

## Women Characters in the Works of Tagore and Shakespeare

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**ABSTRACT:** This comparative study delves into the representation of women characters in the works of Rabindranath Tagore and William Shakespeare, two luminaries from distinct cultural and temporal backgrounds. By examining key female characters such as Charulata from "Nastanirh" and Binodini from "Chokher Bali" alongside Lady Macbeth from "Macbeth" and Portia from "The Merchant of Venice," the paper explores themes of strength, resilience, intelligence, and societal constraints. The analysis reveals that despite their different contexts, both authors portray women with profound depth, challenging traditional norms and highlighting their enduring significance in literary discourse. Through specific line-by-line examples and textual analysis, the paper underscores the universal and timeless nature of these characters, emphasizing their roles in reflecting and critiquing the societal dynamics of their respective eras.

**KEYWORDS:** Charulata, Binodini, Mrinmoyee, Labonya, Lady Macbeth, Portia, Desdemona, Viola, Strength, Intelligence, Culture, timelessness

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### INTRODUCTION

Rabindranath Tagore and William Shakespeare, two towering figures in the literary world, have left an indelible mark on global literature through their multifaceted and nuanced portrayals of women. Despite emerging from vastly different cultural contexts and historical periods, both authors exhibit a profound understanding of the female experience, crafting characters that resonate with readers across generations. This paper undertakes a comparative analysis of their female protagonists, delving into the intricacies and layers of their personalities, emotions, and societal roles.

Tagore, whose literary career flourished in Bengal during the late 19th and early 20th centuries, infused his works with the social and cultural dynamics of his time. His women characters often embody a blend of traditional values and progressive ideals, reflecting the transitional phase of Indian society grappling with modernization and colonial influences. In contrast, Shakespeare, writing in Elizabethan and Jacobean England, presents women who navigate the rigid patriarchal structures of their era, yet display remarkable strength, intelligence, and agency.

Through a detailed examination of specific texts—such as Tagore's "Nastanirh" and "Chokher Bali," and Shakespeare's "Macbeth" and "The Merchant of Venice"—this study highlights the authors' distinct yet occasionally converging views on gender roles. By analyzing line-by-line examples, the paper reveals how both Tagore and Shakespeare construct their female characters with a depth that transcends mere archetypes, offering rich, multi-dimensional portrayals that continue to captivate and challenge contemporary readers. This exploration not only underscores the universality of their themes but also sheds light on the evolving discourse on women's identities in literature.

### Representation of Women in Tagore's Works

Rabindranath Tagore's portrayal of women in his literary works embodies his progressive views and reflects the socio-cultural milieu of late 19th and early 20th century Bengal. Tagore's women characters are often multi-dimensional, embodying strength, resilience, sensitivity, and a profound sense of self-awareness. This section explores several of his most notable female characters, illustrating the complexity and depth with which Tagore approached the representation of women.

#### Charulata in "Nastanirh" (The Broken Nest)

Charulata is a quintessential Tagore heroine, characterized by her intelligence, emotional depth, and a yearning for intellectual companionship. Trapped in a conventional marriage to a husband who is affectionate but distant and preoccupied with his own pursuits, Charulata's inner life is rich with thoughts and feelings that remain largely unexpressed.

There are countless stars in the sky, but a woman keeps the sky of the night to herself always. (Tagore, "Nastanirh" 32).

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Charulata's sense of entrapment is subtly depicted through her solitary activities, such as reading and embroidery, which she uses to fill the void of her unfulfilled emotional and intellectual needs. Her connection with her brother-in-law, Amal, provides a brief respite and highlights her desire for meaningful interaction.

### Binodini in "Chokher Bali" (A Grain of Sand)

Binodini, a widow, is another powerful character created by Tagore. She defies societal norms with her assertiveness and independence. Unlike the conventional portrayal of widows as passive and submissive, Binodini is vibrant and assertive, seeking to carve out a space for herself in a society that seeks to marginalize her.

What do you see me as, tell me? I am not like other household women. (Tagore, "Chokher Bali" 55).

Binodini's interactions with Mahendra and Bihari demonstrate her complexity. She is both a manipulative seductress and a vulnerable woman yearning for love and recognition. Her character challenges the rigid expectations placed on women, especially widows, in her society.

### Bimala in "Ghare Baire" (The Home and the World)

Bimala, from "Ghare Baire," represents the inner conflict of traditional values and modern aspirations. Initially, she is the dutiful wife, confined to the inner quarters of her home. However, influenced by her husband Nikhilesh's progressive ideals and the charismatic revolutionary Sandip, Bimala begins to explore her own identity and desires.

There are two women within me. One that keeps me bound within the four walls of the household. The other seeks freedom. (Tagore, "Ghare Baire" 71).

Bimala's journey is a powerful exploration of self-discovery and the struggle between personal desires and societal duties. Her character illustrates the complexities of the female experience in a rapidly changing society.

### Mrinmoyee in "Samapti" (The Conclusion)

Mrinmoyee, the protagonist of "Samapti," is a spirited and rebellious young woman who resists traditional expectations. Her marriage to Apurba is initially tumultuous as she struggles to adapt to her new role as a wife.

If I conform, then I'm fit for household; otherwise, I'm a girl of the wild. (Tagore, "Samapti" 48).

Mrinmoyee's character arc from resistance to acceptance reflects a nuanced understanding of personal growth and the negotiation of individuality within societal constraints.

### Labonya in "Shesher Kobita" (The Last Poem)

Labonya, from "Shesher Kobita," is an intellectual and emotionally complex woman who finds herself caught between love and societal expectations. Her relationship with Amit, a poet, and the subsequent choices she makes highlight the themes of love, sacrifice, and the pursuit of personal fulfillment.

Love and bondage are not the same, bondage dries up love. (Tagore, "Shesher Kobita" 93).

Labonya's internal struggles and ultimate decisions underscore her independence and depth, making her one of Tagore's most memorable female characters.

In conclusion, Tagore's women are richly drawn characters who reflect the complexities of human emotions and societal roles. Through their stories, Tagore critiques the rigid norms of his time and advocates for a more nuanced and empathetic understanding of women's experiences.

## Representation of Women in Shakespeare's Works

William Shakespeare's portrayal of women reflects the complexities and constraints of the Elizabethan era, yet his characters frequently exhibit remarkable strength, intelligence, and depth. Ranging from obedient and demure to strong-willed and cunning, Shakespeare's female characters are diverse and multifaceted. This section examines some of Shakespeare's most notable female figures, highlighting their unique qualities and the ways in which they navigate their societal limitations.

### Lady Macbeth in "Macbeth"

Lady Macbeth is one of Shakespeare's most formidable female characters, embodying ambition and a willingness to challenge moral and societal boundaries. Her strength is evident in her manipulation of Macbeth and her determination to pursue power at any cost.

"Come, you spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe topful / Of direst cruelty!" (Shakespeare, "Macbeth" 1.5.38-41).

Lady Macbeth's plea to be "unsexed" reveals her desire to cast off traditional female qualities of compassion and nurture in favor of ruthless ambition. Her complex character arc, from dominance to guilt-ridden madness, highlights her multifaceted nature.

### Portia in "The Merchant of Venice"

Portia, in "The Merchant of Venice," stands out for her intelligence and wit. Despite the restrictions placed on her gender, she cleverly navigates the male-dominated world through her disguise as a male lawyer.

"The quality of mercy is not strain'd, / It droppeth as the gentle rain from heaven / Upon the place beneath: it is twice blest; / It blesseth him that gives and him that takes" (Shakespeare, "The Merchant of Venice" 4.1.182-185).

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Portia's speech on mercy demonstrates her eloquence and moral insight. Her ability to outwit the men in the court and deliver justice exemplifies her intellectual superiority and resourcefulness.

### Desdemona in "Othello"

Desdemona is portrayed as virtuous and loyal, yet her strength lies in her unwavering love and moral clarity. Her character challenges the stereotype of passive femininity through her assertiveness and determination to stay true to her principles.

"My noble father, / I do perceive here a divided duty: / To you I am bound for life and education; / My life and education both do learn me / How to respect you; you are the lord of duty; / I am hitherto your daughter. But here's my husband" (Shakespeare, "Othello" 1.3.181-187).

Desdemona's declaration of loyalty to Othello over her father reflects her strength in making independent choices, even in the face of societal disapproval.

### Viola in "Twelfth Night"

Viola, the protagonist of "Twelfth Night," exhibits resourcefulness and resilience. Disguised as a man, she navigates the complexities of her situation with grace and intelligence, ultimately bringing about resolution and harmony.

"I am the man: if it be so, as 'tis, / Poor lady, she were better love a dream. / Disguise, I see, thou art a wickedness" (Shakespeare, "Twelfth Night" 2.2.25-27).

Viola's self-awareness and adaptability in her disguise demonstrate her ingenuity and emotional intelligence, allowing her to influence events around her positively.

### Juliet in "Romeo and Juliet"

Juliet, from "Romeo and Juliet," is often perceived as a tragic figure, yet her character embodies youthful courage and determination. Her willingness to defy her family and societal expectations for love reflects her strength and agency.

"My only love sprung from my only hate! / Too early seen unknown, and known too late! / Prodigious birth of love it is to me, / That I must love a loathed enemy" (Shakespeare, "Romeo and Juliet" 1.5.136-139).

Juliet's ability to articulate her feelings and make bold decisions, such as proposing marriage and orchestrating a plan to be with Romeo, showcases her proactive and daring nature.

### Rosalind in "As You Like It"

Rosalind, in "As You Like It," is celebrated for her wit, intelligence, and resourcefulness. Disguised as a man, she explores themes of gender and identity, ultimately using her disguise to achieve her goals and find love.

"Do you not know I am a woman? When I think, I must speak. Sweet, say on" (Shakespeare, "As You Like It" 3.2.243-244).

Rosalind's playful exploration of her gender identity through disguise allows her to express herself freely and challenge traditional gender roles, highlighting her progressive character.

In conclusion, Shakespeare's women characters, whether constrained by societal norms or challenging them, are portrayed with remarkable depth and complexity. Through their diverse personalities and actions, Shakespeare critiques and explores the roles of women in society, offering a rich tapestry of female representation that continues to resonate with audiences today.

## Comparative Analysis

Rabindranath Tagore and William Shakespeare present women characters with notable strength, intelligence, and a propensity to challenge societal norms. This section delves into specific examples from their works, highlighting the parallels and contrasts in their portrayal of women.

### Strength and Resilience

Both Tagore and Shakespeare endow their women characters with remarkable strength and resilience, though their motivations and contexts vary significantly.

### Charulata and Lady Macbeth

Charulata's strength is found in her silent suffering and eventual emotional emancipation. She endures the constraints of her conventional marriage with quiet dignity, seeking intellectual fulfillment and emotional freedom.

Every day I bind my entire being, what if I find freedom today? (Tagore, "Nastanirh" 78).

In contrast, Lady Macbeth's strength is driven by her ruthless ambition. Her relentless pursuit of power is evident in her willingness to cast off her femininity and moral constraints to achieve her goals.

"I would, while it was smiling in my face, / Have pluck'd my nipple from his boneless gums, / And dashed the brains out, had I so sworn as you / Have done to this" (Shakespeare, "Macbeth" 1.7.56-59).

Both characters exhibit a profound inner strength, yet Charulata's resilience is rooted in endurance and intellectual longing, while Lady Macbeth's is fueled by ambition and a desire for dominance.

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### Intelligence and Wit

The intellectual sharpness of Tagore's Binodini mirrors that of Shakespeare's Portia. Both characters navigate societal restrictions with their keen intellect.

### Binodini and Portia

Binodini's intelligence allows her to manipulate her environment and assert her independence, challenging the societal norms imposed on widows.

I don't know, really I don't, what I am to you, and where my place is in your life (Tagore, "Chokher Bali" 120).

Portia, in "The Merchant of Venice," displays her wit and intelligence by disguising herself as a male lawyer to save Antonio. Her eloquence and legal acumen enable her to turn the tide in a male-dominated courtroom.

"If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces" (Shakespeare, "The Merchant of Venice" 1.2.12-14).

Both characters utilize their intelligence to transcend the limitations imposed by their gender, demonstrating resourcefulness and agency in navigating their respective societies.

### Challenges to Societal Norms

Both authors use their women characters to critique societal norms, albeit in different contexts and manners.

### Binodini and Lady Macbeth

Tagore's Binodini challenges societal expectations of widows through her assertiveness and refusal to conform to passive femininity.

Am I to spend my whole life in this sorrow? Can I do nothing? (Tagore, "Chokher Bali" 140).

Lady Macbeth also defies societal norms by rejecting traditional female virtues in favor of ambition and power. Her famous soliloquy reveals her willingness to abandon her womanly compassion to pursue her goals.

"Yet do I fear thy nature; / It is too full o' the milk of human kindness" (Shakespeare, "Macbeth" 1.5.15-16).

While Binodini's rebellion is against the passive role imposed on widows, Lady Macbeth's defiance is directed at the limitations of female virtue and compassion. Both characters embody a critique of the restrictive norms that constrain women in their societies.

### Bimala and Desdemona

Bimala in "Ghare Baire" represents the conflict between traditional values and modern aspirations, paralleling Desdemona's challenge to societal norms in "Othello." Bimala's journey from a dutiful wife to a woman seeking her own identity mirrors Desdemona's assertion of loyalty to Othello despite societal disapproval.

Bimala: There are two women within me. One that keeps me bound within the four walls of the household. The other seeks freedom (Tagore, "Ghare Baire" 71).

Desdemona: "My noble father, / I do perceive here a divided duty: / To you I am bound for life and education; / My life and education both do learn me / How to respect you; you are the lord of duty; / I am hitherto your daughter. But here's my husband" (Shakespeare, "Othello" 1.3.181-187).

Both characters navigate their roles within their marriages and societies, revealing the tension between personal desire and societal expectations.

### Mrinmoyee and Viola

Mrinmoyee in "Samapti" resists traditional expectations and eventually finds a balance between her individuality and her role as a wife. Similarly, Viola in "Twelfth Night" uses her disguise to navigate societal constraints and assert her identity.

