રચી લે સખ્ય અહીંયા;

તેમના કાવ્યસંગ્રહના શીર્ષક 'નિશીથ'ના નામથી રચાયેલી કવિતાનો એક વિષય પ્રકૃતિસત્યનું ગાન છે. 'નખીસરોવરઉપરશરદપૂર્ણિમા', 'સાબરદર્શન', 'થૂવેરકાંટા' વગેરે જેવા કાવ્યોમાં થયેલું સૌન્દર્યશ્રીનું વર્ણન કવિનાં પ્રકૃતિપ્રેમ સૂચવે છે.

'નિશીથ' કાવ્યમાં કવિએ પ્રકૃતિનાં રમ્યરુદ્ર સ્વરૂપને નટરાજ કલ્પીને સૃષ્ટિનાં રંગમંચ ઉપર વૈશ્વિક નૃત્ય કરતા આલેખ્યું છે,

ભૂગોલાવેં પાયની ઠેક લેતી;
વિશ્વાન્તરના વ્યાપતો ગર્ત ઊંડા.

કવિને અહીં મધ્યરાત્રિના વિરાટ અવતારમાંથી જીવનસામર્થ્યની કલ્પના સાંપડી છે.

કવિની સ્વસ્થતા નિરાશાવાદી વલણ અપનાવતી નથી. બદલાતી ઋતુઓમાં નવજન્મ પામતો સમય ઉમાશંકરને કવિતા આપતો રહ્યો છે. વિભિન્ન છટાઓ અને અભિનવ સ્મિત લઈને આવતી આ ઋતુઓમાં કવિએ ગંગોત્રીથી વસંતવર્ષા સુધી યાત્રા કરી છે.

ઝરણભોમ વિશે જન્મ્યો હતો,
સરિતસંગતિમાં ઊછર્યો હતો;

વિવિધ ઋતુઓનાં કાવ્યો ઉમાશંકર પાસેથી પ્રાપ્ત થયા છે પણ ગ્રીષ્મ તેમને અતિપ્રિય છે. ગુજરાતી કવિતામાં ઉમાશંકરે જે રીતે તડકાનું વર્ણન કર્યું છે તે નોંધપાત્ર છે.

વર્ષો નીતરેલા કોઈ બપોર પછીના ટાણે
લીલાં પર્ણોમાં ગળાતા મૂઠ્ઠાસ તડકાને
દૃઢ્યભરીને કદી ગાઈ જો શકું તો ધન્ય !

પૂર્ણિમા અને ચાંદનીનો તેમાંય વિશેષ ગ્રીષ્મની ચાંદનીનો સ્પર્શ વધુ ઉત્તેજક છે. એવું તે વિષયના કાવ્યો જોતા લાગે છે.

આ મધુર ગ્રીષ્મની રાત્રિ

કો સુરભિલોકની યાત્રી.

ઋતુઓમાં ગ્રીષ્મ એમને અતિપ્રિય છે એ વાત ઢાંકી રહેતી નથી, જો કે તડકાને આકંઠ પીનાર સર્જક અન્ય ઋતુઓથી અલિપ્ત રહી શક્યા નથી. ઉષા, મધ્યાહન, સંધ્યા અને રાત્રિ તેવી જ રીતે વર્ષા, શિશિર, ગ્રીષ્મ અને ચૈત્રની પ્રકૃતિશ્રી પણ તેમના કાવ્યોમાં ઉપસ્થિત છે.

પ્રકૃતિના રમ્યતત્ત્વોની સાથે ભૂકંપ, જ્વાળામુખી, રેલ કે મહામારી જેવા રૌદ્ર તત્ત્વો પણ તેમની કલમે નિરૂપાયા છે. અહંવિલોપન સાથેલ વ્યક્તિ પ્રત્યે સૃષ્ટિ મધુરવી બને છે. તેમાંય આપણો દેશ પ્રકૃતિનું આંગણું છે. તપોવનની સંસ્કૃતિએ આપણને પ્રકૃતિપ્રેમી બનાવ્યા છે. ઉમાશંકરને પણ પ્રકૃતિ પ્રત્યે અનુરાગ છે. નિશીથ હોય કે સાબરદર્શન કવિને એમાં માનવજીવન, વર્તમાનજીવન, પ્રેરણા, સૌંદર્ય, કુદરતની મહત્તા, માનવીની લઘુતા, દેશપ્રેમ, ચિંતન વગેરે દ્રષ્ટિગોચર થાય છે.

તેમની પ્રકૃતિવિષયક કવિતામાં ગાંધીયુગના પ્રવાહોની અસર, કવિનું વ્યક્તિત્વ અને વિવિધ મનોભાવો નજરે પડે છે. કુદરતનાં વિવિધ તત્ત્વોમાંથી મળતા આનંદ, તેના પરિચયે થતું સમાધાન અને એની લીનતાથી થતો વિકાસ પણ જોવા મળે છે. તેથી તેમનું પ્રકૃતિવર્ણન પુરોગામી યુગમાં બનતું તેમ બોધક નહી પણ ભાવવ્યંજક બને છે. 'મેઘદર્શન', 'ઉષા', 'વડ', 'બળતાં પાણી' તેની સાબિતીરૂપ છે.

મને ખબર એટલી જ, બસ આદિ સર્જનદિને,

ઊગી તું, ઊગશે જ ને પ્રલય દિનેયે મીઠી.

પ્રકૃતિવર્ણન આપતા કવિ ચિંતનમાં સરી પડે છે. દેશમાં જે અંધારાની છાયા પડેલી છે તે સર્વ દૂર નહી થાય ? એ પ્રશ્નનાં ઉત્તરમાં એમને કુદરતમાં નિરાશાના વમળો નહીં પણ આશાના સ્વપ્નો દેખાય છે.

'ગ્રીષ્મપૂર્ણિમા' જેવું આત્મલક્ષી પ્રકૃતિકાવ્ય આપતા સર્જક પોતાના જીવનમાં રહેલી ગ્રીષ્મની શુષ્કતા વર્ણવી તેમાં ઊગેલી પૂર્ણિમા સખીને સ્મરે છે અને પ્રકૃતિને બહાને પ્રણયની ઝાંખી રજૂ કરે છે.

માનવી અને વિશ્વ માટેનો અનુરાગ પણ ઉમાશંકરનો પ્રિય કવન વિષય છે. મનુષ્યએ પોતાના વિકાસ માટે પ્રકૃતિનો ઉપભોગ કર્યો અને પયગંબરો આ વ્યથાને દૂર કરવા પ્રયત્નશીલ રહ્યા, ઋષિવરોનો ઓમધ્વનિ, વ્યાસનો યતો ધર્મ સ્તતો જયઃ બોધ, કૃષ્ણ-ઈશુના ઉપદેશો છતાં મનુષ્યએ ઉપવનનો સ્મશાનમાં ફેરવી નાખ્યા.

લહે શમનમાર્ગના, અગનકુંડ ઢૂંઢી રહે

તેની વ્યથનો સૂર તેમના કાવ્યોમાં સંભળાય છે. તેમનું પ્રકૃતિગાન લોકલયમાં ભળે છે કે લોકલય પ્રકૃતિમાં એ કહેવું જરા અઘરું છે. 'ગુણરાતણ', 'પરબ', 'ખંભેરિયા' જેવા કાવ્યો પ્રાકૃતિક લોકલયમાં લહેરાઈ ઊઠ્યા છે.

મૂળથી જ ઉમાશંકરને વિશ્વમાનવી બનવાનું સ્વપ્ન છે તેથી મનુષ્યપ્રેમપંથના યાત્રી બનીને તેઓ ચાલ્યા છે અને આ પથ પ્રકૃતિમાંથી આરંભાઈ અંતે પણ ત્યાં જ પહોંચે છે. તેથી સંસ્કૃતિના આ કવિ સાચા અર્થમાં તો પ્રકૃતિના કવિ છે.

ઉમાશંકરની પ્રકૃતિવિષયક કવિતાના લક્ષણો

૧. કવિમાં નિરાશાવાદી વલણ નથી. પ્રકૃતિ થકી પ્રાપ્ત થયેલી સ્વસ્થતા તેમને સિદ્ધિ અપાવે છે. તેનું ઉત્તમ ઉદાહરણ 'નિશીથ' કાવ્યસંગ્રહ છે.
૨. બદલાતી ઋતુઓમાં નવોન્મેષ પામતો સમય ઉમાશંકરને કવિતા આપતો રહ્યો છે.
૩. ઋતુઓમાં એમને તડકો પ્રિય છે અને તેમાંય ગ્રીષ્મની ચાંદની વિશેષ પ્રિય છે. 'મારી ઋતુઓ', 'ગ્રીષ્મગીતા', 'ગ્રીષ્મની રાત્રિ', 'ડાળી ભરેલો તડકો' જોતા તે લાગ્યા વિના નહીં રહે.
૪. તેમનું પ્રકૃતિવર્ણન રૂઢિગત નથી પ્રકૃતિનિમિત્તે તે જીવનચિંતન તારવે છે.
૫. કેટલીક વખત માનવજીવનને ભોગે પ્રકૃતિને તેમણે ગાઈ છે.
૬. તેમના પ્રકૃતિકાવ્યોમાં ગાંધીયુગના પ્રવાહો, તેમનું વ્યક્તિત્વ તથા વિવિધ મનોભાવોની અસર છે.
૭. પ્રકૃતિ અને મનુષ્યના સખ્યપણા અને વિરોધ બંનેનું નિરૂપણ તેઓ સખેદ કરે છે.
૮. પ્રકૃતિને એક શક્તિરૂપે લઈ, એમાંથી વિવિધ દશ્યો લઈ એ દશ્યોમાંથી બોધ પામવો એ પ્રકૃતિ પ્રત્યેની કવિદેહ્યની વૃત્તિ રહી છે.
૯. તેમનું પ્રકૃતિગાન લોકલયમાં લહેરાયું છે. તેથી લોકકવિતાનો લય પણ એમાં ભળે છે.

સંકલ્પગ્રંથો:

૧. કવિતાનું રસાસ્વાદન - હેમંત દેસાઈ
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૪. સમન્વય - સં. પ્ર. સુરેશ દલાલ
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Mr. Mahesh Vaghela

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- 9 સ્મૃતિકાલીન અને આધુનિક શિક્ષણ પ્રણાલીની તુલના - પ્રો. જગદીશ ઈ. વસાવા..... ૨૬
- 10 આત્મ ઓળખની ક્ષણ- 'તમારા ચરણોમાં' - પ્રો. જલ્પા જે. પટેલ..... ૨૯
- 11 ભ્રષ્ટાચાર નિવારણ ઉપાયો ? - નરેન્દ્રસિંહ ડી. બારીઆ ૩૩
- 12 ઐતિહાસિક નવલકથાકાર તરીકે મુનશી - રમેશ બી. ચૌધરી..... ૩૬
- 13 જ્ઞાનમાર્ગી કાવ્યધારામાં અખાનું સ્થાન - શર્મિષ્ઠાબહેન ભીખાભાઈ પટેલ..... ૩૮
- 14 જાપાનની પ્રવાસ-પ્રણય કથા 'સંબંધની ઋતુઓ' - ડૉ. બિપિન ચૌધરી..... ૪૩
- 15 આદિવાસી મહિલાઓમાં શિક્ષણના બાધક પ્રશ્નો - ડૉ. હિતેષ ગેલાભાઈ વાળા..... ૪૬
- 16 'દલિત વાર્તાસૃષ્ટિ' (સં. મોહન પરમાર) - એક અવલોકન - ડૉ. ઈશ્વરભાઈ એમ. પટેલ. ૫૦
- 17 દેવભૂમિ દ્વારકા જિલ્લાની આર્થિક વિકાસ ગાથા - પ્રો. નારણભાઈ બી. છૈયા..... ૫૫
- 18 સરદાર વલ્લભભાઈ પટેલનો સ્ત્રી ઉત્કર્ષમાં ફાળો - પ્રો. રાજેશ બી. વાઘેલા..... ૫૮
- 19 સ્ત્રી સશક્તિકરણ - પ્રો. લક્ષ્મણભાઈ એમ. ડામોર..... ૬૪
- 20 ભારતીય શિલ્પકલા : પ્રાચીન ભારતના સંદર્ભમાં..... - ડૉ. ધર્મેશ પરમાર..... ૬૭



જ્ઞાનમાર્ગી કાવ્યધારામાં અખાનું સ્થાન

શર્મિષ્ઠાબહેન ભીખાભાઈ પટેલ
ગુજરાતી વિષયના વ્યાખ્યાતા
ગુરુકુલ મહિલા આર્ટ્સ એન્ડ કોમર્સ કૉલેજ,
પોરબંદર

૩૬ પ્રસ્તાવના :

ગુજરાતની તળપદી ભાષાના જોમ અને એના સામર્થ્યનો કલાત્મક સાક્ષાત્કાર કરનાર અખો, નરસિંહ મહેતા અને મીરાંબાઈની પંગતનો માત્ર ભકિતમાર્ગી નહીં પરંતુ જ્ઞાનમાર્ગી કવિઓમાં શિખર સમાન છે અને જ્ઞાની, કવિ, વેદાંતી તથા બ્રહ્મનિષ્ઠ તરીકે ગુજરાતની સાહિત્યરસિક જનતામાં જાણીતો છે.

૩૬ અખાના પુરોગામી અને અનુગામી જ્ઞાનમાર્ગી કવિઓ અને અખા વચ્ચે સમાનતા

૧. જીવનના આરંભકાળમાં સામાન્ય સંસારાસક્ત
૨. ગુરુકૃપા
૩. સત્સંગ અને આત્માનુભૂતિથી અનાસક્ત બનેલ
૪. સાધનાના મુશ્કેલ માર્ગ દ્વારા આત્મકલ્યાણ
૫. લોકકલ્યાણ કાર્ય
૬. અધ્યાત્મમાર્ગ
૭. જ્ઞાન અને ભકિતમાં અભેદ
૮. અનુભવાર્થી, જ્ઞાની અને સ્વરૂપાનુસંધાની
૯. એકેશ્વરવાદ અને વિરાટ મનુષ્યધર્મની સ્થાપના
૧૦. ન્યાતજાત અને ધર્મમાં અભેદત્વ
૧૧. સંસાર અને દેહની ક્ષણભંગુરતા

અખાના પુરોગામી અને અનુગામી જ્ઞાનમાર્ગી કવિઓમાં રહેલા આ તમામ સમાન તત્વોનો પુરસ્કૃતા અખો ગુજરાતના સર્વ જ્ઞાની કવિઓમાં શ્રેષ્ઠ છે. વેદાંતી કવિઓમાં તેના જેટલી તત્ત્વચિંતકતા અન્ય કોઈએ દાખવી નથી. અખો કવિ નથી, અનુભવી છે, જ્ઞાની છે તે પોતે જ સ્પષ્ટ કહે છે કે,

જ્ઞાનીને કવિમાં ના ગણીશ, કિરણ ચૂરજના કેમ વણીશ?

૩૬ વિશેષતાઓ

૧. અખાની અધ્યાત્મભાવના

આતમસૂઝ માટે આત્મજ્ઞાન જરૂરી છે અને તેના માટે મહત્ત્વના પરિબળો છે. (૧) અભિપ્સા (૨) પરિત્યાગ (૩) આત્મનિરીક્ષણ અને (૪) સમર્પણ. જે અખામાં ફલિત થયેલ છે. તેના કવનના વિષયો છે.

૧. અદ્વૈત - અનુભવની જરૂરીયાત
૨. માયાનો પ્રભાવ (માયા-ઈશ્વર-જગત)
૩. પરબ્રહ્મ - આરાધનાની અગત્યતા
૪. પરબ્રહ્મપદનું વર્ણન
૫. અન્ય વિવાદોની ઊણપો
૬. ગુરુસેવનનો મહિમા
૭. જીવ
૮. બ્રહ્મભાવદશા : જીવન્મુક્ત
૯. સાધનાને નામે આળપંપાળ
૧૦. બ્રહ્માનુભવનો મહિમા

જેના દ્વારા તેણે ગુજરાતી જ્ઞાનકવિતામાં અમૂલ્ય યોગદાન કર્યું છે. ડૉ. રમણલાલ ધ. પાઠકના મૂલ્યાંકનને આધારે અખાની અધ્યાત્મસાધના બે વિભાગમાં વહેંચાયેલી છે.

૧. રચનાત્મક સાધના
૨. ધ્વંસાત્મક સાધના

૧. રચનાત્મક સાધના

રચનાત્મક સાધનામાં અખાનું મુખ્ય ધ્યેય છે આત્માની ઓળખ. ઈન્દ્રિયોની બહિર્મુખતા અને અજ્ઞાનને કારણે 'સ્વ' રૂપનો બિનઅનુભવ. એને પામવાના ઉપાયોમાં તે ભકિતમાર્ગ, જ્ઞાનમાર્ગ અને યોગમાર્ગ ચીધે છે. જેમાં ભકિતમાર્ગમાં તે પ્રેમવિરહ, ભકિત, સદ્ગુરુ સેવા, જ્ઞાનમાર્ગમાં આત્મતત્ત્વ વિચારણા, જ્ઞાનોદય, તીવ્ર જિજ્ઞાસા, વિવેક તથા વૈરાગ્ય અને યોગમાર્ગમાં સુરતિ નિરતિની સાધનાનો સ્વીકાર કરે છે.

૨. ધ્વંસાત્મક સાધના

આ પ્રકારમાં અખાએ સંતરૂપે લોકમંગળની ભાવના સેવીને સમાજમાં ફેલાયેલા અંધવિશ્વાસ, મિથ્યાચારો, બાહ્યાડંબરો અને વર્ણાશ્રમધર્મની અવ્યવસ્થા અને તેમાંય સમાજમાં ફેલાયેલા 'અવતારવાદ', 'પુનર્જન્મ' અને 'કર્મવાદ' વગેરેની વિરૂદ્ધ સત્યનો પ્રચાર કરવા જનતામાં ફેલાયેલા ભ્રમને દૂર કરવા સાચા ભક્ત અથવા સંતની વાસ્તવિકતાનો પરિચય આપ્યો છે અને તેના માટે તેણે વ્યવહારુ જીવનનાં પુષ્કળ ઉદાહરણો આપ્યા છે. કર્મકાંડને ઉતારી પાડવામાં આજસ ન કરનાર અખાએ સાધનામાર્ગમાં તીર્થાટન, દેહદમન આદિ અનિવાર્ય નથી એમ સમજાવતા કહ્યું છે કે,

'ગોળે મરે કાં શોધે વખ, તપી ભમી કાં પામે દઃખ?'

૨. ન કશ્ચિદ વસ્તુ જાયતે (અભેદાનુભવ, અદ્વેતાનુભવ)

કશી વસ્તુ જન્મતી નથી. કશાનો જન્મ થતો નથી એ જ એકમાત્ર સત્ય છે. સંસારની જે માયાજાળમાં મનુષ્ય ફસાઈ જતો હોય છે તે મનુષ્યના ચિત્તમાં જ પડેલી માયા છે. વસ્તુતઃ તે કયાંય નથી. જેનાથી મનુષ્ય સુખદુઃખનો અનુભવ કરે છે તે સર્વ માયામાત્ર છે. સત્ય એક જ છે અને તે બ્રહ્મતત્ત્વ જ છે.

જગત મિથ્યા છે અને બ્રહ્મ સત્ય છે. તે વર્ણનનો નહીં પણ અનુભવનો વિષય છે. જ્યાં દ્વૈતબુદ્ધિ, જ્યાં ભેદદષ્ટિ ત્યાં સર્વત્ર માયાનો પ્રભાવ છે. સ્વર્ગ, પૃથ્વી, પાતાળ તેમનો નિયામક ઈશ્વર વગેરે કાંઈ બ્રહ્મથી જુદા નથી. તે સમજાવવા માટે અખો બિંબ-પ્રતિબિંબનું દષ્ટાંત આપે છે.

**જયમ મોહોટા મંદિર માંહ, તાંહ છે કાચ જ ઠાપ્યા;
નીલ પીત બહુ રંગ, રંગના ભેદ જ ભાપ્યા,
તાહાં ઊગ્યો શશી કે સૂર, દૂરથી અંતર ઝળકે;
તે બહુ દેખાડે રૂપ, ઘૂપ વિવિધ પેરે ચળકે;
અખા ઉપર અવિલોકતા, તે તાહાં ત્યમનું ત્યમ છે;
ત્યમ ત્રિલોકી જાણજે, વસ્તુ વડે એ એમ છે.**

અર્થાત્ સૂર્ય એક છે તેના પ્રતિબિંબો ઘણા હોય છે. જેવા રંગનો કાચ તેવા રંગનું પ્રતિબિંબ - પણ પ્રતિબિંબો કેવળ આભાસી, મિથ્યા સૂર્ય એકલો જ સાચો તેમ બ્રહ્મ એક જ છે તેને બહાર ખોળવાની જરૂર નથી. અંતરમાં જ તેને અનુભવવાનો છે.

વિશ્વ વસ્તુ માંહા શાનો ફેર ? જયમ મણ એક ને ચાલીસ શેર;

નાહાનાં કાટલાં તે આ પંડ, મણ સ્થાને વૈરાટ બ્રહાંડ,

હરિમાં વિશ્વને વિશ્વમાં હેર (હરિ) એમ અખા સહુનું ઘેરનું ઘેર

અર્થાત એક મણના વજન અને ચાલીસ શેરના વજનમાં તફાવત નથી. તેવી રીતે બ્રહ્મ અને વિશ્વમાં કશો ફરક નથી. વિરાટ વિશ્વ અને તેમાં આવેલા શરીરની સરખામણી કરીએ તો કહી શકાય કે વિશ્વ એક મણના વજન જેવું છે જ્યારે વિશ્વમાંના શરીર શેર-શેરનાં વજન-કાટલાંને સ્થાને છે. આમ, હરિમાં વિશ્વ સમાયું છે અને વિશ્વમાં હરિ વસ્યો છે અને એ રીતે બધું એકનું એક એકરૂપ છે.

અખો એના કવનમાં સમજાવે છે કે જીવનમાં શાંતિ અને સાચું સુખ મેળવવું હોય તો જાતને હરિને સોંપી દો, હરિમય બની રહો, સહજ ભાવે જીવો. પરમાત્માને કોઈ મંદિરોમાં કે તીર્થસ્થાનોમાં શોધવાનો નથી. પુસ્તકો પણ એની ઓળખ આપી શકવાના નથી. અહંતા મમતાને કારણે જગતની જંજાળમાં ફસાયેલો જીવ પોતાનામાં રહેલા શિવ સ્વરૂપને પામી શકતો નથી. માયાના બંધનોમાં બંધાયેલો રહેલો છે પરંતુ તેમાંથી મુક્ત થવા અખો

તદન વ્યવહારું ઉદાહરણ આપે છે કે, રાજાનો દિકરો પોતે રાજગાદી ભોગવવા નાનામોટા ભાઈઓનું અને બાપ સુદ્ધાનું મોત ઈચ્છે છે તેવી જ રીતે બ્રહ્મપદની પ્રાપ્તિ માટે પણ સંસારના બધા સંબંધો ટળી જવાની જરૂર છે.

પ્રભુની જેમ જ, અંતરથી અકર્તા રહી કર્મ કરવાનો ગીતાબોધ્યો નિષ્કામ કર્મનો માર્ગ એ ચીંધે છે. તેને મન ભકિત પણ જ્ઞાન અંતર્ગત છે.

જ્ઞાન વિના ભકિત નવ ઘાય, જ્યમ ચક્ષુહીણો જ્યાં ત્યાં અવડાય

અને પછી કહે છે કે અભેદાનુભવીને ભકિત કરવા જેવું જ રહેતું નથી. પોતે જે કંઈ વસ્તુ સમર્પવા જાય છે તે પ્રભુની જ નીવડે છે.

પ્રિયતમને પામ્યા પહેલાં એની રટણા સમજી શકાય પણ સોહાગણને તો નિરંતર સ્વામી સાથમાં જ છે. માણસ પોતાને સાદ કરે એ કેવું લાગે ?

**કુંવારી લે વરનું નામ, પણ સદા સોહાગણ અંગે સ્વામ,
પોતે પોતાને કરવો સાદ, એ તો અખા ઘેલાનો વાદ.**

૩. સમન્વયદર્શી

અખાએ 'સદ્વિચાર તે સાચી ભકિત' જણાવીને ભકિતને પણ એક મહત્ત્વપૂર્ણ સાધન માન્યું છે. અખાના સમય સુધીમાં ભકિતના જુવાળના ઉત્તમ સાહિત્યિક પરિણામો દેશની ભાષાઓમાં ઘણું ખરું આવી ચૂક્યાં હતાં અને તેનાથી આગળ વધતા ભકિતના જુવાળમાં ઓટ આવતા વિલાસિતા, કીચડ પ્રવેશી ગયા હતા. અખાએ તેના વિષે લખ્યું છે,

નાહી ઘોઈને ફરે ફૂટડા, ખાઈપીને ઘયા ખૂંટડા.

ભકતો અને વૈષ્ણવ નામધારીઓના આવા સ્વરૂપને કારણે ભકિત અને વેવલાઈનું અંતર ઘટી ગયું. અખો તેનાથી તંગ આવી ગયો પોતે ગુરૂ (ગોકુલનાથ) કરવાને કારણે સમાજમાં સગુરો કહેવાયો. પણ પોતાનો વિચાર તેમ છતાંય નગુરો જ રહ્યો એમ એ પોતે સ્વીકારે છે અને છેવટે આત્માનુભૂતિથી એ નિર્ગુણ ઉપાસનામાં સ્થિર થયો. પરંતુ અખાને નિર્ગુણ અને સગુણ બન્ને ઉપાસના આકર્ષે છે. કેમકે, અખો કોઈ જડમતવાદી નથી.

**નિર્ગુણ ઘઈને સગુણમાં ભળે,
તો અખા દૂષમાં સાકર મળે.**

ભકિતમાર્ગમાં પ્રેમલક્ષણાનું તત્ત્વ પ્રવેશેલું તેને તે જતું કરવા તૈયાર નથી. નિર્ગુણોપાસનામાં આ પ્રેમલક્ષણાવાળી સગુણોપાસના એ ભેળવવા ચાહે છે પરંતુ તે સમયમાં જામેલી સાંપ્રદાયિકતાને કારણે તે નિર્ગુણ ઉપાસક બની રહે છે.

અખાની ભકિત સગુણની ન રહેતા નિર્ગુણોપાસનામાં અંતર્ગત થઈ જાય છે. નવઘાભકિતથી પર જવા એ સૂચવે છે

**જેની ભકિત એક્યાસી પૂરણ થઈ,
બ્યાસીએ બુધ્ધ આવી રહી.**

નવઘાપાર પ્રેમલક્ષણા છે અને જ્ઞાનદશા છે. અખો નિર્ગુણોપાસનાને પ્રેમલક્ષણારૂપે જુએ છે. પુરોગામી ધર્મચર્યામાંથી મહત્ત્વનાં તત્ત્વો ઉપાડી લઈ તેનો તે સમન્વય યોજે છે. આ તત્ત્વોમાં પ્રેમલક્ષણા ઉપરાંત બીજું તત્ત્વ તે સ્વીકારે છે તે છે પુષ્ટિ અથવા પોષણ. અર્થાત

પોષણં તદનુગ્રહ : પરમાત્માનો અનુગ્રહ

યમવૈષ વૃણુતે તેન લખ્ય : પરમાત્મા ઈચ્છે તેને પ્રાપ્ત થાય.

પરમચેતના નિરાકાર અને નિરંજન નિર્ગુણ છે. આ તત્ત્વની અનુભૂતિ કરવી એ જ એકમાત્ર ધ્યેય હોવા છતાં સગુણ ઉપાસનાને સ્વીકારે છે.

'અખાના પૂર્વવતી કોઈપણ ગુજરાતી જૈનેતર સંતકવિના નિર્ગુણબ્રહ્મની ફાગ-લીલાનું ગાન કરનારા પદો હજુ સુધી નહિ મળ્યા હોવાથી આપણે અખાને નિર્ગુણ બ્રહ્મના ફાગનું વર્ણન કરનાર પ્રથમ ગુજરાતી જૈનેતર સંત કવિ કહી શકીએ.'

૪. સમાજસુધારક નહિ પરંતુ જીવનઉદ્ધારક

ગુજરાતના સામાજિક જીવનને અનેક બિંદુએથી સ્પર્શવાનું ન ચૂકતો અખો સમાજનાં દૂષણોને વેધક નિરીક્ષણ દ્વારા જોઈ લે છે. અખાનો હાથ સમાજની નાડી ઉપર છે. રોજિંદા જીવનનું સૂક્ષ્મનિરીક્ષણ એણે કરેલું

છે. અખાના કવનમાં 'દર્શનની દીપ્તિ' તો છે જ, પરંતુ સાથે સાથે વાસ્તવિક જીવનનો સંસ્પર્શ પણ છપ્પા જેવી રચનામાં અનુભવાય છે. ધાર્મિક વિખવાદોથી એ વિરુદ્ધ છે.

આપ આપમાં ઊઠી બધા, એક કહે રામ અને એક કહે અલ્યાં

અખાએ વિવિધ ધર્મ અને દર્શનોના અનેક અંગોનું તલસ્પર્શી અધ્યયન કર્યું છે. સ્વાનુભવી છે માટે તેણે પોતાના સમકાલીન સમાજની રૂઢિવાદિતા, ધર્મના સત્વને સમજ્યા વગરના છપ્પા, દ્રિયાકાંડ, તીર્થાટન, મનુષ્યએ ઘડેલી નિર્જીવ મૂર્તિની પૂજા, પુસ્તકીયું જ્ઞાન, ઊંચ-નીચના ભેદ વગેરેમાં રાચતી જનતાને ઉગારવા માટેના પ્રયત્નો કર્યા છે. તેને માટે ક્યાંક ભાઈ, સાધુ, મનવા, જેવા નમ્ર સંબોધનની સાથે મૂરખ, અંધા, ભૂર, ભૂંડા, અલ્યા વગેરે જેવા તીખાશયુક્ત સંબોધનોનો પણ પ્રયોગ કર્યો છે. જો કે, તેની તીખી વાણીમાં લોકમંગલની ભાવના પડેલી છે. તો અહંત્યાગ, જ્ઞાન, નિષ્ઠા, ભક્તિ વગેરેનો સીધો ઉપદેશ પણ છે. આ સર્વે દ્વારા તેણે પ્રત્યેક માણસના વ્યક્તિગત જીવનને ધાર્મિક અને આધ્યાત્મિક રીતે સુધારવાની વાત કહી. જો કે શરૂઆત તે પોતાનાથી જ કરે છે કહે છે,

ગુરુ થા તારો તું જ, જૂજવો કો નથી ભજવા,

બાહાર બુદ્ધિ તું ટાળ, વાળ અંતર પે સેવા.

અખો સમાજસુધારક નહિ પરંતુ જીવનસુધારક હતો એ નીચેની પંક્તિઓ જોતા સમજાયે,

આભડછેડ અંત્યજની જણી, બ્રાહ્મણ વૈષ્ણવ કીધા ઘણી,

ઉંચમાં રામ ભમણો નથી ભયો, નીચ પિંડ ઠાલો નથી કર્યો,

ઉંચ ખરા તે ઉંચ ન જાણ, નીચ તે નોંહે નીચ નિર્માણ.

સમાજમાં પોતાની જાતને ઉચ્ચ માનનારાઓના ભ્રમો અને હીનતાભાવ લઘુગ્રંથીથી પીડાતા લોકોના અરમાનને અખાએ 'નુડલંબુલ્લા બતાવીને ઠપકાર્યા છે અને

તું તારું સહુકીને ભેસ, કાં ચોખે ડિલે પિયારી મેશ ?

વગેરે ઉપદેશો દ્વારા, આત્મચેતના, હરિજન સંગતિ અકૃત્રિમ જીવન સાધના વગેરેની સૂઝ કેળવવાનો અનુરોધ કર્યો છે અને પોતાના સમાજને સાચા માર્ગે ચાલવા માટે પ્રેરિત પણ કર્યો છે તેના માટે એમ કહી શકાય કે,

૧. તે કપટ આચરણનું નિવારણ કરી સમાજમાં સત્ય આચરણની પ્રતિષ્ઠા કરવા ઈચ્છતો હતો.

૨. મિથ્યા આડંબરોને સ્થાને સદાચારોનો પ્રચાર કરવા ઝંખતો હતો.

૩. દૂષિત સામાજિક અવ્યવસ્થાઓને બદલે સહજ રીતે બનેલ સહજ કૃત-સામાજિક સુવ્યવસ્થા અને સુદૃઢતાનો આગ્રહી હતો.

૪. સમાજના પારસ્પરિક ભેદભાવને દૂર કરીને સહાનુભૂતિ, સમદષ્ટિ, સદ્ભાવ અને સહજ જીવન થાપનની પરંપરા સ્થાપવા માંગતો હતો.

૫. ઓજસ્વી અને અર્થધન કવિતા આપનાર

ગુજરાતી સાહિત્યમાં 'પ્રબોધબત્રીસી'માં કહેવતોના પ્રયોગ દ્વારા અદ્વિતીય સ્થાન પ્રાપ્ત કરનાર માંડણ બંધારાથી દોઢસો વર્ષ પછી અખાએ માત્ર ગુજરાતી જ નહિ હિન્દી ભાષાની પણ વિવિધ બોલીની લગભગ હજારેક કહેવતોનો ઉપયોગ માત્ર પોતાની વાણીમાં સચોટતા લાવવા કર્યો છે. બાકી તો એ પોતે જ આગવી વાણીમાં ઉપમા અને દષ્ટાંત પણ તળપદા જીવનમાંથી ઉપાડે છે. લોકોક્તિની કોટિએ પહોંચતી અખાની વાણી તે તેની પરિણત પ્રતિભાનું ફળ છે એ કોઈ પાસેથી ઉછીની લીધેલી જનજીવનમાં ઘર કરી ગયેલી ગુજરાતી અને હિન્દી લોકોક્તિઓ કથનભંગિઓ અને રૂઢિપ્રયોગોની પ્રસંગોચિત પસંદગી દ્વારા લોકમાનસ ઉપર ધારી અસર કરી શકે છે.

દા.ત.

- 'આંધળો સસરો ને શણગટ વહુ, કથા સાંભળવા ચાલ્યા સહુ.'
- 'માટેલો સાંઠ ચોમાસું ચર્ચો, વઢકણી વહુએ દીકરો જણ્યો.'
- 'આભડછેડ અંત્યજની જણી, બ્રાહ્મણ વૈષ્ણવ કીધા ઘણી.'

આજે પણ લોકમાનસમાં જ નહિ પણ વિદ્વતસમાજમાં પણ વપરાય છે. અખાની ભાષા લક્ષ્યવેદી છે. આત્મકલ્યાણકારી બ્રહ્મજ્ઞાનની પ્રાપ્તિમાં જે કોઈ બાધારૂપ છે તેને ઝાટકવામાં અખાએ પાણીપાની કરી નથી. એના માટે એણે કટાક્ષનો આશ્રય લીધો છે. સમાજની વ્યક્તિઓની રીતભાત જોઈ તેનાથી હસ્યા વિના રહેવાતું નથી.

- 'તિલક કરતાં ત્રેપન વહ્યાં'
- 'અમારે હજારે વરસ અંધારે ગયા, તમે આવા ડાહ્યા ક્યાંથી થયા?'
- 'દેહાભિમાન હતું પાશેર, વિદ્યા ભણતાં વાઘું શેર,
ચર્યા વદતાં તોલું થયો, ગુરૂ થયો ત્યાં મજામાં ગયો'

તે વહેમ અંધશ્રદ્ધા, જનસ્વભાવ, સામૂહિક, મનોવૃત્તિ પર કટાક્ષ કરે છે.

ઉપસંહાર

એણે પોતાના કવન દ્વારા પોતાના પછી આવનારા બ્રહ્મનિષ્ઠ, સ્વતંત્ર વિચારક અને સાચા પ્રેમનિષ્ઠ ધર્મ સુધારકો માટે રસ્તો ચીઘ્યો. અખો જીવનમાં સાદાઈ અને સદાચારનો આગ્રહી હતો. અવલોકન, અનુભવ, અધ્યયન, મનન, ચિંતન અને સ્વયંસ્ફુરણથી ભરેલા અખાને દંભ, પાખંડ, બાહ્યાચાર, ષટ્શાસ્ત્રોના વિતંડાવાદો વગેરે પ્રત્યે સખત નફરત હતી. સત્યના પ્રખર પક્ષપાતી અને સ્પષ્ટવાદી હોવાને લીધે તત્કાલીન વિવિધ પંથ સંપ્રદાયો અને તેના આચાર્ય, મહંત, મહારાજ વગેરેનો તેમના બાહ્ય અને ભ્રષ્ટ વ્યવહારો માટે અખાએ સારો એવો ઊઘડો લીધો છે. આ બધાનાં લીધે અખામાં જે આવેશ પ્રકટી ઊઠેલો દેખાય છે તેને વિદ્વાનોએ 'અલૌકિક અગ્નિ' (Prophetic Fire) 'તૃતીત્ર નેત્રની પ્રસાદી' અને 'અગ્નિકુંડની જવાળાઓ' કહ્યાં છે તે યોગ્ય જ છે. અખાએ વૈષ્ણવ સંપ્રદાય નિમિત્તે પોતાના સમયના શૈવશકિત, જૈન, બૌદ્ધ, ઈસ્લામ વગેરે બધા ધર્મસંપ્રદાયોની બહિર્મુખતા ઉપર નીડરતાથી હથોડા માર્યા છે. ઘરેણાં ઘડવાનું છોડીને અખાએ પોતાના સમયનાં ધાર્મિક વિધિ-વિધાનો, મિથ્યાઆચારો અને દંભના કિલ્લાને બળકટ બાનીના હથોડા મારીમારીને જર્જરિત કરી મૂકવામાં પાછું વળીને જોયું નથી. તેના વિષે શ્રી ઉમાશંકર જોશીએ કરેલું આ મુજબનું વિધાન યથાર્થ જ છે કે, 'ગુજરાતી સાહિત્યમાં જ નહીં, દેશના મધ્યકાલીન સાહિત્યમાં અખાનો અવાજ અનોખો છે જો કોઈની સાથે ક્યારેક એનો અવાજ મળતો આવતો હોય તો તે કબીરના બ્રહ્મલલકાર સાથે. ... બંને કવનમાં જ્ઞાનને, નિર્ગુણ ભાવને, અધિકાંશે વધાવે છે. કબીરની જેમ અખો સમન્વયદર્શી છે.

સંદર્ભગ્રંથો

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| ૧. અખાની કાવ્યકૃતિઓ ખંડ ૧ છપ્પા | સંશોધક - સંપાદક ડૉ. શિવલાલ જેસલપુરા |
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(ઈ.સ. ૧૪૫૦-૧૮૫૦) | સંપાદકો - ઉમાશંકર જોશી, અનંતરાય રાવળ
યશવંત શુક્લ
સહાયક સંપાદક - ચિમનલાલ ત્રિવેદી |
| ૩. મધ્યકાલીન ગુજરાતી સાહિત્ય | ડૉ. બહેચરભાઈ ર. પટેલ |
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| ૫. અખો એક સ્વાધ્યાય | ડૉ. રમણલાલ ઘ. પાઠક |
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શર્મિષ્ઠાબહેન ભીખાભાઈ પટેલ

ગુજરાતી વિષયના વ્યાખ્યાતા

ગુરૂકુલ મહિલા આર્ટ્સ એન્ડ કોમર્સ કૉલેજ, પોરબંદર

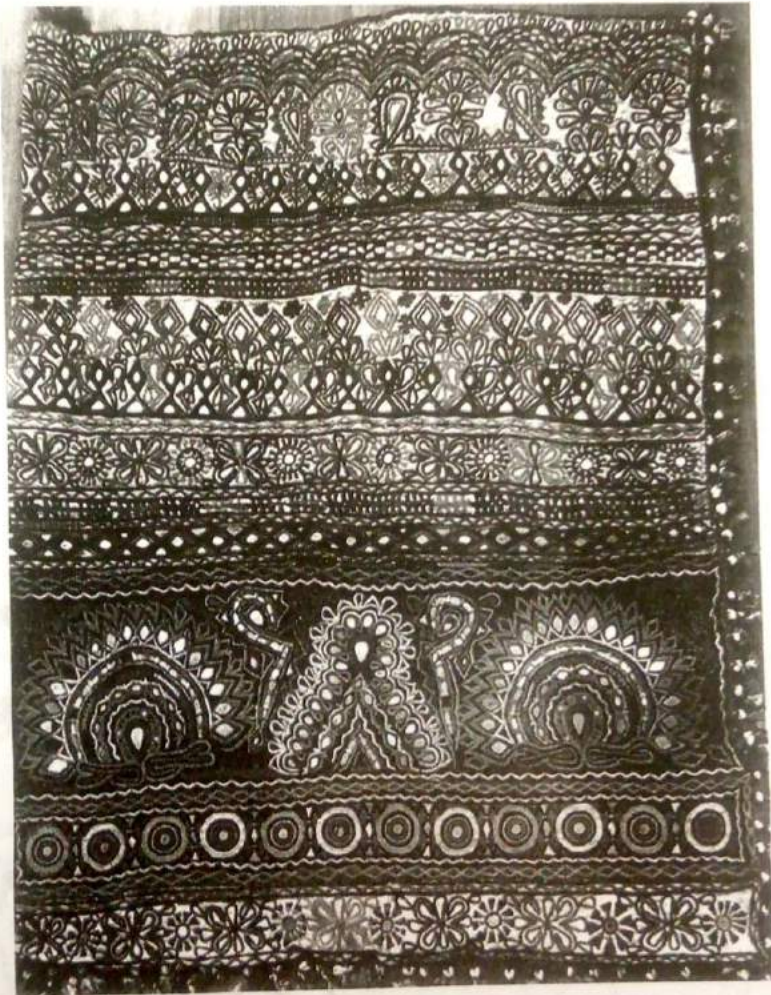
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લોકગુર્જરી

સળંગ અંક : ચોત્રીસ

(ત્રૈમાસિક : ત્રીજું વર્ષ, ત્રીજો અંક, ડિસેમ્બર-૨૦૧૪)

સંપાદક : ડૉ. બળવંત જાની



શ્રી ઝવેરચંદ મેઘાણી લોકસાહિત્ય કેન્દ્ર

સૌરાષ્ટ્ર યુનિવર્સિટી, રાજકોટ-૫

અનુક્રમણિકા

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૬. લોકસાહિત્ય વિદ્યાલય - જૂનાગઢ : લોકતંત્ર અને લોકમંત્ર	રાજુલ દવે	૬૧
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ભણતો અક્ષર બે ભણે, રે રે ને નમો
બે વિના બાવન બોબા, ઘાટે ન આવે મમો.

નરસિંહ મહેતાના સમય પછી સૌરાષ્ટ્ર વિસ્તારની સમર્થ સર્જક ચેતના તરીકે મૂળદાસજીને જોવામાં આવે છે.

ભજનરચનાના મામલે તો નરસિંહ-મીરાંથી પણ વિશેષ લોકજીવનમાં પ્રવેશલ દેખાતા આ સર્જકની 'ચૂંદડી' રચનાએ તેને પૂરતો યશ અપાવ્યો છે. કબીરની ચાદર જેટલી જ 'ચૂંદડી' લોકપ્રિય છે.

'ચૂંદડી' કોની ઓઢી? એ લોકજીવનનો પ્રશ્ન સગપણસુચક છે. અહીં અલૌકિક એવા પરિબ્રહ્મની 'ચૂંદડી'નું નિરૂપણ છે.

હથેવાળો હરિ સું બ્રહ્મો, મધ્ય મંડપ માંહી
ચાર જુગની ચોરી રચી, માંહે બન છે ખેતરપાળ

.....

અખંડ જૂગે નહિ ઉવટે, એમ મહાજન કહે મુળદાસ...

કાવ્યનો પ્રદેશ લોકોત્તર છે. પરન્તુ જૈન કવિઓ કે મધ્યકાલીન આખ્યાન-સ્વરૂપ રચનારા વિવાહસ્વરૂપ રચતા. દીક્ષા લેવી એ પણ જૈન સાહિત્યમાં વિવાહ તરીકે પ્રયોજાતું એક સાહિત્ય-સ્વરૂપ બનેલ. તેમાંનું એક 'ચૂંદડી'નું ઘટક તત્ત્વ સંત તરીકેની મૂળદાસજીની આઈડિન્ટિટી સ્થાપી આપે છે. સંતવાણીનાં જે કેટલાંક લક્ષણો છે, તે મૂળદાસજીની આવી રચનામાંથી મળે છે. સગુણ, નિર્ગુણ, યોગ, ભક્તિ, જ્ઞાન વગેરેના વિભાવ પરિભાષાને અતિક્રમી એ સર્વ પદાર્થો મૂળદાસજીની વાણીમાં મિશ્રણ નહીં પણ સંયોજન પામે છે. સાધક અને સર્જક તરીકે મૂળદાસજીની તાર્કિકતા અને વૈજ્ઞાનિકતા તેમની વાણીમાંથી પ્રાપ્ત થાય છે. પરન્તુ અંતે તેમના વૈયક્તિક અભિગમથી કેવી રીતે જોવા મળે છે તે પણ જોઈએ. મૂળદાસજીની ઉપર સામાજિક રીતે આળ આપ્યું કે, બદનામીથી મરવા તૈયાર થનાર બાઈના ગર્ભ માટે મૂળદાસજી જવાબદાર છે. તેથી મૂળદાસજી અમરેલી છોડી દ્વારકા જાત્રાએ જતા હોય છે. તે જમાનામાં જામનગરના જામ રાજા જે તેના શિષ્ય હતા, તેને મળવા ઈચ્છા પ્રગટ કરી. પરન્તુ મિથ્યા આળના સમાચાર તે રાજાને મળી ચૂક્યા હોઈ તે સમાચાર પાઠવે છે કે આવા ગુરુનો તેણે ત્યાગ કર્યો છે. પ્રતિભાવમાં મૂળદાસજી જણાવે છે કે, તે ગુરુ તરીકે ત્યાગ કર્યો છે, પરન્તુ મેં તારો શિષ્ય તરીકે ત્યાગ નથી કર્યો.

અહીં સંતની કડુણા જોઈ શકાય છે. વિપરીત પરિબળોમાં પણ તે સ્થિર છે. ત્યારે અને આજે પણ તેના શબ્દ સ્થિર છે.



સંતવાણીનાં ઉદ્ગાતા : કવયિત્રી લીરબાઈ

ડૉ. ઉષા મકવાણા

ભારતીય સંતપરંપરામાં મધ્યકાલીન સંતોનું પ્રદાન ઘણું જ પ્રશસ્ત્ય રહ્યું છે. તત્કાલીન સામાજિક આબોહવા વચ્ચે માનવતાવાદી આંદોલન પ્રગટાવનાર નિર્ગુણમાર્ગી સંતપરંપરામાં કેટલાંક નારી સંતો સૌરાષ્ટ્રમાં થઈ ગયાં. તેમાં મોઢવાણનાં મીરાંબાઈ તરીકે જાણીતા થયેલા સંત કવયિત્રી લીરબાઈનો મહિમા આજે પણ અનેરો છે.

માનવજીવનના ઉત્કર્ષ માટે સતત કર્મશીલ જીવન વ્યતીત કરનાર લીરબાઈ અધ્યાત્મયાત્રામાં ઘણાં આગળ નીકળી ગયાં હતાં, તેની પ્રતીતિ તેમના જીવનચરિત્ર અને ભજનવાણીમાંથી પસાર થતાં થાય છે. સંત કવયિત્રી લીરબાઈએ ઘણાં લોકોને સન્માર્ગે વાળવાનું માનવીય કાર્ય કર્યું હતું. તેમણે જાતિ, ક્રોમ, ઉચ્ચ-નીચના ભેદભાવ રાખ્યા વિના સામાજિક સંવાદિતા વડે લોકસુધાર અને માનવએક્યનું કાર્ય કર્યું હતું. અધ્યાત્મમાર્ગનાં યાત્રિકો માટે તેમની ભજનવાણી આજે પણ એટલી જ હિતકારી અને માર્ગદર્શનરૂપ બની રહે, તે કોટીની છે.

● જીવનપરિચય :

પરબ પરંપરાનાં નારી સંતોમાં અમરમા-ચી લઈને લીરબાઈ સુધીનાં સંતોનું જીવન તેઓની માનવતાવાદી પ્રવૃત્તિને કારણે આજે પણ નોંધપાત્ર છે. લીરબાઈના જીવન અંગેની પ્રમાણભૂત માહિતી ઘણા અભ્યાસુ પાસેથી મળે છે. તે અનુસાર...

જન્મ અને મૃત્યુ

લીરબાઈનો જન્મ (સંવત ૧૮૬૦) ઈ.સ. ૧૮૦૪માં પોરબંદરના મોઢવાડા ગામના મેર લુણા મોઢવાડિયા અને લાખીબાઈને ત્યાં થયો હતો, અને (સંવત ૧૮૩૨) ઈ.સ. ૧૮૭૬માં કંડોરણા ગામે જીવતાં સમાધિ લીધી હતી.

જીવન

લીરબાઈ નાનપણથી જ ભક્તિના રંગે રંગાયેલાં હતાં. તેઓમાં સુપાત્ર સંતને ઓળખવાની દિવ્યદષ્ટિ નાનપણથી જ હતી. ભજનાનંદી સંતને પોતાને આંગણે બોલાવે, તેમની સેવા-ચાકરી કરવામાં તથા તેમના યુગ્મે ભજનવાણી સાંભળવામાં તેમનો અનેરો આનંદ પ્રાપ્ત થતો.

લીરબાઈનું લગ્ન કેશવા ગામના વજસી કેશવારા સાથે થયેલ. નાનપણથી સાધુ-સંતોનાં સત્સંગી લીરબાઈ માટે કઠોર સાસરવાસ વસમો થઈ પડતાં તે ધાડપાડુ, અધર્મી પતિ વજસીનું ઘર છોડી પિતાગૃહે પાછાં આવે છે. તે સમયે પરબ પરંપરાના સંત જીવણદાસ અને સોનબાઈ સાથે મેળાપ થતાં લીરબાઈ તેમનાં નિત્યસત્સંગી બને છે. બીજી તરફ લીરબાઈનાં સત્ત અને સત્સંગની વાત વજસી સુધી પહોંચતાં તે જીવણદાસ અને સોનબાઈને ત્યાં આવી રહે છે. ત્યાં આવતાં જીવણદાસ, સોનબાઈ અને લીરબાઈના પ્રતાપથી અભિભૂત થાય છે, તે પણ લીરબાઈની સાથે સાધુ-સંતોના સહવાસી અને સત્સંગી બને છે. આમ અધર્મી વજસીનું વજસી ભગતમાં રૂપાંતર થાય છે.

ગુરુપરંપરા

પ્રાપ્ય અભ્યાસો અનુસાર લીરબાઈના ગુરુ જીવણદાસ હોવાનું જાણવા મળે છે. તો કેટલાક સ્થાને લીરબાઈ જીવણદાસના માધ્યમ દ્વારા દેવીદાસનાં શિષ્યા હોવાનો ઉલ્લેખ મળે છે.

આમ કેટલાંક અભ્યાસીઓ લીરબાઈ જીવણદાસનાં શિષ્યા હોવાનો મત પ્રગટ કરે છે, તો કેટલાંક અભ્યાસીઓના મતે તે દેવીદાસનાં શિષ્યા હોવાનું ઉદ્ઘાટિત થાય છે. જોકે, બીજો મત વધુ પ્રમાણભૂત જણાય છે.

શિષ્યપરંપરા

લીરબાઈની કોઈ શિષ્યપરંપરા હોવાનું જાણવા મળતું નથી, પરંતુ તેમને માનનારો એક વિશાળ લોકસમુદાય આજે પણ છે.

વંશપરંપરા

'સતી લીરબાઈ માતાનું ચરિત્ર'માં કાનજી ભુટા બારોટે આપેલ વજસીભગતની વંશાવળી આ પ્રમાણે છે -

વજસી ભગત

પુંજ ભગત		પાતા ભગત
કાના ભગત	રણમલ ભગત	જેરામ ભગત
ભૂરા ભગત	વસતા ભગત(કંડોરણા)	સામત ભગત
ગીંગા ભગત	પુંજ ભગત	નાગ ભગત
ઓઘડ ભગત	કેસવ ભગત	
માલદે ભગત	રામ ભગત	

● લીરબાઈનાં ભજનો :

લીરબાઈ પાસેથી લગભગ દસેક જેટલી રચનાઓ મળે છે. અત્રે પ્રાપ્ય નવ રચનાઓને આધારે સંત કવયિત્રી લીરબાઈની રચનાઓનો અભ્યાસ પ્રસ્તુત છે -

સ્વરૂપ :

સંત કવયિત્રી લીરબાઈની રચનાઓ મધ્યયુગીન નિર્ગુણ સંતસાધનાની પરંપરાને નિભાવતી પદ પ્રકારની રચનાઓ છે. ભજનમંડળીઓમાં મોટાભાગે ગાયિકી રૂઢી અનુસાર તેમાંથી કેટલીક રચનાઓને આરાધ તરીકે, તો કેટલીક રચનાઓને સવારના સમયે પ્રભાતિયા તરીકે ગાઈ છે. આ રચનાઓમાં મુખ્યત્વે તો તેનો સાધનાત્મક આધ્યાત્મિક પક્ષ તથા લોકસુધારને લગતા ઉપદેશનો પક્ષ આપણા માટે ધ્યાનપાત્ર છે.

સંત કવયિત્રી લીરબાઈ પાસેથી મુખ્યત્વે બે પ્રકારની રચના મળે છે.

(૧) ભજન (૨) પ્રભાતિયાં

ભાવબોધ :

સંતોની વાણી ગૂઢ અને રહસ્યસભર હોય છે. તેને કોઈ મર્મી જ પામી શકે. અત્રે લીરબાઈની ભજનવાણી તેની આંતરરચનાનો ઊર્ધ્વગામી વિકાસ અને સમન્વયકારી જીવનદષ્ટિનો ઉઘાડ છે. આ "લીરબાઈ પણ લોકકલ્યાણ, લોકસાંસ્કૃતિક, સમાજકાર્ય તેમજ સતમાર્ગના માર્ગદર્શન સંબંધિત પ્રવૃત્તિને કારણે સંત-આંદોલનનો ગાઢ સંદર્ભ પરાવે છે." તેમની વાણીમાંથી પસાર થતાં જે ભાવવિશ્વ આપણી સમક્ષ પ્રગટે છે તે આ પ્રમાણે છે -

- (૧) ગુરુમહિમા અને અલખધણીની આરાધના
- (૨) અધ્યાત્મજ્ઞાન અને આત્મવિકાસની યાત્રા
- (૩) સામાજિક, સાંસ્કૃતિક ઉત્કર્ષનું શિક્ષણ

લીરબાઈ એ કાંતિકારી નારીસંત હતાં. તેમણે સમાજસુધારો અને માનવઐક્યના કાર્ય દ્વારા તત્કાલીન લોકસમુદાયમાં માનવતાવાદી આબોહવા પ્રગટાવી, એટલું જ નહીં પરંતુ તેમનાં કાર્યોને માનનારો અને અનુસરનારો એક વ્યાપક લોકસમુદાય ઊભો થયો. આ સર્વ બાબતોનો ખ્યાલ તેમનાં જીવનકાર્યો અને વાણીમાંથી પસાર થતાં આવે છે.

- (૧) ગુરુમહિમા અને અલખધણીની આરાધના :

સંત કવયિત્રી લીરબાઈની ભજનવાણીમાં નિર્ગુણ સાધના અને ગુરુમહિમાનાં ગાનની સાથે સદ્ગુરુ પ્રત્યેના ઋણની ભાવના રજૂ થઈ છે.

“હાં હાં રે ગુરુજી સતની વેલડીયે, એવાં રૂડાં દત્તકળ લાગ્યાં રે
હાં હાં રે ગુરુજી સતની વેલડીયે....”

