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कृपया सहयोग राशि बैंक ड्राफ्ट से ही भेजें।

बैंक ड्राफ्ट, संपादक "इण्डियन जर्नल ऑफ सोशल कन्सर्न्स" के पक्ष में देय होगा। आजीवन सदस्यता केवल दस वर्षों के लिए मान्य होगी। यदि किसी कारण वश पत्रिका का प्रकाशन बन्द हो जाता है तो आजीवन सदस्यता स्वतः ही समाप्त हो जायेगी।

संपादकीय कार्यालय :

1. डॉ० हरिशरण वर्मा, प्रधान सम्पादक

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2. डॉ० राजनारायण शुक्ला, सम्पादक

SH, A-5, कविनगर, गाजियाबाद (उ०प्र०)

क्षेत्रीय कार्यालय

1. डॉ० वाई.आर. शर्मा, A-24, रेजिडेंसल कैम्पस, न्यू कैम्पस, जम्मू विश्वविद्यालय, जम्मू-180001, फोन : 09419145967

2. डॉ० पी.के. शर्मा, ई-36 बलवन्त नगर विश्वविद्यालय मार्ग, गवालियर, मध्यप्रदेश फोन : 09039131615

3. डॉ० राजकुमारी सिंह (प्रोफेसर एफ.टी.एम. विश्वविद्यालय लोधीपुर राजपुत मुरादाबाद उत्तर प्रदेश। फोन : 09760187147

4. श्री मोहनलाल, 11 अशोक विहार, संजय नगर, पो. इज्जत नगर बरेली (उ०प्र०) फोन : 09456045552

5. श्री जितेन्द्र गिरधर, कार्यालय सहायक 105/26 जवाहर नगर, कॉपरेटिव बैंक के पीछे, रोहतक 09896126686

स्वत्वाधिकारी, प्रकाशक एवं मुद्रक डॉ० राजनारायण शुक्ला द्वारा आदर्श प्रिंट हाऊस, बी-32, महेन्द्रा एन्क्लेव, शास्त्री नगर, गाजियाबाद में मुद्रित कराकर, SH, A-5, कविनगर, गाजियाबाद (उ०प्र०) से प्रकाशित।

सम्पादक : डॉ० राजनारायण शुक्ला। पंजीकरण संख्या : ISSN-2231 - 5837

नोट : 1. प्रकाशित आलेखों के विचारों से सम्पादक मण्डल का सहमत होना आवश्यक नहीं है।

2. सभी पद मानद एवं अवैतनिक हैं।

3. शोध-पत्रिका से सम्बन्धित सभी विवाद केवल गाजियाबाद/फरीदाबाद न्यायालय के अधीन होंगे।

संरक्षक मण्डल :

1. डॉ० रामसजन पाण्डेय (कुलपति, बाबा मस्तनाथ विश्वविद्यालय, रोहतक (हरियाणा))
2. डॉ० योगेन्द्र नाथ शर्मा "अरुण" (पूर्व प्राचार्य, रुहेलखण्ड विश्वविद्यालय, ७४/३, नया नेहरूनगर, रुड़की, उत्तराखण्ड)
3. डॉ० एस.पी. वत्स, (पूर्व कुलसचिव, महर्षि दयानन्द विश्वविद्यालय, रोहतक)
4. डॉ० रमेशचन्द्र लवानिया, (पूर्व अध्यक्ष हिन्दी विभाग, शम्भु दयाल स्नातकोत्तर महाविद्यालय, गाजियाबाद)
5. डॉ० वाई.आर.शर्मा, (राजनीति शास्त्र विभाग, जम्मू विश्वविद्यालय, जम्मू)

परामर्शदात्री समिति :

1. प्रो० गंगा प्रसाद विमल (पूर्व निदेशक, केन्द्रीय हिन्दी संस्थान, दिल्ली)
2. डॉ० नरेश मिश्रा (पूर्व आचार्य, हिन्दी विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक)
3. डॉ० सुधेश (पूर्व आचार्य, हिन्दी विभाग, जवाहर लाल नेहरू विश्वविद्यालय, नई दिल्ली)
4. डॉ० गिरिराजशरण अग्रवाल (पूर्व रीडर एवं अध्यक्ष, हिन्दी विभाग, वर्धमान कॉलेज, बिजनौर)
5. डॉ० राजकुमारी सिंह, प्रोफेसर एफ.टी.एम. विश्वविद्यालय लोधीपुर राजपुत मुरादाबाद, उत्तर प्रदेश 9760187147
6. डॉ० प्रतिभा त्यागी, (प्रोफेसर, अंग्रेजी विभाग, चौधरी चरणसिंह विश्वविद्यालय, मेरठ)
7. डॉ० जंगबहादुर पाण्डेय, (प्रोफेसर एवं अध्यक्ष हिन्दी विभाग) रांची विश्वविद्यालय, रांची-834008
फोन : 09431595318
8. डॉ० माया मलिक, (प्रोफेसर हिन्दी विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक)
9. डॉ० ममता सिंहल, (एसोसिएट प्रोफेसर एवं अध्यक्षा अंग्रेजी विभाग) जे०वी० जैन कॉलेज सहारनपुर

संपादकीय विशेषज्ञ समिति :

हिन्दी विभाग:

1. डॉ० राजेश पाण्डे (डी.वी. कॉलेज, उरई, जिला जालौन, उ०प्र०)
2. डॉ० संजीव कुमार, प्रोफेसर, हिन्दी विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक
3. डॉ० सुशील कुमार शर्मा (अध्यक्ष, हिन्दी विभाग, पूर्वोत्तर पर्वतीय विश्वविद्यालय शिलांग, मेघालय)
4. डॉ० शशि मंगला, एसोसिएट प्रोफेसर एवं अध्यक्षा, हिन्दी विभाग, गोस्वामी गणेशदत्त सनातन धर्म स्नातकोत्तर महाविद्यालय, पलवल
5. डॉ० के०डी० शर्मा, एसोसिएट प्रोफेसर, हिन्दी विभाग, गोस्वामी गणेशदत्त सनातन धर्म स्नातकोत्तर महाविद्यालय, पलवल
6. डॉ० उत्तरा गुप्ता (पूर्व रीडर एवं अध्यक्षा, हिन्दी विभाग, आर. एन. कॉलेज, मेरठ)
7. मुकेश चन्द्र गुप्ता (हिन्दी विभाग, एम.एच.पी.जी. कॉलेज,

मुरादाबाद)

8. **डॉ० गीता पाण्डेय** (रीडर एवं अध्यक्षा, हिन्दी विभाग, एस.डी. कॉलेज, गाजियाबाद)
9. **डॉ० प्रवीण कुमार वर्मा** (सह प्रोफेसर) हिन्दी विभाग, गोस्वामी गणेशदत्त सनातन धर्म महाविद्यालय, पलपल
10. **कु० महाविद्या उपाध्याय** (हिन्दी विभाग, राजकीय महाविद्यालय, आरोना (गुना) म०प्र०)
11. **डॉ० रूबी**, (सीनियर सहायक प्रोफेसर हिन्दी विभाग कश्मीर विश्वविद्यालय, श्रीनगर (कश्मीर) 09419058585
12. **डॉ० किरण मिश्रा**, असिस्टेंट प्रोफेसर हिन्दी विभाग, राम गुलाम राय पीजी कॉलेज, (दीन दयाल उपाध्याय यूनिवर्सिटी, गोरखपुर, उत्तरप्रदेश)
13. **डॉ० उर्मिला अग्रवाल**, पूर्व प्राचार्या, नेशनल इस्माईल महिला स्नातकोत्तर महाविद्यालय, मेरठ
14. **डॉ० रुषा रानी** (सहायक प्रोफेसर हिन्दी, हिन्दी विभाग, हिमाचल प्रदेश विश्वविद्यालय, समरहिल, शिमला-171005
15. **डॉ० अनिल कुमार विश्वकर्मा** (जनता महाविद्यालय अजीतमल, औरैया, उ०प्र०)
16. **डॉ० एम. के. कलशेट्टी**, हिन्दी विभाग, श्री माधवराव पाटिल महाविद्यालय, मुरुम तह० अमरगा, जिला उस्मानाबाद (महाराष्ट्र)-413605
17. **डॉ० मनोज पंड्या**, व्याख्याता हिन्दी विभाग, श्री गोविन्द गुरु, राजस्थान महाविद्यालय, बांसवाड़ा-327001, मो० 09414308404
18. **डॉ. कृष्णा जून**, प्रो० हिन्दी विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक
19. **डॉ. विपिन गुप्ता**, सहायक प्रोफेसर, वैश्य कॉलेज भिवानी
20. **डॉ० सीता लक्ष्मी**, पूर्व प्रो० एवं अध्यक्ष, हिन्दी विभाग, आन्ध्र विश्वविद्यालय, विशाखापट्टनम, आन्ध्रप्रदेश
21. **डॉ० जाहिदा जबीन**, (वरिष्ठ सहायक प्रो०, हिन्दी विभाग, कश्मीर विश्वविद्यालय, श्रीनगर-६)
22. **डॉ० टी०डी० दिनकर**, (एसो० प्रो० एवं अध्यक्ष, हिन्दी विभाग, अग्रवाल कॉलेज, बल्लभगढ़)
23. **डॉ० शीला गहलौत**, प्रोफेसर (हिन्दी विभाग) महर्षि दयानन्द विश्वविद्यालय, रोहतक)
24. **डॉ० राजीव मलिक**, (प्रो. एवं अध्यक्षा, हिन्दी-विभाग, भगत फूलसिंह महिला विश्वविद्यालय, खानपुर)
25. **डॉ० सुभाष सैनी**, (सहायक प्रोफेसर हिन्दी विभाग दयालसिंह कॉलेज, करनाल, हरियाणा)
26. **डॉ० उर्विजा शर्मा**, (सहायक प्रोफेसर हिन्दी विभाग शम्भु दयाल स्नातकोत्तर, महाविद्यालय, गाजियाबाद)
27. **डॉ० कामना कौशिक**, (सहायक प्रोफेसर हिन्दी विभाग एम. के. स्नातकोत्तर, महाविद्यालय, सिरसा 09896796006
28. **डॉ० मधुकान्त**, (वरिष्ठ साहित्यकार) 211-L मॉडल टाऊन, रोहतक

अंग्रेजी विभाग:

1. **डॉ. ममता सिंहल**, अध्यक्ष, अंग्रेजी विभाग, जे.वी. जैन कॉलेज, सहारनपुर, उ.प्र.

2. **डॉ. रणदीप राणा**, प्रोफेसर, अंग्रेजी विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक
3. **डॉ. जयबीर सिंह हुड्डा**, प्रोफेसर, अंग्रेजी विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक
4. **डॉ० रविन्द्र कुमार**, एसोसिएट प्रोफेसर एवं अध्यक्ष अंग्रेजी विभाग, चौ० चरणसिंह विश्वविद्यालय, मेरठ
5. **डॉ. अनिल वर्मा** (पूर्व रीडर, अंग्रेजी विभाग, जे.वी. जैन स्नातकोत्तर महाविद्यालय, सहारनपुर)
6. **डॉ. जे.के. शर्मा**, एसो. प्रोफेसर, अंग्रेजी विभाग, एस.जे.के. कॉलेज, कलानौर (रोहतक)
7. **डॉ. रेशमा सिंह**, (एसो. प्रोफेसर, अंग्रेजी-विभाग, जे.वी. जैन कॉलेज, सहारनपुर)
8. **डॉ. पी.के. शर्मा**, (प्रो., अंग्रेजी-विभाग, राजकीय के.आर.जी. स्नातकोत्तर महाविद्यालय, ग्वालियर)
9. **डॉ. गीता रानी शर्मा**, (सहायक प्रोफेसर) गो.ग.दत्त सनातन धर्म कॉलेज, पलवल
10. **डॉ. किरण शर्मा**, (एसोसिएट प्रोफेसर) राजकीय स्नातकोत्तर महिला महाविद्यालय रोहतक

वाणिज्य विभाग:

1. **डॉ० नवीन कुमार गर्ग** (वाणिज्य विभाग, शम्भुदयाल स्नातकोत्तर महाविद्यालय, गाजियाबाद)
2. **डॉ० ए.के. जैन**, रीडर (वाणिज्य विभाग, जे.वी. जैन कॉलेज, सहारनपुर)
3. **डॉ० दिनेश जून**, एसोसिएट प्रोफेसर, वाणिज्य विभाग, राजकीय स्नातकोत्तर महाविद्यालय, फरीदाबाद
4. **डॉ० एम.एल. गुप्ता**, (पूर्व एसोसिएट प्रोफेसर एवं अध्यक्ष, वाणिज्य एवं व्यवसायिक प्रशासन संकाय, एस.एस.वी. स्नातकोत्तर महाविद्यालय, हापुड़ एवं संयोजक-शोध उपाधि समिति एवं संयोजक बोर्ड ऑफ स्टीडिज चौधरी चरणसिंह विश्वविद्यालय, मेरठ)
5. **डॉ० वजीर सिंह नेहरा**, प्रोफेसर वाणिज्य विभाग, म.द.वि. रोहतक
6. **डॉ० संजीव कुमार**, प्रोफेसर वाणिज्य विभाग, म.द.वि. रोहतक
7. **डॉ. गीता गुप्ता**, (सहायक प्रोफेसर) वाणिज्य विभाग, वैश्य महिला महाविद्यालय, रोहतक)
7. **डॉ. नरेन्द्रपाल सिंह**, (एसोसिएट प्रोफेसर) वाणिज्य विभाग, साहू जैन कॉलेज, नजीबाबाद, उ.प्र.)

राजनीति शास्त्र विभाग:

1. **साकेत सिसोदिया**, (राजनीति शास्त्र विभाग, एस.डी. कॉलेज, गाजियाबाद)
2. **डॉ० रोचना मित्तल** (रीडर एवं अध्यक्षा, राजनीति शास्त्र-विभाग, शम्भु दयाल स्नातकोत्तर महाविद्यालय, गाजियाबाद)
3. **डॉ० राजेन्द्र शर्मा** (एस.डी. कॉलेज, गाजियाबाद, उ०प्र०)
4. **डॉ० कौशल गुप्ता**, एसोसिएट प्रोफेसर, राजनीति शास्त्र विभाग, देशबन्धु महाविद्यालय, दिल्ली विश्वविद्यालय, दिल्ली **Mob.: 09810938437**
5. **डॉ०पी.के. वार्ष्णेय**, एसोसिएट प्रोफेसर, राजनीति शास्त्र विभाग,

जे.वी.जैन कॉलेज, सहारनपुर

6. **डॉ० सुदीप कुमार**, सहायक प्रोफेसर, राजनीति शास्त्र विभाग, डी.ए.वी. कॉलेज, पेहवा (कुरुक्षेत्र) **Mob.: 9416293686**
7. **डॉ० वाई०आर० शर्मा**, एसो० प्रो०, राजनीति शास्त्र विभाग, जम्मू विश्वविद्यालय, जम्मू (कश्मीर)
8. **डॉ. रेनु राणा**, (सहायक प्रोफेसर, राजनीति शास्त्र विभाग, पं. नेकीराम शर्मा राजकीय महाविद्यालय रोहतक 124001
9. **डॉ. ममता देवी**, (सहायक प्रोफेसर, राजनीतिक शास्त्र विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक

इतिहास विभाग:

1. **डॉ० भूकन सिंह** (प्रवक्ता, इतिहास विभाग, शम्भुदयाल स्नातकोत्तर महाविद्यालय, गाजियाबाद)
2. **डॉ० मनीष सिन्हा**, पी.जी. विभाग, इतिहास, मगध विश्वविद्यालय, बोधगया, बिहार-824231
3. **डॉ० राजीव जून**, सहायक प्रो० इतिहास, सी.आर. इन्स्टीट्यूट ऑफ ला, रोहतक
4. **डॉ० मीनाक्षी** (सहायक प्रोफेसर इतिहास विभाग) सी.आर. किसान कॉलेज, जीन्द
5. **डॉ० जगवीर सिंह गुलिया**, (सहायक प्रोफेसर इतिहास विभाग राजकीय महाविद्यालय मकड़ौली कला रोहतक

भूगोल विभाग:

1. **डॉ० पी.के. शर्मा**, पूर्व रीडर एवं अध्यक्ष, भूगोल विभाग, जे.वी. जैन स्नातकोत्तर महाविद्यालय, सहारनपुर
2. **रश्मि गोयल** (भूगोल विभाग, एस.डी. कॉलेज, गाजियाबाद)
3. **डॉ० भूपेन्द्र सिंह**, एसोसिएट प्रोफेसर, भूगोल विभाग, राजकीय पी.जी. कॉलेज, हिसार
4. **डॉ० विनीत बाला**, सहायक प्रो. भूगोल विभाग, वैश्य पी.जी. कॉलेज, रोहतक

शिक्षा विभाग:

1. **डॉ० उमेन्द्र मलिक**, एसिस्टेंट प्रोफेसर, शिक्षा विभाग, म.द.वि. , रोहतक
2. **डॉ० सरिता दहिया** एसिस्टेंट प्रोफेसर, शिक्षा विभाग, म.द.वि. , रोहतक
3. **डॉ० संदीप कुमार**, सहायक प्रो० शिक्षा विभाग, दिल्ली विश्वविद्यालय, दिल्ली
4. **डॉ० तपन कुमार बसन्तिया**, एसोसिएट प्रोफेस, सेंटर फॉर एजुकेशन, सैट्रल यूनिवर्सिटी ऑफ साउथ विहार, गया कैम्पा, विनोभा नगर, वार्ड नं. 29, **Behind ANMCH** मगध कालोनी, गया-823001 बिहार **Mob.: 09435724964**
5. **डॉ० नीलम रानी**, प्राचार्या, गोल्ड फील्ड कॉलेज ऑफ एजुकेशन, बल्लभगढ़ (फरीदाबाद)
6. **डॉ० उमेश चन्द्र कापरी**, सहायक प्राफेसर, शिक्षा विभाग, गोल्ड फील्ड कॉलेज ऑफ एजुकेशन, बल्लभगढ़ (फरीदाबाद) **Mob.: 09711151966, 7428160135**
7. **डॉ० सुनीता बडेला**, एसो० प्रो०, शिक्षा विभाग, हेमवतीनंदन बहुगुणा केन्द्रीय विश्वविद्यालय, श्रीनगर, गढ़वाल-286908

8. **डॉ० (प्रो०) अनामिका शर्मा**, प्राचार्या, एम.आर. कॉलेज ऑफ एजुकेशन, फरीदाबाद
9. **डॉ० मनोज रानी**, सहायक प्रोफेसर (अंग्रेजी) एम.एल.आर. एस. कॉलेज ऑफ एजुकेशन, चरखी दादरी (भिवानी)
10. **डॉ० अनीता ढाका**, (प्राचार्या, आर.जी.सी.ई. कॉलेज, ग्रेटर, नोएडा।)
11. **डॉ० ममता देवी**, (सहा. प्रो. बी.आई.एम.टी. कॉलेज कमालपुर गढ़ रोड़, मेरठ)

शारीरिक शिक्षा विभाग:

1. **डॉ० राजेन्द्र प्रसाद गर्ग**, एसोसिएट प्रोफेसर शारीरिक शिक्षा विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक
2. **डॉ० सरिता चौधरी**, सहायक प्रोफेसर, शारीरिक शिक्षा विभाग, आर्य गर्ल्स कॉलेज, अम्बाला कैंट, हरियाणा
3. **डॉ० वरुण मलिक**, सहायक प्रोफेसर, म.द.वि., रोहतक
4. **डॉ० सुनील डबास**, (पद्मश्री व द्रोणाचार्य अवार्ड) HOD in physical education "DGC Gurugram
5. **डॉ० हरेन्द्र सांगवान**, सहायक प्रोफेसर, शारीरिक शिक्षा विभाग, गोस्वामी गणेशदत्त स्नातन धर्म महाविद्यालय, पलवल

समाज शास्त्र विभाग:

1. **प्रवीण कुमार** (समाजशास्त्र विभाग, शम्भुदयाल स्नातकोत्तर महाविद्यालय, गाजियाबाद)
2. **डॉ० कमलेश भारद्वाज**, समाज शास्त्र विभाग, एस.डी. कॉलेज, गाजियाबाद
3. **डॉ० (श्रीमती) रश्मि त्रिवेदी**, अध्यक्षा, रानी भाग्यवती महिला स्नातकोत्तर महाविद्यालय, बिजनौर एवं संयोजक रुहेलखण्ड विश्वविद्यालय, बरेली

मनोविज्ञान विभाग:

1. **डॉ० चन्द्रशेखर**, सहायक प्रोफेसर साइक्लोजी विभाग, जम्मू विश्वविद्यालय, जम्मू
2. **डॉ. रश्मि रावत**, (मनोविज्ञान विभाग, डी.ए.वी. कॉलेज, देहरादून)
3. **अनिल कुमार लाल** (प्रवक्ता, मनोविज्ञान विभाग, शम्भुदयाल स्नातकोत्तर महाविद्यालय, गाजियाबाद)

अर्थशास्त्र विभाग:

1. **डॉ० जसवीर सिंह** (पूर्व रीडर अर्थशास्त्र विभाग, किसान स्नातकोत्तर महाविद्यालय, मवाना)
2. **डॉ० रेणु सिंह राना** (रीडर, अर्थशास्त्र विभाग, गिन्नी देवी मोदी कन्या स्नातकोत्तर महाविद्यालय, मोदीनगर)
3. **डॉ० सुशील कुमार** (एस.डी. कॉलेज, गाजियाबाद, उ०प्र०)
4. **डॉ० अखिलेश मिश्रा** (प्राध्यापक, अर्थशास्त्र-विभाग, एस.डी. पी.जी. कॉलेज, गाजियाबाद)
5. **डॉ० सत्यवीर सिंह सैनी**, एसो० प्रो० (अर्थ० वि०, गो० ग० स्नातन धर्म पी० जी० कॉलेज, पलवल)
6. **डॉ० सारिका चौधरी**, अध्यक्ष अर्थशास्त्र विभाग, दयाल सिंह कॉलेज करनाल

विधि विभाग:

1. डॉ० नरेश कुमार, (प्रोफेसर, विधि-विभाग महर्षि दयानन्द विश्वविद्यालय, रोहतक)
2. डॉ० विमल जोशी, (प्रोफेसर, विधि-विभाग भगत फूलसिंह महिला विश्वविद्यालय खानपुर, सोनीपत)
3. डॉ० जसवन्त सैनी, (सहायक प्रोफेसर, विधि-विभाग महर्षि दयानन्द विश्वविद्यालय, रोहतक)
4. डॉ० वेदपाल देशवाल, (सहायक प्रोफेसर, विधि-विभाग महर्षि दयानन्द विश्वविद्यालय, रोहतक)
5. डॉ. अशोक कुमार शर्मा, एसो. प्रोफेसर, विधि विभाग, जे.वी. जैन कॉलेज, सहारनपुर
6. डॉ. राजेश हुड्डा, सहायक प्रो०, विधि विभाग, बी.पी.एस. महिला विश्वविद्यालय, खानपुर कलां, सोनीपत
7. डॉ० सत्यपाल सिंह, (सहायक प्रोफेसर, विधि-विभाग महर्षि दयानन्द विश्वविद्यालय, रोहतक)
8. डॉ० सोनू, (सहायक प्रोफेसर, विधि-विभाग महर्षि दयानन्द विश्वविद्यालय, रोहतक)
9. डॉ० अर्चना वशिष्ठ, (सहायक प्रोफेसर, के०आर० मंगलम विश्वविद्यालय, सोहना रोड, गुरुग्राम)
10. डॉ० आनन्द सिंह देशवाल, (सहायक प्रोफेसर, सी०आर० कॉलेज ऑफ लॉ रोहतक)
11. अनसुईया यादव, (सहायक प्रोफेसर, विधि विभाग, महर्षि दयानन्द विश्वविद्यालय, रोहतक, हरियाणा)

गणित विभाग:

1. डॉ० संजीव कुमार सिंह (रीडर गणित विभाग, ए.आर.ई.सी. कॉलेज, खुरजा)
2. डॉ० विनोद कुमार, रीडर एवं अध्यक्ष गणित विभाग, जे.वी. जैन कॉलेज, सहारनपुर
3. डॉ० मीनाक्षी गौड, रीडर एवं अध्यक्ष गणित विभाग, नानकचन्द ऐंग्लो, संस्कृत कॉलेज, मेरठ
4. डॉ० विरेश शर्मा, लेक्चरर गणित विभाग, एन.ए.एस. कॉलेज, मेरठ

कम्प्यूटर विभाग:

1. डॉ० रेखा चौधरी, एसोसिएट प्रोफेसर, कम्प्यूटर विभाग, राजकीय इंजीनियरिंग कॉलेज, भरतपुर, राजस्थान
2. प्रो० एस.एस. भाटिया (अध्यक्ष, स्कूल ऑफ मैथमेटिक्स एण्ड कम्प्यूटर एप्लीकेशन, थापर विवि, पटियाला)
3. सर्वजीत सिंह भाटिया (प्रवक्ता, कम्प्यूटर साईंस, खालसा कॉलेज, पटियाला)
4. डॉ० बालकिशन सिंहल, सहायक प्रोफेसर, कम्प्यूटर विभाग, म०द०वि० विश्वविद्यालय, रोहतक

संस्कृत विभाग:

1. डॉ० रामकरण भारद्वाज (रीडर एवं अध्यक्ष, संस्कृत विभाग, लाजपत राय कॉलेज, साहिबाबाद (गाजियाबाद))
2. डॉ० सुनीता सैनी, प्रवक्ता, संस्कृत विभाग, महर्षि दयानन्द

विश्वविद्यालय, रोहतक

3. डॉ० साधना सहाय पूर्व प्राचार्या, नेशनल इस्माईल स्नातकोत्तर महाविद्यालय, मेरठ
4. डॉ० सुमन, (सहायक प्रोफेसर, संस्कृत-विभाग, आदर्श महिला महाविद्यालय, भिवानी।)

रक्षा एवं स्त्रातजिक अध्ययन विभाग:

1. डॉ० आर०एस० सिवाच, प्रो० एवं अध्यक्ष, रक्षा एवं स्त्रातजिक अध्ययन विभाग, म०द०वि०, रोहतक

दृश्यकला विभाग:

1. डॉ० सुषमा सिंह, एसोसिएट प्रोफेसर, दृश्यकला विभाग, म०द० विश्वविद्यालय, रोहतक

पंजाबी विभाग:

1. डॉ० सिमरजीत कौर, सहायक प्रो० (पंजाबी), ईश्वरजोत डिग्री कालेज, पेहवा (कुरुक्षेत्र)

संगीत विभाग:

1. डॉ० संध्या रानी, अध्यक्ष, संगीत विभाग, यूआरएलए, राजकीय पीजी कॉलेज, बरेली
2. डॉ० हुकमचन्द, एसोसिएट प्रोफेसर एवं अध्यक्ष तथा डीन, संगीत विभाग महर्षि दयानन्द विश्वविद्यालय, रोहतक, हरियाणा
3. डॉ. अनीता शर्मा, (संगीत-गायन प्राध्यापिका, जयराम महिला महाविद्यालय लोहारमाजरा (कुरुक्षेत्र))

पत्रकारिता एवं जन संचार विभाग:

1. डॉ० सरोजनी नंदल, प्रोफेसर (पत्रकारिता एवं जन संचार विभाग) महर्षि दयानन्द विश्वविद्यालय, रोहतक

उर्दू विभाग:

1. डॉ० मो. नूरुल हक, (एसोसिएट प्रोफेसर, विभागाध्यक्ष, उर्दू, बरेली कॉलेज, बरेली)

An update on UGC - List of Journals

The UGC List of Journals is a dynamic list which is revised periodically. Initially the list contained only journals included in Scopus, Web of Science and Indian Citation Index. The list was expanded to include recommendations from the academic community. The UGC portal was opened twice in 2017 to universities to upload their recommendations based on filtering criteria available at <https://www.ugc.ac.in/journallist/methodology.pdf>. The UGC approved list of Journals is considered for recruitment, promotion and career advancement not only in universities and colleges but also other institutions of higher education in India. As such, it is the responsibility of UGC to curate its list of approved journals and to ensure that it contains only high-quality journals.

To this end, the Standing Committee on Notification on Journals removed many poor quality/predatory/questionable journals from the list between 25th May 2017 and 19th September 2017. This is an ongoing process and since then the Committee has screened all the journals recommended by universities and also those listed in the ICI, which were re-evaluated and re-scored on filtering criteria defined by the Standing Committee. Based on careful scrutiny and analysis, 4,305 journals were removed from the current UGC-Approved List of Journals on 2nd May, 2018 because of poor quality/incorrect or insufficient information/false claims.

The Standing Committee reiterates that removal/non-inclusion of a journal does not necessarily indicate that it is of poor quality, but it may also be due to non-availability of information such as details of editorial board, indexing information, year of its commencement, frequency and regularity of its publication schedule, etc. It may be noted that a dedicated web site for journals is one of the primary criteria for inclusion of journals. The websites should provide full postal addresses, e-mail addresses of chief editor and editors, and at least some of these addresses ought to be verifiable official addresses. Some of the established journals recommended by universities that did not have dedicated websites, or websites that have not been updated, might have been dropped from the approved list as of now. However, they may be considered for re-inclusion once they fulfil these basic criteria and are re-recommended by universities.

The UGC's Standing Committee on Notification on Journals has also decided that the recommendation portal will be opened once every year for universities to recommend journals. However, from this year onwards, every recommendation submitted by the universities will be reviewed under the supervision of Standing Committee on Notification of Journals to ascertain that only good-quality journals, with correct publication details, are included in the UGC approved List.

The UGC would also like to clarify that 4,305 journals which have been removed on 2nd May, 2018 were UGC-approved journals till that date and, as such, articles published/accepted in them prior to 2nd May 2018 by applicants for recruitment/promotion may be considered and given points accordingly by universities.

The academic community will appreciate that in its endeavour to curate its list of approved journals, UGC will enrich it with high-quality, peer-reviewed journals. Such a dynamic list is to the benefit of all.