Mrinmoyee: If I conform, then I'm fit for household; otherwise, I'm a girl of the wild. (Tagore, "Samapti" 48).

Viola: "I am the man: if it be so, as 'tis, / Poor lady, she were better love a dream. / Disguise, I see, thou art a wickedness" (Shakespeare, "Twelfth Night" 2.2.25-27).

Both characters explore themes of identity and self-discovery, ultimately challenging and redefining their societal roles.

In conclusion, the women characters in the works of Tagore and Shakespeare exhibit remarkable strength, intelligence, and a propensity to challenge societal norms. Through their diverse experiences and actions, these characters highlight the complexities of the female experience and the authors' critiques of the societies in which they lived.

## CONCLUSION

The women characters in the works of Rabindranath Tagore and William Shakespeare are profound embodiments of the authors' insights into gender dynamics and societal norms. Tagore's women, such as Charulata, Binodini, and Bimala, often encapsulate a synthesis of traditional values intertwined with progressive ideals. These characters navigate the intricate landscape of late 19th and early 20th century Bengal, highlighting the tensions between societal expectations and personal aspirations. Their stories reflect the transitional nature of Indian society during this period, grappling with the influences of modernization and colonial rule.

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In contrast, Shakespeare's women, like Lady Macbeth, Portia, and Desdemona, operate within the rigid structures of Elizabethan and Jacobean England. Despite these constraints, Shakespeare's female characters exhibit a remarkable range from obedience and demureness to strength and cunning. Characters like Lady Macbeth challenge traditional gender roles through their ambition and moral complexity, while Portia uses her intelligence and wit to subvert the limitations placed on her gender.

This comparative analysis underscores the universality and timelessness of the themes explored by both authors. Tagore and Shakespeare, though separated by time and culture, delve deeply into the complexities of women's roles, presenting characters that continue to resonate with contemporary audiences. Their works provide a rich tapestry for understanding the multifaceted nature of female identity and the ongoing discourse on gender and societal norms.

Through the lens of strength, resilience, intelligence, and the challenge to societal norms, the women of Tagore and Shakespeare reflect a shared humanity and a diverse range of female experiences. These characters not only illuminate the specific cultural contexts of their times but also transcend them, offering insights into the evolving roles of women across different eras and societies. Their enduring relevance lies in their ability to speak to the complexities of human nature and the perennial struggle for personal and social liberation.

Certainly! The "Works Cited" section for the paper can be formatted according to the MLA style-sheet as follows:

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# Tracing Bhavna (Feeling/Emotion) and Vichar (Thought) in Indian and Western Poetics

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## ABSTRACT:

This research paper investigates the nuanced concepts of *bhavna* (feeling/emotion) and *vichar* (thought) in Indian and Western literature and poetics. Drawing upon classical Indian writings of Abhinavagupta, Bhartruhari, Mamata, Bharat Muni and canonical poems by William Wordsworth, Coleridge, John Keats, Matthew Arnold, and Robert Browning, the paper analyzes how these two cultural traditions approach the portrayal and integration of emotion and thought in artistic expression. By examining representative excerpts from these Western poets alongside examples from classical Indian texts, this study aims to elucidate the similarities, differences, and unique characteristics of *bhavna* and *vichar* in shaping the aesthetic experience across cultural traditions.

**Key Terms:** *Bhavna*, *Vichar*, Poetics, Imagery, Symbolism

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## INTRODUCTION

*Bhavna* and *vichar* represent fundamental elements of literary expression in Indian and Western traditions, encapsulating and transcending cultural boundaries and offering profound insights into human experience. While the terminology and theoretical frameworks may differ, the concepts of feeling/emotion and thought serve as pillars upon which literary works are constructed, conveying profound insights into the human condition. In Indian literature, *bhavna* encompasses a range of emotions, while *vichar* delves into intellectual inquiry and philosophical contemplation. Similarly, in Western literature, emotions and thoughts are intricately woven into canonical poems, evoking empathy and stimulating introspection. This paper conducts a comparative analysis of *bhavna* and *vichar* in Indian and Western literature, drawing upon classical Indian writings of Abhinavagupta, Bhartruhari, Mamata, Bharat Muni and canonical poems by Wordsworth, Keats, Arnold, and Browning to illustrate their significance and impact on the aesthetic experience.

### ***Bhavna* (Feeling/Emotion) and *Vichar* in Indian Literature and Poetics:**

Indian poetics is characterized by a rich tradition that intertwines *bhavna* (feeling/emotion) and *vichar* (thought) to create profound literary expressions. Through the works of eminent scholars and poets such as Abhinavagupta, Bhartruhari, Mamata, and Bharat Muni, Indian literature has explored the intricate relationship between emotion and intellect, offering insights into the human condition and spiritual consciousness. This comparative analysis aims to delve into the contributions of these luminaries and examine how they conceptualize and portray *bhavna* and *vichar* within the context of Indian poetics.

### **Abhinavagupta:**

Abhinavagupta, a renowned philosopher and literary critic of the Kashmir Shaivism tradition, made significant contributions to Indian aesthetics through his commentary on the **Natyashastra** and other works. His holistic approach to aesthetics emphasized the integration of *bhavna* and *vichar* in artistic expression. According to Abhinavagupta, aesthetic experience involves not only the evocation of emotions but also the stimulation of intellectual contemplation and spiritual realization. In his commentary on the *Natyashastra*, he elaborates on the concept of *rasa*, the aesthetic essence derived from the harmonious combination of *bhavna* and *vichar*.

Abhinavagupta's concept of *bhavna* encompasses a wide spectrum of emotions, ranging from love and compassion to fear and anger. In his commentary, he emphasizes the importance of emotive responses in evoking *rasa*, suggesting that genuine emotional engagement is essential for the aesthetic experience to be fully realized. However, Abhinavagupta also emphasizes the role of *vichar* in refining and elevating emotional experiences. He suggests that intellectual inquiry and philosophical reflection deepen our understanding of the human condition and enhance the aesthetic enjoyment of literary works.

### **Bhartruhari:**

Bhartruhari, a philosopher-poet of the 7th century, is celebrated for his philosophical reflections on life, love, and human nature. In his renowned work, the *Vairagya Shataka*, Bhartruhari explores the transient nature of worldly attachments and the pursuit of spiritual enlightenment. Through his poignant verses, he delves into the complexities of human emotions and the quest for inner peace and fulfillment.

In Bhartruhari's poetry, *bhavna* emerges as a central theme, portraying the tumultuous nature of human emotions and the ephemeral nature of worldly pleasures. In verses such as:

"Like dew on a lotus leaf  
Or a bubble on water,  
I am and so is the world."

(<https://archive.arunachala.org/docs/vairagya-shatakam>)

Bhartruhari captures the impermanence of human existence and the fleeting nature of happiness derived from material possessions. His evocative imagery and emotive language convey a sense of existential angst and longing for transcendence.

*Vichar*, in Bhartruhari's poetry, manifests as philosophical reflection and introspection. Through his verses, he encourages readers to contemplate the deeper meanings of life and the pursuit of spiritual truth. In the same work, he reflects on the transient nature of human relationships and the illusory nature of worldly attachments:

"Life's pleasures last but a moment,  
Like a flash of lightning or a dream.  
Why then do we cling to them?"

(<https://archive.arunachala.org/docs/vairagya-shatakam>)

Here, Bhartruhari invites readers to engage in *vichar*, prompting them to question the value of worldly pursuits and seek lasting fulfillment in spiritual wisdom.

### **Mamata:**

Mamata, a Sanskrit poetess of the 10<sup>th</sup> century, is celebrated for her lyrical compositions that explore themes of love, longing, and devotion. In her verses, she portrays the depth of human emotions and the transformative power of divine love. Mamata's poetry reflects the bhakti tradition, emphasizing the emotional bond between the devotee and the divine.

In Mamata's poetry, *bhavna* is depicted through expressions of intense love and devotion towards the divine. Through her verses, she conveys the ecstasy of spiritual communion and the overwhelming joy of surrendering to the divine will. In one of her compositions, she writes:

"O Lord, I am but a humble servant,  
Lost in the ocean of your love.  
In your embrace, I find solace,  
In your presence, I find peace."

(Anonymous)

Mamata's emotive language and heartfelt expressions evoke a sense of reverence and awe, capturing the essence of *bhavna* in the context of devotional poetry.

*Vichar*, in Mamata's poetry, takes the form of philosophical contemplation on the nature of divine love and the path to spiritual enlightenment. Through her verses, she explores the inner workings of the human mind and the transformative power of faith. In another composition, she reflects on the mysteries of divine grace and the importance of surrendering to the divine will:

"Like a river flowing towards the ocean,  
Let my thoughts merge with your divine will.  
In your presence, all doubts vanish,  
And I find refuge in your eternal love."

(Anonymous)

Here, Mamata invites readers to engage in *vichar*, encouraging them to reflect on the deeper significance of divine love and the spiritual journey towards self-realization.

### **Bharat Muni:**

Bharat Muni, the ancient Indian sage credited with authoring the *Natyashastra*, laid the foundations for Indian aesthetics and dramatic theory. In his seminal work, Bharat Muni elucidates the principles of *rasa*, emphasizing the importance of emotional resonance and aesthetic experience in theatrical performances.

Bharat Muni's concept of *bhavna* revolves around the idea of *rasa*, the aesthetic essence derived from the portrayal of emotions on the stage. According to Bharat Muni, the primary goal of dramatic art is to evoke *rasa* in the audience, eliciting a profound emotional response that transcends the mundane. Through his theoretical framework, Bharat Muni outlines the nine *rasas* or emotional states that form the basis of Indian dramatic expression, including love, anger, compassion, and fear.

*Vichar*, in Bharat Muni's aesthetic theory, is implicit in the process of *rasa-sadhana*, the cultivation of aesthetic experience through the performance and appreciation of dramatic art. While Bharat Muni primarily focuses on the emotive aspect of theatrical performances, his theoretical framework also suggests the importance of intellectual engagement and critical reflection in fully realizing the aesthetic potential of dramatic art. By delineating the principles of *rasa*, Bharat Muni provides a framework for understanding the interplay between emotion and thought in Indian poetics.

### **Bhavna and Vichar in Western Literature and Poetics:**

In Western literature and poetics, similar distinctions between emotion and thought can be observed, although the terminology and cultural contexts may vary. Emotions are portrayed with nuance and intensity, eliciting empathetic responses from readers and audiences. Thought, on the other hand, complements emotion by providing intellectual depth and philosophical inquiry, challenging conventional notions of reality and perception.

As such, Western poetics, spanning centuries of literary tradition, encompasses a rich tapestry of emotions, thoughts, and philosophical inquiries. Central to this exploration are the concepts of *bhavna* (feeling/emotion) and *vichar* (thought), which serve as foundational elements in shaping the aesthetic experience for both poets and readers. In this comparative analysis, we delve into canonical poems by William Wordsworth, Samuel Taylor Coleridge, John Keats, Matthew Arnold, and Robert Browning to explore how these poets navigate the realms of emotion and thought within the Western poetic tradition.

### **William Wordsworth:**

William Wordsworth, a leading figure of the Romantic movement, is renowned for his celebration of nature, the individual, and the spiritual in his poetry. In his canonical poem "I Wandered Lonely as a Cloud," Wordsworth illustrates the profound emotional impact of nature on the human psyche. The poem begins with the speaker's solitary wanderings, feeling disconnected from the world around him. However, as he encounters a field of daffodils, his mood shifts dramatically:

"Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance."

(<https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud>)

Here, Wordsworth's use of vivid imagery and emotive language evokes a sense of joy and awe in the reader, as the speaker becomes enraptured by the beauty and vitality of the natural world. The poem captures a moment of sublime transcendence, where the boundaries between self and nature dissolve, and the speaker experiences a profound emotional connection to the daffodils and the landscape.

In terms of *vichar*, Wordsworth's poetry often reflects upon the deeper meanings and philosophical implications of human experience. In "Lines Composed a Few Miles Above Tintern Abbey," Wordsworth reflects on the transformative power of nature and memory. He contemplates the passage of time and the impact of memory on the human psyche, pondering the enduring significance of moments of connection with the natural world:

"And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,"

(<https://poets.org/poem/lines-composed-few-miles-above-tintern-abbey-revisiting-banks-wye-during-tour-july-13-1798>)

Here, Wordsworth engages in philosophical reflection, exploring the transcendent and spiritual dimensions of human consciousness. Through *vichar*, he invites readers to contemplate the deeper meanings and existential questions that arise from the experience of nature and memory.

### Samuel Taylor Coleridge:

Samuel Taylor Coleridge, a contemporary of Wordsworth and a fellow Romantic poet, is best known for his vivid imagination and exploration of the supernatural in his poetry. In his canonical poem "Kubla Khan," Coleridge immerses the reader in a dreamlike realm of exotic landscapes and mystical visions. The poem begins with the speaker's description of the pleasure dome of Kubla Khan, a fantastical palace surrounded by gardens and rivers:

"In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea."

(<https://www.enotes.com/topics/kubla-khan/critical-essays/kubla-khan-samuel-taylor-coleridge-78921>)

Coleridge's use of rich imagery and hypnotic language creates an otherworldly atmosphere, evoking a sense of wonder and enchantment in the reader. The poem unfolds like a surreal dream, blurring the boundaries between reality and fantasy as the speaker describes the sights and sounds of Kubla Khan's paradise.

In terms of *vichar*, Coleridge's poetry often explores themes of imagination, creativity, and the power of the human mind. In "The Rime of the Ancient Mariner," Coleridge grapples with questions of guilt, redemption, and the nature of evil. The poem follows the journey of a sailor who, after committing a heinous crime against nature, is cursed to wander the earth and tell his tale to others:

"He prayeth best, who loveth best  
All things both great and small;  
For the dear God who loveth us,  
He made and loveth all."

(<https://www.bookey.app/quote-author/samuel-taylor-coleridge>)

Here, Coleridge delves into moral and philosophical questions, reflecting on the interconnectedness of humanity and the natural world. Through *vichar*, he encourages readers to consider the consequences of human actions and the importance of compassion and empathy in navigating the complexities of life.