મૂળ તો સંતસાધના એ સતલોક તરફની આત્મવિકાસની યાત્રા છે. સંતવાણી મૌખિક પરંપરાથી પ્રાપ્ત થતી હોઈ તેમાં શબ્દોનાં પરિવર્તનો થવાની હકીકત જોવા મળે છે. લીરબાઈના ઉપરના ભજનમાં સળંગ જે ભાવવિશ્વ છે, તે પ્રમાણે સતકળ શબ્દ મૂળમાં અભિપ્રેત હોવો જોઈએ. તો સાધનાકીય દર્શન પ્રમાણે અર્થ બરાબર બેસે છે. અહીં આપણે જોઈ શકીએ છીએ કે, સતની વેલડીયે, રૂડાં દત્તકળ લાગ્યાં. એ મૂળ સાધનાયાત્રાના એક ઊર્ધ્વગામી ચેતનાવિકાસનો ઘોતક છે. બીજો અર્થ ગુરુદત્તથી શરૂ થતી આધ્યાત્મિક ક્ષેત્રની સતસાધનાને સૂચિતાર્થ કરે છે. જોકે, સાધનાના પંથમાં સદ્ગુરુની કૃપા વિના સતલોક, અમરપદની પ્રાપ્તિ થતી નથી.

પાટપરંપરા સાથે જોડાયેલ અધ્યાત્મસાધનાનો ઉલ્લેખ લીરબાઈની વાણીમાં મળી આવે છે. અલખધણીનો આરાધ કરતાં લીરબાઈ ગાય છે -

“પાટ માંડી કળશ થાપ્યા, જાગી જ્યોત જાગૃત જાણી
કોળીને પાહોળ આપણી ગત્યમાં વરતાણી... ગુરુજી
મોતીડાંનાં ચોકપુરી બેઠાં છે પણીના નુરી.
કરી લ્યો કમાયું વેળા જાય છે વઈ...ગુરુજી.”

બીજની રળિયામણી રાતે પરમઆનંદની ઘડીએ અલખધણીના પાટ પુરાય છે. કળશની સ્થાપના થાય છે, જ્યોત પ્રગટી ઊઠે છે. સાધુ-સંતો એક બેઠકે

પ્રસાદ ગ્રહણ કરે છે. ઈત્યાદિ બાબતોનું આલેખન તેમની ‘ગુરુજી આજ મારે આંગણે...’ રચનામાં અભિપ્રેત છે.

- (૨) અધ્યાત્મજ્ઞાન અને આત્મવિકાસની યાત્રા :

લીરબાઈની ભજનવાણીમાંથી પ્રગટતું અધ્યાત્મ અને આત્મવિકાસની પ્રક્રિયાનું જ્ઞાન અધ્યાત્મયાત્રાના અનુગામીઓ માટે પ્રેરક બની રહે છે. ‘સતની વેલડીયે...’ ભજનમાં આત્મવિકાસની પ્રક્રિયાનું પ્રતીકાત્મક ગાન છે. લીરબાઈ કહે છે -

“બીજ વરતી બીજક જાણી, વાવી છે વિચારસ આણી
કરણીના ક્યારા બાંધ્યા, પ્રેમનાં સીંચ્યાં પાણી... ગુરુજી...
ઊગી અમરવેલી એણે, પાડું તો પીપાળે મેલી
ફાલોને ફૂલી નિજિયા ધરમની વેલી.”

અહીં રૂપકાત્મક રીતે આત્મજ્ઞાનની પ્રક્રિયાનો નિર્દેશ છે, પરંતુ આ આત્મજ્ઞાન ત્યારે ઊપજે જ્યારે ભીતરના મુંઝારાનો ઉકેલ મળે. તે માટે લીરબાઈ સદ્ગુરુનું શરણું લે છે - “હાં હાં ગુરુજી ! કહો ભજન કેમ કરીએ” આ બાબત પાયાની છે. આ પ્રશ્ન એકમાત્ર લીરબાઈનો નથી, પરંતુ અધ્યાત્મમાર્ગના સર્વ સાધકોનો છે. જે ઉભય સ્તરેથી અહીં વ્યક્ત થયેલ છે. આ રચનામાં આગળ જતાં આ પ્રશ્નનો ઉત્તર મળી રહે છે. જેમ કે -

“હાં લેવાય તો રામનામ લેજો
એ જી દેવાય તો ટૂંકડો દેજો”

અહીં અધ્યાત્મસાધનાનાં પ્રથમ બે સોપાન નામસાધના અને લોકસેવાને લીરબાઈ બહુ સરળતાપૂર્વક રજૂ કરે છે. પછી ક્રમશઃ આત્માનુભૂતિનાં રહસ્યો ખોલતાં કહે છે. -

“હીરો પડ્યો મેદાનમાં
તમે લેવાય તો હીરલો લેજો...”

સામાન્ય મનુષ્ય માટે આ જાણવું થોડું કપરું છે.

(અહીં આત્મજ્ઞાન અને આત્મગમન સુધીની અંતરયાત્રાનો નિર્દેશમાત્ર એક પદમાં મળી રહે છે.) અને પછી જે અનુભૂતિ “મ તેને લીરબાઈ આ રીતે શબ્દરૂપમાં રજૂ કરે છે.

“એ...ધ્યાન ધરી લ્યો શૂનમાં, તો તો ઝીણા જંતર વાગે
હાં...નિજ'નામના પરદા બોલે, ધરતી આકાશ ઝોલે.”

 “જી રે વીરા લઈને કહે છે
 જેને વિશબંધુએ વખાણે હાં...
 જી રે વીરા કુબુદ્ધિરૂપી કોયલા કરોડો આ કાયામાં
 એને તમે બ્રહ્મગ્નિથી પરજાળો રે હાં...”

દેહની નશરતા અને આત્મયાત્રાના વિકાસનું સમુચિત જ્ઞાન લીરબાઈએ અહીં આપ્યું છે. આ દેહ અનેક વિકારોનું ધર છે, તેની પરિશુદ્ધિનો માર્ગ ચીપતાં લીરબાઈ માત્ર એટલું કહે છે — ‘બ્રહ્મગ્નિથી પરજાળો’. ભીતરના બધા દોષોને બ્રહ્મગ્નિમાં બાળવાના છે. અને તેમાંથી પરિશુદ્ધ થઈને બહાર આવે તે સાચો સાધક.

(૩) સામાજિક, સાંસ્કૃતિક ઉત્કર્ષનું શિક્ષણ :

લીરબાઈનાં ભજનનું આંતરસત્ત્વ તપાસતાં જાણવા મળે છે કે, લીરબાઈએ સમાજલક્ષી અધ્યાત્મજ્ઞાનની સાથે સાથે નીતિશિક્ષણ અને મૂલ્યશિક્ષણ દ્વારા પાયાનું સામાજિક કાર્ય કર્યું હતું. એટલું જ નહીં, પરંતુ તેમણે તે દ્વારા એક વ્યાપક લોકસમુદાયને આત્મઉન્નતિને માર્ગે વાળ્યો. તે માટે જરૂર જણાય ત્યાં તેમણે લોકજીવનનાં દષ્ટાંતોને પોતાની વાણીમાં વાણી લઈ માનવસમાજને યોગ્ય રાહ ચીંધ્યો છે. લીરબાઈ ક્યાંય પણ આડુંઅવળું કહેવાને બદલે સીધી જ વાત કરે છે —

“અધૂરિયાં શું નો’ય દલડાંની વાતું મારી બાયું રે...”

અને પાછા ચેતવણી પણ આપે —

“નર પુરા મળે તો રાતું વેડીએ રે...”

(અહીં ‘બાયું રે..’ સંબોધન ઘણી બધી રીતે સૂચિતાર્થ છે.) તે સ્પષ્ટ કરે છે કે, તેમની વાણી લોકસમુદાય માટે હતી. અને પછી કહે —

“ખાડા રે ખાબોચિયા કેરી દેડકી
 ઈ શું જાણે રે સમદરિયાની લહેરું ? મારી બાયું...
 દૂધ ને સાબુએ ધોયા કોયલા રે
 ઈ કોયલા કોઈ દી ઊજળા નો થાય મારી બાયું...”

અહીં લીરબાઈ લોકજીવનનાં કેટલાંક નિરીક્ષણ વડે સંકુચિત મનોદશા ધરાવતા લોકોનો પર્દાફાશ કરે છે. અહીં ખાડા-ખાબોચિયાના દેડકા, દૂધ કે સાબુએ ધોયેલ કોયલા, દૂધ પાઈને ઉછેરેલ સાપ ઇત્યાદિ અધૂરિયાનાં લક્ષણો છે. તે દ્વારા લીરબાઈ

લોકોને ભ્રમણામાં નાખનાર ઢોંગી સાબુઓથી સાવચેત કરે છે. તો અહીં પ્રશ્ન થાય કે કોનો સંગ કરવો ? તે માટે લીરબાઈ કહે છે. જે આત્મજ્ઞાની છે અને જે બીજાને આત્મજ્ઞાનના માર્ગે લઈ જાય તેવા કોઈ સાચા ‘હરજનિયા’ મળે તો તેનો સંગ કરવાનું લીરબાઈ કહે છે.

લીરબાઈએ વ્યવહારજ્ઞાનની સાથે અધ્યાત્મજ્ઞાન પણ લોકોને આપ્યું છે. ચેતના વિકાસનું જ્ઞાન આપતાં લીરબાઈ કહે છે —

“જી રે વીરા કુબુદ્ધિરૂપી કોયલા કરોડો આ કાયામાં
 એને તમે બ્રહ્મગ્નિથી પરજાળો રે હાં...
 જી રે વીરા યુમાડો ધૂધવે ત્યાં ધારણા રાખો...”

અને પછી એક લાંબી યાત્રા શરૂ થાય —

“જી રે વીરા બંકનાયળેથી ધધણ ધમાવો,
 ઉલટા પવન સુલટા ચલાવો હાં...
 જી રે વીરા આવા આવા ઘાટ તમે,
 સંસારમાં ધડજે, તો તમે ખોટ જીરયે ન ખાશો હાં...”

અધ્યાત્મજ્ઞાનનું ઊંડાણ સામાન્ય લોકને પણ સમજ આવે તે રીતે લીરબાઈ આપે છે. એ રીતે આત્મજ્ઞાન સુધીની અંતર્ધર્મોનો પરિચય આપણને તેમનાં ભજનોમાંથી મળે છે. અન્ય એક ભજનમાં સંસારના બાહ્યાચારથી પરવરી અંતરયાત્રી બનવાનું આહ્વાન આપતાં લીરબાઈ કહે છે —

“કાયા કેરી કોટી એમાં મન વણજારો, શબદની ગૂંજયું કરી લેજો”.

અહીં લીરબાઈએ સ્યુળથી સુલ્હ સુધીની યાત્રાનું ગાન ખૂબ જ સરળતાપૂર્વક કર્યું છે. આ કાયારૂપી કોટી ક્યારે સીણ થઈ જાય, તે કહેવું મુશ્કેલ છે. ત્યારે મનુષ્યએ નામસ્મરણ દ્વારા અંતરમાંનાં યાત્રી બનવું જોઈએ.

‘રમતો જોગી રે’ પ્રતીકાત્મક રચના છે. વૈરાગ્યની કોઈ ધન્ય ભાવસંવેદનામાંથી જન્મેલ આ રચના લીરબાઈની અંતરવિરક્તિની નીપજરૂપ જણાય છે. ભક્તિની આ લહેરમાં વૈરાગ્ય બની લીરબાઈ ગાય છે —

“રમતો જોગી રે ક્યાં આવ્યો રે,
 આવી મારી નગરીમાં અલખ જગાવ્યો રે,
 વૈરાગણ હું તો બની...”

આ રચના એ સત્યદર્શનનું શબ્દરૂપ છે. અહીં લીરબાઈ કાયાને કાચી કેરી

અને પરમાત્માને આંખા રૂપે પ્રયોજી સુરતારૂપી કોયલરાણીને કાયાના રખોપા સોંપવાનું લોકશિક્ષણ આપે છે.

નીતિપરક અધ્યાત્મજ્ઞાન લીરબાઈની એકાધિક રચનામાં જોવા મળે છે. પરમ પદાર્થને કઈ રીતે જાણી શકાય તે અંગે લીરબાઈ કહે છે -

“તન કેરાં ત્રાજવાં મન કેરાં તોલાં, હિરલા પદારથ તોળી લેજો
ધારણે બેઠો મારી વીરો વણજરો.”

‘ધારણે બેઠો મારી વીરો વણજરો.’ એમ કહી લીરબાઈ જોકે, બરાબર સ્પષ્ટતા સાથે જાણે કે, કહે છે : અહીં અનીતિ અધર્મચારીનું કશું જ નહીં ઊપજે. એ જ રચનામાં આગળ નામસાધનાનો મહિમા ગાતાં લીરબાઈ કહે છે -

“નામ તેરી ધારણ લેજો”

સામાજિક કેળવણી તેમણે મુખ્યત્વે વ્યવહારજ્ઞાનના માધ્યમ દ્વારા આપી છે; જેમ કે -

“મેલા મનને ફૂલ ફટકતા રેવે
એવા ભાયલાથી અળગા રેજો
આપ ડુબે ઓરનકુ ડુબાવે
એને તાળા દઈને તરજો
આપકુ તારે ઓરનકુ તારે
એને દલડાની ગૂંજયું કેજો.”

આમ અહીં જ ખરો સામાજિક-સાંસ્કૃતિક અભિગમ સ્પષ્ટ તો થાય છે. “તદન નિરક્ષર છતાં ભરપૂર અધ્યાત્મજ્ઞાન ધરાવતાં આ સંત કવયિત્રી લીરબાઈએ માનવમાં વ્યાપી રહેલા દંભી આચરણ તરફ આંગળી ચીંધી બતાવી છે.” લગભગ પ્રત્યેક સંતોએ પોતાના સમયની સાંસ્કૃતિક ગતિવિધિનું નિરૂપણ કોઈ ને કોઈ ભાવબોધ દ્વારા કર્યું છે. સંતોની ભજનવાણીમાંથી પ્રગટ થતું સાંસ્કૃતિક નિરૂપણ લોકસમુદાયને ઘડનારું એક પરિબળ રહ્યું છે. તેના કારણે તે આજ પર્યંત સાહિત્યનાં કોઈ ને કોઈ સ્વરૂપમાં ગવાતું આવે છે.

જોકે, તેમની વાણી અને જીવનનો સુર તો માનવજીવનની ચિત્તસ્થિતિને વિકસાવી એક વ્યાપક લોકજીવનમાં માનવતાના સમુચિત આચરણનો હતો.

“આવતાને આદર કીજે, પગ ધોઈ પાહોળ લીજે
એવી રે કમાણીમાં મારો સાયબોજી રીઝે.”

આ સંત કવયિત્રીએ “ધર-પરિવાર સંભાળતાં સંભાળતાં જ અંતરનાં ઊંચાં ચઢાણો પાર કર્યાં... સાથોસાથ સમાજમાં લોકશિક્ષણ અને માનવએકતાનું વ્યાપક કામ કર્યું.”

● રચનાસૌન્દર્ય :

સંતોની વાણી એ તેમના અંતરમનના ઊંડાણનો આવિર્ભાવ છે. તેમની રચના ઊંચડતું સૌન્દર્ય તેમની વાણી માફક સહજ સૌન્દર્યમય અને કળાગુણોથી આભૂષિત હોય છે. આ સંતો પાઠશાળામાં ગયા ન હતા. તેમ છતાં રચના-કૌશલ્યની બધી કળાત્મતા તેમની વાણીમાંથી નિષ્પન્ન થાય છે. આ સંતોની વાણી ગેયતાથી સમ્પન્ન છે, તે જ તેમની સૌન્દર્યમયતાની સૂચક છે.

લીરબાઈની વાણી એવા કલાસૌન્દર્યથી આભૂષિત છે. જુઓ :

“હાં હાં રે ગુરુજી સતની વેલડીયે, એવાં રૂડાં દત્તફળ લાગ્યાં રે
હાં હાં રે ગુરુજી સતની વેલડીયે...”

અન્ય એક દૃષ્ટાંત જોઈએ-

“અધુરિયાં શું નો’ય દલડાની વાતું, મારી બાયું...”

આ ઉપરાંત ભજનની રાગિયતાથી સભર ધ્રુવપદ, પ્રાસન્નિયોજન ઇત્યાદિ કલાસૌન્દર્ય લીરબાઈની મોટાભાગની રચનામાં જોવા મળે છે. તેમની રચનામાં તળપ્રદેશની ભાતીગળ બોલીના સંસ્કાર વર્તાય છે. લોકજીવનનો સંસ્પર્શ પામેલી તેમની વાણી વિશેષ અનુભવમૂલક જણાય છે.

● લીરબાઈની રચનાની યાદી :

૧. હાં હાં રે ગુરુજી સતની વેલડીયે, એવાં દત્તફળ લાગ્યાં રે...
...બોલિયાં લીરબાઈ ચિત્ત હરિચરણે રાખો ...ગુરુજી...
૨. રમતો જોગી રે ક્યાંથી આવ્યો...
...એ જી મારા સાધુડા અમરાપરમાં મહાલે રે
૩. અધુરિયાં શું નો’ય દલડાની વાતું...
...એ જી, મારા સાધુડાને બેડલો સવાય રે...
૪. આ જુગ જાગો હો જી...
...બેની મારા ભાયલા હો જી...
૫. હાં હાં રે ગુરુજી આજ મારે આંગણે મોટા મુનિવર મળ્યા...
...બોલિયાં લીરબાઈ અમને અમર વસ્તુ જડી...ગુરુજી...

૬. ચેત મન શામળા, જીવણ ગુરુ જો જાણિયા, ...
...ગુરુપ્રતાપે લીરબાઈ બોલ્યાં : દુનિયા જાવિયા...
૭. હાં હાં રે ગુરુજી કહો ભજન કેમ કરીએ...
...એ બોલિયાં રે લીરબાઈ, મને સંત મળ્યા મોંઘા મૂલે...
૮. કાયા કેરી કોટી એમાં મન વણઝારો, શબદની ગુંજયું કરી લેજો...
...તમે સહેજે સહજે તરજો...
૯. જી રે વીરા ઘાટ, લુહારી તમે હરિજન ઘડજો...
...ગુરુ પ્રતાપે લીરબાઈ બોલ્યાં, ત્યારે સાચા કસબી ગણાશો રે...

સંદર્ભનોંધ :

૧. 'નવનીત સમર્પણ', નવે. ૨૦૧૧, પૃ. ૩૬
૨. 'નવનીત સમર્પણ', નવે. ૨૦૧૧, પૃ. ૩૭
૩. 'મરમી શબદનો મેળો', ડૉ. નિરંજન રાજ્યગુરુ, પ્ર. આ. ૨૦૧૧

સંદર્ભસૂચિ :

૧. 'ચૂંટેલા ભજન', સં. નરોત્તમ પલાણ, પ્ર. આ. ૨૦૦૪
૨. 'નટવાભજનાવલી', સં. રાજસિંહ ત્રિકમ ચૌહાણ
૩. 'બૃહત્ સંતસમાજ ભજનાવલી મોટી', સં. પુરુષોત્તમદાસ શાહ, આવૃત્તિ ૧૯૭૧
૪. 'બોધીરાનાં નીરલબાઈ', લે. મોહનપુરી ગોસ્વામી, 'ઊર્મિનવરચના', ઓકલો-નવે. ૧૯૭૧
૫. 'સંત કવયિત્રી લીરબાઈ', લે. ધીરજભદ્રેન બાપોદરા, 'મનાકન', જાન્યુ. ૨૦૦૧
૬. 'વસ્તુ અમુલ્ય', નવનીત સમર્પણ, નવે. ૨૦૧૧
૭. 'મેરી નજરે મોતી આયાં', સં. સ્વામી હરિદાસ ભારતી, પ્ર. આ. ડિસે. ૨૦૦૫
૮. 'સતી લીરબાઈ માતાજી ચરિત્ર', કાનજી ભુટા બારોટ, પ્ર. આ. ૧૫ ઓગસ્ટ
૯. 'પ. પૂ. સતી લીરબાઈ માતાજીજી કવનચરિત્ર', રાજબાઈ શેલાબાઈ ઓડેદરા, પ્ર. આ. ૨૦૦૦
૧૦. 'મરમી શબદનો મેળો', ડૉ. નિરંજન રાજ્યગુરુ, પ્ર. આ. ૨૦૧૧
૧૧. 'સૌરાષ્ટ્રનું સંત સાહિત્ય', ડૉ. નિરંજન રાજ્યગુરુ, પ્ર. આ. ૨૦૦૦
૧૨. 'ગુજરાતી સંતસાહિત્ય વિમર્શ', પ્ર. આ. ૨૦૧૨



Critiquing Kabir from a Structuralist Perspective

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One of critical tenets that we have in Contemporary critical appreciation in the context of Structuralism is to get to the deep structure of the text. It is the discovery of that essential thing that makes any text a text: any poem a poem. It is this vital and indispensable critical device that makes a poem distinct form as compared with the other genres of literature. In fact, Structuralist theorists are interested in identifying and analyzing the structure that underlies all cultural phenomena – not just literature (<http://www.shmoop.com/structuralism>). A proposal is thus made to critique and analyze Songs of Kabir translated by Rabindranath Tagore from a Structuralist point of view.

Ferdinand de Saussure, the linguist, gave the notion that *everything* could be analyzed in terms of a deep structure. Although much has been explored in the context of Kabir, it would be interesting to note the sign-systems and thereby identify the absences that lie deep within the text. The question is whether unchanging patterns and rules emerge from the poems of Kabir? And do they reflect ideas that could be referred to as being universal in nature? This and such allied inquiries would be addressed in this paper.

God as an Omnipresent, Omniscient and Omnipotent Being:

Let us begin with the idea of Omnipresence as implied in the first stanza. Having stated that God is neither in the binaries of temple/mosque; neither in Kaaba/Kailash; neither in rites and ceremonies; neither in Yoga and renunciation, the poet says that only a **true seeker** could see and meet Him. Here the poet wishes to bring to the surface the idea that the principle of God is transcendental in character. He cannot be bound or limited to places of worship. The poet rightly says in **Song II**,

It is needless to ask a saint the caste to which he belongs (lines 1)

In fact, it is futile to assign caste, creed or religion to a True seeker. Only a mumukshu – one who has steadfast yearning for liberation – can experience Him. Kabir says,

It is the Spirit of the quest which helps; I am the slave of this Spirit of the quest. (Song III, 13)

Secondly, the poet defies the orthodox notion of deliverance and advocates the 'here and the now' philosophy. Kabir beautifully sings:

... for in life deliverance abides (Song III, 2)

The approach is in complete contrast to the traditional notion of liberation. In fact, there are many schools of thought, including the Mahayana school of Buddhism, that believe that one can only attain complete (*Poorna*) Nirvana only after one has left his mortal coil. However, Kabir and many other *non-panthis* strongly advocated the 'here and the now philosophy'. Tagore, similarly, echoes in *Gitanjali*, Deliverance is not for me in renunciation. Thus, binary between old/new; ancient/modern practices appears to be seen here.

Let us take **Song no. IV** as an example, to illustrate the idea of bringing to the surface the deep and hidden structures inherent in the poem. When the poet says:

*... In your body is the garden of flowers...
Take your seat on the thousand petals of the lotus, and there
gaze on the Infinite Beauty. (lines 03-05)*

or

...The musk is in the deer.... (Song VI:13)

One obviously notices the Christian mystical echo of a popular maxim uttered by Jesus Christ. "The Kingdom of heaven is within you." That the inner self is the repository of all that is seen and observed without is made structurally apparent. The body/mind; infinite/finite binaries are suggestive of a total comprehension and assimilation of existing philosophical ideologies. How **Man** becomes the be-all and the end-all of all existence finds communication in the simplest of terms. In mysticism, the human heart is visualized as a garden that needs to be tended with love and care. Kabir similarly refers to the lotus flower that



symbolizes the path within. The thousand petals of the lotus carry within it layers and layers of infinite beauty. This is the majesty of God. Likewise, man's exploration of his inner-self through the multifold recesses of his mind and soul brings him into contact with his true self. However, the poet cautions the true seeker saying that the true path is rarely found (Song V:11-12). Moreover, the path to God is very narrow. Either love for the Lord moves or the ego-self (Song VI:05-10). In a very similar context, Kabir sings:

प्रेम गली अति साकरी, नामे दोऊ न समाई |

जब मैं था तब ही नहीं, अब ही है मैं नहीं ||

(The street of love is very narrow; two cannot pass through it at the same time
When I was, there was no God (hari), now there is God but I am not)

Meaning that, to attain true love, one has to give up his ego. When the ego disappears, God appears. So the devotee must give up his ego to realize God.

(<http://santkabirdas.blogspot.in/2011/06/prem-gali-ati-sankari-tameti-dou-na-humil-29/07/15>)

God has no beginning no end:

The poet visualizes in Song VIII how God the un-manifested (Brahma) would manifest himself. Beginning with the un-manifest/manifest binary, the poet takes us to the suggestive dualities of seed/fruit; shade/light; tree/sapling; void/full; Infinite/finite; limitless/limited and concludes saying that:

The Supreme Soul is seen within the Soul...(18)

The unfathomable mystery of God continues to find poetic rendering in Song IX when he sings, *O How may I ever express that secret word?* Here the individual / universal; falsehood / Truth; indivisible / divisible; conscious / unconscious; revealed / unrevealed dichotomies find suggestion and resolution for the inexpressible (There are no words to tell that which He is) - (9). It is only God's grace that could be an individual's savior. He is the upholder (X: 5) and looks for total surrender (aatmanivedanam).

The Supreme One:

The theme of God consciousness continues to reverberate in Songs XII, XIV, XV, XVI, XVII. From addressing God as the Supreme One (7) who cannot be bound in the language of words, the poet talks about His majesty and the interdependence of man and God. There appears to be an echo of a famous maxim from the Upanishads in Song XIV:

“Om poornamadahpoornamidampoornaatpoornamudachyate
Poornasyapoornamaadaayapoornamevaavashishyate
Om shaantihishaantihishaantih.”

(<http://aumamen.com/mantra/om-purnamadah-purnamidam-shanti-mantra>)

(Om, That is complete, This is complete, From the completeness comes the completeness/ If completeness is taken away from completeness, Only completeness remains/ Om, Peace peace peace)

This completeness finds visible illustration through the water imagery comprising of rivers, waves, water; God imagery of Krishnas, Vishnus, Brahmas, Shivas, Indras, Saraswatis etc. (Song XV); elemental imagery of sun, moon, sky, earth (Song XVI), stars (Song XVII) shows the deep influence and impact of Indian mythology, traditions and legends.

The Devout Seeker:

Defining the true seeker the poet in Song XVII beautifully sings,

The devout seeker is he who mingles in his heart the double currents of love and detachment. (Lines: 16-17)

In fact, the theme of love and detachment is right at the heart of Kabir's poems. In keeping with the *navadha bhakti* tradition, one of the ways of worshipping God is as a Beloved. Let us see a few illustrations:

1. My Beloved One gleams like the lightning flash in the sky (Song XVII)
2. I long for the meeting with my Beloved (Song XXXI)
3. My body and my mind are grieved for the want of Thee. O my Beloved! Come to my house (Song XXXV)
4. Dear friend, I am eager to meet my Beloved! (Song L)
5. Kabir says: "Listen friend! There is no other satisfaction, save in the encounter with the Beloved." (Song LII)
6. Waver no more; think only of the Beloved (Song LXXI)



The poet wisely puts aside the disputes and confrontations of the Yogi, the Sanyasi and the Ascetic and advocates that God is nothing but Love. As a universal value term the poet wisely states that everything in this universe is bound by the principle of love. Whether it is the relationship of the river with the sea; the individual with the Universal; the natural elements; the bee and the nectar; the moon and its moonlight, it is Love alone that holds the entire cosmos together. Kabir says that the true seeker would thus dive deep into that Ocean of sweetness (Love) and thereby annihilate all the errors of life and death. Secondly, the principle of detachment helps the seeker to transcend all sorrow and attain to that land of rest. The poet says,

"If you merge your life in the Ocean of Life, you will find life in the Supreme Land of Bliss." (Song XVII:76-77)

This realization of Truth implants fearlessness in the seeker and consequently the entire universe echoes with divine music. Nectar rains and all disagreeables evaporate. *"The inward and the outward become as one sky..."* (Song XVII:99) Holding steadfastly to one's beliefs (Song XX) the seeker puts all imaginations at bay and crosses over to the shores of eternity.

The True Guru and the Lotus Simile:

The poet sincerely longs for the true guru (Song XXII) who would remove the veils of ignorance and grant him the true vision of God. It is the guru alone who could grant a limitless life (Song XXIV) to the seeker who should be *like a lotus, which lives in the water and blooms in the water; yet the water cannot touch its petals, they open beyond its reach* (Song XXIV:3-5). This is one of the finest examples of the detached approach that a seeker of truth should have. Such a seeker experiences intimacy with God (Song XXV) whose essence has been epitomized in the *ekakshar mantra* –OM (Song XXVI). The poet rightly says,

The Guru is great beyond words, and great is the good fortune of the disciple." (Song XXVII:12-13)

This unique relationship between God as the true Guru and the individual; between the Unconditioned and the conditioned (Song XXVIII:1) is nothing but the philosophical position of Advaita. The poet sings, *Thou and I are one.* (Song XXVIII:1) And this immortal, everlasting relationship has been there since time immemorial. Even much before the beginning of the world (*...when the world was not spread out: when the Supreme One was alone-*(Song XXIX:6-7) the bonding has been in existence. In fact, all the *mahavakyas* in the *Upanishadic* tradition state this non-dual position:

1. *Tat tvamasi* (Thou art That)
2. *Ayamaatma Brahma* (This self is Brahman)
3. *Pragyanam Brahma* (Pragna is Brahman)
4. *Aham Brahmasmi* (I am Brahman)

– (<http://en.wikipedia.org/wiki/Mah%C4%81v%C4%81kya>)

In this rapturous divine state, the seeker's heart dances with joy (Song XXXII:1) with the ultimate realization that the Lord dwells within him (Song XXXIII:8). This union with the Indweller is equivalent to the bonding between a lover and his beloved. In this heart to heart relationship (Song XXXVI: 4), the true seeker gets awakened only when His heart is pierced with the arrow of His music (Song XXXVI: 10-11).

The Quest:

The poet also states the qualities that the seeker of truth should possess. He should not be lustful (Song XXXVII:6), but should be brave, courageous, (Song XXXVII:11) pure, contented and truthful (Song XXXVII:15). Such a seeker obtains the knowledge and grace of Brahma (Song XL:5). He starts beholding His beauty everywhere; Blessed with divine insight, the seeker resolves all contradictions (Song XL:5) and drinks deep into the maddening ecstasy of self-realization (Song XLIV:6). The poet beautifully sings,

O Kazi, O Pundit, consider it well: what is there that is not in the soul?
(Song XLVI:8)

And this thought that everything lies within us and that this self-realization is possible here and now finds resonance in the famous lines from Tagore:

*Leave this chanting and singing and telling of beads! Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee! ...
Deliverance? Where is this deliverance to be found? Our master himself has joyfully taken upon him the bonds of creation; he is bound with us all for ever.*
(<http://www.sacred-texts.com/hin/tagore/gijnjali.htm>)

The poet understands that there is no state like being liberated or attaining deliverance. Defying orthodoxy and traditional ritualistic observances, the poet lays emphasis on love and renunciation. He says:

He who has found both love and renunciation never descends to death
(Song XLIX:11)



An echo of the same idea is found in one of his dohas:

पोथी पढ़ी पढ़ी जग गुआ पंडित भयो न कोई
दाई आखर प्रेम के जो पढ़े सो पंडित होई

Which when translated reads as, "Reading books everyone died, none became any wise
One who reads the word of Love, only becomes wise."

Kabir in this doha shows the way, in his simple but dynamic style. He daringly says that despite all our readings, despite all our knowledge, we cannot become wise. Only if we 'read' Love, become loving and loveable, only then wisdom will dawn on us. Only then Life will be worth living.

(<http://www.boloji.com/index.cfm?md=Content&sd=DohaDetails&DohaID=13/29/087/2015>)

However, the relationship between the true seeker and the True-Guru (God) should mandatorily be as between a lover and his beloved. The qualities of 'eagerness to meet' (Song LI:8), the 'pain of separation' (Song LI:9 & LI:1), total 'satisfaction' (Song LII:7) and 'dedication' (Song LIII:7) define this 'encounter' (Song LII:7) with God as Beloved. But again, the path of love is 'Subtle' in nature (Song LIV:1) and only the real Sadhu (Song LVI:1) experiences the form of the Formless and perceives the all-pervasive Supreme Spirit (Song LVI:7) and ever immersed in bliss, having no fear in his mind, he keeps the spirit of union in the midst of all enjoyments (Song LVI:10-11). This condition is no different from the *Sthithaprajnaavastha* (state of equal-mindedness) mentioned in the Bhagavad-Gita.

The poet further adds,

He who is within is without (Song LVI:16)

which quintessentially is a direct echo of a verse from the Taittiriya Upanishad:

antarbahischa tat sarvamvyapyanarayanahsthitah.

"All that is seen and heard in this material world has its basis in Lord Narayana, who manifests everything within and without."
(http://nitaiveda.com/All_Scriptures_By_Acharyas/Vedas/Narayana_Suktam.htm)

Correspondingly, in the very next Song, the poet talks about the 'Word', its meaning, its practice; its mystery etc. (Song LVII:1-15) which is and has been a part of the Christian mystical tradition. The KJ version of the Bible states in the very first book:

In the beginning was the Word, and the Word was with God, and the Word was God.

(<https://www.biblegateway.com/passage/?search=John+1&version=KJV>)

The word *shadabrahma* is alluded to as the very first source enunciated by our scriptures as the reason behind the origin of the world. However, the mystery behind the origin of the word cannot be comprehended. Kabir says:

But who knows whence the Word cometh? (Song LVII:15)

In fact, it is futile effort to even attempt to know the Supreme through cleverness of words (Song LIX:2). Kabir says that this would amount to self-deception (Song LIX:3). The poet very appropriately refers back to the glorious Indian tradition and cites the examples of Dhruva, Prahlad, Shukadeva and Ruidas (Song LXI:6) as the embodiments of the virtues of detachment and renunciation and these need to be assimilated by the true seeker. The Taittiriya Upanishad similarly states:

न कर्मणा न प्रजया धनेन त्यागेनैके अमृतत्वमानशुः ।
परेण नाके निहितं गुहायां विभाजते यद्यतयो विशन्ति ॥
(nakarmananaprajayadhanenatyagenaikamrutatvamanashuh |
parenanakamnihitamguhayamvibhrajateyadyatayovishanti ||)

"Not by work, nor by progeny, nor by wealth, but by renunciation, some attained immortality. Higher than heaven, seated in the cave (Buddhi), that shines, (which) the self-controlled attain – the self-controlled, who being of pure minds have well ascertained the Reality."

(<https://in.answers.yahoo.com/question/index?qid=20120214015644AAz43EU>)



And Kabir echoes the same thought when he says:

*Keep within you truth, detachment and love. (Song LXI:15)
Put away all fear for this poor body. (Song LXIV:9)*

The man who is kind and who practices righteousness, who remains passive amidst the affairs of the world, who considers all creatures on earth as his own self. (Song LXV:14-16)

The qualities of truth, detachment, love, fearlessness, kindness, righteousness that Kabir refers to also remind one of the equal-minded one (*Sahithaprajna*) mentioned in the **Bhagwad Gita** and the *Saahrydaya* (Buddha: The Compassionate One). In this pursuit of self-realization inner not outer transformation is essential (Song LXVI). The external expressions and apparels of devotion as the Mullah who cries out loud or the matted locks of the yogi (Song LXVII) become irrelevant when the seeker looks within his heart and finds the evaporation of all disagreeables a reality. This self-contentment (Song LXX) re-instills the belief that every man has to eventually carry his own cross (Song LXXIV) in the quest of enlightenment.

God: The Light of all Lights

Kabir in the final few Songs again makes a futile attempt to describe the indescribable God. He calls Him as:

*The Master, who is true, He is all light (Song LXXV:9);
He pervades this world (Song LXXVI:1);
He is the Ultimate Rest unbounded (Song LXXVI:15);
The Truth of truths, in whom all truths are stored (Song LXXVI:31-32);
He is in you from head to foot (Song LXXVIII:22);
He is the Mind within my mind. He is the Eye within mine eye (Song XCIII:3)*

Thus having identified the recurring patterns and motifs in Kabir's poems, the starting response from a structuralist's perspective would be to state that there is indeed a common structure – the structure of God's consciousness that permeates the entire work. And this reality/nature is realized through one's individual's experience with or without meditation. The meanings produced could be a result of language or the awareness of the presence of a supernatural being. In Kabir, quite interestingly, language reflects and elevates one to experience Godhood. Instead of distorting Reality, Kabir succeeds in creating a very benevolent aspect of Reality. In fact, all-through the entire work, God is visualized as either a Lover or a Beloved.

Language or the signifying system in Kabir would be God and Parole or the individual utterance would be Man. The meaning that is created through symbols like the temple, mosque, moon, earthen vessel, lotus, Fakir, rain, bird etc., does not suggest any kind of arbitrariness. On the contrary the intimate relationship between the concept of God (and Man) and the sound-image (for these are Songs to be sung) further enforce the linguistic idea of God and assists in recalling the entire Advaitic tradition. One may argue about the role of binaries hidden in the terms like manifest, seed, shade, light, tree, void, Infinite, limitless etc., which again add up to the philosophical dimension of Kabir. These units serve as catalysts in transporting the avid reader to an ecstatic experience. Finally, the question of unchanging patterns and rules & universality of approach in Kabir's 'text' etc. find a construction that is very natural because of Kabir's language system that at all times speaks for itself.

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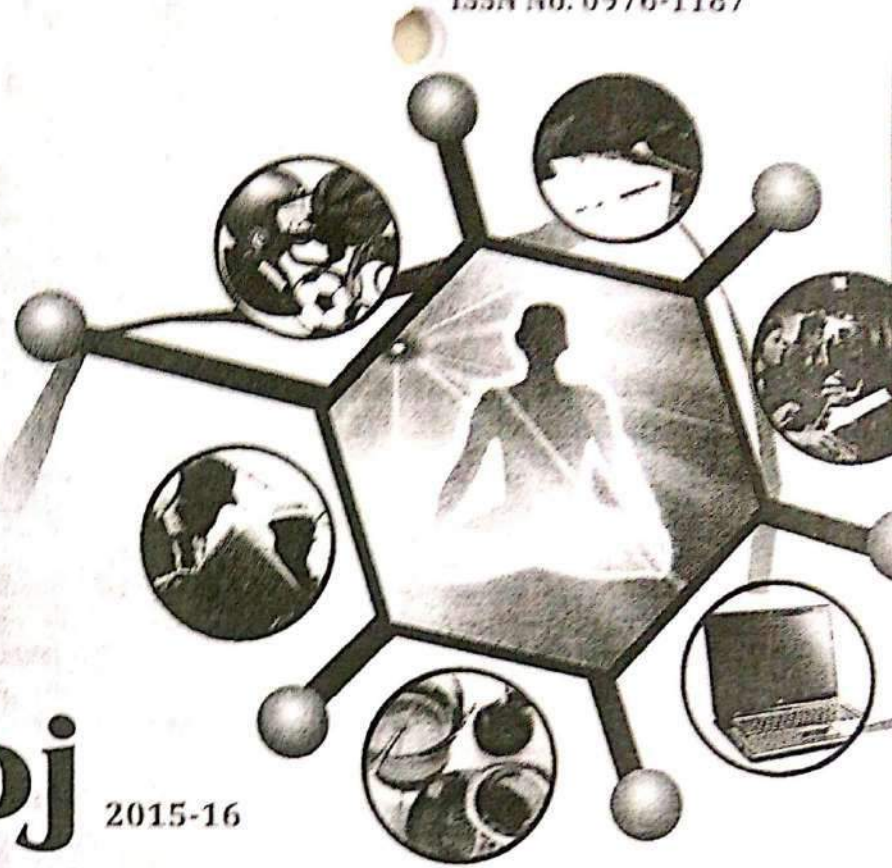
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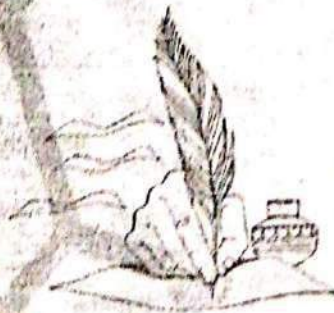
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CRITIQUING KABIR FROM A STRUCTURALIST PERSPECTIVE

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One of critical tenets that we have in Contemporary critical appreciation in the context of Structuralism is to get to the deep structure of the text. It is the discovery of that essential thing that makes any text a text; any poem a poem. It is this vital and indispensable critical device that makes a poem distinct form as compared with the other genres of literature. In fact, Structuralist theorists are interested in identifying and analyzing the structure that underlies all cultural phenomena – not just literature (<http://www.shmoop.com/structuralism>). A proposal is thus made to critique and analyzes Songs of Kabiras translated by Rabindranath Tagore from a Structuralist point of view.

Ferdinand de Saussure, the linguist, gave the notion that everything could be analyzed in terms of a deep structure. Although much has been explored in the context of Kabir, it would be interesting to note the sign-systems and thereby identify the absences that lie deep within the text. The question is whether unchanging patterns and rules emerge from the poems of Kabir? And do they reflect ideas that could be referred to as being universal in nature? This and such allied inquiries would be addressed in this paper.


God as an Omnipresent, Omniscient and Omnipotent Being:

Let us begin with the idea of Omnipresence as implied in the first stanza. Having stated that God is neither in the binaries of temple/mosque; neither in Kaaba/Kailash; neither in rites and ceremonies; neither in Yoga and renunciation, the poet says that only a true seeker could see and meet Him. Here the poet wishes to bring to the surface the idea that the principle of God is transcendental in character. He cannot be bound or limited to places of worship. The poet rightly says in Song II,

It is needless to ask a saint the caste to which he belongs (lines 1)

In fact, it is futile to assign caste, creed or religion to a True seeker. Only a mumukshu – one who has steadfast yearning for liberation – can

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experience Him. Kabir says,

*It is the Spirit of the quest which helps; I am the slave
of this Spirit of the quest. (Song III, 13)*

Secondly, the poet defies the orthodox notion of deliverance and advocates the 'here and the now' philosophy. Kabir beautifully sings:

...for in life deliverance abides (Song III, 2)

The approach is in complete contrast to the traditional notion of liberation. In fact, there are many schools of thought, including the Mahayana school of Buddhism, that believe that one can only attain complete (Poorna) Nirvana only after one has left his mortal coil. However, Kabir and many other non-panthis strongly advocated the 'here and the now philosophy'. Tagore, similarly, echoes in Gitanjali, Deliverance is not for me in renunciation. Thus, binary between old/new; ancient/modern practices appears to be seen here.

Let us take Song no. IV as an example, to illustrate the idea of bringing to the surface the deep and hidden structures inherent in the poem. When the poet says:

*...In your body is the garden of flowers...
Take your seat on the thousand petals of the lotus, and there
gaze on the Infinite Beauty. (lines 03-05)*

or

...The musk is in the deer.... (Song VI:13)

one obviously notices the Christian mystical echo of a popular maxim uttered by Jesus Christ, "The Kingdom of heaven is within you." That the inner self is the repository of all that is seen and observed without is made structurally apparent. The body/mind; infinite/finite binaries are suggestive of a total comprehension and assimilation of existing philosophical ideologies. How Man becomes the be-all and the end-all of all existence finds communication in the simplest of terms. In mysticism, the human heart is visualized as a garden that needs to be tended with love and care. Kabir similarly refers to the lotus flower that symbolizes the path within. The thousand petals of the lotus carry within it layers and layers of Infinite beauty. This is the majesty of God. Likewise, man's exploration of his inner-self through the multi-fold recesses of his mind and soul brings him into contact with his true self. However, the poet cautions the true seeker saying that the true path is rarely found (Song V:11-12). Moreover, the path to God is very narrow. Either love for the Lord moves or the ego-self (Song VI:05-10). In a very similar context, Kabir sings:

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जब मैं था तब हरी नहीं, अब हरी है मैं नाहीं ||

(The street of love is very narrow, two cannot pass through it at the same time)

When I was, there was no God(hari), now there is God but I am not)

Meaning that, to attain true love, one has to give up his ego. When the ego disappears, God appears. So the devotee must give up his ego to realize God. (<http://santkabirdas.blogspot.in/2011/06/prem-gali-ati-sankari-tamein-dou-na.html/29/07/15>)

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The Supreme Soul is seen within the Soul... (18)

The unfathomable mystery of God continues to find poetic rendering in Song IX when he sings, O How may I ever express that secret word? Here the individual / universal; falsehood / Truth; indivisible / divisible; conscious / unconscious; revealed / unrevealed dichotomies find suggestion and resolution for the inexpressible (There are no words to tell that which He is)- (9). It is only God's grace that could be an individual's savior. He is the upholder (X:5) and looks for total surrender (aatmanivedanam).

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*"Om poornamadah poornamidam poornaat poornamudachyate
Poornasya poornamaadaaya poornamevaavashishsyate
Om shaantih shaantih shaantih."*

(<http://aumamen.com/mantra/om-purnamadah-purnamidam-shanti-mantra>)

(Om, That is complete, This is complete. From the completeness comes the completeness/ If completeness is taken away from completeness, Only completeness remains/ Om, Peace peace peace)

This completeness finds visible illustration through the water imagery comprising of rivers, waves, water; God imagery of Krishnas, Vishnus, Brahmas, Shivas, Indras, Saraswatis etc. (Song XV); elemental imagery of sun, moon, sky, earth (Song XVI), stars (Song XVII) shows the deep influence and impact of Indian mythology, traditions and legends.

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In fact, the theme of love and detachment is right at the heart of Kabir's poems. In keeping with the navadha bhakti tradition, one of the ways of worshipping God is as a Beloved. Let us see a few illustrations:

- (i) My Beloved One gleams like the lightning flash in the sky (Song XVII)
- (ii) I long for the meeting with my Beloved (Song XXXI)
- (iii) My body and my mind are grieved for the want of Thee; O my Beloved! Come to my house (Song XXXV)
- (iv) Dear friend, I am eager to meet my Beloved! (Song L)

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(v) Kabir says: "Listen friend! There is no other satisfaction, save in the encounter with the Beloved." (Song LII)

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The poet wisely puts aside the disputes and confrontations of the Yogi, the Sanyasi and the Ascetic and advocates that God is nothing but Love. As a universal value term the poet wisely states that everything in this universe is bound by the principle of love. Whether it is the relationship of the river with the sea; the individual with the Universal; the natural elements; the bee and the nectar; the moon and its moonlight, it is Love alone that holds the entire cosmos together. Kabir says that the true seeker would thus dive deep into that Ocean of sweetness (Love) and thereby annihilate all the errors of life and death. Secondly, the principle of detachment helps the seeker to transcend all sorrow and attain to that land of rest. The poet says,

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This realization of Truth implants fearlessness in the seeker and consequently the entire universe echoes with divine music. Nectar rains and all disagreeables evaporate. "The inward and the outward become as one sky..." (Song XVII:99) Holding steadfastly to one's beliefs (Song XX) the seeker puts all imaginations at bay and crosses over to the shores of eternity.

The True Guru and the Lotus Simile:

The poet sincerely longs for the true guru (Song XXII) who would remove the veils of ignorance and grant him the true vision of God. It is the guru alone who could grant a limitless life (Song XXIV) to the seeker who should be like a lotus, which lives in the water and blooms in the water; yet the water cannot touch its petals, they open beyond its reach (Song XXIV:3-5). This is one of the finest examples of the detached approach that a seeker of truth should have. Such a seeker experiences intimacy with God (Song XXV) whose essence has been epitomized in the ekakshar mantra -OM (Song XXVI). The poet rightly says,

The Guru is great beyond words, and great is the good fortune of the disciple." (Song XXVII:12-13)

This unique relationship between God as the true Guru and the individual; between the Unconditioned and the conditioned (Song XXVIII:1) is nothing but the philosophical position of Advaita. The poet sings, Thou and I are one. (Song XXVIII:1) And this immortal, everlasting relationship has been there since times immemorial. Even much before the beginning of the world [...when the world was not spread out: when the Supreme One was alone-(Song XXIX:6-7) the bonding has been in existence. In fact, all the mahavakyas in the Upanishadic tradition state this non-dual position:

1. Tat tvam asi (Thou art That)
2. Ayam aatma Brahma (This self is Brahman)
3. Pragyanam Brahma (Pragna is Brahman)
4. Aham Brahmasmi (I am Brahman)

(<http://en.wikipedia.org/wiki/Mah%C4%81v%C4%81kyas>)

In this rapturous divine state, the seeker's heart dances with joy

(Song XXXII:1) with the ultimate realization that the Lord dwells within him (Song XXXIII:8). This union with the Indweller is equivalent to the bonding between a lover and his beloved. In this heart to heart relationship (Song XXXVI: 4), the true seeker gets awakened only when His heart is pierced with the arrow of His music (Song XXXVI: 10-11).

The Quest:

The poet also states the qualities that the seeker of truth should possess. He should not be lustful (Song XXXVII:6), but should be brave, courageous, (Song XXXVII:11) pure, contented and truthful (Song XXXVII:15). Such a seeker obtains the knowledge and grace of Brahma (Song XL:5). He starts beholding His beauty everywhere; Blessed with divine insight, the seeker resolves all contradictions (Song XL:5) and drinks deep into the maddening ecstasy of self-realization (Song XLIV:6). The poet beautifully sings,

O Kazi, O Pundit, consider it well: what is there that is not in the soul?

(Song XLVI:8)

And this thought that everything lies within us and that this self-realization is possible here and now finds resonance in the famous lines from Tagore:

*Leave this chanting and singing and telling of beads!
Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee! ...*

Deliverance? Where is this deliverance to be found? Our master himself has joyfully taken upon him the bonds of creation; he is bound with us all for ever.

(<http://www.sacred-texts.com/hin/tagore/gitnjali.htm>)

The poet understands that there is no state like being liberated or attaining deliverance. Defying orthodoxy and traditional ritualistic observances, the poet lays emphasis on love and renunciation. He says:

He who has found both love and renunciation never descends to death.

(Song XLIX:11)

An echo of the same idea is found in one of his dohas:

पोथी पढ़ी पढ़ी जग मुझ पंडति भयो न कोई
दाई आखर परेम के जो पड़े मो पंडति होई

Which when translated reads as, "Reading books everyone died, none became any wise One who reads the word of Love, only becomes wise."

Kabir in this doha shows the way, in his simple but dynamic style. He daringly says that despite all our readings, despite all our knowledge, we cannot become wise. Only if we 'read' Love, become loving and loveable, only then wisdom will dawn on us. Only then Life will be worth living. (<http://www.boloji.com/index.cfm?md=Content&sd=DohaDetails&DohaID=13/29/087/2015>)

However, the relationship between the true seeker and the True-Guru (God) should mandatorily be as between a lover and his beloved. The

qualities of 'eagerness to meet' (Song LI:8), the 'pain of separation' (Song LI:9 & LII:1), total 'satisfaction' (Song LII:7) and 'dedication' (Song LIII:7) define this 'encounter' (Song LII:7) with God as Beloved. But again, the path of love is 'Subtle' in nature (Song LV:1) and only the real Sadhu (Song LVI:1) experiences the form of the Formless and perceives the all-pervasive Supreme Spirit (Song LVI:7) and ever immersed in bliss, having no fear in his mind, he keeps the spirit of union in the midst of all enjoyments (Song LVI:10-11). This condition is no different from the Sthithaprajna avastha (state of equal-mindedness) mentioned in the Bhagavad-Gita.

The poet further adds,

He who is within is without (Song LVI:16)

which quintessentially is a direct echo of a verse from the Taittiriya Upanishad:

antar bahischa tat sarvam vyapya narayanah sthitah.

"All that is seen and heard in this material world has its basis in Lord Narayana, who manifests everything within and without." (http://nitaai.veda.com/All_Scriptures_By_Acharyas/Vedas/Narayana_Suktam.htm)

Correspondingly, in the very next Song, the poet talks about the 'Word', its meaning, its practice; its mystery etc. (Song LVII:1-15) which is and has been a part of the Christian mystical tradition. The KJ version of the Bible states in the very first book:

In the beginning was the Word, and the Word was with God, and the Word was God.

(<https://www.biblegateway.com/passage/?search=John+1&version=KJV>)
The word *shadabrahma* is alluded to as the very first source enunciated by our scriptures as the reason behind the origin of the world. However, the mystery behind the origin of the word cannot be comprehended. Kabir says:

But who knows whence the Word cometh? (Song LVII:15)

In fact, it is futile effort to even attempt to know the Supreme through cleverness of words (Song LIX:2). Kabir says that this would amount to self-deception (Song LIX:3). The poet very appropriately refers back to the glorious Indian tradition and cites the examples of Dhruva, Prahlad, Shukadeva and Raidas (Song LXI:6) as the embodiments of the virtues of detachment and renunciation and these need to be assimilated by the true seeker. The Taittiriya Upanishad similarly states:

न करमणा न प्रजया धनेन त्यागेनैके अमृतत्वमानशुः |
परेण नाके नहि ति गुहायां बभिराजते यद्यतयो बभिनित् ||

(na karmana na prajaya dhanena tyagenaike amrutatvamanashuh |
parena nakam nihitam guhayam vibhrajate yadyatayo vishanti ||)

"Not by work, nor by progeny, nor by wealth, but by renunciation, some attained immortality. Higher than heaven, seated in the cave (Buddhi), that shines, (which) the self-controlled attain – the self-controlled, who being of pure minds have well ascertained the Reality."

(<https://in.answers.yahoo.com/question/index?qid=20120214015644AAz43EU>)

And Kabir echoes the same thought when he says:

Keep within you truth, detachment and love.

(Song LXI:15)

Put away all fear for this poor body. (Song LXIV:9)

The man who is kind and who practices righteousness, who remains passive amidst the affairs of the world, who considers all creatures on earth as his own self. (Song LXV:14-16)

The qualities of truth, detachment, love, fearlessness, kindness, righteousness that Kabir refers to also remind one of the equal-minded one (Sthithaprajna) mentioned in the Bhagwad Gita and the Saahrydaya (Buddha: The Compassionate One). In this pursuit of self-realization inner not outer transformation is essential (Song LXVI). The external expressions and apparels of devotion as the Mullah who cries out loud or the matted locks of the yogi (Song LXVII) become irrelevant when the seeker looks within his heart and finds the evaporation of all disagreeables a reality. This self-contentment (Song LXX) re-instills the belief that every man has to eventually carry his own cross (Song LXXIV) in the quest of enlightenment.

God: The Light of all Lights

Kabir in the final few Songs again makes a futile attempt to describe the indescribable God. He calls Him as:

The Master, who is true, He is all light (Song LXXV:9);

He pervades this world (Song LXXVI:1);

He is the Ultimate Rest unbounded (Song LXXVI:15);

The Truth of truths, in whom all truths are stored

(Song LXXVI:31-32);

He is in you from head to foot (Song LXXVIII:22);

He is the Mind within my mind. He is the Eye within mine eye (Song XCIII:3)

Thus having identified the recurring patterns and motifs in Kabir's poems, the starting response from a structuralist's perspective would be to state that there is indeed a common structure – the structure of God's consciousness that permeates the entire work. And this reality/nature is realized through one's individual experience with or without meditation. The meanings produced could be a result of language or the awareness of the presence of a supernatural being. In Kabir, quite interestingly, language reflects and elevates one to experience Godhood. Instead of distorting Reality, Kabir succeeds in creating a very benevolent aspect of Reality. In fact, all-through the entire work, God is visualized as either a Lover or a Beloved.

Langue or the signifying system in Kabir would be God and Parole or the individual utterance would be Man. The meaning that is created through symbols like the temple, mosque, moon, earthen vessel, lotus, Fakir, rain, bird etc., does not suggest any kind of arbitrariness. On the contrary the intimate relationship between the concept of God (and Man) and the sound-image (for these are Songs to be sung) further enforce the linguistic idea of God and assists in recalling the entire Advaitic tradition.

One may argue about the role of binaries hidden in the terms like manifest, seed, shade, light, tree, void, infinite, limitless etc., which again add up to the philosophical dimension of Kabir. These units serve as catalysts in transporting the avid reader to an ecstatic experience. Finally, the question of unchanging patterns and rules & universality of approach in Kabir's 'text' etc. find a construction that is very natural because of Kabir's language system that at all times speaks for itself.

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Three Canonical English Poems and the Fading-away of Romanticism

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Abstract: Genre and period studies are important sub-branches of Comparative Literature. This paper is an attempt at understanding the mutuality between the milieu inspiring creativity, and conversely, creative works ushering-in an intellectual climate of thought.