पत्रिका यूजीसी एप्रूव्ड

यूजीसी ने जर्नल अथवा पत्रिकाओं की एप्रूवल को आप्शनल कर दिया है ज्यादातर शोधार्थियों व प्राध्यापकों के अंदर अभी भ्रम की स्थिति की बनी हुई है कि ये पत्रिका में आलेख छपवाने से एपीआई में मान्य होगा या नहीं और ये जर्नल अथवा पत्रिका यूजीसी की लिस्ट में है या नहीं।

आपको जानकारी के लिए बता दूं कि यूजीसी ने अपने 18 जुलाई 2018 को जारी ऑर्डिनेंस में साफ कर दिया है कि जर्नल अथवा पत्रिका यूजीसी एप्रूव्ड अथवा **Peer Reviewed** (पूर्व समीक्षित) हो।

यानि जर्नल यूजीसी एप्रूव्ड नहीं भी है और **Peer Reviewed** (पूर्व समीक्षित) है तो उसमें छापे आपके आलेख एपीआई में मान्य होंगे। जर्नल के मुख्य पेज पर ही लिखा जाता है कि कौन सी पत्रिका यूजीसी एप्रूव्ड है और **Peer Reviewed** (पूर्व समीक्षित) है।

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सम्पादकीय

“इण्डियन जर्नल ऑफ सोशल कन्सर्न्स” का 34वा अंक समर्पित करते हुए हमें प्रसन्नता हो रही है। आज मैं आपका ध्यान नई-पुरानी पीढ़ी के बीच संघर्ष जो अतीत काल से अब तक चला आ रहा है। उस विषय पर यदि हम विचार करें तो नई-पुरानी पीढ़ी में विचारों का मतभेद और नई पीढ़ी के नये परिवर्तनों को शंकालु दृष्टि से देखना, उनके साथ विचारों में तालमेल न बैठ पाना और नई पीढ़ी का पुरानी पीढ़ी के प्रति उपेक्षापूर्ण व्यवहार एवं अवहेलना और बगैर सोचे-समझे पुरानी पीढ़ी की प्रत्येक मान्यता का उपहास करना। ये सभी बातें नई-पुरानी पीढ़ी के संघर्ष को जन्म देती है। प्रत्येक माता-पिता अपने अधूरे सपनों को अपने बच्चों के द्वारा पूरा होता हुआ देखना चाहता है। परन्तु नई पीढ़ी के बच्चे माता-पिता को बिना किसी अंकुश के अपना जीवन अपने ढंग से जीना चाहते हैं। दोनों ही पक्ष अपनी-अपनी बात अपनी-अपनी भावनाओं को ठीक मानकर अड़े रहकर अपनी विचारधाराओं को ठीक मानते हैं। दोनों पीढ़ियों में से कोई भी झुकने के लिए तैयार नहीं होता। इसके परिणामस्वरूप संबंधों में तनाव पैदा हो जाता है। पुरानी पीढ़ी यदि अपनी सोच को कुछ उदार बनाये और नई पीढ़ी पुरानी पीढ़ी के अर्जित ज्ञान और अनुभवों से लाभ उठाये, उन पर विचार करें तो दोनों पीढ़ियों का जीना आसान बन सकता है और पारिवारिक कठिनाइयों का मुकाबला करने की क्षमता पैदा की जा सकती है, किन्तु नई पीढ़ी जिसमें बेहद जोश-खरोश और उत्साह भरा होता है, उसकी सबसे बड़ी कमजोरी है क्योंकि सोचने के लिए उसे फुर्सत नहीं है। अपरिपक्वता और ठहराव के अभाव में नई पीढ़ी के लोग कई बार गलत कदम उठा लेते हैं, जिसके कारण बाद में उन्हें पछताना पड़ता है, और उनका भविष्य खतरे में पड़ जाता है।

यह तो उचित है कि बच्चों पर अपनी मर्जी थोपना ठीक नहीं परन्तु यहां पर यह भी उचित है कि उन पर आवश्यक अंकुश लगाना भी उचित है, जिससे बड़े होकर वे स्वेच्छाचारी और उद्दंड न बन सके। बच्चों को प्रारम्भ से ही इस प्रकार का प्रशिक्षण दिया जाना चाहिए कि घर की समस्याओं में उनकी भी भागीदारी है। क्योंकि तभी वे माता-पिता को सहयोग दे सकेंगे और उनमें अच्छी-बुरी परिस्थितियों का दृढ़ता से मुकाबला करने की क्षमता पैदा होगी और माता-पिता का सहयोग दे सकेंगे।

आधुनिक युग में दिन-प्रतिदिन मंहगाई द्रौपदी के चौर की तरह बढ़ने के कारण प्रत्येक व्यक्ति नौकर रखने की क्षमता नहीं रखता, ऐसी स्थिति में यदि बच्चों में आत्मनिर्भरता नहीं आ पायेगा तो घर का काम कैसे चलेगा। बच्चे आलसी बन जायेंगे, प्रत्येक छोटे-बड़े काम के लिए दूसरों पर निर्भर हो जायेंगे। जिस वातावरण में बच्चों का लालन-पोषण किया जायेगा उस वातावरण का प्रभाव हमेशा बच्चों पर रहता है। कई माता-पिता बच्चों की हर अच्छी-बुरी बात मानते रहते हैं। इसका परिणाम भविष्य में चलकर बच्चों के

लिए ठीक नहीं होता यह बच्चों के लिए ठीक नहीं होगा जिस के कारण बच्चों को मनमानी करने की आदत पड़ जाती है। इस प्रकार से बच्चों का भविष्य भी उज्ज्वल नहीं बन पाता। इसलिए बचपन से ही बच्चों में अच्छे संस्कार डालने चाहिए उसी के अनुरूप उनको व्यक्तित्व का विकास होता है।

आधुनिक युग में नगरों एवं महानगरों में माता-पिता बच्चों के साथ मित्रता का व्यवहार बनाये रखते हैं इसमें कोई बुराई प्रतीत नहीं होती परन्तु कुछ मर्यादाओं का पालन माता-पिता व बच्चों के बीच रहना चाहिए जो उनके हित में है, बच्चों के चरित्र निर्माण के लिए आज्ञापालन और अनुशासन आवश्यक हैं। नारी स्वतन्त्रता के साथ आधुनिक युग में परिवार में काफी बदलाव आया है। अतीतकाल में स्त्रियाँ पुरुषों से दबी रहती थी क्योंकि वे अशिक्षित होती थी और कोई काम नहीं करती थी। आज नारी शिक्षित है और पुरुषों की तरह नौकरी करके धन कमाती है इसलिए आज वे पुरुषों से दबी हुई नहीं रहना चाहती, बल्कि पुरुषों के हावी रहती हैं।

पीढ़ियों का अन्तर प्रत्येक युग में रहा है, परन्तु समझदारी इसी में है कि नई व पुरानी पीढ़ी अपने-अपने दृष्टिकोण को सही ढंग से एक-दूसरे के सम्मुख प्रस्तुत करें तथा एक-दूसरे की बातें धैर्यपूर्वक सुने व समझें। इस प्रकार से दोनों पीढ़ियों के बीच की दूरी को समाप्त किया जा सकता है।

आजकल वृद्धों की स्थिति बहुत खराब होती जा रही है। पिता नौकरी पर होता है और बेटा भी अन्य शहर में नौकरी करने के कारण उसी शहर में मकान बना लेता है। जिसके फलस्वरूप माता-पिता से दूर रहने के कारण बेटा-बहू स्वेच्छाधारी बन जाते हैं। वृद्धावस्था में जब पिता सेवानिवृत्त हो जाता है तो माता-पिता सोचते हैं कि चलो तमाम जीवन बच्चों के बिना रहे हैं अब वृद्धावस्था में बच्चों के पास जाकर आराम से रहेंगे, परन्तु जब माता-पिता बेटा-बहू के पास आकर रहने लगते हैं तो बेटा तो माता-पिता की सेवा करके अपने को भाग्यशाली समझता है परन्तु बहू सास-ससुर को स्वीकार नहीं करती, अपनी सास से यहां तक कह देती है कि ये मेरा घर है यहाँ से निकल जाओ। इसके अतिरिक्त पोता-पोती भी दादा-दादी को स्वीकार नहीं करते वे यहां तक कह देते हैं कि आपके आने से पहले हम यहां पर ठीक प्रकार से रह रहे थे आपके आने के उपरान्त सबकुछ गड़बड़ हो गया और अब हम परेशान हैं। इन परिस्थितियों में वृद्धावस्था में माता-पिता जहर के-सा घूंट भरकर रह जाते हैं क्योंकि उनके पास एक ही बेटा है इन परिस्थितियों में उसने पास और कोई विकल्प नहीं है। आज का वृद्ध घुट-घुट कर अपना जीवन व्यतीत कर रहा है अतः सभी पाठकों को इस समस्या का विकल्प ढूढ़ना चाहिए।

डॉ० राजनारायण शुक्ला,
सम्पादक

डॉ० हरिशरण वर्मा,
प्रधान सम्पादक

अनुक्रमणिका

क्र.	विषय	लेखक	पृष्ठ सं.
1.	कार्यशील महिलाओं की व्यवसायिक..... डॉ० सोनिया देवी		11 - 12
2.	जनसंख्या नियन्त्रण एवं नियोजन डॉ० जिलेदार	डॉ० एन०यू० खान	13 - 17
3.	समसामयिक सामाजिक परिवेश..... डॉ० प्रकाश कुमार अग्रवाल		18 - 20
4.	खुदरा वस्त्र उद्योग पर वस्तु नितिन गोयल		21 - 22
5.	नारी जीवन के शैक्षिक उन्नयन में आर्य समाज की भूमिका शैफाली गर्ग		23 - 24
6.	साहित्य और संस्कृति भीम सिंह		25 - 26
7.	केशव काव्य में धार्मिक-चिन्तन डॉ० अर्चना शर्मा		27 - 30
8.	राजभाषा हिन्दी की वर्तमान स्थिति प्रमिला देवी		31 - 32
9.	संगीत और मनोविज्ञान का संबंध डॉ० लोकाेश शर्मा	सोमबीर कुमार	33 - 37
10.	भारतीय लोक साहित्य में खेलों का महत्व: एक विवेचन पंकज कुमार		38 - 40
11.	मृदुला गर्ग की कहानियों में विविध स्त्री डॉ० रंजना सिंह		41 - 43
12.	मैथिलीशरण गुप्त की काव्य में निरूपित मानवीय मूल्य सुनीता यादव		44 - 47
13.	मुस्लिम कवियों का राष्ट्रीय ष्टिकोण डॉ० रंजना सिंह		48 - 51
14.	वर्तमान सन्दर्भ में नारी विमर्श डॉ० किरन मिश्रा		52 - 54
15.	E- BANKING SERVICES DR. SURBHI		55 - 59
16.	THE MERCHANT OF VENICE: RELATIONSHIP..... DR. AMIT KUMAR VERMA		60 - 62
17.	IMPACT OF DEMONETIZATION ON INDIAN ECONOMY DR. GEETA GUPTA		63 - 66
18.	WOMEN DEVELOPMENT THROUGH POLITICAL..... DR. Y.R. SHARMA		67 - 69
19.	IN SERVICE TEACHER EDUCATION DR. RITIKA JOSHI		70 - 71
20.	DOES MILLER'S TRAGEDY CONVEY THE DR. PARUL AGARWAL		72 - 77
21.	DEFERENTIAL ERA OF WOMAN..... JYOTI WADHWA		78

क्र.	विषय	लेखक	पृष्ठ सं.
22.	THE THEMATIC CONCERNS OF MILLER'S PLAYS DR. PARUL AGARWAL		79 - 83
23.	NARRATIVE TECHNIQUE IN GITHA HARIHARAN'S..... DR. MAMTA SINGHAL	AJAY KUMAR SHARMA	84 - 87
24.	GEORGE ORWELL SHOWED A REAL PICTURE..... DR. SUBHASH CHANDRA		88 - 90
25.	JEOPARDY OF RACE, CLASS AND GENDER..... DR. POOJAN PRASAD	OM VEER SINGH	91 - 94
26.	TRAVEL EXPERIENCES OF FRANK DELANEY..... KAMRUL HASAN		95 - 96
27.	RE-READING RAJGOPAL PARTHASARATHY..... DR. POOJAN PRASAD,	VERHAM SWROOP SINGH,	97 - 99
28.	THIRST FOR KNOWLEDGE AND POWER..... DR. MOHD. HANIF		100 - 102
29.	FEMININE CONCERNS IN THE NOVELS OF TONI..... DR. POOJAN PRASAD	OM VEER SINGH	103 - 106
30.	STYLE AND MOTIF IN FRANK DELANEY'S..... KAMRUL HASAN		107 - 108
31.	GENDER INEQUALITY IN INDIA AND ROLE OF..... GARGI SHARMA		109 - 111
32.	HEDONISM IN THE PLAYS OF CHRISTOPHER..... DR. MOHD. HANIF		112 - 114
33.	NUTRITION AND HEALTH INTERVENTION DR. SANGITA JAIN		115 - 118
34.	AN ANALYSIS OF THE DEVELOPMENT OF..... DR. RENU JAIN		119 - 120
35.	MORAL AND RELIGIOUS VALLIES WITH SPECIAL..... RAJNISH SUKALA		121 - 125
36.	POETIC STYLE OF MAHAPATRA ROOPA RANI		126 - 128
37.	LOVE MARRIAGE AND SEX IN THE NOVEL..... RAJNISH SUKALA		129 - 132
38.	MAHAPATRA'S POETRY REMINISCENT OF HIS..... ROOPA RANI		133 - 135
39.	IMPACT OF GST ON INDIAN ECONOMY DR. SANTOSH KUMAR SHARMA		136 - 140
40.	पुस्तक समीक्षा		141

सारांश

कोई भी समाज पूर्ण रूप से अमुक्त नहीं होता अर्थात् गतिशीलता की प्रक्रिया किसी ना किसी रूप में सदैव चलती रहती है। भारतीय वर्ण व्यवस्था जैसे कठोर समाजिक संस्तरण में भी कर्मों के आधार पर व्यक्ति की पूर्ण स्थिति बदल सकती थी। साथ ही ऐसा समाज भी नहीं होगा जो विशम स्तरीय गतिशीलता में अवरोध न उत्पन्न करता हो। यही कारण है कि गतिशीलता की व्यापकता एक ही समाज में अलग-अलग समाजों में अलग हुआ करती है।

सामाजिक व्यवसायिक गतिशीलता को प्रभावित करने वाले बहुत कारक हैं किन्तु गतिशीलता की मात्रा मुख्य रूप से सामाजिक कारकों से प्रभावित होती है। उपर्युक्त संदर्भ में व्यवसायिक उन्मुखता एवं गतिशीलता के महत्व को देखा जा सकता है। प्रस्तुत अध्ययन का एक विशिष्ट उद्देश्य कार्यशील महिलाओं में पायी जाने वाली व्यवसायिक गतिशीलता की मात्रा सम्बन्धी भिन्नताओं को उनकी सामाजिक पृष्ठभूमि के संदर्भ में विश्लेषित करना है। इसके अन्तर्गत यह देखा गया है कि कार्यशील महिलाओं की जातिगत, आयगत, व्यवसायगत, शिक्षागत और आयुगत स्थितियों से उनकी गतिशीलता की मात्रा किसी प्रकार सम्बन्धित है।

प्रस्तावना :

प्रस्तुत अध्ययन में सामाजिक आर्थिक पृष्ठभूमि का विश्लेषण व व्यवसायिक गतिशीलता तथा सामाजिक समायोजन के विभिन्न पहलुओं पर प्रकाश डाला गया है जिसमें कार्यशील महिलाओं के व्यक्तिगत शैक्षणिक और आर्थिक जीवन के सम्बन्ध में पर्याप्त रूप से जानकारी को ध्यान में रखते हुए आयु, जाति, शिक्षा, व्यवसाय, आय इत्यादि से सम्बन्धित तथ्यों का विश्लेषण किया गया है। कार्यशील महिलाओं को बहुत सी सामाजिक, मनावैज्ञानिक और पर्यावरण जनित समस्याओं का सामना करना पड़ता है।¹

प्रस्तुत अध्ययन के द्वारा हमने यह जानने का प्रयास किया है कि वे अपने व्यवसायों के साथ अपनी परम्परागत भूमिका और व्यवसायिक भूमिका के साथ कैसे समायोजन कर पाती हैं। कार्यशील महिलाओं को अपने कैरियर बनाने के लिए घर परिवार से बाहर रहना पड़ता है।² साथ ही उसके सामने विषम स्थितियाँ उत्पन्न होती हैं। जिनका समाधान उन्हें स्वतः अपने विवेक से करना होता है। वैवाहिक स्थिति, पारिवारिक दशा, बच्चों के भविष्य आदि के सम्बन्ध में महिलायें अधिक परम्परावादी, संवेदनशील एवं जागरूक होती हैं।³ इसीलिये की इकाई का एक अंग होने के कारण उक्त संदर्भ में इनके दृष्टिकोण का अध्ययन करना अधिक प्रासंगिक भी है।⁴

अध्ययन विधि और आंकड़े :

यह शोध पत्र प्राथमिक आंकड़ों पर आधारित है। इस अध्ययन

में जनपद बिजनौर की 450 कार्यशील महिलाओं का चयन साक्षात्कार के माध्यम से किया गया है।

अध्ययन का उद्देश्य :

यह अध्ययन कार्यशील महिलाओं में पायी जाने वाली व्यवसायिक गतिशीलता और सामाजिक समायोजन से सम्बन्धित उनके ही दृष्टिकोणों का विश्लेषण करता है।

1. कार्यशील महिलाओं का उनकी परम्परागत भूमिका के प्रति दृष्टिकोण ज्ञात करना।
2. कार्यशील महिलाओं की विभिन्न व्यवसायों में सहभागिता का अध्ययन करना।
3. कार्यशील महिलाओं की सामाजिक आर्थिक पृष्ठभूमि से सम्बन्धित तथ्यों का विश्लेषण करना।
4. आयु के आधार पर कार्यशील महिलाओं की मासिक आय का आंकलन करना।
5. जाति के आधार पर महिलाओं की शैक्षिक स्थिति का अध्ययन करना।

आंकड़ों का विश्लेषण :

इस शोध पत्र में 9 प्रकार की कार्यशील महिलाओं के व्यवसायों का विश्लेषण किया गया है। अध्यापिका, डाक्टर, नर्स, क्लर्क व टाइपिस्ट, वकील, टेलीफोन, आपरेटर, महिला पुलिस होमगार्ड, समाजसेविका अन्य आदि।

इसके अतिरिक्त अन्य व्यवसाय में कार्यशील महिलाएं ऐसी हैं जो कि रेलवे, भारतीय जीवन बीमा, पोस्ट आफिस, अस्पताल में कार्यशील हैं। लेकिन उनकी संख्या अपेक्षाकृत बहुत कम है जो निम्न सारणी सं० 1 से स्पष्ट होता है।

सारणी सं० 1**कार्यशील महिलाओं के विभिन्न व्यवसाय का प्रतिशत**

क्रमांक	व्यवसायिक वर्ग	संख्या	प्रतिशत
1	अध्यापिका	225	50.00
2	डाक्टर	54	12.00
3	नर्स	34	7.56
4	क्लर्क व टाइपिस्ट	45	10.00
5	वकील	22	4.89
6	टेलीफोन आपरेटर	5	1.10
7	महिला पुलिस व होमगार्ड	13	2.89
8	समाज सेविका	18	4.00
9	अन्य	34	7.56
	योग	450	100.00

उपर्युक्त सारणी 01 से स्पष्ट है कि कार्यशील महिलाओं में 50 प्रतिशत महिलाएं अध्यापिका हैं, 12 प्रतिशत महिलाएं डाक्टर जबकि 7.56 प्रतिशत महिलाएं नर्स, 10 प्रतिशत महिलाएं क्लर्क

तथा टाइपिस्ट, 4.89 प्रतिशत महिलाएं वकील, 1.1 प्रतिशत महिलाएं टेलीफोन आपरेटर, 2.89 प्रतिशत महिलाएं पुलिस व होमगार्ड, 4 प्रतिशत महिलाएं समाज सेविका तथा अन्य 7.56 प्रतिशत महिलाएं प्रशासन में रेलवे विभाग, बीमा निगम में अधिकारी के रूप में कार्य कर रही है। कार्यशील महिलाओं को आज दोहरी भूमिका निभानी पड़ रही है। एक भूमिका माँ, पत्नी व गृहणी की, और दूसरी ओर नौकरी की, लेकिन यह संतुलन तब तक ही सम्भव है जब तक वह व्यवसायिक गतिशीलता के साथ अपने परिवारिक कार्यों के लिए भी समय निकाल सके। रोजगार की अवधि, कार्य सुविधाओं के सम्बन्ध में प्राप्त जानकारी सारणी संख्या 02 से स्पष्ट होती है।

सारणी संख्या-02

वर्षवार कार्यशील महिलाओं के रोजगार की अवधि के सम्बन्ध में

क्रमांक	वर्ष	संख्या	प्रतिशत
1	0-5	117	26.00
2	5-10	153	34.00
3	10-15	99	22.00
4	15-20	36	8.00
5	20-25	27	6.00
6	25 से अधिक	18	4.00
	योग	450	100.00

उपर्युक्त सारणी सं० 02 से स्पष्ट है कि 0-5 वर्ष की समयावधि में 26 प्रतिशत महिलाएं 5-10 की समयावधि में 34 प्रतिशत महिलाएं, 10-15 वर्ष की अवधि में 08 प्रतिशत महिलाएं, 20-25 प्रतिशत अवधि में 06 प्रतिशत एवं 25 से अधिक वर्ष की अवधि में 04 प्रतिशत महिलाएं नौकरी व्यवसाय में कार्यरत हैं।

आधुनिक समाज में आय प्रत्येक व्यक्ति की सामाजिक स्थिति के निर्धारण का सर्वाधिक महत्वपूर्ण आधार है। आय के द्वारा व्यक्ति वस्तुओं एवं सेवाओं पर विशेष अधिकार एवं स्वामित्व प्राप्त करता है। साथ ही यह भी निर्धारित होता है कि व्यक्ति किस प्रकार के जीवन स्तर को प्राप्त करेगा। आय से ही व्यक्ति की आर्थिक सफलता और सामाजिक प्रतिष्ठा दोनों का पता चलता है जो सारणी संख्या 3 से स्पष्ट होता है।

सारणी सं० 03

कार्यशील महिलाओं की मासिक आय का आकलन

क्रमांक	आयगत स्थिति	संख्या	प्रतिशत
1	रु. 5000 या कम	362	8.22
2	रु. 5000 - 8000	54	12.22
3	रु. 8000 - 11000	20	19.40
4	रु. 11000 से अधिक	14	14.33
	योग	450	100.00

कार्यशील महिलाओं की मासिक आय के सम्बन्ध में जानकारी उपरोक्त सारणी से स्पष्ट है कि 362 कार्यशील महिलाओं की मासिक आय 5000 या इससे कम, 8.22 प्रतिशत, 54 कार्यशील महिलाओं की मासिक आय 5000 - 8000 के बीच 12.22 प्रतिशत

20 महिलाओं की मासिक आय 8000 - 11000 के मध्य 19.40 प्रतिशत तथा 14 महिलाओं की आय 11000 से अधिक 14.33 प्रतिशत है।

आज के आधुनिक समाज में शिक्षा महिलाओं की सामाजिक आर्थिक स्थिति का निर्धारण करती है। शिक्षा के द्वारा ही उनमें विशेष योग्यता, कुशलता एवं क्षमता का विकास होता है। जिसमें उनकी व्यावसायिक गतिशीलता को दिशा मिलती है। इसीलिए शिक्षा को सामाजिक परिवर्तन का एक महत्वपूर्ण आधार माना गया है। जो निम्न सारणी सं० 04 से स्पष्ट होता है।

सारणी सं० 04

कार्यशील महिलाओं की शैक्षणिक स्थिति

क्रमांक	शैक्षणिक स्थिति	संख्या	प्रतिशत
1	अशिक्षित	171	38.00
2	प्राइमरी / जूनियर	198	44.00
3	हाईस्कूल / इण्टर		
61	13.56		
4	स्नातक / स्नातकोत्तर / टैक्नीकल	20	4.44
	योग	450	100.00

उपर्युक्त सारणी संख्या 04 से स्पष्ट है कि वर्तमान अध्ययन में सम्मिलित 38.00 प्रतिशत महिलाएं अशिक्षित हैं। 44.00 प्रतिशत प्राइमरी/जूनियर तक 13.56 प्रतिशत, हाईस्कूल/इण्टर हैं तथा 4.44 प्रतिशत महिलाओं में स्नातक/स्नातकोत्तर तथा टैक्नीकल स्तर तक ही शिक्षा प्राप्त की है।

निष्कर्ष :

वर्तमान अध्ययन में कार्यशील महिलाओं की व्यवसायिक गतिशीलता का सामाजिक, आर्थिक पृष्ठभूमि का अध्ययन किया गया तथा ज्ञात हुआ कि आर्थिक दृष्टिकोण से वर्तमान समय में नारी की स्थिति में काफी बदलाव नजर आया है। आज की नारी कार्यशील नारी है। इसीलिए उनको हर प्रकार के अधिकार प्राप्त हो रहे हैं।

संदर्भ ग्रन्थ सूची

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डॉ० सोनिया देवी

प्रवक्ता समाज शास्त्र विभाग
रानी भाग्यवती देवी महिला
महाविद्यालय, बिजनौर।

**सारांश:-**

विश्व में सबसे अधिक तेजी से जनसंख्या वृद्धि भारत में दृष्टिगोचित हो रही है। क्षेत्रफल की दृष्टि से भारत की जनसंख्या बहुत अधिक है। जनसंख्या वृद्धि के अनेक कारण हैं जैसे अशिक्षा, बेहतर चिकित्सा सुविधा वाला विवाह, बेरोजगारी, अन्धविश्वास आदि जनसंख्या वृद्धि से अनेक समस्याएं उत्पन्न हो रही हैं जिनमें प्रमुख हैं। पर्यावरण प्रदूषण, गरीबी, बेरोजगारी, स्वास्थ्य सम्बन्धी समस्याएं इन समस्याओं से छुटकारा पाने के लिए प्रयास करना आवश्यक है तथा इसके लिये जनसंख्या वृद्धि पर नियन्त्रण करना सबसे ज्यादा आवश्यक है। जनसंख्या वृद्धि में नियंत्रण रखने में विज्ञान द्वारा किये गये उपाय कारगर साबित हो सकते हैं। आज विज्ञान ने इतनी प्रगति कर ली है कि इसके माध्यम से जनसंख्या वृद्धि जैसी जटिल समस्या पर काबू पाया जा सकता है तथा हमारा देश विकास की ओर अग्रसर हो सकता है।

जनसंख्या नियन्त्रण :-

कृत्रिम तरीका का उपयोग करके जनसंख्या वृद्धि की दर को बदलने को जनसंख्या नियन्त्रण कहते हैं। कुछ वर्ष पहले तक जनसंख्या वृद्धि की दर को बढ़ाने का लक्ष्य होता था किन्तु अब जनसंख्या वृद्धि की दर को कम करना लक्ष्य है। 1950 से प्रभावों को देखते हुए जनसंख्या वृद्धि की दर को कम करने के प्रयत्न आरम्भ किये गये हैं। जिसमें सफलता भी मिल रही है।

जनसंख्या वृद्धि का स्वरूप :-

जनसंख्या वृद्धि का स्वरूप जानने से पहले हमें जन्मदर मृत्यु का समझना आवश्यक है। जन्मदर प्रतिवर्ष प्रति हजार व्यक्तियों पर पैदा होने वाले जीवित बच्चों की संख्या को जन्मदर कहते हैं। मृत्युदर प्रतिवर्ष प्रति हजार व्यक्ति पर मृत्यु व्यक्तियों की संख्या को मृत्युदर कहते हैं। अर्थात् एक वर्ष में पैदा हुए बच्चों संख्या में से उस वर्ष में मरने वालों की संख्या को घटा दे तो जनसंख्या वृद्धि का पता चल जाता है।

प्रतिवर्ष पैदा होने बच्चों की संख्या-मरने वाले व्यक्तियों की संख्या = जनसंख्या वृद्धि दो करोड़ की जन संख्या वृद्धि अकेले भारत करता है। अर्थात् पूरी कुल जन संख्या वृद्धि का एक चौड़ाई हिस्सा अकेले भारत के हिस्से में आता है। भारत में प्रति मिनट 52 बच्चे पैदा होते हैं। जनसंख्या की दृष्टि से भारत में अनेक समस्याएं पैदा हो गई हैं। भारत की 70 प्रतिशत जनसंख्या गांवों में निवास करती है वहां जनसंख्या नियंत्रण के उपायों का प्रयोग न हो पाने के कारण जन्मदर अधिक है। किन्तु शहरों में रोजगार की तलाश में गांव के लोग का पलायन होने से शहरों की जनसंख्या में वृद्धि हो रही है इससे शहरों में स्थान की कमी, पीने पानी की समस्या

बिजली व यातायात की समस्या बढ़ जाती है।

विश्व में जनसंख्या वृद्धि का स्वरूप

विश्व की कुल आबादी छः अरब से भी अधिक है। ध्यान देने की बात तो यह है। कि इस बढ़ती आबादी का सबसे अधिक हिस्सा विकासशील देशों का है जहां अमेरिका, फ्रांस, ब्रिटेन, जर्मनी आदि जैसे विकसित देशों की जनसंख्या वृद्धि की दर 0.1 प्रतिशत है। चीन समेत अन्य विकासशील देशों की औसत जनसंख्या वृद्धि 2.0 प्रतिशत है। इस बढ़ती हुई जनसंख्या में अधिकांश योगदान अफ्रीकी और एशियाई देशों का है। 1900 से लेकर 1975 तक विश्व में हुई कुल जनसंख्या वृद्धि का 80 प्रतिशत हिस्सा विकासशील देशों का रहा जो अब बढ़कर 98 प्रतिशत पहुंच गया हैं।

अफ्रीकी देश में जनसंख्या वृद्धि का औसत 2.5 प्रतिशत है। ईरान, ईराक, कुवैत, यमन, ओमन, कतर, सीरिया आदि मुस्लिम देशों में जनसंख्या वृद्धि की औसत दर 2.2 प्रतिशत है। भारत, पाकिस्तान, श्रीलंका, अफगानिस्तान, बंगला देश, नेपाल और भूटान जैसे दक्षिण (सार्क) देशों में औसत जनसंख्या वृद्धि की दर 1.9 प्रतिशत है। यह कारण है कि इन्हीं देशों में बेरोजगारी निरक्षरता तथा भ्रष्टाचार जैसी जटिल समस्याएं हैं सन् 2000 तक भारत की कुल आबादी बढ़कर 1 अरब हो गई थी इस दृष्टि से विश्व का हर 60 वां व्यक्ति भारतीय है 2007 में भारत की जनसंख्या 1,02,87,37,436 थी ।

जिनमें 53,22,23,090 पुरुष तथा 49,65,14,436 महिलाएं थी । जो बढ़कर 2011 में 1.21 अरब हो गई । जनसंख्या वृद्धि के कारण भारत विश्व के कुछ समस्याग्रस्त देशों में से एक हैं। जनसंख्या वृद्धि के कारण हमारे देश में वृद्धि के अनेक कारण हैं। उन्हीं कारणों में से एक यह भी हैं। कि चिकित्सा पद्धतियों दबाइयों तथा वैज्ञानिक उपकरण का खोज व प्रयोगों से विज्ञान ने मृत्युदर में तो नियन्त्रण पा लिया है परन्तु जन्मदर में नियन्त्रण पाने में असमर्थ हैं जनसंख्या वृद्धि को रोकने में विज्ञान की काफी बड़ी भूमिका है फिर भी जनसंख्या वृद्धि में पूरी तरह नियन्त्रण नहीं हो पाया है। जनसंख्या वृद्धि के कारण भारत विश्व के कुछ समस्याग्रस्त देशों में से एक है।

विश्व के प्रमुख धार्मिक आधार पर जनसंख्या का प्रतिशत

धर्म	प्रतिशत	धर्म	प्रतिशत
हिन्दू	13.6	यहुदी	0.2
कुल ईसाई	34.7	बहाई	0.1
कैथोलिक	18.2	कन्फ़ियस	0.09
प्रोटेस्टेन्ट	6.9	जैन	0.08
बौद्ध	5.6	शिन्तो	0.05
सिख	0.3	इसलाम	19.2

श्रोत :- वर्तमान में भारत की जनसंख्या में प्रतिवर्ष लगभग 1 करोड़ 70 लाख की वृद्धि हो रही है। जनसंख्या में तीव्र वृद्धि देश के लिए अभिशाप है। परिणामस्वरु हमारे यहां गरीबी बेरोजगारी व महंगाई आदि समस्याएं दिनों दिन बढ़ती जा रही है। इससे हमारे आर्थिक विकास की सभी योजनाएं निष्फल सिद्ध हो रही है अतः आदि हमें विकास की गति का लाभ उठाना है। और उन्नत जीवन स्तर प्राप्त करना है। तो जनसंख्या वृद्धि पा नियन्त्रण करना अति आवश्यक है।

जनसंख्या वृद्धि को रोकने के उपाय

1. शिक्षा का प्रसार:-

भारत की 80 प्रतिशत जनसंख्या गांवों में निवास करती है। जनसंख्या में यह तीव्र वृद्धि देश के लिए अभिशाप बनाती जा रही है। फलस्वरुप, गरीबी, बेरोजगारी तथा महंगाई आदि समस्याएं दिनों दिन बढ़ती जा रही है।

2. परिवार नियोजन

जनसंख्या वृद्धि को रोकने के लिए परिवार नियोजन के विभिन्न कार्यक्रमों का प्रचार प्रसार अति आवश्यक है।

3. सन्तानोत्पत्ति की सीमा निर्धारण-

परिवार समाज और राष्ट्र के हित में संतान की सीमा निर्धारण करना अति आवश्यक है। जनसंख्या विस्फोट से बचने के लिए प्रत्येक दम्पति के संतानों की संख्या के एक या दो करना अति आवश्यक है। चीन में इसी उपाय को अपनाकर जनसंख्या वृद्धि में नियन्त्रण पा लिया गया है।

4. सामाजिक सुरक्षा

हमारे देश में वृद्धावस्था, बेकारी अथवा दुर्घटना से संरक्षा न होने के कारण लोग बड़े परिवार की इच्छा रखते हैं। अतएव यहां

सामाजिक सुरक्षा के कार्यक्रमों बेरोजगारी, भत्ता, वृद्धावस्था, पेंशन, वृद्धा-आश्रम चलाकर लोगों में सुरक्षा की भावना जाग्रत की जाये।

5. सन्तत सुधार कार्यक्रम-

जनसंख्या वृद्धि को रोकने के लिए सुन्तति सुधार कार्यक्रमों को भी अपनाया जाना चाहिए संक्रमक रोगों से ग्रस्त व्यक्तियों के विवाह और सन्तानोत्पत्ति पर प्रतिबंध लगाया जाये।

6. जीवन-स्तर को ऊंचा उठाने का प्रयास-

देश में कृषि व औद्योगिक उत्पादन को बढ़ाकर लोगों के जीवन स्तर को ऊंचा उठाने के प्रयास किये जाने चाहिए। जीवन स्तर के ऊंचा उठ जाने पर लोग स्वयं ही छोटे परिवार के महत्व को समझने लग जायेंगे।

7. स्वास्थ्य सेवा व मनोरंजन के साधन-

देश के नागरिकों की कार्यकुशलता एवं आर्थिक उत्पादन की क्षमता को बनाये रखने के लिये सार्वजनिक व घरेलू स्वास्थ्य सुविधा एवं सफाई पर ध्यान देना आवश्यक हैं। डाक्टर, नर्स एवं परिचारिकाओं आदि की संख्या में वृद्धि की जाना चाहिए।

8. जनसंख्या शिक्षा -

गड़बडियाँ, विवाह योग्य सही उम्र आदि की जानकारी दी जाती हैं। अब तो जनसंख्या शिक्षा अनिवार्य कर दी गई हैं। ताकि युवाओं में जनसंख्या के प्रति जागरूकता आ सके, जिससे जनसंख्या वृद्धि को कम किया जा सकता हैं।

9. परिवार नियोजन संबंधी शिक्षा -

लोगों को परिवार नियोजन की जानकारी देकर जनसंख्या वृद्धि में नियन्त्रण किया जा सकता हैं। गर्भ निरोधकों के प्रयोग से जिसमें निरोध, कापरटी, नसबंदी, गर्भ निरोधकों की गोलियां का इत्यादि की जानकारी देकर तथा इनका प्रचार, प्रसार करके

विश्व के अधिकतम जन संख्या वाले 11 देश (2013)