### John Keats:

John Keats, a prominent Romantic poet known for his sensuous imagery and lyrical language, explores themes of beauty, mortality, and the imagination in his poetry. In his canonical poem "Ode to a Nightingale," Keats reflects on the fleeting nature of human existence and the timeless beauty of art and nature. The poem begins with the speaker's lament for the transience of life:

"My heart aches, and a drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
Or emptied some dull opiate to the drains  
One minute past, and Lethe-wards had sunk."

(<https://www.poetryfoundation.org/poems/44479/ode-to-a-nightingale>)

Keats' use of emotive language and vivid sensory imagery conveys a sense of melancholy and longing, as the speaker yearns to escape the constraints of mortality and merge with the eternal beauty of the nightingale's song.

In terms of *vichar*, Keats' poetry often explores the relationship between art, beauty, and the imagination. In "Ode on a Grecian Urn," Keats contemplates the enduring power of art to transcend the limitations of time and space. The poem meditates on the scenes depicted on the surface of an ancient urn, capturing moments of beauty and passion frozen in time:

"Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd,  
Pipe to the spirit ditties of no tone."

([https://prezi.com/\\_jvixakt8kgy/ode-on-a-grecian-urn-by-john-keats/](https://prezi.com/_jvixakt8kgy/ode-on-a-grecian-urn-by-john-keats/))

Here, Keats engages in philosophical reflection, pondering the nature of beauty and the role of art in preserving and immortalizing moments of human experience. Through *vichar*, he invites readers to contemplate the transcendent and timeless qualities of artistic creation.

**Matthew Arnold:**

Matthew Arnold, a Victorian poet and critic, is known for his exploration of cultural and intellectual themes in his poetry. In his canonical poem "Dover Beach," Arnold reflects on the erosion of faith and the uncertainties of modernity. The poem begins with the speaker's description of the tranquil setting of Dover Beach:

"The sea is calm tonight.  
The tide is full, the moon lies fair  
Upon the straits; on the French coast the light  
Gleams and is gone; the cliffs of England stand,  
Glimmering and vast, out in the tranquil bay."

<https://www.poetryfoundation.org/poems/43588/dover-beach>

Arnold's use of descriptive language and evocative imagery creates a sense of serenity and beauty, contrasting with the existential despair that follows. The speaker reflects on the decline of religious faith and the loss of certainty in an age of scientific scepticism and moral ambiguity.

In terms of *vichar*, Arnold's poetry often grapples with questions of culture, society, and the human condition. In "Dover Beach," he explores the tensions between faith and reason, tradition and progress, as he reflects on the changing cultural landscape of Victorian England:

"Ah, love, let us be true  
To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night."

<https://www.poetryfoundation.org/poems/43588/dover-beach>

Here, Arnold engages in philosophical reflection, contemplating the human condition and the search for meaning and certainty in an uncertain world. Through *vichar*, he invites readers to confront the existential challenges of modern life and to seek solace and connection in the face of adversity.

**Robert Browning:**

Robert Browning, a Victorian poet known for his dramatic monologues and psychological insight, explores themes of love, morality, and the complexity of human relationships in his poetry. In his canonical poem "My Last Duchess," Browning offers a chilling portrait of a Renaissance duke and his relationship with his deceased wife. The poem is presented as a dramatic monologue, with the duke addressing an envoy who has come to negotiate his next marriage:

"That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Fra Pandolf's hands  
Worked busily a day, and there she stands."

<https://poemanalysis.com/robert-browning/my-last-duchess/>

Browning's use of dramatic irony and unreliable narration creates a sense of tension and unease, as the true nature of the duke's character and his relationship with his wife are gradually revealed. In terms of *vichar*, Browning's poetry often delves into the complexities of human psychology and moral ambiguity. In "My Last Duchess," he explores themes of power, control, and possessiveness, as the duke reveals his jealousy and resentment towards his deceased wife:

"Even had you skill  
In speech(which I have not)to make your will  
Quite clear to such an one, and say, 'Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse  
E'en then would be some stooping; and I choose  
Never to stoop."

<https://poemanalysis.com/robert-browning/my-last-duchess/>

Here, Browning delves into the dark recesses of the human psyche, exploring themes of power, control, and toxic masculinity. Through *vichar*, he invites readers to confront the complexities of human relationships and the moral dilemmas that arise from issues of power and dominance.

### COMPARATIVE ANALYSIS:

#### I: Indian Poetics:

- **Bhavna (Feeling/Emotion):**

Natyashastra:

- Emphasizes portrayal of emotions on stage for rasa.

Abhinavgupta:

- Integral to aesthetic experience leading to rasa.
- Stresses refining emotional experiences.

Bhartruhari:

- Explores transient nature of human emotions.
- Reflects on worldly attachments and spiritual fulfillment.

Mamata:

- Expresses intense love and devotion towards the divine, conveying ecstasy and surrender.

Bharat Muni:

- Focuses on emotive aspect of theatrical performances.
- Aims to elicit emotional resonance in the audience.

- **Vichar (Thought):**

Natyashastra:

- Implicit in process of rasa-sadhana, suggesting intellectual engagement.

Abhinavgupta:

- Stresses role in refining emotional experiences and enhancing aesthetic enjoyment.

Bhartruhari:

- Encourages philosophical reflection on deeper meanings of life and pursuit of spiritual truth.

Mamata:

- Prompts readers to contemplate mysteries of divine love and spiritual enlightenment.

Bharat Muni:

- Suggests importance of intellectual inquiry and philosophical contemplation.

#### II. Western Poetics:

- **Bhavna (Feeling/Emotion):**

William Wordsworth:

- Celebrates sublime beauty of nature.
- Evokes joy and awe through vivid imagery.

Coleridge:

- Creates dreamlike atmosphere through vivid imagery and emotive language.

John Keats:

- Reflects on the fleeting nature of human existence and timeless beauty of art and nature.

Matthew Arnold:

- Contemplates erosion of faith and uncertainties of modernity.

Robert Browning:

- Explores complexities of human psychology and moral ambiguity.

- **Vichar (Thought):**

William Wordsworth:

- Invites readers to contemplate deeper meanings and existential questions arising from nature and memory.

Coleridge:

- Engages in philosophical reflection on the nature of art, beauty, and imagination.

John Keats:

- Reflects on existential questions and search for meaning in an uncertain world.

Matthew Arnold:

- Explores timeless beauty of art and enduring power of artistic creation.

Robert Browning:

- Reflects on complexities of human relationships and moral dilemmas.

While both Indian and Western traditions explore the interplay between *bhavna* and *vichar*, there are notable differences in their conceptualizations and expressions. Indian literature often emphasizes the spiritual and metaphysical dimensions of emotion and thought, rooted in ancient philosophical traditions such as Vedanta and Yoga. Western literature, on the other hand, tends to be more introspective and psychological, delving into the intricacies of human consciousness and existential angst. In the canonical poems of Wordsworth, Coleridge, Keats, Arnold, and Browning, we see a convergence of *bhavna* and *vichar*, as poets explore the depths of human emotion and intellectual inquiry. While each poet approaches these concepts with their own unique style and thematic emphases, there are common threads that run through their works. Wordsworth and Keats, for instance, share a deep appreciation for the beauty of nature and the transcendent power of art and imagination. Coleridge and Browning, on the other hand, delve into the complexities of human psychology and moral ambiguity, creating nuanced portraits of human experience and emotion.

### CONCLUSION

The exploration of *Bhavna* and *Vichar* across Indian and Western literary traditions reveals intriguing similarities and differences. In both traditions, emotion and thought are intertwined in the pursuit of aesthetic and philosophical insights.

In Indian poetics, scholars like Abhinavagupta, Bhartruhari, and Bharat Muni emphasize the integral relationship between *bhavna* and *vichar* in aesthetic experience, whether in the context of theatrical performances or devotional poetry. The transient nature of human emotions and the pursuit of spiritual fulfillment are recurring themes, inviting philosophical reflection and introspection.

Similarly, in Western poetry, luminaries such as Wordsworth, Coleridge, Keats, Arnold, and Browning explore the depths of human emotion and intellectual inquiry. Nature, existential questions, and moral dilemmas serve as focal points for contemplation, leading to profound insights into the human condition.

Ultimately, whether in the ancient treatises of India or the canonical poems of the West, *Bhavna* and *Vichar* serve as guiding principles in the exploration of the human experience, enriching literature with their depth and complexity.

In conclusion, Indian and Western Poetics both reveal profound insights into the interplay between *bhavna* and *vichar*. Through vivid imagery, emotive language, and philosophical reflection, these Indian and western poets navigate the realms of emotion and thought, inviting readers to contemplate the complexities of human experience and the mysteries of existence. By exploring these themes in canonical poems, we gain a deeper understanding of the enduring significance of *bhavna* and *vichar* in shaping the aesthetic experience within the Western literary tradition. Thus, *bhavna* and *vichar* serve as integral components of literary expression in both Indian and Western traditions, as illustrated with examples from *Natyashastra*, Abhinavagupta, Bhartruhari, Mamata, and the canonical poems by Wordsworth, Coleridge, Keats, Arnold, and Browning. While the cultural contexts and philosophical underpinnings may differ, the universal themes of human emotion and thought resonate across boundaries, offering profound insights into the human condition. By examining key examples from Indian and Western literature and poetics, and conducting a comparative analysis, this paper has highlighted the nuanced interplay between feeling/emotion and thought, showcasing their universal relevance and significance in shaping the aesthetic experience across cultural boundaries.

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## Tracing Bhavna (Feeling Emotion) and Vichar (Thought) in Indian and Western Poetics

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### Abstract

This research paper investigates the nuanced concepts of *bhavna* (feeling/emotion) and *vichar* (thought) in Indian and Western literature and poetics. Drawing upon classical Indian writings of Abhinavgupta, Bhartruhari, Mamata, Bharat Muni and canonical poems by William Wordsworth, Coleridge, John Keats, Matthew Arnold, and Robert Browning, the paper analyzes how these two cultural traditions approach the portrayal and integration of emotion and thought in artistic expression. By examining representative excerpts from these Western poets alongside examples from classical Indian texts, this study aims to elucidate the similarities, differences, and unique characteristics of *bhavna* and *vichar* in shaping the aesthetic experience across cultural traditions.

**Keywords:** *Bhavna*, *Vichar*, Poetics, Imagery, Symbolism.

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### Introduction

*Bhavna* and *vichar* represent fundamental elements of literary expression in Indian and Western traditions, encapsulating and transcending cultural boundaries and offering profound insights into human experience. While the terminology and theoretical frameworks may differ, the concepts of feeling/emotion and thought serve as pillars upon which literary works are constructed, conveying profound insights into the human condition. In Indian literature, *bhavna* encompasses a range of emotions, while *vichar* delves into intellectual inquiry and philosophical contemplation. Similarly, in Western literature, emotions and thoughts are intricately woven into canonical poems, evoking empathy and stimulating introspection. This paper conducts a comparative analysis of *bhavna* and *vichar* in Indian and Western literature, drawing upon classical Indian writings of Abhinavgupta, Bhartruhari, Mamata, Bharat Muni and canonical poems by Wordsworth, Keats, Arnold, and Browning to illustrate their significance and impact on the aesthetic experience.

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## Tracing Bhavna (Feeling/Emotion) and Vichar (Thought)...

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### ***Bhavna* (Feeling/Emotion) and *Vichar* in Indian Literature and Poetics**

Indian poetics is characterized by a rich tradition that intertwines *bhavna* (feeling/emotion) and *vichar* (thought) to create profound literary expressions. Through the works of eminent scholars and poets such as Abhinavagupta, Bhartruhari, Mamata, and Bharat Muni, Indian literature has explored the intricate relationship between emotion and intellect, offering insights into the human condition and spiritual consciousness. This comparative analysis aims to delve into the contributions of these luminaries and examine how they conceptualize and portray *bhavna* and *vichar* within the context of Indian poetics.

Abhinavagupta, a renowned philosopher and literary critic of the Kashmir Shaivism tradition, made significant contributions to Indian aesthetics through his commentary on the *Natyashastra* and other works. His holistic approach to aesthetics emphasized the integration of *bhavna* and *vichar* in artistic expression. According to Abhinavagupta, aesthetic experience involves not only the evocation of emotions but also the stimulation of intellectual contemplation and spiritual realization. In his commentary on the *Natyashastra*, he elaborates on the concept of *rasa*, the aesthetic essence derived from the harmonious combination of *bhavna* and *vichar*.

Abhinavagupta's concept of *bhavna* encompasses a wide spectrum of emotions, ranging from love and compassion to fear and anger. In his commentary, he emphasizes the importance of emotive responses in evoking *rasa*, suggesting that genuine emotional engagement is essential for the aesthetic experience to be fully realized. However, Abhinavagupta also emphasizes the role of *vichar* in refining and elevating emotional experiences. He suggests that intellectual inquiry and philosophical reflection deepen our understanding of the human condition and enhance the aesthetic enjoyment of literary works.

Bhartruhari, a philosopher-poet of the 7th century, is celebrated for his philosophical reflections on life, love, and human nature. In his renowned work, the *Vairagya Shataka*, Bhartruhari explores the transient nature of worldly attachments and the pursuit of spiritual enlightenment. Through his poignant verses, he delves into the complexities of human emotions and the quest for inner peace and fulfillment.

In Bhartruhari's poetry, *bhavna* emerges as a central theme, portraying the tumultuous nature of human emotions and the ephemeral nature of worldly pleasures. In verses such as:

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Like dew on a lotus leaf  
Or a bubble on water,  
I am and so is the world.

(<https://archive.arunachala.org/docs/vairagya-shatakam>)

Bhartruhari captures the impermanence of human existence and the fleeting nature of happiness derived from material possessions. His evocative imagery and emotive language convey a sense of existential angst and longing for transcendence.

*Vichar*, in Bhartruhari's poetry, manifests as philosophical reflection and introspection. Through his verses, he encourages readers to contemplate the deeper meanings of life and the pursuit of spiritual truth. In the same work, he reflects on the transient nature of human relationships and the illusory nature of worldly attachments:

Life's pleasures last but a moment,  
Like a flash of lightning or a dream.  
Why then do we cling to them?