...we may find that in our anxiety to write about literature we have forgotten how to read it.
- Northrop Frye

It has always been an interesting question whether socio-cultural situations inspire literature or, literature, with its ability to transcend temporality (unlike history as observed by Aristotle long ago), inaugurates a *weltanschauung*. An example of the first type would be significant works like Marlowe's *Dr Faustus* as manifestation of Renaissance anthropocentricism, whereas a prominent example of the second type would be the 1798 publication of the *Lyrical Ballads*, often considered by literary historians as that signal work which ushered-in English Romanticism. In fact, the 'Advertisement' at the beginning of this anthology which also becomes a working preface (the real one would come only with the 1800 edition of *Lyrical Ballads*) makes it quite clear that Wordsworth and Coleridge wanted to change the 'world view' of their readers about what ought to be considered as poetry and what clearly, according to them, was merely 'inane phraseology' passing off as poetry, the target of their attack being the contemporary Neo-classical poetry. About their own anthology they felt that "majority of the following poems are to be considered as experiments" and, enthused by the *zeitgeist* of the French Revolution that sought to bring about equality for the commoners, their objective was to "ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." (v) One of the earliest critics of their poetry, William Hazlitt, even considered the *Lyrical Ballads* as M.H. Abrams opines "the equivalent in literature to the French Revolution in politics". (2012:223)

British Romanticism, as a creative period was short-lived lasting just over three decades with all its three younger practitioners (Byron, Shelley and Keats) dying much before their time. But its emotional-intellectual hold over

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The Five Cardinal Codes of Comparative Literary Theory

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Abstract

Where the mind is without fear and the head is held high;
Where knowledge is free;
Where the world has not been broken up
into fragments by narrow domestic walls;
Where words come out from the depth of truth;
Where tireless striving stretches its arms towards perfection;
Where the clear stream of reason has not lost its way
into the dreary desert sand of dead habit;
Where the mind is led forward by thee
into ever-widening thought and action;
Into that heaven of freedom, my father
Let my country awake.

The above poem by Rabindranath Tagore epitomizes the core ideas of Comparative Literary Theory (CLT). This paper proposes to develop the five cardinal codes of CET as they emanate from the Gitanjali 'text' and thereby establish that there is no better composite definition of CL in World Literature other than the one visualized by Gurudev Rabindranath Tagore.

The first basic code of Comparative Literary Theory is the assumption that in the study, pedagogy and research of literature it is not the "what" but rather the "how" that is of importance. Tagore appropriately begins with the idea of 'fearlessness of mind' to preserve one's self-esteem. It appears that Tagore is providing us with an answer to the inconsequential and meaningless debate of 'nativism' versus 'nationhood'. Perhaps it is important to maintain one's national identity hand-in-hand with one's regional identity for the unification/merger of one into the other (while retaining its core identity/ideology) would instill a sense of fearlessness and therefore a comparative theorist, among others, would not fail to take complete stock of the area, the discipline, the culture and the language and then approach the 'text' with a fearless mind. Fearlessness is thus a vital prerequisite of CLT. In fact, it is a fearless critique that is vital to composing an ethical, comprehensive theory of Comparative Literary Studies. For instance, Aristotle's Poetics is a fearless critique of his master Plato. Again, Thomas More, suggestions in Utopia that fearlessly advocate communal ownership, women-equality, religious toleration, importance of education – all go against the extreme corruption and irrationality of European politics that was a governing feature of contemporary times. Here, More's cognizance of Plato's Republic invites significant parallels between the two texts.

Shakespeare, similarly, fearlessly spoke out his mind on colonialism in *The Tempest*. In fact, the one to one parallels between the Indian concept of death and the ideas of death presented in *Hamlet* by Hamlet demonstrate a certain universality of thought far beyond time and space. The idea of the immortality of the human spirit (*Bhagavad Gita*) demonstrates a quest for Truth and truth alone; a fearless analysis of Reality. The Italian poet and Propagandist F. T. Marinetti rightly observes in his manifesto,

“We intend to sing the love of danger, the habit of energy and fearlessness.”
(https://www.wwnorton.com/college/english/nacl/20century/topic2_05/ftmarinetti.htm)

In fact, the idea of a direct, joyful, and totally fearless relationship with God can be found in many of Tagore's religious writings, including *Gitanjali*. From India's diverse religious traditions he drew many ideas, both from ancient texts and from popular poetry.

He correctly sings in one of his poems, “Leave this chanting and singing and telling of beads! Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee!” The core idea here is one of courageously facing the reality of life and living. To free one's self from orthodoxy and to face one's true self squarely is the crux of the poem.

The second basic code of Comparative Literature is the speculative as well as practical claim to move and to have a dialogue between cultures, languages, literatures and disciplines. The second and the third line of Tagore's poem “Where knowledge is free;

Where the world has not been broken up into fragments by narrow domestic walls...” pinpointedly addresses this principle of disseminating 'knowledge' irrespective of region or territory. Truly, knowledge would be 'free' when it is not bound to caste, creed, race or religion. In fact, CL offers an incredible amount of 'freedom' to read several languages and synthesize multiple fields of knowledge. Today, in the 21st century it would be unwise to compartmentalize the boundaries and the disciplines of knowledge. The right way forward would be to methodically and intelligently connect the varied

branches of knowledge and believe in the principle of selective 'assimilation' and 'accommodation'. In T.S. Eliot's *The Waste Land*, the west and the east, as represented in their canonical texts, goes beyond established dichotomies and enters into a dialogue that embraces international boundaries.

In fact, every period establishes a dialogue that differs from the preceding age and provides a solution to it. For instance, If 'Empiricism' was the question of the 18th century, 'Romanticism', 'Enlightenment' and 'De-Colonization' were the responses that followed in the 19th and 20th centuries. In other words ages, periods and writers are always at some level engaged in an inter-textual dialogue, with its interdisciplinary approach that makes comparative literary studies inclusive in character.

The third basic code of CL is the necessity for the comparatist to achieve comprehensive education in numerous languages and literatures as well as other disciplines. The fourth line of Tagore's poem, "Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit..." suggests 'clarity of vision' and 'liberation from orthodoxy'. A comparatist's knowledge of many languages and literatures enables him to delve deep into the mythical ethos and correctly comprehend the cultural fabric of that particular language/literature. In his 2012 *The Promise and Premise of Creativity: Why Comparative Literature Matters*, Eugene Eoyang posits that "where other disciplines aspire to order and orthodoxy, comparative literature encompasses chaos and heterodoxy, even against itself" (208). Indeed this is CL's strength and source of vitality that makes it 'creatively wander' into regions yet unexplored. For instance, the *Bhakti* movement had an indelible impact on almost all the regional literatures of India. In fact, the idea of religious toleration went hand in hand with incorporating and adapting different regional facets in literary works and studies. Patriotism as a theme found resonance in Bengali, Hindi, Punjabi literatures.

The fourth basic code of CL is its interest to study literature in relation to other forms of artistic expression and in relation to other disciplines in the humanities and social sciences. The fifth line of Tagore's poem, "Where the mind is led forward by thee into everwidening thought and action..." refers to the all-encompassing and the trans-disciplinary nature of CL. In fact, CL helps to locate affinities not only in world literature but also in aesthetic processes of allied disciplines. The ever-widening direction of the thoughtful 'mind' is symptomatic of the 'evolutionary' realm of CL. CL, like the other arts is an expression of individual thought and feeling achieved through the creative process. Artists seek to share their experiences, observations, and understanding (their "truths") through the medium that most effectively lends itself to their personal skills and abilities. Whether artists are writing stories, painting pictures, writing music, composing a photograph, or creating a film, they are expressing their relationship to the world around them at that moment. Their works share certain expressive elements, such as structure, theme, and tone. Art connects human beings to each other in that it allows us to share each other's perceptions, emotions, and experiences. A gifted artist may capture creatively what we feel but cannot express ourselves. For instance, when one looks at Modernist literature (Early 20th century) and compares that to the other arts, certain themes pop up: the need for the individual to express himself or herself in an increasingly more chaotic world, an experimentation with or even rejection of certain traditional elements, etc. In other words, CL liberates itself from the puritanic notions of purity of/in literature and examines ideas irrespective of its form. Take for example Tagore's *Chandalika*, where in one of the play's defining moments, Ananda, the monk and disciple of Lord Buddha pleads, *Give me some water*, and Prakriti resists by voicing her powerlessness to quench the monk's thirst. This is the

moment of awakening for the daughter of Chandali when the monk tells her she is not *impur*' but the child of the same almighty like others. All this while when Prakriti had internalized herself as a victim of social stigma and negated her selfhood suddenly elevates to a moment of recognition. Recounting this incident to her mother, she says, *This is my new birth. In satisfying his thirst I feel baptised. I am aware of my 'self' now mother. I now know what freedom tastes like.* (<http://timesofindia.indiatimes.com/nri/art-culture/Tagoreslovelorn-Chandalika-returns-to-stage/articleshow/11524410.cms>). Suggestively, CL too defies orthodoxy and embraces all forms of literary and artistic expressions. The notion of purity/impurity thus becomes a misnomer and every CL study would invariably incorporate an inter-disciplinary; intra-disciplinary or a multi-disciplinary approach.

The fifth code of CL in the context of conceptual approach and function is the study of languages and literatures translated into English. When Tagore finally says, "Into that heaven of freedom, my father, let my country awake," he is subtly referring to a composite form of literature that assimilates expressions/impressions across linguistic and cultural boundaries and thus a kind of "heaven" is envisioned by the poet. Such comparatists constitute a superior variety of human beings that would bring heaven on earth. There is no denying that English is a window to all the great literatures of the world and therefore translations/transcreations in English would effectively serve one of the basic principles of CL – that of *selective assimilation and accommodation* (Italics mine) - and make the world exchange the best of ideas with each other. John Keats' *On First reading Chapman's Homer* beautifully encapsulates the joy of becoming familiar with a text/s (island/s) that had been hitherto unknown. The happiness of the reader is equated with that of an astronomer and a navigator. Secondly, as the purpose of literature is always meant to define a cultural framework, it is important to ensure that regional cultural paradigms are effectively communicated through literature. For instance, the notion of Indianness in Indian writing in English; Englishness in British English Literature and Americanness in American English literature need to find appropriate cultural 'transport' through literature written in English.

In other words, a literary study should also achieve the aim of cultural orientation without marginalizing any domain of literature. Tagore, himself was well-grounded in a number of languages and therefore as a *vishyamanab*, one experiences much of Bengali culture in his literary creations. This is the kind of world (*heaven*) in which all of us should eventually *awake*.

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CRITIQUING KABIR FROM A STRUCTURALIST PERSPECTIVE

One of critical tenets that we have in Contemporary critical appreciation in the context of Structuralism is to get to the **deep structure** of the text. It is the discovery of that **essential thing** that makes any text a text; any poem a poem. It is this vital and indispensable critical device that makes a poem distinct form as compared with the other genres of literature. In fact, Structuralist theorists are interested in **identifying and analyzing the structure that underlies all cultural phenomena** – not just literature (<http://www.shmoop.com/structuralism>). A proposal is thus made to critique and analyze Songs of Kabir as translated by Rabindranath Tagore from a Structuralist point of view.

Ferdinand de Saussure, the linguist, gave the notion that *everything* could be analyzed in terms of a **deep structure**. Although much has been explored in the context of Kabir, it would be interesting to note the sign-systems and thereby identify the **absences** that lie deep within the text. The question is whether unchanging patterns and rules emerge from the poems of Kabir? And do they reflect ideas that could be referred to as being **universal** in nature? This and such allied inquiries would be addressed in this paper.

God as an Omnipresent, Omniscient and Omnipotent Being:

Let us begin with the idea of Omnipresence as implied in the first stanza. Having stated that God is neither in the binaries of temple/mosque; neither in Kaaba/Kailash; neither in rites and ceremonies; neither in Yoga and renunciation, the poet says that only a **true seeker** could see and meet Him. Here the poet wishes to bring to the surface the idea that the principle of God is transcendental in character. He cannot be bound or limited to places of worship. The poet rightly says in **Song II**,

It is needless to ask a saint the caste to which he belongs (lines 1)

In fact, it is futile to assign caste, creed or religion to a True seeker. Only a *mumukshu* – one who has steadfast yearning for liberation – can experience Him. Kabir says,

*It is the Spirit of the quest which helps; I am the slave
of this Spirit of the quest.* (Song III, 13)

Secondly, the poet defies the orthodox notion of deliverance and advocates the 'here and the now' philosophy. Kabir beautifully sings:

... for in life deliverance abides (Song III, 2)

The approach is in complete contrast to the traditional notion of **liberation**. In fact, there are many schools of thought, including the **Mahayana** school of Buddhism, that believe that one can only attain complete (*Poorna*) **Nirvana** only after one has left his mortal coil. However, Kabir and many other *non-panthis* strongly advocated the 'here and the now philosophy'. Tagore, similarly, echoes in **Gitanjali**, *Deliverance is not for me in renunciation*. Thus, binary between old/new; ancient/modern practices appears to be seen here.

Let us take **Song no. IV** as an example, to illustrate the idea of bringing to the surface the deep and hidden structures inherent in the poem. When the poet says:

*...In your body is the garden of flowers...
Take your seat on the thousand petals of the lotus, and there
gaze on the Infinite Beauty. (lines 03-05)*

or

...The musk is in the deer.... (Song VI:13)

one obviously notices the Christian mystical echo of a popular maxim uttered by Jesus Christ, "*The Kingdom of heaven is within you.*" That the inner self is the repository of all that is seen and observed without is made structurally apparent. The body/mind; infinite/finite binaries are suggestive of a total comprehension and assimilation of existing philosophical ideologies. How **Man** becomes the be-all and the end-all of all existence finds communication in the simplest of terms. In mysticism, the human heart is visualized as a garden that needs to be tended with love and care. Kabir similarly refers to the *lotus* flower that symbolizes the path within. The thousand petals of the lotus carry within it layers and layers of Infinite beauty. This is the majesty of God. Likewise, man's exploration of his inner-self through the multifold recesses of his mind and soul brings him into contact with his true self. However, the poet cautions the true seeker saying that *the true path is rarely found* (Song V:11-12). Moreover, the path to God is very narrow. Either love for the Lord moves or the ego-self (Song VI:05-10). In a very similar context, Kabir sings:

प्रेम गली अति सांकरी, तामें दोऊ न समाई ।
जब में था तब हरी नहीं, अब हरी है में नाहीं ॥

(The street of love is very narrow, two cannot pass through it at the same time
When I was, there was no God (hari), now there is God but I am not)

Meaning that, to attain true love, one has to give up his ego. When the ego disappears, God appears. So the devotee must give up his ego to realize God.

(<http://santkabirdas.blogspot.in/2011/06/prem-gali-ati-sankari-tamein-dou-na.html/29/07/15>)

God has no beginning no end:

The poet visualizes in **Song VIII** how God the un-manifested (*Brahma*) would manifest himself. Beginning with the un-manifest/manifest binary, the poet takes us to the suggestive dualities of seed/fruit; shade/light; tree/sapling; void/full; Infinite/finite; limitless/limited and concludes saying that:

The Supreme Soul is seen within the Soul...(18)

The unfathomable mystery of God continues to find poetic rendering in **Song IX** when he sings, *O How may I ever express that secret word?* Here the individual / universal; falsehood / Truth; indivisible / divisible; conscious / unconscious; revealed / unrevealed dichotomies find suggestion and resolution for the inexpressible (*There are no words to tell that which He is*)- (9). It is only God's grace that could be an individual's savior. He is the **upholder** (X:5) and looks for total surrender (*aatmanivedanam*).

The Supreme One:

The theme of God consciousness continues to reverberate in **Songs XII, XIV, XV, XVI, XVII**. From addressing God as the *Supreme One* (7) who cannot be bound in the language of words, the poet talks about His majesty and the interdependence of man and God. There appears to be an echo of a famous maxim from the Upanishads in **Song XIV**:

*"Om poornamadah poornamidam poornaat poornamudachyate
Poornasya poornamaadaaya poornamevaavashishyate
Om shaantihi shaantihi shaantihi."*

(<http://aumamen.com/mantra/om-purnamadah-purnamidam-shanti-mantra>)

(Om, That is complete, This is complete, From the completeness comes the completeness/ If completeness is taken away from completeness, Only completeness remains/ Om, Peace peace peace)

This completeness finds visible illustration through the water imagery comprising of rivers, waves, water; God imagery of Krishnas, Vishnus, Brahmans, Shivas, Indras, Saraswatis etc. (**Song XV**); elemental imagery of sun, moon, sky, earth (**Song XVI**), stars (**Song XVII**) shows the deep influence and impact of Indian mythology, traditions and legends.

The Devout Seeker:

Defining the true seeker the poet in **Song XVII** beautifully sings,

The devout seeker is he who mingles in his heart the double currents of love and detachment. (lines: 16-17)

In fact, the theme of love and detachment is right at the heart of Kabir's poems. In keeping with the *navadha* bhakti tradition, one of the ways of worshipping God is as a Beloved. Let us see a few illustrations:

- (i) *My Beloved One gleams like the lightning flash in the sky* (**Song XVII**)
- (ii) *I long for the meeting with my Beloved* (**Song XXXI**)
- (iii) *My body and my mind are grieved for the want of Thee; O my Beloved! Come to my house* (**Song XXXV**)
- (iv) *Dear friend, I am eager to meet my Beloved!* (**Song L**)
- (v) *Kabir says: "Listen friend! There is no other satisfaction, save in the encounter with the Beloved."* (**Song LII**)

(vi) *Waver no more; think only of the Beloved (Song LXXI)*

The poet wisely puts aside the disputes and confrontations of the Yogi, the Sanyasi and the Ascetic and advocates that God is nothing but **Love**. As a universal value term the poet wisely states that everything in this universe is bound by the principle of love. Whether it is the relationship of the river with the sea; the individual with the Universal; the natural elements; the bee and the nectar; the moon and its moonlight, it is Love alone that holds the entire cosmos together. Kabir says that the true seeker would thus dive deep into that Ocean of sweetness (Love) and thereby annihilate all the errors of life and death. Secondly, the principle of **detachment** helps the seeker to transcend all sorrow and attain to that land of rest. The poet says,

"If you merge your life in the Ocean of Life, you will find life in the Supreme Land of Bliss." (Song XVII: 76-77)

This realization of Truth implants fearlessness in the seeker and consequently the entire universe echoes with divine music. Nectar rains and all disagreeables evaporate. *"The inward and the outward become as one sky..." (Song XVII: 99)* Holding steadfastly to one's beliefs (Song XX) the seeker puts all imaginations at bay and crosses over to the shores of eternity.

The True Guru and the Lotus Simile:

The poet sincerely longs for the true guru (Song XXII) who would remove the veils of ignorance and grant him the true vision of God. It is the guru alone who could grant a limitless life (Song XXIV) to the seeker who should be *like a lotus, which lives in the water and blooms in the water; yet the water cannot touch its petals, they open beyond its reach (Song XXIV:3-5)*. This is one of the finest examples of the detached approach that a seeker of truth should have. Such a seeker experiences intimacy with God (Song XXV) whose essence has been epitomized in the *ekakshar mantra –OM (Song XXVI)*. The poet rightly says,

The Guru is great beyond words, and great is the good fortune of the disciple." (Song XXVII: 12-13)

This unique relationship between God as the true Guru and the individual; between the Unconditioned and the conditioned (Song XXVIII: 1) is nothing but the philosophical position of **Advaita**. The poet sings, *Thou and I are one. (Song XXVIII: 1)* And this immortal, everlasting relationship has been there since times immemorial. Even much before the beginning of the world (...when the world was not spread out: when the Supreme One was alone-(Song XXIX: 6-7) the bonding has been in existence. In fact, all the *mahavakyas* in the *Upanishadic* tradition state this non-dual position:

1. *Tat tvam asi* (Thou art That)
 2. *Ayam aatma Brahma* (This self is Brahman)
 3. *Pragyanam Brahma* (Pragna is Brahman)
 4. *Aham Brahmasmi* (I am Brahman)
- (<http://en.wikipedia.org/wiki/Mah%C4%81v%C4%81kya>)

In this rapturous divine state, the seeker's heart dances with joy (Song XXXII: 1) with the ultimate realization that the Lord dwells within him (Song XXXIII: 8). This union with the Indweller is equivalent to the

bonding between a lover and his beloved. In this heart to heart relationship (Song XXXVI: 4), the true seeker gets awakened only when His heart is pierced with the arrow of His music (Song XXXVI: 10-11).

The Quest:

The poet also states the qualities that the seeker of truth should possess. He should not be lustful (Song XXXVII: 6), but should be brave, courageous, (Song XXXVII: 11) pure, contented and truthful (Song XXXVII: 15). Such a seeker obtains the knowledge and grace of Brahma (Song XL: 5). He starts beholding His beauty everywhere; Blessed with divine insight, the seeker resolves all contradictions (Song XL: 5) and drinks deep into the maddening ecstasy of self-realization (Song XLIV: 6). The poet beautifully sings,

O Kazi, O Pundit, consider it well: what is there that is not in the soul?

(Song XLVI: 8)

And this thought that everything lies within us and that this self-realization is possible here and now finds resonance in the famous lines from Tagore:

Leave this chanting and singing and telling of beads! Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee! ...

Deliverance? Where is this deliverance to be found? Our master himself has joyfully taken upon him the bonds of creation; he is bound with us all for ever.

(<http://www.sacred-texts.com/hin/tagore/gitnjali.htm>)

The poet understands that there is no state like being liberated or attaining deliverance. Defying orthodoxy and traditional ritualistic observances, the poet lays emphasis on love and renunciation. He says:

He who has found both love and renunciation never descends to death.

(Song XLIX: 11)

An echo of the same idea is found in one of his *dohas*:

पोथी पढ़ी पढ़ी जग मुआ पंडित भयो न कोई
दाई आखर प्रेम के जो पढ़े सो पंडित होई

Which when translated reads as, "Reading books everyone died, none became any wise
One who reads the word of Love, only becomes wise."

Kabir in this *doha* shows the way, in his simple but dynamic style. He daringly says that despite all our readings, despite all our knowledge, we cannot become wise. Only if we 'read' Love, become loving and loveable, only then wisdom will dawn on us. Only then Life will be worth living.

(<http://www.boloji.com/index.cfm?md=Content&sd=DohaDetails&DohaID=13/29/087/2015>)

However, the relationship between the true seeker and the True-Guru (God) should mandatorily be as between a lover and his beloved. The qualities of 'eagerness to meet' (Song LI: 8), the 'pain of separation' (Song LI: 9 & LII: 1), total 'satisfaction' (Song LII: 7) and 'dedication' (Song LIII: 7) define this 'encounter' (Song LII: 7) with God as Beloved. But again, the path of love is 'Subtle' in nature (Song LV: 1) and only the real Sadhu (Song LVI: 1) experiences the form of the Formless and perceives the all-pervasive Supreme Spirit (Song LVI: 7) and *ever immersed in bliss, having no fear in his mind, he keeps the spirit of union in the midst of all enjoyments* (Song LVI: 10-11). This condition is no different from the *Sthithaprajna avastha* (state of equal-mindedness) mentioned in the **Bhagavad-Gita**.

The poet further adds,

He who is within is without (Song LVI: 16)

which quintessentially is a direct echo of a verse from the Taittiriya Upanishad:

antar bahischa tat sarvam vyapya narayanah sthitah .

"All that is seen and heard in this material world has its basis in Lord Narayana, who manifests everything within and without."

(http://nitaaveda.com/All_Scriptures_By_Acharyas/Vedas/Narayana_Suktam.htm)

Correspondingly, in the very next Song, the poet talks about the 'Word', its meaning, its practice; its mystery etc. (Song LVII: 1-15) which is and has been a part of the Christian mystical tradition. The KJ version of the Bible states in the very first book:

In the beginning was the Word, and the Word was with God, and the Word was God.

(<https://www.biblegateway.com/passage/?search=John+1&version=KJV>)

The word *shadabrahma* is alluded to as the very first source enunciated by our scriptures as the reason behind the origin of the world. However, the mystery behind the origin of the word cannot be comprehended. Kabir says:

But who knows whence the Word cometh? (Song LVII: 15)

In fact, it is futile effort to even attempt to know the Supreme through cleverness of words (Song LIX: 2). Kabir says that this would amount to self-deception (Song LIX: 3). The poet very appropriately refers back to the glorious Indian tradition and cites the examples of Dhruva, Prahlad, Shukadeva and Raidas (Song LXI: 6) as the embodiments of the virtues of detachment and renunciation and these need to be assimilated by the true seeker. The Taittiriya Upanishad similarly states:

न कर्मणा न प्रजया धनेन त्यागेनैके अमृतत्वमानशुः ।
परेण नाकं निहितं गुहायां विभ्राजते यद्यतयो विशन्ति ॥

(na karmana na prajaya dhanena tyagenaike amrutatvamanashuh |
parena nakam nihitam guhayam vibhrajate yadyatayo vishanti ||)

“Not by work, nor by progeny, nor by wealth, but by renunciation, some attained immortality. Higher than heaven, seated in the cave (Buddhi), that shines, (which) the self-controlled attain – the self-controlled, who being of pure minds have well ascertained the Reality.”

(<https://in.answers.yahoo.com/question/index?qid=20120214015644AAz43EU>)

And Kabir echoes the same thought when he says:

Keep within you truth, detachment and love. (Song LXI: 15)

Put away all fear for this poor body. (Song LXIV: 9)

The man who is kind and who practices righteousness, who remains passive amidst the affairs of the world, who considers all creatures on earth as his own self. (Song LXV: 14-16)

The qualities of truth, detachment, love, fearlessness, kindness, righteousness that Kabir refers to also remind one of the equal-minded one (*Sthithaprajna*) mentioned in the **Bhagwad Gita** and the *Saahrydaya* (Buddha: The Compassionate One). In this pursuit of self-realization inner not outer transformation is essential (Song LXVI). The external expressions and apparels of devotion as the Mullah who cries out loud or the matted locks of the yogi (Song LXVII) become irrelevant when the seeker looks within his heart and finds the evaporation of all disagreeables a reality. This self-contentment (Song LXX) re-instills the belief that every man has to eventually carry his own cross (Song LXXIV) in the quest of enlightenment.

God: The Light of all Lights

Kabir in the final few Songs again makes a futile attempt to describe the indescribable God. He calls Him as:

The Master, who is true, He is all light (Song LXXV: 9);

He pervades this world (Song LXXVI: 1);

He is the Ultimate Rest unbounded (Song LXXVI: 15);

The Truth of truths, in whom all truths are stored (Song LXXVI: 31-32);

He is in you from head to foot (Song LXXVIII: 22);

He is the Mind within my mind. He is the Eye within mine eye (Song XCIII: 3)

Thus having identified the recurring patterns and motifs in Kabir's poems, the starting response from a structuralist's perspective would be to state **that there is indeed a common structure – the structure of God's consciousness that permeates the entire work.** And this reality/nature is realized through one's individual's experience with or without meditation. The meanings produced could be a result of language or the awareness of the presence of a supernatural being. In Kabir, quite interestingly, language reflects and elevates

one to experience Godhood. Instead of distorting Reality, Kabir succeeds in creating a very benevolent aspect of Reality. In fact, all-through the entire work, God is visualized as either a Lover or a Beloved.

Langue or the signifying system in Kabir would be God and Parole or the individual utterance would be Man. The meaning that is created through symbols like the temple, mosque, moon, earthen vessel, lotus, Fakir, rain, bird etc., does not suggest any kind of arbitrariness. On the contrary the intimate relationship between the concept of God (and Man) and the sound-image (for these are Songs to be sung) further enforce the linguistic idea of God and assists in recalling the entire *Advaitic* tradition. One may argue about the role of binaries hidden in the terms like manifest, seed, shade, light, tree, void, Infinite, limitless etc., which again add up to the philosophical dimension of Kabir. These units serve as catalysts in transporting the avid reader to an ecstatic experience. Finally, the question of unchanging patterns and rules & universality of approach in Kabir's 'text' etc. find a construction that is very **natural** because of Kabir's language system that at all times speaks for itself.

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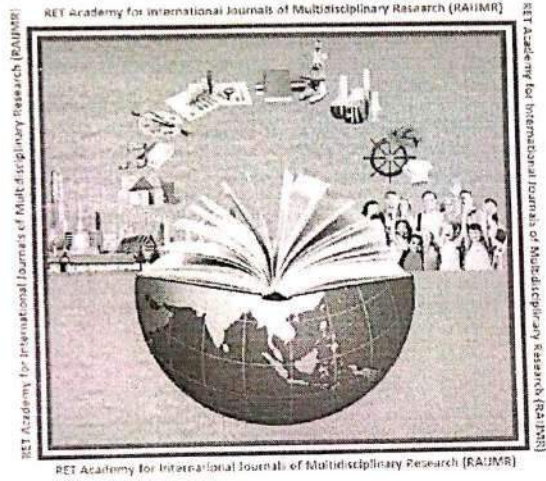
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The Horror and Cruelty of Emergency Time in India Depicted by Rohinton Mistry

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Abstract:

Rohinton Mistry has emerged as a significant literary figure during the 20th century. He was born in India in 1952 and came to Canada from Mumbai in 1975. There he lived in Toronto and took employment in a bank in Toronto. As a literary figure, his four important works has gained him an immense significance. His first published collection of short-stories entitled Tales From Firozsha Baag followed by his novels Such A Long Journey, A Fine Balance and Family Matters.

Rohinton Mistry has won many awards for his writings. His novel A Fine Balance received Giller Prize and in the following year Commonwealth Writers Prize for Best Book. It was also short listed for Booker Prize and Irish Times International Fiction Prize. As a writer who lives and writes from Canada, Mistry's writings focus mainly on India. Like many expatriate writers, he continues a relationship with his country in his writings and has enriched his readers' understanding of it. As a member of Parsi Community, Mistry writes about the state of Parsi Community within the boundary of India. To quote Dr. Jaydipsinh Dodiya: One of the most remarkable features of Rohinton Mistry's fiction is that it brilliantly captures the crowded, throbbing life of India.

Keywords: 20th century, Cruelty of Emergency, Horror, Rohinton Mistry

Mistry prefers to write about India, which engages his imagination. Living in Canada and writing about India Mistry is fully aware of several drawbacks of India's social and political life, as is discernible in his novels.

A Fine Balance has been carved out artistically by Rohinton Mistry. The novelist has covered the most volatile and violent spectrum of the contemporary history, which shook the social – political stagnation of the country. Mistry's own concept of India in the Emergency apparently seems to be larger than life size, a mixture of joy and woe, heaven and hell. The novel is remarkably intense and enigmatic in delineating its colourful characters like Shroff, kahlah or the tailors. The hidden desires of the underdogs and their long cherished aspiration for delightful life weave the centrality of the novel. The novel brilliantly presents a panoramic picture of the poor struggling for their 'survival of the fittest' in the metropolitan city where 'a roof to cover the head' is a dream.

The subject of this novel is simply to describe: the horror and cruelty of sub-continental life, especially as lived by its poor and vulnerable. Thematically, the novel articulates the sagacity of the cultures which are very much suppressed. Simultaneously the novel deals with the life and longing of the middle class which craves for honour and dignity. In addition to this, the age-old problem of caste and communalism, the brunt of which has been borne by the down trodden, has been duly focused. Mistry perceives India as "metropolitan, sophisticated, noisy and angry"

The fine balance of the title of the novel is struck by opening the book with the stoppage of the suburban train service because of suicide by an unidentified character and closing the book with a similar stoppage of train service due to a suicide by one of the main young aspiring characters whose dreams of India are shattered so badly that he decides to commit suicide. Moreover in the epilogue, the country's history too is seen to have travelled a full circle—from 1947 when a Muslim has to abandon his fez because sporting a fez in a Hindu neighborhood was as fatal as possessing a foreskin in a Muslim one to 1984 when a Sikh has to give up his turban, to cut his hair and shave off his beard to escape being massacred by the goons seeking revenge for the murder of Indira Gandhi. As T. Vijay Kumar notices: "*A Fine Balance* is a depressing novel set in a depressing period of Indian history."

The novel starts with Mistry telling the story through the cynical voice of the student Maneck, sent to study in Bombay staying as a paying guest at Dina Dalal, a Parsi widow. At the same time, the tailors Ishvar and Omprakash, seeking refuge in Bombay due to caste violence in their village, get employment at the house of Dina Dalal. Thus these characters from different class back-grounds start inter-acting with each other and get inter-connected. The four main characters of this novel suffer from a sense of rootlessness. Oppressive caste violence has driven Ishvar and Omprakash from their traditional occupation to learn the skills of tailoring and from a rural background to overcrowded Bombay. Similarly Maneck moves from the invigorating atmosphere of his home in the hills to Bombay for higher education. Dina has grown up in Bombay but her sense of independence after her husband's accidental death keeps her away from her family. Social circumstances, loneliness and a sense of uprootedness bring them together and forge a bond of understanding to maintain 'a fine balance' in their lives. In this process, the author implies that at various levels of existence, there is a see-saw struggle between happiness and despair. Life never seems to follow a placid course in *A Fine Balance*.

There are always upheavals, whether at the slums where Ishvar and Omprakash reside in Bombay or problems of food and political disturbance at the residential block at Maneck's college, amongst the beggars in the streets or the emergence of competition which shatters Maneck's monopoly of the cola drinks in his hometown. However, in *A Fine Balance*, most upheavals take place because of the imposition of Internal Emergency. The evictions of the poor from the cities, the forced labour camps, the sterilizations are the manifestations of the Internal Emergency. The novelist also shows a nexus that emerges between the police and the established hierarchy either the upper dominance in the villages or the land/building mafia in Bombay.

With the depiction of Emergency, Mistry makes some revealing political insights. The transition in rural life, the change in aspirations of the lower castes, the attempts by the upper castes to preserve the old order is aptly delineated which is mentioned through a major instance in the violence perpetuated by Thakar Dharamsi and his henchmen against Narayan's family during the week of parliamentary elections. During the election Narayan tries to assert his democratic right and cast his own vote. For his defiance, Narayan and the other two "Chamars" are forcibly gagged, flogged and tortured and they were hanged in the village square. Then the 'Goondas' of Thakur burnt the family of Dukhi (Narayan and Ishvar's father), Roopa, Radha and the daughters. Here Mistry implies that the needless arrogance of the upper castes in trying to maintain social supremacy led to the consolidation and emergence of the Dalit consciousness in Indian politics. As Novy Kapadiya writes:

The social tensions in the villages, the changing aspirations of the lower castes and caste based violence, is so well delineated, so well woven into the flow of the narrative that it makes Rohinton Mistry a very astute political novelist.

Rohinton Mistry does put the Emergency (1975-77) in his fine balance and tries objectively to weigh it through a variety of weights and counterweights. Mistry's deft handling of Internal Emergency provides a vivid and graphic picture of the turbulent times when most of the parliamentary opposition,

along with thousands of trade unionists, students, and social workers were put behind the bars to enable Indira Gandhi to retain power.

The hoardings of Indira Gandhi and the painting of Government slogans are just the outer trappings which cannot deceive people. A campaign with a euphemistic name, 'City Beautification Scheme', actually results in the bulldozing of the slums and forcing the roofless poor to pass their rights on pavements or railway platforms, carrying, like Ishvar and Om their things in boxes or bundles every day to their places of work. When a party worker tells this to men and women, the reaction is interesting:

The Prime Minister's message is that she is your servant, and wants to help you; she wants to hear things from your own lips. "If she is our servant, tell her to come here!" someone shouted.

Ishvar and Narayan receive terrible beating from the teacher for defiling the tool of learning and knowledge. It is a forbidden world for the low-caste. Dukhi's complaint to Pandit Lalluram is futile. However Dukhi's defiance of the caste system by sending his little sons Ishvar and Narayan to Ashraf is a welcome step in the right direction. It is significant to note that only Ashraf, Muslim tailor in town, sews clothes for Dukhi as no Hindu tailor would sew for an untouchable. The suggestion is that the curse of untochability is deeply ingrained in the Hindu psyche. Even the Parsi widow, Dina Dalal, is capable of feeling for untouchables by giving shelter to Ishvar and Om, the two chammars. People like Lalluram have to come out of their shells of hypocrisy if the line between the touchables and the untouchables has to be really erased. Otherwise, it will be difficult, not impossible, to realize the dream of Mahatma Gandhi, which is possible only by breaking the timeless chain of caste.

Apart from these, the lives of all major characters of the novel are blighted by the Emergency. It leaves Maneck Kohlah crushed under the train. Dina Dalal a prematurely old and purblind, slaves her years out in the house of her brother. And the two poor tailors struggling only for a livelihood are utterly-crushed-Ishvar and Om converted as beggars on the streets for small charities, till death comes mercifully to release them from this burden called life. Avinash is also one of the victims of the Emergency Rule. His parents are not rich enough to offer dowry to his three unmarried sisters who are ultimately forced to commit suicide. Mistry has created Vasantrao Valmiki's character to explain the significance of the title *A Fine Balance*. His words in the novel are quite meaningful revealing the trauma of Emergency as well:

There is always hope-hope enough to balance our despair. Or we would be lost. After all, our lives are but a sequence of accidents a clanking chain of chance events. A string of choices, casual or deliberate, which add up to that one big calamity we call life.

A Fine Balance is a microcosm of life in general and political disturbances, which Mistry keenly perceived around him when he was in India. He portrays the bleak realities and horrifying implications of the anarchy and exploitation that could go on in the name of discipline, beautification and progress in a democratic country. The harshness of Emergency on Indian Political arena is observed with a quotation, from Balzac's *Le Pere Goriot* in the begging of the novel:

Holding this book in your hand sinking back in your soft arm chair, you will say to yourself; perhaps it will amuse me. And after you have read this story of great misfortunes. You will no doubt dine well blaming the author for your own insensitivity, accusing him of wild exaggeration and flights of fancy. But rest assured: this tragedy is not fiction. All is true.

While going through the politically most sensitive aspect of the novel i.e. Emergency, it can be said that *A Fine Balance* weaves together a tale of the 1970s India and the midst of a state of Emergency through the lives of its four characters. The Emergency intrudes obtrusively into the lives of all of

these characters leading to their eventual loss and destruction. The overall scenario is grim. *A Fine Balance* thus, reveals the dark period of Emergency (June 25, 1975 – March 21, 1977) which remains a blot on the history of post – Independence India. It also throws light on the dirty political game played by the so called bigwig politicians during the Emergency that made common man insecure and unsafe.

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વિશ્વવિદ્યાલય ગ્રંથાલયની સેવા એ વિશ્વવિદ્યાલયનું મૌલિક અને મહત્વનું કાર્ય છે. આ કાર્યમાં ગ્રંથાલય પોતાનો સહયોગ મુખ્યત્વે ત્રણ પ્રકારે સંપન્ન કરાવવા સહાયરૂપ થાય છે. તે ત્રણ શિક્ષણ સાધના સફળ બનાવે છે.

(૧) અભ્યાસ અને શિક્ષણ કાર્યને પરિપૂર્ણ કરવા માટે શિક્ષક અને વાંચકોને વાંચિત વાચનસામગ્રી પૂરી પાડે છે. શિક્ષણ અને સંશોધનનું સંવર્ધન કરે છે.

(૨) ઉપલોક્તાઓને ગ્રંથાલયનું ઉમદા શિક્ષણ યથાસમયે આપે છે. વળી અસરકારક રીતે ગ્રંથાલયનો ઉપયોગ કરવા અંગે વિશેષ લાભ મેળવવા માટે સમુચિત શિક્ષણ આપે છે. ગ્રંથાલય સંસ્કાર નવા-અજાણ ઉપલોક્તાને આપે છે.

(૩) નિશ્ચિત પાઠ્યક્રમથી આગળ વિદ્યાર્થીઓને વાકેફ કરવા માટે પર્યાપ્ત રીતે પ્રેરણા અને પ્રોત્સાહન પુરું પડાય છે. તેના ઉમદા હેતુઓ અદા કરવા ઉચ્ચ શિક્ષણની સુવિધા સર્જતાં આનંદ અને સંતોષની અનુભૂતિ કરાવે છે. સ્વઅભ્યાસ માટે સંશોધકોને સમયસર શિક્ષણ અને સુવિધાસભર કાર્યો સંપન્ન કરાવે છે. ઉપલોક્તા અભ્યાસો કરીને ઉપલોક્તાની માગણી પ્રત્યે લાગણી દર્શાવીને એમની સમસ્યાઓ હમદર્દિપૂર્વક હલ કરવી જોઈએ.

સંદર્ભોઅર્થ

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CYBER CRIME A TRAUMA FOR A NETIZEN

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SUBJECT :

Key words: Part and Parcel, Vulnerability, Safeguards

ABSTRACT

Cyber crime is the latest and perhaps the most complicated as well as the sensitive problem occurs through computer technology in day to day life at global level. The main reason of it is the vulnerability of computers that tempts children to hackers to indulge in such crime through different devices. As the computer technology has become a part and parcel of human life, it is also necessary to netizen to observe specific safeguards to save oneself from cyber crime. The present paper focuses on various kinds of cyber crimes, reasons of them and at the same time it throws light on how to check them in the cyber space through collective consciousness.

INTRODUCTION

Since the beginning of civilization, man has always been motivated by the need to make progress and better the existing technologies. This has led to tremendous development and progress which has been a launching pad for further development. Of all the significant advances made by mankind from the beginning till date, probably the important of them is the development of Internet. To put in a common man's language, Internet is a global network of computers, all of them speaking the same language. In 1969, America's Department of Defense commissioned the construction of a Super network called ARPANET. The Advanced Research Projects Agency Network (ARPANET), basically intended as a military network of 40 computers connected by a web of links & lines. This network slowly grew and the Internet was born. By 1981, over 200 computers were connected from all around the world. Now the figure runs into millions.

The real power of today's Internet is that it is available to anyone with a computer and a telephone line. Internet places at an individual's hands the immense and invaluable power of information and communication.

Internet usage has significantly increased over the past few years. The number of data packets which flowed through the Internet have increased dramatically. According to International Data Corporation ("IDC"), approximately 163 million individuals or entities will use the Internet by the end of this year as opposed to 16.1 million in 1995. If left to its own measure, it is highly unlikely that such a trend can reverse itself. Given this present state of the Internet, the necessity of Cyberlaws becomes all the more important.

CONVENTIONAL CRIME

Crime is a social and economic phenomenon and is as old as the human society. Crime is a legal concept and has the sanction of the law. Crime or an offence is "a legal wrong that can be followed by criminal proceedings which may result into punishment".

CYBER CRIME

Cyber crime is the latest and perhaps the most complicated problem in the cyber world.

"Any criminal activity that uses a computer either as an instrumentality, target or a means for perpetuating further crimes comes within the ambit of cyber crime"

A generalized definition of cyber crime may be "unlawful acts wherein the computer is either a tool or target or both"

The computer may be used as a tool in the following kinds of activity-financial crimes, sale of illegal articles, pornography, online gambling, intellectual property crime, e-mail spoofing, forgery, cyber defamation, cyber stalking. The computer may however be target for unlawful acts in the following cases- unauthorized access to computer/ computer system/ computer networks, theft of information contained in the electronic form, e-mail bombing, data diddling, salami attacks, logic bombs, Trojan attacks, internet time thefts, web jacking, theft of computer system, physically damaging the computer system.

REASONS FOR CYBER CRIME

It is observed that 'human beings are vulnerable so rule of law is required to protect them'. Applying this to the cyberspace we may say that computers are

vulnerable so rule of law is required to protect and safeguard them against cyber crime. The reasons for the vulnerability of computers may be said to be:

1. **Capacity to store data in comparatively small space-**

The computer has unique characteristic of storing data in a very small space. This affords to remove or derive information either through physical or virtual medium makes it much more easier.

2. **Easy to access-**

The problem encountered in guarding a computer system from unauthorised access is that there is every possibility of breach not due to human error but due to the complex technology. By secretly implanted logic bomb, key loggers that can steal access codes, advanced voice recorders; retina imagers etc. that can fool biometric systems and bypass firewalls can be utilized to get past many a security system.

3. **Complex-**

The computers work on operating systems and these operating systems in turn are composed of millions of codes. Human mind is fallible and it is not possible that there might not be a lapse at any stage. The cyber criminals take advantage of these lacunas and penetrate into the computer system.

4. **Negligence-**

Negligence is very closely connected with human conduct. It is therefore very probable that while protecting the computer system there might be any negligence, which in turn provides a cyber criminal to gain access and control over the computer system.

5. **Loss of evidence-**

Loss of evidence is a very common & obvious problem as all the data are routinely destroyed. Further collection of data outside the territorial extent also paralyses this system of crime investigation.

CYBER CRIMINALS

The cyber criminals constitute of various groups/ category. This division may be justified on the basis of the object that they have in their mind. The following are the category of cyber criminals-

1. **Children and adolescents between the age group of 6 – 18 years –**

The simple reason for this type of delinquent behaviour pattern in children is seen mostly due to the inquisitiveness to know and explore the things. Other cognate reason may be to prove themselves to be outstanding amongst other children in their group. Further the reasons may be psychological even.

2. Organised hackers-

These kinds of hackers are mostly organised together to fulfil certain objective. The reason may be to fulfil their political bias, fundamentalism, etc.

3. Professional hackers / crackers –

Their work is motivated by the colour of money. These kinds of hackers are mostly employed to hack the site of the rivals and get credible, reliable and valuable information. Further they are ven employed to crack the system of the employer basically as a measure to make it safer by detecting the loopholes.

4. Discontented employees-

This group include those people who have been either sacked by their employer or are dissatisfied with their employer. To avenge they normally hack the system of their employee.

MODE AND MANNER OF COMMITTING CYBER CRIME:

- **Unauthorized access to computer systems or networks / Hacking-**

This kind of offence is normally referred as hacking in the generic sense.

- **Theft of information contained in electronic form-**

This includes information stored in computer hard disks, removable storage media etc. Theft may be either by appropriating the data physically or by tampering them through the virtual medium.

- **Email bombing-**

This kind of activity refers to sending large numbers of mail to the victim, which may be an individual or a company or even mail servers there by ultimately resulting into crashing.

- **Data diddling-**

This kind of an attack involves altering raw data just before a computer processes it and then changing it back after the processing is completed.

- **Salami attacks-**

This kind of crime is normally prevalent in the financial institutions or for the purpose of committing financial crimes. An important feature of this type of offence is that the alteration is so small that it would normally go unnoticed.

- **Virus / worm attacks-**

Viruses are programs that attach themselves to a computer or a file and then circulate themselves to other files and to other computers on a network. They usually affect the data on a computer, either by altering or deleting it. Worms, unlike viruses do not need the host to attach themselves to. They merely make functional copies of themselves and do this repeatedly till they eat up all the available space on a computer's memory.

- **Logic bombs-**

These are event dependent programs. This implies that these programs are created to do something only when a certain event (known as a trigger event) occurs. E.g. even some viruses may be termed logic bombs because they lie dormant all through the year and become active only on a particular date (like the *Chernobyl virus*).

- **Trojan attacks-**

This term has its origin in the word 'Trojan horse'. In software field this means an unauthorized programme, which passively gains control over another's system by representing itself as an authorised programme. The most common form of installing a Trojan is through e-mail.

- **Internet time thefts-**

Normally in these kinds of thefts the Internet surfing hours of the victim are used up by another person. This is done by gaining access to the login ID and the password.

- **Web jacking-**

This term is derived from the term hi jacking. In these kinds of offences the hacker gains access and control over the web site of another. He may even mutilate or change the information on the site. This may be done for fulfilling political objectives or for money.

The offences may be discussed in brief as follows:

- **Harassment via e-mails-**

Harassment through e-mails is not a new concept. It is very similar to harassing through letters. This is a very common type of harassment via e-mails.

- **Cyber-stalking-**

The Oxford dictionary defines stalking as "pursuing stealthily". Cyber stalking involves following a person's movements across the Internet by posting messages (sometimes threatening) on the bulletin boards frequented by the victim, entering the chat-rooms frequented by the victim, constantly bombarding the victim with emails etc.

- **Polluting through indecent exposure-**

Pornography on the net may take various forms. It may include the hosting of web site containing these prohibited materials. Use of computers for producing these obscene materials. Downloading through the Internet, obscene materials. These obscene matters may cause harm to the mind of the adolescent and tend to deprave or corrupt their mind.

- **Defamation**

It is an act of imputing any person with intent to lower the person in the estimation of the right-thinking members of society generally or to cause him to be shunned or avoided or to expose him to hatred, contempt or ridicule.

- **E mail spoofing-**

A spoofed e-mail may be said to be one, which misrepresents its origin. It shows its origin to be different from which actually it originates.

- **Computer vandalism-**

Vandalism means deliberately destroying or damaging property of another. Thus computer vandalism may include within its purview any kind of physical harm done to the computer of any person. These acts may take the form of the theft of a computer, some part of a computer or a peripheral attached to the computer or by physically damaging a computer or its peripherals.

- **Intellectual Property crimes / Distribution of pirated software-**

Intellectual property consists of a bundle of rights. Any unlawful act by which the owner is deprived completely or partially of his rights is an offence i.e. software piracy, copyright infringement, trademark and service mark violation, theft of computer source code, etc.

- **Cyber terrorism against the government organization**

At this juncture a necessity may be felt that what is the need to distinguish between cyber terrorism and cyber crime. Both are criminal acts. However there is a compelling need to distinguish between both these crimes. A cyber crime is generally a domestic issue, which may have international consequences, however cyber terrorism is a global concern, which has domestic as well as international consequences. The common form of these terrorist attacks on the Internet is by distributed denial of service attacks, hate websites and hate emails, attacks on sensitive computer networks, etc.

- **Trafficking**

Trafficking may assume different forms. It may be trafficking in drugs, human beings, arms weapons etc. These forms of trafficking are going unchecked because they are carried on under pseudonyms.

- **Fraud & Cheating**

Online fraud and cheating is one of the most lucrative businesses that are growing today in the cyber space. It may assume different forms. Some of the cases of online fraud and cheating that have come to light are those pertaining to credit card crimes, contractual crimes, offering jobs, etc.

PREVENTION OF CYBER CRIME:

Prevention is always better than cure. It is always better to take certain precaution while operating the net. A should make them his part of cyber life. Technical advisors and network security consultants advises to netizen to keep in mind the following things-

- To prevent cyber stalking avoid disclosing any information pertaining to oneself. This is as good as disclosing your identity to strangers in public place.
- Always avoid sending any photograph online particularly to strangers and chat friends as there have been incidents of misuse of the photographs.
- Always use latest and up date anti virus software to guard against virus attacks.
- Always keep back up volumes so that one may not suffer data loss in case of virus contamination
- Never send your credit card number to any site that is not secured, to guard against frauds.
- Always keep a watch on the sites that your children are accessing to prevent any kind of harassment or deprivation in children.
- It is better to use a security programme that gives control over the cookies and send information back to the site as leaving the cookies unguarded might prove fatal.
- Web site owners should watch traffic and check any irregularity on the site. Putting host-based intrusion detection devices on servers may do this.
- Use of firewalls may be beneficial.
- Web servers running public sites must be physically separate protected from internal corporate network.

CONCLUSION:

Capacity of human mind is unfathomable. It is not possible to eliminate cyber crime from the cyber space. It is quite possible to check them. History is the witness that no legislation has succeeded in totally eliminating crime from the globe. The only possible step is to make people aware of their rights and duties (to report crime as a collective duty towards the society) and further making the application of the laws more stringent to check crime. Undoubtedly the Act is a historical step in the cyber world. I would conclude with a word of caution for the pro-legislation school that it should be kept in mind that the provisions of the cyber law are not made so stringent that it may retard the growth of the industry and prove to be counter-productive.

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EFFECTIVENESS OF CO-OPERATIVE LEARNING METHOD VS TRADITIONAL LEARNING METHOD: AN EXPERIMENTAL STUDY

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SUBJECT:

INTRODUCTION

Education is a very powerful instrument for the social, political and economic development of a country. The term 'Education' is derived from Latin language in which "education" means "to educate" where 'e' means from 'inner' side and 'duco' means to 'develop'. Therefore, education means to develop pupil's innate power from inside to outside. Education is a wide concept which has a strong effect upon pupil's success. Education is a never ending process of inner growth and development and its period stretches from cradle to the grave. It is very important for the progress of individuals and society. Education is the only means with a society to adjust with its needs. Therefore, a society can never exist without education. Through education the members of a society learn the skills to enrich, transmit and transform the cultural heritage as well as existing social and scientific knowledge for the continuous advancement of a society. Human endeavours to explore the universe and foster social, cultural and economic needs have resulted in a widespread educational system on profound basis of knowledge, learning and expertise. Today, a nation with a superior educational system is superior to others and indeed dominant in very many respects.

In most of the schools, a teacher has to teach a large class in which sixty to seventy students learn together. The teacher has no opportunity to give individual attention to all students in a large class while using traditional learning method. There is severe curtailment of student talking time, reading comprehension and grammatically correct writing in traditional learning method. Cooperative learning method may be used as instructional approach to improve the reading and writing skills of the students. This study focused to find the effect of cooperative learning and traditional learning method on the reading and writing skills of the students of 8th class in the schools of Ajmer and propose the strategy for the affective learning of English language.



EDUCATIONAL TECHNOLOGY: A NEW FACE OF HIGHER EDUCATION IN PRESENT TIME

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SUBJECT:

KEYWORDS: Educational Technology; Epitome; Communicative Competence

ABSTRACT

Today, a whole new generation is coming up; a generation that is being fostered in the globe through educational technology that has created a strong impact in the process of attaining the knowledge between two poles for the learners through communicate competence and thus, there is a creation of an environment conducive to learning things faster, easier, less painful etc. The basis of all these is the potential use of educational technology that supports the new teaching- learning epitome and creates a kind of atmosphere which facilitates communicative teaching, task- driven learning in a perfect manner. Thus, educators are readily embracing the challenges of integrating that technology into their teaching learning programme. The present paper focuses light on the smart use of technology and the hindrances being faced by the learners.

The use of technology in every step of our life is successful that one can see and enjoy it at ease at present. Technology is perhaps the best means to creating an environment conducive to learning knowledge because the barrier of location for people in different parts of the world has been reduced by some of the latest technology such as web, internet, etc. Thus it can be said that education is the cornerstone to progress, innovation and evaluation where technology plays a vital role and perhaps this situation has certainly heralded a new face of higher education in present time.

Education technology means the incorporation of information technology into the learning experience. It plays an active part in improving the learning outcomes of learners by personalizing the learning experience. It is because today's youth who are safely called as *digital natives*, who have grown up in an immersive computing environment. Thus, they come to class armed with smart phones, laptops and iPods. It shows that this era or pervasive technology has significant implications for higher education. Susan Henderson from New York City Based Queen college vice President of Institutional Advancement rightly says *technology allows students to become much more engaged in constructing their own knowledge, and cognitive study shows how that ability is key to learning success.*

Thus, it is true to believe that technology has interwoven into the fabric of academic life because technology has had and will have a significant impact on higher education. It will certainly be a core differentiator in attracting students and corporate partners on the basis of teaching- learning programmes. Moreover, online learning is also gaining a firm foothold around the world with technological advancements. What was once considered a niche channel for the delivery of educational content has rapidly become main-stream, creating wider access to education, new market for content and expanded revenue opportunities for academic institutions. It sounds that technology has brought a drastic change in higher education where the one dimensional college campus has been turned into multidimensional umbrella for knowledge learning.

Educational technology also provides a strong platform to corporate- academic partnership which can solve the problem of unemployment among learners. It reveals that higher education is responding to globalization through technological update and upgrade. Thus, distance education, sophisticated learning management system and the opportunity to collaborate with research partners from around the world are just some of transformational benefits that higher education is embracing with the help of technological advancements.

Due to incorporation of technology in higher education, many changes have been found such as technology is enabling multi-modal teaching, changing and spawning rich forms of online research and collaboration. It has given a new dimension to the role of a teacher i. e. from instructor to mentor. Thus, educational technology has made teaching more outcome-based, student-centered, and fully transformative and so the instructional paradigms are shifted to instead of focusing on memorization of material by their students, instructors will focus on the application of knowledge to particular problems so that the students need to feel that they can plot their own academic path.

The above-mentioned points imply that technology is a tool, a way for fact-based learning and allows students to do a lot of research using the internet and other various tools and the students after learning very valuable research skills are able to transplant at high levels of education, at universities and beyond. Along with it technology can enhance critical thinking, critical literacy skill and thus, the students can evaluate the legitimacy and accuracy of the content which is the pivotal aspect of present higher education. Thus, it is very much serious task to understand the morals and ethics of using technology in proportion which should be a duty of the school of course.