रैंक देश	जनसंख्या (हजार में)	विश्व जनसंख्या प्रतिशत हिस्सेदारी	विशेष तथ्य
1. चीन	13,85,567	19.4	सबसे अधिक जनसंख्या वाला देश
2. भारत	12,52,140	17.5	दूसरा सबसे अधिक जनसंख्या वाला देश
3. अमेरिका	3,20,051	4.5	तीसरा सबसे अधिक जनसंख्या वाला देश
4. इंडोनेसिया	2,49,866	3.5	सबसे अधिक मुस्लिम जनसंख्या वाला देश
5. ब्राजील	2,00,362	2.8	द. अमेरिका महाद्वीप में सबसे अधिक जनसंख्या वाला देश
6. पाकिस्तान	1,82,143	2.5	दूसरा सबसे अधिक मुस्लिम जनसंख्या वाला देश
7. नाइजीरिया	1,76,615	2.4	अफ्रीकी महाद्वीप में सर्वाधिक जनसंख्या वाला देश
8. बंगलादेश	1,56,595	2.2	सार्क देशों में सबसे अधिक जनसंख्या घनत्व वाला देश
9. रूस	1,42,834	2.0	
10. जापान	1,27,144	1.8	
11. मैक्सिको	1,22,332	1.7	
विश्व	71,62,119		

स्रोत: विश्व जनसंख्या सम्भाव्यतः पुनरीक्षण 2012

जनसंख्या वृद्धि में काबू पाया जा सकता है ।

10. महिला शिक्षा –

हमारे देश में आज भी महिलाओं की शिक्षा का स्तर पुरुषों की अपेक्षा काफी कम है। महिलाओं के शिक्षित न होने के कारण वह जनसंख्या वृद्धि के दृष्टिकोणों को नहीं समझ पाती हैं।

11. यौन शिक्षा –

आज भी हमारे समाज में यौन सम्बंधों को छिपाने चीज समझा जाता है। लोग यौन संबंधी बातें तथा उससे जुड़ी समस्याओं पर खुलकर बातें करने से कत राते हैं।

12. जन सम्पर्क –

कई स्वयं सेवी संगठन भी लोगों के बीच जाकर उनसे बात चीत कर जनसंख्या वृद्धि से उत्पन्न समस्याओं की जानकारी करनी चाहिए। 1970 के बाद चीन पे एक दम्पति एक संतान का नारा देकर अपनी बढ़ती जनसंख्या को नियंत्रित करने में सफलता प्राप्त की है ।

परिवार एवं समुदाय के स्वास्थ्य और सृजनात्मकता में योगदान देता है तथा भावी पीढ़ी के भविष्य को बेहतर बनाती है।

विश्व की कुल जनसंख्या

वर्ष	जनसंख्या (हजार में)
1950	25,25,779
2013	71,62,119
2025	80,83,413
2050	95,50,945
2100	1,08,53,849

अधिकतम जनसंख्या घनत्व वाले देश (2011)

देश	जनसंख्या घनत्व (व्यक्ति प्रति वर्ग किमी0)
मेनाको	253228
मकाड	196524
सिंगापुर	69409
हांगकांग	8005

विश्व विकास संकेतक 2013

श्रोत

जनसंख्या वृद्धि से उत्पन्न होने वाली समस्याएँ

1. जनसंख्या की तीव्र वृद्धि से स्वास्थ्य शिक्षण सुविधा आवास एवं अन्य सामाजिक सुविधाओं पर दबाव पड़ता है ।
2. बेरोजगारी
3. खाद्य एवं पोषक अहार की समस्या उत्पन्न होती है ।
4. निम्न जीवन स्तर – अत्यधिक दबाव के कारण विश्व की लगभग एक चौथाई जनसंख्या गरीबी रेखा के नीचे यापन करती है।
5. कृषि का पिछड़ापन
6. औद्योगिक पिछड़ापन

7. तीव्र नगरीय वृद्धि

8. प्रदूषण की समस्या

9. नगरीकरण की समस्या

10. पर्यावरण प्रदूषण की समस्या

सुझाव

जनसंख्या वृद्धि को नियन्त्रण करने के लिये सुझाव प्रस्तुत करते हैं।

1. लिंग भेद नीति को समाप्त किया जाना चाहिए ।
2. लिंग परीक्षण पर पूर्णतः प्रतिबन्ध लगाया जाना चाहिए ।
3. स्त्री शिक्षा का प्रसार
4. विवाह की उम्र में वृद्धि
5. जनसंख्या शिक्षा की अनिवार्यता
6. परिवार कल्याण कार्यक्रम को लागू करना चाहिए ।
7. जनसंख्या की आर्थिक स्थिति में सुधार लाना चाहिए ।
8. परिवार कल्याण शिक्षण / प्रतिक्रिया केन्द्रों की स्थापना चाहिए ।
9. जनसंख्या नीति को प्रभावी बनाना चाहिये ।
10. जनता को हम दो हमारा एक की नीति अपनानी चाहिए ।

जनसंख्या नियोजन एवं परिवार कल्याण

जनसंख्या नियोजन की संकल्पना :-

सम्यक्ता एवं संस्कृति के जनक तथा प्राकृतिक संसाधनों के उत्पादनकर्ता उपभोक्ता एवं संरक्षक के रूप में मानव स्वतः एक प्रमुख संसाधन है। आपात काल वर्ष 1977, में परिवार नियोजन की ज्यादतियों के कारण मार्च 1977 के लोक सभा चुनाव में कांग्रेस सरकार की हार हुई और जनता सरकार सत्ता में आई जनता सरकार द्वारा परिवार नियोजन कार्यक्रम का नाम बदलकर राष्ट्रीय परिवार कल्याण कार्यक्रम रखा गया, जिसका संचालन राष्ट्रीय स्वास्थ्य एवं परिवार कल्याण संस्थान को (एनआईएचएफडब्लू) के निर्देशन सम्पन्न होता है।

परिवार नियोजन एवं परिवार कल्याण का अर्थ :-

परिवार नियोजन वर्तमान समय का एक सर्वप्रचलित एवं बहुचर्चित शब्द है। जो परिवार एवं नियोजन दो शब्दों से बना है। परिवार को यौन सम्बंधों पर आधारित एक छोटे समूह के रूप में परिभाषित किया जाता है जिसमें संतानोपत्ति एवं उनके पालन पोषण की व्यवस्था रहती है। (भारत 1986) नियोजन से तात्पर्य योजनबद्ध रूप से कार्य करना है । नियोजन एक निश्चित कालावधि में सुनिश्चित एवं सुपरिभाषित लक्ष्यों की प्राप्ति के लिये योजनाबद्ध एवं विवेकपूर्ण कार्यक्रम है (बातल1916)। इस प्रकार परिवार नियोजन का अर्थ साधनों के अनुरूप परिवार के आकार को सीमित रखने से है। इच्छित संतान उत्पन्न करके अपने उपलब्ध आर्थिक साधनों के अनुरूप परिवार को सीमित सम्बंधित रखना ही परिवार नियोजन है। व्यापक अर्थों में परिवार नियोजन एक कल्याणकारी योजना है। जिसका उद्देश्य व्यक्ति की उन्नत

परिवार की भलाई समाज का सुधार तथा राष्ट्र की उन्नति करना हैं। परिवार नियोजन का तात्पर्य ऐसे परिवारों का निर्माण करना है जो आकार में छोटा एवं स्वस्थ तथा जीवन स्तर को ऊँचा उठाने या बनाने रखने में सहायक हो (लाल 1997) भारत में औसत परिवार के आकार 5.55 व्यक्तियों का है। अर्थात् एक परिवार में औसतन 4 बच्चे हैं। स्पष्ट है कि यह परिवार आकार उच्च जन्मदर एवं निम्नमृत्यु दर का प्रतिफल है अतः परिवार नियोजन के माध्यम से जन्मदर में समुचित कमी कर औसत परिवार आकार को 4 करने पर प्रति परिवार माता पिता एवं दो बच्चों का औसत आयेगा जो भारत की जनसंख्या को स्थिर रखने में सहायक होगा परिवार में बच्चों की संख्या एक होने पर जनसंख्या में हास दो होने पर स्थिर तीन होने साधारण वृद्धि तथा उससे अधिक होने पर भारी वृद्धि होगी जन्मदर में कमी लाने के लिये कृत्रिम साधनों का प्रयोग आवश्यक है क्योंकि जन साधारण के लिये ब्रह्मचर, आत्मसहम अथवा ऋतुकाल में सम्भोग से बचना आवश्यक नहीं है बार बार के प्रजनन से स्त्रियां भी कमजोर एवं अस्वस्थ हो जाती हैं तथा बच्चे भी निर्बल होते हैं। जिसमें शिशु मृत्युदर भी अधिक होती हैं। परिवार नियोजन की आवश्यकता केवल जन्मदर कम करने के लिये नहीं है। वरन् यह शारीरिक आर्थिक, सामाजिक एवं राजनैतिक दृष्टि से आवश्यक है।

परिवार नियोजन का इतिहास

सन् 1953 में पापुलेशन कौंसिल के नियंत्रण पर फैक नाटस्टीन एवं डा० ल्यूनावाम गार्टनर भारतीय जनसंख्या पर सलाह देने भारत आये। उनके सुझाव पर परिवार कल्याण अनुसंधान एवं कार्यक्रम सीमित ने यह निर्णय लिया कि देश में परिवार नियोजन कार्यक्रम तत्काल प्रारम्भ किश जाना चाहिए। 1951 से 1965 के मध्य की अबधि को चिकित्सालय उपागम की संज्ञा दी गई जब भारत में हजारों की संख्या में परिवार नियोजन केन्द्र खोले गये। किन्तु जनसंख्या की व्यापक निश्चरता निर्धनता क्षेत्रगत अगम्यता तथा धार्मिक, सामाजिक रुढ़िवादिता के कारण इस कार्यक्रम को अपेक्षित सफलता नहीं मिल सकी अतः वर्ष 1962-1963 में प्रसार उपागम के अन्तर्गत लोगो का परिवार नियोजन कार्यक्रमों को अपनाने के लिये प्रेरित किया गया। हजारों की संख्या में परिवार कल्याण कार्यकर्ताओं की नियुक्ति कर प्रचार प्रसार माध्यमों के सहयोग से अधिकाधिक लोगो आकर्षित करने का प्रयास किया गया। नसबन्दी आपरेशन हेतु नकद प्रोत्साहन इसी योजना का अंग है। अश्वासन ने अब “प्रसार उपागम” के साथ “कैफेटेरिया उपागम” को भी अपनाया है। जिसके अन्तर्गत लोगो को परिवार नियोजन के उपलब्ध साधनो में से किसी भी साधनो का अपनाने का विकल्प किया गया है।

निष्कर्ष :-

प्रथम एवं द्वितीय पंचवर्षीय योजना में परिवार नियोजन कार्यक्रम की प्रगति संतोष प्रद नहीं थी प्रशासनिक ढाँचे एवं

साधनों की पूर्ति में कमी इस विफलता का प्रमुख कारण रही। वर्ष 1961 की जनगणना में भारत की अप्रत्याशित जनसंख्या वृद्धि को दृष्टिगत रखकर तृतीय पंचवर्षीय योजना में इन कार्यक्रमो के विस्तार पर विपुल राशि आवंटित की गई तथा योजना काल के अन्त तक मात्र 15 लाख नसबन्दी ऑपरेशन किये जा सके। प्रभावी नियन्त्रण के प्रारम्भ का समय 1966 के बाद ही देखा जा सका है। 1975-1976 तक 185.2 लाख नसबन्दी ऑपरेशन किये जा सके। लगभग 60 लाख महिलाओं ने अन्तर्गर्भाशय युक्तियों का प्रयोग किया तथा निरोध उपयोग करने वालो की संख्या 165.2 लाख हो गई थी। इन दस बशो (1966-76 तक) की प्रगति संतोष प्रद थी। तदन्तर लगभग 7 वर्षो तक अर्थात् 1976 - 83 तक भी परिवार नियोजन कार्यक्रम की प्रगति सामान्य रही। 1982-83 तक 4 करोड़ से कुछ अधिक आपरेशन हुए जिनमें 2.2 करोड़ पुरुष नसबन्दी तथा 1.8 करोड़ महिलाओं का बन्धाकरण हुआ था। लूप, कापरटी आदि अपनाने वाली स्त्रियों की संख्या 1.06 करोड़ तक पहुच गई थी। अप्रैल 1973 से 1993 तक 28 लाख गर्भपात भी कराये गये। देश की आपातकालीन अबधि में नसबन्दी के कारण मार्च 1977 के राष्ट्रीय चुनाव में कांग्रेस सरकार की हार हुई और जनता सरकार सत्ता में आयी। जनता सरकार द्वारा परिवार नियोजन कार्यक्रम का नाम बदलकर राष्ट्रीय परिवार कल्याण कार्यक्रम रखा गया।

दसवीं पंचवर्षीय याजना (2002-2007) तथा परिवार कल्याण कार्यक्रम जो राष्ट्रीय स्वास्थ्य कार्यक्रम के अन्तर्गत आता है में हीपेटाइटिस, पोलियो, एच. आई.बी./एड्स, कैंसर, मलेरिया, फाइलेरिया, डेगू, रक्तस्त्राव, बुखार, एनसेफेलाइटिस, काला-आजार, क्षयरोग कुष्ठ रोग अंधापन, मधुमेह, इत्यादि विभिन्न बीमारियों के साथ -साथ जन संख्या नियंत्रण के निदान का संकल्प दशवीं पंचवर्षीय योजना के अन्तर्गत राष्ट्रीय स्वास्थ्य एवं परिवार कल्याण संस्थान द्वारा लिया गया है। इस योजना काल में परिवार कल्याण एवं जनसंख्या नियोजन के लिए प्रमुख लक्ष्य निम्न अंकित हैं।

1. वर्ष 2001-2011 के दशक में जनसंख्या वृद्धि को 16.7 प्रतिशत तक सीमित किये जाने का लक्ष्य।
2. शिशु मृत्युदर को 2007 तक 45 प्रति हजार तथा 2012 तक 10 प्रति हजार के स्तर तक घटाया जायेगा।
3. वर्ष 2004 तक सभी को प्राथमिक शिक्षा उपलब्ध करायी जायेगी तथा साक्षरता स्तर को 2007 तक 75 प्रतिशत एवं 2012 तक 80 प्रतिशत लाया जाना है।
4. मातृ मृत्युदर को 2007 तक 20 प्रति हजार एवं 2012 तक 10 प्रति हजार के स्तर तक घटाया।
5. पल्स पोलियो टीकाकरण के हरेक दौर में करीब 16 करोड़ बच्चों को पोलियो के टीके की खुराक पिलायी जा रही है। वर्ष 1998 में पोलियो के 1934 मामले थे। जो 2001 में घटकर 1600 एवं 2003 में मात्र 93 रह गये जिसे 2007 तक

समाप्त करना था। जो बढ़कर 2021 तक का लक्ष्य निर्धारित किया गया है।

6. सरकार ने सार्वभौमिक टीकाकरण कार्यक्रम के अन्तर्गत हीपेटाइटिस – बी के टीके शुरू करने का निर्णय इस योजना में लिया है। प्रयोग के तौर पर यह परियोजना वर्ष 2002–2003 में देश 15 नगरों एवं 2003–2004 के दौरान 32 नगरों में लागू की जायेगी। यह आगामी परियोजना टीका एवं टीकाकरण के लिए गठित विश्व व्यापी संगठन जी0ए0बी0आई0 के सहयोग से चलाई जा रही है।

वर्ष 2002–2003 के दौरान अखिल भारतीय स्तर पर परिवार नियोजन अपनाने वालों की कुल संख्या वर्ष 2001–2002 की तुलना में 7.8 प्रतिशत अधिक है। वर्ष 2002–2003 के दौरान परिवार नियोजन के तरीकों के हिसाब से उपलब्धियों के आकड़े इस प्रकार हैं। नसबन्दियों 47.31 लाख आई यु0डी0 प्रवेशन 61.08 लाख, निरोध उपयोगकर्ता 165.37 लाख एवं गर्भनिरोधक गोल्यां 82.43 लाख (भारत 2004)।

आपातकालीन गर्भनिरोधक गोल्यां राष्ट्रीय परिवार कल्याण कार्यक्रम के अन्तर्गत पहली बार 2002–2003 में शामिल की गई हैं। आपातकालीन गर्भनिरोधक के माध्यम से अप्रत्यासित सम्भोग, जबरन सम्भोग, बलात्कार या गर्भनिरोधक की विफलता के कारण अनचाहे गर्भधारण से बचा जा सकता है।

सन्दर्भ :-

1. डा0 लाल थाडानी
2. विश्व जनसंख्या संभाव्यता पुनरीक्षण 2012
3. विश्व विकास संकेतक 2013
4. राष्ट्रीय स्वास्थ्य एवं परिवार कल्याण संस्थान (एन0आई0एच0एफ0डब्ल्यू)
5. फैंक नाटस्टीन एवं डा0 ल्यूनावाम गार्टनर
6. डा0एस0एन सिंह, पापुलेशन, डायनमिक इन कानपुर 2010 राधा पब्लिकेशन, न्यू दिल्ली।

डॉ0 जिलेदार

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डॉ0 एन0यू0 खान

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सांश : भारतेन्दु युगीन सामाजिक दशा पर प्रकाश डालते हुए डॉ. मुरलीधर बंसीलाल शहा लिखते हैं—“एक ओर प्राचीन परंपराओं का ढांचा चरमरा रहा था, तो दूसरी ओर उनके बंधन और भी कड़े हो रहे थे। जातियों में परस्पर असदभाव था। ब्राह्मणों का वर्चस्व प्रकट था, और वे समाज को कर्मकांडों में मग्न रखने में सफल हो गए थे। देश में संगठन नाम की कोई चीज ही नहीं थी। धर्म के नाम पर पाखंड, अनाचार, धर्म-वंचकता खुलकर खेल रहे थे।”¹

भारतेन्दु युग में समाज की दशा अत्यंत दयनीय थी। समाज में जाति-पांति, छुआछूत, बाल-विवाह, बाल-हत्या, बहु-विवाह, पर्दा-प्रथा, सती-प्रथा छुआछूत की प्रवृत्ति बलवती होती जा रही थी। वर्ण-व्यवस्था जोरों पर थी। “बहुत से व्यक्तियों ने अपनी आजीविका संचालन के लिए विभिन्न प्रकार के व्यवसायों को अपना लिया। बाद में इस व्यवसाय के कारण उसकी वही जाती बन गई, जैसे नाई, धोबी, कुम्हार, दर्जी, बढ़ई, चमार, सुनार, जुलाहा आदि व्यवसाय परंपरागत था, एक जाति किसी दूसरी जाति के पेशे को अपनाने के लिए स्वतंत्र नहीं थी, क्योंकि सामाजिक बंधन लगे हुए थे।”² एक वर्ग दूसरे वर्ग को अछूत की दृष्टि से देखने लगा था। उच्च वर्ण के लोग निम्न वर्ग को छूने में असहज महसूस करते थे। हिंदुओं की इस भावना पर डॉ. लक्ष्मीसागर वार्धे ने लिखा है, “हिंदू धर्म में वसुधैव कुटुंबकम और मानव मात्र में साम्य भाव रखना सिखाने वाले सिद्धांतों का अभाव नहीं है, किंतु इसी हिंदू धर्म के अनुयायी निम्न वर्ण के किसी व्यक्ति को कष्ट से पीड़ित होते देखकर पत्थर के बन उसकी तरफ से आंखें फेर लेते थे। एक कीड़े की जान लेने के विचार — भाव से वे कांप उठते थे, किंतु एक निम्न वर्ण के व्यक्ति को मरते देख उनका हृदय दया से द्रवित न हो पाता था।”³

भारतेन्दु युग में समाज में सांप्रदायिकताका जहर घुला हुआ था। हिंदू और मुसलमान आपस में लड़ रहे थे, जिसका लाभ अंग्रेज उठा रहे थे। समाज के रूढ़िग्रस्त होने के कारण इसका प्रभाव और भी भयावह था। “सांप्रदायिकता की लहर संपूर्ण राष्ट्रीय आंदोलन पर छाई रही। इस विषय-लहर ने अंत में देश का विभाजन किया आम भारत मां की छाती में ऐसा गहरा घाव किया, जिसका इलाज सदियों तक संभव नहीं है। भारत में सांप्रदायिकता और पृथक्वाद को बढ़ावा देने में अंग्रेजों ने कोई कसर नहीं रखी। सर्वप्रथम मुस्लिम सांप्रदायिकता का उदय हुआ और तब प्रतिक्रियास्वरूप हिंदू सांप्रदायिकता संगठन भी अस्तित्व में आए।”⁴

हमारे समाज में स्त्रियों के प्रति लोगों की दृष्टि हमेशा पक्षपातपूर्ण ही रही है। स्त्रियों को समाज में हमेशा दोयम दर्जा ही

प्राप्त हुआ है। भारतेन्दु युग में शिक्षा का अभाव होने के कारण समाज रूढ़िग्रस्त था, जिसमें स्त्रियों की दशा अत्यंत दयनीय थी। उसे मात्र भोग की वस्तु माना जाता था। “भारतेन्दु युग में स्त्री की सामाजिक स्थिति, अशिक्षा, पर्दा-प्रथा, बहुविवाह, बालविवाह, सती-प्रथा एवं बलात् वैधव्य के कारण अधीनस्थ की थी। वह पिता के लिए बोज़ एवं पति के लिए बच्चे पैदा करने की मशीन थी। सामान्यतः स्त्री को पुरुष को भ्रष्ट करने का साधन माना गया। स्त्रियों की समस्याओं की जड़ में कुलीनवाद एवं यौन-पावित्र्यमहत्वपूर्ण कारक थे। कुलीनवाद ने बहुविवाह बेमेल विवाह और बालविवाह को प्रश्रय दिया। कुलीनता का आग्रह, स्त्री के लिए विवाह की अनिवार्यता एवं कौमार्य के मिथक ने बूढ़ों से बालिकाओं के विवाह की भूमि तैयार की। परिणामतः विधवाओं की समस्या सामने आई। संपत्ति के उत्तराधिकार, भरण-पोषण के दायित्व व यौन-पावित्र्य के प्रश्न ने जिस सतीप्रथा को जन्म दिया था, अब वह विकराल रूप ले चुकी थी। मनुसंहिता में लिखित अनुगमन का विकल्प अब स्त्री का एकमात्र पाथेय बन गया था। जहां सती होने का विकल्प नहीं स्वीकारा गया, वहां वैधव्य पराश्रित जीवन की नारकीय स्थितियों में परिवार के ही सदस्यों द्वारा यौन शोषण एवं गर्भवती होने की स्थिति में अपमान, लांछन, गर्भपात, वेश्यावृत्ति और आत्महत्या तक स्त्री जीवन को सीमित करता था। बालविवाह और बहुविवाह के परिणाम-स्वरूप विधवा की समस्या विकराल रूप ले चुकी थी और विधवाओं के पराश्रितता का प्रश्न स्त्री-प्रश्नों में प्रमुखता से उठ खड़ा हुआ था।”⁵

उपर्युक्त परिस्थितियों में भारतेन्दु हरिश्चंद्र का आगमन हुआ। “भारतेन्दु हिंदी के पहले रचनाकार विचारक हैं जो मध्यकालीनता के बाड़े से हिंदी जाति की रचनाशीलता को निकालकर आधुनिक जीवन की दहलीज पर खड़ा करते हैं। एक लंबे संघर्ष से, भीतरी तथा बाहरी दोनों स्तरों पर गुजरते हुए अपनी चेतना के साथ एक पूरे युग की चेतना को नया संस्कार देते हैं।”⁶

भारतेन्दु हरिश्चंद्र समाज में चेतना जगाने के लिए उसमें कई प्रकार के सुधार चाहते थे। उनका मानना था कि जबतक व्यक्ति जागरूक नहीं होगा, तबतक एक सुदृढ़ समाज का गठन नहीं हो सकता। “भारत-दुर्दशा” नाटक में हम उनके सामाजिक सुधार की भावना को निम्नलिखित पंक्तियों के माध्यम से देख सकते हैं—

“रचि बहु बिधि के वाक्य पुराननमाहिं घुसाए।
शैव शाक्त वैष्णव अनेक मत प्रगटि चलाए।।
जाति अनेकन करी, नीच अरु ऊंच बनायो।
खानपान संबंध सबन सोंबरजि छुड़ायो।।
जन्मपत्राविधि मिले ब्याहनहिं होन देत अब।

बालकपन में ब्याहि प्रीतिबल नास कियो सब।।
करि कुलान के बहुत ब्याह बल बीरज मारयो।
बिधवा ब्याह निषेध कियो, बिभिचार प्रचारयो।।
रोकिविलायतगमन, कूप मंडूक बनायो।
यौवन को संसर्ग छुड़ाई, प्रचार घटायो।।

अपरससोल्हा छूत रचि, भोजन प्रीति छुड़ाय।
किए तीन तेरह सबै, चौका चौका छाय।।”

भारतेंदु हरिश्चंद्र हिंदी साहित्य में नवजागरण का संदेश लेकर आए। इसके पहले रीतिकाल में कवि सुरा और सुंदरी के मायाजाल में उलझे हुए थे। समाज विसंगतियों से भर गया था। इसकी ओर किसी भी साहित्यकार की दृष्टि नहीं जा रही थी। भारतेंदु हरिश्चंद्र ने अपनी रचनाओं के माध्यम से न केवल साहित्यकारों की सोई हुई विचारधाराओं को जगाया, बल्कि समाज में व्याप्त रूढ़ियों, अंधविश्वासों और विसंगतियों पर भी करारी चोट की। छुआछूत और भेदभाव पर प्रहार करते हुए वे लिखते हैं—
“हमारा नाम है सत्यानास। आए हैं राजा के हम पास।
घरके हम लाखों का भेस। किया चौपट यह सारा देस।
बहुत हमने फैलाए धर्म। बढ़ाया छुआछूत का कर्म।
होके जयचंद हमने इक बार। खोल ही दिया हिंद का द्वार।
हलाकू चंगेजों तैमूर। हमारे अपना सूर।
दुरानी अहमद नादिरसाह। फौज के मेरे तुच्छ सिपाह।
है हममें तीनों कल बल छल। इसीसे कुछ नहिंसकती चल।”⁸

रीतिकालीन परिवेश में व्याप्त अकर्मण्यता भारतेंदु युग में भी दिखाई देती है। अनेक भारतवासी आलस्य को संतोष का नाम देकर अपनी कमजोरियों को छुपाते हैं, जिस पर भारतेंदु चोट करते हुए कहते हैं—

महाराज, फिर संतोष ने भी बड़ा काम किया। राजा प्रजा सबको अपना चेला बना लिया। अब हिंदुओं को खाने मात्र से काम, देश से कुछ कामकाज नहीं। राज न रहा, पेनसन ही सही। रोजगार न रहा, सूद ही सही। वह भी नहीं, तो घर ही का सही। संतोष परम सुख, रोटी ही को सराह— सराह के खाते हैं। उद्यम की ओर देखते ही नहीं। निरुधमता ने भी संतोष को बड़ी सहायता दी।”⁹

बाह्याडंबर व्यक्ति के पतन में बाधक है। बाहरी दिखावे की प्रवृत्ति के कारण कितनी ही घर बर्बाद हो चुके हैं। भारतेंदु युग में भी पाश्चात्य सभ्यता का अंधानुकरण जोरों पर था, जिसका भारतेंदु हरिश्चंद्र ने खुलकर विरोध किया है। पाश्चात्य संस्कृति की देखादेखी जब भारतीय भी मदिरापान जैसी बुरी आदतों का शिकार होने लगे, तो भारतेंदु ने इसका खुलकर विरोध किया। वे लिखते हैं—

“दूध सुरा दधिहू सुरा सुरा अन्न धन धाम। वेद सुरा ईश्वर सुरा, सुरा स्वर्ग को नाम। जाति सुरा विद्या सुरा, बिनु मद रहै न कोय। सुधरी आजादी सुरा, जगतसुरामय होय, मेरतो धन बुद्धि बल,

कुल लल्ला पति गेह माय बाप सुत धर्म सब, मदिरा ही न संदेह।”¹⁰

जाति प्रथा समाज के निर्माण में बाधक होती है। एक स्वच्छ और निर्मल समाज के गठन के लिए जाति प्रथा का उन्मूलन जरूरी होता है, ये भारतेंदु हरिश्चंद्र अच्छी तरह से जानते थे। भारतेंदु युग में समाज इतना पतित हो गया था कि ब्राह्मण वर्ग ६ इन के लिए अपनी जाति को बेच रहा था। यही कारण है कि उन्होंने जगह-जगह इस व्यवस्था का विरोध किया है। ‘अंधेर नगरी’ नाटक में वे लिखते हैं—“जात ले जात, टके सेर जात। एक टका दो, हम अभी अपनी जात बेचते हैं। टके के वास्ते ब्राह्मण से धोबी हो जाएं और धोबी को ब्राह्मण कर दें। टके के वास्ते जैसी कही वैसी व्यवस्था दें। टके के वास्ते झूठ को सच करें। टके के वास्ते ब्राह्मण से मुसलमान, टके के वास्ते हिंदू से क्रिस्तान। टके के वास्ते धर्म और प्रतिष्ठा दोनों बेचें, टके के वास्ते झूठी गवाही दें। टके के वास्ते पाप को पुण्य मानें, बेचें, टके के वास्ते नीच को भी पितामह बनावें। वेद धर्म कुल मरजादा सचाई बड़ाई सब टके सेर। लुटाय दिया अनमोल माल ले टके सेर।”¹¹

भारतेंदु युग में शिक्षा के अभाव के कारण समाज दिग्भ्रमित हो रहा था। व्यक्ति इतने अधिक दिशाहीन होते जा रहे थे कि जब किसी को कोई बीमारी होती थी तो वे उस बीमारी का इलाज करवाने के बजाय उस बीमारी की पूजा करने लगते थे, जिसके फलस्वरूप रोगी मृत्यु का शिकार हो जाता था। वैद्य अपना कर्तव्य भूलकर सिर्फ धनोपार्जन में लगे हुए थे। भारतेंदु ने इसका तीव्र विरोध किया है। वेरोग के माध्यम से व्यंग्य करते हुए लिखते हैं—“महाराज! भारत तो अब मेरे प्रवेश मात्र से मर जाएगा। घेरने को कौन काम है? धन्वंतरि और काशिराज दिवोदास का अब समय नहीं है। और न सुश्रुत, वाग्भट्ट, चरक ही हैं। बैदगी अब केवल जीविका के हेतु बची है। काल के बल से औषधों के गुणों और लोगों की प्रकृति में भी भेद पड़ गया। बस अब हमें कौन जीतेगा और फिर हम ऐसी सेना भेजेंगे जिनका भारतवासियों ने कभी नाम तो सुना ही न होगा तब भला वे उसका प्रतिकार क्या करेंगे। हम भेजेंगे विस्फोटक, हैजा, डेंगू, अपाप्लेक्सी। भला इनको हिंदू लोग क्या रोकेंगे? ये किधर से चढ़ाई करते हैं और कैसे लड़ते हैं, जानेंगे तो हुई नहीं, फिर छुट्टी हुई। वरंच महाराज, इन्हीं से मारे जाएंगे और इन्हीं को देवता करके पूजेंगे, यहां तक कि मेरे शत्रु डॉक्टर और विद्वान इसी विस्फोटक के नाश का उपाय टीका लगाना इत्यादि कहेंगे तो भी यह सब उसको शीतला के डर से न मानेंगे।”¹²

भारतेंदु युग में भ्रष्टाचार जोरों पर था। समाज इस अनैतिक आचरण का आदिबन गया था और अपने आचरण से वह मुक्त भी नहीं हो पा रहा था। भारतेंदु हरिश्चंद्र ने अपने ‘विषय विषमौषध’ नाटक में भण्डाचार्य के माध्यम से इस भ्रष्टाचार को उजागर करते हुए कहा है—

“रावण ने दस सिर दिए, जनक— नंदिनी काज।

जौ मेरो इक सिरगयो, तोयामेकहंलाज।।¹³

किस्ती भीदेश, जाति और समाज के उत्थान में नारी की भूमिका अत्यंत महत्वपूर्ण होती है। नारी के उत्थान के बिना हम एक सुदृढ़ समाज के गठन की कल्पना भी नहीं कर सकते। लेकिन भारतेंदु युग में नारी की अवस्था अत्यंत दयनीय थी। नारियां बाजारों में बैठे अमीरों के दिलबहलाव का साधन मात्र बनकर रह गई थीं। जिस नारी को हमारा समाज पूजता है, उसे घर की दासी बना दिया गया था। उसका अस्तित्व समाप्त हो चुका था। उसकी स्थिति अधीनस्थ की थी। भारतेंदु ने अपनी रचनाओं में नारी की इस कारुणिक दशा को अनेक स्थानों पर दिखाया है। इसके साथ-साथ उन्होंने यह भी बताने की कोशिश की है कि अगर हम ऐसे ही नारियों का शोषण करते रहेंगे, तो हमें इसका भयंकर परिणाम भुगतना होगा। 'विषस्य विषमौषधम्' प्रहसन में भण्डाचार्य की निम्न पंक्तियां भारतेंदु के मनोभावों को प्रकट करती हैं—

“पर नारी पैनी छुरी, ताहि न लाओ अंग।

रावनहू को सिर गयो, पर नारी के संग।”¹⁴

भारतेंदु हरिश्चंद्र का मानना था कि रुढ़िग्रस्त समाज में नारी की स्थिति शिक्षा के माध्यम से ही सुधर सकती है। यही कारण है कि वेस्त्री— शिक्षा के प्रबल समर्थक थे। नारी के अस्तित्व— रक्षा के लिए उसका शिक्षित होना नितांत आवश्यक है। देश और कुल का उत्थान नारियों को समृद्ध करने में ही है, जिसमें नारी— शिक्षा की अहम भूमिका है। वे लिखते हैं—“लड़कियों को भी पढ़ाइये, किंतु इस चाल से नहीं जैसे आजकल पढ़ाई जाती है, जिससे उपकार के बदले बुराई होती है। ऐसी चाल से उनको शिक्षा दीजिए कि वह अपना देश और कुल धर्म सीखें।”¹⁵