(<https://archive.arunachala.org/docs/vairagya-shatakam>)

Here, Bhartruhari invites readers to engage in *vichar*, prompting them to question the value of worldly pursuits and seek lasting fulfillment in spiritual wisdom.

Mamata, a Sanskrit poetess of the 10<sup>th</sup> century, is celebrated for her lyrical compositions that explore themes of love, longing, and devotion. In her verses, she portrays the depth of human emotions and the transformative power of divine love. Mamata's poetry reflects the bhakti tradition, emphasising the emotional bond between the devotee and the divine.

In Mamata's poetry, *bhavna* is depicted through expressions of intense love and devotion towards the divine. Through her verses, she conveys the ecstasy of spiritual communion and the overwhelming joy of surrendering to the divine will. In one of her compositions, she writes:

O Lord, I am but a humble servant,  
Lost in the ocean of your love,  
In your embrace, I find solace,  
In your presence, I find peace." (Anonymous)

Mamata's emotive language and heartfelt expressions evoke a sense of reverence and awe, capturing the essence of bhavna in the context of devotional poetry.

## **Tracing Bhavna (Feeling Emotion) and Vichar (Thought)...**

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*Vichar*, in Mamata's poetry, takes the form of philosophical contemplation on the nature of divine love and the path to spiritual enlightenment. Through her verses, she explores the inner workings of the human mind and the transformative power of faith. In another composition, she reflects on the mysteries of divine grace and the importance of surrendering to the divine will:

Like a river flowing towards the ocean,  
Let my thoughts merge with your divine will.  
In your presence, all doubts vanish,  
And I find refuge in your eternal love. (Anonymous)

Here, Mamata invites readers to engage in *vichar*, encouraging them to reflect on the deeper significance of divine love and the spiritual journey towards self-realization.

Bharat Muni, the ancient Indian sage credited with authoring the *Natyashastra*, laid the foundations for Indian aesthetics and dramatic theory. In his seminal work, Bharat Muni elucidates the principles of *rasa*, emphasising the importance of emotional resonance and aesthetic experience in theatrical performances.

Bharat Muni's concept of *bhavna* revolves around the idea of *rasa*, the aesthetic essence derived from the portrayal of emotions on the stage. According to Bharat Muni, the primary goal of dramatic art is to evoke *rasa* in the audience, eliciting a profound emotional response that transcends the mundane. Through his theoretical framework, Bharat Muni outlines the nine *rasas* or emotional states that form the basis of Indian dramatic expression, including love, anger, compassion, and fear.

*Vichar*, in Bharat Muni's aesthetic theory, is implicit in the process of *rasa-sadhana*, the cultivation of aesthetic experience through the performance and appreciation of dramatic art. While Bharat Muni primarily focuses on the emotive aspect of theatrical performances, his theoretical framework also suggests the importance of intellectual engagement and critical reflection in fully realising the aesthetic potential of dramatic art. By delineating the principles of *rasa*, Bharat Muni provides a framework for understanding the interplay between emotion and thought in Indian poetics.

### ***Bhavna and Vichar in Western Literature and Poetics***

In Western literature and poetics, similar distinctions between emotion and thought can be observed, although the terminology and cultural contexts may

vary. Emotions are portrayed with nuance and intensity, eliciting empathetic responses from readers and audiences. Thought, on the other hand, complements emotion by providing intellectual depth and philosophical inquiry, challenging conventional notions of reality and perception.

As such, Western poetics, spanning centuries of literary tradition, encompasses a rich tapestry of emotions, thoughts, and philosophical inquiries. Central to this exploration are the concepts of *bhavna* (feeling/emotion) and *vichar* (thought), which serve as foundational elements in shaping the aesthetic experience for both poets and readers. In this comparative analysis, we delve into canonical poems by William Wordsworth, Samuel Taylor Coleridge, John Keats, Matthew Arnold, and Robert Browning to explore how these poets navigate the realms of emotion and thought within the Western poetic tradition.

William Wordsworth, a leading figure of the Romantic Movement, is renowned for his celebration of nature, the individual, and the spiritual in his poetry. In his canonical poem "I Wandered Lonely as a Cloud," Wordsworth illustrates the profound emotional impact of nature on the human psyche. The poem begins with the speaker's solitary wanderings, feeling disconnected from the world around him. However, as he encounters a field of daffodils, his mood shifts dramatically:

Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.

(<https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud>)

Here, Wordsworth's use of vivid imagery and emotive language evokes a sense of joy and awe in the reader, as the speaker becomes enraptured by the beauty and vitality of the natural world. The poem captures a moment of sublime transcendence, where the boundaries between self and nature dissolve, and the speaker experiences a profound emotional connection to the daffodils and the landscape.

In terms of *vichar*, Wordsworth's poetry often reflects upon the deeper meanings and philosophical implications of human experience. In "Lines Composed a Few Miles Above Tintern Abbey," Wordsworth reflects on the transformative power of nature and memory. He contemplates the passage of time and the impact of memory on the human psyche, pondering the enduring significance of moments of connection with the natural world:

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## Tracing Bhavna (Feeling Emotion) and Vichar (Thought)...

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And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
(<https://poets.org/poem/lines-composed-few-miles-above-tintern-abbey-revisiting-banks-why-during-tonr-july-13-1798>)

Here, Wordsworth engages in philosophical reflection, exploring the transcendent and spiritual dimensions of human consciousness. Through *vichar*, he invites readers to contemplate the deeper meanings and existential questions that arise from the experience of nature and memory.

Samuel Taylor Coleridge, a contemporary of Wordsworth and a fellow Romantic poet, is best known for his vivid imagination and exploration of the supernatural in his poetry. In his canonical poem "Kubla Khan," Coleridge immerses the reader in a dreamlike realm of exotic landscapes and mystical visions. The poem begins with the speaker's description of the pleasure dome of Kubla Khan, a fantastical palace surrounded by gardens and rivers:

In Xanadu did Kubla Khan  
A stately pleasure-dome decree  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea.  
(<https://www.ennies.co.uk/topics/kubla-khan/critical-essays/kubla-khan-samuel-taylor-coleridge-78921>)

Coleridge's use of rich imagery and hypnotic language creates an otherworldly atmosphere, evoking a sense of wonder and enchantment in the reader. The poem unfolds like a surreal dream, blurring the boundaries between reality and fantasy as the speaker describes the sights and sounds of Kubla Khan's paradise.

In terms of *vichar*, Coleridge's poetry often explores themes of imagination, creativity, and the power of the human mind. In "The Rime of the Ancient Mariner," Coleridge grapples with questions of guilt, redemption, and the nature of evil. The poem follows the journey of a sailor who, after committing a heinous crime against nature, is cursed to wander the earth and tell his tale to others:

He prayeth best, who loveth best  
All things both great and small;

## Anupamratanshanker Nagar

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For the dear God who loveth us,  
He made and loveth all.”

(<https://www.bookey.app/quote-author/samuel-taylor-coleridge>)

Here, Coleridge delves into moral and philosophical questions, reflecting on the interconnectedness of humanity and the natural world. Through *vichar*, he encourages readers to consider the consequences of human actions and the importance of compassion and empathy in navigating the complexities of life.

John Keats, a prominent Romantic poet known for his sensuous imagery and lyrical language, explores themes of beauty, mortality, and the imagination in his poetry. In his canonical poem “Ode to a Nightingale,” Keats reflects on the fleeting nature of human existence and the timeless beauty of art and nature. The poem begins with the speaker’s lament for the transience of life:

My heart aches, and a drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
Or emptied some dull opiate to the drains  
One minute past, and Lethe-wards had sunk.”

(<https://www.poetryfoundation.org/poems/44479/ode-to-a-nightingale>)

Keats’ use of emotive language and vivid sensory imagery conveys a sense of melancholy and longing, as the speaker yearns to escape the constraints of mortality and merge with the eternal beauty of the nightingale’s song.

In terms of *vichar*, Keats’ poetry often explores the relationship between art, beauty, and the imagination. In “Ode on a Grecian Urn,” Keats contemplates the enduring power of art to transcend the limitations of time and space. The poem meditates on the scenes depicted on the surface of an ancient urn, capturing moments of beauty and passion frozen in time:

Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endeared,  
Pipe to the spirit ditties of no tone.”

([https://prezi.com/\\_jvixakt8kgy/ode-on-a-grecian-urn-by-john-keats/](https://prezi.com/_jvixakt8kgy/ode-on-a-grecian-urn-by-john-keats/))

Here, Keats engages in philosophical reflection, pondering the nature of beauty and the role of art in preserving and immortalising moments of human experience. Through *vichar*, he invites readers to contemplate the transcendent and timeless qualities of artistic creation.

Matthew Arnold, a Victorian poet and critic, is known for his exploration of cultural and intellectual themes in his poetry. In his canonical poem “Dover

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## Tracing Bhavna (Feeling Emotion) and Vichar (Thought)...

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Beach,” Arnold reflects on the erosion of faith and the uncertainties of modernity. The poem begins with the speaker’s description of the tranquil setting of Dover Beach:

The sea is calm tonight,  
The tide is full, the moon lies fair  
Upon the straits; on the French coast the light  
Gleams and is gone; the cliffs of England stand,  
Glimmering and vast, out in the tranquil bay.  
(<https://www.poetryfoundation.org/poems/43588/dover-beach>)

Arnold’s use of descriptive language and evocative imagery creates a sense of serenity and beauty, contrasting with the existential despair that follows. The speaker reflects on the decline of religious faith and the loss of certainty in an age of scientific scepticism and moral ambiguity.

In terms of *vichar*, Arnold’s poetry often grapples with questions of culture, society, and the human condition. In “Dover Beach,” he explores the tensions between faith and reason, tradition and progress, as he reflects on the changing cultural landscape of Victorian England:

Ah, love, let us be true  
To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.  
(<https://www.poetryfoundation.org/poems/43588/dover-beach>)

Here, Arnold engages in philosophical reflection, contemplating the human condition and the search for meaning and certainty in an uncertain world. Through *vichar*, he invites readers to confront the existential challenges of modern life and to seek solace and connection in the face of adversity.

Robert Browning, a Victorian poet known for his dramatic monologues and psychological insight, explores themes of love, morality, and the complexity of human relationships in his poetry. In his canonical poem “My Last Duchess,” Browning offers a chilling portrait of a Renaissance duke and his relationship with his deceased wife. The poem is presented as a dramatic monologue, with the duke addressing an envoy who has come to negotiate his next marriage:

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That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Fra Pandolf's hands  
Worked busily a day, and there she stands.  
(<https://poemanalysis.com/robert-browning/my-last-duchess/>)

Browning's use of dramatic irony and unreliable narration creates a sense of tension and unease, as the true nature of the duke's character and his relationship with his wife are gradually revealed.

In terms of *vichar*, Browning's poetry often delves into the complexities of human psychology and moral ambiguity. In "My Last Duchess," he explores themes of power, control, and possessiveness, as the duke reveals his jealousy and resentment towards his deceased wife:

Even had you skill  
In speech (which I have not) to make your will  
Quite clear to such an one, and say, 'Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark; and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse  
E'en then would be some stooping; and I choose  
Never to stoop. (<https://poemanalysis.com/robert-browning/my-last-duchess/>)

Here, Browning delves into the dark recesses of the human psyche, exploring themes of power, control, and toxic masculinity. Through *vichar*, he invites readers to confront the complexities of human relationships and the moral dilemmas that arise from issues of power and dominance.

### Comparative Analysis

#### I: Indian Poetics

- **Bhavna (Feeling/Emotion):**

*Natyashastra:*

- Emphasises portrayal of emotions on stage for *rasa*.

*Abhinavagupta:*

- Integral to aesthetic experience leading to *rasa*.
- Stresses refining emotional experiences.

## **Tracing Bhavna (Feeling Emotion) and Vichar (Thought)...**

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**Bhartruhari:**

- Explores transient nature of human emotions.
- Reflects on worldly attachments and spiritual fulfillment.

**Mamata:**

- Expresses intense love and devotion towards the divine, conveying ecstasy and surrender.

**Bharat Muni:**

- Focuses on emotive aspect of theatrical performances.
- Aims to elicit emotional resonance in the audience.
- **Vichar (Thought):**

*Natyashastra:*

- Implicit in process of rasa-sadhana, suggesting intellectual engagement.

**Abhinavgupta:**

- Stresses role in refining emotional experiences and enhancing aesthetic enjoyment.

**Bhartruhari:**

- Encourages philosophical reflection on deeper meanings of life and pursuit of spiritual truth.

**Mamata:**

- Prompts readers to contemplate mysteries of divine love and spiritual enlightenment.

**Bharat Muni:**

- Suggests importance of intellectual inquiry and philosophical contemplation.

## **II. Western Poetics**

- **Bhavna (Feeling/Emotion):**

**William Wordsworth:**

- Celebrates sublime beauty of nature.
- Evokes joy and awe through vivid imagery.

**Coleridge:**

- Creates dreamlike atmosphere through vivid imagery and emotive language.

John Keats:

- Reflects on the fleeting nature of human existence and timeless beauty of art and nature.

Matthew Arnold:

- Contemplates erosion of faith and uncertainties of modernity.

Robert Browning:

- Explores complexities of human psychology and moral ambiguity.
- Vichar (Thought):

William Wordsworth:

- Invites readers to contemplate deeper meanings and existential questions arising from nature and memory.

Coleridge:

- Engages in philosophical reflection on the nature of art, beauty, and imagination.

John Keats:

- Reflects on existential questions and search for meaning in an uncertain world.

Matthew Arnold:

- Explores timeless beauty of art and enduring power of artistic creation.

Robert Browning:

- Reflects on complexities of human relationships and moral dilemmas.