It is also important to learn the art of using technology for collaboration among students and teachers because technology and social media in education allows people to share ideas. Digital media can be kind of medium at the push of a button which can give students a voice when they wouldn't otherwise have been heard. Therefore, it is necessary that students also need to be told about how to deal with criticism, how to give criticism and how to deal with a lots of other issues. At the same time it is important to know the most exciting aspects of technology in education i. e. its use for designing creativity. One can create so many different types of content written, audio, video, 2D and 3D, they can create magazines, conduct experiments and then after creating this content they can use the technology to present their ideas. So in other words technology can be present at every stage of education process from the introduction and the research to the project making to the presentation. Thus, technology helps students to be able to create very sophisticated work which can be called smart work also.

If technology has become part and parcel of higher education than it is also necessary to have a glance at the road map of application of educational technology that can help educators and education policy makers. First to identify the education problem and analyze which is the best technology fit to solve it. Addressing the problem first ensure that all necessary actions will be considered prior to establishing the desired technology. Then it will make sure that the technology will add value, including expanding educational access and opportunity, improving student-teacher and school-level outcome, and a variety of back-office activities etc. after adding value of educational technology it is also needed to observe its sustainability whether this technology is relevant and accessible with the passage of time or not.

While testing utility of educational technology, it is also a great need to select and design such a technology which can be used for multipurpose. This will enable a greater number of individuals to benefit from technology. For instance, a computer lab should not only be for learning ICT skills but also be at the disposal of math and science classes for enriching students' work, and available for their professional development, or opened for use after school hours by the community for informal education, or for other such uses. Here one thing should be kept in mind that if a lower-cost technology is available to solve a particular problem, than it would be better to go for cheaper option available in using technology. Before deploying a technology, ensure it is reliable and will not rapidly break down. Part of assessing the reliability of a technology includes making sure that associated and necessary elements, such as access to electricity or internet connectivity, adequately skilled staff and maintenance personnel, option to update or upgrade technology, and others, are in place. The technology should also be adequately and appropriately vetted before it is established.

Having been emphasized educational technology, one should remember that technology is not the solution of 21st century higher education as it is simply a tool to aid education and learning, also technology should not be told as a separate school subjects, but as a tool, technology should be used in all classrooms. Any learning concerning technology should be based around the theme and objectives

of the class. The place of technology in pedagogy is based on various factors and questions of effectiveness, time saving, increased outcome etc, issue up with technology is the poor investment in such technology without the support and consultation of Ed. Tech staff because constant update and replacement has to be made in technology in order to make it relevant where role of ed. tech professionals comes into play. If the technology has not been used properly than the aim of technology i. e. to promote student-centered learning cannot be fulfilled.

Although technology has a sound potentiality to function under various circumstances like most higher education institutions in developing countries are located in urban area where enrollment in higher education is very low or to attend higher education programme is very much expensive. Under such situations educational technology becomes a boon to those who crave for higher education in remote area. Moreover such technology overcomes the problem of faculty as technology replaces the function of faculty and the learner can get proper knowledge with the help of technology. Educational technology also makes easy to access materials and resources without wandering here and there. The most important aspect is the students who are slow learners or poor in learning can enrich their knowledge with the help of technology as per their convenience with a proper application of technology. A very remarkable characteristic of the technology these days is that it is day by day turning more and more user friendly. It is no more difficult to use. Nowadays, it is very easy to use and technologists are trying hard to make it even more easy to use so they are developing various kinds of software which have a lot of scope for innovative additions and modification with regard to their need in the given situations.

Looking at it as a whole it can be said that globalization on a fast track, economy redefined and the manner in which network community has explored, has resulted in a change that has led to multitasking, multifaceted and a technology driven vibrant world. Community vibrancy, personal quality of life, economic viability and business competitiveness depends upon a well equipped workforce. Here technology has definitely potentiality enough to set digitized teaching and learning materials, to information management and teacher support programmes etc in a proper design. More so new technologies are also affecting other areas of campus administration. Social networking tools are helping to build connections with alumni and support services. E-marketing campaigns expand the reach and success of recruiting and fundraising efforts, and drive down the cost of direct-mail campaigns. And automated, self service programme reduce administrative requirements, streamline course registration and enhance academic life. In short it can be said that today higher education is operated in much tighter fiscal environment where no mistake is supposed to be made. Thus it is needed to have better studies focused on significant questions, to guide in cost effective application of the educational technology because getting carried away with technology may be as risky as not using it.

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अपभ्रंश साहित्य का ऐतिहासिक महत्त्व

डॉ. मनहर के. गोस्वामी

व्याख्याता, हिन्दी विभाग, गुरुकुल महिला कॉलेज, पोरबंदर, गुजरात

अपभ्रंश को आधुनिक भारतीय आर्यभाषाओं की जननी कहा गया है। भारतीय इतिहास में यह एकमात्र भाषा ही नहीं, अपितु एक ऐसा सहज एवं गतिशील जन-आन्दोलन है जो किसी का संस्कार या वरदहस्त पाये बिना लगभग हजार वर्ष तक समस्त भारत को झंकृत करता रहा और हर आधुनिक भारतीय भाषा को नया रूप आकार देते हुए उसे सर्वोन्नत करता रहा।

आम आदमी के बीच से लोकनायक का चयन, पुराण, चरित एवं कथा-काव्यों और मुहावरों की सृष्टि, नवीन कथानकों और काव्य-रूढ़ियों की खोज/विकास में इस साहित्य और इसके रचनाकारों का वैशिष्ट्य निश्चित ही एक अविस्मरणीय अवदान है। भाषायी विकास के इस बहुरंगी कैनवास पर यथार्थ का घोल तो हुआ ही है, नये मानव मूल्यों के सृजन और शोधित-पीडित मनुष्य में नयी सम्भावना की तलाश भी है।

जब भी हिन्दी साहित्य की चर्चा की जाती रही है या की जाएगी तो अपभ्रंश साहित्य की उल्लेख अपेक्षित रहा है और रहेगा। सच तो यह है कि अपभ्रंश के पूर्व में ही अर्थात् प्राकृत के प्रथम काल से ही आधुनिक भारतीय आर्य भाषाओं के जन्म की प्रक्रिया प्रारम्भ हो गई थी। किन्तु उसे पूर्ण स्वरूप मिलता है - अपभ्रंश समस्थ आधुनिक आर्य भाषाओं की जननी है। किन्तु हिन्दी से उसका जितना गहरा रिश्ता है उतना किसी अन्य आधुनिक भारतीय आर्य भाषा से नहीं। इसीलिए अपभ्रंश को हिन्दी की जननी कहा जाता है।

पाली, प्राकृत काल में जहाँ खण्डकाव्य, प्रबन्ध काव्य का अभाव है वहीं अपभ्रंश काल में प्रबन्धकाव्य, खण्डकाव्य, संस्कृत के पश्चात् पहली बार नयी परिभाषा के साथ उपस्थित हुए। अपभ्रंश साहित्य में केवल जैन मताबलम्बी ही नहीं अपितु सामान्य की संवेदना के संवाहक नाथ सिद्ध और योगी तथा साधक भी हैं जिन्होंने अपने वचनों से, अपनी वाणी से उपोक्षित हिन्दू जाति के एक बड़े वर्ग को स्वावलम्बी बनाया। उसमें जीवन-जीने की ललक तथा संघर्ष की अटूट क्षमता भरी। दूसरी तफर जैन कवियों और मुनियों ने लोक-कथा को आधार मानकर कथा-काव्यों और चरित-काव्यों की रचना की। साथ ही मुनियों की अनुभूति ने अपभ्रंश में रहस्यवादी काव्य के स्वरूप को आधार प्रदान किया। परिणाम यह हुआ कि पहली बार प्रभूत मात्रा में साहित्य की रचना तो हुई ही, साथ ही काव्य रूप की दृष्टि से भारतीय वाङ्मय स्पृद्ध हो उठा।

अपभ्रंश में रचित साहित्य का विपुल भंडार था। किन्तु इन्हें बहुत कुछ तो नष्ट किया विदेशी आक्रमणकारियों ने और बहुत - सा आज भी अप्रकाशित रूप में जैन भण्डारों में सुरक्षित है। सर्वाधिक प्रभाव पडा-नाथ और सिद्ध साहित्य पर - जो केवल मौखिक रूप में ही विद्यमान था। आज इसका बहुत कुछ लुप्त है। और जैन-साहित्य कुछ ऐसे-घरों तथा हाथों में पडा रहा जो इसके महत्त्व से अपरिचित रहे। परिणाम यह हुआ कि धीरे-धीरे यह भी नष्ट हो गया।

जब से प्राकृत बोलचाल की भाषा न रह गयी तभी से अपभ्रंश साहित्य का अविर्भाव समझना चाहिए। पहले जैसे 'गाथा' या 'गाहा' कहने से प्राकृत का बोध होता था। वैसे ही पीछे 'दोहा' या

'दूहा' कहते से अपभ्रंश या लोकप्रचलित काव्य भाषा का बोध होने लगा। इस पुरानी प्रचलित काव्य भाषा में नीति, श्रंगार, वीर आदि की कविताएँ तद चली ही आती थी, जैन और बौद्ध धर्माचार्य अपने मतों की रक्षा और प्रचार के लिए भी इसमें उपदेश आदि की रचना करते हैं। प्राकृति से बिगडकर जो रूप बोलचाल की भाषा ने ग्रहण किया वह भी आगे चल कर कुछ पुराना पड गया और काव्य रचना के लिए रूढ हो गया। अपभ्रंश नाम उसी समय से चला। जब तक भाषा बोलचाल में तब तक वह भाषा या देश भाषा ही कहलाती रही, जब वह भी साहित्य की भाषा हो गई तब उसके लिए अपभ्रंश शब्द का व्यवहार होने लगा।

अपभ्रंश का सबसे प्राचीन उदाहरण भरत के नाट्य शास्त्र (300ई0) में मिलते हैं। भरत ने 'आभीरोक्ति' का उल्लेख किया है। और इसको उकार बहुला बताकर इसके कुछ उदाहरण भी दिये हैं। यथा, 'मोरुल्लड नच्चन्तउ' इत्यादि।

दसवीं शताब्दी से पहले की जो रचनाएँ निस्सिंदिग्ध रूप से हिन्दी रचनाएँ मानी जाती हैं, उनमें प्रायः सबकी प्रमाणिकता सिंदिग्ध है, और यदि किसी प्रकार उनके मूल रूप का पता भी लग जाए, तो भी वे मूल मध्य-प्रदेश के किनारे पर पडे हुए प्रदेशों की रचनाएँ हैं। परन्तु इस जैन आचार्यों और कवियों की रचनाएँ निस्सन्देह मूल रूप में और प्रमाणिक रूप में सुरक्षित हैं। उनके अध्ययन से तत्कालीन साहित्यिक परिस्थिति पर जो भी प्रकाश पडता है वह वास्तविक और विश्वसनीय है। इस दृष्टि से जैन रचनाओं का महत्व बहुत अधिक है। ये हमें लोकभाषा के काव्य-रूपों को समझने में सहायता पहुँचाती है। और साथ ही उस काल की भाषागत अवस्थाओं और प्रवृत्तियों को समझने की कृंजी भी देती है।

भरत ने अपने नाट्य शास्त्र में उकार बहुला भाषा का सम्बन्ध उत्तर पश्चिमी भारत से जोडा है। इसका आशय यह है कि अपभ्रंश की उकार प्रवृत्ति उस समय सामने आने लगी थी। और वह सिन्धु-सौवीर हिमालय के पास थी लगभग 1200 वर्ष बाद राजशेखर ने अपने काव्य-मीमांसा में टक्क, भादानक, मरुभूमि, राजस्थान, पंजाब आदि को अपभ्रंश का क्षेत्र माना जाता है। सम्भवतः उनका आशय पश्चिमोत्तर अपभ्रंश से है। अधिकांश लोग यह मानते हैं कि अपभ्रंश की प्रारम्भिक विशेषताएँ पश्चिमोत्तर प्रदेश में विकसित हुईं। कीथ आदि कई विद्वानों ने अपभ्रंश का सम्बन्ध मूलतः आभीरो, गुजरो, आदि से माना है। यों जो रचनाएँ मिली हैं उनको देखने से स्पष्ट हो जाता है। कि प्रायः पूरे आर्य भाषा-भाषी भारत मूलतान (अब्दुर्रहमान), बिहार-बंगाल (सरहपा, शबरपा) अवध (स्वयंभू), गुजरात (हेमचन्द्र) में इसका क्षेत्र था। (यद्यपि साहित्य में प्रयुक्त परिनिष्ठित अपभ्रंश (षौरसेनी अपभ्रंश) का सम्बन्ध मुख्यतः मध्य प्रदेश से था।) तथा इस रूप में अपभ्रंश प्राकृतों एवं आधुनिक भारतीय आर्य भाषाओं के बीच की कडी थी।

जहाँ तक साहित्य में अपभ्रंश के प्रयोग का प्रश्न है, प्रायः विद्वान इस बात से सहमत थे कि कुछ स्थानीय प्रभावों के साथ एक परिनिष्ठित अपभ्रंश का ही प्रयोग हुआ है। यह परिनिष्ठित अपभ्रंश पश्चिमी मालवा, गुजरात, और राजस्थान की अपभ्रंश है। अर्थात् साहित्य में अपभ्रंश के सभी मुदों का प्रयोग नहीं हुआ ऐसी स्थिति में मात्र अपभ्रंश-साहित्य के विश्लेषण के आधार पर निश्चय ही अपभ्रंश के सभी क्षेत्रीय भेदों का पता नहीं चल सकता। यही कारण है कि मात्र साहित्य को अपनी दृष्टि में रखने पर अपभ्रंश के दो-तीन भेद ही दिखाई पडते हैं। किन्तु भारत में आर्य भाषा के विकास को यदि हम अपने सामने रखें तो इस प्रकार की मान्यताएँ सत्य से बहुत दूर दिखाई पडती हैं।

अपभ्रंश साहित्य में प्रबन्ध काव्य, खण्डकाव्य के साथ-साथ मुक्तक रचनाएँ भी सामने आयीं। नाथों और सिद्धों द्वारा लिखित साहित्य की अगुवाई सरहपा और कणहपा जैसे सिद्धों

रचनाकारों ने की। इसमें केवल उपदेश ही नहीं है अपितु सामाजिक कुरीतियों, विडम्बनाओं, विरूप परम्पराओं पर कहरा प्रहार किया गया है साथ ही एक नयी सामाजिक व्यवस्था को स्वरूप देने का प्रयास भी लक्षित होता है।

महाकाव्यों और खंडकाव्यों की परम्परा में जैन मतावलम्बी स्वयम्भू, पुष्यदन्त, धनपाल का अविस्मरणीय योगदान है। इन रचनाकारों ने दोहा और चौपाई का सहारा लेकर नये काव्य का विकास

किया। यही काव्य-रूप सगुण भक्ति धारा के तुलसीदास और प्रेमीश्रयी शाखा कुतुबन, मंझन और जायंसी में मिल जाता है। यह परम्परा रीतिकाल की यात्रा पूरी करते हुए आधुनिक काल में प्रवेश पायी। जैन कवियों ने जहाँ पौराणिक और ऐतिहासिक चरित्रों को अपने काव्य का नायक बनाया वहीं लोकजीवन से भी नायक और नायिकाओं का चयन किया और हिन्दी काव्य-परम्परा को चारित्रिक विधान का एक ठोस आधार प्रदान किया। जो भक्ति-काल से होते हुए आधुनिक काल तक, यहाँ तक कि समकालीन युग तक, यथावत् विद्यमान है।

भाषा और छन्द की दृष्टि से सहज भाषा, लोक जीवन की भाषा का प्रयोग इन रचनाओं की विशेषता है। अपभ्रंश साहित्य में रासक ग्रन्थों की भी भरमार है। अपभ्रंश साहित्य एक साथ कई मोर्चों पर संघर्ष करता हुआ आगे बढ़ा। उसके समक्ष संस्कृत जैसी मजबूत देववाणी थी, जो साहित्य सृजन एवं विद्वज्जन की भाषा थी और विद्वज्जन इस भाषा से नाता तोड़कर विद्वन्मण्डली के कोप का भाजन नहीं बनना चाहते थे। ब्राह्मण धर्म की प्रतिबद्धताएँ, उनके आडम्बर पूरी दृष्टिदृता के साथ समाज में उपस्थित थे और आम जनता इससे त्रस्त होते हुए भी विवश थी। यह आम जनता का मानसिक स्तर पर भोषण था। इस प्रकार की विवशताओं से जन-सामान्य को मुक्त कराना भी अपभ्रंश साहित्य का ही उत्तरदायित्व था। अपभ्रंश को पालि-प्राकृत के समान बहुत अधिक राजकीय संरक्षण भी प्राप्त नहीं था। अतः अपभ्रंश के विकास एवं प्रचार-प्रसार का अत्याधिक उत्तरदायित्व गुर्जर-आभीरादि जातियों एवं जैनाचार्यों के कन्धे पर था। इनका पर्याप्त समर्थन एवं अपभ्रंश की अपनी आन्तरिक ऊर्जा एवं प्राणवायु ने ही अपभ्रंश को संस्कृत एवं अन्य समकालीन भाषाओं के समक्ष खड़ा किया और प्रतिष्ठित भी किया। अर्थात् जिस विराट लोकपक्ष को साथ लेकर चलने के उद्देश्य में 'पालि' और 'प्राकृत' जैसी भाषाएँ असफल रहीं, उसे अपभ्रंश ने व्यापक जन-समर्थन के साथ प्राप्त किया।

अपभ्रंश के कान्तिदर्शी कवियों का मुख्य उद्देश्य सामान्य जन की भाषा में लोक जीवन की जीवन्त परम्पराओं को ग्रहण करते हुए जन सामान्य के मध्य अपने वर्ण्य का प्रचार करना था। अब्दुर्रहमान ने 'सन्देशरासक' में स्वयं ही ग्रन्थ के सन्दर्भ में लिखा है कि उन्होंने रचना ऐसे समाज के लिए की है, जो न तो अधिक बुद्धिजनों का हो और न ही मुखों का -

"णहु रहइ बुहह कुकवित्त रेसु
अवहत्तिणि अबुहह णहु पवेसु।
जिण मुख ण पण्डिय मज्झयार।
तिह पुरउ पढिब्बउ सब्बवार।"

(संदेश रासक)

इस प्रकार स्पष्ट है कि अपभ्रंश साहित्य का हिन्दी के विकास में चाहे वह भाषिक हो या साहित्यिक ऐतिहासिक महत्व है।

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डॉ. मनहर गोस्वामी

श्री गुरुकुल महिला कोलेज, पोरबंदर

भारत में पहली बार संत कवियों ने संस्कृत के वर्चस्व को तोड़ा और संस्कृत के ज्ञान के साथ अपने विचार और अनुभवों को लोकभाषा हिंदी में स्थापित किया। सूर, कबीर, रैदास, तुलसी, मीरा ऐसे ही संत थे। इन संतों ने भारतीय चिंतन और दर्शन परंपरा को हिंदी में जन-जन तक पहुंचाने में कामयाबी हासिल की। इतिहास और संस्कृति को युगोपयोगी रूप में आवश्यक काट-छांट और बदलाव के साथ जनहित के नजरिए से नया प्रस्तुतिकरण किया। भक्ति और दर्शन की मूल भावना का संरक्षण करते हुए इन्होंने सामाजिक और राजनीतिक चिंतन को भी प्रमुखता से उठाया। नीति की बातें कही। इनका समय मध्यकाल था। विदेशी तुर्क और मुगलों का समय। जनजीवन में जो नई भाषा विकसित हो रही थी उसे इन कवियों ने नया व्याकरण और स्वरूप प्रदान किया।

कृषि हित चिंतन

लेकिन संत कवियों की सीमाएं थीं। वे भक्ति मार्ग के साधक थे। अतः भक्ति से अधिक बाहर नहीं जा सकते थे। किंतु इसी मध्यकाल में, मुगलों के समय में विशेषकर अकबर के समय में घाघ और मड्डरी महाकवि हुए। जिन्होंने भक्ति की परंपरा से अलग शुद्ध भौतिक ज्ञान की परंपरा में नखत्र और ग्रहों की गति की गणना की और उसके प्रभावों का मूल्यांकन करते हुए भारतीय कृषक जीवन के हित चिंतन में वर्षा और कृषि संबंधी कविताई की। अनुभव के सार के रूप में कहावतें कहीं और कृषि और मौसम वैज्ञानिक की भूमिका भी अदा की। ये मात्र कवि ही नहीं अपने समय के मौसम और कृषि वैज्ञानिक भी थे। इनकी कहावतों का प्रचार-प्रसार पूरे देश के कृषकों और जनजीवन में हुआ। करमीर, पंजाब, राजपूताना, काठियावाड़, गुजरात, महाराष्ट्र, दक्षिण भारत, उड़ीसा, बंगाल, असम, बिहार, मध्यप्रदेश, उत्तर प्रदेश तथा अन्य प्रांतों में इनकी कहावतें उनकी भिन्न-भिन्न भाषाओं या बोलियों में अलग-अलग मिलती हैं। इन कहावतों में उन्होंने बताया कि कितने बड़े खेत में कितना अन्न बोना चाहिए। यह तौल भी प्रायः सभी जगह समान है। खेती के

औजार किस आकार के होने चाहिए? औजारों माप भी एक जैसी है। भाषा और बोली की भिन्नता के अलावा इनमें सब कुछ एक जैसा है। अब यह कहना मुश्किल है कि उनकी कहावतों का पूरे देश में प्रचार-प्रसार पर्यटन करते हुए उर्ध्व के द्वारा हुआ अथवा उनके वंशजों ने उनकी कहावतों का निरंतर परिमार्जन करते हुए पारंपरिक रूप से प्रचार-प्रसार किया। क्योंकि पूरे देश में इनके वंशज मड्डरी जोशी आज भी पाए जाते हैं। जो पडिया, जोशी, मड्डरी, डंक, डाकोत, डाकोचा, डाकोची कहे जाते हैं। ये आज भी ज्योतिष का कार्य करते हैं। फलादेश देते हैं। पत्रा द्वारा शकुन और लगन विचार करते हैं। कठिन ग्रहों की शांति कराते हैं। यथा-शानि शांति, मूल शांति आदि। इन्हें भृगुवंशी ब्राह्मण कहा जाता है।

संस्कृत की परंपरा

भारत कृषिप्रधान देश है। कृषि की चिंता भारत के मनीषियों को हमेशा रही इसलिए यह समझना गलत होगा कि कृषि संबंधी ज्ञान सबसे पहले घाघ मड्डरी द्वारा ही प्राप्त होता है। हां इसकी लोकप्रियता जरूर उनके द्वारा बढ़ाई गई। यह ज्ञान जरूर उनके या उनके वंशजों द्वारा अधिक प्रसारित किया गया। इसके पीछे एक लंबी परंपरा थी। संस्कृत की परंपरा, जहां वाचस्पति कोश में पराशर के तमाम श्लोक हैं। जिसमें संस्कृत में कृषि संबंधी नियमों उजागर किया गया है। यह परंपरा नारद और महर्षि भृगु से आती है। महर्षि भृगु ने ही ज्योतिष शास्त्र में कीर्तमान स्थापित करते हुए महान ज्योतिष ग्रंथ 'भृगु संहिता' लिखी थी, उसकी गणनाएं अचूक हैं। घाघ मड्डरी इसी भृगु वंश से आते हैं। उन्हें संस्कृत साहित्य और परंपरा से पूरा ज्ञान प्राप्त हुआ होगा। इसी पारंपरिक ज्ञान में अपने अनुभवों को जोड़कर उन्होंने बेजोड़ कहावतें कहीं। इन कहावतों में उन्होंने कृषकों को ही नहीं शिक्षित किया, ज्योतिषियों को भी सहज भाषा में उपयोगी ज्ञान प्रदान किया। ज्ञान को सर्वसुलभ बना दिया। उन्होंने घोषणा की कि ये कहावतें और उसके फलादेश इतने सटीक हैं कि पडिया जोशी झूठा हो सकता है, पर कहावतें नहीं।

घाघ मड्डरी की शिक्षा का ही प्रभाव है कि भारत में वर्षा के संबंध में किसानों का ज्ञान बड़ा सटीक है। उनका प्रकृति का निरीक्षण अद्भुत है। गिरगिट, बनमुरगी, सांप, गौरिया, मेंढक, चीटी, बकरी आदि जीवों की गतिविधि और हवा के रूख और आकारा के रंग को देखकर वे वर्षा का

सटीक अनुमान कर पाते हैं। वे पौध और माध का वातावरण देखकर भादों में खुष्टि का अनुमान कर लेते हैं। पौध और माध में हवा का रूख और बादल-बिजली देखकर वे बता सकते हैं कि सावन और भादों में कब कितनी वर्षा होगी। वे मानते हैं कि जेट का महीना यदि बिना बरसे बीत गया तो सावन-भादों में अच्छी वर्षा होगी।

नखत्रों, राशियों और दिनों के संबंध में किसानों के बीच घाघ भड्डरी की बहुत सी कहावतें प्रचलित हैं, जो सच उभरती हैं। जैसे कि- 'भूकर वारी बादरी, रहे सनीचर छाया। डंक कहे सुनु भड्डरी, बिन बरसे ना जाए।' या 'मंगल वारी होय दिवारी, हंसे किसान रोवे बैपारी'। रामनरेश त्रिपाठी बताते हैं कि सं. १९८७ में मंगल को दीवाली पडी थी और अन्न बहुत सस्ता हो गया था। किसानों में खुशहाली थी और व्यापारियों को घाटा लगा था। वे रो रहे थे। इस तरह हजारों वर्षों में जाने कितनी बार मंगल की दीवाली पडी होगी, किसान हंसे होंगे और व्यापारी रोए होंगे। ऐसे फलादेश अनुभव पैतृक ज्ञान के बिना नहीं दिए जा सकते थे। पीढियों के अनुभव से ये कहावतें बनी होंगी।

सटीक भविष्यवक्ता

घाघ भड्डरी की कहावतों की मौखिक परंपरा मिलती है। कुछ लिपिबद्ध भी की गई है। भड्डरी की एक छोटी सी पुस्तिका छपी हुई मिलती है 'शकुन विचार' नाम से। राजपूताने में भड्डली की एक पुस्तक 'भड्डली पुटाण' के नाम से मिलती है। इधर १९३१ में रामनरेश त्रिपाठी ने घाघ भड्डरी की सैंकड़ों कहावतों का संग्रह किया है। कुछ अन्य विद्वानों ने भी घाघ भड्डरी के दोहों को संग्रहित करके प्रकाशित किया है। उनकी जीवनी लिखने की भी कोशिश की है किंतु वह प्रमाणिक नहीं कही जा सकती। राजपूताने और युक्त प्रांत के भड्डरी और भड्डली में स्त्री-पुरुष का अंतर है। दोनों प्रांत के भड्डरी और भड्डली एक ही व्यक्ति हैं कि नहीं वे नहीं बता पाए जबकि भृगुवंशी जोशी ब्राह्मण जो खुद को इनका वंशज मानते हैं, के अनुसार दोनों एक ही हैं। घाघ भड्डरी और 'डंक भड्डली'। इन्हीं से भृगुवंशी जोशी, डाकोत, डाकोता, डाकोमा वंश चला जो आज भी विद्यमान है। घाघ भड्डरी की कहावतोंमें कही-कही 'कहे घाघ सुनु भड्डरी', कही 'कहे घाघ सुन घाघिनी', कही 'कहे डंक सुन भड्डली' आता है। कही 'जोसी भड्डली कहे' आता है। इससे पता

चलता है कि भड्डरी जोशी ब्राह्मण थे। ज्योतिष वे शब्द जोशी के रूप में रूढ के रूप में रूढ हो गया और जोशी, भड्डरी, डाकोत जाति बन गई।

घाघ भड्डरी भृगुवंशी के दरबार में रहे फिर अकबर के दरबार में। इन्हें जमींदारी भी मिली किंतु मत्पेद होने के कारण इन्होंने दरबार छोड़ दिया और जमींदारी त्याग दी। इनका जन्म कन्नौज में संवत् १७५३ में कहा जाता है। यहीं से वे देश भर में घूमे और अपनी कहावतों का प्रचार-प्रसार किया। बाद में इनके वंशजोंने उसका प्रचार-प्रसार करने को देश भर में फैल गए। आज भृगुवंशी डाकोत, जोशी भड्डरी ब्राह्मण पूरे देश में पाए जाते हैं।

घाघ भड्डरी संस्कृत भाषा के ज्ञाता थे और इनकी अनेक कहावतें 'मेषमाला' नामक संस्कृत ग्रंथ में भी प्राप्त होती है। किंतु समय की मांग के अनुसार इन्होंने अपने ज्ञान को लोकभाषा यानी जनभाषा हिंदी में प्रस्तुत करने का निर्णय लिया जो भारतीय कृषक समाज के लिए बहुत उपयोगी सिद्ध हुआ। भारतीय ब्राह्मण वर्ग में इनकी अपनी बड़ी वंश परंपरा थी, जिसने इनकी कहावतों को जन-जन तक पहुंचाया।

जनता में अपार लोकप्रियता के बावजूद जिस तरह महाकवि घाघ भड्डरी के साहित्यिक योगदान का मूल्यांकन अभी तक नहीं हुआ है उसी तरह समाज में उनके वंशजों और उनकी वंश परंपरा के भृगुवंशी जोशी, भड्डरी, पडिया और डाकोत समुदाय की सामाजिक और आर्थिक स्थिति भी चिंताजनक है, ये अभी भी अपने पारंपरिक ज्योतिष ज्ञान के आधार पर जीविका चलाते हैं। क्योंकि वे ही पारंपरिक रूप से इनमें विचार करवाते हैं और बदले में अपनी उपज का पहला भाग इन्हें दान के रूप में देते हैं। आधुनिकता के दौर में यह समाज बहुत पिछड़ गया है। घाघ भड्डरी और उनके भृगुवंश का भारत में योगदान अविस्मरणीय है।

भारत में संत कवियों ने समाज सुधार का कुछ कार्य किया किंतु घाघ भड्डरी ने कृषकों के जीविकोपार्जन की दिशा में ज्ञान देकर अमूल्य योगदान दिया।

ડૉ. રાજેશભાઈ ભોજયાભટ્ટા,

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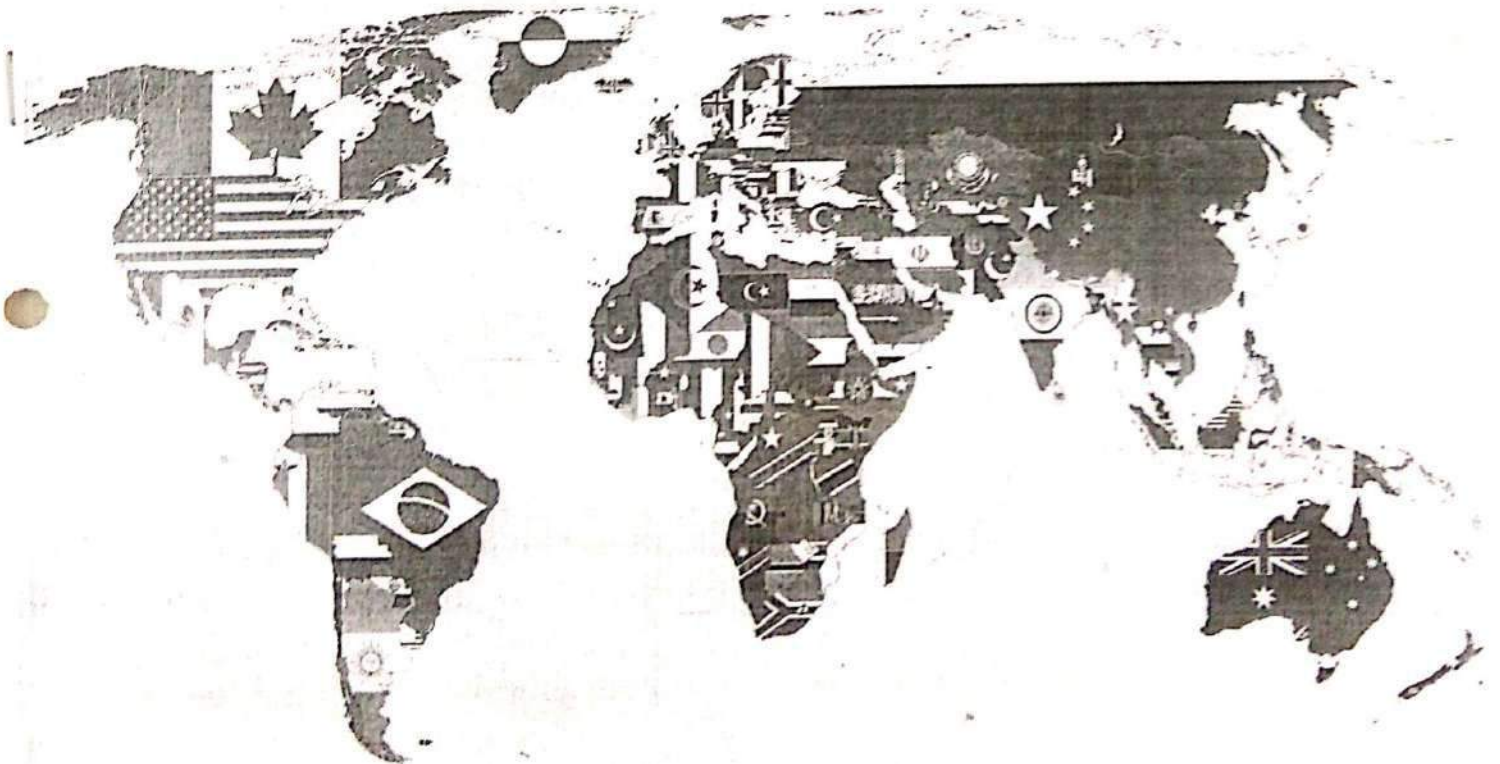


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गुरुकुल महिला कॉलेज, पोरबंदर

ज्ञान, भावना और क्रिया ये तीन मनोवृत्तियाँ मानव व्यक्तित्व को केन्द्रित किये हुए हैं। यहाँ हम सुविदा के लिए ज्ञान को अनुभूति को संवेग (Enotion) और क्रिया को अभिव्यक्त के रूप में समझ सकते हैं। ज्ञान, आवेग और संवेग क्रिया की जितनी सुंदर, पूर्ण, प्रभावक एवम् स्थायी अभिव्यक्ति साहित्य में हो सकती है, उतनी किसी अन्य कला साहित्य में नहीं हो सकती है, जहाँ साहित्य में इतनी प्रभावकर्ता और शक्ति है, वहाँ उपसं निपुणता प्राप्त करना सरल नहीं।

विज्ञान की द्रष्टि से देखा जाये तो साहित्यकार से लेकर आजतक धीरे-धीरे मानव - समाज सभ्य और सुसंस्कृत हो गया है। पथथरयुग का आदिमानव अपनी आवश्यकताएँ बूख, प्यार और निद्रा संतुष्ट हो जाने पर चैन की सांस ले लेता था। परंतु जैसे-जैसे मनुष्य का मानसिक विकास होता गया मनुष्य को विविध कलाओं की आवश्यकता महसूस हुई।

कला दो प्रकार की मानी जाती है। उपयोगी कला और ललित कला। रसोई बनाना, जाडु लगाना आदि उपयोगी कलाएँ हैं। कोई भी व्यक्ति प्रयत्न करने पर इन कलाओं को सीख सकता है परंतु ललित कला के लिए कलाकार होना आवश्यक है क्योंकि ललित कला में भाव-सौंदर्य, अनुभूति, अभिव्यक्ति कौशल्य की आवश्यकता होती है। ललित कलाओं में शिल्प, स्थापत्य, चित्रकला, संगीतकला और काव्यकला का समावेश होता है। इन सभी कलाओं में काव्यकला को श्रेष्ठ कला माना जाता है। क्यों कि अन्य ललित कलाओं में स्थूल उपमानों का सहारा लेना पड़ता है। कवि या साहित्यकार मानवजीवन के शाश्वत मूल्यों और तत्त्वों का चित्रण, कल्पना, अनुभूति, चिंतन, आदि के द्वारा प्रस्तुत करता है। इसके स्पष्ट है कि अन्य ललित कलाओं के समान ही काव्यकला या साहित्य कला का संबंध समाज के साथ जुड़ा हुआ है।

साहित्य का अर्थ:-

'साहित्य' शब्द अंग्रेजी शब्द 'लिटरेचर' का पर्यायवाची है। हिन्दी में साहित्य शब्द की व्युत्पत्ति 'सहित' शब्द से हुई है जिसकी संस्कृत में व्याख्या है- "सहितेन भावः स साहित्यम्" हित के भावों से भरे को साहित्य कहते हैं। 'सहित्' में 'यत्' प्रत्यय लगाकर साहित्य शब्द बना है। (1) व्यापक अर्थ में (2) संकुचित अर्थ में । व्यापक अर्थ में इसका अर्थ समस्त वाङ्मय से होता है। इसके अंतर्गत सभी विषयों को साहित्य

आता है। प्रत्येक प्रकाशित कृति साहित्य कहलाती है। संकुचित अर्थ में साहित्य का अर्थ रसात्मक साहित्य से होता है। उपन्यास कविता, नाटक, कहानी, गल्प, निबंध, रेखाचित्र, संस्मरण, जीवनी साहित्य, गद्यकाव्य आदि सभी विधाओं का इसमें परिगजन होता है।

शब्दार्थ की संप्रज्ञता को कालीदास के प्रसिद्ध महाकाव्य रघुवंश के मंगलाचरण द्वारा समजा जा सकता है- जैसे

“वागर्थाविव सम्पृवतौ, वागर्थप्रतिपतये।

जगतः पितरौ वन्दे, पार्वती परमेश्वरौ॥

तुलसीदास ने अपने साहित्य को “स्वान्तः सुखाय कहा है

इस प्रकार प्रत्येक हित साधन करलेवाली कृति को साहित्य कह सकते हैं पर रूढार्थ में साहित्य शब्द का प्रयोग रसात्मक साहित्य के अर्थ में ही होता है, क्यों की इसमें भावनाओं का प्राधान्य होता है।

साहित्य का परिभाषा:-

विभिन्न विद्वानोंने साहित्य की परिभाषाएँ ही हैं। पश्चिमी विद्वानोंने साहित्य के बारे में कहा है कि साहित्य में आवेगयुक्त अभिव्यक्ति होती है। इसका कारण यह है कि साहित्य में भावावेग होता है। परंतु मात्र भावावेग को ही साहित्य नहीं कहा जाता। हेगरी हडसन के अनुसार-

“साहित्य में भाषा के माध्यम से जीवन की अभिव्यक्ति होती है ”

मैथ्यू आर्नोल्ड-

“साहित्य जीवन की आलोचना है”

यह सच है की साहित्य में जीवन का - यथार्थ चित्रित होता है। अच्छे और बुरे का फर्क मालुम हो इस ढंग से साहित्यकार अपनी रचना प्रस्तुत करता है। जिससे मानव जीवन का कल्याण हो। तुलसीदासजी इसलिए कहते हैं कि - “मैं तो स्वाना सुखाय के लिए काव्य लिखता हूँ। परंतु स्वान्तः सुखाय में परहिताय भावना स्पष्ट रूप से देखने को मिलती है।

पश्चिमी विद्वानों की परिभाषाओं में मात्र मनोरंजन पर जोर दिया गया है। कला भक्त को महत्व दिया गया है। कला जीवन के लिए है, इस उद्देश्य को गौण बना दिया है।

संस्कृत विद्वानो द्वारा साहित्य का अर्थ और परिभाषा:-

संस्कृत में व्युत्पत्ति की दृष्टि से 'साहित्य' शब्द को देखे तो 'साहित्य' शब्द का अर्थ है सहित होने का भाव

“सहितस्य भावेन साहित्य।”

यहाँ साहित्य शब्द के दो अर्थ हैं साहित्य याने साथ होना अर्थात् विचार और भाव यदि अनुकूल हैं तो उसे साहित्य कहते हैं। दूसरे अर्थ में 'हितेन सह साहित्य' याने की जिसमें हित समाया हुआ हो। यहाँ इसके अर्थ को प्रधानता देनी चाहिए। अतः साहित्य वही जिसमें मानव का हित हो।

भारतीय विद्वानो द्वारा साहित्य की परिभाषा दी है, जो स प्रकार है-

बाबु गुलाबराय-

“साहित्य संसार के प्रति हमारी मानसिक प्रक्रिया अर्थात् विचारो, भावो और संकल्पो की शाब्दिक अभिव्यक्ति है और वह हमारे किसी न किसी हित का साधन करने के संरक्षणीय हो जाता है।”

मुन्शी प्रेमचंद:

“साहित्य जीवन की आलोचना है की साधना एकत्व की साधना है। ”

वाङ्मय और साहित्य दोनो शब्द पर्याय है। परंतु वाङ्मय शब्द व्यापक अर्थ का सूचक है। जब की साहित्य संकुचित अर्थ का धोतक है। वाङ्मय में मौखिक परंपरा का ज्ञान भी सम्मिलित होता है, साहित्य में ज्ञान एवम् अनुभव का लिपि बद्ध रूप ही आता है।

संक्षिप्त में ही कहा जाये कि मनुष्य की वाणी द्वारा शिष्ट हितकारी एवम् स्वाभाविक अर्थ के साथ उसके भावों, विचारो एवम् संकल्पों को साहित्य कहा जाना चाहिए।

साहित्य का स्वरूप:-

परिभाषा के अनुसार साहित्य मानवीय भावनाओं की अभिव्यक्ति है, आत्माभिव्यक्ति है। साहित्य भाषा के माध्यम से अभिव्यक्त होता है। और उसमें मानव जीवन का चित्रण होता है। साथ ही इसमें सौंदर्य - आनंद तथा कल्याण की भावना नीहित होती है।

साहित्य और समाज:-

मनुष्य सामाजिक प्राणी है। वह समाज में रहता है और समाज के साथ उसका गाढ़ संबंध है। साहित्यकार ज्ञानी दृष्टा होता है। सामान्य व्यक्ति की अपेक्षा साहित्यकार में एक ऐसी विशिष्ट शक्ति होता है कि वह वर्तमान के आधार पर भविष्य की कल्पना कर सकता है। साहित्यकार साहित्य की प्रेरणा समाज से ही लेता है। क्योंकि वह समाज में रहकर सांस लेता है। उसकी हर धडकन समाज की परिस्थिति वातावरण, रीतिरीवाज, विचारधारा, के अनुरूप बनती है। उसके सामने भी समाज के बंधन अवश्य होते हैं। संस्कृत में कहा गया है कि “निरकुंशा काव्यम्” यह बात मात्र कल्पना चिंतन की दृष्टि से सही है या विचार के पंख पर बैठकर वह दूसरी दुनिया में सैर कर सकते हैं। फिर भी जिस समाज में वह रहता है उस समाज के आचार -विचार, रीति, रिवाज आदि का उसे पालन करना ही परस्पर सम्बन्धित है। समाज जैसा है, वैसा साहित्य लिखा जाता है, क्योंकि समाज का प्रभाव साहित्यकार पर अवश्य पड़ता है। साहित्यकार भी अपने साहित्य से समाज को प्रभावित कर सकता है क्योंकि वही साहित्य के द्वारा सत्य, शीव और सुंदर की साधना करता है। अतः समाज की जो बुराइयाँ हैं उनके प्रति समाज को सावधान करने का कार्य साहित्यकार करता है। अतः कहना चाहिए की समाज और साहित्य अन्योन्यजित है। अर्थात् परस्पर आधारित है। समाज का प्रभाव साहित्य पर पड़ता है। और साहित्य का प्रभाव समाज पर पड़ता है ऐसे कई उदाहरण साहित्य में मिलते हैं कि साहित्यकारो के साहित्य से समाज ने प्रेरणा लेते हुए अपने समाज को बदल डाला है। या नई दिशा ही है। भारतीय समाज में स्वातंत्र्य आंदोलन इस बात का प्रमाण है। तत्कालिन कवियों और

साहित्यकारोंने कविता कहानी आदि के द्वारा अपने समाज को प्रोत्साहित किया। इसी प्रकार जनता झारशाही से इतनी परेशान थी कि मे रूसी गोर्की साहित्यकारो के साहित्य से प्रेरणा ग्रहण करते हुए अपने समाज को प्रोत्साहित किया। परीणाम स्वरूप 1917 में रूसी क्रांती हुई और झारराजा को अपनी सत्ता छोड़ देनी पडी। आधुनिक काल में भारतेन्दुने अपने लेखक मंडल को अंग्रेज सरकार विरुद्ध साहित्य लिखकर समाज और देश को जाग्रत किया।

कई ऐसा साहित्य भी जिसे पढकर पाठक में सच्च चरित्र, सच्चाई प्रामाणिकता, परिश्रम, पुरुषार्थ, प्रेम, आदर्श जैसे उच्चतम गुण अपने जीवन में आ जाते है। स प्रकार विश्वसाहित्य में अनेक लेखको और कवियों ने अपने साहित्य के द्वारा पूरे समाज का नेतृत्व किया।

एक अंग्रेजी विद्वान का मंतव्य है कि सौंदर्य ही सत्य है, सत्य ही सौंदर्य है ईनको समजना सबका कर्तव्य है।

साहित्य को समाज का दर्पण कहा जाता है। क्योंकि समाज जैसा होता है उसका साहित्यकार अध्ययन करता है और अपनी रचना में समाज को यथार्थवाही स्वरूप में कल्पना, अनुभित को मिश्रित करते हुए समाज के सामने ही प्रस्तुत करता है। अतः साहित्य को समाज का दर्पण या प्रतिबिम्ब कहना उचित है। साहित्य मात्र दर्पण नहीं है क्योंकि दर्पण ही बताता है कि समाज का रूप रंग है, सहृदयताया आंतरिक भावों का प्रतिबिम्ब दर्पण नहीं दे सकता जो साहित्य दे पाता है, इस दृष्टि से साहित्य दर्पण कुछ आगे है।

कुछ विद्वानोंने साहित्यकार को समाज का फोटोग्राफर कहा है। फोटोग्राफर किसी व्यक्ति की तसवीर वैसे ही दे सकता है परंतु साहित्यकार फोटोग्राफर से कुछ अधिक कार्य करता है क्योंकि वह व्यक्ति के आंतरिक रूपरंग का चित्रण भी अपनी रचना में कर सकते है। पंडित कृष्ण नारायणजी इसीलिए कहते है कि यही कहना श्रेयस्कर है कि साहित्यकार का समाज से ही अपने अनुभवों का विस्तार करता है। और इनकी अभिव्यक्ति करता है यदि साहित्य में किसी प्रकार के जीवन की आलोचना या अभिव्यक्ति होती है तो वह जीवन व्यक्ति का नही समाज का ही होता है।

साहित्य में संजीवनी शक्ति होती है और समाज को प्रभावित करने का काम साहित्य का है। उसके द्वारा परिवर्तन आता है, साहित्य से समाज को मनोरंजन मिलता है। साहित्य द्वारा समाज में सांस्कृतिक एवम् भवनात्मक एकता स्थापित होती है। परिणामतः एक नवचेतना युक्त शक्ति संपन्न और गतिमय नवयुग का निर्माण होता है।

भारतीय दृष्टिकोण में साहित्य की श्रेष्ठता उसकी रसमूलता और आनंदवादिता में ही देखी जाती रही है।

साहित्य समाज का दर्सन है। मनुष्य को कुछ देखता है, सुनता है, प्रेरणा लेता है, वह सब समाज और जीवन से ही है अतः साहित्य और जीवन का गहरा संबंध है और इसलिए मैथ्यु आर्नाल्ड "साहित्य

जीवन की आलोचना है। साहित्य समाज सापेक्ष होता है और समाज मानव जीवन और कार्यों का संगठित समूह है। अतः साहित्य मानव जीवन का मूर्त प्रतिबिम्ब होता है।

साहित्य की सामाजिक प्रेरणा और सामाजिक उपयोगिता का साहित्य के सृजन में महत्वपूर्ण योग है। समाज की समस्याओं, संघर्षों और जिजीविषाओं के अभाव में साहित्य एक अजायबघर की चीज बनकर रह जायेगा। साहित्य यही है जो साहित्य पढ़कर दानव में से मानव भी बन सकता है। क्योंकि साहित्य सत्यम्, शिवम्, सुमदरम् की अनुकृति है।

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वर्णनात्मक भाषाविज्ञान एवं संरचनात्मक भाषाविज्ञान

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SUBJECT: LANGUAGE
KEYWORDS:

संरचनात्मक भाषाविज्ञान भाषा की संरचना को विवेच्य मानता है जबकि प्रकार्यात्मक भाषाविज्ञान भाषा के प्रकार्य को। भाषा की संरचना को विवेच्य मानने वाली दृष्टियाँ भाषा-व्यवस्था के निकट हैं। भाषा के प्रकार्य को महत्वपूर्ण मानने वाली दृष्टियाँ भाषा-व्यवहार से प्रेरणा प्राप्त करती हैं।

परम्परागत व्याकरण एवं आधुनिक संरचनात्मक भाषाविज्ञान

संरचनात्मक भाषाविज्ञान ने यह माना कि प्रत्येक भाषा की अपनी संरचना होती है। संरचनात्मक भाषाविज्ञान का लक्ष्य किसी भाषा की निजी व्यवस्थागत विशिष्टताओं को विश्लेषित करना है। इसके कारण बीसवीं शताब्दी में, परम्परागत व्याकरण से भिन्न भाषावैज्ञानिक विवेचन की पद्धति का आविर्भाव हुआ। पहले यूरोप की अधिकांश भाषाओं के परम्परागत व्याकरण इन भाषाओं की प्रकृति के अनुरूप न होकर लैटिन एवं ग्रीक व्याकरणों का अनुगमन करके लिखे जाते थे। इसी प्रकार हिन्दी के परम्परागत व्याकरण भी संस्कृत व्याकरण को आदर्श मानकर लिखे गए। संस्कृत भाषा की जो संरचना थी, उसके जो नियम संस्कृत व्याकरणों में निर्धारित किए गए थे, उन नियमों के साँचों में, हिन्दी के परम्परागत व्याकरणों में, हिन्दी भाषा के उदाहरणों को रख दिया जाता था। इस प्रकार परम्परागत व्याकरण में किसी क्लासिकल लैंग्वेज के व्याकरण के ढाँचे में आधुनिक भाषा के उदाहरणों को रख देने की प्रवृत्ति कार्य करती है। आज भी हिन्दी के परम्परागत व्याकरणों में संस्कृत की भाँति आठ कारक माने जाते हैं। संस्कृत में संज्ञा के कारकीय स्तर पर 8 भेद हैं। एक संज्ञा शब्द के एक ही वचन में कारकानुसार 8 भेद हो जाते हैं। किन्तु इस प्रकार की व्यवस्था संस्कृत में है। हिन्दी की व्यवस्था भिन्न है। हिन्दी में केवल दो कारक हैं - (1) अविकारी कारक (2) विकारी कारक। सम्बोधन को भी मिलाने पर तीन कारक। हिन्दी भाषा के परम्परागत व्याकरणों में, जिनको कारक चिह्न बताया जाता है, वे कारक नहीं अपितु परसर्ग हैं। इसी प्रकार लैटिन व्याकरण को आधार लेकर अंग्रेजी के जो व्याकरण लिखे गए थे उनमें प्रत्येक क्रिया के तीन पुरुष एवं प्रत्येक के एकवचन एवं बहुवचन भेद किए जाते थे। वस्तु स्थिति यह है कि 'होना' (To be) क्रिया को छोड़कर शेष अन्य समस्त क्रियाओं के वर्तमान काल में दो रूप मिलते हैं तथा भूतकाल में केवल एक रूप मिलता है।

भाषा की संरचना - वर्णनात्मक भाषाविज्ञान (Descriptive Linguistics) एवं संरचनात्मक भाषाविज्ञान (Structural Linguistics)

वर्णनात्मक एवं संरचनात्मक भाषाविज्ञान भाषा के शब्दार्थ की विवेचना की अपेक्षा उसकी व्यवस्था और संरचना के नियमों को नियमबद्ध करने पर अपना सारा ध्यान केन्द्रित रखता है। भाषा में शब्द और अर्थ द्रव्य (substance) है। सामान्य व्यक्ति भाषा में शब्द और अर्थ को महत्व देता है। उसके द्वारा हम अपने भाव और विचार को व्यक्त करते हैं। भाषा-संरचना को महत्व देने वाले भाषावैज्ञानिक यह

मानते हैं कि भाषा में शब्द तो आसानी से परिवर्तित हो जाते हैं मगर भाषा-संरचना अपेक्षाकृत स्थिर तत्व है। जैसे नदी के तट पानी की धारा के प्रवाह को मर्यादित रखते हैं, उसी प्रकार भाषा-संरचना भाषा को बाँधकर रखती है। भाषा के दो पक्ष हैं। (1) भाषा की व्याकरणिक व्यवस्था अथवा भाषा-संरचना (2) शब्दावली। व्याकरणिक व्यवस्था अथवा सम्बंध-दर्शी तत्वों को आबद्ध भी कहा जाता है। व्याकरणिक व्यवस्था अथवा सम्बंध-दर्शी तत्वों के नियम परिमित होते हैं। इसके विपरीत शब्दावली अथवा अर्थ-दर्शी तत्व को मुक्त कहा जाता है। इस कारण किसी भाषा की शब्दावली में शब्दों की संख्या अपरिमित होती है। हम देखते हैं कि भाषा का कोई शब्दकोश कभी भी अन्तिम नहीं होता। भाषा में नए शब्द प्रवेश करते रहते हैं। भाषा के व्याकरणिक नियमों में इतनी आसानी से परिवर्तन नहीं होता। ये अपेक्षाकृत स्थिर होते हैं।

भारत में पाणिनी ने अपने ग्रंथ 'अष्टाध्यायी' में अपने समय में उदीच्य क्षेत्र के गुरुकुलों में बोली जाने वाली मानक संस्कृत की व्यवस्था और संरचना को सूत्रों में नियमबद्ध किया। इनके व्याकरण के सम्बंध में ब्लूमफील्ड ने कहा है कि 'पाणिनी की अष्टाध्यायी में संस्कृत का जितना पूर्ण विवरण उपलब्ध है उतना पूर्ण विवरण संसार की किसी अन्य भाषा का उपलब्ध नहीं है'। पाश्चात्य भाषा चिन्तन की परम्परा में कोपेनहेगेन सम्प्रदाय में रास्क (जन्म 1787 ईस्वी) ने तुलनात्मक भाषाविज्ञान के अध्ययन में शब्दों की अपेक्षा व्याकरण का महत्व प्रतिपादित किया। इस परम्परा में विद्वानों ने जो अध्ययन किया वह 'ध्वनि नियमों' के नाम से जाना जाता है। इसकी विवेचना आगे की जाएगी। स्विटजरलैण्ड के सोस्यूर के भाषा संरचना एवं भाषिक प्रकार्य के अन्तर से सम्बंधित चिन्तन की विवेचना 'भाषा व्यवस्था' एवं 'भाषा व्यवहार' के प्रकरण में की जा चुकी है।

अमेरिकी सम्प्रदाय के बोआस (1858--1942) का अधिकांश जीवन अमेरिकी महाद्वीप के आदिम समाजों की संस्कृति के अध्ययन में व्यतीत हुआ। आपने 'हैंडबुक ऑफ अमेरिकन इंडियन लैंग्वेजिज़' के प्रथम खण्ड की भूमिका में 'अमेरिकी वर्णनात्मक भाषाविज्ञान सम्प्रदाय' की आधार शिला रखी। वर्णनात्मक भाषाविज्ञान में 'विश्लेषण की तकनीकों' को शुरु करने की दृष्टि से बोआस एवं उनके शिष्य सपीर का महत्व सबसे अधिक है। इन दोनों ने अपने शिष्यों के साथ आदिम समाजों के क्षेत्रों में जाकर अध्ययन किया। इनके अध्ययनों से भाषाविज्ञान में निम्नलिखित परिवर्तन हुए तथा नवीन पद्धतियों एवं संकल्पनाओं ने जन्म लिया-