भारतेंदु हरिश्चंद्र नारियों की दयनीय स्थिति को सुधारने के लिए पुनर्विवाह के भी पक्षधर थे। उनका मानना है कि इससे नारियों की स्थिति में सुधार हो सकता है। वैदिकी हिंसा हिंसा न भवति में वे एक बंगाली पात्र के माध्यम से कहते हैं—“पुनर्विवाह करना क्या! पुनर्विवाह अवश्य करना। सब शास्त्र कोयही आज्ञा है और पुनर्विवाह के न होने से बड़ा लोकसान होता है, धर्म का नाश होता है, ललनागन पुंश्चली हो जाती है जो विचार कर देखिए तो विधवागन का विवाह कर देना उनको नरक से निकाल लेना है और शास्त्र की भी यही आज्ञा है।”¹⁶

निष्कर्ष : अतः हम कह सकते हैं कि भारतेंदु हरिश्चंद्र जी ने अपनी रचनाओं के माध्यम से जहां एक ओर समाज में फैली अनेक बुराइयों जैसे, जातिगत मतभेद, छुआछूत की भावना, बालविवाह, अनमेल विवाह, दास— प्रथा, बाह्याचार, पाश्चात्य संस्कृति का अंधानुकरण, व्याभिचार, दुर्व्यसनों आदि का तीव्र विरोध किया है, वहीं एक सुदृढ़ समाज की कल्पना भी की है, जिसमें वे विधवा— विवाह, स्त्री— शिक्षा, हिंदू— मुस्लिम एकता आदि के पक्ष में खड़े नजर आते हैं। 'सत्य हरिश्चंद्र' नाटक में एक सुदृढ़ और

आदर्श समाज की कल्पना करते हुए वे लिखते हैं—

“खल गगन सो सज्जन दुखी मति होइ, हरिपद रति रहे।
उपधर्म छूटैसत्त्व निज भारत गहै, कर दुख बहै।।
बुध तजहिंमत्सर, नारि नर सम होहिं, सबजगसुखल है।
तजि ग्राम कविता सुकविजन की अमृत बानी सब कहै।।”¹⁷

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सारांश: वर्तमान समय में विश्व के लगभग 160 देशों में वस्तु एवं सेवाकर (जी.एस.टी.) लागू हो चुका है। विश्व बिरादरी में भारत को कर के जंजालों का देश कहा जाता था। विदेशी निवेशकों के जंजाल में फंसना नहीं चाहते थे। अतः वे भारत में निवेश करने से हिचकते थे। अतः अन्तर्राष्ट्रीय व्यापार बढ़ाने के उद्देश्य से एक ऐसी कर व्यवस्था की आवश्यकता थी, जो पूरे देश को एक देश एक कर व्यवस्था में बांध सके। अब देश में एक देश एक करव्यवस्था 1 जुलाई 2017 से लागू हो चुकी है, जिसे वस्तु एवं सेवाकर (GST) के नाम से जाना जाता है।¹

हम वस्त्र उद्योग पर वस्तु एवं सेवाकर के प्रभाव का अध्ययन निम्न बिन्दुओं के आधार पर से कर सकते हैं –

1. निर्यात पर वस्तु एवं सेवा कर का प्रभाव : पुरानी कर व्यवस्था में निर्यात पर दिया गया कर वापिस मिलने में एक लंबा समय लगता था जिसके कारण बहुत सारे वस्त्र उत्पादन एवं व्यापारी निर्यात करने में रुचि नहीं लेते थे। परन्तु वस्तु एवं सेवा कर व्यवस्था में इनपुट टैक्स क्रेडिट शीघ्रता से व्यापारियों को वापिस मिल जाता है जिससे कपड़े के निर्यात में वृद्धि हुई है।

2. छोटी उत्पादन ईकाइयों पर कर का बोझ : पुराने उत्पादन कर के अनुसार केवल उन्हीं उत्पादन ईकाइयों पर कर लगाया जाता था जिनकी कुल बिक्री 1.50 करोड़ ₹0 से अधिक होती थी। परन्तु वस्तु एवं सेवाकर के अन्तर्गत यह सीमा घटाकर 20 लाख रुपये तथा कहीं-कहीं 10 लाख रुपये तक कर दी गयी है। इससे अधिकतर ईकाइयों पर कर का बोझ बढ़ने से उनका उत्पादन महंगा हुआ है।²

3. व्यापार की परिचालन लागत में वृद्धि : वस्तु एवं सेवा कर से पूर्व अधिकांशतः या छोटे व्यापारी पेशेवर लोगों की सेवायें नहीं लेते थे तथा कपड़े पर कोई कर न होने से कोई कर की रिटर्न भी नहीं भरते थे। परन्तु नई कर व्यवस्था में जटिलता होने के कारण पेशेवर लोगों की सेवायें लेना तथा रिटर्न फाइल करना दोनों आवश्यक सा हो गया है। अतः जिससे व्यापारियों की परिचालन लागत में वृद्धि होने से कपड़े के मूल्य में भी वृद्धि हुई है।³

4. असंगठित व्यापार का संगठित क्षेत्र में परिवर्तन : यदि रजिस्टर्ड कर दाता व्यापारी कच्चा माल असंगठित क्षेत्र से खरीदते हैं तब उन्हें इनपुट टैक्स क्रेडिट नहीं मिलता है। इससे संगठित तथा असंगठित क्षेत्र में व्यापार करने में परेशानी आती है। इसी लिये वस्तु एवं सेवा कर धीरे-धीरे पूरी कपड़ा इन्डस्ट्री को संगठित क्षेत्र में बदल रहा है। क्योंकि इससे मालकी लागत घटेगी तथा आपस में दोनों का व्यापार भी बढ़ेगा।

5. मजदूरों पर प्रभाव : वस्तु एवं सेवा कर के कारण कपड़े की

घरेलू मांग गिर रही है जिसके कारण मजदूरों की संख्या प्रत्येक उत्पाद कई कई में लगभग आधी सी रह गयी है जिससे मजदूरों तथा छोटे व्यापारियों की आय भी घटकर आधी रह गयी है।⁴

6. कपड़े के आयात पर वस्तु एवं सेवा कर का प्रभाव : वस्तु एवं सेवा कर लागू होने के बाद भारत में आयात सस्ता हो गया है जिसका लाभ चीन तथा बांग्लादेश के कपड़ा उत्पादकों को मिल रहा है। डायरेक्टर जनरल ऑफ कमर्शियल इंटेलीजेंस एंडस्टेटिस्टिक्स (डीजीसीआई एण्ड संस) के आंकड़ों के मुताबिक मार्च 2018 में टेक्सटाइल यार्न, फैब्रिकमेड-अप्स के आयात में 24 प्रतिशत की वृद्धि हुई है।

वर्ष 2018 के दौरान कुल आयात का मूल्य 937 करोड़ रुपये रहा जबकि 2017 में कुल आयात का मूल्य 757 करोड़ रुपये था। फेडरेशन ऑफ इंडियन टेक्स टाईल इंडस्ट्री के चेयरमैन संजय जैन के अनुसार जीएसटी लागू होने के बाद कपड़ों के आयात में तकरीबन 10-15 फीसदी औसतन मासिक वृद्धि हुई है।⁵

पुरानी कर व्यवस्था में कपड़े से सम्बन्धित जॉब कार्य सेवाकर से पूर्ण रूप से मुक्त था तथा उत्पादन कर तथा वैट, दोनों कर केवल धागे तथा ब्रांडेड गारमेंट्स पर लगते थे। प्राकृतिक धागे जैसे सूती धागे, ऊनी धागे पुराने व्यवस्था में कर से मुक्त थे। परन्तु अब वस्तु एवं सेवा कर प्रणाली में उन पर भी कर लगा दिया गया है। परन्तु साथ ही बहुत सारे करों को हटाया भी गया है जैसे चुंगी कर, प्रवेश कर इत्यादि। अतः इस कारण उत्पादन लागत में कमी भी आई है तथा साथ ही साथ अब आयात की गयी मशीनों पर दिये गये कर का क्रेडिट भी उत्पादक को वापिस मिलने लगा है जिससे पूंजी की लागत में कमी आयी है।

वस्त्र उद्योग के लिये करों के स्तर का वर्गीकरण (Tax Slabs)

कॉटन, नैचरल फाइबर व यार्न	:	5 प्रतिशत
रेडीमेड एक हजार ₹0 से कम	:	5 प्रतिशत
टेक्सटाइल	:	5 प्रतिशत
रेडीमेड गारमेंट्स 1000₹0 से अधिक:	:	12 प्रतिशत
सिंथेटिक या मानव निर्मित फाइबर:	:	18 प्रतिशत
तथा सिंथेटिक धागे	:	
सिल्क और जूट	:	जीएसटी लागू नहीं ⁶

निष्कर्ष: प्रत्येक व्यवस्था के अपने कुछ लाभ तथा कुछ हानियां होती हैं। अतः वस्तु एवं सेवा कर से जब देश की सरकार का कर संग्रह वस्त्र उद्योग में कई गुना बढ़ा है, वहीं छोटे

उत्पादकों की लागत बढ़ने से उनका व्यापार घटता जा रहा है। जिससे रोजगार तथा उनकी आय दोनों घट रही है। आयात शुल्क कम होने से आयात बढ़ रहा है तथा व्यवसाय की परिचालन लागत भी बढ़ रही है। जिससे छोटे व्यापारियों को समस्याओं का सामना करना पड़ रहा है। अतः सरकार की कर व्यवस्था में इस प्रकार बदलाव करने चाहिये जैसे छोटे व्यापारियों की हानि न हो। इसके लिये सरकार को प्रमुख रूप से छोटे उत्पादकों को जी.एस.टी. के दायरे से बाहर रखना चाहिये (जैसा कि जी.एस.टी. से पूर्व व्यवस्था में था) तथा उद्योग को मंदी से बचाने के लिये आयात शुल्क बढ़ाना चाहिये।

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शोधकर्ता—

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शोधनिर्देशक—

डॉ० संजय कुमार बंसल

एसोसिएट प्रोफेसर वाणिज्य एवं प्रशासन संकाय

एन.आर.ई.सी. कॉलेज,

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सारांश— आर्य समाज के द्वारा जब स्त्री शिक्षा को महत्व दिया तो स्त्री शिक्षा को बढ़ावा मिलता गया। स्त्री शिक्षा का प्रभाव शहरी क्षेत्रों में अधिक था लेकिन ग्रामीण क्षेत्रों में स्त्रियों की स्थिति में अभी भी विशेष परिवर्तन नहीं आ सका। स्वतन्त्रता प्राप्ति के समय तक स्त्री शिक्षा की स्थिति सन्तोषजनक नहीं थी। आर्य समाज ने अपनी शैक्षिक गतिविधियों को बड़े संगठित ढंग से आगे बढ़ाया और वैदिक संस्कृति व शिक्षा को गुरुकुलों के माध्यम से पुनर्स्थापित किया गया। डी.ए.वी. संस्थाओं के द्वारा पाश्चात्य शिक्षा को बढ़ावा दिया गया ताकि भारत में आधुनिकीकरण की प्रक्रिया संभव हो सके। इसमें कोई संदेह नहीं कि आर्य समाज द्वारा नारी शिक्षा को बराबर महत्व दिया जा रहा है। आर्य शिक्षण संस्थाएँ शिक्षा प्रगति में काफी हद तक अपने उद्देश्यों को प्राप्त करने में सफल रही। जब आर्य समाज ने शिक्षा के क्षेत्र में प्रवेश किया था तो स्त्री शिक्षा पर भी विशेष ध्यान दिया गया। सामाजिक एवं शैक्षणिक गतिविधियाँ भी उस समय के परिवेश में काफी क्रान्तिकारी थी।

आर्यसमाज की स्थापना से पहले के समय में स्त्री शिक्षा घोर उपेक्षा का शिकार थी। कन्याओं को शिक्षित करना “अवैदिक” तथा “अधार्मिक” माना जाता था। आम लोगों का मानना था कि कन्या को विवाहित होकर गृहस्थी ही चलानी है तो शिक्षित क्यों किया जाए? इसी कारण स्त्री शिक्षा की प्रगति होने में काफी समय लगा। 19वीं शताब्दी में ईसाई पादरियों ने भारत के कुछ क्षेत्रों में ‘महिला स्कूल खोले थे, जहाँ कन्याओं की शिक्षा की व्यवस्था थी। राजा राममोहन राय, ईश्वर चन्द्र विद्यासागर, एम.जी. रानाडे, गोखले, रामाबाई आदि ने इस दिशा में कुछ कार्य किए थे परन्तु ये प्रयास बहुत कम थे और केवल बंगाल, महाराष्ट्र तक ही सीमित थे। उत्तरी भारत (हिन्दी भाषी क्षेत्र) में नारी शिक्षा की कोई समुचित व्यवस्था नहीं थी।’

समाज की उन्नति का विचार करते हुए स्वामी दयानन्द सरस्वती जी का ध्यान स्त्रियों की स्थिति की ओर भी आकर्षित हुआ। उस समय तक स्त्री-शिक्षा का किसी को ध्यान ही न था और न ही लोग उसकी आवश्यकता को अनुभव कर रहे थे। स्त्रियाँ पूर्णतः घर की चहारदीवारी में आबद्ध थीं, और उनके अज्ञान तथा पिछड़ेपन के कारण समाज की बड़ी हानि हो रही थी। स्वामी जी की तीक्ष्ण दृष्टि ने शीघ्र ही इस बात को देख लिया था कि हिन्दू-समाज के पतन का एक बड़ा कारण यह स्त्रियों का शैक्षिक पिछड़ापन भी है। जब स्त्रियाँ सुयोग्य न होंगी तब तक उनकी संतान का उन्नतशील और कर्तव्यपरायण हो सकना कठिन है। स्वामी दयानन्द ने स्त्रियों के लिए ‘सर्वतोमुखी शिक्षा’ की

योजना तैयार की और उनकी शिक्षा को आवश्यक माना और वैदिक प्रमाण प्रस्तुत कर स्त्रियों के लिए शिक्षा का प्रावधान रखा और उन्हें सभी प्रकार की विद्या पढ़ने की अधिकारिणी बताया। उन्होंने स्त्रियों के लिए अलग गुरुकुलों की स्थापना पर भी बल दिया।²

गुरुकुल व्यवस्था के बारे में पता चलता है कि यह परम्परा हमारी प्राचीन वैदिक परम्परा की अटूट शृंखला रही है। समाज एवं राष्ट्र के बदलते परिवेश में इसका स्वरूप भी बदलता रहा। महर्षि दयानन्द ने शताब्दियों से निद्रा में सोए हुए भारतीय जनमानस को जागृत करने के लिए वेदों का अध्ययन किया और सत्यार्थप्रकाश की रचना की, जिससे प्राचीन भारतीय आर्य-शिक्षा पद्धति को पुनर्जीवित किया जा सके। उनका दृढ़ विश्वास था कि नारी शिक्षा समाज में परिवर्तन लाने की सबसे सर्वश्रेष्ठ कुंजी थी और इसका व्यापक स्तर पर प्रचार-प्रसार किया जाये। वैदिक काल से ही भारत गुरुकुल शिक्षा का प्रमुख केन्द्र रहा जिससे संस्कृति रूपी ६ रोहर फली-फूली। गुरुकुल मूलतः वनों की गोद में ही फले-फूले। विदेशी हमलावरों ने गुरुकुलीय परम्परा को आघात ही नहीं पहुँचाया बल्कि उस प्राचीन संस्कृति को भी समाप्त कर दिया गया। यही कारण था कि यह परम्परा (गुरुकुलीय परम्परा) भारतीय समाज में अपना वजूद खो चुकी थी, जिसकी पुनर्स्थापना का श्रेय आर्य समाज को जाता है।³

महर्षि दयानन्द ने अप्रैल 1875 में मुम्बई में आर्य समाज की स्थापना की। इसके बाद स्वामी जी ने इसे राष्ट्रीय स्तर के आन्दोलन में परिवर्तित करने का बीड़ा उठाया और देश भ्रमण के लिए निकल पड़े। उन्होंने भारत के विभिन्न भागों में पुनः गुरुकुलों की स्थापना की। जब देश में जागरण प्रारम्भ हुआ तो उन्होंने इसकी भूमिका तैयार करने के लिए महान् राष्ट्र विभूतियों, त्यागी, तपस्वियों एवं समाज सुधारकों का दल तैयार करने का बीड़ा उठाया।

नारी शिक्षा-प्रणाली पर स्वामी दयानन्द ने विशेष बल दिया जो भारतीय संस्कृति की जड़ों से भी जुड़ी हुई थी। क्योंकि इस पद्धति से सामाजिक परिवर्तन के साथ-साथ राष्ट्र निर्माण में आने वाली शिक्षा ने विशेष रूप से योगदान दिया। देश के अनेक भागों में लोगों के हृदय में इस पद्धति का विचार आया कि स्वामी दयानन्द के शिक्षा सम्बन्धी आदेशों के अनुसार गुरुकुल शिक्षा प्रणाली सभी जगह प्रारम्भ की जाए। सभी आर्यसमाजी नेता नारी शिक्षा को नेक कार्य समझते थे और उनका दृढ़ विश्वास था कि जब तक स्त्रियों को शिक्षा प्रदान नहीं की जाती तब तक उनका विकास संभव नहीं था। इसी उद्देश्य से प्रेरित होकर आर्यसमाजियों ने भारत में अनेक आर्य शैक्षणिक संस्थाएँ स्थापित की ताकि

जन-मानस शिक्षा से उचित लाभ उठाकर देश की प्रगति में अपना योगदान दे सके।⁴

ब्रिटिश शासनकाल में कन्याओं की शिक्षा की ओर बहुत ही कम ध्यान दिया जाता था। सामाजिक परिवेश में लड़कों को लड़कियों से उत्तम समझा जाता था लड़कियों को शिक्षित करना तो बहुत दूर की बात थी क्योंकि लड़कियों को तो केवल घर की चार दीवारी तक ही रखा जाता था। उनका बाहर निकलना मान-मर्यादा के विरुद्ध समझा जाता था। सामाजिक कारणों से भी उनको स्कूल भेजने में माता-पिता हिचकिचाते थे कि कहीं कुछ हो न जाये। स्वामी जी का यह दृढ़ विश्वास था कि जब तक स्त्रियाँ शिक्षित नहीं होंगी तब तक समाज में सुधार संभव नहीं था। उन्होंने स्पष्ट कहा कि “मैं कन्याओं को शिक्षा देना चाहता हूँ। आप सबसे मेरी प्रार्थना है कि इसके लिए मुझे भूमि देकर इस पवित्र कार्य में मेरा सहयोग करें”। उस दौर में ग्रामवासी कन्या शिक्षा को आवश्यक नहीं समझते थे। इसके लिए उन्होंने घर-घर जाकर लोगों को समझाया कि उन्हें अपनी कन्याएँ पाठशाला में भेजनी चाहिए क्योंकि वह एक धर्म का काम था।⁵

निष्कर्ष— वेदकाल से ही पुरुष की तुलना में स्त्री को शिक्षा प्राप्त करने के अवसर नगण्य थे। यह ठीक है कि वेदकाल में गार्गी, मैत्रेयी, घोषा, अपाला और वाक् आदि कुछ विदुषी नारियों के वर्णन मिलते हैं परन्तु वे सब धार्मिक जीवन तक सीमित हैं। राजवंशी और धनी वर्ग में गृहशिक्षा होने पर भी प्रत्येक युग में नारी को पुरुष की तरह शिक्षा का समान अधिकार नहीं था। इस दृष्टि से स्वामी जी ने आरंभ से ही स्त्री-शिक्षा पर भी बल देना आरंभ किया था और आर्य-समाजों की स्थापना के साथ ही पुत्री-पाठशालाओं के खोलने का आदेश दिया गया था। इसका ही परिणाम था कि महात्मा मुंशीराम (बाद में स्वामी श्रद्धानंद) और लाला देवराज जैसे आर्य-पुरुषों ने सन् 1890 में जालंधर में कन्या पाठशाला की स्थापना कर दी, जो आज कन्या महाविद्यालय के रूप में भारत ही नहीं विदेशों तक में प्रसिद्ध है। इस संबंध में स्वामी दयानंद जी का जीवनवृत्तांत लिखते हुये स्वामी सत्यानंद ने लिखा है— “स्वामी जी महाराज की यह हार्दिक कामना थी कि किसी प्रकार मातृशक्ति का सुधार हो। स्त्रियों में भी धर्म-प्रचार और शुभ शिक्षा फैले”। स्वामी दयानंद जी अपनी कुशाग्र बुद्धि से इस सिद्धांत के मर्म को जानते थे, कि संतानों में नव-जीवन की नींव रखने वाले हाथ माताओं के होते हैं।⁶

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सारांश : किसी भी देश की संस्कृति और साहित्य से उस देश के रहन-सहन, आचार-विचार, रीति-रिवाज, ज्ञान-विज्ञान, परम्परागत अनुभव, जीवन यापन के ढंग, कला-कौशल तथा रुचि आदि का बोध होता है। लेकिन किसी भी युग की संस्कृति को जानने और परखने का सबसे प्रामाणिक आधार उस युग व देश का साहित्य

होता है। भारतीय संस्कृति के विकास का अध्ययन भी साहित्य द्वारा ही संभव हो सका है। इस संबंध में डॉ. बैजनाथ पुरी का कथन है कि, “भारतीय संस्कृति के इतिहास में साहित्य का मुख्य स्थान रहा है और इसी के आधार पर इतिहास में साहित्य का मुख्य स्थान रहा है और इसी के आधार पर हम संस्कृति का दिग्दर्शन कर सकते हैं।”¹ अतः साहित्य के द्वारा ही सांस्कृतिक विकास का अनुशीलन व परिज्ञान संभव हो सकता है।

साहित्य संस्कृति की अभिव्यक्ति है। साहित्य ही संस्कृति को अमरता प्रदान करता है। प्राचीन आर्य संस्कृति का अध्ययन भी वेदों द्वारा ही संभव है। वेद आर्यों के प्राचीनतम ग्रंथ हैं और उनके अनुशीलन से हम आर्यों की संस्कृति और धर्म के संबंध में बहुत कुछ जानकारी प्राप्त कर सकते हैं। स्पष्ट है कि साहित्य के द्वारा ही किसी भी युग की संस्कृति का ज्ञान हो सकता है।

साहित्य संस्कृति का दर्पण होता है। डॉ. मुंशी राम वर्मा के शब्दों में “किसी भी जाति की संस्कृति का अवलोक करना हो तो उसके साहित्य का अध्ययन अनिवार्य रूप से करना होगा।”² स्पष्ट है कि जातीय संस्कृति का परिचय भी उस जाति के साहित्य के अनुशीलन द्वारा ही संभव है। संस्कृति समाज में मानवता का संचार करती है। साहित्य का उद्देश्य भी मानव हित होता है। संस्कृति रूपी भीती के आधार पर ही श्रेष्ठ साहित्य का सृजन संभव होता है। संस्कृति साहित्य व साहित्यकार को अमर बनाती है। साहित्यकार युग द्रष्टा और युग स्रष्टा होता है। अतः साहित्यकार के लिए अपनी संस्कृति का ज्ञान अनिवार्य हो जाता है।

संस्कृति मानव की विविध साधनाओं का परिणाम है। साधारण शब्दों में संस्कृति का शाब्दिक अर्थ साफ करना या परिष्कार करना है, लेकिन संस्कृति शब्द व्यापक अर्थ-सम्पृक्त है। इसका संबंध मानव जीवन के प्रत्येक पक्ष से है इसे समस्त सामाजिक जीवन के सुचारु-संचालन का आधार भी कह सकते हैं।

‘संस्कृति’ शब्द का निर्वचन ‘सम्’ उपसर्ग-पूर्व ‘कृ’ धातु के उपरान्त ‘क्तिन्’ प्रत्यय लगाकर ‘सुट्’ के आगम से होता है।³ जिसका निर्वचनगत अर्थ है-परिष्करण, परिमार्जन या सृजन की क्रिया। ‘अष्टाध्यायी’ ने संस्कृति का व्युत्पत्तिलभ्य अर्थ मण्डन माना है। हिन्दी शब्द सागर में संस्कृति के शुद्धि, सफाई, संस्कार, सुधार,

मानसिक विकास, सजावाट, सभ्यता, शाइस्तगी आदि अर्थ बताए गए हैं।⁴

अंग्रेजी में संस्कृति का सामानान्तर शब्द कल्चर ;बनसजनतमद्ध है। ‘कल्चर’ शब्द की व्युत्पत्ति लेटिन भाषा के कोलर ;बनसमतमद्ध से निष्पन्न कुल्चुरा (Cultura) शब्द से मानी जाती है।⁵ ‘कोलर’ का अर्थ है-पूजा करना तथा ‘कुल्चुरा’ कृषि-सम्बन्धी कार्य का बोधक है। भारतीय एवं पाश्चात्य विचारकों ने संस्कृति के स्वरूप को भावित करके उसे शब्दायित करने का प्रयास किया है। दोनों वर्गों की कतिपय प्रधान परिभाषाएँ निम्नलिखित हैं :

संस्कृति की परिभाषा : भारतीय विचारक

भारतीय वाङ्मय में संस्कृति को अतिपुरातन काल से ही महत्त्व प्राप्त है। यद्यपि वेदों में ‘संस्कृति’ का कोई स्पष्ट स्वरूप व्यंजित नहीं हुआ है, तथापि इस शब्द का उल्लेख मिलता है। ‘ऐतरेय ब्राह्मण’ में संस्कृति को स्वरूपित करने का प्रयास लक्षित होता है। वहाँ संस्कृति मानव के वैयक्तिक और समष्टिगत उत्कर्ष की प्रतीति कराती है। भारतीय मनीषा के अन्तर्गत उपनिषदों में ही सर्वप्रथम संस्कृति की सविस्तार व्याख्या दृष्टिगत होती है। ‘छांदोग्योपनिषद्’ ने मनुष्य को मानवतावादी चेतना से अनुप्राणित करने वाली दृष्टि को संस्कृति की व्याख्या प्रदान की है। ऐसी विशिष्ट संस्कृति को भारतीय चिन्तकों ने इस प्रकार शब्दायित किया है- रवीन्द्रनाथ-‘संस्कृति’ मस्तिष्क का जीवन है।

राहुल सांकृत्यायन-‘एक पीढ़ी आती है, वह अपने आचार-विचार, रुचि-अरुचि, कला-संगीत, भोजन-छाजन या किसी और दूसरी आध्यात्मिक धारणा के बारे में कुछ स्नेह की मात्रा अगली पीढ़ी के लिए छोड़ जाती है। एक पीढ़ी के बाद दूसरी, दूसरी के बाद तीसरी और आगे बहुत-सी पीढ़ियाँ आती-जाती रहती हैं और सभी अपना प्रभाव या संस्कार अगली पीढ़ी पर छोड़ती जाती हैं। यही प्रभाव (संस्कार) संस्कृति है।’⁶

दिनकर-‘संस्कृति जिन्दगी का एक तरीका है और यह तरीका सदियों से जमा होकर समाज में छाया रहता है, जिसमें हम जन्म लेते हैं।’⁷

संस्कृति की परिभाषाएँ : पाश्चात्य विचारक

‘संस्कृति’ के अंग्रेजी रूपान्तर के रूप में कल्चर (Culture) शब्द रूढ़ है। अपने आद्य अस्तित्व में ‘कल्चर’ (Culture) शब्द केवल कृषि कार्य-संबंधी तात्पर्य का ही द्योतक था तथा मध्यकालीन योरोपीय विचारधारा में यह उन्हीं तात्पर्यों के बोधक ‘कल्टीवेशन’ तथा ‘एग्रीकल्चर’ जैसे शब्दों का पर्याय ही समझा जाता रहा। सत्रहवीं शती के प्रारंभ में सुप्रसिद्ध विचारक बेकन द्वारा पहले-पहल यह नये अर्थ में प्रयुक्त हुआ तथा तदनुसार अपने व्यापक अर्थ में

मानव के नैतिक जीवन, धार्मिक जीवन तथा बौद्धिक जीवन सभी से संबंधित हुआ। पाश्चात्य विचारकों की संस्कृति-विषयक परिभाषाएँ इस प्रकार हैं : बेकन-‘संस्कृति को मानवता का यह प्रयत्न कहा जा सकता है जिसमें वह अपने आन्तरिक स्वतन्त्र अस्तित्व को प्रभावपूर्ण ढंग से स्थापित करती है’।⁹

ई.बी. टाइलर-‘संस्कृति ज्ञान, विश्वास कलाकृति, नैतिक नियम, आचार-व्यवहार तथा मनुष्य की अन्य उपलब्धियों को व्यक्त करने वाला शब्द है’।⁹ ‘साहित्य शब्द का अर्थ हित-सहित होना है। ‘हितस्य भावः साहित्यम्’¹⁰ अर्थात् हित के साथ होने का भाव ही साहित्य है। जहाँ शब्द और अर्थ, विचार और भाव का परम्परानुकूलता के साथ सहभाव हो, वही साहित्य है। साहित्य और संस्कृति का पारस्परिक घनिष्ठ संबंध है क्योंकि साहित्य, सांस्कृतिक तत्त्वों का प्रतिबिम्ब हुआ करता है और संस्कृति, साहित्य का आधार। एक के बिना दूसरे का अस्तित्व अधुरा है। जिस जाति की संस्कृति जितनी उन्नत और उज्ज्वल होगी, उस जाति का साहित्य भी उतना ही उन्नत होगा। यदि हम एक समाज का प्रतिबिम्ब उसके साहित्य में पाते हैं तो उस साहित्य में उस समाज की संस्कृति को स्पष्ट रूप से झलकता देखते हैं। जिस तरह समाज और साहित्य का संबंध अनिवार्य है, उसी तरह संस्कृति और साहित्य का संबंध भी जरूरी है।

मनुष्य ने अपने जीवन को उदात्त बनाने के लिए जो साधना की है अथवा करता आ रहा है, उसकी समस्त अभिव्यक्ति संस्कृति है। इस दृष्टि से साहित्य, संस्कृति का मुख्य अंग है क्योंकि साहित्य भी मनुष्य द्वारा निर्मित आत्मा की संकल्पनात्मक अनुभूति है, जिसका संबंध विश्लेषण विकल्प या विज्ञान से नहीं है। संस्कृति, साहित्य को जन्म देती है। वही साहित्य भविष्य में संस्कृति का संदेशवाहक बन संस्कृति की विशेषताओं का प्रचारक होता है। भारतीय संस्कृति के प्रारंभिक काल से साहित्यिक रचनाएँ कभी वेदों के रूप में, कभी ब्राह्मण ग्रंथों के रूप में सामने आईं किन्तु इनके बाद रामायण, महाभारत काल के आगे जो कालिदास आदि का युग आता है वह भारतीय साहित्य एवं संस्कृति का स्वर्ण युग माना जाता है।

भारतीय संस्कृति के उच्चतम होने के कारण ही भारतीय साहित्य भी समुन्नत बन सका। स्त्री के लिए जितना महत्त्वपूर्ण और आदरणीय स्थान प्राचीन भारतीय साहित्य में दिया गया है, वैसा स्थान अन्य देशों के किसी भी साहित्य में हमें नहीं मिलेगा। सीता, सावित्री एवं शाकुंतला के जैसे स्त्री-चरित्र संसार के और किसी भी साहित्य में हमें दिखाई नहीं देंगे। मानव कल्याण के लिए पुरुषार्थ पर जितना जोर यहाँ के साहित्य में दिया गया है उतना अन्य किसी साहित्य में हमें देखने को नहीं मिलता है।

निष्कर्ष : शताब्दियों से मुस्लिम और अंग्रेजी शासन के भारत में रहने पर भी भारतीय संस्कृति अपने अस्तित्व को बचाये रखने में जो समर्थ हुई, उसका कारण इसका साहित्य ही है।

इससे स्पष्ट है कि किसी भी साहित्य की नींव वहाँ की संस्कृति है। संस्कृति रूपी भित्ति के आधार पर ही उच्च साहित्य का सृजन संभव है। किसी भी उच्च संस्कृति की विशेषताओं को वहाँ के साहित्य में हम स्पष्टतः देख सकते हैं। यदि संस्कृति, साहित्य को स्फूर्ति प्रदान कर जान फूँकने वाली वस्तु है तो साहित्य उस समाज को, सभ्यता की उच्चतम या निम्नतम श्रेणी को दर्शाने वाला होता है। साहित्य के आदर्श संस्कृति के अनुसार ही रखे जाते हैं। अतः साहित्य और संस्कृति का घनिष्ठ संबंध कहा जा सकता है।