Both Indian and Western traditions explore the interplay between *bhavana* and *vichar*, yet there are notable differences in their conceptualisations and expressions. Indian literature often emphasises the spiritual and metaphysical dimensions of emotion and thought, rooted in ancient philosophical traditions such as Vedanta and Yoga. Western literature, on the other hand, tends to be more introspective and psychological, delving into the intricacies of human consciousness and existential angst. In the canonical poems of Wordsworth, Coleridge, Keats, Arnold, and Browning, we see a convergence of *bhavana* and *vichar*, as poets explore the depths of human emotion and intellectual inquiry. While each poet approaches these concepts with their own unique style and thematic emphases, there are common threads that run through their works. Wordsworth and Keats, for instance, share a deep appreciation for the beauty of nature and the

## **Tracing Bhavna (Feeling Emotion) and Vichar (Thought)...**

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transcendent power of art and imagination. Coleridge and Browning, on the other hand, delve into the complexities of human psychology and moral ambiguity, creating nuanced portraits of human experience and emotion.

### **Conclusion**

The exploration of *Bhavna* and *Vichar* across Indian and Western literary traditions reveals intriguing similarities and differences. In both traditions, emotion and thought are intertwined in the pursuit of aesthetic and philosophical insights.

In Indian poetics, scholars like Abhinavagupta, Bhartruhari, and Bharat Muni emphasise the integral relationship between *bhavna* and *vichar* in aesthetic experience, whether in the context of theatrical performances or devotional poetry. The transient nature of human emotions and the pursuit of spiritual fulfillment are recurring themes, inviting philosophical reflection and introspection.

Similarly, in Western poetry, luminaries such as Wordsworth, Coleridge, Keats, Arnold, and Browning explore the depths of human emotion and intellectual inquiry. Nature, existential questions, and moral dilemmas serve as focal points for contemplation, leading to profound insights into the human condition.

Ultimately, whether in the ancient treatises of India or the canonical poems of the West, *Bhavna* and *Vichar* serve as guiding principles in the exploration of the human experience, enriching literature with their depth and complexity.

In conclusion, Indian and Western Poetics both reveal profound insights into the interplay between *bhavna* and *vichar*. Through vivid imagery, emotive language, and philosophical reflection, these Indian and western poets navigate the realms of emotion and thought, inviting readers to contemplate the complexities of human experience and the mysteries of existence. By exploring these themes in canonical poems, we gain a deeper understanding of the enduring significance of *bhavna* and *vichar* in shaping the aesthetic experience within the Western literary tradition. Thus, *bhavna* and *vichar* serve as integral components of literary expression in both Indian and Western traditions, as illustrated with examples from *Natyashastra*, Abhinavagupta, Bhartruhari, Mamata, and the canonical poems by Wordsworth, Coleridge, Keats, Arnold, and Browning. While the cultural contexts and philosophical underpinnings may differ, the universal themes of human emotion and thought resonate across boundaries, offering profound insights into the human condition. By examining key examples from Indian and Western literature and poetics, and conducting a comparative analysis, this paper

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has highlighted the nuanced interplay between feeling/emotion and thought, showcasing their universal relevance and significance in shaping the aesthetic experience across cultural boundaries.

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## FUTURE OF TEACHING ENGLISH LANGUAGE THROUGH TECHNOLOGY IN GUJARAT

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### ABSTRACT

“Technology is a gift of God. After the gift of life, it is perhaps the greatest of God’s gifts. It is the mother of civilizations, of arts and of sciences.” (Freeman Dyson)

We know that in today’s age English language is getting more and more importance. English language has become so necessary in our life that we need it on each step in our life. It has become so essential that we feel that we are surrounded by English language. English language has given great opportunity to the employment and lifestyle in human life. It has become so necessary that we cannot fulfil our daily needs without learning it properly. Since the requirement has arisen, the educators have also thought about it deeply and recognised the necessity of teaching English from the very early stages of schooling. Lots of school have emerged to fulfil the parents desire to educate their child in English medium schools or offering best English education in other medium schools also. Government has also pondered about it properly and facilitated the schools with proper equipment and guidance time to time. The scenario of teaching English in Gujarat state is not different. Gujarat government has also put emphasis on teaching English while several other private educators in Gujarat state also attempt to provide best English education in their schools. While it comes to giving better education the government or the private educators need special equipment and proper technology. Special equipment and proper technology can be provided with the help of Internet. Here technology means the use of Internet and computers laptops and mobiles and use of various online content and mass media. The government and the special educators have started to provide English language teaching with the help of Internet and laptops.

The research paper aims at showcasing the real scenario of usage of Internet and technology in the schools of Gujarat state especially teaching English language.

### INTRODUCTION

English language is a worldwide language. It is a common link to the world. We get many information from Internet and other medias with the help of English language. It is widely used in marketing and education field. It is required in various other fields also. It is very useful in day-to-day conversation and for developing better personality. As we all know that the person with sound knowledge of English language is considered as role model for others. As it is necessary for gaining and delivering knowledge and ideas one must make all efforts to learn it somehow.

Technology is “... the application of scientific knowledge to the practical aims of human life or, as it is sometimes phrased, to the change and manipulation of the human environment.” (Britanica. com) Technology comprises many aspects like mobile, internet, laptop, multimedia, and interactive classrooms. The skill in using technology helps educators teach more efficiently in the classroom. In today’s age use of technology in classrooms have become more compulsory. With help of technology the teachers can teach various subjects using various methods and techniques. Technology has made the teaching learning process more interesting and easier for teachers to teach and easier for the students to decode the meanings. It is widely used to teach

the difficult subjects like maths science and English language. The educators offer various techniques with the help of Technology. Students can learn new words and their meanings with the help of online dictionaries. They can also be made able to learn and find new information with the help of internet. The teachers can show various pictures graphs and videos online simultaneously. English language can be taught with the help of language labs as well. We can say that even using technology while teaching other subjects the commend over English language is necessary. Thus, the mingling of the efficiency of English language and knowledge of using technology makes the learning more interesting and efficient.

The parents are more focused and enthusiastic to provide better education to their children. So, they prefer their kids to learn English language from the very early stage of schooling. They try to train their minds to grasp English fast and respond accordingly. They are even ready to pay high fees for that. They have developed the mentality that if their child will not learn English language well, they will be left behind in their studies and in their career. As the use of English language is becoming more and more compulsory day by day, they have been left with no option. The people in Gujarat state have recognised the importance of the English language and started paying attention

and high fees for that. They have decided to keep their feet equal with the fast-moving world. They have started choosing their careers from the very beginning.

“In the changing world of education, technology is set to change how students learn and teachers teach. From personalized learning with AI to virtual reality classrooms, the options are vast.” (Varthana)

As the time demands, the government of Gujarat has started many policies benefiting the people providing better education. It has introduced Gyankunj project facilitating 1609 schools with interactive smart class. This has been introduced to provide efficient education in the class of 6 to onwards.

“Gyankunj is a school digitalization programme to enhance classroom interactivity and teaching-learning process with the help of technology tools, like Projector, Interactive Infrared Camera, Laptop, Speaker, Whiteboard, Wi-Fi Router Extender etc.” (Samagra Shiksha)

### Objectives

The objectives of the research paper are as follow:

1. It aims at the showcasing the real situation of Gujarat state about English language awareness.
2. It focuses on the utility of technology in the education field.
3. It puts emphasis on the possibility of teaching English in better atmosphere using technology.
4. If and how the government and the private educators have become prepared for online teaching if the time demands in future.
5. Scope and opportunities for online English language teaching at current and in future in Gujarat state.

### Hypothesis

1. The Covid 19 has showed the world and the state that online teaching is/ was perhaps the only option for teaching, the state has taken it as the challenge and started implementing it in about all schools.
2. The enhancement of teaching experience and the comprehension on the part of the learners are required to be tested and verified.
3. The gadgets like laptops, mobiles and output devices' utility and their part in the field of education.
4. As India is becoming blooming in the current years and the spread of education, especially emphasis on English language has become visible and acceptable in the society.
5. The parents of the children are becoming more enthusiastic regarding their kids' education and developing the sense of bifurcation and analysis for the brighter future. They have also been seen to paying more attention towards their kids' education.
6. The current atmosphere is also being supportive. The usage of multi-media and social media have become a wonderful tool for making the children familiar with the latest technology.
7. With the more promising future of technology in the field of education, it is clearly visible that the upcoming age is supposed to be producing very clear and transparent

students' mindsets and vision for their career and life goals.

### RESEARCH METHOD

The research paper is based on the facts analysis using descriptive method. The qualitative method for this research paper has been adopted as the outcomes of it will be narrated through the words instead of any graphs and mathematical calculations.

The Paper has adopted the observational technique for data collection and the analysis of it will be done theoretically.

### ANALYSIS

The above research paper shows that the future of English language teaching through technology is getting brighter. The comparison of the previous years with the last ten years regarding the awareness in recognising the importance of English language learning and use of technology indicates that the last years have bloomed thousands of English language aspirants using technology for their betterment. The government has provided more equipment in last decade. It has provided around 10000 tablets to the students of class 7 and 8 and onwards in about 100 schools in the state.

“The initiative of “Gyankunj” project has been launched by the Hon'ble Chief Minister of Gujarat on 5th September, 2017 - Teacher's Day to accelerate the efforts of Government of Gujarat in the area of digital education inspired from the vision of Digital India.” (Samagra Shiksha)

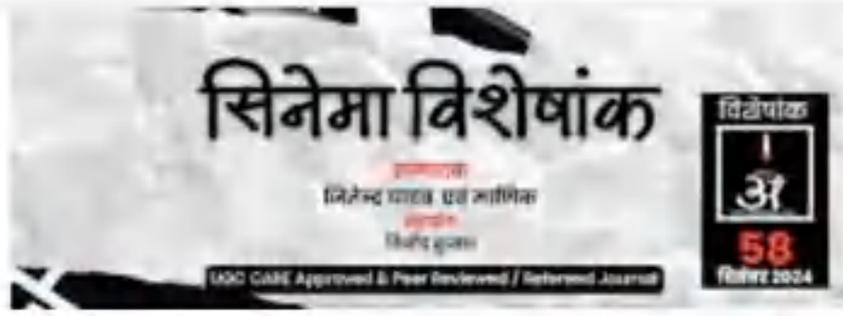
This will surely help other subjects with English language as well. The focus on English language regarding technology is that because of its use and command over it. The use of technology will surely increase the interest and confidence in the learners.

### CONCLUSION

To sum up, it is necessary to look back and see how the study has justified the purpose. We can see that the life is changing and demands are changing simultaneously. We are getting prepared for the next generation with leaps and heaps. The upcoming age is surely be devoted to the technology. So, it has been found out timely that without technological proficiency, we will stand out of the game. All the sectors are making efforts to fulfil their need regarding the demands so as the education field too. We have identified that the English language teaching with the help of technology will be crucial in the next age. With all the efforts made from the government, private educators and the parents don't seem to leave any chance of falling short of time and pace.

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Gunwant ॐ मंगलवार, दिसंबर 31, 2024

### कृषि में महिलाओं की भूमिका और हिन्दी फिल्म 'मदर इंडिया'

- चौधरी राजेन्द्र कुमार एस.

भारत कृषि प्रधान देश होने के कारण भारतीय समाज और संस्कृति भी पूर्ण रूप से कृषि से जुड़ी हुए है। इस संबंध में अमर्त्य सेन का मानना है कि- "भूधार संस्कृतियों में पितृवंशानुगामिता तथा लड़कियों के लिए विवाहोपरान्त पतिगृहवास के साथ-साथ संयुक्त परिवार व्यवस्था और लिंग पर आधारित श्रम विभाजन : बहुत दृढ़ता से पालन होता रहा है।"1 यह सत्य है कि भारतीय समाज पुरुषसत्ता प्रधान देश है। इसलिए जब भारत के किसानों की बात होती है तो सिर्फ पुरुष के साथ ही जोड़कर देखा जाता है। लेकिन सदियों से कृषि में महिलाओं ने महती भूमिका निभाई है क्योंकि महिलाएँ कृषि क्षेत्र में खेत की बुआई से लेकर फसल काटने तक के सारे कार्यों में सम्मिलित होती हैं। जैसे - "परंपरागत रूप से, महिलाओं ने हमेशा कृषि जगत में महती और विविध भूमिकाएँ निभाई हैं, चाहे वो खेत के रूप में हो या सह-किसान, परिवारिक मजदूर, दिहाड़ी मजदूर या फिर प्रबंधक के तौर पर, यही नहीं बीजों का चुनाव, उनका रख-रखाव, भंडारण, विक्री, बीजों का आदान-प्रदान हमेशा से ही महिलाओं के हाथ में रहा है। महिला केवल फसल उगाने में ही नहीं बल्कि इससे संबंधित दूसरे क्षेत्रों मसलन बागवानी, पशु और मछली पालन में भी सक्रिय भूमिका निभाती रही हैं।"2 इतना ही नहीं कई विद्वान यह भी मानते हैं कि कृषि की शुरुआत ही स्त्रियों द्वारा हुई है। विल टुरन्ट है कि "यद्यपि आरम्भिक समाज में अधिकांशतः आर्थिक विकास पुरुषों की अपेक्षा स्त्रियों द्वारा हुआ, पुरुष तो सदियों तक आखेट और पशुपालन के प्राचीन तौरों पर ही चिपका रहा लेकिन स्त्री ने अपने खेतों के पास कृषि का विकास किया, घर की अन्य कई कलाओं का विकास किया, जो बाद में महत्वपूर्ण धर्मों के विकास में सहायक हुई।"3 भारतीय कृषि सामाजिक परंपरा एवं संस्कृति के बारे में सुभाष शर्मा लिखते हैं कि- "सामाजिक कुरीतियों एवं परंपराओं ने श्रम-विभाजित लिंगभेद लागू किया है-यानी कुछ कार्य जैसे खेत में हल जोतना, छप्पर छाना पुरुषों के लिए घोषित हैं और महिलाएँ ये कार्य नहीं कर सकतीं।"4 भारत में कृषि का सारा कार्य महिलाएँ संभालती नज़र आती है।