1. ऐतिहासिक भाषाविज्ञान एवं तुलनात्मक भाषाविज्ञान के स्थान पर एककालिक अथवा संकालिक भाषाविज्ञान को महत्व दिया जाने लगा।
2. शब्द एवं अर्थ की अपेक्षा भाषा के व्याकरण के नियमों को जानने पर बल प्रदान किया जाने लगा। इसके लिए ध्वनि के धरातल पर ध्वनियों के स्थान पर ध्वनिमिकों का तथा व्याकरण के धरातल पर परम्परागत व्याकरण के मॉडल में विवेच्य भाषा के उदाहरणों को रखने के स्थान पर उस भाषा की अपनी विशिष्ट व्यवस्था और संरचना के नियमों का अध्ययन करना अभीष्ट हो गया।
3. सामग्री के विश्लेषण और वितरणगत स्थितियों के आधार पर व्यवस्थागत इकाइयों को जानने के लिए नई तकनीकों का विकास हुआ।
4. भाषा के क्षेत्र में जाकर सूचक से भाषिक सामग्री प्राप्त करने पर बल दिया गया। सूचक के उच्चारों को इन्टरनेशनल फोनेटिक एल्फाबेटिक लिपि में लिखना अनिवार्य हो गया।
5. यह माना गया कि प्रत्येक भाषा की द्वैध व्यवस्था होती है।

6. ध्वनिमिक व्यवस्था में ध्वनि विवेचन का महत्व समाप्त हो गया। उसके स्थान पर ध्वनिमिक अथवा स्वनिमिक अध्ययन किया जाने लगा। किसी भाषा में दो ध्वनियाँ का वितरण किस प्रकार का है - यह जानना महत्वपूर्ण हो गया। स्वनिमिक व्यवस्था के अध्ययन का मतलब पूरक वितरण एवं / अथवा स्वतंत्र परिवर्तन में वितरित ध्वनियों का एक वर्ग अर्थात् ध्वनिमिक अथवा स्वनिम बनाना तथा व्यतिरेकी अथवा विषम वितरण में वितरित ध्वनियों को अलग अलग ध्वनिमिक अथवा स्वनिम के रूप में रखने की पद्धति का विकास हुआ।

7. रूपिम व्यवस्था में उच्चार की लघुतम अर्थवान अथवा अर्थयुक्त इकाइयाँ (रूप) प्राप्ति के बाद वितरणगत स्थितियों के आधार पर रूपप्रक्रियात्मक संरचना का अध्ययन होने लगा।

8. सूचक से प्राप्त भाषिक सामग्री को प्रमाणिक मानकर उसके आधार पर भाषा के प्रत्येक स्तर पर विश्लेषण एवं वितरणगत तकनीकों के आधार पर भाषिक इकाइयाँ को प्राप्त करना तथा उसके बाद उनकी शृंखलाबद्ध संरचना के नियम बनाना लक्ष्य हो गया।

उपर्युक्त विवरण का सार यह है कि अब भाषा की व्यवस्था और संरचना का अध्ययन करना ही साध्य हो गया। भाषा के अभिलक्षण के प्रसंग में भाषा व्यवस्था एवं संरचना के सम्बंध में विचार किया जा चुका है।

वर्णनात्मक भाषाविज्ञान का विकास संरचनात्मक भाषाविज्ञान में हुआ। अमेरिका में संरचनावादी भाषाविज्ञान का सूत्रपात ब्लूमफील्ड आदि विद्वानों ने किया। इस परम्परा को पहले वर्णात्मक भाषाविज्ञान के नाम के पुकारा गया। भाषा के कथ्य अथवा अर्थ के स्थान पर भाषिक-रूप अथवा आकृति के अध्ययन पर अधिकाधिक बल देते हुए इसका विकास संरचनात्मक भाषाविज्ञान के रूप में हुआ। ब्लॉक, ट्रेगर, हॉकेट आदि भाषावैज्ञानिकों ने इसको विकसित किया जिसकी परिणति जैलिंग हैरिस एवं चॉम्स्की के कार्यों में हुई।

संरचनावादी दृष्टि की मान्यता है कि किसी भाषा के बाह्य रूप को उसकी शब्दावली से जाना जा सकता है किन्तु उसकी आत्मा के दर्शन उसमें छिपी हुई संरचनात्मक व्यवस्थाओं को पहचानने पर ही होते हैं। भाषा की व्याकरणिक व्यवस्था आबद्ध एवं निश्चित होती है। इस कारण प्रत्येक भाषा के व्याकरणिक नियम बनाए जा सकते हैं। भाषा की शब्दावली की कोई निश्चित सीमा नहीं होती। इसका कारण यह है कि शब्दावली भाषा में प्रविष्ट होती रहती है तथा लुप्त होती रहती है। यह भाषा के अन्दर परिवर्तित होते रहने वाला तत्त्व है। इसके विपरीत भाषा का व्याकरण अपेक्षाकृत स्थिर तत्त्व है। इसका कारण भाषा की व्याकरणिक व्यवस्थाओं को नियमबद्ध किया जाता है। संरचनात्मक भाषाविज्ञान ने माना कि मानव भाषा का सबसे अधिक वैशिष्ट्य इस तथ्य में निहित है कि उसमें संरचनात्मक व्यवस्था होती है।

कतिपय विद्वान व्यवस्था (System) एवं संरचना (Structure) का पर्याय रूप में प्रयोग करते हैं। सामान्य अर्थ में ये पर्याय है। विशिष्ट अर्थ में दोनों में अन्तर हैं। भाषा की सम्बंध-दर्शी इकाइयाँ का रूपतालिकात्मक अथवा सहचारक्रमात्मक (Paradigmatic) एवं विन्यास क्रमात्मक (Syntagmatic) संदर्भों में अध्ययन करते समय इनका प्रयोग भिन्न अर्थों में किया जाता है। संरचना में इकाइयाँ की शृंखला होती है। शृंखला में एक इकाई जिस जगह आती है वह उसका स्थान कहलाता है। किसी निश्चित स्थान पर एक दूसरे को स्थानापन्न करने वाली भाषिक इकाइयाँ रूपतालिकात्मक सम्बन्ध का निर्माण करती हैं। अपने या अपने से ऊपर के स्तर की इकाई का निर्माण करने वाले संरचकों के रेखीय अध्ययन से विन्यासक्रमात्मक

सम्बन्धों का पता चलता है। विशिष्ट अर्थ में व्यवस्था का रूपतालिकात्मक तथा संरचना का विन्यासक्रमात्मक सम्बन्धों के अध्ययन के संदर्भ में प्रयोग किया जाता है। हिन्दी भाषा के संदर्भ में, रूपतालिकात्मक सम्बन्धों को रूपावली की निम्न तालिका से पहचाना जा सकता है -

लड़का	अपने	घर	जाता है।
रमेश		काम पर	जा रहा है।
धोबी		अपने दोस्त के घर	गया।
माली			जाएगा।

इस तालिका के प्रथम खण्ड में आए / लड़का रमेश धोबी माली/ भिन्न शब्द हैं। इनके अर्थ अलग हैं। मगर ये सभी शब्द सजीव पुल्लिंग एकवचन संज्ञा शब्द हैं। इस खण्ड में इसी कोटि का कोई शब्द रखा जा सकता है। इस कोटि के किसी शब्द से इनमें से किसी भी शब्द को स्थापन्न किया जा सकता है।

व्यवस्था रूपावली (Paradigm) का अध्ययन करती है, संरचना विविध स्तरों की इकाइयों के विन्यासक्रमात्मक सम्बन्धी विशेषताओं का उद्घाटन करती है। इस सम्बन्ध में आर. एच. रॉबिन्स ने संरचना एवं व्यवस्था का अन्तर प्रतिपादित किया है।

“संरचना मूलतः विन्यासक्रमात्मक सम्बन्धों के अध्ययन के लिए प्रयुक्त होता है। व्यवस्था रूपतालिकात्मक सम्बन्धों का अध्ययन करती है। संरचना में इकाइयों के विन्यासक्रमात्मक अन्तर्सम्बन्धों का अध्ययन किया जाता है। व्यवस्था में किसी रचना में एक रूपावली में स्थापन्न होने वाले शब्द आदि तत्त्वों के रूपतालिकात्मक अन्तर्सम्बन्धों का अध्ययन किया जाता है”। भाषा की व्यवस्था को प्रो० हिल ने तीन लक्षणों द्वारा समझाया है।

(1) प्रत्येक व्यवस्था की भाँति ही भाषा में भाषिक इकाइयों की आवर्ती साँचें में संरचना होती है। जब साँचें का कोई अंश दृष्टिगोचर होता है, तब सम्पूर्ण व्यवस्था के बारे में उसी विधि से अनुमान किया जा सकता है जिस विधि से दो कोण और एक पार्श्व रेखा के ज्ञात होने पर त्रिकोण बनाया जा सकता है।

(2) भाषा व्यवस्था के सम्बन्ध में यह भी कहा जा सकता है कि भाषा के उच्चारण में एक इकाई के द्योतक (शब्द) के स्थान पर उसी कोटि के दूसरे द्योतक (शब्द) को स्थानापन्न किया जा सकता है। प्रत्येक वाक्य में भाषिक इकाइयों की श्रृंखला होती है। मूल रचना के बिना किसी परिवर्तन के प्रत्येक कोटि की इकाई के स्थान में आने वाले एक शब्द की जगह उसी कोटि के अन्य शब्दों को स्थापन्न किया जा सकता है। ऐसा करने से वाक्य के अर्थ में अन्तर आता है, उसकी रचना में नहीं।

(3) भाषा व्यवस्था की एक अन्य विशेषता यह है कि भाषा के शब्दों को वर्गों में वर्गबद्ध किया जा सकता है। संसार की अपरिमित इकाइयों की अपेक्षा ये अधिक निश्चित, परिमित तथा आसानी से परस्पर पहचाने जा सकते हैं।

संरचनात्मक भाषाविज्ञान मानता है कि प्रत्येक भाषा में द्वैध व्यवस्था होती है। उसमें एक ओर ध्वन्यात्मक व्यवस्था होती है तथा दूसरी ओर व्याकरणिक व्यवस्था। भाषा की ध्वनियाँ स्वतः अर्थहीन होती हैं। ध्वनियों का उच्चारण भौतिक घटनाएँ हैं तथा इस रूप में ये ध्वनिविज्ञान एवं भौतिक विज्ञान में विवेच्य हैं। प्रत्येक भाषा में ध्वनियों की अपनी व्यवस्था होती है। दो भाषाओं में ध्वनियाँ समान हो सकती हैं किन्तु उनका भाषाओं में प्रकार्य समरूप नहीं होता। इस कारण ध्वनियों की संरचनात्मक इकाइयों में भेद होता है। जब हम ध्वन्यात्मक व्यवस्था की विवेचना करते हैं तब हमारा तात्पर्य किसी विशिष्ट भाषा

सम्बन्धों का पता चलता है। विशिष्ट अर्थ में व्यवस्था का रूपतालिकात्मक तथा संरचना का विन्यासक्रमात्मक सम्बन्धों के अध्ययन के संदर्भ में प्रयोग किया जाता है। हिन्दी भाषा के संदर्भ में, रूपतालिकात्मक सम्बन्धों को रूपावली की निम्न तालिका से पहचाना जा सकता है -

लड़का	अपने	घर	जाता है।
रमेश		काम पर	जा रहा है।
धोबी		अपने दोस्त के घर	गया।
माली			जाएगा।

इस तालिका के प्रथम खण्ड में आए / लड़का रमेश धोबी माली/ भिन्न शब्द हैं। इनके अर्थ अलग हैं। मगर ये सभी शब्द सजीव पुल्लिंग एकवचन संज्ञा शब्द हैं। इस खण्ड में इसी कोटि का कोई शब्द रखा जा सकता है। इस कोटि के किसी शब्द से इनमें से किसी भी शब्द को स्थापन्न किया जा सकता है।

व्यवस्था रूपावली (Paradigm) का अध्ययन करती है, संरचना विविध स्तरों की इकाइयों के विन्यासक्रमात्मक सम्बन्धी विशेषताओं का उद्घाटन करती है। इस सम्बन्ध में आर. एच. रॉबिन्स ने संरचना एवं व्यवस्था का अन्तर प्रतिपादित किया है।

“संरचना मूलतः विन्यासक्रमात्मक सम्बन्धों के अध्ययन के लिए प्रयुक्त होता है। व्यवस्था रूपतालिकात्मक सम्बन्धों का अध्ययन करती है। संरचना में इकाइयों के विन्यासक्रमात्मक अन्तर्सम्बन्धों का अध्ययन किया जाता है। व्यवस्था में किसी रचना में एक रूपावली में स्थापन्न होने वाले शब्द आदि तत्त्वों के रूपतालिकात्मक अन्तर्सम्बन्धों का अध्ययन किया जाता है”। भाषा की व्यवस्था को प्रो० हिल ने तीन लक्षणों द्वारा समझाया है।

(1) प्रत्येक व्यवस्था की भाँति ही भाषा में भाषिक इकाइयों की आवर्ती साँचें में संरचना होती है। जब साँचें का कोई अंश दृष्टिगोचर होता है, तब सम्पूर्ण व्यवस्था के बारे में उसी विधि से अनुमान किया जा सकता है जिस विधि से दो कोण और एक पार्श्व रेखा के ज्ञात होने पर त्रिकोण बनाया जा सकता है।

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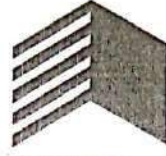
संरचनात्मक भाषाविज्ञान मानता है कि प्रत्येक भाषा में द्वैध व्यवस्था होती है। उसमें एक ओर ध्वन्यात्मक व्यवस्था होती है तथा दूसरी ओर व्याकरणिक व्यवस्था। भाषा की ध्वनियाँ स्वतः अर्थहीन होती हैं। ध्वनियों का उच्चारण भौतिक घटनाएँ हैं तथा इस रूप में ये ध्वनिविज्ञान एवं भौतिक विज्ञान में विवेच्य हैं। प्रत्येक भाषा में ध्वनियों की अपनी व्यवस्था होती है। दो भाषाओं में ध्वनियाँ समान हो सकती हैं किन्तु उनका भाषाओं में प्रकार्य समरूप नहीं होता। इस कारण ध्वनियों की संरचनात्मक इकाइयों में भेद होता है। जब हम ध्वन्यात्मक व्यवस्था की विवेचना करते हैं तब हमारा तात्पर्य किसी विशिष्ट भाषा

होता है। हिन्दी में इनका ध्वनिमिक महत्व है। तमिल में इनका ध्वनिमिक महत्व नहीं है। इसी कारण तमिल की लिपि में इनके लिए अलग अलग वर्ण नहीं हैं। प्रत्येक भाषा में अर्थहीन इकाइयों के विशेष क्रम से सार्थक इकाइयाँ बनती हैं। इन सार्थक इकाइयों के दो प्रकार होते हैं : (1) शब्दकोषीय (2) व्याकरणिक। शब्दकोषीय इकाइयाँ विचार तत्त्व को व्यक्त करती हैं। व्याकरणिक इकाइयाँ सम्बंध तत्त्व को व्यक्त करती हैं। व्याकरण भाषाविज्ञान के रूप का वह स्तर है जहाँ बद्ध व्यवस्थाएँ होती हैं। इस कारण उनके निश्चित नियम बनाए जा सकते हैं। भाषा की द्वैध व्यवस्था उसकी विशिष्टता को प्रकट करती है। इस सम्बन्ध में डॉ. सप्त सप्त पंडित ने लिखा है:

“ मानव भाषा एक अनन्य व्यवस्था है। इस व्यवस्था की दो उपव्यवस्थाएँ हैं : (1) ध्वनि घटकों की व्यवस्था (2) ध्वनि घटकों के साथ आवर्तनों की व्यवस्था; जिसको व्याकरण कहते हैं। मानव भाषा की व्यवस्था में यह द्वैत इतना स्पष्ट रूप से प्रकट होता है कि एक उप व्यवस्था को समझाने के लिए कभी दूसरी उपव्यवस्था का आधार लेने की आवश्यकता नहीं। यह व्यवस्थागत द्वैत मानव भाषा का एक विशिष्ट लक्षण है। उच्चारण और अर्थ दोनों घटनाएँ भाषा व्यवस्था की बाहर से स्पर्शती घटनाएँ हैं”स

ડૉ. ડાનિશ ક. ભોયા

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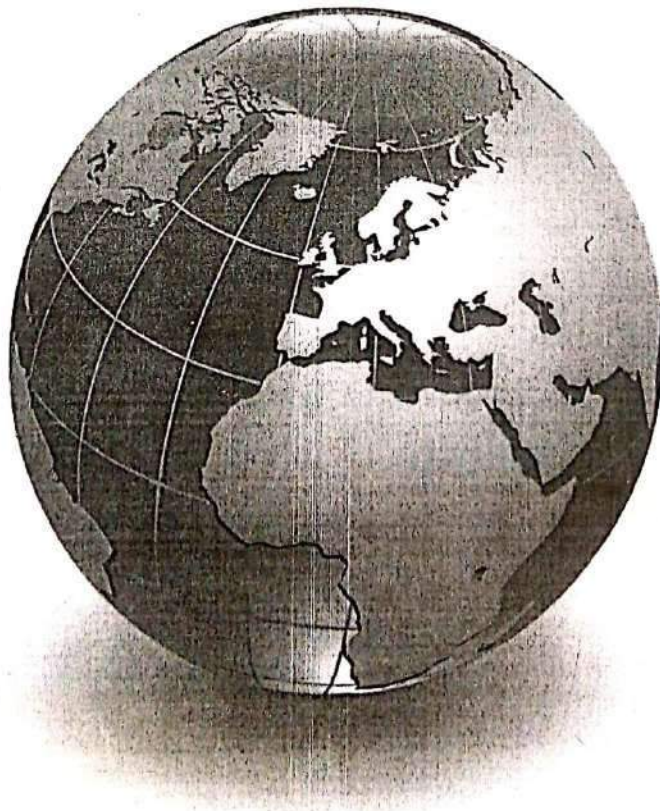


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स्वातंत्र्योत्तर उपन्यासों में नारी चित्रण की बदलती तासीर

प्रा. डॉ. शांतिबहन करशनभाई मोडवाडिया
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गुरुकुल महिला आर्ट्स एन्ड कॉमर्स कॉलेज, पोरबंदर-३०५७५

“रामदरश मिश्र के उपन्यासों में नारी चित्रण का बदलता स्वरूप”

हिन्दी उपन्यासों में नारी को कथानक का केन्द्र बनाकर उसके विविध रूपों एवम् स्वरूपों का उद्घाटन समय समय पर किया जाता रहा है। पूर्व प्रेमचंद युग के उपन्यासकार की दृष्टि नारी को लेकर रीतिकाल की श्रृंगारिक भावनाओं से ओतप्रोत थी। उस समय नारी को पूर्णतः देवी रूप प्रदान कर उसे देवत्व के चौखदे में बांध दिया गया था, या फिर नारी के राक्षसी रूप की ही परिकल्पना की गई थी। उसके बाद धीरे धीरे उसके गृहस्थ जीवन का चित्रण किया गया। लेकिन उसमें भी वह पुरुष की अनुगामिनी होकर उसकी इच्छापूर्ति का साधन मात्र रही। बचपन में ही कच्ची उम्र में उसकी शादी कर घर गृहस्थी की जंजीरों में उसे कैद कर दिया जाता था। समाज के सभी वर्गों में स्त्रियों की स्थिति अत्यंत दीन-हीन थी। समाज पुरानी रूढ़ियों और परंपराओं में जकड़ा हुआ था। बचपन में लड़की होने के बोध और बाद में गृहस्थी कैद हो जाने के कारण नारी का व्यक्तित्व दब जाता था, इसलिए वह शोषण का विरोध भी नहीं कर सकती थी। प्रेमचंदजीने नारी का यथार्थ चित्रण अपने उपन्यास में किया।

भारतीय समाज में नवजागरण के साथ साथ २०वीं शताब्दी के प्रारंभ में नारी समस्याओं से मुक्ति पाने के लिए नारी जागरण की शुरुआत हुई और स्वातंत्र्योत्तर उपन्यासों में नारी चित्रण की बदलती तासीर हमारे सामने दृष्टिगत हुई। नारी शिक्षा के कारण और बदलाव के कारण नारी अपने बारे में सोचने लगी। भारतीय संविधान ने कानून के द्वारा नारी अस्मिता और व्यक्ति स्वातंत्र्योत्तर देकर उसकी स्वतंत्र पहचान देने में अद्भूत

योगदान दिया ।

रामदरश मिश्र युगदृष्टा उपन्यासकार हैं । अतः युग एवं समाज की बदलती मान्यताओं के साथ नारी की बदलती तासीर का उन्होंने खुलकर चित्रण किया है । उनके उपन्यासों की नारी पत्नी रूप में आदर्शवादी हैं, तो पति के अत्याचारों के खिलाफ विद्रोह भी करती हैं और अपनी नारी चेतना का परिचय देती हैं ।

पश्चिमी सभ्यता, संस्कृति तथा शिक्षाने आज की नारी को आकृष्ट कर स्वतंत्र जीवनयापन व सहयोगिनी की भांति कार्य करने को प्रेरित किया हैं । आज की नारी होने का प्रयत्न करती हैं । पति में पूर्ण रूप से अनुरक्त होने पर भी वह अपने आत्मसम्मान के प्रति एकदम जागरूक हैं । पति से भिन्न अपना अस्तित्व बनाना उसकी नियति है । वह पति का साथ निभाने की भरसक कोशिश करती है । लेकिन जब अन्याय अपनी हदों को तोड़ देता है तब वह पति के अत्याचारों के खिलाफ समाज की खोखली मान्यताओं एवं रिवाजों खिलाफ अपने अधिकारों की रक्षा हेतु विद्रोह कर उठती है । थकी हुई सुबह की लक्ष्मी का उफा रूप दृष्टिगत होता है । उसके पति सागर का अपनी सौतेली मां के साथ नाजायज संबंध था । लक्ष्मी को जब इस बात का पता चलता है तो उसे सुधारने का निश्चय करती है लेकिन उसका पति सागर उसे अकेली छोड़कर, घर छोड़कर भाग जाता है । लक्ष्मी पुरुषार्थ कर के पढ़ती है, शिक्षिका बनती है । जब कई साल तक उसका पति घर वापस नहीं आता तो वह रामधनजी के अहसान तले दबकर उसकी रखेल बन जाती है । उसके पास बंगला, जमीन, जायदाद, बैंक बलेन्स सब कुछ आ जाता है तब उसका पति अपने पतित्व का अधिकार जताने वापस आता है तो वह विद्रोह स्वरूप धारण कर लेती है, कहती है कि - 'जब मैं तुम्हारी जोरू थी तब अपना पति -धर्म नहीं निभा सके, अब नहीं हूँ तब पतिधर्म निभाने आये हो..... सौतेली मां के साथ लीला करना तो बहुत सात्विक कर्म हैं... न जाने कितने जहर पीकर मैं जीने लायक बनी हूँ तो आप न जाने किस कन्दरा से प्रकट हुए हैं । क्या हम स्त्रीयों की जान जान नहीं होती, हमारा निर्णय निर्णय नहीं ? यहाँ नारी का विद्रोह रूप नजर आता है ।

'रात का सफर' उपन्यास में भी नारी को बदलते स्वरूप का चित्रण देखने को मिलते

हैं। 'रात का सफर' उपन्यास की नायिका ऋतु छः साल तक अपने पति एवं ससुराल के अत्याचारों को मूल बनकर सहती है। लेकिन जब उसका पति डॉ. दिनेश उसकी सौत नर्स श्यामा के सामने उसका अपमान करता है तो उससे सहा नहीं जाता और डॉ. दिनेश को चांटा (तमाचा) मारकर निकल जाती है। डॉक्टर के गाल पर पड़नेवाला तमाचा मात्र एक पति पर नहीं, बल्कि समाज के ऐसे तमाम लंपट पतियों पर है। यहाँ ऋतु अपने आधुनिक नारी रूप का परिचय देती है।

इस प्रकार मिश्रजीने 'रात का सफर' उपन्यास में नारी के पारंपरिक आदर्श पत्नीत्व वाले एवं आधुनिक विद्रोही नारी के दोनों रूपों का एक साथ चित्रण कर के नारी चित्रण की बदलती तासीर से हमें अवगत कराया है। अपने उपन्यासों में नारी के इस बदलते हुए स्वरूप चित्रण कर मिश्रजीने अपने नारी जीवन संबंधी विचारों में विकास का परिचय दिया है।

मिश्रजी के उपन्यासों में ग्रामीण नारी शहरी नारियों से अधिक ओजस्वी, तेजस्वी एवम् व्यवहारु है। 'जल टूटता हुआ' उपन्यास की बादमिया एक ऐसा ही सशक्त और विद्रोह नारी चरित्र है। ग्रामीण पत्नियां पति के प्रति समर्पित रहती हैं, यह आदर्श भारतीय सन्नारी का लक्षण है। किन्तु जब पति उसे अपनी वासनापूर्ति का साधन बनाकर रखने की कोशिश करने लगता है तो नारी विवश होकर दूसरी राह पकड़ती है। बाद में ऐसी ही नारी है, जब उनका पति उन पर शंका करते हैं और दूसरी शादी कर लेता है। बाद भी एक अन्य रंगीले युवक के जाल में फंस जाती है। वह भी कमीना, नपुंसक और शराबी था। वह हिजडा बदमी से वेश्यावृत्ति कराना चाहता था लेकिन बाद में अपनी इज्जत बेचने को तैयार नहीं होती। वह कहती है- "जिस मरद को अपनी जोरू की इज्जत का खयाल न हो और जो औरत को पीटे वह हिजडा नहीं तो और क्या है?" यहाँ बाद भी नारी चेतना प्रकट होती है।

दो-दो पतियों के बाद भी बादमी लांछित होकर घर से निकाली जाती है। अकेलेपन का भार ढोती जीवन जीती है। दो-दो पतियों के बाद भी उसे सच्चा प्यार नहीं मिलता। ऊपर से समाज की बुरी निगाहें उसे घुरती रहती है। कई लोग उसे लालच देते हैं उसकी

वाँह थामने का नाटक करते हैं लेकिन बदमी स्वीकार नहीं करती। वह सोचती है - "सचमुच औरत की सुंदर देह और भरी जवानी पाप है - उसे किसी को दो तो दुःख न हो तो दुःख इसे जोगे तो तकलीफ और बांट दो तो तकलीफ कोई भीतर का दरद तो देखता नहीं है।

ऐसी प्यासी स्वाभिमान वादमी ब्राह्मण कुंजू तिवारी नदी की बाढ़ से बचा लेता है। कुंजू का सच्चा प्यार पाकर बदमी निहाल हो जाती है और विवाह से पूर्व गर्भवती बन जाती है। बदमी अपने प्यार को महामूल्यवान देन समझकर, समाज से लड़कर अवरोधों को पार करती हुई बच्चे को पेट में पालती है। कुंजू भी गांव छोड़कर चला जाता है। गाँववालों की बच्चा गिरवाने की सलाह सुनकर वह तनकर खड़ी हो जाती है और कहती है- "खबरदार बाबा सभापति होकर आप ऐसी बात बोलते हैं। यह गिरने-गिराने का काम आप लोगों के घरों की बाभनियां कराती है। में पेट क्यों गिरवाती? क्या यह कोई पाप का बच्चा है? यह अपने बाप का बच्चा है। समाज के सामने बदमी अपनी लड़ाई खुद अकेली लड़ती है। बदमी भले ही वह ग्रामीण कहाइन, पिछड़ी जाति की अनपढ़ है लेकिन पति को सुधारने का प्रयत्न करती है तो वह नारी के रूढ़िवादी दृष्टिकोण को अपनाकर उसके साथ पड़ी नहीं रहती वरन् बेझिझक उसको छोड़ देती है। वह किसी स्कूल में नहीं गया है, न ही उसने स्वाभिमान एवं अपने बजूद के लिए वह पति को छोड़ देती है। मिश्रजीने बदमी के रूप में नारी के बदलते स्वरूप का चित्रण किया है।

बदमी जैसे विरल नारी चरित्र का चित्रण कर मिश्रजीने अपने नारी-विषयक उच्च दृष्टिकोण का परिचय दिया है। बदमी अपने प्रेम की खातिर देहाति इलाकों की शक्तिशाली जाति व्यवस्था के खिलाफ खड़ी होती है। उसकी तासीर सामाजिक विद्रोहत्मक है उस संकीर्ण पुरुषवादी नजरिये खिलाफ है।

इस प्रकार सामाजिक, आर्थिक एवं राजनीतिक परिस्थितियों के बदलने के साथ नारी पुरुष एवम् नारी के पारिवारिक संबंधों में भी बदलाव आया। नारी वही थी, परिस्थितियाँ बदल गईं। नये माहौल में नारी अपने आपको एडजस्ट करने लगी लेकिन इस 'एडजस्टमेंट' में कई समस्याएँ सामने आईं।

रामदरश मिश्रजी के उपन्यासों में सभी नारी पात्र अपने - अपने वर्ग, स्तर एवं सामाजिक परिवेशों में परंपरा और आधुनिकता के बीच होनेवाली टकराहटों को झेलते हुए नारीत्व की सार्थकता को व्यक्त किया ।

स्वातंत्र्योत्तर उपन्यासों में मिश्रजी के उपन्यासों के नारी पात्रों की खास विशेषता है कि ग्रामीण नारी आज भी शहरी नारी से अधिक आदर्श, कर्मठ, साहसी स्वाभिमानी, परिश्रमी एवं ओजस्वी रूप में दिखाई देती है । पति पर सदा समर्पित होनेवाली वे जरूरत पड़ने पर उग्र रूप धारण कर लेती हैं ।

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ARYA KANYA GURUKUL-PROBANDAR

KEYWORDS:

श्रव्य काव्य के पठन अथवा श्रवण एवं दृश्य काव्य के दर्शन तथा श्रवण में जो अलौकिक आनन्द प्राप्त होता है, वही काव्य में रस कहलाता है। रस से जिस भाव की अनुभूति होती है वह रस का स्थायी भाव होता है। रस, छंद और अलंकार - काव्य रचना के आवश्यक अवयव हैं।

रस का शाब्दिक अर्थ है - निचोड़। काव्य में जो आनन्द आता है वह ही काव्य का रस है। काव्य में आने वाला आनन्द अर्थात् रस लौकिक न होकर अलौकिक होता है। रस काव्य की आत्मा है। संस्कृत में कहा गया है कि "रसात्मकम् वाक्यम् काव्यम्" अर्थात् रसयुक्त वाक्य ही काव्य है।

रस अन्तःकरण की वह शक्ति है, जिसके कारण इन्द्रियाँ अपना कार्य करती हैं, मन कल्पना करता है, स्वप्न की स्मृति रहती है। रस आनन्द रूप है और यही आनन्द विशाल का, विराट का अनुभव भी है। यही आनन्द अन्य सभी अनुभवों का अतिक्रमण भी है। आदमी इन्द्रियों पर संयम करता है, तो विषयों से अपने आप हट जाता है। परंतु उन विषयों के प्रति लगाव नहीं छूटता। रस का प्रयोग सार तत्त्व के अर्थ में चरक, सुश्रुत में मिलता है। दूसरे अर्थ में, अवयव तत्त्व के रूप में मिलता है। सब कुछ नष्ट हो जाय, व्यर्थ हो जाय पर जो भाव रूप तथा वस्तु रूप में बचा रहे, वही रस है। रस के रूप में जिसकी निष्पत्ति होती है, वह भाव ही है। जब रस बन जाता है, तो भाव नहीं रहता। केवल रस रहता है। उसकी भावता अपना रूपांतर कर लेती है। रस अपूर्व की उत्पत्ति है। नाट्य की प्रस्तुति में सब कुछ पहले से दिया रहता है, ज्ञात रहता है, सुना हुआ या देखा हुआ होता है। इसके बावजूद कुछ नया अनुभव मिलता है। वह अनुभव दूसरे अनुभवों को पीछे छोड़ देता है। अकेले एक शिखर पर पहुँचा देता है। रस का यह अपूर्व रूप अप्रमेय और अनिर्वचनीय है।

विभिन्न सन्दर्भों में रस का अर्थ

एक प्रसिद्ध सूक्त है- रसो वै सः। अर्थात् वह परमात्मा ही रस रूप आनन्द है। 'कुमारसम्भव' में पानी, तरल और द्रव के अर्थ में रस शब्द का प्रयोग हुआ है। 'मनुस्मृति' मदिरा के लिए रस शब्द का प्रयोग करती है। मात्रा, खुराक और घूंट के अर्थ में रस शब्द प्रयुक्त हुआ है। 'वैशेषिक दर्शन' में चौबीस गुणों में एक गुण का नाम रस है। रस छह माने गए हैं- कटु, अम्ल, मधुर, लवण, तिक्त और कषाय। स्वाद, रुचि और इच्छा के अर्थ में भी कालिदास रस शब्द का प्रयोग करते हैं। प्रेम की अनुभूति के लिए 'कुमारसम्भव' में रस शब्द का प्रयोग हुआ है। 'रघुवंश', आनन्द और प्रसन्नता के अर्थ में रस शब्द काम में लेता है। 'काव्यशास्त्र' में किसी कविता की भावभूमि को रस कहते हैं। रसपूर्ण वाक्य को काव्य कहते हैं।

भर्तृहरि सार, तत्व और सर्वोत्तम भाग के अर्थ में रस शब्द का प्रयोग करते हैं। 'आयुर्वेद' में शरीर के संघटक तत्वों के लिए रस शब्द प्रयुक्त हुआ है। सप्तधातुओं को भी रस कहते हैं। पारे को रसेश्वर अथवा रसराज कहा है। पारसमणि को रसरत्न कहते हैं। मान्यता है कि पारसमणि के स्पर्श से लोहा सोना बन जाता है। रसजाता को रसग्रह कहा गया है। 'उत्तररामचरित' में इसके लिए रसज शब्द प्रयुक्त हुआ है। भर्तृहरि काव्यमर्मज्ञ को रससिद्ध कहते हैं।

'साहित्यदर्पण' प्रत्यक्षीकरण और गुणागुण विवेचन के अर्थ में रस परीक्षा शब्द का प्रयोग करता है। नाटक के अर्थ में रसप्रबन्ध शब्द प्रयुक्त हुआ है।

रस के प्रकार

क्रमांक रस का प्रकार स्थायी भाव

1. शृंगार रस रति
2. हास्य रस हास
3. करुण रस शोक
4. रौद्र रस क्रोध
5. वीर रस उत्साह
6. भयानक रस भय
7. वीभत्स रस घृणा, जुगुप्सा
8. अद्भुत रस आश्चर्य
9. शांत रस निर्वेद

वात्सल्य रस को दसवाँ एवं भक्ति को ग्यारहवाँ रस भी माना गया है। वत्सल तथा भक्ति इनके स्थायी भाव हैं। भक्ति रस को ११वाँ रस माना गया है। विवेक साहनी द्वारा लिखित ग्रंथ "भक्ति रस- पहला रस या ग्यारहवाँ रस" में इस रस को स्थापित किया गया है।।

पारिभाषिक शब्दावली

नाट्यशास्त्र में भरत मुनि ने रस की व्याख्या करते हुये कहा है -

विभावानुभावव्यभिचारिसंयोगाद्रस निष्पत्तिः।

अर्थात् विभाव, अनुभाव, व्यभिचारी भाव के संयोग से रस की निष्पत्ति होती है। सुप्रसिद्ध साहित्य दर्पण में कहा गया है हृदय का स्थायी भाव, जब विभाव, अनुभाव और संचारी भाव का संयोग प्राप्त कर लेता है तो रस रूप में निष्पन्न हो जाता है।

रीतिकाल के प्रमुख कवि देव ने रस की परिभाषा इन शब्दों में की है :

जो विभाव अनुभाव अरु, विभचारिणु करि होई।

थिति की पूरन वासना, सुकवि कहत रस होई॥

इस प्रकार रस के चार अंग हैं स्थायी भाव, विभाव, अनुभाव और संचारी भाव।

स्थायी भाव

सहृदय के अंतःकरण में जो मनोविकार वासना या संस्कार रूप में सदा विद्यमान रहते हैं तथा जिन्हें कोई भी विरोधी या अविरोधी दबा नहीं सकता, उन्हें स्थायी भाव कहते हैं।

ये मानव मन में बीज रूप में, चिरकाल तक अचंचल होकर निवास करते हैं। ये संस्कार या भावना के द्योतक हैं। ये सभी मनुष्यों में उसी प्रकार छिपे रहते हैं जैसे मिट्टी में गंध अविच्छिन्न रूप में समाई रहती है। ये इतने समर्थ होते हैं कि अन्य भावों को अपने में विलीन कर लेते हैं।

इनकी संख्या 11 है - रति, हास, शोक, उत्साह, क्रोध, भय, जुगुप्सा, विस्मय, निर्वेद, वात्सल्य और ईश्वर विषयक प्रेम।

विभाव

विभाव का अर्थ है कारण। ये स्थायी भावों का विभावन करते हैं, उन्हें आस्वाद योग्य बनाते हैं। ये रस की उत्पत्ति में आधारभूत माने जाते हैं।

विभाव के दो भेद हैं:

आलंबन विभाव

भावों का उद्गम जिस मुख्य भाव या वस्तु के कारण हो वह काव्य का आलंबन कहा जाता है।

आलंबन के अंतर्गत आते हैं विषय और आश्रय।

विषय

जिस पात्र के प्रति किसी पात्र के भाव जागृत होते हैं वह विषय है। साहित्य शास्त्र में इस विषय को आलंबन विभाव अथवा 'आलंबन' कहते हैं।

आश्रय

जिस पात्र में भाव जागृत होते हैं वह आश्रय कहलाता है।

उद्दीपन विभाव

स्थायी भाव को जाग्रत रखने में सहायक कारण उद्दीपन विभाव कहलाते हैं।

उदाहरण स्वरूप (१) वीर रस के स्थायी भाव उत्साह के लिए सामने खड़ा हुआ शत्रु आलंबन विभाव है। शत्रु के साथ सेना, युद्ध के बाजे और शत्रु की दर्पोक्तियां, गर्जना-तर्जना, शस्त्र संचालन आदि उद्दीपन विभाव हैं।

उद्दीपन विभाव के दो प्रकार माने गये हैं:

आलंबन-गत (विषयगत)

अर्थात् आलंबन की उक्तियां और चेष्टाएं

बाह्य (बहिर्गत)

अर्थात् वातावरण से संबंधित वस्तुएं। प्राकृतिक दृश्यों की गणना भी इन्हीं के अंतर्गत होती हैं।

अनुभाव

रति, हास, शोक आदि स्थायी भावों को प्रकाशित या व्यक्त करने वाली आश्रय की-चेष्टाएं अनुभाव कहलाती हैं।

ये चेष्टाएं भाव-जागृति के उपरांत आश्रय में उत्पन्न होती हैं इसलिए इन्हें अनुभाव कहते हैं, अर्थात् जो भावों का अनुगमन करे वह अनुभाव कहलाता है।

अनुभाव के दो भेद हैं - इच्छित और अनिच्छित।

आलंबन एवं उद्दीपन के माध्यम से अपने-अपने कारणों द्वारा उत्पन्न, भावों को बाहर प्रकाशित करने वाली सामान्य लोक में जो कार्य चेष्टाएं होती हैं, वे ही काव्य नाटक आदि में निबद्ध अनुभाव कहलाती हैं। उदाहरण स्वरूप विरह-व्याकुल नायक द्वारा सिसकियां भरना, मिलन के भावों में अश्रु, स्वेद, रोमांच, अनुराग सहित देखना, क्रोध जागृत होने पर शस्त्र संचालन, कठोर वाणी, आंखों का लाल हो जाना आदि अनुभाव कहे जाएंगे।

साधारण अनुभाव : अर्थात् (इच्छित अभिनय) के चार भेद हैं। 1. आंगिक 2. वाचिक 3. आहार्य 4. सात्विक। आश्रय की शरीर संबंधी चेष्टाएं आंगिक या कायिक अनुभाव हैं। रति भाव के जाग्रत होने पर भ्रू-विक्षेप, कटाक्ष आदि प्रयत्न पूर्वक किये गये वाग्व्यापार वाचिक अनुभाव हैं। आरोपित या कृत्रिम वेष-रचना आहार्य अनुभाव है। परंतु, स्थायी भाव के जाग्रत होने पर स्वाभाविक, अकृत्रिम, अयत्नज, अंगविकार को सात्विक अनुभाव कहते हैं। इसके लिए आश्रय को कोई बाह्य चेष्टा नहीं करनी पड़ती। इसलिए ये अयत्नज कहे जाते हैं। ये स्वतः प्रादुर्भूत होते हैं और इन्हें रोका नहीं जा सकता।

सात्विक अनुभाव : अर्थात् (अनिच्छित) आठ भेद हैं - स्तंभ, स्वेद, रोमांच, स्वरभंग, वेपथु (कम्प), वैवर्ण्य, अश्रु और प्रलय।

संचारी या व्यभिचारी भाव

जो भाव केवल थोड़ी देर के लिए स्थायी भाव को पुष्ट करने के निमित्त सहायक रूप में आते हैं और तुरंत लुप्त हो जाते हैं, वे संचारी भाव हैं।

संचारी शब्द का अर्थ है, साथ-साथ चलना अर्थात् संचरणशील होना, संचारी भाव स्थायी भाव के साथ संचरित होते हैं, इनमें इतना सामर्थ्य होता है कि ये प्रत्येक स्थायी भाव के साथ उसके अनुकूल बनकर चल सकते हैं। इसलिए इन्हें व्यभिचारी भाव भी कहा जाता है।

संचारी या व्यभिचारी भावों की संख्या 33 मानी गयी है - निर्वेद, ग्लानि, शंका, असूया, मद, श्रम, आलस्य, दीनता, चिंता, मोह, स्मृति, धृति, व्रीडा, चापल्य, हर्ष, आवेग, जड़ता, गर्व, विषाद, औत्सुक्य, निद्रा, अपस्मार (मिर्गी), स्वप्न, प्रबोध, अमर्ष (असहनशीलता), अवहित्था (भाव का छिपाना), उग्रता, मति, व्याधि, उन्माद, मरण, त्रास और वितर्क।

परिचय

भरतमुनि (2-3 शती ई.) ने काव्य के आवश्यक तत्व के रूप में रस की प्रतिष्ठा करते हुए शृंगार, हास्य, रौद्र, करुण, वीर, अद्भुत, बीभत्स तथा भयानक नाम से उसके आठ भेदों का स्पष्ट उल्लेख किया है तथा कतिपय पंक्तियों के आधार पर विद्वानों की कल्पना है कि उन्होंने शांत नामक नवें रस को भी स्वीकृति दी है। इन्हीं नौ रसों की संज्ञा है नवरस। विभावानुभाव-संचारीभाव के संयोग से इन रसों की निष्पत्ति होती है। प्रत्येक रस का स्थायीभाव अलग-अलग निश्चित है। उसी की विभावादि संयोग से परिपूर्ण होनेवाली निर्विघ्न-प्रतीति-ग्राह्य अवस्था रस कहलाती है। शृंगार का स्थायी रति, हास्य का हास, रौद्र का क्रोध, करुण का शोक, वीर का उत्साह, अद्भुत का विस्मय, बीभत्स का जुगुप्सा, भयानक का भय तथा शांत का स्थायी शम या निर्वेद कहलाता है। भरत ने आठ रसों के देवता क्रमशः विष्णु, प्रमथ, रुद्र, यमराज, इंद्र, ब्रह्मा, महाकाल तथा कालदेव को माना है। शांत रस के देवता नारायण और उसका वर्ण कुंदेटु बताया जाता है। प्रथम आठ रसों के क्रमशः श्याम, सित, रक्त, कपोत, गौर, पीत, नील तथा कृष्ण वर्ण माने गए हैं।

रस की उत्पत्ति

भरत ने प्रथम आठ रसों में शृंगार, रौद्र, वीर तथा वीभत्स को प्रधान मानकर क्रमशः हास्य, करुण, अद्भुत तथा भयानक रस की उत्पत्ति मानी है। शृंगार की अनुकृति से हास्य, रौद्र तथा वीर कर्म के परिणामस्वरूप करुण तथा अद्भुत एवं वीभत्स दर्शन से भयानक उत्पन्न होता है। अनुकृति का अर्थ, अभिनवगुप्त (11वीं शती) के शब्दों में आभास है, अतः किसी भी रस का आभास हास्य का उत्पादक हो सकता है। विकृत वेशालंकारादि भी हास्योत्पादक होते हैं। रौद्र का कार्य विनाश होता है, अतः उससे करुण की तथा वीरकर्म का कर्ता प्रायः अशक्य कार्यों को भी करते देखा जाता है, अतः उससे अद्भुत की उत्पत्ति स्वाभाविक लगती है। इसी प्रकार वीभत्सदर्शन से भयानक की उत्पत्ति भी संभव है। अकेले स्मशानादि का दर्शन भयोत्पादक होता है। तथापि यह उत्पत्ति सिद्धांत आत्यंतिक नहीं कहा जा सकता, क्योंकि परपक्ष का रौद्र या वीर रस स्वपक्ष के लिए भयानक की सृष्टि भी कर सकता है और वीभत्सदर्शन से शांत की उत्पत्ति भी संभव है। रौद्र से भयानक, शृंगार से अद्भुत और वीर तथा भयानक से करुण की उत्पत्ति भी संभव है। वस्तुतः भरत का अभिमत स्पष्ट नहीं है। उनके पश्चात् धनंजय (10वीं शती) ने चित्त की विकास, विस्तार, विक्षोभ तथा विक्षेप नामक चार अवस्थाएँ मानकर शृंगार तथा हास्य को विकास, वीर तथा अद्भुत

को विस्तार, बीभत्स तथा भयानक को विक्षोभ और रौद्र तथा करुण को विक्षेपावस्था से संबंधित माना है। किंतु जो विद्वान् केवल द्रुति, विस्तार तथा विकास नामक तीन ही अवस्थाएँ मानते हैं उनका इस वर्गीकरण से समाधान न होगा। इसी प्रकार यदि शृंगार में चित्त की द्रवित स्थिति, हास्य तथा अद्भुत में उसका विस्तार, वीर तथा रौद्र में उसकी दीप्ति तथा बीभत्स और भयानक में उसका संकोच मान लें तो भी भरत का क्रम ठीक नहीं बैठता। एक स्थिति के साथ दूसरी स्थिति की उपस्थिति भी असंभव नहीं है। अद्भुत और वीर में विस्तार के साथ दीप्ति तथा करुण में द्रुति और संकोच दोनों हैं। फिर भी भरतकृत संबंध स्थापन से इतना संकेत अवश्य मिलता है कि कथित रसों में परस्पर उपकारकर्ता विद्यमान है और वे एक दूसरे के मित्र तथा सहचारी हैं।

रसों का परस्पर विरोध

मित्रता के समान ही इन रसों की प्रयोगस्थिति के अनुसार इनके विरोध की कल्पना भी की गई है। किस रसविशेष के साथ किन अन्य रसों का तुरंत वर्णन आस्वाद में बाधक होगा, यह विरोधभावना इसी विचार पर आधारित है। करुण, बीभत्स, रौद्र, वीर और भयानक से शृंगार का; भयानक और करुण से हास्य का; हास्य और शृंगार से करुण का; हास्य, शृंगार और भयानक से रौद्र का; शृंगार, वीर, रौद्र, हास्य और शांत से भयानक का; भयानक और शांत से वीर का; वीर, शृंगार, रौद्र, हास्य और भयानक से शांत का विरोध माना जाता है। यह विरोध आश्रय ऐक्य, आलंबन ऐक्य अथवा नैरंतर्य के कारण उपस्थित होता है। प्रबंध काव्य में ही इस विरोध की संभावना रहती है। मुक्तक में प्रसंग की छंद के साथ ही समाप्ति हो जाने से इसका भय नहीं रहता है। लेखक को विरोधी रसों का आश्रय तथा आलंबनों को पृथक-पृथक रखकर अथवा दो विरोधी रसों के बीच दोनों के मित्र रस को उपस्थित करके या प्रधान रस की अपेक्षा अंगरस का संचारीवत् उपस्थित करके इस विरोध से उत्पन्न आस्वाद-व्याघात को उपस्थित होने से बचा लेना चाहिए।

रस की आस्वादनीयता

रस की आस्वादनीयता का विचार करते हुए उसे ब्रह्मानंद सहोदर, स्वप्रकाशानंद, विलक्षण आदि बताया जाता है और इस आधार पर सभी रसों को आनंदात्मक माना गया है। भट्टनायक (10वीं शती ई.) ने सत्वोद्वैक के कारण ममत्व-परत्व-हीन दशा, अभिनवगुप्त (11वीं शती ई.) ने निर्विघ्न प्रतीति तथा आनंदवर्धन (9 श. उत्तर) ने करुण में माधुर्य तथा आर्द्रता की अवस्थित बताते हुए शृंगार, विप्रलंभ तथा करुण को उत्तरोत्तर प्रकर्षमय बताकर सभी रसों की आनंदस्वरूपता की ओर ही संकेत किया है। किंतु अनुकूलवेदनीयता तथा प्रतिकूलवेदनीयता के आधार पर भावों का विवेचन करके रुद्रभट्ट (9 से 11वीं शती ई. बीच) रामचंद्र गुणचंद्र (12वीं श. ई.), हरिपाल, तथा धनंजय ने और हिंदी में आचार्य रामचंद्र शुक्ल ने रसों का सुखात्मक तथा दुःखात्मक अनुभूतिवाला माना है। अभिनवगुप्त ने इन सबसे पहले ही "अभिनवभारती" में "सुखदुःखस्वभावों रसः" सिद्धांत को प्रस्तुत कर दिया था। सुखात्मक रसों में शृंगार, वीर, हास्य, अद्भुत तथा शांत की और दुःखात्मक में करुण, रौद्र, बीभत्स तथा भयानक की गणना की गई। "पानकरस" का उदाहरण देकर जैसे यह सिद्ध किया गया कि गुड़ मिरिच आदि को मिश्रित करके बनाए जानेवाले पानक रस में अलग-अलग वस्तुओं का खट्टा मीठापन न मालूम होकर एक विचित्र प्रकार का आस्वाद मिलता है, उसी प्रकार यह भी कहा गया कि उस वैचित्र्य में भी आनुपातिक ढंग से कभी खट्टा, कभी तिक्त और इसी प्रकार अन्य प्रकार का स्वाद आ ही जाता है। मधुसूदन सरस्वती का कथन है कि रज अथवा तम की अपेक्षा सत्व को प्रधान मान लेने पर भी यह तो मानना ही चाहिए कि अंशतः उनका भी आस्वाद बना रहता है। आचार्य शुक्ल का मत है कि हमें अनुभूति तो वर्णित भाव की ही होती है और भाव सुखात्मक दुःखात्मक आदि प्रकार के हैं, अतएव रस भी दोनों प्रकार का होगा। दूसरी ओर रसों को आनंदात्मक मानने के पक्षपाती सहृदयों को ही इसका प्रमण मानते हैं और तर्क का सहारा लेते हैं कि दुःखदायी वस्तु भी यदि अपनी प्रिय है तो सुखदायी ही प्रतीत होती है। जैसे, रतिकेलि के समय स्त्री का नखक्षतादि से यों तो शरीर पीड़ा ही अनुभव होती है, किंतु उस समय वह उसे सुख ही मानती है। भोज

(11वीं शती ई.) तथा विश्वनाथ (14वीं शती ई.) की इस धारणा के अतिरिक्त स्वयं मधुसूदन सरस्वती रसों को लौकिक भावों की अनुभूति से भिन्न और विलक्षण मानकर इनकी आनंदात्मकता का समर्थन करते हैं और अभिनवगुप्त वीतविघ्नप्रतीत बताकर इस धारणा को स्पष्ट करते हैं कि उसी भाव का अनुभव भी यदि बिना विचलित हुए और किसी बाहरी अथवा अंतरोद्भूत अंतराय के बिना किया जाता है तो वह सहय होने के कारण आनंदात्मक ही कहलाता है। यदि दुःखात्मक ही मानें तो फिर शृंगार के विप्रलंब भेद को भी दुःखात्मक ही मानें तो फिर शृंगार के विप्रलंब भेद को भी दुःखात्मक ही क्यों न माना जाए? इस प्रकार के अनेक तर्क देकर रसों की आनंदरूपता सिद्ध की जाती है। अंग्रेजी में ट्रेजेडी से मिलनेवाले आनंद का भी अनेक प्रकार से समाधान किया गया है और मराठी लेखकों ने भी रसों की आनंदरूपता के संबंध में पर्याप्त भिन्न धारणाएँ प्रस्तुत की हैं।

रसों का राजा कौन है?