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भीम सिंह

पीएच.डी. शोधार्थी

हिन्दी विभाग

हिमाचल प्रदेश विश्वविद्यालय

समरहिल, शिमला-171005



सारांश : धार्मिक-चिन्तन के अन्तर्गत देवी-देवता, धार्मिक कृत्य, तीर्थ-व्रत, धार्मिक विश्वास एवं मान्यताएँ आदि आते हैं। कवि केशव ने अपनी कृतियों में गणेशजी,¹ श्रीकृष्ण,² ब्रह्मा, इन्द्र, नारायण, लक्ष्मी, शंकर, पार्वती,³ वृन्दादेवी,⁴ आदि देवी-देवताओं का वर्णन किया है। उस समय अनेक प्रकार के धार्मिक विश्वास एवं मान्यताएँ भी प्रचलित थे। धार्मिक विश्वास एवं मान्यताओं के साथ-साथ लोग तीर्थ-व्रत तथा अनेक प्रकार के धार्मिक कृत्य भी करते थे। केशव ने 'रसिक प्रिया', 'कविप्रिया', 'रामचंद्रचंद्रिका', 'रतनबावनी', 'छंदमाला', 'वीरचरित्र', 'विज्ञानगीता' आदि काव्य ग्रन्थों में धार्मिक चिन्तन का वर्णन किया है।

यहाँ केशव-काव्य में धार्मिक-चिन्तन के स्वरूप को स्पष्ट करने के लिए देवी-देवता, धार्मिक कृत्य, तीर्थ-व्रत, धार्मिक विश्वास एवं मान्यताएँ आदि शीर्षकों के माध्यम से वर्णन किया गया है—
(अ) देवी-देवता:— आचार्य केशव ने अनेक देवी-देवताओं का अपने काव्य में चित्रण किया है। कवि केशव ने कविप्रिया, रसिकप्रिया, रामचंद्रचंद्रिका, रतनबावनी आदि कृतियों के आरम्भ में गणेशजी की वंदना की है—

गजमुख सनमुख होत ही बिघन बिमुख हवै जात।
ज्यों पग परत पयाग—मग पाप—पहार बिलात।⁵

एक—रदन, गजबदन, सदनबुधि, मदन—कदन—सुत।
गौरि—नंद, आनंद—कंद, जग—बंद, चंद—युत।
सुख—दायक, दायक—सुकीर्ति, जगनायक—नायक।
खल—घायक, घायक—दरिद्र सब लायक—लायक।
गुरु—गुन अनंत, भगवंत—भव, भगतिवंत भव—भय—हरन।
जय केसवदास निवास—निधि, लंबोदर, असरन—सरन।⁶

बालक मृनालनि ज्यों तोरि डारै सब काल
कठिन कराल त्यों अकाल दीह दुख कौं।
बिपति हरत हठि पदिमनी के पात सम पंक ज्यों
पताल पेलि पठवै कलुष कौं।
दुरि कै कलंक—अंक भव—सीस—ससि सम राखत है
“केसोदास” दास के बपुव कौं।
सौकरे की सौकरनि सनमुख होत तोरै दसमुख
जोवै गजमुख मुख कौं।⁷

मूषकबाहन गजबदन एकरदन मुदमूल।
बंदहु गननायक—चरन सरन सदा सुखतूल।⁸

रसावतार कृष्ण की कल्पना केशव ने रसिकप्रिया में की है। यही नवरस—मय कृष्ण उनके वंद्य हैं। उनकी समस्त ब्रज—लीलाओं को नवरसों में विभक्त करके रसिक जनों के बंदनीय कृष्ण का

मंगलाचरण किया है—

श्री बृषभानु—कुमारि—हेत सुंगार—रूप भय।
बास हास—रस हरे, मातु—बधन करुनामय।
केसी—प्रति अति रौद्र, बीर मारो बत्सासुर।
भय दावानल—पान, पियो बीभत्स बकी—उर
अति अद्भुत बंचि बिरंचि—मति, सांत संततै सोचचित।
कहि केसव सेवहु रसिक जन, नवरसमय ब्रजराज नित।⁹

कवि केशव ने 'छंदमाला' और 'वीरचरित्र' में शिव की वंदना भी की है। शिव के विवरण में उनको अनंगारि, मुन्डमाला युक्त, गंगाधर, विष असन, चन्द्रभाल, नागधर, वृषभ—वाहन, पार्वती पति, योगी, सिद्ध, जटाजूटधारी, त्रिपुरारी, बिभूति अंग बतलाया गया है—

अनंगारि है पै लसै संग नारी। दिपै मुंडमाला कहैं गंगधारी।
भखै कालकूटै लसै सीस चंदै। कहा एक हो ताहि त्रैलोक बंदै।¹⁰
महादेव जाके न जानै प्रभावै। महादेव के देव कौं चित्र भावै।
महानाग सोहे सदा देहमाला। महाभावयंती करौं छंदमाला।¹¹

सिखावान—कर—कलित जलज अक्षत सिर सोहै।
हरि—चरनोदक—वृंद, कुंद—दुति अति मन मो है।
अंग बिभूति बिभाति सहित गनपति सुखदायक
वृषबाहन संग्राम—सिद्धि—संजुत सब लायक।
उद चतुर चारु चक्री बसतु सँग कुमार हर—मार—मति।
जय संकर संका—हरन—भव पारबती—पति सिद्धगति।¹²

इन विशेषणों से शिव का रूप ध्यान में आ जाता है। कुछ विशेषण उनके महत्त्व को प्रकट करते हैं। केशव ने शिव के साथ एक और धार्मिक तत्व जोड़ा है। तुलसी के अनुसार राम—भक्तों में शिव की गणना है इसी अभिप्राय को 'वीरचरित्र' में केशव ने ग्रहण करके हरि—चरणोदक को धारण करने वाले शिव का वर्णन किया है—

हरि चरणोदक वृन्द, कुन्द दुति अति मन मोहै।¹³
केशवदास ने 'रामचंद्रचंद्रिका' में सरस्वती वंदना भी की है। केशव ने उनके विविध गुणों का वर्णन करते हुए उन्हें ब्रह्मा की पत्नी, शिव की माता और कार्तिकेय की पितामही के रूप में चित्रित किया है। इस प्रकार उनका संबंध शिव परिवार से कर दिया गया है—

पति बनै चारमुख पूत बनै पाँचमुख,
नाती बनै षट्मुख तदपि नई—नई।¹⁴
केशव ने 'विज्ञानगीता' में विष्णु को भी नमन किया है।¹⁵
वैसे विष्णु की स्वतन्त्र रूप से वंदना रीतिकाल के कवियों ने नहीं की। राम और कृष्ण के सम्बन्ध में अधिकांश कवियों ने मंगलाचरण

लिखे हैं। राम की अपेक्षा कृष्ण और राधा के मंगलाचरण ही अधिक हैं। केशवदासजी ने 'रामचंद्रचंद्रिका' में राम के सन्दर्भ में औपनिषदिक विशेषणों का प्रयोग किया है। पूरन पुरान, पुरुषपुरान, परिपूर्ण आदि विशेषण इसी प्रकार के हैं—

पूरन पुरान अरु पुरुष पुरान परिपूर्ण बतावैं न
बतावैं और उक्ति कों।

दरसन देत जिन्है दरसन समुझै न नेति कहै
बेद छौंड़ि भेछ—जक्ति को।

जानि यह “केसोदास” अनुदिन राम राम रदत रहत
न डरत पुनरुक्ति कों।

रूप देहि अनिमाहिं गुन देहि गरिमाति नाम देहि महिमाहि
भक्ति देति मुक्ति कों।¹⁶

राम का परब्रह्म रूप ही केशव को अभीष्ट है। यह रूप 'विज्ञानगीता' के मंगलाचरण में प्रकट होता है—

जोति अनादि अनंत अमित अद्भुत अरूप गुनि।

परमानंद पुहुमि प्रसिद्ध पूरन प्रकास पुनि।

निर्गुन नित्य निरीह निपट निर्बान निरंजन।

सम सर्वग सर्वज्ञ सर्व चित चितत चिद्घन।

बरनी न जाये देखों सुनो नेति—नेति भाषत निगम।

ताको प्रनाम “केसौ” करत अनुदिन करि संयम नियम।¹⁷

'कविप्रिया' में यहाँ अनेक देवी—देवताओं का एक साथ उल्लेख है—

कीने छत्र छितिपति, “केसोदास” गनपति,

दसन, बसन बसुमति करयो चारु है।

बिधि कियों आसन सरासन असमसर,

आसन कौ कीनो पाकसासन तुषारु है।

हरि करी सेज हरिप्रिया करयो नाकमोती,

हर करयो तिलक हराहूँ करयो हारु है।

राजा दसरथसुत सुनौ राजा रामचन्द्र,

रावरो सुजसु सब जग को सिगारु है।¹⁸

अर्थात् हे रामजी! आपकी कीर्ति सारे संसार का सिंगार (भूषण) हो रही है, क्योंकि राजाओं ने उसी से अपने छत्र बनाये हैं, गणेश ने उसे ही अपना दांत बनाया है। पृथ्वी ने उसे अपना वस्त्र बनाया है। ब्रह्मा ने उसे अपना आसन बनाया है। काम ने उसी से अपना धनुष बनाया है। इन्द्र ने चढ़ने के लिये उसे अपना घोड़ा बनाया है, नारायण ने उसे अपनी सेज किया है। और लक्ष्मी ने उसी कीर्ति को अपने नाक का मोती बनाया है। शंकर ने उसे अपना तिलक और पार्वती ने उसे ही अपना हार बना रखा है।

अतः यहाँ भगवान राम, गणेश, ब्रह्मा, इन्द्र, नारायण, लक्ष्मी, शंकर, पार्वती आदि देवी—देवताओं का एक साथ उल्लेख किया गया है।

(आ) धार्मिक कृत्य: — आचार्य केशवदास का विचार था कि व्यक्ति को आनन्द (मोक्ष) प्राप्ति तथा जाने—अनजाने में किये गये

पापों से मुक्ति प्राप्ति हेतु धार्मिक कृत्य करने चाहिये। केशवदास ने जहाँ—तहाँ जिन धार्मिक कृत्यों का वर्णन किया है, उनमें यज्ञ—हवन, तप, तीर्थाटन, पूजा—पाठ, दान—धार्मिक ग्रन्थों—वेद, स्मृति—पुराणों आदि का पठन—पाठन, मनन व अनुसरण रामभक्ति (रामनाम का जप) तथा सनादय ब्राह्मणों (तप के धनी) की पूजा व प्राणायाम मुख्य है। ब्राह्मणों द्वारा किये जा रहे यज्ञ व हवन में बाधा डालने, पापकर्म और उसे रोकना एक धार्मिक कार्य माना गया है, इसीलिये केशव ने 'रामचंद्रचंद्रिका' में यज्ञ—रक्षण के प्रसंग में वर्णन किया है—

राक्षिबे कौं जज्ञकूल बैठे वीर सावधान।

होन लाग होम के जहाँ तहाँ सबै बिधान।

भीम भौंति ताड़का सुभंग लागि कर्न आइ।

बान तानि राम पै न नारि जानि छौंड़ि जाइ।¹⁹

करम करति यह घोर, बिप्रन को दसहूँ दिसा।

मत सहस गज जोर, नारी जानि न छौंड़िये।²⁰

द्विजदोषी न बिचारिये कहा पुरुष कह नारि।

राम बिराम न कीजिये बाम ताड़का तारि।²¹

'विज्ञानगीता' में आचार्य केशव काशी तीर्थ के सभी धर्मों का वर्णन करते हैं और तीर्थ का महत्व स्पष्ट करते हैं—

इक यज्ञ यज्ञें तपसानि करैं।

इक श्री हरि श्री हरि नाम ररैं।

इक वेद विचारनि चित्र हरैं।

इक न्हान विधाननि पाप तरैं।²²

इक नीर अहारनि वायु धरैं।

इक साधि समाधि न आधि हरैं।

इक युद्ध सदा भगवंत भये।

जगजीवन मुक्त शरीर सये।²³

केशव दान को भी धार्मिक कृत्यों में सम्मिलित करते हैं तथा दान के प्रकारों का भी उन्होंने वर्णन किया है। 'रामचंद्रचंद्रिका' में दान के सात्विक, राजसिक और तामसिक तथा उत्तम, मध्यम व अधम नामक भेदों का वर्णन किया है।²⁴

केशव ने 'रामचंद्रचंद्रिका' में ही सनादय (तप के धनी) ब्राह्मणों की पूजा समस्त पाप समूहों को हरने वाली व मोक्ष दायिनी बताई है।²⁵

आचार्य केशव ने 'विज्ञानगीता' में वेदों, स्मृतियों व पुराणों का पाठन—पाठन, मनन तथा अनुसरण का भी धार्मिक कृत्यों के अन्तर्गत वर्णन किया है।²⁶

'रामचंद्रचंद्रिका' में केशव ने व्यक्ति के अपने उद्धार के लिये किये जाने वाले धार्मिक कार्यों में रामनाम जप, रामभक्तिद्ध को अन्यन्त महत्वपूर्ण कार्य माना है।²⁷

(इ) तीर्थ—व्रत:— भारत के धार्मिक जीवन में तीर्थ—व्रतों का भी अत्यधिक महत्व है। भारतीय संस्कृति में पञ्चननी—जन्मभूमि

के प्रति अगाध प्रेम एवं अखंड श्रद्धा स्थापित करने के लिये तथा देश-प्रेम की उत्कट भावना जाग्रत करने के लिए भारत के तीर्थ-स्थानों का अत्यधिक महत्व बताया गया है। यहाँ व्रत के सम्बन्ध में यह विश्वास प्रचलित है कि विभिन्न व्रतों के करने से विभिन्न फलों की प्राप्ति होती है।

कवि केशव ने भी तीर्थ-व्रतों का अपने काव्य में वर्णन किया है। 'रामचंद्रचंद्रिका' में रामराज्याभिषेक के वास्तव सातों समुद्रों के तथा समस्त तीर्थों के जलों से भरे हुए धड़ें लिये रामभक्ति के कारण आनन्दित वारनगण आ गये—

सातहु सिंधुन के जल रुरे।

तीरथजालनि के पद पूरे।

कंचन के धर बानर लीने।

आइ गये हरि-आनंद-भीने।²⁸

'विज्ञानगीता' में केशव ने उषर और अरण्य तीर्थों का भी उल्लेख किया है—

तीरथ न्हाए विधि पुनि, ऊपर बल आरण्य।

अभय दान सो दान सब, दए नृपति मणिधन्य।²⁹

'विज्ञानगीता' में केशव काशी तीर्थ के सभी धर्मों का वर्णन करते हैं और तीर्थ का महत्व स्पष्ट करते हैं।

इक यज्ञ यज्ञ तपसानि करै।

इक श्री हरि श्री हरि राम ररै॥

इक वेद विचारनि चित्त हरै।

इक न्हान विधाननि पाप तरै॥³⁰

इक नीर अहारनि वायु धरै।

इक साधि समाधि न आधि-हरै॥

इक शुद्ध सदा भगवंत भये।

जगजीवन मुक्त शरीर सये॥³¹

रामचंद्रचंद्रिका में यहाँ तप का वर्णन किया है—राजा गांधि के पुत्र विश्वामित्र ने अपने सब मित्रों और शत्रुओं के बल को अपने काबू में करके, मित्रों को कुछ देकर और बैरियों से युद्ध करके समस्त पृथ्वीमण्डल को अपने वश में कर लिया था। यहाँ तक कि तप से अपने मन और अति चंचल इन्द्रियों को भी जीत लिया था और अपने तप के बल से इसी देह से बिना जन्मान्तरद्ध क्षत्रिय से ब्रह्मर्षि की पदवी को प्राप्त कर लिया था। वे ही पवित्र विश्वामित्र मुनि गत काल और आगम काल का ठीक-ठीक हिसाब लगाकर बड़ी शीघ्रता से अवध को आये—

गांधिराज को पुत्र साधि सब शत्रु मित्र बल।

दान-कृपान-विधान बस्य कीनों भुवमंडल।

कै मन अपने हाथ जीति जग इंद्रियगन अति।

तपबल याही देह भए क्षत्रिय में रिषिपति।

तिहि पुर प्रसिद्ध 'केसव' सुमति काल अतीता गतति मुनि।

तहँ अद्भुत गति पगु धारियो बिस्वामित्र पवित्र मुनि॥³²

यहाँ वशिष्ठजी कहते हैं—हम एक बार तप करने को निकले और चलते-चलते हिमाचल पर्वत पर पहुँचे। वहाँ अनेक प्रकार से धोर तप किया, जिसका वर्णन मैं क्या करूँ। इतना तप किया, कि जगत-प्रशंसित शिवजी प्रसन्न हो गये—

हम एक सयै निकसे तपसा कों।

तब जाए भजे हिमवंत-रसा कों।

बहु भौति करयो तप क्यों कहि आवै।

सितिकंठ प्रसन्न भये जग गावै।³³

(ई) धार्मिक विश्वास एवं मान्यताएँ:— कवि केशव ने तत्कालीन धार्मिक विश्वास एवं मान्यताओं का भी अपने काव्य में चित्रण किया है। कविप्रिया के प्रथम प्रकाश में गणेश वंदना की गयी है— जिसमें धार्मिक विश्वास एवं मान्यता यह है कि गणेशजी के अनुकूल होते ही समस्त विघ्न नष्ट हो जाते हैं, जैसे—प्रयाग प्रस्थान में प्रथम पग पड़ते ही पापों के पहाड़ विलीन हो जाते हैं—

गजमुख सनमुख होत ही विघ्न बिमुख हवै जात।

ज्यों पग परत पयाग-मग पाप-पहार बिलात।³⁴

गणेशजी को स्मरण करके जो कवि कविता करेगा वह भाषा के लघु गुरु अक्षरों से बहुत बड़ा काम ले सकता है—

बानीजू के बरन जू सुबनकन-परिमान।

सुकवि सुमुख कुरुखेत परि होत सुमेर समान॥³⁵

हरि और हर दोनों एक ही हैं (समान ही हैं) पर हरि की अपेक्षा हर में ये अधिकताएँ हैं कि हरि (कृष्ण) तो धीरे-धीरे अपने दानों की संपत्ति हर लेते हैं और हर (शिवजी) विपत्ति हरते हैं। हरि काम के पिता और कामी भक्तों के हितू है। शिवजी काम के धातक और अकाम दासों के सहायक है, वे हरि लक्ष्मी को छाती में लुकाते हैं अर्थात् श्री वत्सलांछन हैं और ये (शिव) अपने सब दासों के संग लक्ष्मी को फिराते हैं। यद्यपि हरि और हर एक ही हैं, तो भी हरि की अपेक्षा हर में दासों की ओर अधिक सद्भाव है—

कृस्न हरै हरये हरै सम्पत्ति, संभु विपत्ति यहै अधिकाई।

जातक काम अकामन के हितु, धातक काम सकाम सहाई।

छाती में लच्छि दुरावत वे तौ, फिरावत ये सबके सँगधाई।

जद्यपि ष्केसव एक तऊ हरि तें हर सेवक कौं सति भाई॥³⁶

ईश्वर पर विश्वास कर्मफल और जगत से निर्वेद प्रत्यक्ष है—

देइगो जीवनवृत्ति वहै प्रभु, है सिगरे जम को जिहि दैये।

आवत ज्यों अनउधम तें दुख त्यों सुख पूरब के कृत पैये।

राज औ रंक सुराज करौ सब काहे कौं ष्केसव काहु डरैये।

मारनहार उबारनहार सुतौ सबके सिर ऊपर हैये।³⁷

कविप्रिया के छंद में नारायण का वर्णन है—

जग जगमगत भगत-जन-रस-बस,

भव-भर-सहकर करत अचल चर।

कनक-बसन तन असन अनल-बड़,

बटदल-बसन सजलथल थल कर।

अजर अमर अज बरद चरन धर,
परम धरम गन बरन सरन-पर।
अमल कमल बर बदन सदन-जस,
हरन-मरन-मद मदन-कदन-हर।³⁸

रामचंद्रचंद्रिका में केशव ने कहा है—

जैसे हाथी का बच्चा सब काम में कमलनाल को तोड़ डालता है वैसे ही गणेशजी अकाल के बड़े-बड़े और कठिन और भयंकर दुखों को तोड़ डालते हैं। विपत्ति को हठ करके, पुरझन के पत्तों के समान खींचकर तोड़ डालते हैं और पाप को कीचड़ की भाँति दबाकर पाताल को भेज देते हैं। अपने दास के शरीर से, कलंक का चिह्न दूर करके, शिव के मस्तक पर रहने वाले चन्द्रमा के समान (कलंक रहित और वंदनीय) करके उसकी षसदैव रक्षा करते हैं और सम्मुख होते ही संकट की जंजीरों को तोड़ देते हैं ऐसा दुख निवारक, पाप-हारक और दास-रक्षक समझकर दशों दिशाओं के लोग गणेशजी का मुँह ताका करते हैं— अर्थात् कृपा के आकांक्षी रहते हैं—

बालक मृनालनि ज्यों तोरि डारैं सब काल,
कठिन कराल त्यों अकाल दीह दुख कौं।
बिपति हरत हठि पदिमनी के पात्र सम,
पंक ज्यों पताल पेलि पठवै कलुष कौं।
दूरि कै कलंक-अंक भव-सीस-ससि सम।
राखत है ष्फेसोदास दास के बपुष को।
सौकरे की सौकरनि सनमुख होत तोरै।
दसमुख मुख जोवैं गजमुख मुख कौं।³⁹

राम के रूप के दर्शन से अणिमा सिद्धि होती है, उसके गुणकथन से गरिमा सिद्धि मिलती है, उसकी भक्ति महिमा सिद्धि की देने वाली है और उसका नाम जपने से मुक्ति मिलती है—

रूप देहि अनिमाहि गुन देहि गरिमाहि।
नम देहि महिमाहि भक्ति देहि मुक्ति को।⁴⁰

लोगों का धार्मिक विश्वास एवं मान्यताएं हैं कि राम नाम से ही सुख मिलेगा, क्योंकि राम नाम ही ऋद्धि, सिद्धि और सत्य का हार है। सुख देना और नाम का काम नहीं है—

ऋद्धि, रिद्धि,
और नाम, कौन काम,
राम नाम, सत्य थाम,⁴¹

मनुष्य जब तक रामदेव का गुण नहीं गायेगा, तब तक कभी भी देव लोक (बैकुण्ठ) की प्राप्ति नहीं हो सकती—

न रामदेव गाइहै, न देवलोक पाइहै।⁴²

हे राम। तुम्हारे अजर अमर और अनन्त चरित्र है, तुम्हारी जय हो। तुम ऐसे अद्भुत चरित्र करते हो जिन्हें सुनकर सुर नर और सिद्ध लोग आश्चर्य करते हैं, तुम मन वचन कर्म से परस्त्री को शिला के समान जानते हो और थोड़ी कृपा दृष्टि से देख कर शिला को परम सुन्दरी स्त्री बना देते हो—

अजर अमर अनन्त जय-जय चरित्र श्री रघुनाथ।
करत सुर नर सिद्ध अचरज श्रवन सुनि-सुनि गाथ।
काय मन बच नेम जानत सिलासम परनारि।
सिला तें परम सुदरि करत नेक निहारि।⁴³

निष्कर्ष : जिनका ध्यान एक क्षणमात्र के लिये हृदय में आने से जन का जन्म-मरण का झगड़ा ही मिट जाता है, उसी पर ब्रह्म ने स्वयं संसार में आकर भूमि का भार उतारा। शेष, शंभु, ब्रह्मा और वेद जिसका नेति-नेति कहकर वर्णन करते हैं, उनके गुण अल्पबुद्धि केशवदास कैसे वर्णन कर सकता है—

एक पल उर मँझ आए हरत सब संसार।

आइकै संसार में इन हरयो भूतल-भार।

सेस संभु स्वयंभु भाषत नेति निगमन जासु।

ताहि लघुमति बरनि कैसे सकत केसवदासु।⁴⁴

सन्दर्भ—

1. रसिकप्रिया — प्रकाश 1, छंद 1। 2. छंद 2। 3. कविप्रिया — प्रकाश 5, छंद 10। 4. रामचंद्रचंद्रिका— प्रकाश 34, छंद 44। 5. कविप्रिया—प्रकाश 1, छंद 1। 6. रसिकप्रिया—प्रकाश 1, छंद 1। 7. रामचंद्रचंद्रिका—प्रकाश 1, छंद 1। 8. रतनबावनी— छंद 1। 9. रसिकप्रिया— प्रकाश 1, छंद 2। 10. छंदमाला— प्रकाश 1, छंद छंद 1। 11. छंद 2। 12. वीरचरित्र— प्रकाश 1, छंद 1। 13. छंद 1। 14. रामचंद्रचंद्रिका — प्रकाश 1, छंद 2। 15. विज्ञानगीता— प्रकाश 1, छंद 2। 16. रामचंद्रचंद्रिका— प्रकाश 1, छंद 3। 17. विज्ञानगीता — प्रकाश 1, छंद 1। 18. कविप्रिया— प्रकाश 5, छंद 10। 19. रामचंद्रचंद्रिका— प्रकाश 3, छंद 5। 20. छंद 6। 21. छंद 9। 22. विज्ञानगीता— प्रकाश 5, छंद 22। 23. छंद 23। 24. रामचंद्रचंद्रिका— प्रकाश 21, छंद 1 से 14। 25. छंद 19, 20। 26. विज्ञानगीता— प्रकाश 1, छंद 10, 11, 12। 27. रामचंद्रचंद्रिका— प्रकाश 26, छंद 6, 7, 8, 9, 10, 11। 28. छंद 12। 29. विज्ञानगीता— प्रकाश 16, छंद 25। 30. प्रकाश 5, छंद 22। 31. छंद 23। 32. रामचंद्रचंद्रिका— प्रकाश 1, छंद 24। 33. प्रकाश 25, छंद 24। 34. कविप्रिया— प्रकाश 1, छंद 1। 35. छंद 2। 36. प्रकाश 11, छंद 44। 37. प्रकाश 11, छंद 64। 38. प्रकाश 16, छंद 8। 39. रामचंद्रचंद्रिका— प्रकाश 1, छंद 1। 40. छंद 3। 41. छंद 8, 9, 10। 42. छंद 16। 43. प्रकाश 27, छंद 10। 44. प्रकाश 24, छंद 24।

डॉ० अर्चना शर्मा

एसो0 प्रोफेसर

हिन्दी विभाग,

एल0 आर0 कॉलेज,

साहिबाबाद (गाजियाबाद)

सारांश : 'जिस भाषा में बोलती, तुलसी की रामायण ।

मीरा करती जिसमें, कृष्ण प्रेम के गायन ।

हमारे माथे जो है, संस्कृति की बिंदी ।

हमारी पहचान की, भाषा हमारी हिंदी ।'

भारत अनेक धर्मों, संप्रदायों, रीति-रिवाजों, मान्यताओं की तरह विभिन्न भाषाओं का देश है। भारतीय संविधान में 22 मुख्य भाषाओं को मान्यता प्राप्त है। ये भाषाएँ संविधान की आठवीं अनुसूची में दर्ज हैं। हिंदी सभी भाषाओं में प्रमुख भाषा है। यह संपूर्ण भारत में संपर्क भाषा थी और आज भी है। यह भारत में अधिकांश लोगों द्वारा बोली और समझी जाती है। इसी बात को ध्यान में रखकर हमारे संविधान के निर्माताओं ने 14 सितम्बर, 1949 को हिंदी को संघ सरकार की राजभाषा स्वीकार किया था। हमारा संविधान 26 जनवरी, 1950 को लागू हुआ था, अतः 26 जनवरी, 1950 से देवनागरी लिपि में लिखी जाने वाली हिंदी संघ सरकार की राजभाषा है। यों तो हिंदी अपने आँचल में ब्रज, अवधी, भोजपुरी व बुंदेलखण्डी जैसी उपभाषाओं को समेटे हुए है। किंतु जिसे हम हिंदी भाषा के नाम से जानते हैं, वह मेरठ जनपद, दिल्ली व आगरा में बोली जाने वाली खड़ी बोली है। जिसे 19वीं शताब्दी में संस्कृत शब्दावली से युक्त, विकसित व परिमार्जित कर साहित्यिक भाषा का दर्जा दिया गया। इसका आरंभिक रूप नाथपंथियों एवं संतों की वाणी में देखा जा सकता है। इसका अधिक स्पष्ट व अपेक्षाकृत परिष्कृत रूप अमीर खुसरो की पहेलियों में मिलता है जिसे वे हिंदवी कहते थे। उन्होंने कहा था कि 'अगर मुझसे कोई फारसी में पूछे तो मैं उसको हिंदी में उत्तर दूँगा।' आज से लगभग 700 वर्ष पूर्व हिंदी (हिंदवी) भाषा पर रीझ कर अमीर खुसरो ने कहा था—'मैं हिंदुस्तान की तूती हूँ।'

मुहम्मद तुगलक ने जब 1317 ई. में राजधानी को दिल्ली से बदलकर दौलताबाद ले जाने का हुक्म दिया तो अनेक राज-दरबारी, नागरिक, सैनिक, कर्मचारी, व्यापारी सपरिवार दक्खिन पहुँचे जिनमें अधिकांश लोग दिल्ली के आसपास के थे। वे हरियाणवी या खड़ी बोली बोलते थे। इस प्रकार हिंदी को दक्षिण में फलने-फूलने का अवसर मिला। इसे दक्खिनी हिंदी के नाम से पुकारा गया। हिंदी संतों और सूफियों की भाषा रही है। समाज सुधारकों की भाषा रही है। हिंदुओं और मुसलमानों की भाषा रही है। उर्दू के उद्भव से पूर्व मुसलमान कवियों ने हिंदी में ही काव्य रचना की है। कबीर, रहीम, खुसरो, रसखान इसके उदाहरण हैं। इन मुसलमान कवियों के हिंदी प्रेम को देखकर भारतेंदु ने तो यहाँ तक कहा है कि "इन मुसलमान कविजन पर, कोटिन हिंदु वारिये।"

अंग्रेजी शासन के दौरान अंग्रेजों ने अंग्रेजी भाषा को तो महत्त्व दिया ही था किंतु वे इस सत्य से भी परिचित थे कि भारत पर शासन करने के लिए एक ऐसी भाषा की आवश्यकता है जो

सहज रूप से सबको स्वीकार्य हो। अतः सरकारी कामकाज के लिए उन्होंने फारसी बहुला उर्दू भाषा को प्रोत्साहन दिया। 1800 ई. में कलकत्ता में फोर्ट विलियम कॉलेज की स्थापना की गई तथा ईस्ट इण्डिया कंपनी के कर्मचारियों को हिंदी सीखने के लिए कई प्रकार की पुस्तकों का निर्माण कराया। जिसे स्टैंडर्ड हिंदी का नाम दिया गया। 1803 ई. में फोर्ट विलियम कॉलेज में हिंदी विभाग की स्थापना की गई। कुछ विद्वानों ने इसी समय खड़ी बोली में गद्य लिखना शुरू किया।

1857 की क्रांति के बाद ही देश में राष्ट्रीय चेतना के जागृत होने पर ही राष्ट्रभाषा की परिकल्पना की गई। उस समय देश के सभी क्षेत्रों के क्रांतिकारियों और भक्तों ने हिंदी को राष्ट्रभाषा के रूप में प्रचारित किया। महात्मा गांधी ने राष्ट्रभाषा के महत्त्व की गंभीरता को समझा। स्वयं हिंदी भाषी न होकर भी उन्होंने हिंदी सीखी। क्योंकि वे जान गए थे कि जब तक सार्वदेशिक रूप में एक भाषा को नहीं अपनाया जाएगा तब तक पूरे भारत को एक सूत्र में बाँधना और सक्रिय आंदोलन चलाना असंभव है। गांधी जी का कथन था — "अगर स्वराज अंग्रेजी बोलने वाले भारतीय का और उन्हीं के लिए होने वाला है तो निस्संदेह अंग्रेजी ही राष्ट्रभाषा होगी, लेकिन अगर स्वराज्य करोड़ों निरक्षरों, निरक्षर बहनों, दलित और अत्यंजों का हो और इन सबके लिए होने वाला हो, तो हिंदी ही एक मात्र राष्ट्रभाषा हो सकती है।" अतः उन्होंने दक्षिण में भी हिंदी शिक्षण का अभियान चलाया। दक्षिण भारत हिंदी प्रचार सभा की स्थापना की गई। इसके बारे में गाँधी जी का कथन था कि आज भारतवर्ष में 'दक्षिण भारत हिंदी प्रचार सभा' एक ऐसा उच्च शिक्षा संस्थान है, जो भारतीय विचारानुकूल सही शिक्षा प्रदान कर रहा है। यह केवल भारतीय भाषाओं ही नहीं, परंतु संपूर्ण हिंदी के भविष्य के लिए आशा का केंद्रबिंदु है, ऐसा मैं मानता हूँ।" उनके प्रयास से ही 1925 में कानपुर अधिवेशन में कांग्रेस की अखिल भारतीय स्तरीय कार्यवाही हिंदी में चलाये जाने का प्रस्ताव पारित किया गया।

राष्ट्रीय चेतना संपन्न कई विद्वान समाज सुधारक, राजनेता, शिक्षाविद् एवं साहित्यकार सामने आये जिन्होंने हिंदी को उपयुक्त स्थान व सम्मान दिलाने का प्रयास किया। केशवचंद्र सेन के अनुसार "हिंदी को भारत की एक भाषा स्वीकार कर लिया जाए तो सहज ही एकता संपन्न हो सकती है। स्वतंत्रता प्राप्ति के बाद हिंदी को राजभाषा का दर्जा प्राप्त हुआ लेकिन साथ ही संविधान के अनुच्छेद 343 में यह प्रावधान किया गया कि संविधान के लागू होने के समय 15 वर्ष तक यानी 26 जनवरी, 1965 तक सभी सरकारी कार्यों के लिए पहले की भाँति अंग्रेजी का प्रयोग किया जाता रहेगा। यह देश का दुर्भाग्य है कि स्वतंत्रता आंदोलन के समय देशवासियों में जो राष्ट्रप्रेम की प्रबल भावना थी वह स्वतंत्रता प्राप्ति के बाद नीजि स्वार्थों व क्षेत्रीयता की संकीर्ण भावना के