आज भारत के गाँवों में बड़े किसानों की संख्या बहुत कम बची है और छोटे किसान अधिक हैं जिससे उनका गुजारा करना मुश्किल हो जाता है। इन परिस्थितियों के कारण गाँव से शहर की ओर पुरुष किसानों का पलायन बहुत बड़ी मात्रा में हो रहा है जिससे गाँव में महिलाएँ ही ज्यादा रह जाती हैं और घर-गृहस्थी के साथ-साथ किसानों का भी सारा कार्य संभालती हुई नज़र आती हैं। 2017-18 में किये गये आर्थिक सर्वेक्षण में भी पाया गया था कि पुरुषों के बढ़ते ग्रामिण से शहरी विस्थापित कृषि का 'नारीकरण' हुआ है। फेमिनाइजेशन ऑफ एग्रीकल्चर के अनुसार भारत में यह आकड़ा सबसे ज्यादा बिहार में है, जहाँ पर 50 प्रतिशत महिलाएँ कृषि कार्य करती हैं और उनमें 70 प्रतिशत ऐसे परिवार हैं, जिनमें से पुरुष गाँव से शहर की तरफ पलायन हुए हैं। इसके साथ ही खेती के अंतर्गत काम करनेवाली महिलाओं की संख्या भी बहुत ज्यादा है। युनाइटेड नेशंस के खाद्य एवं कृषि संगठन (FAO) के मुताबिक भारत की कृषि में महिलाओं का योगदान लगभग 32 प्रतिशत है जो अंतर्गत कृषि में महिलाओं की महती भूमिका को देखते हुए ही कृषि और किसान कल्याण मंत्रालय ने 15 अक्टूबर को महिला किसान दिवस के रूप में घोषित किया है। साथ ही विश्वभर में करीब 43 फ्रीसदी महिलाएँ कृषि श्रमिक के रूप में कार्य करती हैं। उसको देखते हुए संयुक्त राष्ट्र द्वारा 15 अक्टूबर को अंतर्राष्ट्रीय महिला दिवस के रूप में घोषित किया गया है।

हिन्दी फिल्मों में किसानों का चित्रण शुरू से ही होता रहा है, किसान संबंधी फिल्मों में महिलाओं की भूमिका भी रही है, लेकिन बहुत कम। वैसे जिस अर्थिक जनता के व्यवसाय और अर्थ का आधार ही कृषि हो, जिस देश की गणना कृषि प्रधान देशों के अंतर्गत की जाती हो उस देश का सिनेमा जैसा माध्यम कृषि से अछूता रह सकता है। क्योंकि सिनेमा को भी साहित्य की तरह समाज का आईना माना जाता है। हिन्दी की पहली रंगीन फिल्म का नाम ही कृषि और किसानों के साथ जुड़कर बनता है- 'किसान कन्या' (1936) उसके बाद 1940 में महबूबखान के निर्देशन में 'औरत' नाम से फिल्म बनी उसी फिल्म को दोबारा 1957 'इंडिया' के नाम से बनाया गया उसमें भी नारी और कृषि को साथ में दिखाया गया। इस फिल्म में अभिनय की प्रमुख भूमिका नर्गिस (राधा), सुनिल दत्त (बिरजू) कुमार (रामू), राज कुमार (शामू) आदि ने निभायी थी। 1954 में 'दो बीघा जमीन' में शंभू के शहर चले जाने के बाद घर का सारा कार्य, बीमार ससुर की देखरेख खेती का काम शंभू की पत्नी पार्वती के कंधों पर आ जाता है, वह गर्भवती होने के बावजूद भी कर्ज की मुक्ति के लिए घर में न बैठकर ठेके पर काम करने

जाती है, बुखार होने के बावजूद शिगाड़े लेने तालाब में जाती है। उस तरह एक कृषक नारी की संघर्ष की बात 'मदर इंडिया', 'दिशा', 'धरती कहे पुकार के', 'पानी अमृत', 'उपकार' 'करंट', 'अंकुर' आदि फिल्मों में करती हैं।

'मदर इंडिया', 'करंट' और 'गोदान' की स्त्रियों की छवि अलग-अलग रूपों में उभरती है। 'मदर इंडिया' फिल्म में राधा की छवि जो हमारे सामने उभरकर आती है छवि सच्ची भारतीय स्त्री किसान की छवि है जो यथार्थ के साथ जुड़ती नज़र आती है। वास्तविक स्त्री किसान की स्थिति, मेहनत, मुसीबत, यातनाओं आदि न्याय कर पाने में काफ़ी हद तक सफल रही है। इस फिल्म में कमजोर मानी जानेवाली महिला का आत्मबल, शरीर से मजबूत चित्रण किया है। इसके संबंध में 'नारी' नामक किताब में शमीम खान ने लिखा है कि – "कमजोर समझी जाने वाली औरत अपने आत्मबल और दृढ़ निश्चय के कारण कितनी मजबूत हो सकती है।" 5

राधा जब शादी करके आती है तो घर के बाहर के सब लोगों की नज़र और आकांक्षा उन पर टीकी है, वह दिखने में तो अच्छी है लेकिन बाकी काम कैसे अक्सर ऐसा गाँवों में होता है जब नयी नवेली दुल्हन घर में आती है तो घरवालों से ज्यादा आस-पड़ोस के लोगों को रूचि रहती है कि घर का और बाहर काम या नहीं। अगर करती है तो सराहना होती है और नहीं करती तो गाँव भर में आलोचना होती है। शादी के बाद जब उसे पता चलता है कि उसकी शादी कर्ज से हुई है तो वह अपने पति को गहने उतार कर दे देती है जिससे कर्ज कम हो सके यह उसका निःस्वार्थ और समर्पण भाव है। क्योंकि अक्सर हमें लगता है कि उ सबसे प्यारी कोई चीज़ हो तो वह गहने, साड़ी, सजने संवरने में आगे रहती है लेकिन यहाँ राधा अपने पति को कर्ज अदा करने के लिए वह भी उतार कर दे यह राधा का अपनी जमीन के प्रति लगाव ही है वह चाहती है कि कर्ज से जल्दी से जल्दी मुक्ति मिले।

'मदर इंडिया' की राधा एक ऐसी महिला है जो अपने पति पर निर्भर नहीं बल्कि पति की पूर्णरूप से सहभागिनी है। वह घर का सारा कार्य तो संभालती है। जैसा बनाना, बच्चों का लालन-पालन करना आदि। लेकिन यह सब कार्य करते हुए भी पति शामू के साथ खेत के कार्य में पूर्ण रूप से सहभागी रहती है। घर और खेत का कार्य मिलाकर शामू के दिनभर के कार्य साथ तुलना की जाएँ तो राधा का कार्य शामू से अधिक होता है। राधा शामू के साथ खेत से लेकर खलिहान तक कार्य करते हुए नज़र आती है और हर कार्य बखूबी करती है। जैसे- ज्वार की फ़सल काटती हुए, कपास बीनते हुए, खलिहान में काम करते हुए, कुदाल से जल तोड़ते हुए आदि, शामू जो भी कार्य करता है वह करती है और शामू का हाथ बटाती है।

राधा खेत और घर का कार्य ही नहीं करती वह परिवारिक एवं बाहरी मसलों के निर्णयों में भी समझ बूझ की भी धनी है और वह पारिवारिक निर्णय लेने में मदद है। शामू की बीस बीघे जमीन लाला के कर्ज के तले दबी है लेकिन जिस जमीन पर लाला का हक नहीं है उस पाँच बीघे जमीन को जोतने की सलाह भी वही जैसे- "राधा:- मैंने एक उपाय सोचा है अपनी वो जमीन है ना पाँच बीघा जमीन वो तो बेकार पड़ी है, उसमें खाली घास होती है उसे हम लोग तोड़े उसमें अनाज उगाएँ लाला का कोई हक नहीं। / पति (शामू में हिम्मत नहीं है वह कहता है कि)- आधी जमीन में पत्थर और आधी जमीन में मोटी-मोटी जड़ें हैं, मेरे बैल दो दिनों में जायेंगे। / राधा (पति का ऐसा निराशा भरा उत्तर सुनकर भी वह उदास नहीं होती और नहीं हिम्मत हारती है वह अपना फैसला पति को सुनाते हुए कहती है) कल से ही शुरू करती हूँ जमीन तोड़ने का काम।" 6

यहाँ राधा की कुशलता का या स्त्री बुद्धि चित्रण है, शामू जो सोचने में असमर्थ है वह राधा सोचती है, कर्ज मुक्त और सफल जिन्दगी का रास्ता दिखाती है। बातों में अदभूत हिम्मत, साहस दिखाई देता है यहाँ शामू में उसकी कमी नज़र आती है। लेकिन पत्नी के हिम्मत को देखकर वह भी उसका साथ देता है और टूटे बंजर जमीन को तोड़ने का कार्य आरंभ कर देते हैं। लेकिन बदकिस्मती से एक बड़ा-सा पत्थर निकालते समय शामू का हाथ उस पत्थर के नीचे आ जाता है और कट जाते हैं। इन हाथों के कटने साथ ही शामू के अंदर जो रही सही हिम्मत है वह भी टूट जाती है। उसका मनोबल टूट जाता है और शामू घर से कहीं चला जाता है। उसके बाद तो घर की सारी जिम्मेदारी राधा के कंधों पर आ जाती है। राधा को घर संभालना बच्चों का ख्याल रखना है लेकिन घर में अनाज का दाना नहीं है। खेती संभालनी है, खेत जोतने हैं लेकिन उसके पास बैल नहीं हैं, नहीं पैसे हैं, नहीं घर में कोई सामान बचा है जो बंधक रखके पैसे मिले और ऊपर से लाला का ऐसे कठिन संकट के समय में भी राधा का साहस और हिम्मत नहीं टूटता वह बैल की जगह खुद लेती है और अपने बेटे रामू से हल चलवाती है। यह छवि जिसे भारतीय समाज में उभरी है या इस छवि ने भारतीय किसान की वास्तविकता से रूबरू करवाया। उससे भारतीय सिनेमा में 'मदर इंडिया' फिल्म की एक छवि बनकर उभरी है। आज किसानों के द्वारा खेती को छोड़कर अन्य क्षेत्रों में जाने और आत्महत्या करने से महिला किसानों की संख्या में बहुत अधिक इजाफ़ा हुआ है। इस तरह पुरुषों का गाँव से "पालायन के परिणाम स्वरूप ये ग्रामीण महिलाएँ दोहरे शोषण का शिकार होती हैं। परिवार में दोहरे कामों व परिजनों की हिंसा का शिकार वहीं बाहरी लोगों द्वारा कार्यस्थलों पर तरह-तरह के शोषण को झेलती हैं।" 7 क्योंकि परिवार के मुखिया के शहर में या मृत्यु हो महिला के कंधों पर ही कृषि को संभालने का दायित्व आ जाता है। जिससे दिन-ब-दिन महिला किसानों की संख्या में वृद्धि हो रही है। वही स्थिति 'मदर इंडिया' की भी है। पति के कहीं चले जाने के बाद वह भी लाला के शोषण का शिकार होती है।

राधा कई सारी कठिनाईयों का सामना करते हुए फ़सल तो खड़ी करती है लेकिन एक बार फिर बदकिस्मती उसका पीछा नहीं छोड़ती और इस बार प्रकृति ऐंठती है कि सारी लहलहती फसले बारिश के पानी के साथ बह जाती है और खेत चोपट्ट हो जाते हैं। घर बाहर सब जगह पानी ही पानी हो गया है। जमीन उपजाऊ बनाने में चार-पाँच साल लग जाएँगे, यही सोचकर गाँव के लोगों की हिम्मत टूट गई है। लोग गाँव छोड़ने के लिए मजबूर हो गये हैं। लेकिन राधा में हिम्मत बची हुई है, अभी भी इस गाँव की धरती पर राधा का विश्वास है। वह अकेली ऐसी है जो गाँव में रुकना चाहती है। इतना ही नहीं वह गाँववालों को रोके हिम्मत बांधती है, आशा के बीज बोने का कार्य करती है। उसे भरोसा है कि फिर यह धरती हरीभरी होगी और उसे हरीभरी बनाएगी किसान की मेहनत।

शामू और सास के मृत्यु के बाद लाला राधा की इज्जत का सौदा करने आता है तब राधा दृढ़ निश्चय और अपनी मेहनत के बल पर लाला को कहती है। जैसे – दाम न लगावों लाला, मरते दम तक भी इज्जत का सौदा नहीं करेगी, राधा के दाम उसके बच्चे हैं, फ़सल पर पैसे ले जाना चले जाओ यहाँ से।<sup>8</sup> राधा की मनोबल, विश्वास और आशा के किरन पति के हाथ कट जाने, घर से कहीं चले जाने, सासु माँ के मर जाने और गाँव में आयी बाढ़ से नहीं टूटती बल्कि बेटे ममत्व भाव के आगे हार जाती है और लाला के पास पहुँच जाती है। वहाँ वह लक्ष्मी माता की मूर्ति के सामने एक सवाल करते हुए कहती है – “संसार का भोग लोगे देवी, ममता का बोज न उठाया जायेगा, माँ बनकर देखो, तुम्हारे पाँव भी डगमगा जायेंगे।”<sup>9</sup> लेकिन फिर एक बार राधा के अंदर नई आशा का संचार होत लाल से अपनी इज्जत की रक्षा करते हुए भाग निकलती है। राधा को अपने पति शामू का प्यार और इन्तजार हमेशा रहता है, जब बिरजू उसके लिए सोने के लोकर आता है और एक महाराज की बात करता है जो सब जानता है तो वह सच समझती है और वह बिरजू से कहती है- “अरे पर तूने सोने के कंगन क्यों अपने बापू का पता क्यों नहीं पूछा, ये क्यों नहीं कहा कि वो कब आयेंगे। चल बेटा चल, चल मुझे अभी ले चल साधु महाराज के पास।”<sup>10</sup> अपने छोटे बेटे के बाद भी वह अपने मार्ग से विचलित नहीं होती।