प्रायः रसों के विभिन्न नामों की औपाधिक या औपचारिक सत्ता मानकर पारमार्थिक रूप में रस को एक ही मानने की धारणा प्रचलित रही है। भारत ने "न हि रसादते कश्चिदप्यर्थः प्रवर्तते" पंक्ति में "रस" शब्द का एक वचन में प्रयोग किया है और अभिनवगुप्त ने उपरिलिखित धारणा व्यक्त की है। भोज ने शृंगार को ही एकमात्र रस मानकर उसकी सर्वथैव भिन्न व्याख्या की है, विश्वनाथ की अनुसार नारायण पंडित चमत्कारकारी अद्भुत को ही एकमात्र रस मानते हैं, क्योंकि चमत्कार ही रसरूप होता है। भवभूति (8वीं शती ई.) ने करुण को ही एकमात्र रस मानकर उसी से सबकी उत्पत्ति बताई है और भरत के "स्वं स्वं निमित्तमासाद्य शांताद्भावः प्रवर्तते, पुनर्निमित्तापाये च शांत एवोपलीयते" - (नाट्यशास्त्र 6/108) वक्तव्य के आधार पर शांत को ही एकमात्र रस माना जा सकता है। इसी प्रकार उत्साह तथा विस्मय की सर्वरससंचारी स्थिति के आधार पर उन्हें भी अन्य सब रसों के मूल में माना जा सकता है। रस आस्वाद और आनंद के रूप में एक अखंड अनुभूति मात्र हैं, यह एक पक्ष है और एक ही रस से अन्य रसों का उद्भव हुआ है यह दूसरा पक्ष है।

रसाप्राधान्य के विचार में रसरजता की समस्या उत्पन्न की है। भरत समस्त शुचि, उज्वल, मेध्य और दलनीय को शृंगार मानते हैं, "अग्निपुराण" (11वीं शती) शृंगार को ही एकमात्र रस बताकर अन्य सबको उसी के भेद मानता है, भोज शृंगार को ही मूल और एकमात्र रस मानते हैं, परंतु उपलब्ध लिखित प्रमाण के आधार पर "रसरज" शब्द का प्रयोग "उज्ज्वलनीलमणि" में भक्तिरस के लिए ही दिखाई देता है। हिंदी में केशवदास (16वीं शती ई.) शृंगार को रसनायक और देव कवि (18वीं शती ई.) सब रसों का मूल मानते हैं। "रसरज" संज्ञा का शृंगार के लिए प्रयोग मतिराम (18वीं शती ई.) द्वारा ही किया गया मिलता है। दूसरी ओर बनारसीदास (17वीं शती ई.) "समयसार" नाटक में "नवमों सांत रसनि को नायक" की घोषणा करते हैं। रसरजता की स्वीकृति व्यापकता, उत्कट आस्वाद्यता, अन्य रसों को अंतर्भूत करने की क्षमता सभी संचारियों तथा सात्विकों को अंतःसात् करने की शक्ति सर्वप्राणिसुलभत्व तथा शीघ्रग्राह्यता आदि पर निर्भर है। ये सभी बातें जितनी अधिक और प्रबल शृंगार में पाई जाती हैं, उतनी अन्य रसों में नहीं। अतः रसरज वही कहलाता है।

शृंगार रस

विचारको ने रौद्र तथा करुण को छोड़कर शेष रसों का भी वर्णन किया है। इनमें सबसे विस्तृत वर्णन शृंगार का ही ठहरता है। शृंगार मुख्यतः संयोग तथा विप्रलंब या वियोग के नाम से दो भागों में विभाजित किया जाता है, किंतु धनंजय आदि कुछ विद्वान् विप्रलंब के पूर्वानुराग भेद को संयोग-विप्रलंब-विरहित पूर्वावस्था मानकर अयोग की संज्ञा देते हैं तथा शेष विप्रयोग तथा संभोग नाम से दो भेद और करते हैं। संयोग की अनेक परिस्थितियों के आधार पर उसे अगण्य मानकर उसे केवल आश्रय भेद से नायकारब्ध, नायिकारब्ध अथवा उभयारब्ध, प्रकाशन के विचार से प्रच्छन्न तथा प्रकाश या स्पष्ट और गुप्त तथा प्रकाशनप्रकार के विचार से संक्षिप्त, संकीर्ण, संपन्नतर तथा

समृद्धिमान नामक भेद किए जाते हैं तथा विप्रलंभ के पूर्वानुराग या अभिलाषहेतुक, मान या ईश्याहेतुक, प्रवास, विरह तथा करुण प्रिलंभ नामक भेद किए गए हैं। "काव्यप्रकाश" का विरहहेतुक नया है और शापहेतुक भेद प्रवास के ही अंतर्गत गृहीत हो सकता है, "साहित्यदर्पण" में करुण विप्रलंभ की कल्पना की गई है। पूर्वानुराग कारण की दृष्टि से गुणश्रवण, प्रत्यक्षदर्शन, चित्रदर्शन, स्वप्न तथा इंद्रजाल-दर्शन-जन्य एवं राग स्थिरता और चमक के आधार पर नीली, कुसुंभ तथा मंजिष्ठा नामक भेदों में बाँटा जाता है। "अलंकारकौस्तुभ" में शीघ्र नष्ट होनेवाले तथा शोभित न होनेवाले राग को "हारिद्र" नाम से चौथा बताया है, जिसे उनका टीकाकार "श्यामाराग" भी कहता है। पूर्वानुराग का दश कामदशाएँ - अभिलाष, चिंता, अनुस्मृति, गुणकीर्तन, उद्वेग, विलाप, व्याधि, जड़ता तथा मरण (या अप्रदश्य होने के कारण उसके स्थान पर मूच्छा) - मानी गई हैं, जिनके स्थान पर कहीं अपने तथा कहीं दूसरे के मत के रूप में विष्णुधर्मोत्तरपुराण, दशरूपक की अवलोक टीका, साहित्यदर्पण, प्रतापरुद्रीय तथा सरस्वतीकंठाभरण तथा काव्यदर्पण में किंचित् परिवर्तन के साथ चक्षुप्रीति, मनःसंग, स्मरण, निद्राभंग, तनुता, व्यावृत्ति, लज्जानाश, उन्माद, मूच्छा तथा मरण का उल्लेख किया गया है। शारदातनय (13वीं शती) ने इच्छा तथा उत्कंठा को जोड़कर तथा विद्यानाथ (14वीं शती पूर्वार्ध) ने स्मरण के स्थान पर संकल्प लाकर और प्रलाप तथा संज्वर को बढ़ाकर इनकी संख्या 12 मानी है। यह युक्तियुक्त नहीं है और इनका अंतर्भाव हो सकता है। मान-विप्रलंभ प्रणय तथा ईश्या के विचार से दो प्रकार का तथा मान की स्थिरता तथा अपराध की गंभीरता के विचार से लघु, मध्यम तथा गुरु नाम से तीन प्रकार का, प्रवासविप्रलंभ कार्यज, शापज, संभ्रमज नाम से तीन प्रकार का और कार्यज के यस्यत्प्रवास या भविष्यत् गच्छत्प्रवास या वर्तमान तथा गतप्रवास या भविष्यत् गच्छत्प्रवास या वर्तमान तथा गतप्रवास या भूतप्रवास, शापज के ताद्रूप्य तथा वैरूप्य, तथा संभ्रमज के उत्पात, वात, दिव्य, मानुष तथा परचक्रादि भेद के कारण कई प्रकार का होता है। विरह गुरुजनादि की समीपता के कारण पास रहकर भी नायिका तथा नायक के संयोग के होने का तथा करुण विप्रलंभ मृत्यु के अनंतर भी पुनर्जीवन द्वारा मिलन की आशा बनी रहनेवाले वियोग को कहते हैं। शृंगार रस के अंतर्गत नायिकालंकार, ऋतु तथा प्रकृति का भी वर्णन किया जाता है। एक उदाहरण है-

राम को रूप निहारति जानकी कंगन के नग की परछाही।

याते सबे सुख भूलि गइ कर तेकि रही पल तारति नाही।

हास्य रस

हास्यरस के विभावभेद से आत्मस्थ तथा परस्थ एवं हास्य के विकासविचार से स्मित, हसित, विहसित, उपहसित, अपहसित तथा अतिहसित भेद करके उनके भी उत्तम, मध्यम तथा अधम प्रकृति भेद से तीन भेद करते हुए उनके अंतर्गत पूर्वोक्त क्रमशः दो-दो भेदों को रखा गया है। हिंदी में केशवदास तथा एकाध अन्य लेखक ने केवल मंदहास, कलहास, अतिहास तथा परिहास नामक चार ही भेद किए हैं। अंग्रेजी के आधार पर हास्य के अन्य अनेक नाम भी प्रचलित हो गए हैं। वीर रस के केवल युद्धवीर, धर्मवीर, दयावीर तथा दानवीर भेद स्वीकार किए जाते हैं। उत्साह को आधार मानकर पंडितराज (17वीं शती मध्य) आदि ने अन्य अनेक भेद भी किए हैं। अद्भुत रस के भरत दिव्य तथा आनंदज और वैष्णव आचार्य दृष्ट, श्रुत, संकीर्तित तथा अनुमित नामक भेद करते हैं। बीभत्स भरत तथा धनंजय के अनुसार शुद्ध, क्षोभन तथा उद्वेगी नाम से तीन प्रकार का होता है और भयानक कारणभेद से व्याजजन्य या भ्रमजनित, अपराधजन्य या काल्पनिक तथा वित्रासितक या वास्तविक नाम से तीन प्रकार का और स्वनिष्ठ परनिष्ठ भेद से दो प्रकार का माना जाता है। शांत का कोई भेद नहीं है। केवल रुद्रभट्ट ने अवश्य वैराग्य, दोषनिग्रह, संतोष तथा तत्त्वसाक्षात्कार नाम से इसके चार भेद दिए हैं जो साधन मात्र के नाम हैं और इनकी संख्या बढ़ाई भी जा सकती है।

शान्त रस

शांत रस का उल्लेख यहाँ कुछ दृष्टि aur shant sawbhav आवश्यक है। इसके स्थायीभाव के संबंध में ऐकमत्य नहीं है। कोई शम को और कोई निर्वेद को स्थायी मानता है। रुद्रट (9 ई.) ने "सम्यक् ज्ञान" को, आनंदवर्धन ने "तृष्णाक्षयसुख" को, तथा अन्यों ने "सर्वचित्तवृत्तिप्रशम", निर्विशेषचित्तवृत्ति, "घृति" या "उत्साह" को स्थायीभाव माना। अभिनवगुप्त ने "तत्त्वज्ञान" को स्थायी माना है। शांत रस का नाट्य में प्रयोग करने के संबंध में भी वैमत्य है। विरोधी पक्ष इसे विक्रियाहीन तथा प्रदर्शन में कठिन मानकर विरोध करता है तो समर्थक दल का कथन है कि चेष्टाओं का उपराम प्रदर्शित करना शांत रस का उद्देश्य नहीं है, वह तो पर्यतभूमि है। अतएव पात्र की स्वभावगत शांति एवं लौकिक दुःख सुख के प्रति विराग के प्रदर्शन से ही काम चल सकता है। नट भी इन बातों को और इनकी प्राप्ति के लिए किए गए प्रयत्नों को दिखा सकता है और इस दशा में संचारियों के ग्रहण करने में भी बाधा नहीं होगी। सर्वद्रिय उपराम न होने पर संचारी आदि हो ही सकते हैं। इसी प्रकार यदि शांत शम अवस्थावाला है तो रौद्र, भयानक तथा वीभत्स आदि कुछ रस भी ऐसे हैं जिनके स्थायीभाव प्रबुद्ध अवस्था में प्रबलता दिखाकर शीघ्र ही शांत होने लगते हैं। अतएव जैसे उनका प्रदर्शन प्रभावपूर्ण रूप में किया जाता है, वैसे ही इसका भी हो सकता है। जैसे मरण जैसी दशाओं का प्रदर्शन अन्य स्थानों पर निविद्ध है वैसे ही उपराम की पराकाष्ठा के प्रदर्शन से यहाँ भी बचा जा सकता है।

रसों का अन्तर्भाव आदि

स्थायीभावों के किसी विशेष लक्षण अथवा रसों के किसी भाव की समानता के आधार पर प्रायः रसों का एक दूसरे में अंतर्भाव करने, किसी स्थायीभाव का तिरस्कार करके नवीन स्थायी मानने की प्रवृत्ति भी यदा-कदा दिखाई पड़ी है। यथा, शांत रस और दयावीर तथा वीभत्स में से दयावीर का शांत में अंतर्भाव तथा वीभत्स स्थायी जुगुप्सा को शांत का स्थायी माना गया है। "नागानंद" नाटक को कोई शांत का और कोई दयावीर रस का नाटक मानता है। किंतु यदि शांत के तत्त्वज्ञानमूलक विराम और दयावीर के करुणाजनित उत्साह पर ध्यान दिया जाए तो दोनों में भिन्नता दिखाई देगी। इसी प्रकार जुगुप्सा में जो विकर्षण है वह शांत में नहीं रहता। शांत राग-द्वेष दोनों से परे समावस्था और तत्त्वज्ञानसंमिलित रस है जिसमें जुगुप्सा संचारी मात्र बन सकती है। ठीक ऐसे जैसे करुण में भी सहानुभूति का संचार रहता है और दयावीर में भी, किंतु करुण में शोक की स्थिति है और दयावीर में सहानुभूतिप्रेरित आत्मशक्तिसंभूत आनंदरूप उत्साह की। अथवा, जैसे रौद्र और युद्धवीर दोनों का आलंबन शत्रु है, अतः दोनों में क्रोध की मात्रा रहती है, परंतु रौद्र में रहनेवाली प्रमोदप्रतिकूल तीक्ष्णता और अविवेक और युद्धवीर में उत्साह की उत्फुल्लता और विवेक रहता है। क्रोध में शत्रुविनाश में प्रतिशोध की भावना रहती है और वीर में धैर्य और उदारता। अतएव इनका परस्पर अंतर्भाव संभव नहीं। इसी प्रकार "अमर्ष" को वीर का स्थायी मानना भी उचित नहीं, क्योंकि अमर्ष निंदा, अपमान या आक्षेपादि के कारण चित्त के अभिनिवेश या स्वाभिमानावबोध के रूप में प्रकट होता है, किंतु वीररस के दयावीर, दानवीर, तथा धर्मवीर नामक भेदों में इस प्रकार की भावना नहीं रहती।



॥ शब्दाज्योति प्रकाशो ॥

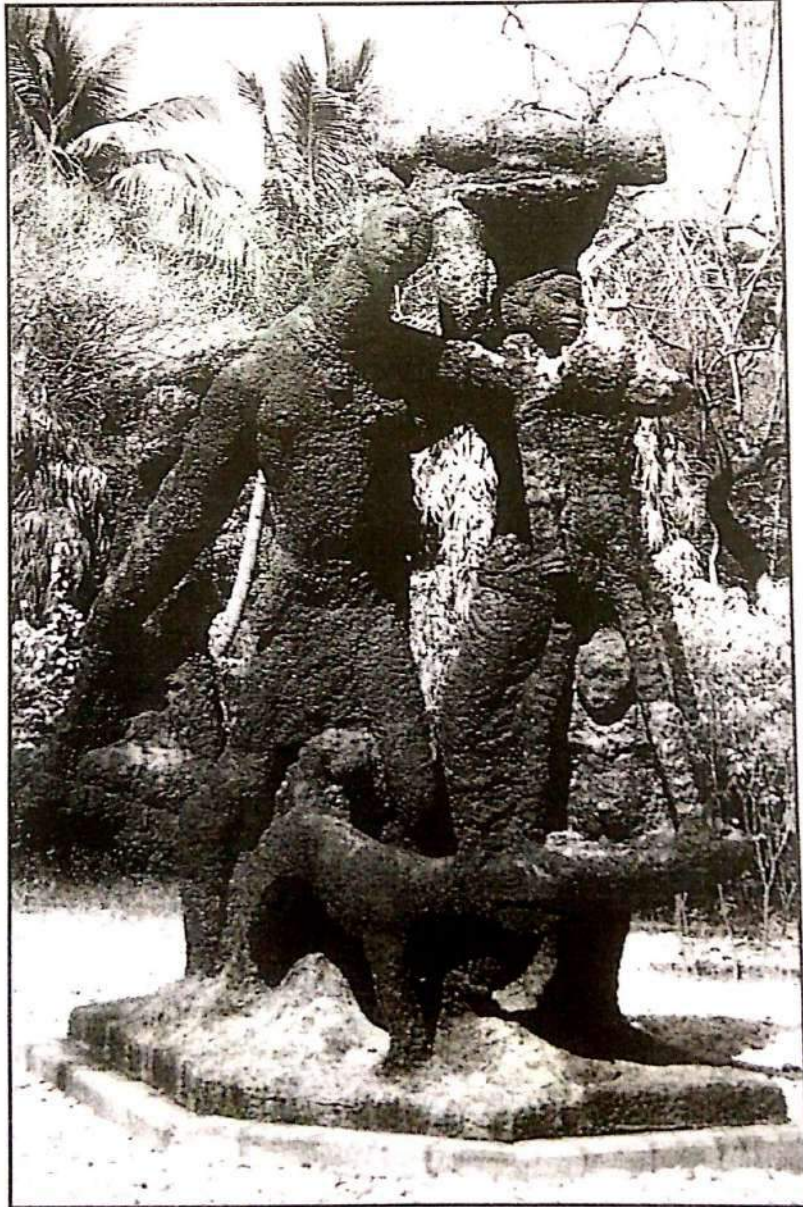
शब्दसृष्टि

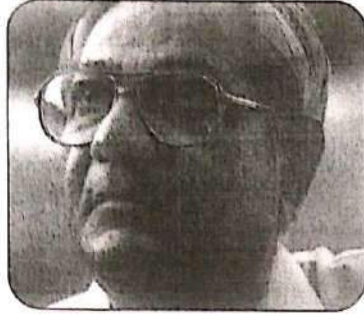
वर्ष : ३३

मार्च : २०१६

अंक : ३

सर्गांक : ३८०





ઉલ્લેખાતો શબ્દ
ક્યાંક તો ખૂરી વવાનો છું.
અને તૂટી વવાનો છું
કિયાનો
કુર્મના
નામના વ્યવસ્થા
વિશેષણથી
આમ-શા ને તમે-શા
છે અને છું- છાં વકી.
વેલ જૂની છે ને વાંકી ધૂંસરી
મડ લેસ ને વલા ભીતર
ખખડની ખેંચે કવિત્વ કોણ ?
મૂંઝવે છે મરણ કોણ ?
મારણ બીજા કોણ અ
માલ્યા કરે છે ?
મારણ નથી કારણ નથી
ને છતાં
ખખડની ખેંચે કવિત્વ કોણ ?

શબ્દસૃષ્ટિ

ક્રમ

વિશેષ

૮ વાંચનથી જ્ઞાન અને ડહાપણ તરફ * રોહિત શુક્લ

વાર્તાસૃષ્ટિ

૧૪ પ્રેમ નહિ પણ... * અનિલ વ્યાસ

૨૬ મેરા દર્દ ન જાને કોય * કનુ આચાર્ય

કાવ્યસૃષ્ટિ

૩૨ તમને ગમે તો * મણિલાલ હ. પટેલ

૩૩ તું... * મણિલાલ હ. પટેલ

૩૪ હું તને ભરપૂર પામું - ઉત્તરાયણનું આકાશ * જાગૃત ગાડીત

વાર્તાસૃષ્ટિ

૩૫ બારી * સોનલ પરીખ

અનુવાદ

૪૦ મરવું * ઉદયન ઠક્કર * Translated by Piyush Joshi & Rajendra Jadeja

૪૪ રવીન્દ્રનાથ: અંતિમ તબક્કો * નિહાર રંજનરાય, અનુવાદ : શેલેશ પારેખ

અભ્યાસ

૫૩ ગુજરાતી દલિત-નિબંધ : એક અવલોકન * ડૉ. પન્ના ત્રિવેદી

કાવ્યસૃષ્ટિ

૬૩ ગઝલ * રવીન્દ્ર પારેખ

૬૪ ગોશાનશીન થઈ ગયો * એસ. એસ. રાહી

૬૫ લલ્લેશ્વરીની વાખમાંથી * એસ. એસ. રાહી

૬૫ ગઝલ * કિશનસિંહ પરમાર

૬૫ ગઝલ * હરીશ ધોબી

૬૬ કેમ કરી દરિયા ઉલેચવા ? * રામ પટેલ ડરણકર

સમીક્ષા

૬૭ 'સાભાર પરત !' નહીં સ્વીકાર * મુનિકુમાર પંડ્યા

૭૧ 'કંદમૂળ' : મનીષા જોષી * ડૉ. ઉષા જે. મકવાણા

હાસ્ય

૭૬ સરકારી નોકરીની સફળતાનો ભેદ * રામનારાયણ પાઠક

૮૪ પત્રચર્યા * હર્ષવદન ત્રિવેદી

૮૯ અકાદમીવૃત્ત * કનૈયાલાલ ભટ્ટ

૯૨ સાહિત્યવૃત્ત * કનૈયાલાલ ભટ્ટ

૯૬ સાભાર સ્વીકાર * કનૈયાલાલ ભટ્ટ

૯૭ આ અંકના સાહિત્યકારો

અનુભૂતિજન્ય જીવનની ભાવવસૃષ્ટિ

ડૉ. ઉષા જે. મકવાણા

હમણાં જ ગુજરાત સાહિત્ય અકાદમી દ્વારા વર્ષ ૨૦૧૩ના ઉત્તમ કાવ્યસંગ્રહ માટે મનીષા જોષીના તૃતીય કાવ્યસંગ્રહ 'કંદમૂળ'ને પ્રથમ પારિતોષિક પ્રાપ્ત થયું. જાણી આનંદ થયો. કવયિત્રીને અભિનંદન !

મનીષા જોષી ગુજરાતી Diaspora Literatureની સંદર્ભે એક ગણનાપાત્ર સર્જક વ્યક્તિત્વ છે. પોતાની માતૃભાષા અને માતૃભૂમિ સાથેના અનુબંધને કાયમ રાખી, પોતાની માનવીય સંવેદનાઓને અભિવ્યક્ત કરવા- જે રચના કૌશલ્ય દાખવ્યું છે તે જોતાં મનીષા જોષી ગુજરાતી Diaspora Literatureના ઈતિહાસમાં એક ઊજળું અને અમર પાનું બની રહેશે.

પરાવાસ્તવવાદી કવયિત્રી મનીષા જોષીના 'કંદમૂળ' કાવ્યસંગ્રહની કવિતામાં મુખ્યત્વે બે ભાવસંકેતો સાંપડે છે. એક તેમની ડાયસ્પોરા અનુભૂતિ અને બીજો નારીચેતનાના જાતિગત ભાવસંવેદનોનો ધ્વનિ.

મનીષા જોષીની કવિતા પરંપરાથી જુદો માર્ગ અંકે કરતી જોવા મળે છે. જુઓ -

‘ગઈ કાલે મેં બે ભવ્ય મૃત્યુ જોયાં.
 એક હાથીનું અને એક વૃક્ષનું.
 હાથીનું મહાકાય શરીર
 જમીન પર એમ ઢળી પડેલું હતું
 જાણે એ ક્યારેય ઊભું જ નહોતું થયું.
 એક વિશાળ વૃક્ષ
 જમીન પર એમ સૂતેલું હતું
 જાણે એને જમીન સાથે
 ક્યારેય કોઈ સંબંધ જ નહોતો.’

(‘કંદમૂળ’ પૃ. ૧૦)

અહીં કલ્પન, અતિકલ્પનનાં પ્રયોજન વડે એક અસંગત ભાવસૃષ્ટિ નિર્માણ પામતી જોઈ શકાય છે.

મનીષા જોષીની કવિતામાં ચૈતસિક અનુભવનું કલ્પનાજગત છે. તેમની ભાષામાં કથન, પાત્રોક્તિ, ઉદ્બોધનનો ઘટક ધ્યાન ખેંચે છે. જુઓ —

‘હું પી લઉં છું રાતના અંધકારમાં
 ખડકોમાં ભરાઈ રહેતાં જળ’

(‘કંદમૂળ’ પૃ. ૫૩)

તો સાથે ભીતર ઘૂઘવતી વ્યથાનો પ્રતિધ્વની પણ અહીં છે.

તેમની કવિતામાં Dream અને realityમાંથી નિપજતો પોતીકો વાસ્તવ પણ છે.

જુઓ —

‘હું એક મોટા ઓરડામાં પુરાયેલી છું.
 ઓરડાના એક ખૂણે
 એક બારી ચીતરેલી છે
 હું એ બારીમાંથી નીચે કૂદી પડું છું.
 નીચે એક વિશાળ યોગાન છે
 જેની ચારે તરફ ઊંચી દીવાલો છે
 પણ યોગાનની વચાળે
 એક ઊંચી નિસરણી મૂકેલી છે.
 હું એ નિસરણી પર ચડું છું
 ચડ્યા કરું છું, ચડતી રહું છું
 હવે નીચે જોઉં છું તો
 નથી કોઈ યોગાન, નથી કોઈ ઓરડો,
 કે નથી ખૂણામાં દોરેલી કોઈ બારી.’

(‘કંદમૂળ’ પૃ. ૧૩)

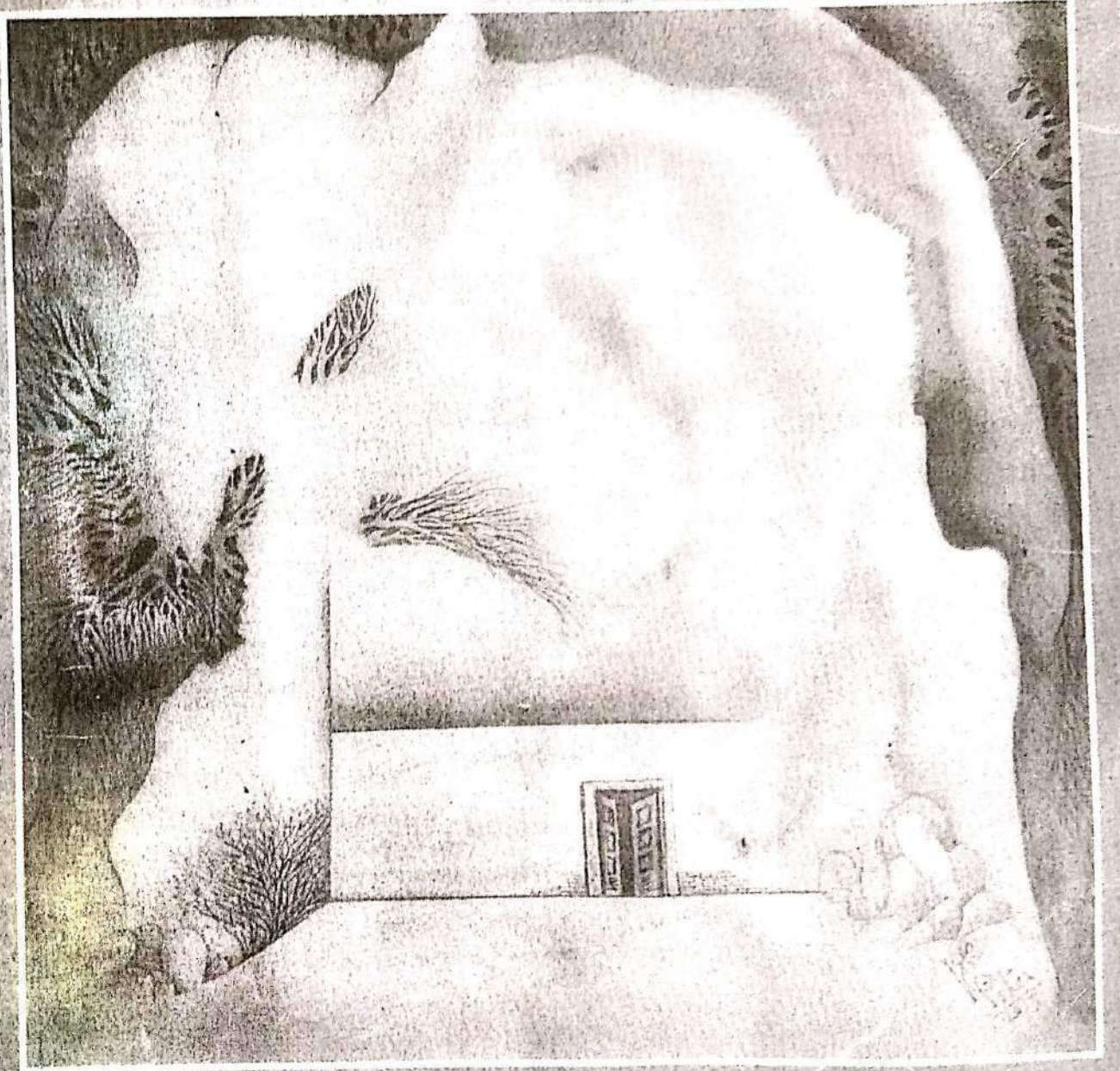
‘મારી જમીન ખરેખર કઈ?’ એ પ્રશ્નમાં રહેલી અસ્થાયીપણાની અનુભૂતિમાં વતનપ્રેમ અને પિતાકાવ્યમાં જોવા મળતો પિતૃપ્રેમ, કવયિત્રીની ડાયાસ્પોરા અનુભૂતિનો ઘોતક છે.

‘કાતિલ ઠંડીથી બચવા
 સાઈબીરિયાથી કચ્છ જતાં
 પ્રવાસી પક્ષીઓનાં ખરી રહેલાં પીંછાં

કલા-સાહિત્ય આસ્વાદ અને વિવેચનને વરેલું ત્રૈમાસિક સામયિક

વિવિધાસંચાર

સંપાદક : ડૉ. પુંડલિક પવાર



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વિવિધાસંચાર

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• આવરણચિત્ર : કનુ પટેલ

'વિવિધાસંચાર'માં પ્રકાશિત થતી સામગ્રી સાથે પ્રકાશક-સંપાદક સહમત છે તેવું માની લેવું નહીં. પ્રકાશિત સામગ્રીની તમામ જવાબદારી જે તે લેખના લેખકની જ રહેશે.

ગુજરાતના ચાર ભૂ ભાગ ઉત્તર ગુજરાત, દક્ષિણ ગુજરાત, મધ્ય ગુજરાત અને સૌરાષ્ટ્ર. કચ્છનું સ્વાયત્ત જિલ્લા રૂપે સંસ્થાપન થયું ત્યારથી ઉપરોક્ત ભૂ ભાગની દૃષ્ટિએ વિચારતા કચ્છનો સૌરાષ્ટ્રમાં સમાવેશ થાય છે. તેમ છતાં કચ્છની આગવી ઓળખ કાયમ રહી છે. સૌરાષ્ટ્રના સાત જિલ્લાનો ભૂ મંડલ સંતોના પુણ્યપ્રભાવથી કાયમ દેદિપ્યમાન રહ્યો છે.

આપણે ત્યાં ભક્ત પરમ્પરાની માફક સંત પરમ્પરાનો પ્રારંભ કબીરમાં જણાય છે. નિર્ગુણવાદીસિદ્ધો, નાથો, દાદુ, પલટ, નાનક, રામાપીર, જેસલ તોરલ, રવિ ભાણ, દાસી જીવણ તથા ગંગાસતી ઈત્યાદીની સંત પરમ્પરામાં સૌરાષ્ટ્રમાં કેટલાક નારીસંતો મધ્યકાળમાં થઈ ગયા. તેમનું સામાજિક પ્રદાન એક ઐતિહાસિક ઘટના છે.

મધ્યકાળમાં ભારતીય લોકજીવન અનેક પ્રકારના ગૃહિતો અને ગતાનુંગતિક ખ્યાલોમાં બદલ્યું તેથી જ કદાચ આ યુગને ભારતીય વિચારકોએ અંધારયુગ તરીકે ઓળખાવે છે. આ યુગમાં સ્ત્રીની સ્થિતિ શોષિત અને પીડિત હતી. માનવતા ઉપર આક્રમણ થઈ રહ્યું હતું, સ્ત્રીજીવન રૂઢ ખ્યાલો અને ખોબલી સામાજિકતાનો ભોગ બની રહ્યું હતું. તે સમયે સ્ત્રી સંતોએ સ્વયેતના દ્વારા કોઈપણ પ્રકારના જાતિ ધર્મના ભેદભાવ રાખ્યા વિના માનવતાવાદી આંદોલન પ્રગટાવ્યું અને ભ્રામક સામાજિક વ્યવસ્થાનું ખંડન કરી, વૈચારિક પરિવર્તન આરંભી, બહુજન સમાજના ઉત્કર્ષને લાગતું માનવતાવાદી આંદોલન ચાલ્યું તે ઘણી બધી રીતે મહત્ત્વનું હતું. “પરમ્પરિત જાતિ વ્યવસ્થાને કારણે હાંસિયામાં રહેલા બહુ સંખ્યક સમાજ (શુદ્રો અને સ્ત્રી)ને પણ સમ્યક જીવનબોધ તરફ લઈ, જે શોષક સંમતિ વ્યવસ્થાને તોડી સ્વસ્થ સંવાદો સામાજિક નિર્માણ અસ્તિત્વમાં આવે તે માટેનો પુરુષાર્થ કર્યો.”^૧

ભારતીય આધ્યાત્મ જીવનમાં મુખ્યત્વે સગુણધારા અને નિર્ગુણધારા પ્રવાહિત છે. જો કે, પ્રદેશને એની પોતીકી પ્રાદેશિકતામાંથી વિસ્તરેલી પરમ્પરામાં સ્ત્રીનું એક ચોક્કસ સ્થાન રહ્યું છે. નિર્ગુણધારાના ઉપાસકો સંત તરીકે ઓળખાય છે. આ ધારામાં જેની વાણી મળે છે, તે સંતો તથા જેણે માનવજીવનના ઉત્કર્ષ માટે સતત કર્મશીલ જીવન વ્યતીત કર્યું તેવા સ્ત્રી સંતોનો ફાળો અમૂલ્ય રહ્યો છે.

ભારતીય સંતપરંપરામાં ગુજરાતનાં સૌરાષ્ટ્રના સ્ત્રીસંતોમાં તોરલ, લિરલબાઈ, અમરમાં, મંગલાઆઈ, લીરબાઈ, ગંગાસતી, પાનબાઈ, પંખીબાઈ, ઝબુબાઈ, રામબાઈ, પુનબાઈ, રતનબાઈ, જેઠીબાઈ, માલીમાં, પરમાબાઈ, સૂરજબાઈ, ભોળીબાઈ, સુંદરબાઈ, મૂળીબાઈ, મોંઘીબાઈ વગેરેએ લોકજીવનના ઉત્કર્ષમાં સર્જન અને જીવનકાર્ય વડે એક નૂતન ચેતનાકીય આબોહવાના મંડાણ કરી, લોકજીવનને હિતકારી એવી કેટલીક ચેતના વિકાસની પ્રવૃત્તિ આરંભી. તેનો આછેરો પરિચય તેમના

જીવનકાર્યો તથા તેમની વાણીમાંથી મેળવવાનો ઉપક્રમ છે.

ભારતીય લોકજીવનમાં સ્ત્રી ગુરુપદે આવે છે અને બહુજન સમુદાયને આત્મજ્ઞાનનું આધ્યાત્મ દર્શન કરાવે છે. સમાજમાં વ્યાપેલ સંકુચિત મનોદર્શાને તોડવા ઘર, પરિવાર ત્યજી આજીવન ભેખધારી રહી છે. આ બધું જ તેમણે વિકટ સામાજિક સ્થિતિ વચ્ચે કર્યું. “મોટાભાગના સ્ત્રીસંતો ઘરબારી હતા. સંસાર વચ્ચે રહી સંસારથી અળગા રહેતા એ આત્મ ભેખધારી હતા. સ્વભાવે ઉગ્ર અને આવેશશીલ પણ ખરા! એટલે બધા શૂર જ હોય. ઊર્મિભર્યા, ભાવચેલા અને શ્રદ્ધાળુ. ન્યાતજાતની નિર્દય રૂઢિચુસ્તતા સામે પ્રત્યેક સંતે ઉગ્ર લડાઈ આપેલી. દુનિયામાં રહ્યાં. છતાં દુનિયાના સંકુચિતપણા અંગે આત્મભોગ સુધીની તત્પરતા”^૨ દાખવી અને આત્મબળે વિપરિત પરિસ્થિતિ વચ્ચે પણ એક ચોક્કસ આધ્યાત્મપદને પ્રાપ્ત કર્યું. આ સંતો સમાજનિક રહીને લોકોની કેટલીક હીન મનોવૃત્તિઓને ભેદવા, લોકોના અંતરતલમાં વ્યાપ્ત ચેતનાતત્ત્વને જાગ્રત કરી વિકસાવ્યું. આ સઘળું તેમને સહજ સાધ્ય ન હતું. બલકે પારાવાર મુશ્કેલીઓ વેઠીને પણ લોકજીવનમાં આધ્યાત્મ અને માનવમૂલ્યનું સંસ્થાપન કરવા આ સંતોનું સમર્પણ એક ઐતિહાસિક ઘટના છે. આ સ્ત્રી સંતોની વાણી અને જીવનકાર્યોની ત્રિસ્તરીય ભૂમિકા અત્રે અવલોકેલ છે.

૧. ચેતના વિકાસનું આધ્યાત્મજ્ઞાન
૨. ચેતના વિકાસની પ્રક્રિયાની કેકિયત
૩. લોકશિક્ષણ અને મૂલ્ય શિક્ષણ

૧. ચેતના વિકાસનું આધ્યાત્મજ્ઞાન:

આપણે ત્યાં કેટલાક સ્ત્રીસંતોએ સામાજિક પરિવર્તન અને આધ્યાત્મિક ઉન્નતિ જ્ઞાનને માર્ગે ચાલી પ્રાપ્ત કરે છે. તેમાં આત્માનુભૂતિ અને આત્મજ્ઞાન એ બે મહત્વની બાબત બની રહે છે. માનવદેહની ભીતર વિલસતા ચૈતન્યને પામવાના આત્મજ્ઞાનથી વિશેષ બીજું શું હોઈ શકે? આ સ્ત્રી સંતોએ પરમતત્ત્વની અનુભૂતિ આત્મજ્ઞાનને માર્ગે ચાલી સિદ્ધ કરે છે. તે દ્વારા જે તે સમયના પ્રજાજીવનમાં સાર્વત્રિકપણે વ્યાપેલ અજ્ઞાનતારૂપી મસિનતાને દૂર કરવી આવશ્યક જણાતા આ સ્ત્રીસંતોએ ચેતના વિકાસનું આધ્યાત્મ શિક્ષણ પૂરું પડે છે. આ “નારીસંતોનાં માર્ગદર્શન નીચે શકિશાળી પુરૂષ ‘જતિ’ બનીને આધ્યાત્મિક ઉન્નતિના માર્ગે આગળ વધે અને નારીને સહભાગી બનાવીને પોતાનો જન્મ સાર્થક કરે છે. એવા આ પ્રાચીન ગુપ્ત લોકધર્મમાં રૂપાંદે, દેવલળે, લોચણ, તોરલ, લીરલબાઈ, લીરબાઈ, ગંગાસતી, પાનબાઈ, હુરલબાઈ, લીલમબાઈ વગેરે સંત કવિયત્રીઓ દ્વારા રચાયેલી ભજનવાણી સંસારમાં રહીને આત્મસાક્ષાત્કાર સુધી પહોંચેલા આધ્યાત્મમાર્ગી સાધકોની અનુભવવાણી છે.”^૩ આ સ્ત્રી સંતોની અનુભવવાણીમાંથી નિષ્પન્ન થતાં આધ્યાત્મજ્ઞાનના કેટલાક દૃષ્ટાંત શોધએ:

“ગુપરસ આ તો જાણી લેજો પાનબાઈ રે
જેથી જાણવું રહે નહીં કાય રે.
ઓધ રે આનંદના કાયમ રહે ને રે.
સહેજે બધા સંશય મટી જાય રે.”

- ગંગાસતી

“જી રે વીર! કબુદ્ધિ કોયલા કરોડો કાયામાં રે
એને તમે બ્રહ્મ અગ્નિમાં પળજાળો રે હા...
જી રે વીર! ધુમાડો ધૂંધવે ન્યા લગી ધમારણ રાખો રે,
પછી એણે કઠણ તાપે રે હા...”

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“જી રે વીર! ત્રિગુણાતિતથી તમે અગ્નિ પ્રજાળો રે
પછી એના ગીનાન સાણસીએથી તાવો રે હા...”

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જી રે વીર! સતની સરાણે એણે ચડાવીને જો જો રે...
તડ કે ભ્રાંત હોય તો ફરી તાવો રે હા...
જી રે! આળોવીને તમે એક તાર લાવો રે...
તો તમે પરિબ્રહ્મ નિરાકારને ભાળો રે હા...
જી રે વીર! આવાં આવાં ઘાટ તમે સંસારે ઘડજો રે
તો તો ખોટ જરીય ના ખાશો રે હા...”

- લીરલબાઈ

“જી રે લાખા સાધુ કહીએ જેણે શુદ્ધ યોગ સાધ્યો જી રે જી
મનવૃત્તિને હેંજોને વચનુંમાં ચાલજો રે જી રે લાખા વિષય વાસનાનો જેણે રોગ ટાળ્યો છે હો જી
જેણે શૂન્ય મુકામ જઈ સાધ્યા હા...હા...”
“સ્થિરતાએ રહેજોને વચનુંમાં ચાલજો રે
રાખજો રૂડી રીત રે
અજાણ્યા સાથે વાત નવ કરજો રે જેનું મન સદા વિપરિત રે
કુપાત્રનો કર્યો છે નિષેધ રે
પારખ્યા વિના અજ્ઞાની પ્રબોધિયે તો ઉપજાવે અંતરમાં ખેદ રે...”

- ગંગાસતી

“પંડના પથારે બેકા અંતરાય નાંખો રે
મોહ, મત્સર, માયા, કામ રે...”

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“શરીર પોતાનું પણ મને નહિ રે
દેહનો મોહ મટી જાય રે
સદ્ગુરુ શરણમાં શીશ નમાવે રે
પૂરણ નિજારી કહેવાય રે...”

- ગંગાસતી

“કાળધર્મને સ્વભાવને જીતવાને
રાખવો નહીં અંતરમાં ક્રોધ રે
સમાનપણે સરવેમાં વર્તવું ને
ટાળી દેવા મનનો વિરોધ રે...”

“જી રે લાખા! મન શુદ્ધ કરી ગુરુ વચને ચાલજો હો જી
તમે પાળોને સાચી રહેણી હા...હા...
જી રે લાખા! વાદને વિવાદ નવ કેણી હા...હા...”

- લોચણ

“નામને રૂપ જેણે મિથ્યા કરી જાણ્યું ને
સદાય ભજનનો આહાર
સંગત્યું તમે એવાની કરશોને ત્યારે ઉતરશો ભવ રે”

- ગંગાસતી

“જી રે લાખા જ્ઞાની થઈને તું આત્માને ઓળખ જી રે જી
જેઠી જનમ મરણ રોગ જાયે હા...હા...
જી રે લાખા આત્મજ્ઞાન માટે મારગ બે છે જી રે જી
એક જ્ઞાનને યોગ કહેવાયે હા...હા...”

- લોચણ

પ્રાપ્ત

કર્ણ,

તમ

અહીં...

૧. આધ્યાત્મજ્ઞાનનો મહિમા અને આવશ્યકતા.
૨. મનનો વ્યામોહ અને કઠિનતાને ટાળે તેવા આધ્યાત્મજ્ઞાનનું સિંચન.
૩. આધ્યાત્મ માર્ગમાં આવશ્યક એવું શિક્ષણ અને તેની પરમકોટી.
૪. ધ્યાન, યોગ દ્વારા મનની સંકુચિતાને દૂર કરવાનું જ્ઞાન.
૫. સમતોલપણું અને મનની સ્થિરતાનું જ્ઞાન.
૬. કુપાત્ર અને સુપાત્રનો ભેદ.
૭. મનોવૃત્તિ પરનો વિજય અથવા સંયમ.
૮. અંતઃકરણની શુદ્ધિ અને હિનતાભાવ દૂર કરવાની સમજ.

જો કે, આધ્યાત્મિક વિકાસની પ્રક્રિયાની સમજ સર્વજન ભોગ્ય બની શકે, તેમ છતાં હિનતાના બોધમાં રહેલા એક બહુ વ્યાપક જનસમાજના અંતઃકરણનો યોગ્ય વિકાસ થાય અને મનુષ્યત્વના સમ્યક બોધમાં આવે તેવા ઉદ્દેશથી આ પ્રકારનું શિક્ષણ આપ્યું હોવાનું સંભવી શકે.

૨. ચેતનાની પ્રક્રિયાની કેફિયતરૂપ વાણી:

‘કોણ તો જાણે દેવીદાસ જાણે
આજે મારે હાલ ફકીરી
માલમી બન્યા બીજું કોણ જાણે
જળની માછલીયું અમે પવને સંચરીયું
ખરી તો વરતી (વૃત્તિ) મારી નહીં ડોલે,
આજે મારે હાલ ફકીરી.
કાચના મોટી અમે હીરા કરી જાણશું
અઢાર વરણમાં મારો હીરલો ફરે.
આજ મારે હાલ ફકીરી”

- અમરમાં

અહીં ગુરુગમન પછીનું આત્મજ્ઞાન છે. ચેતનાની ઉર્ધ્વગામી અવસ્થાને અંતે એક ઉડુપનની સ્થિતિ પ્રાપ્ત થતી હોય છે. એ અવસ્થાને પામેલ આ સ્ત્રી સંતોએ ચેતના વિકાસની પ્રક્રિયાનું જે જ્ઞાન ગુરુકૃપાએ પ્રાપ્ત કર્યું, તેની કેફિયત જ પુરવાર કરે છે કે, આ સંતોએ ખરા અર્થમાં લોકજીવનમાં ચેતના ઉત્થાનનું કાર્ય કર્યું છે.

સંત કવિયત્રી લોચણે લાખાને કહેલ વાણી અંતે તો સમસ્ત લોકજીવન માટે હતી. જીવનમાં વ્યાપેલ તમસતાને દૂર કરવા માટે સ્વાનુભૂતિને ગોપનીય રાખ્યા વિના સહજ ભાવે રજૂ કરે છે:

“જી રે લાખા અજંપા સમાધિ પવન નાભિ ને સમાવે જી
સુસ્તા જાત લાગી જાવે હો...
જી રે લાખા એક યોગની છે બાર ક્રિયાઓ
તમે જ્ઞાન હિમાળામાં ગાળજો
જી રે લાખા પહેલી ક્રિયા શુદ્ધ બની જાઓ
જી રે લાખા બીજી ક્રિયાએ બ્રહ્મચર્ય પળો જી
ચોથી ક્રિયાએ અમીરસ ચળો
જી રે લાખા પંચમી ક્રિયાએ ઇન્દ્રિયો જીતો જી
છઠ્ઠી ક્રિયાએ પવન થંભાવો.”

- લોચણ

અહીં ચેતવાણી છે, આત્મજ્ઞાન લાધ્યા પછીની સમ્યક્તા, આત્મશુદ્ધિનું શિક્ષણ અને પરિણામ તરફની ગતિ તથા સહજ સમાધિ એ સ્વાનુભૂતિરૂપે અહીં લોચણની વાણીમાંથી પ્રગટ થાય છે.

ગંગાસતી પાસેથી પ્રાપ્ત કરેલ આધ્યાત્મજ્ઞાન પાનબાઈની વાણીમાંથી નિષ્પન્ન થાય છે:

“અંતર બદલ્યું નિરભય થઈને બેઠાને
સંકલ્પ સાણો ચૈતન્યમાંય રે
બ્રહ્માનંદ ખીલ્યો કરમાય રે

જ્યાં રે જુઓ ત્યાં હરિહર ભળ્યો રે
રસ તો પીધો અગમ અપાર રે”

- ગંગાસતી

“એક નવધા ભક્તિને સાધતા રે
મળી ગયો તુરિયામાં તાર રે”

- પાનબાઈ

સંત કવયિત્રી લીરલબાઈએ માથાભારે વજશીનું આત્મરૂપાંતર કરી તેમની ચેતના વિકાસમાં બહુ મોટું યોગદાન આપ્યું તે ઘટના સર્વવિદિત છે. તે લીરલબાઈનું બહુ મોટું જીવનકાર્ય ગણાવી શકાય. આ ઉપરાંત તેની વાણીમાંથી પ્રગટતું વ્યાપક લોકજીવનના આત્મકલ્યાણનું અનન્ય જ્ઞાન અત્યંત નિર્મોહી બની કહે છે:

“આવતાને આદર દીજે, પગ ઘોઈ પહોળ લીજે
એવી રે કમાણીમાં મારો સયબોજી રિજે”

- લીરલબાઈ

જો કે, તેમની વાણી અને જીવનનો સૂર માનવજીવનની ચિત્તસ્થિતિને વિકસાવી, એક વ્યાપક લોકજીવનમાં માનવતાનું સમુચિત આચરણનો હતો.

૩. લોકશિક્ષણ અને મૂલ્ય શિક્ષણ:

સામાજિક સંવાદીતાને સ્થાને માનવ માનવ વચ્ચે અંતર વધવા લાગ્યું તથા લોકજીવનમાં કેટલાક દૂષણો પ્રવેશ્યા તેને કારણે પ્રજાજીવનમાં સંસ્કારિતા અને સુબોધતાનો શ્વાસ રૂંધાવા લાગ્યો. મનુષ્યજીવન દંભ, આડંબર, વિધિ-વિધાન, છૂતાછૂત, અજ્ઞાનતા અને અંધશ્રદ્ધામાં ગળાડૂબ હતું. તેવા સમયે કેટલાક સ્ત્રી સંતોએ ઉપદેશ આપવાને બદલે જીવનમાં વ્યાપેલ કેટલાક ખોટાં ખ્યાલોની નિરર્થકતા પ્રસ્તુત કરી સામાજિક કેળવણી આપી. તેમાં મુખ્યત્વે વ્યવહારજ્ઞાન એ પાયાનો અભિગમ હતો જેમ કે,

“કુપાત્ર આગળ વસ્તુ ના વોરવીને
સમજીને રહેવું રે ચૂપ
મરને આવી ને ધનના ઢગલાં કરે
ભલે ને હોય મોટાં ભૂપ
ભાઈ રે, ભજની નરનારે બેપરવા રહેવું ને
રાખવી નહીં કોઈની દરકાર.”

- ગંગાસતી

“ઉચ્ચનીયનો ભેદ કાઢો તો ગુણીજન નજરે આવે રે,
અઢાર વર્ણ એક જ ખ્યાલે અમીરસ મોજું માણે રે.”

- પંખીબાઈ

“જેવી કરે જે કરણી તેવી તરત જ ફલે છે
બુરા ભલાનો બદલો અહીં ને અહીં જ મળે છે.
પાખંડ પ્રપંચ જે કરે સાધુ બનીબી રે,

એની કેણી ને વાણી નાશ થાવે રે.”

- પંખીબાઈ

“અંતર જેનું નથી ઉજળું ને રે મોટાઈ પણ મનમાંય રે
તેનો બોધ નવ દીજિયે પાનબાઈ
જેની વૃત્તિ જ્યાં ત્યાં ભટકાય રે”

- ગંગાસતી

“લોભ ઈરષ અંતરથી અળગા કરો
થાજો તન મન અર્પી તૈયાર
અવીધાના આભુષણ ઉતારજો
સ્ખીયું પેરોને સતના શણગાર”

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“પાખડીને પામર આવે પીડવા તેને હકમ પમાડજો હાર
દાસી ઝબુ કોઈ કર જોડી દાખવે
એ છે અવિનાશી દશમો અવતાર”

- ઝબુબાઈ

“જી રે લાખા સાધુ કહીએ જેણે શુદ્ધ યોગ સાધ્યોજી
મનવૃત્તિને મૂડે બાંધ્યા હા...હા...
જી રે લાખા વિષય વાસનાનો જે જે રોગ ટાળ્યો છે જી હી જી
જે હો શૂન્યમાં મૂકામ જઈ સાધ્યા હા...હા...”

- લોચણ

“સ્થિરતાએ રહેજોને વચનુંમાં ચાલજો રે
રાખજો તમે રૂડી રીત રે
અજાણ્યા સાથે વાત નવ કરજો ને
જેનું મન સદા વિપરીત રે
આદિઅનાદી મહાત્માઓ જેણે
પારખ્યા વિના અજ્ઞાની પ્રબોધિયેતો
ઉપજાવે અંતરમાં મેદ”

- ગંગાસતી

“પંડના પથારે બેઠા અંતરાય નાંખે રે
મોહ, મત્સર, માયા, કામ કે

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“શરીર પોતાનું પણ માને નહિ મનમાં રે દેહનો મોહ મટી જાયે રે
 સદ્ગુરુ શરણમાં શીશ નમાવે રે
 મટાડી દઉ સર્વે કલેશ રે...
 ઉરનો દેશ તમને એવો દેખું રે...
 જ્યાં નહી વરણ કે ભેદ...”

અહીં માનવમૂલ્યપરક નીતિનો બોધ, સાધારણ જીવનના ધોરણો, સંગદોષ, શોષણ કરવાની વાત, સ્વનું સંતુલન અને સમાજ સાથેનો વ્યવહાર આ સંતોની વાણીમાંથી પ્રગટે છે. માનવતાવાદી સમાજવ્યવસ્થા તથા બાહ્ય ધર્માચરણનું ખંડન તેમની વાણીમાંથી ફલિત થાય છે, જૂઓ:

“ભમ્યા ભક્તિમાં તારો! ભીતરના ભીજાણા ભાઈ
 અહંકાર કેરો નથી, બૂઝ્યો રે અંગારો
 ભાગવા ધયને તિલક તરકટના ભાઈ
 તંબૂરા વગાડી કર્યા: મિથ્યા તે લવારો.”

આ સ્ત્રી સંતોએ પ્રરમ્પરિત ખ્યાલોનું ખંડન કરી લોકજીવનને ધર્મ અને નીતિના માર્ગે વળવાનું બહુમૂલ્ય કાર્ય કર્યું. “તેઓની દૃષ્ટિએ ન્યાતજાતોનું ઊંચનીચપણું નાશ પામ્યું હતું. સર્વે મનુષ્ય પ્રભુ અને ધરતીમાતાના સંતાનો હતા. સર્વેને ધર્મ આચરણનો ઉદ્દેશ દેવાનો મુક્તિ મેળવવાનો અધિકાર હતો.”^૪ સૌરાષ્ટ્રના સ્ત્રી સંતોનું સામાજિક પ્રદાન વિશેષ કર્મનિષ્ઠ રહ્યું છે. તેમની વાણીમાંથી પ્રગટ લોકજીવનના ઉત્કર્ષ વિષયક આધ્યાત્મ જ્ઞાન સાથે માનવ મૂલ્યના સંવર્ધનરૂપ વાણી એટલી જ પ્રસ્તુત છે. તેમના જીવનકાર્યો પણ એટલા જ ઉલ્લેખનીય બને છે.

અમરમાં, લીરબાઈમાં, રામબાઈમા વગેરે સ્ત્રી સંતો જીવન પ્રત્યે સતત કર્મનિષ્ઠ હતા. લીરબાઈનું આંગણું દુખિયા, રોગિયા, કોઢ્યા, વાંઝિયા માટે આશ્રય બન્યું. આઈનો ટૂંકડો ત્યાં ઈશ્વર ટૂંકડોની વાત આજે પણ તે પ્રાંતના લોકોના જીવનવ્યવહારમાં જોવા મળે છે. અમરમાની લોકભાવના, માંગલબાઈનું સમર્પણ, રામબાઈની માનવતા આજે ય અદ્વિતિય અને અનન્ય છે. આ સ્ત્રી સંતો સામાન્ય લોકજીવનનો હિસ્સો બની દુઃખી, પીડિત અને ભૂખ્યાની જીવનભર સેવા કરી, તેઓએ બાહ્યાચરણ દ્વારા લોકજીવનને આંતરયેતના પ્રતિ અભિમુખ કર્યા હતા. તથા “માનવ, પશુ-પ્રાણીઓ અને પક્ષીઓની સેવાના પરમોધર્મમાની પ્રભુ સેવાનો સાક્ષાત્કાર અનુભવતા આતિથ્ય સત્કારને અતિથિ સેવાના પ્રત્યક્ષ ઉમદાપાઠ ભણાવતા, છૂટે હાથે અન્નદાન અને વસ્ત્રદાન કરતા. સદાચારનો મંત્ર ભણતા, માનવતા, સમાનતા, જાતિમતા, એકતાના સદાય આગ્રહી હતા. ધીરતા, સાધુતા, આપતકાલીનને અભયપદ આપતા.”^૫ આમ લોકકેળવણી વડે શીલવંત સમાજના નિર્માણમાં અદ્વિતિય ફાળો આપ્યો.

આ સ્ત્રી સંતો એ આત્મકલ્યાણની સાથે જીવનમૂલ્યના પરિતોષરૂપ આપેલ મૂલ્ય શિક્ષણ અંગેનો હેતુ તત્કાલીન સામાજિક પરિસ્થિતિને ગણાવી શકાય. કેમ કે, તે સમયે મોટાભાગનું લોકજીવન એક સંકુચિત માનસિકતા વચ્ચે અંધકાર અને અજ્ઞાનતાના વમળમાં ફસાયેલું હતું. તેઓમાં આત્મકલ્યાણ અને આત્મજ્ઞાનની સમજ નહિવત હતી. આધ્યાત્મના ક્ષેત્રે ઉન્નતિ સાધી અને યોગ તથા દર્શન દ્વારા જે આત્મજ્ઞાન કેળવેલ તે વ્યાપક લોકજીવનના હિતાર્થે ન હતું, બલકે સ્વ ઉન્નતિ પૂરતી જ તેની ઉપયોગીતા જણાય છે. બીજી તરફ કેટલાક સ્ત્રી સંતોએ એકાન્ત અવસ્થાની અવહેલના કરી વ્યાપક પ્રજાજીવનનો હિસ્સો બની વિશાળ

લોકજીવનના આધ્યાત્મ વિકાસ અંગેનું શિક્ષણ આપી માનવમૂલ્યનો બોધ પૂરો પાડ્યો. સ્ત્રી સંતોએ પોતાની માતૃત્વની વત્સલ ભાવના વડે પૌરુષ્ય જીવનની વરવી માન્યતાઓ, લોકલાજના સામાજિક પ્રશ્નો, હિંસક ઝઘડાઓ, સ્ત્રીને લોકધન માનવાની વિકૃત મનોવિકૃતિ, જેવી બાતોમાંથી પોતાના વાણી, વર્તન અને વ્યવહાર દ્વારા સમાજને વધારે ભાવનાયુક્ત અને શોષણમુક્ત બનાવવાનો માર્ગ પસંદ કર્યો હતો. જેના પરિણામે સંતોને જ્યાં જ્યાં પણ ઉણપ દેખાય ત્યાં ત્યાં સંતવાણીને પોતાને માથે ઘા ઝીલીને પણ વહાવી.