कारण क्षीण होने लगी। हिंदी भाषियों के अतिशय उत्साह व दक्षिण भारतीयों के हिंदी विरोधी आंदोलन के कारण 1963 में राजभाषा अधिनियम पारित किया गया जिसमें हिंदी के साथ-साथ अंग्रेजी की निरंतरता को बढ़ा दिया गया। निस्संदेह अंग्रेजी बहुत समृद्ध भाषा है। आज लगभग आधी दुनिया में उसी का बोलबाला है। प्रश्न वस्तुतः हिंदी और अंग्रेजी के झगड़े का नहीं है। यह अवश्य है कि हिंदी को अंग्रेजी की समूची समृद्धि प्राप्त करने के लिए दीर्घकाल तक साधना करनी पड़ेगी।

शायद ही संसार में कोई ऐसी भाषा हो जिसकी उन्नति में पद-पद पर इतनी बाधा पहुँचाई गई हो, फिर भी इस प्रकार अपार शक्ति संचित कर सकी हो। आज वह सैकड़ों 'प्लेटफार्मों' से कोड़ियों विद्यालयों से और दर्जनों प्रेसों से नित्य मुखरित होने वाली परम शक्तिशालिनी भाषा है। उसकी जड़ जनता के हृदय में है। वह करोड़ों नर-नारियों की आशा और आकांक्षा, क्षुधा और पिपासा, धर्म और विज्ञान की भाषा है। हिंदी के बारे में बस यही कहा जा सकता है।

“एक मीनार ढहती रही, एक मीनार बनती रही ।

लेकिन अनथकी अनरुकी, नदी सी तुम बहती रही।”

सूचना क्रांति के इस दौर में आज भूमण्डलीकरण का प्रभाव बढ़ रहा है। इस भूमण्डलीकरण का एक हथियार है — इलेक्ट्रॉनिक मीडिया, जिसके प्रभाव पर सुधीश पचौरी कहते हैं—“मीडिया ने वैश्विक स्तर पर एक बाजार निर्मित किया है। इसलिए संप्रेषण के लिए उसने भाषा को एक औजार बनाया है। यह भाषा अब तक प्रचलित भाषाओं से भिन्न है। अर्थात् उसने हिंदी का अंग्रेजीकरण किया है।”¹

भाषा को अपने हितों में इस्तेमाल कर मीडिया ने सर्वग्रासी भूमण्डलीकरण का रास्ता ही प्रशस्त किया है, पर दुर्भाग्य से लोग इस सच्चाई को जानने से परहेज करते हैं। इस दौर में हिंदी को लेकर फैली अराजकता पर मारिओला औफ्रेदी ने लिखा —“पहले तो हिंदी में उर्दू के शब्द भरे होते थे, अब उसकी जगह अंग्रेजी लेती जा रही है। हिंदी का यह अंग्रेजीकरण मुझे लगता है कि एक प्रकार के दौर का नतीजा है जो खत्म हो जाएगा। लेकिन भाषा जरूर बदलेगी। जीवंत भाषा न तो बदलती रहती है और न उसे बदलते ही रहना चाहिए।”²

आज विज्ञान और तकनीकी के युग में बढ़ते कंप्यूटर के प्रभाव कंप्यूटर पर कार्य करने की सुविधा को बढ़ाने के लिए सूचना एवं प्रौद्योगिकी विभाग तथा राजभाषा विभाग द्वारा पर्याप्त प्रयास किए जा रहे हैं। इंटरनेट पर आज भी हिंदी लोकप्रिय होती जा रही है। आर्थिक जगत में एक महाशक्ति के रूप में उदीयमान भारत के उज्ज्वल भविष्य को देखते हुए विदेशों में हिंदी प्रशिक्षण का प्रसार हो रहा है। हाल ही में अंग्रेजी को आस्ट्रेलिया के राष्ट्रीय पाठ्यक्रम में सम्मिलित किया गया है। अमेरिका की विख्यात यूनिवर्सिटी पेनसिलवेनिया ने बी.ए. के छात्रों के लिए हिंदी का दो वर्ष का कोर्स अनिवार्य कर दिया है। दुनिया के सर्वाधिक शक्तिशाली देश अमेरिका में हिंदी की यह स्थिति बता रही है कि आने वाले दिनों में विश्व में हिंदी भाषा की क्या स्थिति होगी। हिंदी के प्रचार

और प्रसार में हिंदी सिनेमा, टेलीविजन एवं पत्र-पत्रिकाओं का विशेष योगदान रहा है। हिंदी सिनेमा ने अभी अपने 100 वर्ष पूरे किये हैं। दुनिया की किसी भी भाषा में इतनी फिल्में नहीं बनती जितनी हिंदी भाषा में बनती हैं।

निष्कर्ष : विश्व में प्रचारित किया जाता है कि चीन की मंदारिन सबसे अधिक बोली जाने वाली भाषा है लेकिन हिंदी ने इसको काफी पीछे छोड़ दिया है, यह जानकारी मैंगलूर (कर्नाटक) के डॉ. जयंतीप्रसाद नोटियाल की शोध रिपोर्ट में सामने आई है, विश्व में हिंदी प्रचार-प्रसार के लिए कार्य कर रहे ग्वालियर के आचार्य राजेन्द्र नाथ मेहरोत्रा ने भी अपनी विश्वव्यापी ग्रंथश्रृंखला के प्रथम खण्ड में इसे सही ठहराया है। मेहरोत्रा के अनुसार यह देशवासियों के लिए गर्व व खुशी की बात है कि दुनिया में हिंदी का प्रसार तेजी से हो रहा है। हिंदी विश्व की सबसे अधिक लोकप्रिय व बोली जाने वाली भाषा बन चुकी है। चीन की वर्तमान जनसंख्या 1360 मिलियन है, वहाँ की 70 फीसदी आबादी ही मंदारिन बोलती है, मतलब यह कि चीन में मंदारिन बोलने वाले 950 मिलियन लोग हैं व 150 मिलियन दूसरे देशों में हैं, चीनी जानने वालों की संख्या में 50 मिलियन वृद्धि हुई है। 2012 में हिंदी जानने वालों की संख्या 1200 मिलियन थी, 2015 में इसमें प्रचुर बढ़ोतरी हुई, अब हिंदी जानने वालों की संख्या 1300 मिलियन हो गई है, मंदारिन से 200 मिलियन ज्यादा लोग हिंदी जानते हैं। विश्व के सब देशों में हिंदी जानने वाले हैं, अमेरिका ने हिंदी शिक्षण के लिए अरबों रुपए का बजट निर्धारित किया है। हिंदी सबसे अधिक सरल, वैज्ञानिक व शाश्वत मूल्यों की भाषा है। इसी गुण के चलते यह विश्व में सबसे ज्यादा बोली जाने वाली भाषा बन गई है। लेकिन दुख की बात यह है कि वह अभी तक संयुक्त राष्ट्र की अधिकारिक भाषा नहीं बन पाई है। यहाँ तक कि संसद में अंग्रेजी का बोलबाला है। न्यायालय के निर्णयों में तथा अन्य कार्यवाही में भी अंग्रेजी हावी रहती है। आत्महीनता की ग्रंथी हिंदी के विकास व प्रसार में सबसे बड़ी बाधा है। इसे हमें दूर करना होगा तथा हिंदी को समस्त ज्ञानवाहिनी के रूप में विकसित करने का कार्य भारत सरकार को करना होगा तभी वह सही अर्थ में राजभाषा एवं विश्व भाषा बनने में समर्थ होगी। इस भाषा के बढ़ते चरणों के विषय में यही कहा जा सकता है —

“कितने ही कटुतम काँटे, तुम मेरे पग में आज बिछाओ।

और अरे चाहकर भी। धुंधला दीप बुझाओ।

किंतु नहीं मेरे पग ने, पथ पर बढ़कर फिरना सीखा है, मैंने बस चलाना सीखा है।”³

संदर्भ:

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प्रमिला देवी प्राध्यापिका
कन्या महाविद्यालय,
खरखौदा (सोनीपत)

सारांश — संगीत वह ललित कला है, जिसमें संगीतज्ञ अपने मनोभावों एवं कल्पनाओं को स्वर, लय तथा ताल की सहायता से व्यक्त करता है। किन्तु मनोविज्ञान वह है जो मन की चेतन और अचेतन क्रियाओं का निरीक्षण करके अपरोक्ष अनुभूति द्वारा मनुष्य की बाह्य क्रियाओं का अध्ययन करता है मनोविज्ञान की सहायता से संगीत का रसास्वादन करते हैं। संगीत एक प्रदर्शन कला है तो मनोविज्ञान एक श्रव्य कला है।

सिद्धांत विज्ञान से पहले मानव का मनोविज्ञान ही उसकी सर्वश्रेष्ठ पूँजी थी। सूर्य, चंद्रमा, तारे, ग्रहण, दिन व रात सभी उसकी जिज्ञासा का कारण थे। इनके प्रति अभिव्यक्ति के लिए उसके पास केवल आदर, डर या ध्वनि से जुड़े भाव ही थे, जो उसके मनोविज्ञान के अनुरूप प्रकट होते थे। अपनी अर्थहीन ध्वनियों को व्यवस्थित स्वरों व भाषा तक ले जाने में उसने अपने मनोविज्ञान को ही अपना अस्त्र बनाया विश्व में कहीं भी मानव के अंग-प्रत्यंग उसका रोना हंसना खिलखिलाना व उसकी मूल ध्वनियां एक जैसी थी। जबकि उसके द्वारा विकसित व निर्मित भाषा व संगीत अलग-अलग स्वरूपों में हैं। यहाँ यह तथ्य उजागर होता है कि शारीरिक संरचना व भावों का मंथन लगभग एकसा होने पर भी उसके मनोविज्ञान व उसकी जिज्ञासा के तत्व भिन्न-भिन्न हैं। इसलिए संगीत के मूलभूत तत्व सभी जगह एकसे होते हुए भी उसके प्रस्तुतिकरण व प्रयोग के आधार क्षेत्र भिन्न-भिन्न हैं। यह भिन्नता भौगोलिक व वातावरण की स्थितियों में अंतर का परिणाम है।

आजतक इस प्रकृति व जीव-जंतुओं के प्रति होने वाली मनुष्य की समस्त प्रतिक्रियाएं या उसका अनुश्रवण मानव का जिज्ञासापूर्ण मनोविज्ञान ही था। जिस मानव शरीर को आज हम देखते या जानते हैं वह भी करोड़ों वर्षों के निरंतर बदलाव व विकास का परिणाम है। अलग-अलग क्षेत्रों की जलवायु, आहार व परिस्थितियों के अनुरूप ही मासपेशियों, तन्तुओं, नाड़ियों, अस्थियों का निर्माण हुआ तथा एक जैसी जैविक क्रिया होने के बाद भी मनुष्य का शरीर व मनोविज्ञान भिन्न-भिन्न क्षेत्रों में भिन्न-भिन्न रूपों में विकसित हुआ। इस प्रकार यह नियम अन्य जीव-जंतुओं पर भी लागू हुआ। कद, काठी, बल, भोजन व जीवित रहने की अन्य आवश्यकताओं व अनुभवों के कारण मनुष्य के भाव व प्रतिक्रियाओं में भी अंतर देखने को मिलता है। किन्तु कुछ प्राकृतिक प्रतिक्रियाएं सदैव एक समान ही रहती हैं जैसे शरीर में विद्यमान वायु वेग की प्रतिक्रिया के स्वर या ध्वनि स्वरूप में बाहर धकेलने पर नाड़ियों व तंतुओं के फैलाव व सिकुड़न को अपनाया तथा वायु वेग व काकु की क्रिया के अनुसार विभिन्न ध्वनियों का जन्म हुआ। “वास्तव में मनुष्य द्वारा ताकत लगाकर बोलना या फुसफुसाकर

उच्चारण करने की विभिन्न अवस्थाएं व उनसे उत्पन्न ध्वनियां, शरीर में उपस्थित वायु वेग, शरीर के ध्वनि सहायक अंगों द्वारा बाह्य वातावरण धकेलने का ही परिणाम है। इस प्रक्रिया में प्रत्येक भावानुरूप वायु से उत्पन्न हर एक स्वर या ध्वनि को पहचान कर उसे अपनी स्मरण शक्ति में संजोना व फिर उसे अपनी शैली में किसी विशेष समृति के साथ स्थापित करना संगीत व मनोविज्ञान के ही दो कारण हैं। अगर हम ध्यान से देखें तो आदिम युग के मानव ने ही अपने जीवन में संगीत व मनोविज्ञान का उपयोग सर्वाधिक किया है। उस समय के मानव ने अपने मंगल-अमंगल तक की सूचना का माध्यम जीवों के स्वरों को बनाया। पक्षियों से ऋतु के बदलाव व ऋतुओं से मन में उत्पन्न होने वाले मनमोहक व मनभ्रामक भावों को जाना। यह समस्त लेन-देन का मनोविज्ञान, सत्त बदलाव व खोज का ही प्रतिफल है। यहाँ स्वर, संगीत व ध्वनि सभी ने एक मार्गदर्शक का कार्य किया है।”

“संगीत से स्वर व स्वर से मनुष्य के आचरण में भी शुद्धता बनी रहने की संभावना रहती है। संगीत में शरीर की नाड़ियों व इन्द्रियों में प्रभाव डालने वाले व उन्हें जागृत करने वाले कंपनों के कारण मस्तिष्क अपनी अत्यधिक ऊर्जा उत्पन्न कर पाता है जो नए विचारों के साथ प्रगतिशील मनोविज्ञान को जन्म देती है। इसी तरह हम देखते हैं कि समस्त वाद्य यंत्रों को भी, शारीरिक तन्तुओं एवं मासपेशियों की तरह ही धीरे-धीरे विशेष आकृति व बनावट के लिए काष्ठ या अन्य धातु द्वारा वाद्य यंत्र के रूप में तैयार किया जाता है। बाद में वायु को फुकने, धकेलने या उस पर प्रहार करने पर वहाँ विद्यमान सूक्ष्म तत्वों व पहले से स्थापित वायु में कंपन होता है जो वाद्य के छिद्रों, तारों अथवा खोल से, विभिन्न संगीत उत्पन्न करते हैं। यहाँ अगर ध्यान से देखें तो पाएँगे कि मानव ने सभी वाद्य यंत्र अपने ही भावों अथवा स्वरों को खोजते हुए बनाया है, या यँ कहें कि यह वाद्य उसी के भावों की प्रतिछाया हैं। हर वाद्य की निश्चित आकृति, बनावट व उसके निर्माण हेतु उपयोग में लाए गए अन्य कारकों को अलग-अलग ध्वनियों से जोड़ा गया है। मनुष्य द्वारा अपने फूले हुए खाली पेट को बजाने या थपथपाने के बाद ही उसे नगाड़े की ध्वनि के लिए चमड़े की खाल के आवरण के प्रयोग का ज्ञान प्राप्त होगा, यदि ऐसा मान लिया जाए तो कोई आश्चर्य की बात न होगी।”

संगीत वह कला है जो मन के भावों को उजागर करने के लिए सर्वोत्तम है। “मानव जन्म के साथ ही शरीर एक नए वातावरण, बदलाव व स्पर्श के सम्पर्क में आता है। नवजात शिशु का मनोविज्ञान इसकी प्रतिक्रिया करता है। यहाँ पीड़ा व वातावरण में हुए परिवर्तन को पहचानने की क्षमता व उसके विरुद्ध उत्पन्न प्रतिक्रिया, सीधे-सीधे मस्तिष्क से जुड़ी है अर्थात् उसका यह सहज प्रतिक्रियात्मक मनोविज्ञान, जन्म के समय उपस्थित है तथा रोना

की क्रिया अथवा व्यवहार उस नवजात का अनुभव व भाव है।”

मनोविज्ञान का अर्थ मन अथवा मस्तिष्क के उस व्यवहार से है जो मनुष्य के अनुभवों को प्रतिक्रिया प्रदान करता है। Psychology शब्द यूनानी भाषा के Psyche और स्वहं से बना है। जिसका अर्थ ‘आत्मा’ और ‘ज्ञान’ से है। बाद में आत्मा का स्थान ‘मन’ व फिर ‘चेतना’ ने ले लिया। वर्तमान में इसे ‘व्यवहार का विज्ञान’ भी कहा जाता है। दूसरी ओर संगीत को भी भावों का व्यवहार या उनकी अभिव्यक्ति माना गया है। डॉ. हरद्वारी लाल शर्मा ने कहा है कि “भावों में स्पन्द संगीत है। स्पन्द अर्थात् लयात्मक व अर्जित धारा।” आगे कहा गया है कि “अभिव्यक्ति का पहला चरण लयात्मक ध्वनि को ही माना जा सकता है।”

“12वीं सदी में मनोविज्ञान ने इसे व्यवहार का विज्ञान कहा और तभी से मनोवैज्ञानिक विलियम मैकडुगल ने इसे वस्तुओं के व्यवहार का विधायक विज्ञान (The positive science of behavior of living things) कहा। पाश्चात्य मनीषी हार्मीस के अनुसार प्राकृतिक रचनाक्रम व तत्त्व व्यवहार का प्रतिफलन ही संगीत है।”

प्लेटो ने संगीत को समस्त विज्ञानों का मूलाधार माना है। उनका यह भी मानना है कि ईश्वर द्वारा इसका निर्माण विश्व की वर्तमान विसादी प्राकृतियों के निराकरण के लिए हुआ है। रविन्द्रनाथ टैगोर ने संगीत के लिए अपने विचार इस प्रकार व्यक्त किए हैं:— “आन्नदमय संगीत से मस्ती एवं आत्म विस्मृति को पाकर मैं अपने प्रभु को भी मित्र कह डालता हूँ”

“मनुष्य के जन्म के साथ ही उसके भाव उसकी भावना व उसकी अभिव्यक्ति भी जन्म ले लेती है। किसी भी मनुष्य को अपने जन्म की तिथि या समय भले ही न पता है किन्तु उसे बालावस्था की कुछ धुँधली-सी मधुर स्मृतियाँ अवश्य ही याद रहती हैं। बालावस्था में ही संगीत की पृष्ठभूमि से संचित लोरी, गीत, पूजा, यज्ञ, इबादत या अन्य कोई भी लयात्मक ध्वनि, उसके विकास के साथ उससे जुड़ती चली जाती है और इसी कारणवश वह अनजाने में ही संगीत व साधना से जुड़ता चला जाता है। यहाँ संगीत द्वारा भावात्मक सम्बन्ध व विचारों के साथ-साथ उसके व्यक्तित्व के निर्माण का शुभारम्भ भी हो जाता है जो आगे चलकर उसे अन्य लोगों से अलग (विशेष) भी करता है। मनुष्य के दबे हुए विशुद्ध भावों एवं उसकी अपूर्ण इच्छाओं की सर्वश्रेष्ठ अभिव्यक्ति भी ‘अश्रु’ ही है। इसलिए किसी भी मानव के रोने अथवा भावुक होने की प्रतिक्रिया को विशुद्ध व सहज ही माना है। संगीत के द्वारा जब भी मनुष्य के इस भाव को उभारा जाता है तो एक विकसित व अनुभवी व्यक्ति भी किसी नवजात की तरह जीवन में पीछे छुट चुके अपने सुखों-दुखों व अनुभवों तथा स्मृतियों की प्रतिक्रिया में रो देता है। यहाँ संगीत पीछे छुट चुकी भौतिक पीड़ाओं को मानवीय वेदना में बदलकर, भाव को संतुष्टि प्रदान करता है। इस तथ्य को ओर सरल करने के लिए हम कुछ रागों व स्वरों का संक्षिप्त विश्लेषण भी कर सकते हैं जो मनुष्य में मार्मिक संवेदनाओं को जन्म देकर उसे उसके मन में उपस्थित निराशा व नीरसता के व्यर्थ भावों से मुक्त कर देता है।”

वाद्यों के संदर्भ में सोचने, उनकी मूर्त स्थिति को टटोलने व फिर उन्हें सर्वप्रथम आकृति से आज की उपलब्ध आकृति तक लाने व उसमें कसाव व उसकी बनावट द्वारा निश्चित स्वरों को खोजने का निरंतर प्रयास भी एक मनोविज्ञान की ही देन है। अपने सुने या संग्रहित किए हुए भावों या स्वरों को जब मनुष्य किसी भी वाद्य यंत्र में एक झंकार या ध्वनि के साथ सुनता है तो वह तुरन्त जान जाता है कि यह उसके द्वारा मस्तिष्क में संग्रहीत किए हुए या सुने हुए भाव अथवा स्वर है या नहीं। यहाँ उसका मनोविज्ञान स्वयं में स्थापित निश्चित व शुद्ध स्वरों, भावों व ध्वनियों को स्वयं में खोजता है। धीरे-धीरे वह वाद्य के अव्यवस्थित स्वरों को स्वयं से मिलाते हुए वाद्य को तब तक सुधारता है जब तक वह उस विशुद्ध स्वर के लिए वाद्य में एक निश्चित कसाव व बनावट को जन्म नहीं दे देता। यहाँ वाद्य यंत्रों की बनावट व ध्वनियाँ भौगोलिक स्थितियों के अनुरूप अलग-अलग हो सकती हैं किन्तु भावों व स्वरों का धरातल सभी जगह एक-सा ही होगा क्योंकि ये समस्त क्रियाएँ मानव मस्तिष्क व उसकी संगीत के प्रति जिज्ञासा के मनोविज्ञान से जुड़ी हैं।

एक गायक भी आरम्भ में गुरु, प्रकृति, अपनी कल्पना या फिर एक नए मनोविज्ञान से मिले स्वरों व सुरों को यूँ ही ढुँढ़ता और फिर उन्हें स्वयं के मस्तिष्क में साधता है। इसमें भी साधक धीरे-धीरे अपने कण्ठ के तन्तुओं व शरीर की नाड़ियों को एक निश्चित दिशा में निरंतर अभ्यास व विकास की गति प्रदान करता है व उन्हें एक निश्चित वायु वेग से अभ्यस्त करता है। तत्पश्चात ही एक सही स्वर का जन्म होता है।

आगे चलकर मानव ने भावों की जगह शब्दों के आकार व अर्थ को अपना लिया। ध्वनि से स्वर व स्वर से शब्द तक जाने की यह प्रक्रिया उसके परिवर्तनशील मनोविज्ञान का ही प्रमाण थी। छद्मसंगीत ने हर युग, काल व परिस्थिति में मानव के मनोविज्ञान को नई दिशा दी है। हर क्षेत्र की भाषा, लिपि, गायन या वादन में विविधता ने उसे अलग-अलग दिशाओं में ले जाने वाले मनोविज्ञान की ओर धकेला है। आज भी गर्म, सर्द, उष्ण, शुष्क व तटीय क्षेत्रों में इस विविधतापूर्ण प्रभाव को देखा जा सकता है। एक मछुआरे के संगीत में लम्बी तान, ठहराव व उसकी अटूट श्रद्धा के मनोविज्ञान को हम साथ-साथ फलता-फूलता देख सकते हैं। पहाड़ी क्षेत्रों में गाए जाने वाले लोकगीतों व स्वरों की मधुरता, स्वरों की गोलाई, सुर तथा उच्चारण, उसकी जीवन-शैली में उपलब्ध उसके कोमल पक्षों को प्रकट करते हैं। यहाँ के वाद्य यंत्र छोटे तथा तुरहीदार पाए जाते हैं। यहाँ उनके वाद्य यंत्रों का प्रथम उपयोग जंगली जानवरों से बचने व दूर तक उनकी ध्वनि पहुँचाने के रूप में दिखाई पड़ता है। उनके नृत्य में भी छोटे-छोटे पग व कमर के ऊपर से हल्की झुकी हुई शारीरिक आकृति सामने आती है। ऐसा उनके भौगोलिक धरातल के असमतल होने व समतल क्षेत्र की उपलब्धता की कमी के कारण ही है। यहाँ इनका मनोविज्ञान, विशेष लय के संगीत व शारीरिक मुद्राओं को वर्षों से जानकारी

देता रहा है। गर्म क्षेत्रों में खुले व विस्तृत धरातल के अनुरूप ही बड़े व खुले वाद्य यंत्र तथा अधिक तारों व बटनों वाले बाजों का प्रयोग सामने आता है। अगर आदिवासी सभ्यता की मूल आवश्यकता अर्थात् रक्षा के सिद्धान्त का विश्लेषण हटा दें तो लगभग ऐसी सभी जगह बाँस, बर्तन, चमड़े से बने वाद्य व रहस्यमयी भाव को उत्पन्न करती ध्वनियों व स्वरों का प्रयोग सामने आता है।

मानव के निरंतर विकसित होते मनोविज्ञान व संगीत में, मृत्यु पर शोक व विलाप के गीत तथा विवाह या जन्म जैसे प्रसन्नता के अवसर पर मंगलकारी गीत अथवा विशेष वाद्यों का चयन व प्रयोग भी सामने आता है अर्थात् आज के रागों, स्वरों व संगीत के सटीक व सही भावों व रसों को पूर्व के मानव ने पहले ही पहचान लिया था इसीलिए मानव जाति के सर्वाधिक निकट लोकगीतों में व्यवहार, आचरण, अवस्था, व्यवस्था, ऋतु, दुख, सुख व अन्य संस्कारों के लिए अलग-अलग गीत व राग-रागिनियाँ पाए जाते हैं। यहाँ मानव ने भिन्न-भिन्न परिस्थितियों व प्रकृति में बदलाव के साथ अपने हर नए मनोविज्ञान को जोड़ा व स्वयं को अभिव्यक्त करने का सबसे सरल माध्यम संगीत में ही खोजा। हम कह सकते हैं कि संवेग व अभिव्यक्ति के मनोविज्ञान व संगीत के सागर का तल, समस्त मानव जाति में एक साथ व एक जैसा ही विकसित हुआ। मनुष्य की निरंतर खोज व कल्पना की प्रवृत्ति ने उसे विध्वंस, युद्ध, जाति, वर्ग व स्तर का कड़वा स्वाद भी चखाया। इसी कारण विभिन्न क्रांतियों व विभीषिकाओं ने मानव के मनोविज्ञान के साथ-साथ संगीत में भी असाधारण परिवर्तन दिया। अत्यधिक उत्तेजना व चपलता पैदा करने वाले कई संगीत इसी का परिणाम हैं। दूसरी ओर यदि आज भी ध्यान से देखें, सुनें या पढ़ें तो दुनिया के हर क्षेत्र का 'मूल आदिवासी' या 'लोक संगीत' गूढ़ता, ठहराव व प्रकृति के अत्यधिक निकट है। मनुष्य का मन अर्थात् मस्तिष्क, कल्पना व प्रयोग के लिए सदैव ही उद्वेलित रहा है और शायद इसीलिए वह प्रकृति के परिवर्तन के नियम का एक महत्वपूर्ण हिस्सा है।

“धर्म नाम की ग्रन्थि के जन्म लेने से पहले, संगीत केवल आदर व अभिव्यक्ति का अबोध पुत्र था। अनुभव, आस्था व आराधना की ऊर्जा ने उसे यौवन प्रदान किया किन्तु स्वर्गलोक, देवलोक से इसके जन्म के चमत्कार रूपी बखान ने इसे भ्रमपूर्ण व विवादास्पद बना दिया। हर धर्म ने इसे इसके वास्तविक विकास से अधिक ईश्वर व देवों के चमत्कार से जोड़ा जबकि यह शुद्ध रूप से आदि काल से अब तक जूझते मानव के मनोविज्ञान का ही प्रतिफल है। अब तक मिली दुनिया की हर सभ्यता में इसका स्पष्ट प्रमाण भी उपलब्ध है। इसे मानव जाति का दुर्भाग्य ही कहेंगे कि कोई भी धार्मिक ग्रन्थ इसे केवल मानव के ही सत्त प्रयास से नहीं जोड़ता। सात स्वरों या रागों के वैज्ञानिक आधार को ईश्वरीय शक्ति से जोड़कर मानव जाति के युगों से चले आ रहे अथक प्रयास व मनोविज्ञान के प्रतिफल को उससे छीनने का प्रयास किय गया है। वैदिक साहित्य, निसंदेह इसके वैज्ञानिक व अनुशासित पक्षों को खोलता है लेकिन यहाँ भी इसे देव शक्ति से दूर नहीं रखा गया है।

फिर भी वैदिक साहित्य विशेषकर सामवेद में इसके विकास व प्रभाव का व्यवस्थित प्रमाण मिलता है। धर्म का मनोविज्ञान भले ही मनुष्य को आस्था के एक सीमित दायरे में ले गया हो किन्तु संगीत यहाँ भी निरंतर आगे बढ़ता रहा व इसमें नए-नए प्रयोग भी होते रहे। इस मानव जगत में केवल संगीत ही ऐसा सत्य है जिसका मानव से सम्बन्ध व विकास का सत्य कभी भी विवाद का कारण नहीं बना।”

“मनोविज्ञान ने मानव की स्मृति व विचारों में होने वाली उथल-पुथल को उसके भौतिक व मानसिक विकास के अनुरूप ही प्रकट किया। जीवन, मृत्यु, चिंतन व सोच के रहस्य ने, उसे सदैव ही पछाड़ा और इसी के कारण उसने किसी अदृश्य शक्ति को स्वीकार कर लिया। आदिमानव युग से लेकर सभ्यता के विकास तक संगीत ही मानव की आस्था का सबसे सशक्त माध्यम बना किन्तु सभ्यता से विज्ञान तक के युग ने हर मनोविज्ञान का फिर से विस्तृत अवलोकन किया। मनुष्य ने अपने प्रायोगिक मनोविज्ञान की प्रवृत्ति के कारण आस्था को भी अनुसंधान की धरती पर ला खड़ा किया। मानव जाति ने मनोविज्ञान पर वैज्ञानिक तर्कों के साथ वाद-विवाद किया और यह निष्कर्ष निकाला कि मनोविज्ञान ही हर नई खोज व रहस्य का पेंच व हल है।”

शारीरिक अंगों द्वारा निरंतर ध्वनि के प्रयोग, चयन व बदलाव ने मनुष्य को निश्चित स्वरों के संसार में पहुँचाया तथा आकृतियों से लिपि कर के मनोविज्ञान ने इस संगीत को क्रमबद्ध राग-रागिनी का सुदृढ़ अंकित स्वरूप दे दिया। हर युग में मानव के मनोविज्ञान ने ध्वनि, स्वर व संगीत पर अपने-अपने अनुभवों के अनुसार प्रयोग व उनका विकास किया। धर्मानव की सबसे बड़ी कठिनाई उसका परस्पर संवाद था और जिसका सबसे सरल व सशक्त माध्यम स्वर व संगीत ही हो सकता था। आरम्भ से लेकर अब तक मनुष्य ने सबसे अधिक प्रयोग स्वयं के रहस्य को सुलझाने में किए हैं। विचार, व्यक्तित्व, जीवन व मृत्यु के रहस्यों ने उसके मनोविज्ञान के स्वयं के भीतर के रहस्य अर्थात् ध्वनि व लय को जानने के लिए उकसाया, इसी कारणवश संगीत व चिंतन के सभी आरम्भिक अनुसंधान मानव के मन व उसकी इन्द्रियों पर ही केन्द्रित हैं।

दुनिया के प्रत्येक भाग में रहने वाले प्राणियों ने अपने विचारों, मतों व संस्कारों को प्रचारित करने का कार्य, सर्वप्रथम स्वर व संगीत द्वारा किया। बौद्ध धर्म, ईसाई धर्म, इस्लाम धर्म व हिन्दू धर्म, सभी ने अपने विचारों को प्रभावी बनाने के लिए संगीत को माध्यम बनाया क्योंकि संगीत किसी व्याकरण का नहीं बल्कि स्वयं की व्यवस्था व लय का आभारी रहा है तथा संगीत ही स्वयं को आस्था से अनुसंधान में बदलने की सरल काया रखता है।

“ध्वनि, स्वर, शब्द या संगीत के अतिरिक्त भी कुछ है जो हमें सुनाई पड़ता है या यूँ कहें जो हमारे भीतर रहता है। शायद ये फिर वही मनोविज्ञान ही है जो चेतन (Conscious Stage) अवचेतन (Subconscious Stage) तथा अचेतन (Unconscious

Stage) तीनों अवस्थाओं में जीवित रहता है। यही वह 'नाद' है जो मानव से जोड़ने का सबसे ठोस यंत्र है।"