राधा एक किसान के रूप में खरी उतरती है साथ ही परिवार को भी एकरूप और खुशहाली में रखने की कोशिश करती है। वह अपने दोनों बेटों को स्कूल में अच्छे संस्कार देने का प्रयास करती है। रामू की शादी भी करवा देती है। बिरजू का ब्याह भी करवाना चाहती है। बिरजू को गलत काम करने पर सजा भी दे गलत रास्ते पर जाने से रोकती भी है लेकिन बेटा बिरजू बचपन से ही लाला के अत्याचार एवं शोषण देखते आया है जिसके परिणामस्वरूप उसके मन में लाल विद्रोह की भावना पनप चुकी है और गलत रास्ते पर चला जाता है। लेकिन जब राधा के सामने गाँव की इज्जत का सवाल खड़ा होता है, तब जब एक औरत दर्द, अस्तित्व, इज्जत, मान-सम्मान की बात आती है और राधा का ममत्व भाव को पीछे छूट जाता है, उसी समय राधा के सामने एक औरत की इज्जत, आब सम्मान सर्वोपरी हो जाता है और बिरजू- अपने बेटे के खून से होली खेलती है। जैसे- “राधा:- बिरजू रुपा को छोड़ दे, मैं तुझे जान से मार डालूंगी। बिरजू:- (म वास्ता देते हुए) तू मुझे नहीं मार सकती, तू मेरी माँ है। उसके जवाब में राधा:- मैं एक औरत हूँ। बिरजू:- मैं तेरा बेटा हूँ। राधा:- रुपा सारे गाँव की बेटा है। लाज है। बिरजू मैं बेटा दे सकती हूँ लाज नहीं दे सकती। बिरजू:- तू मार सकती है तो मार, मैं भी अपनी कसम नहीं तोड़ूँगा।”<sup>11</sup>

ममता और स्त्रीत्व की लड़ाई में स्त्रीत्व की विजय होती है जिस ममता भाव से अपनी इज्जत की बलि चढ़ने गई थी उसी ममता भाव के आगे एक औरत की बचाने के लिए राधा अपने बेटे को अपने ही हाथों से बंदूक की गोली दाग देती है और बिरजू को वहीं ढेर कर देती है। लेकिन जैसे ही बिरजू को गोली लग जात उसमें ममता का भाव जाग्रत हो जाता है।

'मदर इंडिया' एक ऐसी स्त्री की छवि को उजागर करती है जो वास्तविक कृषक स्त्री को रूपायित करने में काफ़ी हद तक कामयाब नज़र आती है। किसान आज कृषि, हर तरह की भूमिका निभा रही है अपना योगदान दे रही हैं यह सब इस फिल्म में देखने को मिलता है। उसके साथ ही एक स्त्री में पुरुष और पति प्रति जो कर्तव्य है वह भी पूर्ण रूप से निर्वाह करती हुई नज़र आती है। इस संबंध में शमीम खान लिखते हैं कि – “ 'मदर इंडिया' की राधा एक ऐसी पत्नी है, चाहत हर पुरुष को होती है। एक ऐसी ममतामयी और संस्कारवान माँ है, जिसकी गोद में भावी पीढ़ी ही नहीं, संस्कृति पलती है।”<sup>12</sup> इस फिल्म के बारे में यह गया है कि – “महबूब खान की 'मदर इंडिया' (1957) में स्त्री की उदारता को उसके महत्त्व में नहीं बल्कि यथार्थ के धरातल पर उसके जीवन संघर्ष में स्थापित गया है।”<sup>13</sup> फिल्म के यथार्थ के बारे में रामशरण जोशी लिखते हैं कि- “यह अकारण नहीं था कि महबूब खाँ ने 'औरत' बाद में 'मदर इंडिया' के नाम से बनी कि कृषि समाज की महाजनी अर्थव्यवस्था और तदजनित अंतर्विरोधों को प्रस्तुत किया। इसके साथ ही भारतीय कृषि समाज में औरत की क्या हैसियत है, इसे भ रखा। यह कहना होगा कि जहाँ पौराणिक भारतीय नारियों ('सीता', 'सावित्री', 'तरावती', 'दुर्गा', आदि) की फिल्मों में भ्रमर थी, वहीं महबूब खाँ ने भारतीय यथार्थवादी स्थिति को चित्रित किया।”<sup>14</sup> फिल्म के बारे में जवरीमल्ल पारख लिखते हैं कि – “ 'मदर इंडिया' एक राष्ट्रीय रूपक के रूप में सामने आती है। यह की नायिका राधा (नरगिस) सिर्फ किसान औरत नहीं है बल्कि भारत माता का प्रतीक भी है।”<sup>15</sup> किसान जीवन की गाथा कहा जानेवाला उपन्यास 'गोदान' में की पत्नी का चित्रण शक्तिशाली नारी एवं पुरुष के सुख-दुख की साथी के रूप में देखने को मिलता है। धनिया होरी के साथ खेती में भी हाथ बटाती है और दि मजदूर हो जाने के बाद मजदूरी भी दोनों साथ में करते हैं। इस तरह धनिया भी होरी के हर काम में भागीदारी निभाती है। धनिया का स्वभाव थोड़ा गुस्सेवा लेकिन स्त्री सहज दया और ममता भी है। धनिया झुनिया को अपने घर पर रखने पर सारे गाँव के विरोध करने और बिरादरी से बाहर हो जाने से भी नहीं ड पंचों के फैसलों का भी विरोध करती है। इतना ही नहीं भोला (झुनिया का चाचा) झुनिया को घर के बाहर करने के लिए कहता है ऐसा नहीं करने पर वह त खोल के ले जाने की धमकी देता है। लेकिन धनिया भी साफ-साफ कह देती है कि बैल खोल के ले जाना हो तो ले जाओ लेकिन झुनिया मेरे घर में रहेगी। ध छवि एक निडर और साहसी नारी के रूप में सामने आती है। उसमें पुलिस, पंचों और गाँववालों के सामने लड़ने का भी साहस है। राधा और धनियाँ दोनों ही न में एक स्त्री के लिए मान-सम्मान है जो स्त्री में होना चाहिए। उसके लिए एक अपने बेटे को कुर्बान कर देती है तो दूसरी गाँव और पंच के सामने विद्रोह कर देती

निष्कर्षतः आज कृषि क्षेत्र में महिलाएँ अपनी उपस्थिति न सिर्फ दर्ज करवा रही हैं बल्कि मजबूती के साथ अपने अस्तित्व का भी आभास करवा रही हैं। आज विस्थापन से या आत्महत्या से जो हाल महिला किसानों का होता है वही हाल इस फिल्म की नायिका राधा का भी है। पुरुष किसान आत्महत्या के कारण जि जिम्मेदारी से छूटकारा पा लेता है लेकिन महिला आत्महत्या नहीं करती और वह उसकी अपनी जिम्मेदारियों को अच्छी तरह से निभाती है। उसका उदाहर इंडिया' की राधा है। कुछ अपवादों को छोड़ दें तो ज्यादातर भारतीय महिलाएँ खेती में अपनी भूमिका किसान या सह किसान के रूप में निभाती आयी हैं। भा प्रधान देश होने के कारण यहाँ अन्य क्षेत्रों की तरह ज्यादातर पुरुष ही किसान होते हैं। महिला किसानों की संख्या बहुत कम मात्रा में है यानी कि जिनके नाम भ

संदर्भ :

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चौधरी राजेन्द्र कुमार एस.

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## सिनेमा विशेषांक

चित्तौड़गढ़ (राजस्थान) से प्रकाशित पत्रिका

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સમાવેશી વિકાસ અને વિકસિત ભારત 2047 :  
સારા ભવિષ્ય માટે સક્રિય વ્યૂહરચના

ડૉ. ઈલુબેન એલ ગામીત  
ગુરુકુળ મહિલા આર્ટ્સ એન્ડ કોમર્સ કોલેજ, પોરબંદર

ABSTRACT

સમાવેશી વિકાસ અને વિકસિત ભારત 2047 એ શ્રેષ્ઠ ભવિષ્ય માટેની એક સક્રિય વ્યૂહરચના અને ભારતના વિકાસ માટે એક મહત્વનું લક્ષ્ય છે. સામાજિક સમાનતા અને ન્યાય પર આધારિત એક મજબૂત નીતિના મહત્વ પર ધ્યાન કેન્દ્રિત કરવામાં આવ્યું છે. વિકસિત ભારતના અભિપ્રાયમાં આર્થિક વૃદ્ધિ, ટેકનોલોજી અને સામાજિક વ્યૂહાત્મક દૃષ્ટિને અપનાવવાનો પ્રયાસ કરવામાં આવ્યો છે, આમ શિક્ષણ, આરોગ્ય, રોજગારી અને સંશોધનો પર વધુ ધ્યાન આપવાની તાત કરવામાં આવી છે. 2047 વિકસિત ભારતનું વિઝન આર્થિક વૃદ્ધિથી લઈને સર્વસમાવેશી વિકાસ સુધીના ઘટકો નો સમાવેશ કરે છે. અને દેશમાં 2047 સુધીમાં તેની સ્વતંત્રતાના 100 માં વર્ષ સુધી સર્વસમાવેશી વિકાસના વિઝન સાથે સરકાર દ્વારા લાયક કરવામાં આવેલી વિવિધ કલ્યાણકારી યોજનાઓનું વિસ્તરણ કરે છે.

Keywords : વિકસિત ભારત, સર્વ સમાવેશી વિકાસ, વિઝન, સંકલ્પ શાસન.

વિકસિત ભારત 2047 વિશેની સમજ

વિકસિત ભારત 2047એ વર્તમાન ભાજપની આગેવાની હેઠળ એનડીએ સરકારનો તમામ વ્યક્તિઓમાં સમાવેશી આર્થિક વિકાસને પ્રોત્સાહન આપવાના વિઝન સાથે 2047 સુધીમાં ભારતને સંપૂર્ણ વિકસિત રાષ્ટ્ર બનાવવાનો સંકલ્પ છે. વિકસિત ભારત 2047એ 2047માં આઝાદીના 100માં વર્ષ સુધીમાં દેશને વિકસિત રાષ્ટ્ર બનાવવાનું સંકલ્પનું વિઝન છે. જેમાં યુવાવર્ગ, ગરીબ, મહિલા અને કિશાન આ તેના ચાર આધાર સ્તંભ છે. વિકસિત ભારતનો વિચાર સમૃદ્ધ ભારતના અનુમાન પર આધારિત છે. આધુનિક ઈન્ફ્રાસ્ટ્રક્ચર સાથે રાષ્ટ્રના તમામ વ્યક્તિઓ ને સુવિધા મળી રહે તે માટે તકો ઊભી કરવાનું છે (આચાર્ય, 2024). આ પહેલાનો એક નિર્ણાયક ઘટક એ છે કે આગામી પાંચ વર્ષમાં ભારતને વિશ્વની ત્રીજી સૌથી મોટી અર્થવ્યવસ્થા બનાવવાનો સંકલ્પ છે, અને એનડીએ સરકાર એ સત્તા સંભાળે છે. ( ડિકન ડેરાલ્ડ 2024) વિકસિત ભારત દેશની સમૃદ્ધિ માટે સંપૂર્ણ ખુલ્લું તરિક્કનું પ્રતીક છે. આ વિઝન આર્થિક વૃદ્ધિથી લઈને સર્વસમાવેશી વિકાસ સુધીના ઘણા ઘટકોનો સમાવેશ કરી શકે છે. અને અમૂલકાલ દરમિયાન ભારત માટે માર્ગદર્શક સિદ્ધાંત બની શકે, માટે વ્યક્તિઓને ધ્યાનમાં રાખી તેમનો સર્વાંગી વિકાસ કરવાનો છે. અને સાથે-સાથે સામાજિક, આર્થિક, ભૌતિક અને ટેકનોલોજી ક્ષેત્રે આર્થિક સુધારાઓ સાથે અર્થતંત્રને વૈશ્વિક સ્તરે ભારતનું સ્થાન આગળ વધારવાની આશા છે.

વિકસિત ભારત 2047 એક વિઝન

આપણે આગળ જોઈએ એ પ્રમાણે વિકસિત ભારત 2047 એ ભારતને 2047 સુધીમાં એક વિકસિત રાષ્ટ્ર માં પરિવર્તિત કરવાનું વિઝન છે. જે તેની આઝાદીના 100 માં વર્ષ છે. આ વિઝન 2047 સુધીમાં ભારતને

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વિકસિત રાષ્ટ્ર બનાવવા માટે આર્થિક વૃદ્ધિ, પર્ષોવરણીય ટકાઉપણું, સામાજિક પ્રગતિ અને સુશાસન જેવા વિકાસના વિવિધ પાસાઓને સમાવી લેવામાં આવેલ છે. (આચાર્ય, 2024 ) માને છે કે 2047 સુધીમાં ભારતને વિકસિત બનાવવા માટે એવા પાસા ઉપર વધુ ધ્યાન કેન્દ્રિત કરી શકાય છે જેમ કે (1) ઉચ્ચ જીવન ધોરણ દ્વારા આર્થિક વિકાસની તકો પૂરી પાડી શકાય છે અને દરેક નાગરિકો ઉદ્યોગ સાહસિકતા, નવીનીકરણ અને સ્પર્ધાત્મક પર આધારિત 21મી સદીના પડકારોનો સામનો કરવા માટે અર્થતંત્રમાં સક્ષમ હોવા જોઈએ. (2) પર્ષોવરણીય ટકાઉપણું કે જે ભારતની જૈવ વિવિધતા અને કુદરતી સંસાધનોને જાળવવા માટે સ્વચ્છ અને હરિયાળા પર્ષોવરણની જાળવણી કરવી, તેમજ પર્ષોવરણ સંરક્ષણ અને સ્થિતિસ્થાપકતાના સંદર્ભમાં આજોડવા પરિવર્તનની અસરોને ઘટાડવા માટે સક્ષમ હોવા જોઈએ. (3) સામાજિક પ્રગતિ જે સર્વ સમાવેશ અને સુમેળ ભર્યા સમાજને સુનિષ્ઠિત કરે છે. સમાજે ન્યાય, સમાનતા અને વિવિધતા પર સ્થાપિત ભારતના સાંસ્કૃતિક વારસાની ઉજવણી અને સન્માન કરવા માટે સક્ષમ હોવા જોઈએ. (4) સારી નીતિઓ અને જવાબદારીઓ સાથે સારા શાસનની કલ્પના અનુસાર ભારતે ઉભરતા વૈશ્વિક પડકારોને સંબંધવાની જરૂર છે. જેમ કે સમૃદ્ધ અને ગરીબ દેશો વચ્ચે પણ દેશોની અંદર વિસ્તારથી ગેપ જોવા મળે છે જે સામાજિકતામાં વધારા તરફ દોરી જાય છે.