સંદર્ભ :

- ૧) 'સુણ શબ્દ કરે જો સંત ફકીર' સંપાદક ફારુક શાહ, પ્રકાશન ભરાડ ફાઉન્ડેશન, રાજકોટ, પ્ર.આ. ૨૦૦૯
- ૨) 'સેવાધર્મના અમરધામ' જયમલ્લ પરમાર, પ્ર.આ. પૃ.૧૭૫
- ૩) 'શબ્દસૃષ્ટિ' મે ૧૯૯૫, પૃ.૩૧
- ૪) 'સોરઠી સંતવાણી' ઝવેરચંદ મેઘાણી, આ. પંચમી, પૃ.૧૪
- ૫) 'ગંગાસતીના ભજનો' પૃ.૬

સંદર્ભગ્રંથો :

- ૧) 'સોરઠી સંતવાણી' ઝવેરચંદ મેઘાણી, ગુર્જર પ્રકાશન, પુનર્મુદ્રણ ૨૦૦૯
- ૨) 'ચૂટેલા ભજનો' સમ્પાદક, નરોત્તમ પલાણ, ગુજરાત સાહિત્ય અકાદમી, ગાંધીનગર
- ૩) 'સંતોના ચરણોમાં' અરવિંદ આચાર્ય, પ્રકાશન, સુરેન્દ્રનગર, આ.પ્ર.૧૯૯૫
- ૪) 'સંતસાહિત્ય: સંશોધન અને સમીક્ષા' ડૉ. નાથાલાલ ગોહિલ, નવભારત સાહિત્ય મંદિર, મુંબઈ
- ૫) 'ગંગાસતી અને પંખીબાઈના ભજનો' સમ્પાદન: નિર્મળ પ્રકાશન, રામચન્દ્ર જાગુષ્ટે, અમદાવાદ
- ૬) 'બૃહત સ્નત્સ્મજ ભજનાવલી મોટી' સમ્પાદક, પુરુસોત્તમદાસ શાહ, પ્રકાશન, સમ્પાદન: ભાવનગર, આ.૧૯૫૦
- ૭) 'ભજન સાગર' ભાગ ૧, ૨, પ્રકાશન: સસ્તું સાહિત્યવર્ધક કાર્યાલય, અમદાવાદ, આ.૧૯૬૩
- ૮) 'સતકેરી વાણી' મકરંદ દવે, પ્રકાશન: નવભારત સાહિત્ય મંદિર, પુનર્મુદ્રણ ૧૯૯૧



આમ, સહૃદયતાથી ને કલ્પનાથી સમજવું ને માણવું, ઐતિહાસિક અને તુલનાત્મક દૃષ્ટિએ આલોચના કરવી, અને વર્તમાન સમયની બૌદ્ધિક હવામાં કૃતિમાંના જીવનરહસ્યને કે કર્તાના જીવનદર્શનને મૂકી આપવું, એ ત્રિવિધ કર્તવ્ય વિવેચકનું છે. એના ત્રીજા પ્રકારના કર્તવ્યમાં તે જીવન-ફિલસૂફ અને કલા-ફિલસૂફ બને છે, અથવા પોતાની ફિલસૂફને ઉપયોગમાં લે છે.

(વિષ્ણુપ્રસાદ ત્રિવેદી ઉપાયન)



॥ शब्दसृष्टिस्तुति प्रकाशने ॥

शब्दसृष्टि

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૨૭ ઉપહાર * કાન્ત * Translated by Balubhai Shah

૨૮ પિયેર-ગામના જૂના ચંદ્રને * ઉશનસુ * Translated by Balubhai Shah

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૮૩ તાદાત્મ્યની શિખરરમણા * સંજુ વાળા

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આ અંકના સાહિત્યકારો

કાવ્યસૃષ્ટિ

કવિતા ♦ ઉષા જ. મકવાણા

દરરોજ
રાતે
મારા
સ્વપ્નમાં
આવે છે
એક વાવ.
હું
એ
વાવનાં
પગથિયાં ઊતરી
તેના
તળિયા સુધી પહોંચું છું
અને
હાથ લંબાવું છું
પાણી માટે.
ત્યાં જ ડોળાયેલા પાણીમાંથી
એક ચીબરી
મને ડરાવતી ઊડી જાય છે
મારા ડાબા ખભા પરથી
અને
પાણી માટે લંબાયેલા
મારા હાથ
બની જાય છે
લીલવણી !

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A STUDY OF HISTORY OF HINDI LANGUAGE IN EARLY OF 17TH AND 18TH CENTUARY

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ABSTRACT

A friend of mine from Bihar told me what we considered as the national language Hindi was indeed a form of the Khariboli of Delhi. The Hindi they spoke was different, not a dialect but a different language altogether. I was surprised and perplexed. The article tries to find out all about Hindi language and literature.

The article is verbatim from the History and Culture of Indian People published by the Bhartiya Vidya Bhavan. After that I compared notes with The Cultural Heritage of India published by the Ramakrishna Mission.

Round about 500 AD there were regional Prakrits which were the source of modern Indo-Aryan languages and the authors can think of these Prakrits as –

1. Eastern Prakrit or Magadhi.
2. Central Prakrit or Ardha-Magadhi.
3. Northern Prakrit, which may be called Khasa or Himalayan Prakrit.
4. Sauraseni Prakrit as current in Western U.P. and parts of Eastern Punjab as well as of Rajasthan.
5. Possibly a special Prakrit of Western Rajasthan, Saurashtra and Gurjara.
6. A Prakrit embracing Northern and Western Punjab and Sind.
7. Possibly there was another Prakrit, which was current in Malava. But it might have just been a variety of Sauraseni.
8. We have the Prakrit current in Maharashtra, which was this time confined only to the northern districts of the present day Maratha country.

By the end of 1300 a.d. the following Modern Indo-Aryan languages or groups had become established.

1. Bengali-Assamese which inspite of differences in pronunciation came upon to be looked upon as one language till 1500 a.d.
2. Oriya, which remained close to Bengali but had its own development.
3. Maithili, the speech of North Bihar became fully established by 1300.
4. Magahi, the speech of South Bihar, which was very close to Maithili and although was different in many ways did not create much literature.
5. Bhojpuri is an important language of Eastern India.
6. Kosali dialects, these became differentiated into its present day descendants, Awadhi, Bagheli, Chattisgarhi. Kosali seems to have been cultivated very early and we have a Sanskrit work that indicates that there was an attempt to teach Sanskrit through the Old Kosala speech, goes back to the 1st half of the 12th century.

7. Brajabbasha speech is connected with Bundeli and Kanauji; this is parts of modern day Western U.P., parts of Rajasthan and Madhya Pradesh.
8. Old Western Rajasthani, which after 1500 got bifurcated into Western Rajasthani or Marwari and Gujarati on the other.
9. Sindh speech derived out of the Old Vrachada Apabhramsa of Sind.
10. Lastly we have the incipient Punjabi language, mainly on a Western Punjabi basis. We also have Kashmiri as a Dardic speech profoundly modified by Indo Aryan, which was taking shape by 1300.

Assamese – Bengali which may be taken as two languages, considering that the political history of Assam and Bengal were quite independent of each other from very early times, Oriya – Maithili and Magahi as a wholly developed though connected dialect, Bhojpuri – Kosali, also known as Gahwari, Brajabbasha with Kanauji and Bundeli, perhaps not yet fully differentiated, the Rajasthani dialects, of which the most important was the Marwari, largely used in literature and Gujarati which went along with Marwari, Marathi and the connected Konkani dialects, and then Punjabi both Western and Eastern and Sindhi.

Besides there was a group of North Indian or Himalayan dialects, coming from the old Khasa Prakrit of which the authors have no specimen until very late times. Excepting Bengali-Assamese-Oriya-Marathi-Gujarati-Sindhi-Punjabi the speeches of the North Indian plains have had a restricted literary employment during the last one hundred years and people from the beginning of the 20th century have accepted a form of Western Hindi (the Khariboli speech of Delhi) as their language of education, literature and public life. It has become the national language while Maithili, Magahi, Bhojpuri, Awadhi, Bagheli, Brajabbasha, Chattisgarhi with other Central and Western Himalayan dialects being described as dialects of Hindi. But that was not the case till about 150 years ago.

The vocabulary of Hindi is chiefly derived from Sanskrit. Like other Indo-Aryan languages Hindi in its present shape began to take shape around the 10th century a.d. But before the 14th century it was highly influenced by the Sauraseni Apabhramsa. Interestingly Sauraseni also gave birth to Punjabi. (refer the article on Punjabi).

Oldest Hindi Mystico – Devotional Poetry - The padas and vanis of Gorakh Natha 1150, the great Natha Pantha teacher, and other contemporary Yogis preaching the philosophy and practice of hatha-yoga are also ascribed to this period. But their language is very changed and it is difficult to decide how much of these compositions are genuine. These poems emphasize the need for a pure life, detachment from material prosperity, and real knowledge, which prepared the ground for the bhakta poets of a later period.

The article has two chapters –

1. Covers development of Hindi from 1300 to 1947.
2. Scripts in India of the Present Day

1300 to 1526[Western Hindi]

The Khariboli form of Hindi which was accepted as the Official Language of India is one of the youngest of the Indian languages. As such it did not come into any literary use before 1800 a.d. and its effective literary employment started after 1850. When we said Hindi literature it meant Brajbbasha the most important form of Western Hindi prior to 1850. It is customary to include in this expression Awadhi although it is genetically of a different Prakrit origin from Western Hindi. Since we assumed other languages to be dialects lots of literature

written in other languages became part of Hindi literature. For example devotional songs of Mirabai were written in Rajasthani or Bhojpuri, Maithili, Garhwali speeches.

During 1000 to 1300 a.d. Western Hindi was evolving out of Apabhramsa. It was during this period that a kind of linguistic hesitancy, that the first drafts of great Rajput heroic romances like Prithvirajarasau took shape. They were mostly in Western Hindi and they stand at the base of what may be described Hindi literature as also of Rajasthani literature. The Brahman scholars were busy composing works in Sanskrit, both stories and philosophical works but the revival initiated by them on the basis of translations from the epics and Puranas was to come later.

Amir Khushrav 1253 to 1325 a well-known Persian poet was one of the earliest writers of Hindi as well. Although the actual mass of Hindi compositions written by him is quite small he was fully alive to the importance of Hindi. He was also the author of Khaliq-Bari which is a brief dictionary in verse of Pers-Arabic and Hindi. The book did a lot to spread Perso-Arabic words among the people of North India and helped bring about the development of Urdu.

Between 1300 to 1400 a.d. we do not find any writer in Hindi though compilation of Apabhramsa texts and their study in a mixture of Rajsathani and Apabhramsa appeared to have continued in the courts of Rajput chiefs and North India. Hindi literature during the 15th century was dominated by Kabir.

The abandon of faith in and love of God was a new strain in Indian religious experience for which the North is indebted to the South. The Saints of Tamil Nadu, Saivites or Vaishnavites had a deep love for God, which in turn formed the basis of the Bhakti school. Two noted Vaishnava Acharyas Ramananda 1400-1470 and Vallabhacharya 1473 to 1531 inspired many great personalities during this period.

They included Kabir. The former was an ardent devotee of Lord Ram, a great Sanskrit scholar who wrote in Hindi too. The latter was a Sanskrit scholar who was a devotee of Lord Krishna. He came from Andhra but made Mathura his main seat of teaching. One of his disciples was Suradasa.

This new Bhakti movement revolutionized Hindi language and literature. The language became free from the unnecessary inhibitions and shackles of the Apabhramsa tradition. The poets came from the masses, sincere in thought and behavior. They used language that was familiar to the people.

A number of Kabir's dohas found in the Kabir canon is in pure Bhojpuri his native language. But most of his writings are now available in a mixed language. This is popularly known as sadhukkada boli or the speech of wandering sadhus. It is basically Western Hindi – Braja –bhasa and occasional forms of Awadhi. Guru Nanak wrote in Western Hindi tinged with Punjabi.

KOSALI OR AWADHI OR CALLED EASTERN HINDI

At present there is little literary endeavor in Eastern Hindi since most speakers have adopted western Hindi. However, Awadhi has been one of the earliest Indo Aryan languages to be cultivated for literature. The oldest specimen of Awadhi is found in Ukti-vyakti-prakarana of Damodara Pandita who flourished during the first half of the 12th century. He wrote this book to teach Sanskrit through his mother tongue which was a kind of old Awadhi. The Sufi tradition which became established in India in the 14th century found a series of writers mostly Muslim who took a number of poems of medieval Hindu inspiration and wove them into poems in Awadhi, Maulana Daud was probably the first of them. The manuscripts of

these poems in Awadhi are mostly Persian in character due to the Muslim influence existing at that point of time.

1526 to 1707

The greatest Hindi writer during this period was Gosvami **Tulsidasa**, born in U.P. sometime in 1523. He wrote his masterpiece *Rama-charita-manas* sometime in 1574 in his native Awadhi dialect. It narrates the story of Rama and through it propounds the story of the Bhakti Cult. Besides its literary importance it rendered a great service to the Hindus of North India who were submerged under the flood of Islamic conquest.

Quote Dr S K Chatterjee excerpts "Tulsidasa with his books did the greatest service in strengthening the Hindus of North India in their old ways, culture which seemed to be overwhelmed in the flood-side of an aggressive Islam and by the side attacks on Hindu cultural life through covert preaching against orthodoxy, which inculcated the study of Sanskrit books, going to places of pilgrimages and performance of various religious rites. If a writer's popularity is to be gauged by the number of quotations from him known to the masses, then there is none else in the range of Hindi to stand before Tulsidasa".

One of the important characteristics of the Indian civilization is the strength we derive from the characters in Mahabharata and Ramayana. As a child my mother read out these epics to me from the *Amar Chitra Katha*, sub-consciously they seem to have impacted my mind, whenever in trouble I draw inspiration from one of the characters therein. Interestingly I saw a movie 'Lord of the Rings', big hit, that to my mind was totally inspired from the Mahabharata. I could actually identify similar characters, Arjun, Bhim and Ghatotkach to name a few.

Tulasi-dasa wrote many other devotional works of which *Vinaya-Patrika* (letters of Prayer) is most well known. He preached pure devotion of God but believed in a personal God with attributes as was represented by Rama, an avatar of Vishnu. He died on 1623.

The spirit of Tulasi-dasa encouraged many writers like Agra-dasa and Nabhaji-dasa who wrote in Braj-bhasha, the famous *Bhakti-mala* (the garland of saints) that gives accounts of Vaishnava saints from the early period down to 1600. Another set of poets worshipped Krishna and drew inspiration from *Bhagavata Purana* instead of the *Ramayana*, **Surdasa** was one of them lived between 1503 to 1563 and wrote thousand of lyrics on the different stages of Krishna's life. His *Aura-sagara* is a collection of songs mainly devoted to the lilas of Krishna as a child and as a youthful lover of the gopis, the most important being Radha.

Another poet of this school was **Mirabai** (1498 around to 1546) a Rajput princess married to the prince of Mewar. She was devoted to Krishna. Her songs were originally composed in Marwari, but their language has been largely altered to Braj-bhasha dialect of Hindi in order to make them popular outside Gujarat and Rajasthan. Several works attributed to her are *Narsiji Ka Mahero*, *Gitagovinda Ki Tika*, *Ragagovinda*, *Garva-gita*.

The Awadhi dialect of Hindi was enriched by a number of Sufi writers who wove some romantic tales of the folklore type into beautiful allegorical plays by way of elucidating the characteristics of Sufi doctrines. Maulana Daud is the author of the oldest work of this type *Chandayan*. But the greatest writer of this school was Malik M Jayasi whose poem *Padumavati* composed between 1520 to 1540 is a detailed Sufi allegorical treatment of the famous story of Padmini of Chitor.

Literature in Braj-bhasha flourished under Akbar and was enriched by poets/musicians of his court like Tansen who wrote highly poetic and sometimes profound songs on various

topics, devotional and descriptive. Another Kesava-dasa (1565-1617) introduced a deliberately and artificially rhetorical and artistic type of literature.

Roughly from the beginning of the 17th century to the middle of the 19th century Hindi literature took a new turn. This period is called Riti-kala, a name given to it by Ramchandra Shukla.

Many talented poets in this period tried to write books on various aspects of Indian poetics such as *rasa*, *alankara* and *nayaka-nayika-bhela*, on the lines of Sanskrit rhetorical tradition. Some of them were Chintamani Tripathi 1609 who wrote *Kavya-viveka* etc, Kesavadasa who wrote *Rasika-priya* in 1591 were poets of a high order comparable to classical lyricists like Amaru, Govardhana and Jayadeva.

Bhusana 1613 to 1712 wrote heroic poetry of a beautiful type. His panegyrics on Shivaji in the most musical Braja-bhasa were amongst the most stirring things in the domain of medieval Indian poetry. His poetry gave hope to the Hindus of that age when everything seemed lost.

The most popular poet of the Riti school was Biharilal 1600-63 the court poet of Jay Singh the Raja of Amber for his 700 verses. Its popularity can be judged from the fact that it was translated into various Indian languages including Sanskrit. His minute observations of the behaviors of lovers and their physical / mental expressions attracted men of culture in the middle ages.

The last great Hindi poet during this period was Lal Kavi who in 1707 wrote *Chhatraprakasa*, a beautiful biography of Chhatrasal, the Raja of Bundelkhand. Guru Govind Singh composed some important works in Hindi mostly in Apabhramsa style including the autobiographical poem *Bichitra Natak*. His *Krishna-katha* 1688, *Rama-katha* 1695 reminds us of Surdas and Tulasidas respectively. To read more the Guru's attitude to Hindi please go to the article on Punjabi.

The Hindi literature described above is mostly in verse. Good modern Hindi prose did not make its appearance before the 18th century.

1707 to 1818

Hindi literature during this period continued the style and tradition of the previous period though several writers gave evidence of high style and perfection. Reference must be made to Bhushana who wrote works on Shivaji in most musical Braja bhasa marked by ardent patriotism of a Hindu.

Hindi prose in Khari Boli and Braja bhasa whose beginnings go back to the 16th century a.d. was highly developed. Very good progress in Khari Boli i.e. Delhi Hindi is evidenced by the prose rendering of *Yagavasishtha Ramayana* completed by Ramprasad Niranjani in 1741 as one example.

The development of modern Hindi from the beginning of the 19th century is dealt with below.

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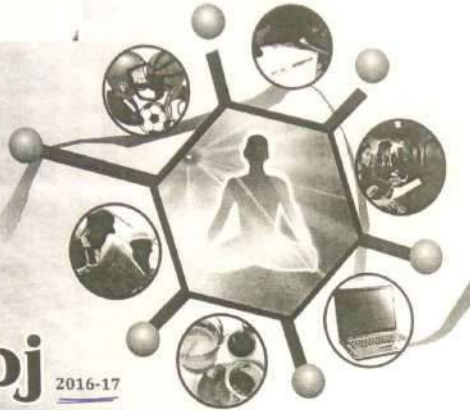
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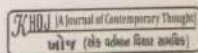
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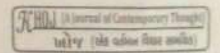
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THEORIZING TAGORE'S CONCEPT OF NATIONALISM

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The month of March (2016), in the Indian context, has been the year of revisiting the idea of Nationalism. In fact, the JNU episode triggered off an intellectual debate on the concept, nature and function of Nationalism in contemporary times. And thanks to **youtube** all these ideological stands, positionings and discourses are available for one and all to listen, reflect and arrive at a logical understanding of this post-modern problematic called as 'Nationalism'. It is in such a scenario that a proposal is made to **re-examine** and theorize some of the most popular of quotations of Tagore on the subject of Nationalism and thereby bring forth the hidden meanings embedded in the **Nationalism text**.

I

PATRIOTISM AND NATIONALISM:

"Patriotism cannot be our final spiritual shelter; my refuge is humanity. I will not buy glass for the price of diamonds, and I will never allow patriotism to triumph over humanity as long as I live." (<http://www.goodreads.com/quotes/26061-patriotism-cannot-be-our-final-spiritual-shelter-my-refuge-is/17/09/2016>)

A good starting point, in the process of theorizing Tagore's idea of Nationalism, would be this ability to make a sharp distinction between the two terms 'patriotism' and 'nationalism'. By "patriotism" one could mean **devotion to a precise place and an exact way of life**, which one believes to be the finest in the world but has no wish to force on other people. Patriotism is by nature **defensive**, both militarily and culturally. It essentially deals with values and beliefs. Nationalism, on the other hand, is **inseparable from the desire for power**. The permanent purpose of

every nationalist is to secure more power and more prestige, not for himself but for the nation or other unit in which he has chosen to **sink his own individuality**. In fact, when talking about nationalism and patriotism, one cannot avoid the famous quotation by George Orwell, who said that nationalism is 'the worst enemy of peace'. According to him,

"...nationalism is a feeling that one's country is superior to another in all respects, while patriotism is merely a feeling of admiration for a way of life." (<http://www.differencebetween.net/language/difference-between-nationalism-and-patriotism/26/08/2016>).

The quote substantiates the idea that patriotism is passive by nature and nationalism can be a little aggressive. Tagore, quite obviously, is against the narrow, conservative, orthodox form of patriotism or nationalism (if used interchangeably). He refuses to look upon patriotism as a *final spiritual shelter* (emphasis mine) and goes on to find refuge in the Sanskrit phrase of *Vasudhaiva kutumbakam* - a philosophy that inculcates an understanding that the **whole world is one family**. (<http://www.enlightenedleadershipnow.com/Home/power-of-unity-or-oneness/what-is-spiritual-leadership/vasudhaiva-kutumbakam-vasudhaiva-kutumbakam/26/08/2016>).

Conceptually speaking the position that Tagore takes here is in keeping with the doctrine that **there is only one caste, the caste of humanity**. Humanism to him, was far superior to partisan and parochial attitudes and could never be purchased at any cost. In fact, this is the approach that the world needs today. And if one examines the views of even a few of our writers like George Bernard Shaw, among others, one would not fail to note a universality of thought that encourages and promotes the 'general' and not the 'particular'; the 'non-specific' rather than the 'specific', the 'selfless' and not the 'self'. It is good to love one's country (and one should) but that should not imply that we have the freedom to hate another country. H.G. Wells rightly said that "Our true nationality is our mankind". (<http://www.goodreads.com/quotes/tag/nationalism/17/09/2016>). And thus keeping in mind a pluralistic ideology that believes in amalgamating and accommodating one and all, many of the contemporary problems, could be resolved.

UNIVERSAL VALUES AND NATIONALISM:

"Yes, this is the logic of the Nation. And it will never heed the voice of truth and goodness. It will go on in its ring dance of moral corruption, linking steel unto steel, and machine unto machine; trampling under its tread all the sweet flowers of simple faith and the living ideals of man." (Rabindranath Tagore, Nationalism) (<http://tagoreweb.in/Render/ShowContent.aspx?ct=Essays&bi=3/27082016>)

Quintessentially, Tagore's concept of nation was based on the values of **truth (Sathya)** and **goodness (Satva)**. For bereft of values man would be no different from a machine. This age-old issue of man versus machine, is beautifully brought out by Tagore in *Mukta-Dhara*. The builders of the dam sing an anthem to the machine, *Namoyantra, namoyantra* and their belief is that the machine is more powerful than man and could take the place of gods. Tagore writes, soon after the play was published, in a letter in 1922:

"Those who harm man with machinery are victims of a tragedy because they are acting against the grain of their own humanness, but among them there are some who stand up for man against machines. 'In my play *Abhijit* is one such soul' and he, therefore, gives his own life to defeat the machinery of the dam that would have harmed the people of *Sivatarai*..." (<https://books.google.co.in/books?id=pg157dq=tagore+man+and+machine&source/27082016>)

Thus, the binaries of man and machine; sacrifice and selfishness etc. that are beautifully brought out by Tagore in the play effectively communicate the poet's convictions that any form of nationalism that employs man-made 'limits' goes on to eventually suggest a self-defeating practice that is no different from being orthodox and being traditional. In fact, a fine contemporary illustration of man-machine binary, has been beautifully visualized in the film *Mohenjodaro*. The protagonist, in the film, sees through the villainy and self-centeredness of the antagonist (who 'sets limits' to the natural course of the river for his love of lucre) and eventually succeeds in rescuing the natives from the 'dam'-disaster. However, what's done cannot be undone. The ancient city gets submerged and a 5000 year-old civilization comes to an end. M.K. Gandhi, in *Young India*, too echoes the same thought when he says, The Supreme consideration is man...(13-11-1924, p.378). Machine cannot replace man or the values for which he stands. Both Tagore and Gandhi cautioned us against the excessive dependence upon machines that in the long run

paralyses our thinking. In fact, true modernism in the post post-modernist world signifies a process that displaces and destabilizes the notion of nation as it has grown with the American revolution through the French and the Russian revolutions.

Tagore, rising above the post-modern idea of fragmentation and nation as a 'discourse' or 'narrative' devised the post post-modern idea of a 'universal man' (*vishwamanab*) that supplements in Derridian terms to 'include' both what is and is not in the modern text of a 'nation'. All that is absent and static in the contemporary 'nationalistic text' is made present and dynamic in the Tagorean text of 'Nationalism' which has Universal Values and Ethics as its centripetal and the centrifugal forces.

III

SPIRITUAL UNITY AND NATIONALISM:

"Neither the colourless vagueness of cosmopolitanism, nor the fierce self-idolatry of nation-worship, is the goal of human history. And India has been trying to accomplish her task through social regulation of differences, on the one hand and the spiritual recognition of unity, on the other." (<http://www.indranathchoudhuri.com/Articles%20new%20new/2/Self%20and%20the%20Other%20and%20the%20Issue%20of%20Cosmopolitanism.pdf/27/08/2016>)

Rabindranath Tagore never had any narrow approach related to humanity. In his novel 'Home and the World' Tagore justified this view:

"I do not think that it is the spirit of India to reject anything, reject any race, and reject any culture. The spirit of India has always proclaimed the ideal of unity..... We must discover the most profound unity, the spiritual unity between the different races. We must go deeper down to the spirit of man and find out the great bond of unity, which is to be found in all human races....Man is not to fight with other human races, other human individuals, but his work is to bring about reconciliation and peace and restore the bonds of friendship and love." (<http://www.indranathchoudhuri.com/Articles%20new%20new/2/Self%20and%20the%20Other%20and%20the%20Issue%20of%20Cosmopolitanism.pdf/27082016>)

The quote clearly shows the influence of the Rig-Vedic idea of *Sangachadwam*, *samvadadwam*, *samvomanamsi* (R.VX-192-2) (May you move in harmony; speak in one voice; let your minds be in agreement) that emphasizes the unity of minds. Typically, Tagore's brand of Nationalism transcends the confines of one race, one language, one geography, one

history etc... He, as a *vishvaguru* (world-teacher) advocates a spiritual form of Nationalism that thwarts all differences of 'self' and the 'other'. Freedom and secondly the unity of mankind are the two voices of Tagore which were two very important aspects of India's civilizational values. This is India's all-embracing age old vision of human unity. This includes the entire world in it and rejects any kind of narrow nationalism. Tagore would say that the Asian identity is just not poverty and suffering but an endless quest for inner peace and spiritual freedom that binds mankind together. The spirit of India believes in the ideal of unity - it does not reject - comprehends all with love and sympathy. (<http://www.indranathchoudhuri.com/New%20Article/1.pdf/27082016>).

Thus, Tagore, as a seer and a prophet, had a vision for humanity that aims at making global citizens. And to achieve this we should abandon, as Suzy Kassem says, all forms of 'otherness' and embrace 'togetherness'. (<http://www.goodreads.com/quotes/tag/nationalism/17/09/2016>) God had made the world, but man created boundaries. In fact, Tagore is actually, echoing the Christian principle of the "Fatherhood of God and the brotherhood of man". For no father would want to see his children fighting and killing one another. Hatred is not and should not be considered essential for Nationalism. Loving one's self at 'others' ('native', 'aboriginal', 'dalit', 'black' etc.) cost would imply a form of authoritarianism; an exclusivity and a hegemonism that goes against the fundamental principal of true humanism.

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VOICING THE VOICELESS: THEORIZING THE 'OTHER'

The 'Indian text' in the context of world literatures today, has become a highly debated and controversial 'site' that is dominantly marked in Bakhtin's terms by 'polyphony' and 'heteroglossia'. However, in spite of the variety of voices, the post-modern phenomenon also talks about the 'voiceless', 'the hybrid', the 'native', the 'aboriginal', the 'marginal' often referred to as the 'other' and it would be quite a task to theorize this ideology by defining the concept and then exploring the 'meta-narratives' that have been embedded into the 'other' in the form of political and social 'discourses'. A proposal is therefore made in this paper to examine the concept of the 'other' in the light of Contemporary literary theory and thereby develop a universal paradigm that 'connects' us to the 'dead' past, and the 'unborn' future.

DEFINING THE 'OTHER':

In contemporary critical theory, the term 'other' refers to groups/populations that are socially, politically, economically and geographically outside the hegemonic power 'center'. In fact, the definition holds true for the 'subaltern', the 'marginal' and the 'aboriginal' as well for they too are excluded from established structures and denied a 'voice' in their society.¹ According to Antonio Gramsci, the word 'subaltern' is synonymous for the 'proletariat' - the oppressed, racial minority which helps define the majority group. And this 'other' was created to counter the dominant practices of the 'center'.

THE INDIAN TEXT:

The Indian text, which, as recent studies in archeology proves, is one of the oldest surviving texts, in human history and therefore serves as a time-tested 'site' for ideological positions. As we move from the paleolithic, the medieval and the modern ages, one can but see the Indian situation as a Nature/God-centered text with very specific do's and don'ts in the four classes of the society. Then too, the socio-political discourse was between the Brahminical/ kshatriya center and the 'other' vaishya and shudra classes. In other words, the idea of the 'other' had always existed. Thus if the 'shudra' was the 'other' during the ancient and medieval times, today, in modern times the nomenclature of 'other' has changed to 'dalit', 'harijan', 'aboriginal', 'native', 'underprivileged', 'marginalized', 'belonging to the third/fourth-world' and the like. The idea that needs attention here is whether this binary of the 'centre' and the 'other' was a 'construct', a 'discourse', a 'fallacy' or was this 'Othering' phenomenon a historical reality? Very often, the implied connotations and denotations of the 'other', circumbulate on leading marginalized, exclusive 'small lives', devoid of 'advantage', 'freedom' and 'self-respect' in every sphere of life as compared to those in the 'center'. For instance, in the Indian colonial text, if the Mughals were the 'center', the Marathas were the 'other', if the English/white was the 'center', the Indian/brown/black was the 'other'; if the King was the 'center', the noblemen/ the subjects were the 'other'; if man was the 'center', the woman was the 'other'; if the Occident was the 'center', the 'Orient' was the 'other' - all very precisely placed in a binary that asserted the supremacy of one (former) over the 'other' (later). This has been the social, economic and political discourse since centuries and the argument that one might have is whether this underpinning of the one 'voicing' against the voiceless 'other' is justified at any level or not.

The Indian and the western scriptures too, from the mystical point of view, have always posed a divide between the soul and the body. Here, using the former analogy, the soul becomes the 'center' and the body the 'other'. Let us illustrate this 'center-other' phenomenon with a brief narrative from the African context.

THE GENTLEMEN OF THE JUNGLE:

In Jomo Kenyatta's allegorical story, the colonizer and the native of the land start out on friendly terms. Mr. Elephant (Britain) befriends a man (inhabitant of land) and one day, during a thunderstorm, asks the man if he can stick his trunk in the man's hut (land) to keep it dry. The man willingly helps the friend in need, not knowing that soon Mr. Elephant would take over the whole hut (country) and force the man out. Hearing the man begin to protest, the other forest animals (British colonizers) come to see what the problem is between them. Then the lion (ruler) sets up a Commission (British officials) to investigate. Despite the man's concerns, no one from his side is included on the council (due to the inferiority and stupidity of the "savage"). Eventually, the council meets and decides that Mr. Elephant is only fulfilling his God-given right to occupy the hut and put it to the best economic use possible since the man is not able to fill it adequately (because the inhabitants are backward and underdeveloped people). The commission also gives man the permission to rebuild the hut somewhere else (displacement from original culture), but this situation only leads to the same incident recurring (continual oppression) with Mr. Buffalo, Mr. Leopard and so on. Finally, the man decides that he must defend himself (awakening to the oppression around him) and builds a bigger and newer hut than the ones the animals are currently occupying. The new hut attracts all the jungle animals, and they end up fighting among themselves inside the hut. His plan effectively in place, the man lights the hut on fire (taking steps to end oppression), and everyone burns down with the house (oppression ends). Declaring that "Peace is costly, but it's worth the expense," the man lives happily ever after (free from colonization).

THE INTERPRETATION: ANALYSIS AND EXPLANATION:

The interpretation of the story very aptly demonstrates the colonial methodology adopted by the rulers in East Africa, India, Canada, Australia, New Zealand, Iraq etc.

The beginnings of 'setting out in friendly terms' is virtually true and justified for all forms of colonization all over the world. In Biblical terms, Adam was the first settler in the Garden of Eden and he remained so till the point he defied the colonial 'God', for all had to remain subservient to the Supreme Authority. He started on friendly terms asking Adam and Eve to partake of all flora and fauna but not to taste the fruit of the forbidden tree. However, the injunction was defied and the first settler was exiled by the authorial center and made the 'other' to work for his daily bread. Since then all countries and nations have followed the same colonial paradigm.

What is evident throughout the story is an anti-colonist attitude and it is therefore imperative that one understands that the 'colonial-colonized' binary might be true for the beasts in the forest but it is definitely not a 'happy' situation in a 'human' world. Kenyatta, appropriately, chooses animals/beasts to symbolize the members of the colonizing nation and gentlemen to correspond to the native inhabitants of the land. The beastly image of the colonizers conveys the 'attitude' of the so-called colonial center that they are not behaving like humans. In other words, any form of colonization that asserts the superiority of 'one' over the 'other' degrades men to the level of **beasts**. For instance, Ben Jonson, very topically, in **Volpone**, shows the major characters as executing their 'inhuman' parts according to their animalistic tendencies (Mosca: Fox; Voltore: Vulture; Corbaccio: Raven; Corvino:

Crow etc.) when they 'fall' from being human. Similarly, the use of the word 'Jungle' shows that the animal like colonizer's vision is erroneous and that the people of the third-world countries are not 'others'; not savages; not 'barbaric'; not 'uncivilized' after all.

Jomo Kenyetta's short story leads us to a central concept of postcolonial theory, which is referred as 'othering'. It could be referred as a well-thought out methodology in which a 'center' gradually marginalizes and erases the essential identity of an individual through its colonial ideological forces. And thus we have a division of the world between "us" - the civilized, the cultured, the good - the 'center' and "them" - the savage, the uncultured and the bad - the 'other'. The colonizers continually view themselves as better to those living in the area they are trying to colonize. For instance, Edward Said talks about the interplay between the 'Occident' and the 'Orient' in his *Orientalism*, where the 'Occident' is his term for the West (England, France, and the United States), and the 'Orient' is the term for the romantic and misunderstood Middle East and Far East. According to Said, the West has created an opposition between the reality of the East and the romantic notion of the 'Orient'. Consequently the Middle East and Asia is looked upon with prejudice and preconceptions. And in order to fill this fissure, this void, the west has created a culture, a history and a future promise for them for they are backward and incapable of knowing their own history and culture.

It is on this framework that rests not only the study of the 'Orient', but also the subject of political expansionism of Europe in the East. Right at the start, Mr. Elephant tells his "friend," the man to remain outside during the thunderstorm because his "skin is harder," and he can survive the elements better than he. This is the 'discourse', the 'narrative' created by the 'center' for the 'other'. After this episode, still trusting these animals, the gentleman innocently believes that the lion is looking out for his best interests. And this gullibility existed for a sustained period of time. The innocent native inhabitants could not see through the European/ Western colonial design and hence 'believed' in them time and again. When the commission is formed, it becomes evident that man is in an inferior position in the investigation. No one from his side is "well enough educated" to understand how law works. To make the perpetrator a part of the committee probing the investigation implies making a mockery of the law. To refer to men as "not educated enough" too smacks of a snobbish, superior, arrogant, demeaning, audacious attitude which refuses to assign any form of 'education' to the 'other'. Besides, the council/committee members have divine authority to rule and thus would look after "the interests of race less adequately endowed with teeth and claws." The people of the land are backward and not far enough developed as a nation to rightly use what they own. And therefore the superior center has the authority, the right to use native resources. And this is how the center justified the steady and gradual draining of the native wealth and natural resources.

In addition, the 'divine-right theory,' provided the façade to indulge in total and full-scale exploitation of the ignorant and heretic natives. Quite apparently, the man is the 'other,' unfit to function on his own without the help from superior and divinely appointed rulers. This discourse of not being 'fit enough' needs to be read in conjunction with being insufficiently equipped and undeveloped and therefore all socio-political 'decisions' have to be taken by the 'center' and not the 'other'. Thus realizing that something is muddled in these jungle procedures, the gentleman slowly 'awakens' to the colonization around him. And this moment of 'enlightenment', of 'awakening' triggers off the long process of socio-political decolonization through what Professor Virgilio Enriquez appropriately terms as: (i) Rediscovery and Recovery (ii) Mourning (iii) Dreaming (iv) Commitment and (v) Action. Although the man and Mr. Elephant started out as friends, Mr. Elephant's forceful and dominant behaviour makes the man realize that perhaps he is not as friendly as he appears. The man starts to "grumble," but these early protests are crushed by the soothing King of the jungle. However,

the process of recovery and renewal cannot be immediate for the colonial center will not give up its hegemonic position without sufficient resistance. And therefore when the man tries to protest again saying that he has no representation from his side on the council, he finds that his 'resistance' goes in vain for his words turn to deaf ears. Again, when the council meets, the man wants to narrate his version of the story, but this narrative is stifled. The man fears that violence may occur and therefore agrees with the council's decision and relocates to a new hut. Thus the colonial tools of violence aggression are not resorted to by the native. He prefers not to create a parallel hegemonic narrative 'of the colonized becoming the colonizer', but rather 'laments' on his 'fall/loss' for a brief 'umbilical' period and then with the wings of his imagination ('dreaming') decides to patiently 'relocate,' for a true man would use violence only when it is absolutely essential and is in the larger interest of humanity. Of course, the idea of 'relocation' appears to be synonymous with the idea of 'diaspora', which is another narrative with its own problematics. But that the 'other' has sought 'alternatives' is a testimony that he aims and looks for 'creation' rather than destruction.

Thus, after the other jungle populace has taken over this hut and others as well, the man decides that he has been 'voiceless' enough and must finally protect himself. This is where the colonial cycle comes full circle. Now awakened to his 'original' socio-political identity and individuality, he creates his own independent narrative, discourse and ideology. The man, taking steps to end his subjugation, builds a new hut, in the hope that it will attract all the animals. Successfully, all the animals, swell inside and argue among themselves about ownership rights. Here too, we can note the 'center's' insulated and closed colonial approach and the effort to look for 'open' alternatives by the 'other'. Consequently, the 'other' gifted with his own ingenuity decides to create his own discourse ('voice') and makes the colonial 'center' a victim of his own making. He notes the polyphony, the multiplicity of voices and dissension among the ruling 'center' and takes the final step to end domination. He burns down the hut, and thus all the ruling animals die. This is where the discourse of native resistance touches its climax. All forms of colonial exploitation need to be actually 'burnt' to make a new beginning. The idea draws a parallel with the Noah story in the Bible about how God had to ensure that it actually rained for forty days and forty nights and then start 'creation' afresh. It is enough to effect in Derridian terms an 'erasure' but what is needed to restore the confidence and self-respect of the 'other' is to 'burn out' the old and begin anew. Free at last, the man decides that "Peace is costly, but it's worth the expense." Life ends happily ever after, for this man now knows that the colonizers are out of his way. In other words, the 'other' ceases at this point to be the 'other' for the 'center' has been displaced and uprooted. The text suggests, then, through these examples, that freedom from oppression only occurs when people awaken to the injustices around them and take matter into their own hands.

So conclusively, we can definitely accept the universal existence of the 'center-other' binary since times immemorial. In fact, every age has addressed this phenomenon through different nomenclatures. Today, the colonial paradigm is in the process of being completely subverted through the active modes of native resistance. But in all this socio-political narrative the voiceless has typically found a 'voice' that believes in othering the colonial binary for good and establishing purely democratic ideals.

Notes:

- I. ([https://en.wikipedia.org/wiki/Subaltern_\(postcolonialism\)/24.09/2016](https://en.wikipedia.org/wiki/Subaltern_(postcolonialism)/24.09/2016)).
- II. (<http://www.sjsu.edu/people/marcos.pizarro/maestros/Laenui.pdf/26092016>).

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TO LEARN APPROACHES TO HELP STUDENTS TO BE INDEPENDENT TO SOLVE THEIR CONFLITS

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INTRODUCTION:

Research on schools in Botswana and Ghana indicates that a child's total school experience is strongly influenced by gender. The joint project by researchers at the University of Sussex in the UK, the University of Botswana and the University of Cape Coast in Ghana, found that institutional practices and traditions can lead to a highly gendered school environment rarely challenged by students or teachers. By condoning sexual abuse and aggressive behaviour, school authorities communicate to pupils that violence is a 'normal' feature of life. Schools, therefore, can be breeding grounds for potentially damaging gendered practices which remain with pupils into adult life. Yet, with appropriate intervention, schools can provide an enabling environment for the prevention of gender-based violence.

Women's Initiative for Self Empowerment (WISE) was established in 1999 in response to an increase in incidences of violence against women and children. It is the leading organisation in Ghana that offers training and development programs for service providers, including legal and medical practitioners, educators, counselors, law enforcement agents, and community-based counselors. In 2003, WISE in collaboration with UNHCR started outreach programs on SGBV to schools and have trained over 300 children in 8 schools. Through the interactive weekly sessions, students learn to recognize and appropriately respond to violence in their homes, schools, and communities.

Project Background and Problem Statement

Physical, sexual, and emotional abuse of children of school age in the country is often perpetrated by people they know and occurs mostly in their homes and schools. There are frequent reports in the media of male teachers sexually assaulting their female students. Girls are often reluctant to report the attacks to their parents, and social pressure often prevents them from going to the authorities. A 2003 survey conducted in Ghana reported that 27 percent of school girls interviewed stated their teachers had pressured them for sex, 25 percent stated they know at least one teacher having an affair with a school girl, and 79 percent stated they were sexually harassed by male classmates.

As one of the first signatories to the Conventions on the Right of the Child and on the Elimination of All forms of Violence and Discrimination Against Women, Ghana has a commitment to universal education, gender equality and empowering of women. This is evident in the various domestic policies and laws to protect and promote the rights of women and children. Yet, a review of the progress in universal primary education and initiatives undertaken in gender equality indicate that the gains achieved are not commensurate with input.

Researchers and authorities in primary education have come to the conclusion that the missing link is the education of the girl child. The argument has been made that access to education, successful performance and completion of school by girls will accelerate the rate of achieving universal primary education as well as most of the other national development goals. These goals cannot be achieved until children; boys and girls perceive schools as safe and enabling environment.

Schools cannot be safe spaces for children especially girls until gender-based violence is addressed. Currently in Ghana, interactions among students involve bullying, sexual harassment and aggressive behaviour largely by boys directed at girls. Such behaviour is rarely punished as teachers regard such acts as normal and a 'natural' part of growing up.

By condoning sexual abuse and aggressive behaviour, school authorities communicate to pupils that violence is a 'normal' feature of life. Schools, therefore, have become breeding grounds for potentially damaging gendered practices which remain with pupils into adult life. Yet, with appropriate intervention, schools can provide an enabling environment for the prevention of gender-based violence.

WISE is capable of providing the necessary intervention through provision of support services to victims of school related gender based violence, creating avenues where such cases can be reported, and through the establishment of a gender violence survivor's support network (GVSSN) in the targeted community to provide other support services to survivors. WISE also sets up training programs for targeted communities to empower them with counselling skills to counsel survivors of school related gender based violence.

Organizational capability

Women's Initiative for Self Empowerment (WISE) is the leading organization in Ghana providing training to direct service providers on counseling and supporting survivors of violence. Since its inception in 1999, WISE has trained over seven hundred people to provide counseling care to abused women and children. In the past two years the NGO has trained and placed over thirty (30) clinical psychology interns, lay counselors and shelter staff as first line response teams at strategic locations such as the Women and Juvenile Unit of the police, Korle bu Polyclinic, the International Federation of Women Lawyers (FIDA), The Ark Foundation and WISE. To date – WISE has reached out through counseling, support and outreach services to over 20,000 clients in Ghana

WISE Center is a community-based counseling center, located in the city of Accra that caters primarily to women and children survivors of violence. Services offered at the center include psychological, medical, and legal counseling and other support services to survivors of violence, especially those from extremely low-income areas. It is expected that through the provision of holistic, confidential and centralized support services to survivors it will be possible to have a direct and positive effect on their well-being.

Project goal

Psychosocial counseling and training are core mandates of WISE. Counseling is the process of helping people to realize the potentials in them to solve their problems. It is important for WISE to seek the welfare of its clients and make children understand that they are heard, taken serious and most importantly are believed.

The main goal in this area is to create a confidential and safe platform for School girls and boys survivors to air their feelings and experiences with a counselor who are equipped with the knowledge and skills in helping children to cope with their situation, through group counseling and individual counseling. Through the participation in supportive counseling and groups, survivors will realize they are not alone in their struggle against family violence and are able to learn new strategies for taking control over their lives.

Project Objectives

Our broad objectives are:

- To increase opportunities that will create a forum for sharing ideas, experience and learning about SRGBV among community members (students, parents, teachers and other stakeholders).
- To provide services and referral systems for psychological counseling, medical support and services for victims and their parents.
- To provide training in counseling to community volunteers, peer counselors and teachers.

Specifically, we will:

- Sensitize the school community on SRGBV, what it is, the effects, and what should be done.
- Provide training in counselling skills.
- Set up efficient counselling services
- Employ case managers, train them and
- Set up a branch of the GVSSN

Through this program, we hope to create / increase awareness about the existence of SRGBV in the proposed communities through a sensitization outreach as our initial step towards addressing the issues of SRGBV. This will be achieved by partnering with the advocacy group of the project.

Project Activities

WISE will sensitize students on their rights and responsibilities as children in the society, empower abused children through counselling and developing long term safety plans for them. Sensitize and train teachers and school attendants on the appropriate means of control to ensure discipline in schools. To encourage children to break the silence, speak out and seek help when they are abused, or find their friend, neighbor being abused. We will also provide various training modules to schools counselors.

It is our objective first of all to sensitize the proposed community on the issues of school related gender based violence, its impact on the victim or survivor, the types of SRGBV, and also the health and educational implications of SRGBV. The sensitization will touch on what school related gender based violence is, how to identify them its impact on the victim, and the society at large, what to in the case of one, and also where to get help from. Lastly we will touch on methods of preventing SRGBV.

Design and implement training programs to teach children techniques and skills to address violence and also to design specialized counselling services to in gender violence and counselling. WISE will conduct trainings to develop community response strategies to school related gender based violence and work with

teams to develop implementation plans. This is to enable all stakeholders in the community identify SRGBV and to equip them with necessary counselling skills needed to respond to SRGBV.

We will also train case managers in the proposed community who will assist the counselors in their work to give support services to victims and survivors of school related gender based violence. Through the training and establishment of case managers on site who will act as center point for referral, that is from when a case is reported, who will act as a sort of guide in responding to the case and see to it that the case is properly handled and judged. A monitoring and evaluation system will be put in place so as to capture qualitative and quantitative data for the program.

A branch of the gender violence survivors support network (GVSSN) will also be established with all service providers to assist in give other support services to victims and survivors. We also need to collaborate with existing service providers in the community on methods of addressing, interventions and the handling of SRGBV cases in the community. Existing service provider shall include the police service, the medical personal, legal practitioners, social workers, survivors of violence, and all other critical stakeholders. Through the service providers (the GVSSN) extra support services will be provided to the client / victim as needed.

Monitoring and Evaluation Plan

An evaluation strategy will be developed to capture quantitative and qualitative data for the counseling program. Some examples of quantitative data gathered will be:

1. # Of school counselors who have received training
2. # of people at the initial stage of the counseling program
3. # of teachers who have been reached through outreach and training
4. # of survivors and victims counseled
5. # of return visits within each year of the program
6. # of cases that referred by service providers

Quantitative data will be gathered from focus group discussions, quarterly meetings with all stakeholders and service providers, interviews and observations. Data gathered will include:

1. Level of satisfaction with services, this will be conducted bi-annually
2. Level of satisfaction with every training program, this will be carried out after every training program.
3. Knowledge of survivors of their human rights and legal options.
4. increase in self confidence among survivors
5. Demonstrated skills of services providers in providing client-based, respectful, services to survivors.
6. Change in how the media reports cases of SRGBV
7. Change in policy makers' response to the issue of school related gender based violence.

Because these kind of services are new in Ghana, ongoing feedback from survivors accessing these services will be crucial to ensure that the services are meeting the actual needs of the survivors in the most effective and efficient manner.

Community participation

WISE collaborates with stakeholders in communities through active involvement from needs assessment, planning, implementation and monitoring and evaluation. This will ensure project ownership and sustainability.

- Members of the targeted communities and schools will play active roles in the implementation of the program. For example, teachers will be trained to be able to counsel students in the course of their day-to-day interactions.
- Community Response teams will be trained and mentored to provide counseling and support services to students and other stakeholders.
- Also school communities will be sensitized about their prevailing attitudes towards SRGBV, and made aware of how their attitudes will in the long run affect the effectiveness and efficiency of the program.
- We will also educate them on how certain cultural practices support SRGBV in the community.
- School children will also be encouraged to report such cases to the appropriate authorities.
- All service providers in the community that play a crucial role in the realizations of these goals will be sensitized on these issues and prevail upon them to report such cases to either the police or any legal practitioner

Lastly we intend to work in close collaboration with any existing structures that are already in place in the targeted communities, build and strengthen on these, and in due course expand the services they are already providing.