"कोई भी नवजात शिशु, शब्द की अनुशासित लय या अर्थ से अनभिज्ञ होता है, हमें ही उसके मनोविज्ञान के स्मृतिपटल पर बार-बार शब्दों या नामों की ध्वनि को दोहराकर, उसे इसका अभ्यस्त बनाना पड़ता है। मानव के सुनने की प्रक्रिया ही उस नवजात की विशेष इन्द्रियों को उकसाती है तथा वह उन सुने हुए शब्दों को उच्चारित करने का प्रयास करने लगता है। धीरे-धीरे अभ्यास का चक्र उसके विशेष अंगों को उस प्रतिक्रिया का अभ्यस्त कर देता है तथा वह शब्द को बोलना व दिखाई गई वस्तु को पहचानना प्रारम्भ कर देता है। यहाँ निरंतर अभ्यास ही ध्वनि प्रकट करने वाले अंगों को उत्तेजित करने का कारण बनता है। यही सब कुछ समस्त मनुष्य जाति के साथ भी हुआ है।" आज हम विभिन्न भाषाओं व स्वर-शैलियों के अभ्यस्त हो चुके हैं इसलिए अब यह क्रिया हमें साधारण लगता है, किन्तु किसी नवजात शिशु के लिए यह सब आज भी किसी आदिमानव के प्रयास जैसा ही कठिन कार्य है। अंतर केवल इतना है कि उसे अब एक निपुण मानव की सहायता मिल जाती है। घृस्वरों व भाषा के उच्चारण में शरीर के विशेष अवयवों या इंद्रियों में होने वाली उत्तेजना या खिंचाव को हम तब तक अनुभव नहीं करते जब तक हम अपने नियमित अभ्यास वाले शब्दों या सुरों से बाहर नहीं जाते। जैसे ही हम किसी दूसरी भाषा या स्वर को अपनाने का प्रयास करते हैं तो अभ्यास की कमी व स्वर के उतपादन में सहायक अंगों में उत्तेजना का अभाव हमारे सामने आ जाता है। इसी कारण हम भाषा के वह सुर या स्वर नहीं लगा पाते हैं क्योंकि इससे पहले हमारे मनोविज्ञान ने जानकारी की उस परत को नहीं खोला होता है। कई बार हम दूसरी भाषा सीख लेने पर भी उसका उच्चारण सही नहीं कर पाते। यहाँ भी वही अभ्यास ही हमारा अवरोध बनता है जबकि उस भाषा के सुरों व स्वरों को हमारा मन समझ रहा होता है। किन्तु अभ्यास के अभाव में कण्ठ व देह के अवयव उस स्वर व भाषा को उच्चारित करने में सक्षम नहीं हो पाते। इसी तरह अंग्रेजी या किसी भी अन्य भाषा का साहित्य लिखने के लिए उसी भाषा में सोचना भी अत्यधिक आवश्यक माना जाता है तभी लेखक के वास्तविक विचार व उसकी भावनाएँ उसके लेखन में आ पाती हैं। यहाँ भी सोचने व जीने की संस्कृति या प्रवृत्ति के निरंतर अभ्यास का ही खुलासा होता है भले ही यह क्रिया केवल मन तक ही सीमित हो। हम कह सकते हैं कि संगीत या कोई भी कला का अभ्यास तथा उससे सम्बन्धित मनोविज्ञान की सत्त गति एक-दूसरे के सहयोग के बिना कभी भी पूर्ण नहीं हो सकते।

हर युग ने संगीत से कुछ न कुछ अवश्य ग्रहण किया है। हर काल की ऐतिहासिक समझ के लिए संगीत के यंत्रों या कला की अन्य सामग्रियों का अत्यन्त महत्व है एवं हर युग के मनोविज्ञान व मानव विकास को समझने का यही सबसे बड़ा साधन भी है।

संगीत के बारे में कहा गया है कि "संगीत से इन्द्रियजन्य, मानसिक, बौद्धिक व आध्यात्मिक इन चारों स्त्रोतों को आनन्द

प्राप्त होता है। जब आनन्द होता है तो वह मिश्रित होता है। उसकी कोई सीमा नहीं होती। यहाँ आनन्द शब्द बहुत ही व्यापक रूप में है। आनन्द से वंचित रहकर हम संगीत की कल्पना नहीं कर सकते। संगीत व भाव का अभिन्न सम्बन्ध है। संगीत में भाव निर्माण होते हैं या नहीं, यह चर्चा ही अकारण है। आनन्द विहीन संगीत की कल्पना असम्भव है। संगीत में हमेशा सुखद भाव का निर्माण होता है।"

संगीत का प्रभाव शरीर के अंगों से होकर, मन अर्थात् मस्तिष्क पर होता है। शरीर में उपलब्ध कर्ण इन्द्रिय भाग संगीत का वाहक बनता है। मन में संगीत से उत्पन्न होने वाली समस्त प्रतिक्रियाएँ वास्तव में पुरानी स्मृतियों अथवा शारीरिक तत्त्वों में परिवर्तन का ही कारण होती हैं। नाड़ी तंत्र से लेकर इन्द्रियों तक को शांत व स्थिर करने का कार्य संगीत से होता है। ध्वनी एकरसता व माधुर्य मनुष्य के चित्त को स्थिर करता है तथा उसे भीतर के भाव की ओर ले जाता है। भीतर के भाव से अभिप्राय उस विचार तंत्र से है जो अपनी सोचने व खोजने की प्रवृत्ति के कारण मानव-व्यवहार में परिवर्तन करता है। मानव के व्यक्तित्व में सत्य व असत्य को परखने के स्पष्ट भाव हैं। इसमें अवचेतन मन को आत्मा व चेतन मन को बुद्धि की संज्ञा दी गई लगती है क्योंकि अवचेतन मन ही भौतिक सुखों से अनभिज्ञ है। हम देख सकते हैं कि किसी भी जीव में प्रेम, दया व क्रोध के भाव होते हैं। कोई भी प्राणयुक्त व व्यवहारयुक्त जीव, मन अथवा आत्मा के भाव को जन्मजात ही प्राप्त करता है। अगर हम देखें तो पाएँगे कि प्रायः मनुष्य किसी कार्य के करने पर कहता या सोचता है कि 'मैंने यह काम कर तो लिया किन्तु मेरी आत्मा नहीं मान रही।' यहाँ आत्मा से सीधा सम्बन्ध उस अवचेतन भाव से है जो उसे जन्मजात मिला है अर्थात् जो भौतिक सुखों से विरक्त है।" मन अथवा बुद्धि का तात्पर्य अनुभवों व आवश्यकताओं से उत्पन्न होने वाली इच्छाओं व भावों से है क्योंकि 'संगीत' प्रकृति व जीव जन्म के अबोध स्वभाव से सीधे-सीधे जुड़ा है इसलिए वह सर्वप्रथम मूल भाव अर्थात् अवचेतन भाव की ही विवेचना करता है। अवचेतन भाव से तात्पर्य आत्मा में पड़े मूल तत्व अर्थात् दया, प्रेम व क्रोध के विशुद्ध मानवीय भाव हैं जिन्हें उद्देलित कर वह चेतन मन अर्थात् बुद्धि में क्रिया अथवा प्रतिक्रिया के पक्ष को सामने लाता है। इसी के कारण युद्ध, प्रेम, प्रतिशोध, करुणा के भावों में सदैव ही संगीत का प्रयोग हुआ है।

निष्कर्ष : किसी भी सभ्यता, संस्कृति या समय के प्रभाव से मानव का व्यवहार या मनोविज्ञान तो बदल सकता है किन्तु संगीत का धरातल, स्वाद, रस, अनुभूति, अनुसरण, आनन्द, अभिव्यक्ति व उसकी आत्मा नहीं बदल सकती यही वह सत्य है जिसे मानव अपने मनोविज्ञान की सबसे श्रेष्ठ सम्पत्ति मानता है।

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शोध निर्देशक

डॉ. लोकेश शर्मा

असिस्टेंट प्रोफेसर

राजकीय कन्या महाविद्यालय
गुरुग्राम

शोधकर्ता

सोमबीर कुमार

(पी.एच.डी.) संगीत विभाग

महर्षि दयानन्द विश्वविद्यालय
रोहतक

सारांश— लोक साहित्य का अभिप्राय उस साहित्य से है जिसकी रचना लोक करता है। लोक साहित्य उतना ही प्राचीन है जितना कि मानव, इसलिए उसमें जन-जीवन की प्रत्येक अवस्था, प्रत्येक वर्ग, प्रत्येक समय और प्रकृति सभी कुछ समाहित है। डॉ सत्येन्द्र मिश्रा के अनुसार “लोक साहित्य का मूल्य केवल साहित्य की दृष्टि से उतना नहीं होता जितना उन परम्पराओं की दृष्टि से होता है जो नृविज्ञान के किसी पहलू पर प्रकाश डालती है। इस साहित्य को आदि मानव की आदिम प्रवृत्तियों का कोष कह सकते हैं।” लोक साहित्य में खेल मात्र मनोरंजन का साधन ही नहीं अपितु शारीरिक, मानसिक रूप से स्वास्थ्य वर्द्धक, धैर्य, संयम, साहस, आत्म विश्वास, आशावाद जैसे गुणों का उत्प्रेरक, समता, सह अस्तित्व व पारस्परिकता जैसे भावों का पोषक भी हैं। सभ्यता की विकास यात्रा में इनके स्वरूप बदले, इनका स्थान, उपयोगिता व महत्व बढ़ा।

भारत के भी विभिन्न भागों में अनेक प्रकार के खेल खेले जाते हैं। इन खेलों में क्षेत्र विशेष की क्षेत्रीयता, भाषा एवं सांस्कृतिक पहलू जुड़े रहते हैं। उनमें से अनेक खेल उभरकर राष्ट्रीय एवं अन्तर्राष्ट्रीय स्तर पर खेले जाने लगे हैं। भारत में कुछ खेल तो इतने प्राचीन हैं कि उनका उल्लेख हमारे पौराणिक ग्रन्थों में भी मिलता है।

परंपरागत खेलों का उद्देश्य मनोरंजन और शारीरिक कसरत होता है आज क्रिकेट, हॉकी, फुटबॉल आदि खेल देश में अति लोकप्रिय हैं, लेकिन इनसे जुड़ा एक तथ्य यह भी है कि ये भारतीय खेल नहीं है। ये विदेशी खेल हैं और यहां आकर इतने लोकप्रिय हुए कि देश के परंपरागत खेलों के विकास की धारा अवरुद्ध हो गई। कुछ खेल, जो यहां पहले से ही चल रहे थे, उनके खिलाड़ियों को अन्तर्राष्ट्रीय मानकों के अनुरूप तैयार किया गया ताकि खिलाड़ी विश्व स्तर पर मुकाबला कर सकें। इन खेलों में शतरंज, तीरंदाजी और कुश्ती प्रमुख हैं। लेकिन खेलों की तीसरी श्रेणी भी हैं जिसमें नियम स्थानीय आधारों पर तय होते हैं और वे प्रायः क्षेत्र-विशेष में ही प्रचलित होते हैं। इस तीसरे वर्ग में शामिल खेल देश की वृहद् परम्परा का हिस्सा है। इनमें गिल्ली-डंडा, कबड्डी, खो-खो, जल्लीकट्टू, चौपड़, किरीप, लामजेई आदि शामिल हैं।¹

कबड्डी— जिसका शाब्दिक अर्थ है— ‘हाथ पकड़े रहना’। इसमें दो दल भाग लेते हैं और एक दल का खिलाड़ी दूसरे दल के पाले में जाता है और उन्हें छूने का प्रयास करता है। इस दौरान उसे अपनी सांस रोकनी होती है और कबड्डी-कबड्डी कहते हुए दोबारा सांस लेने से पूर्व अपने पाले में वापस आना होता है। जबकि विपक्षी दल के सदस्य उसे ऐसा करने से रोकने के लिए

भरसक प्रयास करते हैं।² तीरंदाजी— प्राचीन भारत में तीरंदाजी, धनुर्विद्या के नाम से प्रतिष्ठित थी। धनुर्विद्या का प्रशिक्षण विशेष रूप से आत्मरक्षा, युद्ध एवं हिसंक जानवरों के शिकार के लिए दिये जाने का प्रचलन था। आखेट, मनोरंजन, प्रतियोगिता और युद्ध के रूप में तीरंदाजी का अभ्यास हमेशा से किया जा रहा है,⁴ किन्तु खेलों के रूप में इसे औपचारिक रूप से 1972 में म्यूनिख (जर्मनी) में होने वाले ओलम्पिक में शामिल किया गया। गुरु गोविन्द सिंह धनुर्विद्या के ज्ञाता थे। भारतीय तीरंदाजों में डोला बनर्जी, जयंत ठाकुर, लिंगा राम, सत्यदेव प्रसाद इत्यादि प्रमुख हैं।

गिल्ली-डंडा— यह खेल खुले मैदान में खेला जाता है। इसमें लकड़ी का तीन से छह इंच का छोटा टुकड़ा गिल्ली कहलाता है, जिसके दोनों सिरे नुकीले बनाए जाते हैं।⁵ इसका डंडा करीब 12 से 18 इंच लंबा होता है। डंडे से गिल्ली पर एक खिलाड़ी प्रहार करता है और अगर विपरीत दिशा में मौजूद खिलाड़ी उसे हवा में ही पकड़ लेता है तो वह खिलाड़ी आउट माना जाएगा। खिलाड़ी को गिल्ली पर प्रहार करने के लिए तीन अवसर मिलते हैं और सबसे अधिक अंक अर्जित करने वाला खिलाड़ी जीतता है। इसमें खिलाड़ियों की अधिकतम संख्या निर्धारित नहीं रहती।

शतरंज— शतरंज एक अति प्राचीन एवं विश्वप्रसिद्ध खेल है इसे बुद्धि व विवेक का खेल माना जाता है। शतरंज की उत्पत्ति कब और कैसे हुई, इसका कोई स्पष्ट प्रमाण नहीं मिलता है। बावजूद इसके शतरंज का खेल भारत में ही उत्पन्न हुआ। प्राचीन भारतीय साहित्य में शतरंज को ‘चतुरंग’ के नाम से वर्णित किया गया है, जिसका अर्थ है— सेना का खेल प्राचीन काल में भारतीय सेना के चार अंग होते थे— पैदल सेना, अश्वारोही, रथ एवं गज (हाथी) सेना, सेना में पैदल सेना की संख्या सर्वाधिक होती थी। शतरंज में भी इसी आधार पर आठ पैदल, दो हाथी, दो फीले एवं दो घोड़े होते हैं। शतरंज के खेल का वर्णन कई प्रमुख ग्रन्थों में सविस्तर हुआ है। एक किम्बदन्ती के अनुसार, शतरंज का आविष्कार लंका के राजा रावण की पत्नी मन्दोदरी ने इस उद्देश्य से किया था कि जिससे उसका पति रावण अपना सम्पूर्ण समय युद्ध में व्यतीत न कर सके। रावण के पुत्र मेघनाद की पत्नी ने भी इसी उद्देश्य से इस खेल का अनुकरण किया था।⁶

महाभारत के शतरंज की ख्याति तो सर्वत्र व्याप्त है। शतरंज खेल का क्षेत्र विसात (बिमे ठवंतकद्ध कहलाता है। विसात में कुल 64 घर होते हैं इनमें 32 घर काले व 32 घर सफेद होते हैं। अमरकोश के अनुसार ‘चतुरंगिणी’ शतरंज का ही प्राचीन नाम था। सातवीं शताब्दी में सुबंधु कृत संस्कृत ग्रन्थ ‘वासवदत्ता’ और बाणभट्ट रचित ‘हर्षचरित’ में भी चतुरंग नाम से इसका उल्लेख

है। छठीं शताब्दी में अरबी फारसी के सम्पर्क में आने पर इसे ही शतरंज कहा जाने लगा। मुंशी प्रेमचन्द्र ने 'शतरंज के खिलाड़ी' नाम से एक चर्चित कहानी ही लिख डाली पाँच बार विश्व चैम्पियन रहे विश्वनाथन आनन्द के अतिरिक्त मीर सुल्तान खान, कोनेरु हम्पी, विजयालक्ष्मी सुब्बारमन, तानिया सचदेव, आरती रमास्वामी इत्यादि शतरंज के प्रमुख भारतीय खिलाड़ी हैं।

खो-खो- खो-खो मैदानी खेलों के सबसे प्राचीनतम रूपों में से है। इसमें दो टीमों भाग लेती है और प्रत्येक में 12 खिलाड़ी होते हैं। एक निश्चित दायरे में खिलाड़ी दौड़ लगाता है और दूसरा उसे छूने का प्रयास करता है। जो टीम दूसरी टीम के अड़ि तक खिलाड़ी छूकर आउट कर दे, वहीं टीम विजयी होती है।¹⁷ इस खेल की खोज मुख्य रूप से आत्मरक्षा, आक्रमण प्रति आक्रमण के कौशल को विकसित करने के लिए की गई थी।

पोलो-पोलो की उत्पत्ति भारत के मणिपुर राज्य से हुई मानी जाती है। 3100 ई० पू० में पोलो सगोल कांगजेई के रूप में खेला जाता था। कुछ विद्वानों का मत है कि सर्वप्रथम इसे फारस में खेला गया। तब इसे 'पुलू' नाम से खेला जाता था मणिपुर के महाराजा सर चन्द्रकीर्ति सिंह ने सर्वप्रथम कद्दार में ब्रिटिश अधिकाारियों को इस खेल के संबंध में रुबरु करवाया तथा असम में पहला पोलो क्लब सन 1859 ई० में 'कद्दार क्लब' के रूप में स्थापित हुआ। पोलो का सबसे पुराना क्लब कलकत्ता पोलो क्लब (1862 ई०) है जो अभी तक चल रहा है। पोलो का पहला अन्तर्राष्ट्रीय मैच 1886 ई० में अमरीका एवं इंग्लैण्ड के मध्य खेला गया। इस खेल की अधिशासी निकाय हर्लिघम पोलो एसोसिएशन है जिसने 1875 ई० में प्रथम इंगलिश नियमों की रूपरेखा बनाई।

कुश्ती- इसे प्राचीन काल में मल्लयुद्ध, मल्लक्रीड़ा आदि कहा जाता था। प्राचीन भारतीय ग्रन्थों में मल्लयुद्ध के अनेक प्रमाण मिलते हैं।¹⁸ भारतीय पहलवानों में गामा पहलवान, दारा सिंह, गुरु हनुमान, सतपाल सिंह इत्यादि अन्तर्राष्ट्रीय स्तर पर ख्याति प्राप्त हैं। चौपड़- महाभारत के एक महत्वपूर्ण प्रसंग में कौरवों और पांडवों के बीच यह खेल खेला गया था, जिसमें पांडवों की हार हुई थी। उस समय इसे 'द्यूत क्रीड़ा' भी कहा जाता था। चौपड़ में चार व्यक्ति भाग लेते हैं। इसमें सीपियो की मदद से गोठियों को एक चारखाने में बने छोटे आकारों में उनके अंकों के आधार पर चलाया जाता है।

अन्य प्रमुख खेलों में वल्लमकली(केरल), हियांग तन्नाबा (मणिपुर) गेल्ला-छूट (त्रिपुरा) इन्सुकनावर (मिज़ोरम) कंग शनाबा (मणिपुर), हीनम तुरनाम (अरुणाचल प्रदेश) मुकना (मणिपुर) थांगमुंग (त्रिपुरा) जल्लीकट्टू (तमिलनाडु), मिजो इंचाई (मणिपुर) आदि।

भारत में इन परम्परागत खेलों की वर्तमान दुर्दशा के लिए किसी व्यक्ति, संस्था या राजनीति को जिम्मेदार नहीं माना जा सकता। इसके लिए हमारा समाज, अधिकारी, नीति-निर्माता, खिलाड़ी सभी समान रूप से जिम्मेदार हैं। आइए देखें कि हमें इस

क्षेत्र में भी अंतरिक्ष, सॉफ्टवेयर, रक्षा तकनीक जैसी सफलता क्यों नहीं मिल सकी है। इसके पीछे जिम्मेदार कारणों को इस प्रकार व्यक्त कर सकते हैं-

1. सर्वप्रथम हमारे देश में 'खेल संस्कृति' चेतना बस जनतमद्द का अभाव है। अमेरिका, रूस, चीन, आस्ट्रेलिया जैसे देशों में खेलों को जो सम्मान प्राप्त है, वह सम्मान हमारे यहां खेलों को अभी तक नहीं मिल सका है।
2. दूसरा समाज का उदासीन रवैया एवं खेलों में राजनीति भी हमारे प्रदर्शन को प्रभावित करता है।
3. खेलों में पिछड़ेपन का तीसरा सबसे महत्वपूर्ण कारण है- आवश्यक उपकरण एवं आधारभूत सुविधा की कमी।
4. देश में विभिन्न खेलों के लिए सक्षम प्रशिक्षकों का भी अभाव है।
5. खेलों से जीविका की चिंता भी दूर नहीं होती। हालांकि कुछ खेलों-टेनिस, पोलो, बिलियर्ड्स, क्रिकेट, स्वीमिंग आदि खेलों में बेतहाशा पैसा मिलता है तो दूसरी तरफ कबड्डी, खो-खो जैसे खेलों में नाममात्र का।
6. भारत के खिलाड़ियों में 'किलिंग ईस्टिक्ट' की भावना का अभाव है।
7. भारतीय खेल प्राधिकरण चेतना नजीवतपजल विपदकपद्धसे लेकर खेलों से संबंधित छोटी-छोटी संस्थाओं में भी भ्रष्टाचार, भाई-भतीजावाद का बोलबाला है।
8. एक अरब 30 करोड़ आबादी वाले देश में जब खेल एवं खिलाड़ियों की इतनी बहुलता हो तो आम बजट बहुत कम है जैसे ऊँट के मुँह में जीरा।
9. खेलों से सम्बन्धित वैज्ञानिक पक्ष की हमारे देश में बिल्कुल अवहेलना की जाती है।
10. अंत में, मीडिया को भी दोषी माना जा सकता है। जिसने क्रिकेट जैसे खेल को इतनी पब्लिसिटी दे दी है। उसके समाने दूसरे खेल बौने साबित होने लगे हैं।

निष्कर्ष : इस प्रकार, यदि उपर्युक्त कमियों को दूर किया जाए तो हमारा 'तिरंगा' भी शान के साथ 'यूनियन जैक' या 'स्टार्स एण्ड स्ट्राइप्स' का मुकाबला कर सकता है।

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Note- यह शोध पत्र 9 फरवरी 2019 को डी ए वी शताब्दी महाविद्यालय फरीदाबाद में एक दिवसीय राष्ट्रीय संगोष्ठी में जिसका विषय रू भारतीय लोक साहित्य की आधुनिक युग में प्रासंगिकता था इस शोध पत्र को पढ़ा गया था।

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पंकज कुमार

शोध छात्र (इतिहास विभाग)

शहीद मंगल पाण्डे

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सारांश : रचनाकार विभिन्न संदर्भ में अपने चरित्र के विकास को जिस दिशा में चित्रित करता है, उसकी दिशा की जटिलताओं अंतर्विरोधों एवं विडंबनाओं की पड़ताल के लिए मनोविश्लेषण एक अनिवार्य प्रक्रिया है। विशेषकर तब जब किसी चरित्र के द्वारा सहज ही किए गए आचरण से पाठक वर्ग या फिर सामाजिक असहज हो जाते हैं और समय की दिशा भी स्थापित मानदंडों को दरकिनार कर हमें अपने प्रवाह में घसीट ले चले। तब यह अनिवार्य हो जाता है कि इन संदर्भों के मूल में निहित कारणों का मनोवैज्ञानिक अध्ययन हो इसलिए चाहे कोई भी रचनात्मक विधा हो उसमें चरित्र सामाजिक और पारिवारिक संबंधों में ही आचरणगत बदलावों के तहत नए समय और समाज की सूचना देते हैं। अतः मानव संबंधों के सामाजिक, आर्थिक, राजनीतिक और सबसे महत्वपूर्ण पारिवारिक पहलुओं के कार्य कारण संबंध के माध्यम के लिए मनोविज्ञान की जरूरत होती है। जहां मानव संबंधों का सवाल है और हमारा अभीष्ट नारी चरित्र है। तब नारी के व्यक्ति रूप के साथ पारिवारिक, सामाजिक संदर्भों में आचरणगत आर्थिक, सांस्कृतिक एवं राजनीतिक अवधारणाओं का विवेचना मनोविश्लेषणात्मक प्रक्रिया से अनिवार्य हो जाता है। एक स्त्री पत्नी भी है, तो प्रेमिका भी है, वह सिर्फ पत्नी है, तो सिर्फ प्रेमिका भी है इसके अलावे वह मां है तो बेटी भी है। वह सृजनकर्मी है तो संगठनकर्मी भी है, वह शोषिता है तो घरेलू कामगारों के संदर्भ में शोषक भी है। इन बहुआयामी संदर्भ में मृदुला गर्ग के स्त्री पात्रों का संसार निर्मित हुआ है, जहां तक सवाल कहानी का है। तो मृदुला गर्ग की कहानियों में काफी विविधताएं हैं। उनके यहां पत्नी रूप को हम 'वितृष्णा', 'अवकाश', 'मिजाज', 'उर्फ सैम', 'जिजीविषा', 'बीच का मौसम' आदि में देख सकते हैं। वही 'अबकाश', 'रूकावट', 'अगर यूं होता', आदि में प्रेमिका रूप के दर्शन हमें होते हैं। मृदुला गर्ग की कहानियों में मां-बेटी के संबंधों का बारीकियों से चित्रण हुआ है। 'मिजाज', 'कितनी कैदें', 'मीरा नावी', 'शहर के नाम' आदि इसके सशक्त उदाहरण हैं। वही 'ग्लेशियर से', 'डेफोडिल जल रहे हैं', 'साठ साल की औरत', 'बड़ा से काला सेव', आदि में उन्मुक्त स्त्री का अंकन हुआ है। मालकिन और घरेलू कामगारों के संबंध को 'बाहरी जन', 'उस का विद्रोह' और 'किस्सा आज का' में देख सकते हैं। वर्गीयबोध संपन्न नारी मृदुला गर्ग की कहानियों में हैं। 'मौत में मदद', 'अपने अपने कमरे', 'वर्ष बनी बारिश' आदि में एक स्त्री वर्गीय नेतृत्व प्राप्त करने पर एक साधारण स्त्री नहीं रह जाती हैं। अतः उसके वर्गीय व्यक्तित्व का मनोवैज्ञानिक अध्ययन जरूरी हो जाता है।

उनकी कहानी 'मेरा' की स्त्री पात्र मीता द्वंद्व ग्रस्त मध्यम

वर्गीय कामकाजी महिला है। मीता के रूप में मृदुला गर्ग ने आधुनिक स्त्री का सटीक चित्रण किया है। जिसका अंतर्मन दो व्यक्तित्व में विघटित हो गया है। एक स्त्री वह है जो मातृत्व सुख चाहती है, तो दूसरी वह पति की आर्थिक स्थिति को समझते हुए मातृत्व का त्याग करने की कोशिश में है। उसके अंतर्मन को वह स्वयं नहीं समझ पा रही है। कभी उसके समक्ष महेंद्र गलत हो जाता है, तो कभी वह स्वयं को अपराधी महसूस करती है। मीता सोचती है "क्या महेंद्र के लिए उसका प्यार इतना छिछला है कि अपने ऊपर या मासूम सा जुल्म नहीं सह सकती? उसके हाड़ मांस से गढ़ा उसके रक्त से सना यह बच्चा आखिर है क्या? उसकी भूल का नतीजा? उसके महेंद्र के प्यार की अभिव्यक्ति का अवांछनीय परिणाम उसके उसके गर्भ में अटका एक अनचाहा अजनबी भार? उसकी नसों में जमा खून से सना इतर पदार्थ जिसे समय रहते बाहर निकाल फेंका जा सकता है क्या वह इतनी स्वार्थी है कि पति और प्रेमी के लिए छोटा सा बलिदान नहीं दे सकती?" मीता के इस द्वंद्व के समाप्ति उस वक्त होती है। जब डॉक्टर द्वारा यह पता चलता है कि गर्भपात करने या ना करने का फैसला कर माँ का होता है। इस बात में गोल्डस्टीन की अभीप्रेरणात्मक संबंधी विचारधारा की पुष्टि होती है जिसके अनुसार "बाह्य घटनाओं के कारण प्राणी परेशान नहीं होता बल्कि अंदर से प्रेरणा ग्रहण करता है। पुरानी दुखद तनाव और चलाना (आवश्यकताओं) से छुटकारा पाने की खोज में नहीं रहता किंतु अपूर्णता से लक्ष्य की ओर जाने का प्रयास करता है। इस धनात्मक अभीप्रेरणात्मक पक्ष की प्रबलता के कारण व्यक्ति सामान्य एवं सफल जीवन यापन करने में सफल होता है"।¹ डॉक्टर से बातचीत के दौरान ही उसके अंदर एक ऊर्जा का संचार होता है। जो उसको इतनी शक्ति प्रदान करता है कि वह अपने पति के विरुद्ध जा सकने में समर्थ होती है। मीता की छवि अंततः एक मजबूत इच्छाशक्ति वाली स्त्री के रूप में हमारे समक्ष प्रस्तुत होता है।

"हरी बिंदी" मृदुला गर्ग की चर्चित कहानियों में से एक है। सतही तौर पर देखने से लगता है कि सामान्य दिनचर्या से उबकर एक ही स्त्री पूरे दिन स्वयं के लिए जीना चाहती है। एकरासता भरी जिंदगी से उब होना स्वाभाविक है साथ ही थोड़ा परिवर्तन स्वाभाविक है। परंतु लक्ष्यहीन दिनचर्या का कोई महत्व नहीं होता। मैकडूगल का मानना है, कि यदि अभीप्राय अथवा लक्ष्य की प्रवृत्ति ना हो तो विकास की अनवरतता ही नष्ट हो जाएगी। यहां आधुनिक होना अभासी होना नहीं है। 'हरी बिंदी' कहानी केवल लक्ष्यहीन एक दिन बिता देने वाली एक स्त्री की कहानी नहीं है बल्कि इस कहानी में संवेदनाओं की सूक्ष्म व्यक्ति होती है। "हरी बिंदी" की स्त्री पात्र का प्रत्येक कार्य में एक लक्ष्य निहित है।

सभी के पीछे एक योजनाबद्ध कार्यक्रम है। कहानी की शुरुआत से ही स्त्री उन सभी कार्य को करती है जिसे कभी उसके पति ने विरोध किया था। यहां फ्रायड के प्रतिरोध एवं दमन के सिद्धांत को देख सकते हैं। नीले रंग के वस्त्र के ऊपर हरी बिंदी लगाने के दौरान उसके चेतन में जो बात चलती है उसमें दमन के सिद्धांत को स्पष्टतः देखा जा सकता है। "राजन होता तो कहता नीले पर हरा क्या तुक है?"³ या "विवाह के बाद से पहननी छोड़ दी थी नकली है ना, और जरूरत से ज्यादा बड़ा राजन कहता है।"⁴ फिर "राजन रहता है तो बढ़िया जगह बैठ कर आराम से खाने की सूची देखने के बाद सोच विचार कर आदेश दिया जाते है।"⁵ या "राजन कहता है ना जाने तुम्हें कैसे डेनी पसंद है। मुझे तो उसके बचपन पर हंसी नहीं आती। पर उसे आती है कभी कभी बेबात आती है जैसे आज"⁶ इन सभी वक्तव्य में कहीं भी स्वयं के लिए किया गया कार्य नजर नहीं आता। बल्कि यहां अपने उन सभी कार्यों की पूर्ति हो रहे हैं जिसे कभी 'हरी बिंदी' की स्त्री पात्र ने प्रतिकूल स्थिति पाकर दबा दिया था। फ्रायड का मानना है कि "यदि वर्तमान अवस्था में वह पूर्व व्यवहारों एवं इच्छाओं का सफलतापूर्वक दमन नहीं करता तथा नए और मान्य व्यवहारों को नहीं अपनाता है तो वह असामान्य व्यक्तित्व वाला हो जाता है। इस प्रकार ऐसी स्थिति में वह समाज के अनुरूप स्वयं को ढालता है या फिर पहले प्रतिक्रियास्वरूप उत्तेजित होता है और बाद में अपनी क्रिया विषेश का दमन करता है। तब वह उन इच्छाओं, चालनाओं का हो अचेतन में स्थिरीकरण कर लेता है। व्यक्ति को उन्नयन रक्षा युक्ति जिसे समाज में स्वीकार किया जाता है से आंशिक संतोष मिलता है।"⁶ 'हरी बिंदी' की स्त्री पात्र असामान्य तो नहीं है परंतु पहले वह अपनी भावनाओं का स्थिरीकरण करके समाज (पति) के समक्ष संतोष प्राप्त करती हैं। पुनः स्थिति अपने अनुकूल ना पाकर अपनी अचेतन में दमित इच्छाओं का दमन करती है जब स्थितियां अनुकूल हो जाती हैं तो वह अपनी इच्छाओं की पूर्ति करती हैं। 'मिजाज' में माँ बेटी की कहानी है मिजाज कहानी में दो स्त्री पात्र हैं। एक माँ और एक पुत्री "मिजाज" की माँ शिक्षित प्रतिभासंपन्न सुंदर व्यक्तित्व की स्वामिनी हैं। परंतु आर्थिक विपन्नता ने उनके मन में लघुता ग्रंथि का समावेश कर दिया है। लघुता ग्रंथि से मुक्ति के उपाय स्वरूप उन्होंने अपने अंदर की चिंता और द्वंद्व को प्रभुता ग्रंथि में परिवर्तित कर दिया है। 'मिजाज' की माँ के मिजाज में एक प्रभुत्व संपन्न अन्तर्मुखी स्त्री के दर्शन होते हैं। "तेरे नाना जी के मिजाज में यही बड़प्पन था छोटी नौकरी होते हुए भी उन्होंने मुझे पढ़ाया लिखा है। सब तरह की तालीम दें जिससे मैं इस लायक बन सकूँ कि बड़े से बड़े खानदान में भी ब्याह कर जाऊँ तो आसानी से उसमें घुल मिल सकूँ और फिर ३३."⁷ इन अधूरे वाक्यों से यह स्पष्ट होता है कि माँ अच्छा खघनदान ना मिल पाने के दुख को अभी तक संजोए हुए हैं। पूरी कहानी है माँ अपने मिजाज को बिगड़ने नहीं देती। सतही तौर पर