### સમાવેશી વિકાસની વિસ્તૃત સમજ

અમન્ય સેનના શબ્દોમાં વિકાસ એ ક્ષમતા ઉપર આધારિત છે, જે કાર્ય કરવાની ક્ષમતામાં ગરીબ અથવા નો બિન- ગરીબ વ્યક્તિની પરિસ્થિતિ મહત્વની છે. વિકાસનો હેતુ વ્યક્તિ અને સમાજના જીવનની ગુણવત્તામાં સુધારો કરવાનો છે. જીવન નિર્વાહ, આત્મસન્માન અને સ્વતંત્રતા એ સારા જીવનના ત્રણ ઘટકો છે ( તનેજ અને માયર, 2007). આજે એ સમજવું જોઈએ કે દરેક વ્યક્તિના ભાગીદારી વિના વિકાસ શક્ય નથી. તાજેતરના વિકાસની વિચારસરણી મુજબ વિકસાએ સર્વ સમાવેશક પર આધારિત છે. સમાવેશી વિકાસ એ બે શબ્દોનું સંયોજન છે. સમાવેશક અને વિકાસ, સમાવેશક એટલે સંબંધની ભાવના, આદરની લાગણી, તમે કોણ છો અને અન્ય લોકો તરફથી સાહાયક ઉર્જા અને અનુભવ જે તમારું શ્રેષ્ઠ કાર્ય કરી શકે છે. સમાવેશી વિકાસની વિભાવના સાથે સમગ્ર વિશ્વમાં તાજેતરની નીતિઓ અને રાજકીય ક્ષેત્રોમાં એક આકર્ષક શબ્દ છે. વિકાસની ફિઝોસોફીકલ સમાજમાં છેલ્લા કેટલાક દાયકાઓમાં મોટા પાયે પરિવર્તન આવેલ જોવા મળે છે. તે સમજવે છે કે જો સમાજનો મોટો વર્ગ હાસ્યમાં ધકેલાઈ જાય તો વાસ્તવિક અને ટકાઉ સામાજિક અને આર્થિક પ્રગતિ સાચા અર્થમાં થઈ શકે નહીં. આજ કારણ છે કે સર્વાંગી વિકાસની વ્યૂહરચના તરફ સર્વ સમાવેશી વિકાસ સરકારી અને બિન- સરકારી સંસ્થાઓ અને સમાજના સંગઠનોમાં તમામ ક્ષેત્રમાં વ્યાપક આકર્ષણ ધરાવે છે. સર્વ સમાવેશી વિકાસ અભિજમ એ યુનાઈટેડ નેશન્સ ઓર્ગેનાઈઝેશન, વર્લ્ડ બેંક અને એશિયન ડેવલોપમેન્ટ બેંકનો મહત્વનો વિસ્તાર છે

### ભારતમાં સમાવેશી વિકાસની કલ્પના

ભારતમાં સર્વ સમાવેશી વિકાસમાં વિવિધ સામાજિક પાસાઓનો સમાવેશ કરવામાં આવેલ છે. (1) આદિવાસી જીવનશૈલીના સામાજિક-સાંસ્કૃતિક પાસાઓ વિશે જાગૃતતા લાવવી, સમાજમાં સમુદાયોનું જોડાણ, પાયામાંથી આદિવાસી સમુદાયોને શિક્ષિત કરવા, સ્વચ્છ પાણી, ખાદ્યપદાર્થોની સુવિધાઓ આપવી, સ્વચ્છતા, ચૌજળી, નેટવર્ક ઇનેક્ટિવિટી જેવી મૂળભૂત જરૂરિયાતો પૂરી પાડવી. (2) શારીરિક રીતે અસક્ષમ લોકોને વતીલચેર અને ઓડિયો-વિઝ્યુઅલની સાહાય જેવી સુવિધાઓ પૂરી પાડવી, વિકલાંગોને જવસાયિક તાલીમ આપવી. (3) ગ્રામીણ અને આદિવાસી વિસ્તારોમાં એક ખાતાના મહત્વ વિશે લોકોને સમજાવવું નાણાકીય સાક્ષરતા મોબાઈલ બેન્કિંગ વિશે જાગૃતતા લાવવી, ઉપરાંત આરોગ્ય સંભાળ, શિક્ષણ, કૌશલ્ય વિકાસ, નાણાકીય સુધારણા, માટેની

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તકો સંગે વિશે જાણતા ઉભી કરવી. (4) પછાત અને આદિવાસી વિસ્તારોમાં મહત્ અને ફરવિધાન શિક્ષણ આપવું અને પુસ્તકો તેમજ અન્ય સંસ્થાની વસ્તુઓનું વિતરણ કરવું.

વિકસિત ભારત 2047 અનુસાર જાહેર કરાયેલી યોજનાઓ

વિકસિત ભારત 2047 અનુસાર નાણામંત્રી એ કેટલીક નવી યોજનાઓ ની જાહેરાત કરી હતી અને કેટલીક વર્તમાનમાં ચાલતી યોજનાઓને પણ નવીનીકરણ કરવાની જાહેરાત કરી હતી જે હાલમાં કાર્યરત છે. રૂફટોપ સોલારની જાહેરાત કરી હતી, અને કેટલીક વર્તમાનમાં ચાલતી યોજનાઓને પણ નવીનીકરણ કરવાની જાહેરાત કરી હતી. રૂફટોપ સોલાર સ્કીમ અથવા પી. એમ સૂર્યોદય યોજના શરૂ કરવાના સંકેતો આપવામાં આયા છે. જેનું હેતુ રૂફટોપ ઈન્સ્ટોલેશન દ્વારા એક કરોડ પરિવારોને દર મહિને 3000 યુનિટ મહત્ વિજળી આપવાનો છે. આ યોજનાથી રોજગીના વેચાણથી 18000 રૂપિયા જીટલા કુટુંબોને વાર્ષિક લાભ થશે.

જુલેટ 2024માં નાણામંત્રી નિર્મલા સીતારામ અને 2047 સુધીમાં વિકસિત ભારત મહિના વિજનને જણાવ્યું હતું. તેમના ભાષણમાં જણાવ્યું હતું કે સરકાર સર્વાંગી વિકાસ તરફ કામ કરી રહી છે, અને વિકસિત ભારતના વિજનને સહકાર કરવા માટે રાજ્યના વિકાસની પ્રક્રિયામાં સુધારાની જરૂર છે. ઉપરાંત 50 વર્ષ સુધી વ્યાજમુક્ત લોન તરીકે 75 લાખ કરોડ રૂપિયાની જોગવાઈ રાજ્ય સરકારોને આપવાની જાહેરાત કરી છે. MSME નો વિકાસ અને સ્પર્ધાઓમાં મદદ કરવી એ પણ વિકસિત ભારતનો રોડમેપનો એક ભાગ ગણાયે (આચાર્ય, 2024).

વિકસિત ભારતના વિજનને સરૂળ બનાવવા માટે સરકારે જે લોકો ભાડાના મકાનો, જે ઝૂપડપટ્ટીમાં રહેતા ગરીબ અને મધ્ય વિકસિત ભારતના વિજનને સરૂળ બનાવવા માટે સરકારે જે લોકો ભાડાના મકાનો જ ઉપડપટ્ટીમાં રહેતા, ગરીબ અને મધ્યમવર્ગીય પરિવારોના લોકોને પોતાનું મકાન અંધારા અને મકાન ખરીદવા માટે સરકારે આવાસ યોજના શરૂ કરશે. 2024 ના બજેટમાં મગફળી, સરસવ, સોયાબીન, તલ અને સુર્યમુખી જેવા તલના બીજ માટે આત્મનિર્ભરતા હાંસલ કરવાની વ્યૂહરચના બનાવે છે. અને ખેતી ક્ષેત્રમાં આયુનિક ટેકનોલોજીથી સારી ઉપજ આપતી જાતોનું સંશોધન અને પાક વીમો આપવાની જોગવાઈ કરવામાં આવી છે. આ યોજનાઓ વર્તમાન યોજનાઓની સફળતા પર આધારિત હશે.

હાલની યોજનાઓ અને કાર્યક્રમો

પ્રધાનમંત્રી ગરીબ કલ્યાણ યોજના હેઠળ પીએમ જન ધન ખાતાઓનું ઉપયોગ કરીને સરકાર તરફથી રૂપિયા 34 લાખ કરોડનું ડાયરેક્ટ બેનિફિટ ટ્રાન્સફર થયું છે. જેનાથી સરકાર માટે રૂપિયા 27 લાખ કરોડની ખચ થઈ છે. આ ખચ થી ગરીબોના કલ્યાણ માટે ભંડોળ પૂરું પાડી શકાય. પીએમ સ્વનિધિ યોજના દ્વારા 78 લાખ શેરી વિકેતાઓને ક્રેડિટ સહાય પૂરી પાડવાની જોગવાઈ કરવામાં આવેલ છે. તેમાંથી કુલ 2.3 લાખ વિકેતાઓને ત્રીજી વખત ક્રેડિટ મળી છે. પ્રધાનમંત્રી કિસાન સન્માન નિધિ યોજના હેઠળ સીમાંત અને નાના ખેડૂતો સહિત દર વર્ષે 11 .8 કરોડ ખેડૂતોને સીપી રીન નાણાંકીય સહાય પૂરી પાડવામાં આવે છે. સરકારે પીએમ ફસલ વીમો અનુસાર ચાર કરોડ ખેડૂતોને પાક વીમો પણ આપ્યા છે. સ્કીલ ઈન્ડિયા મિશન એ 54 લાખ યુવાનોને પુનઃકુશળ અને અપ-કુશળ બનાવ્યા છે. 1.4 કરોડ યુવાનોને પ્રશિક્ષિત કર્યા છે. અને 3 લાખ નવી આઈ.ટી.આઈની સ્થાપના કરવામાં આવેલ છે. પીએમ મુદ્રા યોજના હેઠળ યુવાનોની ઉદ્યોગ સાહસિક બનાવ માટે 43 કરોડ લોન મંજૂર કરવામાં આવી છે. જે કુલ 22.5 લાખ કરોડ રૂપિયા છે. મહિલા ઉદ્યોગ સાહસિકોને 30 કરોડની પીએમ મુદ્રા યોજના લોન મંજૂર કરવામાં આવી છે (આચાર્ય, 2024).

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ભારતમાં કૃષિ પર નજર રાખીને સરકારે ખેડૂતોની આરકે ખમાડી કરવા માટે સાત મુદ્દાની વ્યુટરગનને અપનાવી છે. અને તેના અનુસંધાનમાં ધાતુ કાર્પકમો શરૂ કરવામાં આવ્યા છે. પીએમ કિસાન સિંગલ યોજના 'પ્રતિ ગ્રામ વધુ પાક' (કુમાર, 2023) પર ધ્યાન કેન્દ્રિત કરવામાં આવેલ છે. કે જેનો અર્થ પાણીની ખાખતોના ઇન્કે ટીપા નો થાય છે. અને સાથે - સાથે માંટી સિંગલ યોજનાઓ પર ધ્યાન કેન્દ્રિત કરવામાં આવેલ છે. ઉત્પાદનના માકેટિંગ માટે રાષ્ટ્રીય ફાર્મ માકેટ સમગ્ર દેશમાં 585 બજારોને જાડવા માટે ઇલેક્ટ્રોનિક નેશનલ એગ્રીકલ્ચર માકેટ ખનાવવામાં આવ્યું છે. જ્યાં ખેડૂતો ઓનલાઇન ઉત્પાદન વેચી અને ખરીદી શકે છે. ખાગાયતના સંકલિત વિકાસ માટેનું મિશન કૃષિ ટ્રોન અને મિશનરી દ્વારા ફાર્મ મિકેનાઈઝેશન, એગ્રી સ્ટાર્ટઅપ્સ અને એગ્રીબિન્-સ્રીપ એ ખેડૂતોને એ સમાજવાદમાં મદદ કરી શકે છે. કે ખેતી હજુ પણ એક ઉમદા અને સાલસિક સાલસ છે( કુમાર, 2023).

સમાપન

વિકસિત ભારત 2047 એ ભારત સરકારનું 2047 સુધીમાં ભારતને એક વિકસિત રાષ્ટ્ર ખનાવવાનું છે. જે તેની આજાદીના 100 મા વર્ષ છે. ભારત આ નિર્ણાયક તબક્કે ઉભું છે અને તે તેના વિકાસના માર્ગમાં આગળ વધવા માટે તૈયાર છે, તે સમજવું અગત્યનું છે. ભારતના ભવિષ્ય માટેની અપાર ઇચ્છા, ક્ષમતા, પ્રતિબ્ધા અને ખાસ કરીને યુવાનોનું નેતૃત્વ અને ક્ષમતાને સાકાર કરવાની જરૂર છે. 2047 સુધીમાં ભારતને વિકસિત ખનાવવા માટે માનવકાંક્ષી અને પરિવર્તનકારી નીતિઓ ખનાવવાની જરૂર છે. તેમજ અર્થતંત્રના વિવિધ પાસાઓ ઉપર યુ પ્લાન કેન્દ્રિત કરવાની જરૂર છે. જેમકે માધ્યમિક પરિવર્તન જે આર્થિક વૃદ્ધિને વેગ આપી શકેલાદીનું સર્વન કરી શકાય છે. જેથી જલ્દીથી ઘટાડી શકાય. અને 2047 સુધીમાં ભારતને વિકસિત રાષ્ટ્ર ખનાવવા માટે એક વિજનની જરૂર છે, જે તમામ રાષ્ટ્રના નાગરિકને દેશના સાલસ ભવિષ્ય માટેનું વિજન આપાણા માટે વિચાર કરવાનો વિચાર ન હોઈ શકે પરંતુ આપાણા વ્યક્તિત્વ અને સામુદિક નિર્ણયો આ સ્વપ્નને વાકતવિકતામાં કેવી રીતે રૂપાંતરિત કરી શકે તે અને આપાણામાં જરવાખદાવીની ખાવતા લોવી જોઈએ.

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