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राजभाषा के रूप में हिन्दी का विकास तथा महत्त्व

DR. MODHVADIYA SANTABEN K.
SHREE ARYA GURUKUL – PORBANDAR

SUBJECT:

भाषा वह साधन है जिसके माध्यम से प्रत्येक प्राणी अपने विचारों को दूसरों पर अभिव्यक्त करता है। यह ऐसी दैवी शक्ति है, जो मनुष्य को मानवता प्रदान करती है और उसका सम्मान तथा यश बढ़ाती है। जिस वाणी का वरदान प्राप्त होता है, वह बड़े से बड़े पद पर प्रतिष्ठित हो सकता है और अक्षय कीर्ति का अधिकारी भी बन सकता है। किंतु, इस वाणी में स्खलन या विकृति आने पर मनुष्यनिंदा और अपयश की भी भागी बनता है। यही नहीं अवांछनीय वाणी, उसके पतन का भी कारण बन सकती है। अतः वाणी या भाषा का प्रयोग बहुत सोच विचार कर करना चाहिए। इसलिए राजकीय कार्यों में पूर्ण सोच विचार के बाद उपयुक्त भाषा का प्रयोग करने की परंपरा रही है।

राज्य या प्रशासन की भाषा को राज्य भाषा कहते हैं। इसके माध्यम से सभी प्रशासनिक कार्य सम्पन्न किये जाते हैं। यूनेस्को के विशेषज्ञों के अनुसार 'उस भाषा को राज्य भाषा कहते हैं, जो सरकारी कामकाज के लिए स्वीकार की गई हो और जो शासन तथा जनता के बीच आपसी संपर्क के काम आती हो' जबसे प्रशासन की परंपरा प्रचलित हुई है, तभी से राजभाषा का प्रयोग भी किया जा रहा है। प्राचीन काल में भारत में संस्कृत, प्राकृत, पालि, अपभ्रंश आदि भाषाओं का राजभाषा के रूप में प्रयोग होता था। राजपूत काल में तत्कालीन भाषा हिन्दी का प्रयोग राजकाज में किया जाता था। किंतु भारत वर्ष में मुसलमानों का आधिपत्य स्थापित हो जाने के बाद धीरे-धीरे हिन्दी का स्थान फारसी और अरबी भाषाओं ने ले लिया। इस बीच में भी राजपूत नरेशों के राज्य क्षेत्र में हिन्दी का प्रयोग बराबर प्रचलित रहा। मराठों के राजकाज में भी हिन्दी का प्रयोग किया जाता था। आज भी इन राजाओं के दरबारों से हिन्दी अथवा हिन्दी-फारसी, द्विभाषिक रूप में जारी किए गए फरमान बड़ी संख्या में उपलब्ध हैं। यह इस बात का द्योतक है कि हिन्दी राजकाज करने के लिए सदैव सक्षम रही है। किंतु, केंद्रीय शक्ति के मुसलमान शासकों के हाथ में चले जाने के कारण उसे वह अवसर प्राप्त नहीं हुआ, जिससे सभी क्षेत्रों में उसकी क्षमता एवं सामर्थ्य का पूर्ण विकास हो पाता।

अंग्रेजों ने अपने शासन काल में तत्कालीन प्रचलित राजभाषा फारसी को ही प्रश्रय दिया। परिणामस्वरूप भारत के आज़ाद होने के कुछ समय बाद तक भी फारसी भारत के अधिकांश भागों में कचहरियों की भाषा बनी रही। इस बीच 1855 में लॉर्ड मैकाले ने अंग्रेजों को भारत की शिक्षा और प्रशासन की भाषा के रूप में स्थापित कर दिया था। धीरे-धीरे वह न केवल पूर्णतय भारतीय प्रशासन की भाषा बन गई, बल्कि शिक्षा, वाणिज्य, व्यापार तथा उद्योग धंधों की भाषा के रूप में भी प्रतिष्ठित हो गई। इनता ही नहीं वह भारत के शिक्षित वर्ग के व्यवहार की भी भाषा बन गई। फिर भी, अंग्रेजों शासक यह महसूस करते रहे कि भारत की भाषाओं को बहुत दिनों तक दबाया नहीं जा सकता, अतः उन्होंने हिन्दी भाषी प्रदेशों में हिन्दी को और अन्य प्रदेशों में, वहाँ की भाषाओं को प्राथमिक और माध्यमिक कक्षाओं में शिक्षा का माध्यम बनाया। इस श्रीगणेश का शुभ परिणाम यह हुआ कि हिन्दी और भारतीय भाषाएं विकसित होने लगीं और वे उच्च शिक्षा का

माध्यम बनी। इतना ही नहीं स्वतंत्रता संग्राम के साथ साथ हमारे राष्ट्रीय नेताओं ने भारतीय भाषाओं और विशेषकर हिन्दी को राष्ट्रभाषा और संपर्क भाषा के रूप में प्रचलित करने का प्रयास प्रारंभ किया। इस राष्ट्रीय जागरण के परिणामस्वरूप हिन्दी का उत्तरोत्तर प्रसार होने लगा और यह मत व्यक्त किया जाने लगा कि देश के अधिकांश लोगों की बोली होने के कारण हिन्दी को भी भारत की राष्ट्रभाषा बनाया जाना चाहिए। देश के कोन कोने से अनेक अहिन्दी भाषी राष्ट्रीय नेताओं ने भी इसी प्रकार के विचार व्यक्त किये।

महात्मा गांधीने एक बार यह विचार व्यक्त किया था कि राष्ट्रभाषा बनने के लिए किसी भाषा में नीचे दिए गए पांच गुण होने आवश्यक होने चाहिए-

1. उसे सरकारी अधिकारी आसानी से सीख सकें
2. वह समस्त भारत में धार्मिक, आर्थिक और राजनीतिक संपर्क के माध्यम के रूप में प्रयोग के लिए सक्षम हो,
3. वह अधिकांश भारतवासियों द्वारा बोली जाती हो,
4. सारे देश को उसे सीखने में आसानी हो,
5. ऐसी भाषा को चुनते समय आरजी या क्षणिक हितों पर ध्यान न दिया जाए।

उनका विचार था कि भारतीय भाषाओं में केवल हिन्दी ही एक ऐसी भाषा है, जिसमें उपर्युक्त सभी गुण मौजूद हैं। महात्मा गांधी तथा अन्य नेताओं के उद्गारों का परिणाम यह हुआ कि जब भारतीय संविधान सभामें संघ सरकार की राजभाषा निश्चित करने का प्रश्न आया तो विशद विचार मंथन के बाद 14 सितंबर, 1949 को हिन्दी को भारत संघ की राजभाषा घोषित किया गया। भारत का संविधान 26 जनवरी, 1950 को लागू हुआ और तभी से देवनागरी लिपि में लिखित हिन्दी विधिवत भारत संघ की राजभाषा है।

किसी भी स्वाधीन देश के लिए, जो महत्व उसके राष्ट्रीय ध्वज और राष्ट्रगान का है, वही उसकी राजभाषा का है। प्रजातान्त्रिक देश में जनता और सरकार के बीच भाषा की दीवार नहीं होनी चाहिए और शासन का काम जनता की भाषा में किया जाना चाहिए। जब तक विदेशी भाषा में शासन होता रहेगा, तब तक कोई देश सही आर्या में स्वतंत्र नहीं कहा जा सकता। प्रत्येक व्यक्ति अपनी भाषा में ही स्पष्टता और सरलता से अपने विचारों को अभिव्यक्त कर सकता है। नूतन विचारों का स्पंदन और आत्मा की अभिव्यक्ति, मातृभाषा में ही सम्भव है। राजभाषा देशके भिन्न भिन्न भागों को एक सूत्र में पिरोने का कार्य करती है इसके माध्यम से जनता न केवल अपने देश की नीतियों और प्रशासन को भलीभांति समझ सकती है, बल्कि उसमें स्वयं भी भाग ले सकती है। प्रजातंत्र की सफलता के लिए ऐसी व्यवस्था अत्यंत आवश्यक है। विश्व के सभी स्वतंत्र देश और नवोदित राष्ट्रों ने इस तथ्य को स्वीकार किया है कि उनका उत्थान, उनकी अपनी भाषाओं के माध्यम से ही सम्भव है। रूस, जापान, जर्मनी, आदि सभी राष्ट्र इसके प्रमाण हैं। भारतीय संविधान सभा इस तथ्य से पूर्णतयः परिचित थी। इसलिए यद्यपि अंग्रेजी के समर्थकों ने उसकी अंतर्राष्ट्रीय ख्याति और समृद्धि की बड़ी वकालत की, फिर भी राष्ट्रीय नेताओं ने देश के बहुसंख्यक वर्ग द्वारा बोली जाने वाली और देश के अधिकांश भाग में समझी जाने वाली भाषा हिन्दी को ही भारत संघ की राजभाषा बनाया।

हिन्दी का संघ की राजभाषा 1950 में ही घोषित कर दिया गया था, किंतु केंद्र सरकार के कामों में हिन्दी को अंग्रेजी का स्थान देने के लिए गंभीरता से प्रयास केंद्र सरकार द्वारा 1960 और विशेषकर राजभाषा

अधिनियम, 1963के पास होने के बाद से प्रारंभ किया गया। उस समय यह अनुभव किया गया कि हिन्दी के माध्यम से प्रशासन का कार्य चलाने के लिए कुछ प्रारंभिकतैयारियों की आवश्यकता पड़ेगी, जैसे:-

1. प्रशासनिक, वैज्ञानिक, तकनीकी एवं विधि शब्दावली का निर्माण।
2. प्रशासनिक एवं विधि साहित्य का हिन्दी में अनुवाद।
3. अहिन्दीभाषी सरकारी कर्मचारियों का हिन्दी प्रशिक्षण।
4. हिन्दी टाइपराइटर्स एवं अन्य यांत्रिक साधनों की व्यवस्था आदि।

शब्दावली का निर्माण

शब्दावली निर्माण के लिए शिक्षा मंत्रालय ने 1950में वैज्ञानिक तथा तकनीकी बोर्ड की स्थापना की थी। इसके मार्गदर्शन में शिक्षा मंत्रालय के हिन्दी विभाग ने तकनीकी शब्दावली के निर्माण का कार्य चालू किया था। बाद में हिन्दी विभाग का विस्तार होते होते सन् 1960 में केंद्रीय हिन्दी निदेशालय की स्थापना हुई। इसके कुछ समय बाद 1961में राष्ट्रपति के आदेशानुसार वैज्ञानिक तथा तकनीकी शब्दावली आयोग की स्थापना की गई। निदेशालय तथा आयोग ने अब तक विज्ञान, मानविकी, आयुर्विज्ञान, इंजीनियरी, कृषि तथा प्रशासन आदि के 4 लाख अंग्रेज़ी के तकनीकी शब्दों के हिन्दीपर्याय प्रकाशित कर दिये हैं। इसी प्रकार राजभाषा (विधायी) आयोग तथा राजभाषा खंड ने विधि शब्दावली का निर्माण कार्य लगभग पूरा कर लिया है। सन 1979 में प्रकाशित विधि शब्दावली इसका स्पष्ट प्रमाण है। इसमें लगभग 34000 विधिक शब्दों के हिन्दी पर्याय प्रकाशित किए गए हैं।

प्रशासनिक साहित्य का अनुवाद

केंद्रीय सरकार के विभिन्न मंत्रालयों, विभागों के मैन्युअलों, संहिताओं, फार्मों आदि का अनुवाद कार्य पहले शिक्षा मंत्रालय के केंद्रीय हिन्दी निदेशालय द्वारा किया जाता था। मार्च, 1971से यह कार्य गृह मंत्रालय (राजभाषा विभाग) के आधीन स्थापित केंद्रीय अनुवाद ब्यूरो को सौंपा गया है। ब्यूरो ने निदेशालय द्वारा अनूदित साहित्यके अतिरिक्त अब तक लगभग 3 लाख मानक पृष्ठों का अनुवाद करके विभिन्न मंत्रालयों को उपलब्ध करा दिया है। इस समय ब्यूरो मंत्रालयों, विभागों के अतिरिक्त अन्य सरकारी कार्यालयों, उपरान्त आदि के मैन्युअलों का भी अनुवाद कर रहा है। इसी प्रकार विधि मंत्रालय के राजभाषा खंड ने भी अब तक 13000 मानक पृष्ठों के 1000 से अधिक केंद्रीय अधिनियमों का हिन्दी अनुवाद प्रस्तुत कर दिया है और यह कार्य निरंतर चल रहा है। इसके अतिरिक्त नियमों तथा अन्य विधिक साहित्य का भी अनुवाद किया गया है।

हिन्दी शिक्षण योजना

केंद्रीय सरकार के हिन्दी न जानने वाले सरकारी कर्मचारियों के लिए हिन्दी शिक्षण का कार्य शिक्षा मंत्रालय की देखरेख में 1952में प्रारंभ हुआ था, किंतु बाद में लिए गए निर्णय के अनुसार अक्टूबर, 1955से यह कार्य गृह मंत्रालयके तत्वाधान में हो रहा है। प्रारंभ में यह प्रशिक्षण पाठ्यक्रम उन लोगोंके लिए था, जो अपनी इच्छा से हिन्दी पढ़ना चाहते हैं। बाद में अप्रैल 1960में राष्ट्रपति के आदेश के अधीन हिन्दी का सेवाकालीन प्रशिक्षण उन सभी केंद्रीय सरकारी कर्मचारियों के लिए अनिवार्य कर दिया गया जो 01-01-1961 को 45 वर्ष के नहीं हुए थे। फिर भी, स्वेच्छा से हिन्दी सीखने वालों की तादाद अधिकतर जगहों पर इतनी पर्याप्त है कि राजभाषा विभाग ने अभी तक इस अनिवार्यता का प्रयोग नहीं किया है और हिन्दी प्रशिक्षण का कार्य सारे देशमें स्वेच्छा तथा प्रोत्साहन के आधार पर चल रहा है।

इसी प्रकार टंककों और आशुलिपिकों के लिए भी हिन्दी टाइपिंग और हिन्दी आशुलिपि का प्रशिक्षण देने की व्यवस्था की गई है। इस समय देश भर में हिन्दी प्रशिक्षण के 149 केंद्र चल रहे हैं, जिनमें 73 पूर्णकालिक और 76 अंशकालिक हैं। इन केंद्रों के माध्यम से जून, 1981 तक लगभग 4,37,360 कर्मचारियों ने हिन्दी की विभिन्न परीक्षाएं तथा 34, 531 कर्मचारियों ने हिन्दी टाइपिंग और हिन्दी आशुलिपिक की परीक्षाएं पास कर ली हैं।

यांत्रिक साधनों की व्यवस्था

कुछ वर्ष पहले देवनागरी के टाइपराइटर्स का उत्पादन मांग के अनुसार नहीं था। किंतु अब औद्योगिक विकास विभाग, पूर्ति तथा निपटान महानिदेशालय एवं टाइपराटर बनाने वाली कंपनियों के प्रतिनिधियों के सहयोग से देवनागरी टाइपराइटर्स के उत्पादन में प्रगति हुई है। इस समय देवनागरी टाइपराइटर्स का उत्पादन मांग के अनुसार है। वर्ष 1978 में 11,573 1979 में 13,686 तथा 1980 में 12,754 देवनागरी टाइपराइटर्स का उत्पादन हुआ। वर्ष 1981 में विभिन्न मंत्रालयों तथा विभागों के पास कुल 1367 देवनागरी टाइपराइटर थे।

कम्प्यूटर

कम्प्यूटर में देवनागरी लिपि तथा भारतीय भाषाओं के प्रयोग की सुविधा के विकास के संबंध में इलेक्ट्रॉनिकी विभाग तथा इलेक्ट्रॉनिकी आयोग द्वारा विशेष कदम उठाए जा रहे हैं। कुछ वर्ष पहले ई. सी. आई. एल हैदराबाद ने कम्प्यूटर में हिन्दी तथा अन्य भारतीय भाषाओं के प्रयोग के संबंध में एक प्रोटोटाइप बनाया था। उसे और उपयोगी बनाने के लिए कदम उठाए जा रहे हैं। हाल ही में बिरला इंस्टीट्यूट आफ टेक्नालॉजी एंड साइंस, पिलानी ने भी ऐसे ही एक कम्प्यूटर का प्रोटोटाइप बनाया है। इसके अलावा टाटा ब्रदर्स, बंबई की एक फर्म ने भी इस प्रकार के कम्प्यूटर प्रोटोटाइप बनाया है। कम्प्यूटर में देवनागरी तथा अन्य भारतीय भाषाओं का प्रयोग करने की दृष्टि से कोड निर्धारित करने के लिए इलेक्ट्रॉनिकी आयोग द्वारा कार्रवाई की जा रही है।

इलेक्ट्रॉनिक टेलीप्रिंटर

संचार मंत्रालय के अधीन एक सरकारी उपक्रम हिन्दुस्तान टेलीप्रिंटर लि. द्वारा इलेक्ट्रॉनिक टेलीप्रिंटर्स बनाए जाने के लिए आवश्यक कदम उठाए जा रहे हैं। इलेक्ट्रॉनिकी के लिए एक समिति का गठन किया जा चुका है। इसी प्रकार हिन्दी के बिजली से चलने वाले टाइपराइटर्स, पतालेखी मशीनों और पिनप्वॉइंट टाइपराइटर्स के निर्माण के लिए भी कार्रवाई की जा रही है।

हिन्दी की मुद्रण क्षमता में वृद्धि

भारत सरकार के प्रेसों की हिन्दी मुद्रण क्षमता कुछ समय पहले संतोषजनक नहीं थी। आवास तथा निर्माण मंत्रालय के सहयोग से मुद्रण निदेशालय ने हिन्दी मुद्रण क्षमता बढ़ाने के लिए विशेष प्रयास किये हैं, जिससे इस दिशा में काफी प्रगति हुई है। पहले हिन्दी मुद्रण क्षमता केवल 400 पृष्ठ प्रतिदिन थी, अब यह बढ़कर 1200 पृष्ठ प्रतिदिन तक पहुंच गई है।

राजभाषा के संबंध में कानूनी व्यवस्थाएं

राजभाषा नीति को लागू करने के लिए 1963 में राजभाषा अधिनियम पारित किया गया और इसमें 1976 में संशोधन किया गया। इसके कुछ प्रमुख उपबंध इस प्रकार हैं:-

1. अधिनियम की धारा 3 के अनुसार (क) संघ के उन सभी सरकारी प्रयोजनों के लिए, जिनके लिए 26 जनवरी, 1965 से तत्काल पूर्व अंग्रेजी का प्रयोग किया जा रहा था और (ख) संसद में कार्य निष्पादन के लिए 26 जनवरी, 1965 के बाद भी हिन्दी के अतिरिक्त अंग्रेजी का प्रयोग जारी रखा जा सकेगा।
2. केंद्र सरकार और हिन्दी को राजभाषा के रूप में न अपनाने वाले किसी राज्य के बीच पत्राचार अंग्रेजी में होगा, वशर्ते उसे राज्य ने इसके लिए हिन्दी का प्रयोग करना स्वीकार न किया हो। इसी प्रकार, हिन्दी भाषी राज्यों की सरकारें ऐसे राज्यों की सरकारों के साथ अंग्रेजी में पत्राचार करेगी और यदि वे ऐसे राज्यों को कोई पत्र हिन्दी में भेजती हैं तो साथ-साथ उसका अंग्रेजी अनुवाद भी भेजेंगी। पारस्परिक समझौते से यदि कोई भी दो राज्य आपसी पत्राचार में हिन्दी का प्रयोग करें तो इसमें कोई आपत्ति नहीं होगी।
3. केंद्रीय सरकार के कार्यालयों, आदि के बीच पत्र व्यवहार के लिए हिन्दी अथवा अंग्रेजी का प्रयोग किया जाता है। लेकिन जब तक संबंधित कार्यालयों आदि के कर्मचारी हिन्दी का कार्य साधक जान प्राप्त न कर लें, तब तक पत्रादि का दूसरी भाषा में अनुवाद उपलब्ध कराया जाता रहेगा।
4. राजभाषा अधिनियम की धारा 3 (3) के अनुसार निम्नलिखित कागजपत्रों के लिए हिन्दी और अंग्रेजी दोनों का प्रयोग अनिवार्य है- 1. संकल्प, 2. सामान्य आदेश, 3. नियम, 4. अधिसूचनाएँ, 5. प्रशासनिक तथा अन्य रिपोर्ट, 6. प्रेस विज्ञप्तियाँ, 7. संसद के किसी सदन या सदनों के समक्ष रखी जाने वाली प्रशासनिक तथा अन्य रिपोर्टें एवं 8. सरकारी कागजपत्र, 9. संविदाएँ, 10. करार, 11. अनुज्ञप्तियाँ, 12. अनुज्ञापत्र, 13. टेंडर नोटिस और 14. टेंडरफार्म।
5. धारा 3 (4) के अनुसार अधिनियम के अधीन नियम बनाते समय यह सुनिश्चित कर लेना होगा कि यदि केंद्रीय सरकार का कोई कर्मचारी हिन्दी या अंग्रेजी में से किसी एक ही भाषा में प्रवीण हो, तब भी वह अपना सरकारी कामकाज प्रभावी ढंग से कर सके और केवल इस आधार पर कि वह दोनों भाषाओं में प्रवीण नहीं है, उसका कोई अहित न हो।
6. राजभाषा (संशोधन) अधिनियम, 1967 द्वारा अधिनियम की धारा 3 (5) के रूप में यह उपबंध किया गया है कि उपर्युक्त विभिन्न कार्यों के लिए अंग्रेजी का प्रयोग जारी रखने संबंधी व्यवस्था तब तक जारी रहेगी, जब तक हिन्दी को राजभाषा के रूप में न अपनाने वाले सभी राज्यों के विधान मंडल अंग्रेजी का प्रयोग खत्म करने के लिए आवश्यक संकल्प पारित न करें और इन संकल्पों पर विचार करने के बाद संसद का प्रत्येक सदन भी इसी आशय का संकल्प पारित न कर दें।
7. अधिनियम की धारा 7 के अनुसार किसी राज्य का राज्यपाल राष्ट्रपति की पूर्व सन्मति से, उस राज्य के उच्च न्यायालय द्वारा दिए गए अथवा पारित किसी निर्णय, डिक्री अथवा आदेश के लिए, अंग्रेजी भाषा के अलावा, हिन्दी अथवा राज्य की राजभाषा का प्रयोग प्राधिकृत कर सकता है। तथापि यदि कोई निर्णय डिक्री या आदेश अंग्रेजी से किसी भिन्न किसी भाषा में दिया या पारित किया जाता है तो उसके साथ साथ संबंधित उच्च न्यायालय के प्राधिकार से अंग्रेजी भाषा में उसका अनुवाद भी दिया जाएगा। अब तक उत्तर प्रदेश, मध्य प्रदेश और बिहार के राज्यपालों ने अपने उच्च न्यायालयों में उपर्युक्त उद्देश्यों के लिए राष्ट्रपति से हिन्दी के प्रयोग की अनुमति ली है।

राजभाषा संशोधन अधिनियम पारित करने के साथ साथ दिसंबर, 1967 में संसद के दोनों सदनों ने सरकार की भाषा नीति के संबंध में एक सरकारी संकल्प भी पारित किया था। इस संकल्प के पैरा 1 के अनुसार केंद्रीय सरकार हिन्दी के प्रसार तथा विकास और संघ के विभिन्न सरकारी प्रयोजनों के लिए उसके प्रयोग में तेजी लाने के लिए एक अधिक गहन और विस्तृत कार्यक्रम तैयार करेगी और उसे कार्यान्वित करेगी। इसके

अतिरिक्त इस संबंध में किए गए उपायों तथा उसमें हुई प्रगति का ब्यौरा देते हुए एक वार्षिक मूल्यांकन रिपोर्ट संसद के सदनों के सभापटल पर प्रस्तुत करेंगी। सन् 1968 से निरंतर वार्षिक कार्यक्रम बनाया जा रहा है, जिसमें केंद्रीय सरकार के मंत्रालयों एवं विभागों से अनुरोध किया जाता है कि हिन्दी का प्रयोग बढ़ाने के लिए उसके अनुसार कार्यवाई करें। अब तक इस प्रकार की 10 रिपोर्ट संसद में प्रस्तुत की जा चुकी हैं और 11वीं रिपोर्ट मुद्रणाधीन है।

राजभाषा अधिनियम, 1976

सरकारी कामकाज में हिन्दी का प्रयोग बढ़ाने के लिए 1976 में राजभाषानियम बनाया गया है। यह एक महत्वपूर्ण कदम था, जिससे हिन्दी के प्रयोग में काफी सहायता मिली है। इस नियम की महत्वपूर्ण व्यवस्थाएँ इस प्रकार हैं: (क) केंद्र सरकार के कार्यालयों के 'क' क्षेत्र के लिए राज्य व संघ राज्यक्षेत्र (उत्तर प्रदेश, मध्य प्रदेश, बिहार, राजस्थान, हरियाणा, हिमाचल प्रदेश राज्य और संघ राज्य क्षेत्र दिल्ली) को ऐसे राज्यों में स्थित किसी अन्य कार्यालय या व्यक्ति को भेजे जानेवाले पत्र आदि हिन्दी में भेजे जाएँगे। यदि किसी खास मामले में कोई पत्र अंग्रेजी में भेजा जाता है तो उसका हिन्दी अनुवाद भी साथ भेजा जाएगा। (ख) केंद्र सरकार के कार्यालयों से 'ख' क्षेत्र के किसी राज्य व संघ राज्यक्षेत्र (पंजाब, गुजरात, और महाराष्ट्र तथा चंडीगढ़ और अंडमान निकोबार द्वीप समूह संघ राज्य क्षेत्र) के प्रशासकों को भेजे जाने वाले पत्र आदि सामान्यतः हिन्दी में भेजे जाएँगे। यदि ऐसा कोई पत्र अंग्रेजी में भेजा जाता है तो उसका हिन्दी अनुवाद भी साथ भेजा जाएगा। इन राज्यों में रहने वाले किसी व्यक्ति को भेजे जाने वाले पत्रादि हिन्दी या अंग्रेजी, किसी भी मात्रा में हो सकते हैं। (ग) केंद्रीय सरकार के कार्यालयों से 'ग' क्षेत्र के किसी राज्य व संघ राज्य क्षेत्र ('क' और 'ख' क्षेत्र में शामिल न होने वाले सभी राज्य और संघ राज्य क्षेत्र) के किसी कार्यालय या व्यक्ति को पत्रादि अंग्रेजी में भेजे जाएँगे। यदि ऐसा कोई पत्र हिन्दी में भेजा जाता है तो उसका अंग्रेजी अनुवाद साथ भेजा जाएगा। (घ) केंद्रीय सरकार के एक मंत्रालय या विभाग और दूसरे मंत्रालय या विभाग के बीच पत्र व्यवहार हिन्दी या अंग्रेजी में हो सकता है किंतु केंद्र सरकार के किसी मंत्रालय/विभाग और 'क' क्षेत्र में स्थिति संबंध और अधीनस्था कार्यालयों के बीच होने वाला पत्र व्यवहार सरकार द्वारा निर्धारित अनुपात में हिन्दी में होगा। वर्तमान व्यवस्था के अनुसार कम से कम दो तिहाई पत्र व्यवहार हिन्दी में होना चाहिए। 'क' क्षेत्र में स्थित केंद्र सरकार के हिन्दी दो कार्यालयों के बीच सभी पत्र व्यवहार हिन्दी में ही किए जाने का प्रावधान है। (ड.) हिन्दी में प्राप्त पत्रादि के उत्तर अनिवार्य रूप से हिन्दी में ही दिए जाएँगे। हिन्दी में लेख या हिन्दी में इस्ताक्षर किए गए आवेदनों या अभ्यावेदनों के उत्तर भी हिन्दी में दिए जाएँगे। (च) राजभाषा अधिनियम, 1963 की धारा 3 (3) में निर्दिष्ट सभी दस्तावेजों के लिए हिन्दी और अंग्रेजी, दोनों भाषाओं का प्रयोग किया जाएगा और इसे सुनिश्चित करने की जिम्मेदारी ऐसे दस्तावेजों पर हस्ताक्षर करने वाले व्यक्ति की होगी। (छ) केंद्रीय सरकार का कोई कर्मचारी फाइलों में हिन्दी या अंग्रेजी में टिप्पणी या मसौदे लिख सकता है और उससे यह अपेक्षा नहीं की जाएगी कि वह उसका अनुवाद दूसरी भाषा में भी प्रस्तुत करें। (ज) केंद्रीय सरकार के कार्यालयों से संबंधित सभी मैनुअल, संहिताएँ और अन्य प्रक्रिया साहित्य हिन्दी और अंग्रेजी, दोनों में द्विभाषिक रूप में तैयार और प्रकाशित किए जाएँगे। सभी फार्मों और रजिस्ट्रों के शीर्ष, नामपट्ट, स्टेशनरी, आदि की अन्य मदें भी हिन्दी और अंग्रेजी में द्विभाषिक रूप में होंगी। (ण) प्रत्येक कार्यालय के प्रशासनिक प्रधान का यह दायित्व होगा कि वह राजभाषा अधिनियम और उसके अधीन बने नियमों का समुचित रूप से अनुपालन सुनिश्चित करें।

राजभाषा नीति के कार्यान्वयन की जिम्मेदारी भारत सरकार के सभी मंत्रालयों/विभागों पर है। इस नीति के समन्वय का कार्य राजभाषा विभाग करता है। यह विभाग समन्वय के लिए वार्षिक कार्यक्रमों को जारी करने के अलावा कई प्रकार की समितियों का गठन करके यह कार्य कर रहा है, जिनका विवरण इस प्रकार है:

(1) केंद्रीय हिन्दी समिति

हिन्दी के विकास और प्रसार तथा सरकारी कामकाज में हिन्दी के अधिकाधिक प्रयोग के संबंध में भारत सरकार के विभिन्न मंत्रालयों एवं विभागों द्वारा कार्यान्वित किए जा रहे कार्यक्रमों का समन्वय करने और नीति संबंधी दिशा निर्देश देने वाली यह सर्वोच्च समिति है। प्रधानमंत्री की अध्यक्षता में गठित इस समिति में केंद्रीय सरकार के 11 मंत्री तथा राज्य मंत्री, राज्यों के 8 मुख्यमंत्री, 7 संसद सदस्य तथा हिन्दी के 10 विशिष्ट विद्वान शामिल हैं। राजभाषा विभाग के सचिव एवं भारत सरकार के हिन्दी सलाहकार इसके सदस्य सचिव हैं।

(2) हिन्दी सलाहकार समितियाँ

सरकार का यह निर्णय है कि राजभाषा नीति का कार्यान्वयन सुनिश्चित करने और इस संबंध में आवश्यक सलाह देने के लिए जनता के साथ अधिक संपर्क में आनेवाले विभिन्न मंत्रालयों एवं विभागों में हिन्दी सलाहकार समितियाँ गठित की जाएँ। इस निर्णय के अनुसार 25 मंत्रालयों में उनके मंत्रियों की अध्यक्षता में हिन्दी सलाहकार समितियों का गठन किया गया है, जिनमें संसद सदस्यों तथा हिन्दी के विशिष्ट विद्वानों के अतिरिक्त मंत्रालय विशेष के वरिष्ठ अधिकारी शामिल होते हैं। वे अपने मंत्रालय में हिन्दी का प्रयोग बढ़ाने के संबंध में आवश्यक विचार विमर्श करके निर्णय लेते हैं।

(3) राजभाषा कार्यान्वयन समितियाँ

केंद्रीय सरकार के जिन कार्यालयों में कर्मचारियों की संख्या (चतुर्थ श्रेणी कर्मचारियों को छोड़कर) 25 या इससे अधिक है, वहाँ राजभाषा कार्यान्वयन समितियाँ बनाई गई हैं। मंत्रालयों व विभागों की राजभाषा कार्यान्वयन समितियों के अध्यक्षों को मिला कर एक केंद्रीय राजभाषा कार्यान्वयन समिति बनाई गई है, जो उसकी समस्याओं पर आंतरिक रूप से विचार करके उनका समाधान ढूँढती है। 1976 में लिए गए एक निर्णय के अनुसार ऐसे 55 नगरों में भी, जहाँ 10 या इससे अधिक केंद्रीय कार्यालय हैं, नगर राजभाषा कार्यान्वयन समितियों का गठन किया गया है।

उपर्युक्त प्रयत्नों के फलस्वरूप भारत सरकार के विभिन्न मंत्रालयों विभागों में हिन्दी का प्रयोग बढ़ा है। वर्ष 1981 की 3 तिमाहियों में कुल 423990 पत्र हिन्दी में प्राप्त हुए। इनमें से 233030 पत्रों का उत्तर हिन्दी में दिया गया तथा केवल 5088 पत्रों का उत्तर अंग्रेजी में। इसी अवधि में विभिन्न मंत्रालयों/विभागों से 345899 पत्र मूल रूप से हिन्दी में भेजे गए। इसी प्रकार अधीनस्थ कार्यालयों में भी हिन्दी का प्रयोग बढ़ रहा है। राजभाषा अधिनियम, 1963 की धारा 3 (3) के अनुसार सामान्य आदेश (जिनमें परिपत्र भी शामिल है) संकल्प, नियम, अधिसूचनाएँ, प्रशासनिक तथा अन्य रिपोर्ट, प्रेस विज्ञप्तियाँ, संविदा, करार, अनुज्ञप्ति आदि द्विभाषी रूप में जारी किए जाने चाहिए। इस संबंध में राजभाषा विभाग की ओर से सभी मंत्रालयों व विभागों से यह कहा गया है कि वे उन्हें अनिवार्य रूप से द्विभाषी रूप में जारी करें। अधिकतर मंत्रालय व विभाग ऐसा ही कर रहे हैं। वर्ष 1981 की 3 तिमाहियों में जारी होने वाले विभाग ऐसा ही कर रहे हैं। वर्ष 1981 की 3 तिमाहियों में जारी होने वाले इन कागज पत्रों की कुल संख्या 73341 थी। इनमें 61297 कागज पत्र द्विभाषी रूप में जारी हुए। इसके अतिरिक्त सभी मंत्रालयों व विभागों द्वारा हिन्दी में प्राप्त पत्रों के उत्तर प्रायः हिन्दी में दिए जाते हैं।

उपर्युक्त विवरण से ज्ञात होगा कि राजभाषा के रूप में हिन्दी के विकास, प्रचार और प्रयोग में पर्याप्त वृद्धि हुई है, किंतु अभी भी हमअपेक्षित लक्ष्य तक नहीं पहुँच सके हैं। इसका कारण यह है कि जो सरकारीकर्मचारी हिन्दी जानते भी हैं, वे भी द्विभाषिक रूप में कार्य करने की छूटहोने के कारण हिन्दी के बजाय अंग्रेजी में काम करना पसंद करते हैं, क्योंकिएक तो वे पहले से अंग्रेजी में काम करने के अभ्यस्त रहे हैं दूसरे हिन्दीमें काम करने में वे कुछ हीनता अथवा संकोच का अनुभव करते हैं। यह हीनता औरसंकोच की भावना इस समय सरकारी कार्यालयों में हिन्दी का प्रयोग बढ़ाने केमार्ग में बहुत बड़ी बाधा है। इसके अतिरिक्त अंग्रेजी का प्रयोग करने के लिए अभी जितने यांत्रिक साधन और सुविधाएँ उपलब्ध हैं, वे हिन्दी में सुलभनहीं हैं। इससे विभिन्न क्षेत्रों में हिन्दी का प्रयोग अपेक्षित रूप में नहीं हो पा रहा है। अतः विभिन्न प्रकार के टाइपराइटर्स, कंप्यूटरोंआदि की अपेक्षित सुविधाएँ हिन्दी में सुलभ कराने के लिए पर्याप्त प्रयासकिए जाने की आवश्यकता है। हिन्दी भाषी राज्य सरकारें भी, जहाँ अधिकांशकर्मचारी हिन्दी जानते हैं, अभी तक संपूर्ण कार्य हिन्दी में नहीं कर पा रही है। इससे अन्य राज्यों में हिन्दी का प्रयोग करने पर बहुत प्रतिकूलप्रभाव पड़ता है।

यद्यपि राजभाषा अधिनियम एवं राजभाषा नियम के अनुसार अनेक कागजपत्रों एवं प्रकाशनों को द्विभाषिक रूप में अथवा केवल हिन्दी में जारी करनापड़ता है। किंतु सरकारी प्रेसों की हिन्दी की मुद्रण-क्षमता अभी भीसंतोषजनक नहीं है। इससे न तो हिन्दी के प्रकाशन समय पर निकल पाते हैं और नही समुचित मात्रा में हिन्दी का प्रयोग बढ़ पाता है। यह भी देखा गया है किराजभाषा नीति के कार्यन्वयन के लिए अभी तक मंत्रालयों, विभागों, कार्यालयोंआदि में समुचित हिन्दी स्टाफ की व्यवस्था नहीं हो पाई है। हिन्दी काप्रयोग बढ़ाने के मार्ग में सबसे बड़ी बाधा उपयुक्त वातावरण न होने की है। प्रायः सभी सही सोचते हैं कि उनके बजाय किसी और को हिन्दी में काम करना है। फिर भी, विविध प्रयासों के परिणामस्वरूप हिन्दी का प्रयोग दिन प्रतिदिनबढ़ रहा है। भारत सरकारके सभी मंत्रालयों विभागों, कार्यालयों, उपक्रमों आदि में वार्षिककार्यक्रमों को पूरा करने का भरकस प्रयास किया जा रहा है। हिन्दी मेंसर्वाधिक काम करने वाले मंत्रालयों व विभागों को शील्ड देने की व्यवस्था कीगई है। इसके अतिरिक्त हिन्दी में पर्याप्त काम करने वाले को आर्थिकप्रोत्साहन देने की योजना भी विचाराधीन है। राजभाषा विभाग अपने विभिन्नप्रकाशनों के माध्यम से राजभाषा नीति, राजभाषा अधिनियम तथा राजभाषा नियमोंकी जानकारी देने का पूरा प्रयास कर रहा है। विभिन्न मंत्रालयों की हिन्दीसलाहकार समितियाँ तथा राजभाषा कार्यान्वयन समितियाँ हिन्दी का प्रयोगबढ़ाने के लिए आवश्यक कदम उठा रही है। हिन्दी कार्यशालाओं के आयोजन से भीकर्मचारियों की झिझक दूर करके उन्हें हिन्दी में काम करने का प्रोत्साहनदिया जा रहा है। तात्पर्य यह है कि हिन्दी में काम करने का वातावरण बनानेके लिए हर संभव उपाय किए जा रहे हैं। यद्यपि हमारी मंजिल कुछ दूर अवश्य है, किंतु हम सब का सहयोग लेते हुए सशक्त और संतुलित कदमों से उसकी तरफ बढ़ रहे हैं। हमें आशा है, हम देर सवेर अपनी मंजिल तकअवश्य पहुँचेंगे।



The Concept of Translation in Indian and Western Traditions

Introduction

Translation in a larger sense is as old and as human communication. In fact, when humans did not have a language they used to communicate with gestures, actions and dance movements. Later on when language developed the range and methods of direct and indirect communication also grew. The **Tower of Babel** (as told in Genesis 11:1-9) is an origin myth that is meant to explain why peoples of the world speak different languages. According to the story, a united humanity in the generations following the Great Flood, speaking a single language and migrating eastward comes to the land of Shinar. There they agree to build a city and a tower tall enough to reach heaven. God, observing their city and tower, confounds their speech so that they can no longer understand each other, and scatters them around the world. Emphasis mine (https://en.wikipedia.org/wiki/Tower_of_Babel/05.05.2018)

The myth of the **Tower of Babel** explains the importance of translation as an unavoidable medium for effective communication. In effect, since the beginning each civilization, each culture has shown its own objective, pattern, practice and reception of translation. The reasons among others could be:

- (a) To keep one's knowledge alive through different modes of translations and artistic mediums.
- (b) Every sign and medium of translation is suggestive of the difference between communities.
- (c) To transfer knowledge between different cultures and civilizations.

For instance, the ancient Indian text Panchatantra was translated into Persian and from this translation the entire Europe came to know about this Indian text.

Definition of Translation:

Generally speaking, Translation is a set of activities carried out by the translator to covert a source language text into the text of the target language, wherein the source text is a text from which ideas are drawn, while the target text is a translated text in which the intended text is translated. E. Nida, a noted linguist and one of the most significant figures of modern translation theory of the west defines translation thus:

Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

His most profound idea was on "equivalence". Equivalence is considered as the most crucial and complex strategy to adapt while translating a text of a distant culture. Nida talks about two kinds of equivalences, one is **formal** and the other is **dynamic**.

Susan Bassnett in her book Translation Studies begins with the "Central issues" concerning the discipline of Translation Studies and primarily focuses on language and semiotics. She begins with a quote from Hawkes (Structuralism and Semiotics, 1977) and states,

The first step towards an examination of the processes of translation must be to accept that although translation has a central core of linguistic activity, it belongs most properly to

semiotics, the science that studies sign-systems or structures, sign processes and sign functions.

Concept of Translation:

In the Indian context that offers a plurality of thought and diversity of culture, the concept of translation is received in its **multiplicity** while in the Western context translation is received in a very **specific and scientific** mode of literary communication. But, now with the dawn of decolonization, post-colonial studies have been insisting for a scientific approach to Indian translation for translation, in itself, carries a baggage of one's cultural history and civilization. Moreover, translation has also been used as a tool of colonial hegemony. Jeremy Mundy, in his book **Introducing Translation Studies: Theories and Applications**, defines the nature of the discipline as,

Translation Studies is the new academic discipline related to the study of the theory and phenomena of translation. By its nature it is multilingual and also interdisciplinary, encompassing languages, linguistics, communication studies, philosophy and a range of types of cultural studies. (<https://www.youtube.com/watch?v=pjRmd3JLIYU>)

Quite appropriately, as suggested in the definition, the concept of Translation precludes:

1. Multilingual & Interdisciplinary approach
2. Covers a range of languages
3. Encompasses the disciplines of linguistics and Communication Studies.

Types of Translations:

The Western Context

John Dryden proposes **three types of translation** that can be useful to understand all kinds of translation. He talks first about **metaphrase**, or turning an author word by word, from line by line from one language into another. Ben Jonson's translation of Horace's *Ars Poetica* (Art of Poetry) falls into this category. The second is **paraphrase** or translation with latitude, where the author is kept in view by the translator, but is not strictly followed. And the third is **imitation**, where the translator assumes liberty on his own volition. Goethe, also while talking about translation and world literature, says in the context of the 'third epoch' of translation that

translation is not received 'instead of' the other text (the original) but rather 'in the other's stead'. He adds, when translating, one should go as far as the untranslatable; only then does one become aware of the foreign nation and the foreign language.

Roman Jakobson, a renowned formalist, divides translation in three ways:

1. **Intra-lingual** (when translation takes place in the same language; Susan Bassnett): Intra-lingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language. In other words, it is putting meaning in different words.
2. **Inter-lingual** (when translation happens between two languages): Inter-lingual translation or translation proper is an interpretation of verbal signs by means of some other language. A fine example of this type would be the **Bible**. Assumed to have been written in Hebrew, the Bible also underwent numerous translations into Greek and Latin and then into English.
3. **Inter-semiotic** (when translation takes place between two sign-systems): Inter-semiotic translation is an interpretation of verbal signs by means of signs of nonverbal sign systems like novel to film or story to a play.

Translation can be typically divided into the following binary types:

1. Literal translation and non-literary translation or informative translation: Literary translation is a quest in itself. It includes poems, plays, songs, articles, novels, short-stories etc. However, the following important factors should be kept in mind while translating a text:
 - a. The type of text being translated
 - b. The purpose of the translation
 - c. The intended audience

Susan Bassnett-McGuire says:

The degree to which the translator reproduces the form, metre, rhythm, tone, register etc. of the SL text, will be as much determined by the TL system and will also depend on the function of the translation. One of the most difficult things to translate is poetry. It is essential to maintain the flavor of the original text.

Newmark also adds,

Translation of Poetry is an acid test showing the challenging nature of translating.

A.J.Arberry (1945) said that rhymed translation was comparable, in an acrobatic performance, to

Setting an elephant to walk a tightrope

2. Oral translation and written translation: There are two main varieties of Oral translation:
 - a. **Consecutive**
 - b. **Simultaneous**

Both the types are actively used when communication occurs at various levels: from official speeches to interpersonal communication. Consecutive translation is applied during seminars or business meetings where the groups are **small** and have to interact, make presentations, or pay visits to public notary office or for reaching specific business agreements etc. while, Simultaneous translation is applied during conferences, seminars, workshops and business meetings which include a **large** number of participants. Again for simultaneous interpretation, microphones, earphones and a booth are necessary technical equipments.

Written translation is a reproduction of the content of the original document by means of the language of translation, in written form. The principal aim is to render written translation of texts and documents from SL text to TL text. However, in written translation, the translator should maintain the **integrity of translation**; attempt an **accurate** reproduction of content and terminology; comply with language standards – spelling and grammar.

3. Human-assisted translation and computer aided translation: Human translation (HT) is the best form of translating any written document – books, legal documents, manuals, product information, websites, personal documents, magazines, letters and advertisements. Implying thereby that human translators carry out all the processes involved in the translation of the written text. Here, the translator translates the original text into a version that captures the spirit and meaning of the original using the right tone and style suitable for the target reader of the translated text. On the other hand, machine translation (MT) is an automated translation. It is the process by which computer software is used to translate a text from one natural language (e.g. Gujarati) to another (e.g. English). However, to process any translation, human or automated, the meaning of a text in the original (source) language must be fully restored in the TF i.e., the translation. Apparently, this might appear to be simple, but machine translation requires extensive expertise in grammar, syntax, semantics in the source and TLs, as well as familiarity with each local region.

The Indian Context:

According to K. Satchidanandan, the original has never been specially privileged and the translator's position has never been secondary in India. A retelling of the classics or epics is a very creative norm of translation in the Indian context. During the pre-colonial period translation in India was very much Inter-textual. Vatsayan's phrase lokopichanuvada which means 'translatability' explains the historical length of existence of India's translating consciousness. The term for translation is anuvada i.e., repetition of what is enjoined by a Vedic text with a different wording. However repetition is not to be understood as a literal word-to-word rendering of the original from the source to target language. In the Indian context the reader is never a **passive** receiver of a text in which its truth is enshrined. Indranath Choudhary mentions that besides the notion of repetition (vidhivihita tasya nuvachanuvadah), Gopatha Brahmana reflects on the doctrine of purposefulness of translation (saprয়োjanamanuvadah). Thereby suggesting that the problem of translation is not merely cultural or linguistic but aesthetic too. The word prayojanam is used to mention the aesthetic necessity of translation. Jaimini Nyaya says that the revelation of meaning is translation and Kayyat and Tolkapiar talk about Pramanaanantar, the contextual meaning which means, when transferred, translation becomes a reality. Ayappa Panikar has pieced together some very useful concepts of translation as,

1. Anukriti: Imitation of the original. (One can imitate what one is not. The product of imitation is not the same text but a similar text)
2. Arthakriya: Putting emphasis on the manifold ways in which meanings are enacted in different texts.
3. Vyaktivivekam: Rendering of the meaning inferred by the reader or invoking interpretation based on anumana or inferential potential of a given passage.
4. Ullurai: means inner speech. Not the heard melody or the speech within. In a literary text this is the vital layer.

In recent times, Ganesh Devy says,

Translation as a political weapon is not always and necessarily employed towards reducing the gap between the divine and the profane, the high and the low.

Aspects of translation:

1. Omission: Omission is one of the greatest problems in translation. Many a time, in translation a source text suffers from skipping of things that are mocking, ironical or satiric in tone.
2. Violence: According to Lawrence Venuti, an 'English' translator always perpetuates grave violence upon the source work, language and culture. This happens because the translated literature seeks to accommodate and fill the local subject matter culturally and linguistically into English. This can be seen as a tyranny of native English that tries to 'domesticate' a non-native content into English. As Spivak says translation is always encountered with 'two readerships' and 'two faced imaginings' (Spivak: 1995, XXII) In this process the local and the regional identities often get glossed over and consequently leads to a negative portrayal of culture and practices as the western readers like to see it. Thus one can say that translation is a culturally determined linguistic process. Mary Snell Hornby considers translation not just as an activity that takes place between two languages but as an interaction between different cultures (Gentzler: 1993, 190)
3. Imperialism: The colonial power plays between two or more unequal languages and cultures especially in the construction of colonial subject and their culture. This is the imperialist nature of translation. In fact, according to Niranjana,

Translation takes shape within the unequal relations of power that operates under colonialism and colonial translation always tries to anglicize the text. (1992, 2)

4. Not mechanical: Theo Hermans says,

Translation is of interest as a cultural phenomenon precisely because of its density, its specific weight and added value. If it were a merely mechanical exercise, it would be interesting as a photocopier. It is more interesting than a photocopier in that it presents us with a privileged index of cultural self-preference, or if you prefer self-definition...And because each translation offers its own, over determined, distinct construction of the 'otherness' of the imported text, we can learn a great deal from these cultural constructions - and from the construction of self which accompanies them. (Hermans: 2002, 17).

Conclusion:

Mark Newman rightly puts it,

Translation has its own excitement, its own interest. A satisfactory translation is always possible, but a good translator is never satisfied with it. It can usually be improved. There is no such thing as a perfect, ideal or 'correct' translation. A translator is always trying to extend his knowledge and improve his means of expression; he is always pursuing facts and words.

Thus, translation enlightens and broadens the mind and prompts one to be tolerant and at the same time to be fascinated about the unknown. So, translation, from this point of view is a necessary component of modern life dominated by a 'virtual' rather than a proximal existence.

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STATUS OF HIGHER EDUCATION OF WOMEN IN RURAL AREAS: AN INDIAN PERSPECTIVE

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SUBJECT:

ABSTRACT

India being the largest education system in the world and with the growing youth population, is witnessing a remarkable changes in Higher Education reforms. There is a tremendous growth in number of universities from 25 to 677 in number from 1947 to 2013. Though Higher education has also grown 12 times, still the country is lacking critical mass in higher education. GER of India among the group of 18 to 24 years is 12.9% which is much lesser than average GER of developed countries (40%). The rural population comprises a major part of Indian population; there is a lot of concern and issues with rural education. The higher education institutions have to maintain the standards to compete with global education standards and policymakers are focusing on refining higher education. In this scenario, Higher education in country is still a distant dream for several groups. Most of the higher education institutes are urban centric where as rural population is deprived of access to higher education. GER of rural population is very low especially GER of women is a major concern as women acts as a catalyst in socio economic development of the country. This paper highlights on the status of higher education, challenges of higher education in rural area and the paper addresses challenges of higher education of women in rural area with some suggestive measures.

Key words: Higher Education, challenges in higher education of women in rural area

INTRODUCTION

Education is a back bone of country's progress and perhaps a means to human empowerment and national progress. It is a powerful tool for socioeconomic transformation and social thinking. India being the largest democracy in the world with growing young population is focusing on proper education system to nurture future citizens. One of its crucial and important factors is higher education. Higher education is the education beyond the school level with many objectives like fostering life skills, employability skills, making students independent and ready for job with necessary knowledge and skills. NUEPA Report (2010) highlights main policies of higher education sector as improvement of access and quality, the adoption of state specific strategies and enhancing the relevance of higher education through curriculum reform, vocationalisation, networking and information technology and distance education, to build knowledge based society.

In India the higher education has grown in a remarkable way, 3 universities to 19 universities (1837-1947), 25 universities in 1947 to 677 universities in 2013 with more than 35000 colleges where the number of colleges in 1947 were 700. Total enrollment of students increased from 0.1 million (1947) to 21.80 million (2013). To compete with global education the establishment of 677 universities comprised 43 central universities, 295 state universities, 154 private universities, 5 Institutes set up by states whereas 50 Institutes set up by Central government, with more than 35,000 colleges. All these Indian higher education institutions are run by public and private managements. All India Council for Technical Education (AICTE), Distance Education Council (DEC), Indian Council for Agriculture Research (ICAR), Bar Council of India (BCI), National Council for Teacher Education (NCTE) Rehabilitation Council of India (RCI), Medical Council of India (MCI), Pharmacy Council of India (PCI), Indian Nursing Council (INC), Dentist

Council of India(DCI), Central Council of Homeopathy (CCH), the Central Council of Indian Medicine (CCIM), University Grants Commission(UGC) and such other regulatory bodies from time to time to accommodate these development and yet maintain quality students in higher education.

FICCI (2012), points out that with the healthy growth of institution & student enrollment, India has become one of the largest higher education system in the world and higher education has grown 12 times which is the second position in the world. As highlighted by NASSCOM over 500 million people are younger than 25, which indicate the competitive advantage for India as growing economy. But Dr. J. D Singh says country lacks the critical mass in higher education (12.9 % of students in the age group of 18 to 24 years take admission in universities which is less than percentage of taking admission of developed Universities (40%). Its gross enrollment ratio (GER) is 11% where as Chinas GER is 20 %, GER of USA is 83% & South Korea's GER is 91%. The national commission (2006) suggested a target of 15% GER by 2015 and to improve these 1500 Universities needs to be established and 35,000 more colleges are required.

ISSUES IN HIGHER EDUCATION

Though Government of India's policy on higher education had three objectives i.e. Expansion, Inclusion & Excellence, Higher education in India is facing problem because of quality of education system. These includes inadequate infrastructure and facilities, inadequate number of faculty members, low student enrollment rate, poor quality of faculty, outdated teaching methods, declining research standards, unmotivated students, overcrowded classrooms, demand of continuous upgradation of syllabus, rapid growth of technology and science, challenging standards from international universities, wide spread geographic income, gender and ethnic imbalances, access to students from poor background, most of the faculties in higher education sector are not trained in pedagogy etc. Central government prepares policy and State government needs to implement it. Implementations of these policies are never checked. One more concern about higher education in term of employability is practical training. Practical training in South Korea is 95%, in Japan 80%, in Germany 70% where as in India it is 5%. In fact china has more than 5 lakh practical institutions against 3000 institutions in India involved in practical training.

More than 5 lakh foreign students move to USA, Australia, England, and Canada for higher studies whereas Singapore attracts more than 1.5 lakh foreign students and only 27000 foreign students come to India and it is a concern about the quality and standards of higher education.

HIGHER EDUCATION IN RURAL AREA

India is in the midst of a major demographic transition by adding working age population annually. Within a decade India will be accountable of having world's largest workforce. In the country's progress Higher Education plays a critical role in shaping the youth and making the generation employable. Indian Education System has expanded at a faster pace nevertheless the remarkable changes have taken place in our Higher Education System; though the tremendous growth of higher education institutions and changing scenario of development in education are efforts of policy thinkers and policy makers, the system of higher education is facing certain challenges in adequate coverage of youth to avail higher education. Geeta Joshi (2013) mentions that higher education being a part of socio economic system; university plays a significant role in the thinking process of young people. India lives in villages. From the freedom struggle till today including reformers like Mahatma Gandhi and Ravindranath Tagore gave special attention to the education of rural people. In fact many institutions were meant only for rural people but over the period of years these institutions failed to receive the sufficient support and encouragement.

Access to higher education is major issue before policy makers. Higher education in country is still a distant dream for several groups. Most of the higher education institutes are urban centric where as rural population is deprived of access to higher education. GER in rural areas is 7% where as in urban area is about 23%. GER for rural men is 9.28% against 24.77 %of urban men

where as GER for rural women is 5.67 % which is much lesser than GER of urban women 22.56%. There are issues with education system and rural institutes. Education system in India has focused more on the needs of the urban middle class. Poor communication system and financial crisis of rural areas are barriers for accessing higher education system. Higher education is not equally available to different sections of the society due to regional disparity in economic development and uneven distribution of institutions of higher education. There is lesser number of institutes in rural area as technical higher education institutes are rarely established in the rural area.

Rural based institutes lack in physical and other infrastructural facilities which cannot be compared with international standards. Technical higher education is like a dream for the rural students because of its cost. Availability of adequate and quality of faculty is prerequisite for quality education. The problem here is quality faculty prefer better colleges in urban place. These institutes lack in implementation of best practices and lack in quality of education.

HIGHER EDUCATION OF WOMEN IN RURAL INDIA

Jawaharlal Nehru said, "If you educate a man, you educate a person and if you educate a woman, you educate a family". By educating women a whole family is educated. Women are better capable of taking care of health nutrition and education of her children. Women's education can influence the family even in household negotiations and the effects remains across generations. No society has ever liberated itself economically, socially and politically without a sound base of educated women. Education has direct impact on women empowerment as it creates in them awareness about their rights, their capabilities and choice and opportunities available to them. Educated women act as catalyst for social and economic development of the society. Women have limited access to higher education. Women were considered as weaker section of the society. Recommendation of Indian Education Commission (1964) and National policy of education 1968 was girls' education to accelerate transformations in the society and gave priority on gender equality.

University Grants Commission (1948) emphasized on education of women and recommended to concentrate on specific requirement of women and maximum facility for education in Home Economics and Home Management. Policy makers and policy thinkers in India recognized the role of higher education which led to rapid expansion of it but issues like accessibility, equity and quality in higher education, gender imbalances in accessing higher education shows variation in GRE.

During ancient period women were provided education opportunities comparable to men and they enjoyed a higher status in the society for ages, Nurulh and Naik (1943) mention that many educated women sometimes outshined men and challenged them in debates on crucial literary, philosophical and social issues. Gradually women lost their right. Again education was made available to the deprived section of society including women by social reformers like Mahatma Phule , Periyar , Babasaheb Ambedkar. Women education plays a vital role in socio economic development by promoting girl education, improving quality of family life, helps in reduction of infant mortality rate and even in healthy growth of population. Indian constitution with provision of fundamental rights empowers state to adopt measures of positive discrimination in favor of women. National Policy on Education (NPE 1986) was committed for women empowerment and gave high priority to gender equality. As far as government initiative policies on behalf of women are concerned, India is far ahead of many countries. In spite of this there are lots of issues in implementation of those policies, Enrollment in institution of higher education increased from 40,000 (1950-51) to 39, 71,407 (2004-05) whereas % of women in higher education has increased from 10.9 % in 1950-51 to 67% (2002-03). Though women are enrolling in technical education, enrolling in engineering, law but more preference is given for management degrees and computer related degrees.

STATUS OF HIGHER EDUCATION OF WOMEN IN RURAL AREA

Higher education is majorly urban centric. GER of women in rural is approximately 4 times lesser than GER of urban women. Higher education for younger women is taken granted, now a days the upper and middle strata in the cities because of its fee structure. There is wide variation in access to higher education across social and religious groups. Raju S. (2008) records that GER for women in all social groups have been lower than their men counter parts across all social, economic, religious and rural urban groups.

Table: Women Enrollment (GERs)

Factor	Social group	All	Men	Women
Caste groups	SCs	7.80	9.20	6.30
	STs	7.60	8.80	6.40
	OBCs	10.10	12.50	7.60
	Others	16.70	19.20	14.10
Residence	Rural	7.50	9.30	5.70
	Urban	23.80	24.80	22.60
Poverty	Rich	32.80	33.20	32.30
	Poor	1.60	2.10	1.20
Religion	Hindu	13.10	15.20	10.90
	Muslim	7.70	9.10	6.20
	Sikhs	12.70	10.80	15.00
	Christians	19.90	19.70	20.00
	Others	17.70	20.30	14.80
Total	All groups	12.60	14.40	10.60

Source : UGC Report 2007

Table also confirms that 32.30% women are from affluent families whereas 1.20% women come from poor families. This shows that higher education facilities are affordable to affluent families. The major hurdle in accessing higher education of women is cultures and traditional taboos of the society.

HURDLES IN HIGHER EDUCATION OF WOMEN

1. Early marriage and subsequent migration of girls to husband's place restrict women's participation in higher education
2. Culturally women look after the domestic affairs. Especially in rural areas, she has to do household work along with agricultural chores. As a wife, she is responsible to take care of family related responsibilities and as a mother, taking care of child with her husband and motherhood related responsibilities. "Place of women is at home and for a child" is the assumption made by the male dominant society.
3. A woman has to still dependent on the wishes of her husband and father. She is not a decision maker about the choice of academic stream, job and selection of subjects.
4. Parents do not encourage educated daughters to work and if they do so, it is for a short period before marriage. As a result of this, young women never link higher education with career.
5. Professional education requires high fees; parents are not willing to pay such high fees as they need to spend on their marriage as per tradition.
6. In rural women, parents are not ready to send them for higher education because of the far distances of the higher education institutes. They want to protect their virginity and keep

them in control.

7. High dropout rate of girls at schools due to various problems like lack of facilities in school, lack of security and lack of female teachers.
8. Curriculum is not relevant and gender unfriendly classroom environment makes rural women demotivated.
9. Curriculum does not include any women role models; hence it leads to lack of self motivation among girl students.
10. Encouragement for higher education among women is not been done with the fear of deterioration of social structure.
11. At the family level, the education of women is slowly being accepted as an economic investment in the same manner as the education of men. Chandana (1998) mentions that parents consider higher education as an investment to fall back upon in case of the daughters becoming a widow or deserted
13. Another issue with poor parents is, though they understand the significance of education, they deny their daughters to pursue higher education because of lack of finance, discipline boundaries and socio - economic conditions.
14. Privatization of higher education has deepened the gender gap further. Professional education cannot be accessed by rural women. So more women are moving to take up courses in general educations which are easily available and less expensive. On the other hand, upper middle class women consider higher education as an investment in their social status and additional criteria for their marriage.

SUGGESTIONS

1. The higher education policies for women should take into account the interests of rural women and ensures greater accessibility to higher education for women.
2. Instead of establishing new elite institutions like IIT's and IIM's, in metropolitan cities or state capitals, Government should establish quality institution in rural areas with increased subsidy.
3. There is a need to establish higher education institutes or universities for women in rural areas.
4. Higher education will be helpful if women get opportunity to earn, to pursue career, to function as independent individual and also to participate in development.
5. The Government and different NGO should come forward to create awareness and to bring attitudinal changes in parents and community towards higher education of women.
6. Gender discrimination should lead to some legal action.
7. Young women should be made aware about her rights, various policies and schemes which are meant for them.
8. Goal setting should be done from primary section at school.
9. Teacher should be trained in the respective area and should be able to identify the talent of the student.
10. Achievements of women in different walks of life their contributions to different fields of Society should be included into curriculum so that the women get motivated.
11. Educational institutions should arrange Parents Teachers meet where discussing like on academics, gender related issues, value conflicts, and latest developments should take place.
12. Current news awareness and newspaper reading should be cultivated from school level
13. Library facility should be made available in the rural areas. In fact each Gram Panchayat is asked to have one library but access to library and the number of books in that library is a major issue.
14. University should conduct the awareness about different career opportunities after the higher education so that rural women get access to recent trends and can focus on her career.
15. Guidance bureaus are at district places. Such guidance bureaus are required in the rural place.

16. Identify the area of specialization and interest area of women and set up a policy to provide the higher education in their specialized field.
17. Age of marriage should be increased from 18-20 so that young girls can choose higher education as her career.
18. Awareness in the families to be created so that family members can encourage their daughters or daughter-in-laws to pursue higher education.

CONCLUSION:

India as developing country is undergoing a tremendous transition in demographics adding more working age population. The education system though has grown at faster pace, still facing a lack of employability among the workforce. Major concern for the country is less Gross Enrolment Ratio in Higher Education as compared to developed country. National Commission has suggested a target of 15% GER by 2015 for which 1500 universities and more than 35,000 colleges need to be established. With this regard, in the XIIth plan, Government of India's policy on higher education has continued to focus on three objectives i.e. Expansion, Inclusion & Excellence. Higher education in India is facing problem because of quality standards of education system. Most of the population lives in rural area. Access to rural masses is a serious concern. Most of the Higher Education Institutes are urban centric. These includes inadequate infrastructure and facilities, inadequate number of faculty members, low student enrollment rate, poor quality of faculty, outdated teaching methods, declining research standards, unmotivated students, overcrowded classrooms, demand of continuous up gradation of syllabus, rapid growth of technology and science, challenging standards from international universities, wide spread geographic income, gender and ethnic imbalances, access to students from poor background, most of the faculties in higher education sector are not trained in pedagogy etc. No evaluations for the implemented policies by central and state government. Women being the catalyst for the socio-economic development are deprived from getting higher education. GER of women in rural area (5.70%) is much lesser than the urban women (22.60%).

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