देखा जाए तो वह शांत लगती है। परंतु मन में कई तूफान उमड़-घुमड़ रहे हैं। फ्रायड के इड, इगो और सुपर इगो के सिद्धांत के अनुसार इड किसी भी प्रकार से आनंद प्राप्त करना चाहता है। सुपर इगो आदर्शवाद का मुखौटा पहने हुए हैं। और इगो यह निर्णय करता है की इड की किन इच्छाओं की पूर्ति की जा और किसे छोड़ दिया जाए। जिन इच्छाओं की पूर्ति करना है वह कैसे करना है। इसका निर्णय भी वो ही करता है। निष्कर्षतः इगो, इड की इच्छाओं की पूर्ति सामाजिक मर्यादा के अंतर्गत कर देता है। परंतु इस कहानी में माँ में इगो से अधिक सशक्त सुपर इगो है। बेटी के ये कहने पर कि वह नौकरी छोड़ रही है, एक साधारण माँ इगो से प्रेरित होकर बेटी को यह समझा सकती है, कि नौकरी ना करने से क्या नुकसान हो सकता है या आर्थिक संपन्नता के क्या मायने हैं या आत्मनिर्भर हो तो सफल हो। परंतु माँ के सुपर इगो ने उसे ऐसा करने नहीं दिया "माँ का कलेजा धक से रह गया क्यों पागल हो गई है? क्या नौकरी छोड़कर पूरी तरह इन पर निर्भर हो जाएगी। अस्तित्व मिट जाएगा तेरा।"⁸ यह माँ के अंतरमन की आवाज थी। उन्होंने इसे अपनी बेटी के समक्ष प्रकट नहीं किया। "होठो को गोल करके मुस्कुराई और बोली अच्छा कबसे?"⁹ माँ के सुपर इगो ने उन्हें साधारण माँ नहीं रहने दिया फ्रायड की जातीय परंपरा (radical tradition) के अनुसार सुपर इगो माँ से होते हुए बेटी में आ जाती है। उनके अनुसार सुपर इगो परंपरा का वाहक है। जो एक पीढ़ी से दूसरी पीढ़ी में जाता है। यहां बेटी भी सुपर इगो के तहत नियंत्रित होते दिखाई देती है, इसलिए माँ से खुल कर बात नहीं कर पाती। 'मिजाज' कहानी की तरह "चकरघिन्नी" में भी माँ बेटी के संबंधों को लेकर लिखी गई कहानी है। इस कहानी में नौकरी पेशा माँ की बेटी का आदर्श पत्नी और आदर्श माँ बनना चाहती है। यही उसके जीवन का लक्ष्य है, उसकी यह मानसिकता उसके पूरे परवरिश के दौरान निर्मित हुई है। विनीता को लगता है कि उसकी माँ डॉक्टर है। इसलिए वह आदर्श पत्नी नहीं कही जा सकती है। मनोविश्लेषकों का मानना है बाल्यकाल के जीवन शैली का प्रभाव मन और उसके व्यक्तित्व पर पड़ता है। वह ऐसा मानते हैं कि जीवन के प्रारंभिक अनुभूतियों के आधार पर किसी की जीवन शैली अलग अलग ढंग से विकसित हो जाती है। उसके सामाजिक संबंधों में अभिव्यक्ति होती है बचपन में माँ की कमी विनीता ने महसूस की थी। और उसने यह संकल्प लिया था कि वह कभी डॉक्टर नहीं बनेगी। उसके बचपन की उपेक्षा का प्रभाव उसके मन पर सदैव के लिए अंकित हो गया "जी हां, मैं सिर्फ इसलिए डॉक्टर नहीं बन सकती क्योंकि आप चाहती हैं। आपने कभी यह जानने की कोशिश नहीं की कि मैं क्या चाहती हूँ। क्या पढ़ती हूँ? क्या करती हूँ? जिंदगी में मेरी ख्वाइशें क्या हैं?"¹⁰ हर एक क्रिया के बराबर व विपरीत प्रतिक्रिया होती है। 'वितृष्णा' में हमें विरोधवास सिद्धांत पूरी तरह से दिखाता है। सारी उमर पति से उपेक्षित हुई पत्नी

अपने जीवन के महत्वपूर्ण साल पत्नी के प्रेम एवं भावनात्मक सहारा को तरसती हुई अंततः उदासीन हो जाती है। उसके मन में आशा लालसा न प्रेम की जगह उदासीनता, निराशा, उपेक्षा, संवादहीनता घर कर लेता है। जीवन विरोधी तत्वों से मिलकर बना है उदासीन व्यक्ति कभी कभी बहुत ज्यादा उन्मुख हो जाता है। खुश दिखने वाला व्यक्ति अंदर से दुखी होता है। इसी तरह उदासीन दिखने वाली पत्नी असल में पति का प्रेम और सहचार्य चाहती है। मनोविज्ञानिकों ने इस तरह के व्यवहार का अध्ययन किया है। जिसे वह विरोधाभास का सिद्धांत कहते हैं। प्रत्येक व्यक्ति के जीवन में दो विरोधी तत्वों का उल्लेख करते हुए कहा है कि "मानव जीवन में विरोधाभास सिद्धांत कार्य करता है, जैसे जीवन में अब अवनयन-उन्नयन, ऊंचाई-गहराई, नम्रता-कठोरता, इत्यादि विरोधी तत्व हो सकते हैं इन विरोधों से पृथक्कृत जीवन शक्ति संतुलन लाने का प्रयास करती है।"¹¹ 'यह मैं हूँ' एक ऐसी स्त्री का वर्णन है। जो परिस्थितिवश अपने चारों ओर बनाए छद्म किले को स्वयं नहीं तोड़ पाती है। दुनिया से अपने असली रूप को छुपाकर सरल ने अपने अंतर्मन में एक ऐसी दुनिया का निर्माण कर लिया था जो सच से परे हैं। मनोविज्ञान में परसोना का अर्थ होता है, अपने वास्तविक चेहरे के ऊपर एक दूसरा चेहरा लगा लेना। अपने वास्तविकता को छुपा लेना। इस कहानी में आर्थिक तंगी और पति के अकर्मण्यता से परेशान सरल हमेशा सुंदर और खुश देखना चाहती हैं। जबकि वह उम्रदराज और दुखी है, यह मनोविश्लेषज्ञ युंग के कथन की पुष्टि होती हैं। वह ध्रुवप्रेरको में विश्वास करते हैं। जैसे अंतर्मुखता की प्रधानता वाला व्यक्ति अचेतन में बहिर्मुखी हो जाता है। उसी तरह बाहर से कुछ अधिक ही खुश दिखने वाली सरल वास्तविकता में त्रासदी की प्रतिमूर्ति है। जो कहानी के अंत में चित्रकार मणिपाल के द्वारा अनावृत होती है। अंत में उसकी सारी कुंठा की समाप्ति वहां हो जाती है। "मैं कितनी बेसहारा असुरक्षित दुखी हूँ त्रासदी की प्रतिमूर्ति वो फूट फूट कर रोने लगी।"¹² यहां सरल कुंठित व्यक्ति से साधारण व्यक्ति परिवर्तित हो जाती है।

'दो दूसरी' कहानी में दूसरी पत्नी होने की व्यथा है। 'मीरा नाची' में एक किशोरी की अंतर्मन में उत्पन्न नई इच्छाओं को पूरा करने की लालसा है इसी प्रकार 'छत पर दस्तक' में बुढ़ापे के भय को अंकित किया गया है। 'कितनी कैदे' में स्त्री परिवेश के अनुसार कैसे विभक्त होता है यह दिखाने की कोशिश की गयी है। इस प्रकार 'अनाड़ी' और 'दावत' में कामगारों की मानसिक स्थिति का वर्णन है तो 'समागम' अध्यात्म की ओर हमें ले जाती है। इसके अलावे सभी कहानियों में एक अलग स्त्री की छवि हम देख सकते हैं कहानियों में इतनी वैविधिता मृदुला गर्ग की खासियत है। "मृदुला गर्ग के कहानी लेखन की एक विशेषता है कि उसमें मौजूद स्त्री दृष्टि केवल एक वर्ग, एक समुदाय या एक क्षेत्र तक सीमित नहीं है। वे अनेक वर्गों समुदायों और क्षेत्रों की स्त्रियों के

जीवन संघर्ष को देखती और दिखाती है।"¹³ महिलाओं की आर्थिक सामाजिक समस्याओं को ही नहीं अनावृत करती। बल्कि आधुनिकीकरण की दौड़ में उत्पन्न समस्याएँ जो की आर्थिक समस्या ना हो कर आजकल मानसिक अधिक है पर अधिक बल देती है। जिसमें आधुनिकता में पीढ़ियों के संघर्ष को देखा जा सकता है।

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13. दिनेश द्विवेदी, 'मृदुला गर्ग'—वाक्तित्व और कृतित्व पृष्ठ 306

घोषणा:

मैं रंजना सिंह (9971484343), पता: 477 फर्स्ट फ्लोर बैक, अशोका एंक्लेव—III, सैक्टर—35, फरीदाबाद—121003 (हरियाणा) यह प्रमाणित करती हूँ की यह रचना मेरे द्वारा लिखी गयी, मौलिक रचना है तथा इसका सर्वाधिकार पूरी तरह से मेरे पास है। इसके किसी भी प्रकार से प्रकाशन के लिए मेरी सहमति आवश्यक है।

डॉ. रंजना सिंह, फरीदाबाद

9971454343

डॉ० रंजना सिंह

पता: 477 फर्स्ट फ्लोर बैक,
अशोका एंक्लेव—III, सैक्टर—35,
फरीदाबाद—121003 (हरियाणा)

9971484343

सारांश : राष्ट्रकवि मैथिलीशरण गुप्त का सम्पूर्ण कृतित्व एवं व्यक्तित्व मानवीय मूल्यों से ओत-प्रोत है। गुप्त जी गाँधी युग के प्रतिनिधि साहित्यकार हैं। उनके साहित्य में प्रगति और परम्परा, आधुनिकता और समसामयिकता, इतिहास और संस्कृति, परिवर्तन और निरन्तरता दोनों का सन्तुलित योग है। यही कारण है कि उनके साहित्य में मानवीय पक्ष अत्यधिक पखर है। जहाँ मानवीयता है वहाँ मानवीय गुण भी अवश्य होंगे। गुप्त जी के साहित्य में यही मानवीय दृष्टिकोण उजागर हुआ है जो हमें भारतीय संस्कृति से जोड़ता है। मैथिलीशरण गुप्त परम्परागत अर्थ में आस्तिक हैं – वैष्णव हैं। राम के रूप में ईश्वर के प्रति उनकी अविचल आस्था है। इस प्रकार उनका मानवतावाद वैष्णव मानवतावाद है। उनके मानवतावाद में सभी धर्मों को स्थान प्राप्त है – हिन्दु, शैव, शाक्त, सिख, मुसलमान या ईसाई चाहे व्यक्ति किसी भी धर्म के मानने वाला हो, उनके साहित्य में हम श्रेष्ठ मानव व मानवतावादी जीवन मूल्यों को ही पाते हैं। गुप्त जी सच्चे अर्थों में मानव समाज का हित चाहने वाले साहित्यकार थे। उन्होंने अपने साहित्य के द्वारा मानवीयता के गुणों को ओर बढ़ाया है। उनका साहित्याध्ययन मनुष्य को ओर अधिक मनुष्यता से युक्त करता है। उनके काव्य में सर्वत्र नैतिक मूल्य, राष्ट्रीय मूल्य, सामाजिक मूल्य, सांस्कृतिक मूल्य, लोकतांत्रिक मूल्य एवं आध्यात्मिक मूल्यों का निगदर्शन होता है। मूल्य संस्कृति का गतिशील पहलू है। नैतिक मूल्यों में युक्त गुप्त जी का साहित्य समाज की ओर अधिक श्रेष्ठ बनाने में योगदान देता है।

साहित्य 'मूल्यों' का महत्वपूर्ण एवं प्रभावशाली स्रोत है। साहित्य व मूल्यों में अन्तः सम्बन्ध है। साहित्य समाज का दर्पण है। श्रेष्ठ साहित्यकार श्रेष्ठ समाज की रचना में अपना योगदान देता है। ये योगदान वह अपनी सृजित कृतियों द्वारा ही देता है। वास्तव में मूल्य है क्या? ये जानना भी आवश्यक है। डॉ० प्रेमकृपाल का विचार मूल्यों के सम्बन्ध में इस प्रकार है – "जिस पर हम विश्वास करते हैं – वे स्वीकृत मूल्य हैं, जिन का हम अभ्यास करते हैं, वे क्रियात्मक मूल्य हैं, जिनका हम अनुभव करते हैं और परम्पराओं के नवीनीकरण के लिए जन को अपनाते हैं – वे पारम्परिक मूल्य हैं।" केन के विचारानुसार – "मूल्य वे आदर्श एवं विश्वास या नियम हैं जिन्हें कोई समाज सा समाज के अधिकांश लोग अपनाते हैं।" महादेवी वर्मा ने 'मूल्य' शब्द को परिभाषित करते हुए कहा है – "वास्तव में थोड़े से सिद्धान्त जो मनुष्य को मनुष्य बनाते हैं, हम उन्हीं को जीवन मूल्य कहते हैं।" अतः मूल्य मानव जीवन को श्रेष्ठ एवं उन्नत बनाते हैं। हमारा आचरण मानवीय मूल्यों से ही प्रेरित होता है। मानवीय मूल्यों के अर्न्तगत सत्य, अहिंसा, प्रेम, परोपकार, आदर, सम्मान, सेवा, न्याय, संयम, ईमानदारी, नैतिकता, साधना,

त्याग, ममता आदि आते हैं। मानवीय मूल्य स्थाई हैं। सृष्टि के निर्माण से लेकर आज तक मानवीय मूल्य ज्यों के त्यों हैं। परन्तु जीवन मूल्य सामाजिक परिस्थितियों के कारण परिवर्तनशील होते हैं। देश व काल के अनुसार जीवन-मूल्य बदलते रहते हैं परन्तु मानवीय मूल्य शाश्वत हैं।

आज हमारा समाज जिन बुराईयों को शिकार है, उसका मुख्य कारण मानवीय मूल्यों का पतन है। सार्वजनिक जीवन में मूल्य पतन के कगार पर खड़े हैं। लोग चिरकाल से चले आ रहे मूल्यों का त्याग कर रहे हैं, सभी स्तरों पर सामाजिक, नैतिक, सांस्कृतिक, आर्थिक एवं राजनीतिक मूल्यों का पतन हो रहा है। जिसके परिणामस्वरूप स्वार्थ-भावना, अत्याधिक लोभ, रिश्वत, भ्रष्टाचार, संकीर्णता, हिंसा, विनाश, अन्याय, हताशा, चरित्रहीनता तथा मानवीय अधिकारों का दुरुपयोग – जैसी बुराईयों का समाज में प्रसार हो रहा है। समाज को उन्नत व समृद्ध बनाने के लिए हमें इन बुराईयों को दूर करना होगा। गुप्त ने अपने साहित्य के द्वारा श्रेष्ठ मानवीय मूल्यों को निरूपित किया है। जिससे सामाजिक सद्भावना, आपसी भाईचारे, सांस्कृतिक मेल-मिलाप, उच्च नैतिक गुणों का हम समाज में प्रसार कर सकते हैं। इस सम्बन्ध उनका मानना है –

*"अर्पित जो मेरा मनुज-काम,
बहुजन-हिताय, बहुजन सुखाय।"*

गुप्त जी मानवता को सभी धर्मों के ऊँचा मानते थे वे समानता के अधिकार के प्रबल समर्थक दिखाई देते हैं –

"स्वगत के सम्बन्ध में हम सब समान व स्वतन्त्र हैं।"

गुप्त ने सर्वत्र कहा भी है कि हमारे मत किसी भी विषय में भिन्न-भिन्न हो सकता है। परन्तु सामाजिक रूप से कभी आपसी मतभेदों के कारण कटुता नहीं आनी चाहिए। युद्ध कविता में इसी सम्बन्ध में उनका कहना है –

*"शत्रु-मित्र दोनों का मतैव्य जहाँ होता है,
फूट पड़ती हैं वही भव्यता में दिव्यता।"*

भारतीय संस्कृति विश्व में इसीलिए अनुकरणीय है क्योंकि यहाँ पर नैतिक मूल्य अपने श्रेष्ठ रूप में पाए जाते हैं। इस सम्बन्ध में गुप्त जी कहते हैं –

*"मूल्य रखती है राज्य से भी बड़ा लोक में,
राम की भरत की उदात्त भ्रातृ-भावना"*

जहाँ भाई से भाई लड़ता है, उस समाज में अगर हम राम व भरत की भाँति प्रेमपूर्वक रहे तो पारिवारिक वातावरण प्रेम व स्नेह से अभिशिक्त रहेगा। प्रेम के कमरे में इसी कविता में उनके विचार हैं –

"बैर की यथार्थ शुद्धि बैर नहीं, प्रेम है"

और इस विश्व का इसी में छिपा क्षेम है।⁸

आज के समाज में जहाँ पारिवारिक मूल्यों का विघटन हो रहा है। ऐसे युग में गुप्त जी का साहित्य समाज में धर्म व सत्य-साधना के विषय में हमारा मार्ग प्रशस्त करता है—

“सत्य से ही स्थिर है संसार,

सत्य ही सब धर्मों का सार।”⁹

धर्म के मार्ग पर चलने वाला व्यक्ति धीर व वीर होगा। वीर मनुष्य के विषय में उन्होंने ‘साकेत’ में कहा है—

“वीर न अपना देते हैं, न वे और का लेते हैं।”¹⁰

वीरता व साहस सभी मानवीय गुणों में श्रेष्ठ गुण है। वीर मनुष्य अधिकार सम्मत बात करता है। अनाधिकार वीर मनुष्य का गुण नहीं है।

गुप्त जी ने राजा व प्रजा के सम्बन्ध का वर्णन करते हुए ‘साकेत’ में लिखा है—

“प्रजा के अर्थ है साम्राज्य सारा, मुकुट है ज्येष्ठ ही पाता हमारा।”¹¹

‘साकेत’ आधुनिक जीवन का महाकाव्य है। जहाँ राम जैसा राजा, लक्ष्मण व भरत जैसा भाई, सीता जैसी पत्नी व हनुमान जैसा सेवक को वहाँ सर्वत्र ही राज राज्य छाया रहता है। क्योंकि प्रजा के सुख में ही राजा का सुख नीहित है —

“नीतियों के साथ रहतीं रीतियाँ

पूर्ण है राज्य-प्रजा की प्रीतियाँ।”¹²

गुप्त जी के साहित्य में राजा व प्रजा दोनों ही मातृभूमि के प्रति उच्च आदर्श भावना रखते हैं क्योंकि माँ के पश्चात् मातृभूमि ही हमारा पालन-पोषण करती है। मनुष्य को माँ के साथ-साथ मातृभूमि के प्रति भी आस्थाभाव होना चाहिए—

“जन्मभूमि, ले प्रगति और प्रस्थान दे,

हमको गौरव, गर्व तथा निज मान दे।”¹³

गुप्त जी का साहित्य आज के युग के लिए किसी वरदान से कम नहीं क्योंकि आज समाज में जिस गति से नैतिक व मानवीय मूल्यों का ह्रास हो रहा है। उन्हें हम सत् साहित्य के द्वारा ही दूर कर सकते हैं। माया के सम्बन्ध में उनका कहना है —

“जीव और प्रभु-मध्य अड़ी माया खड़ी,

वह दुरत्मया और शक्तिशाली बड़ी।

साधों उसको और मनाओं युक्ति से

सखे समन्वय करो भक्ति का, भुक्ति से।”¹⁴

धन का संग्रह करने की प्रवृत्ति समाज को एक-दूसरे से दूर कर रही है। सामाजिक स्तर पर व्यक्तियों में भेद हो रहा है। जिसका विरोध गुप्त ने किया है। उनके अनुसार समाज में सभी वर्गों के लोगों में आपसी प्रेम व सहयोग की भावना होनी चाहिए। तभी तो वे ‘प्रदक्षिणा’ में कहते हैं

“दे न सका संसार हमें कुछ,

हमीं उसे कुछ दे जावे।”¹⁵

हमें सभी मनुष्यों के विषय में सोचना होगा जिससे ये संसार जीने योग्य बने :—‘सहायता’ कविता में वे कहते हैं —

“जो जन हो असहाय अनाथ,

रक्खों उनके सिर पर हाथ।”¹⁶

क्योंकि तभी समाज में समरसता की भावना का विकास होगा। हिन्दू संस्कृति हमें लेने के साथ देने का भाव भी सिखाती है

“देकर सबने आदर दान, दो निज मनुष्यत्व को मान।

आखिर प्राणि मात्र हैं एक, विश्रुत है यह आर्य-विवेक।”¹⁷

गुप्त जी ने मानवता, प्रेम व आपसी सौहार्द के साथ सभी धर्मों को भी एक ही माना है। उसके अनुसार सम्पूर्ण विश्व एक परिवार है —

“प्रेम-वृष्टि सविवेक दृष्टि हो,

सृष्टि एक परिवार।”¹⁸

गुप्त जी वैष्णव मत को मानने वाले थे। वे सभी धर्मों का आदर समान रूप से करते थे परन्तु साथ ही जिस धर्म में उनका जन्म हुआ उस धर्म को भी वे उचित सम्मान प्रदान करते थे। ‘हिन्दु’ में उनकी ये भावना स्पष्ट दिखलाई देती है जिसमें वे कहते हैं—

“जय हिन्दू, जय हिन्दुस्तान।”¹⁹

अपने देश से प्रेम करना व अपने धर्म को मानना मनुष्य का अधिकार है, इस सम्बन्ध में ‘झंकार’ की पंक्तियाँ में उनका कहना है—

“भेद का रहे न नाम, रमा है सब में राम।”²⁰

अर्थात् सभी धर्म एक ही है। सब राम के अंश है :—

“सुनो तात, हम सभी एक हैं भव-सागर के तीर

हो शरीर-यात्रा के आगे-पीछे का व्यवधान,

परमात्मा के अंश रूप है आत्मा सभी समान।”²¹

उनके अनुसार सभी मानव एक ही ईश्वर की संताने हैं तो भेद कैसा?

सभी बन्धु हैं लघु या ज्येष्ठ

मत से मनुष्यत्व है श्रेष्ठ।

लिखी नहीं माथे पर जाति,

गुण-कर्मों से उसकी जाति।”²²

भारतीय संस्कृति तो सभी मानव व जीवों के प्रति हमें सहिष्णुता का पाठ पढ़ाती है। गुप्त जी ‘हिन्दु’ में लिखते हैं—

“केवल नीति न कोरा बल हो, उभय समन्वय पावें,

मिटें विषमाएँ हम सबकी सब समत्व पर आवें।

तम से ज्योति, असत् से सत् की ओर सतत् हम जावें।”²³

आज समाज में द्वेष, ईर्ष्या, अहंकार, दिखावटीपन इतना बढ़ गया है कि मनुष्य-मनुष्य का बैरी हो गया है। ऐसे में गुप्त जी का साहित्य मानवतावाद व रीति-नीति की शिक्षा हमें प्रदान करता है—

“भीति छोड़कर प्रीति-रीति रख, आओ, नीति निवाहें।”²⁴

क्योंकि समय परिवर्तनशील है। सृष्टि सदा एक समान नहीं रहती। इसीलिए हमें एक-दूसरे के प्रति दया, करुणा, प्रेम, सहयोग की भावना रखनी चाहिए। जो आज गरीब है, जरूरी नहीं कि वो जीवन भर अभाव में रहें। मेहनत के द्वारा मनुष्य अपने भाग्य को बदल सकता है। राजा-प्रजा के माध्यम से गुप्त जी कहते हैं –

“एक श्रमिक जो आज भूमि ही खन सकता है
कल सुयोग्य हो वही राष्ट्रपति बन सकता है।”²⁵

अतः समाज में पारस्परिक सहयोग की भावना का होना आवश्यक है। सभी का हित होगा, तभी समाज समृद्धशाली होगा। एक सम्बन्ध गुप्त जी कहते हैं–

“जन, समाष्टि में रमो, व्यष्टि को विकसित करके,
निज हित होगा स्वयं सफल सबका हित करके।”²⁶

गुप्त जी का सम्पूर्ण काव्य ‘रामायण’ व ‘महाभारत’ के चरित्रों के इर्द-गिर्द ही घूमता है। वे रामराज्य की कल्पना करते हुए कहते हैं–

“छोड़ कर वह त्रेता युग दूर, आज हम बढ़ आये भरपूर।
साथ ही वह कर्बुरता क्रूर, प्रगति के मद में है यह चूर।
आज के योग्य, एक आदिभाज्य, विश्व को मिले राम का
राज्य”²⁷

राम राज्य के समान ही सभी राजाओं को न्यायप्रिय होना चाहिए। ‘काबा और कर्बला’ में गुप्त जी न्याय की महिमा का वर्णन करते हुए कहते हैं–

“न्यायी के सम्मुख समान हैं दोनों राजा-रंक।”²⁸

राजा का कर्तव्य प्रजा हित में ही है। ‘साकेत’ के माध्यम से इसका वर्णन उन्होंने किया है–

“इष्ट तुमको दृप्त-शासन-नीति,
और मुझको लोक-सेवा-प्रीति।”²⁹

राजा पहले अपनी प्रजा के विषय में सोचता है फिर अपने विषय में, ऐसे ही राजा को राज्य करने का अधिकार होना चाहिए। क्योंकि यदि राजा स्वार्थी होगा तो प्रजा में भी वही गुण आएंगे। सर्वप्रथम देश का शासक देश से प्रेम करने वाला होना चाहिए तभी देश की आर्थिक, सामाजिक व सांस्कृतिक, राजनैतिक तथा धार्मिक विकास होगा।

राष्ट्रकवि मैथिलीशरण गुप्त ने अपने साहित्य में राम-राज्य की कल्पना की यथार्थता प्रदान की है। उनका मानना था कि राम-राज्य में प्राणी मात्र को ही नहीं बल्कि प्रकृति में जन्में सभी जीव-जन्तुओं के लिए हर वस्तु की व्यवस्था थी। सभी प्राणी सुख-संतोष, प्रेम व भाईचारे, आदर-सम्मान के साथ अपना जीवन निर्वाह करते थे। आज के युग में हमें फिर से राम राज्य लाने की व्यवस्था करनी होगी। ऐसे में उच्च मानवीय मूल्य मानव जाति में श्रेष्ठता का भाव स्पंदित को प्रतिष्ठापित करेंगे। ‘यह विजय पताका लहरे’ कविता में गुप्त जी संतोष रूपी धन के विषय में कहते हैं–

“विश्व की शान्ति तभी है जब सन्तोष हमें है”

निष्कर्ष : अर्थात् हमें दूसरों के हित के विषय अपने से पहले सोचना चाहिए। अतः मैथिलीशरण गुप्त का सम्पूर्ण साहित्य मानवीय मूल्यों के उत्थान हेतु हमारा मार्ग प्रशस्त करता है। गुप्त जी हिन्दी साहित्य के अग्रणी पुरोधा ही नहीं अपितु भारतीय संस्कृति व परम्परा के संदेशवाहक है। गुप्त जी का साहित्य आने वाली पीढ़ियों का मार्ग प्रशस्त करता रहेगा।

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सुनीता यादव
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एम. ए. हिन्दी, एम. फिल् हिन्दी,
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सारांश : जिस प्रकार किसी व्यक्ति को के व्यक्तित्व के निर्माण में परिवेश, पारिवारिक, राजनीतिक, सामाजिक परिस्थितियों के साथ-साथ सांस्कृतिक वातावरण का भी अपना महत्व होता है उसी प्रकार समाज की मनोवृत्ति के निर्माण हेतु कई कारक उत्तरदाई होते हैं। पूरा समाज उसकी सोच, उसका चिंतन कई दशकों और सदियों में परत दर परत संग्रहित होते हुए कठोर शैल रूपी चेतना का निर्माण करते हैं। एक सशक्त चेतना का निर्माण मजबूत और सुदृढ़ वास्तविकता के आधार शिला पर ही संभव है। रैना का कथन है कि "इंसान जाति या धर्म या नदियों के प्रवाह या पर्वत मालाओं का गुलाम नहीं है। जब सैकड़ों हजारों इंसान इकट्ठे गुजर-बसर करते हैं और उनकी बुद्धि ठीक काम करती हैं और उनके दिलों में समान भावनाओं का स्पंदन होता है तो एक नैतिक जागृति स्वतः ही उत्पन्न होती है, जिससे एक राष्ट्र बनता है।"¹ राष्ट्र के संदर्भ में राष्ट्रीय चेतना की बात की जा सकती है। बोधपूर्ण भावना ही चेतना है और राष्ट्र के विषय में सचेत होना ही राष्ट्रीय चेतना है। जब किसी समाज में किसी खास चेतना का प्रादुर्भाव होता है तो वह अनायास नहीं होता, मध्यकालीन भक्ति काल के पीछे अखिल भारतीय स्वरूप की विवेचना कई विशेषज्ञों ने की है और सभी ने लगभग यही कबूला है कि भक्ति काल स्वर्ण युग था। उत्तर से लेकर दक्षिण और पूर्व से लेकर पश्चिम तक चारों ओर भक्ति की धारा फूट पड़ी थी। इसमें सभी संप्रदाय जाति धर्म और वर्ग के लोग शामिल थे। इस उदाहरण से समझा जा सकता है कि जब राष्ट्रीयता की बात आती है, भारत के लिए समर्पण की बात आती है तो हम उसे किसी वर्ग समुदाय या धर्म में बाँट कर नहीं देख सकते हैं। मुस्लिम कवियों को हिंदी को हिंदू कवियों से इतर देखना पक्षपात करना ही होगा, दोनों ही एक दूसरे के पूरक हैं। किसी भी क्षेत्र में इसका उदाहरण मिल सकता है "मुस्लिम संस्कृति से मिलकर भारतीय संगीत का सौंदर्य द्विगुणित हो गया है और उसमें एक निखार आ गया है। उत्तर भारतीय संगीत में ईरानी और अरबी संगीत के मिश्रित प्रभाव से एक ऐसा लावण्य प्रतिभाषित होने लगा जो उसके विकास का मुख्य साधन बना रहा।"² अगर शुरुआती दौर से देखा जाए तो यह स्पष्ट है कि मुस्लिम कवियों को हटा देने के पश्चात हमारा साहित्य अपंग हो जाएगा। मुस्लिम कवियों की राष्ट्रीय चेतना, उनकी भारतीयता, उनका समर्पण भाव को अलग से नहीं देखा जा सकता है। राष्ट्रीय चेतना तभी संभव है, जब विभिन्न धर्म और संप्रदाय स्वयं के अस्तित्व को भुलाकर परस्पर एकता का भाव रखें "अगर हम भारत में राष्ट्रीय एकता चाहते हैं तो हमें इसके लिए एक दूसरा रास्ता चुनना होगा। विभिन्न धर्मों या संप्रदायों के अस्तित्व को

नकार कर नहीं, बल्कि इनमें परस्पर सहयोग और सामंजस्य की भावना पैदा करके।"³ मुस्लिम कवियों की एक लंबी परंपरा भारत में रही है जो प्रत्यक्षतः और परोक्षतः भारतीय राष्ट्रीय चेतना को सुदृढ़ बनाने का कार्य इन्होंने किया है इस श्रृंखला में सबसे पहला नाम 'आमिर खुसरो' का आता है।

1. **अमीर खुसरो**— 'खुसरो' खड़ी बोली हिंदी के प्रथम कवि माने जाते हैं। दिल्ली उनकी आत्मा थी और हिंदवी पर उन्हें गर्व था।

चू मन तूतीए दृ हिंदम, अर रास्त पुर्सी,
जे मन हिन्दुई पुर्सी, ता नाज गोयम,,

अर्थात् "मैं हिंदुस्तान की तूती हूँ, अगर तुम वास्तव में मुझसे कुछ पूछना चाहते हो तो हिंदवी में पूछो जिसमें कि मैं कुछ अद्भुत बता बातें बता सकूँ।"⁴ खुसरो के बारे में सर्वमान्य है कि भारत देश का सही परिचय तथा उसकी विशेषता का उल्लेख अमीर खुसरो के द्वारा ही हुआ। उनके फारसी काव्य में अनेक जगह हिंदवी विद्यमान हैं। इससे हमें इनके भारत प्रेम का पता चलता है। इनकी प्रथम प्रेमिका भारतीय हैं उसकी भाव दृभंगिमा, वेशभूषा तथा चाल-ढाल सब स्थानीय हैं। उनका प्रसिद्ध शेर है:-

गौरी सोवै सेज पर मुख पर, मुख पर डारे केस,
चल खुसरो घर आपने, रैन भई सब देश।

इसमें भारतीय वातावरण की अभिव्यक्ति है। खुसरो द्वारा रचित ग्रंथों की संख्या सौ है, जिसमें उपलब्ध बीस-ईक्कीस है। 'खलिकबारी', 'पहेलियाँ', 'मुकरियाँ', 'गजल' आदि प्रसिद्ध है।

2. **मीर**— मीर का नाम बड़े आदर के साथ लिया जाता है। इन्हें भी दिल्ली से बहुत प्यार था, लखनऊ जाने के पश्चात भी दिल्ली से इनका प्रेम कम नहीं हुआ।

"दिल्ली के न थे कूचे, औरके— ए—मुसब्बर थे,
जो शक्ल नजर आई, तस्वीर नजर आई"⁵

शेखों और इमामों पर तंज कसने में वे बाज नहीं आते थे।

" फिर मीर आज मस्जिद—ए—जामे में इमाम
दाग—ए—शराब धोते थे कल जानमाज का।"⁶

इन पंक्तियों में कबीर की झलक मिलती है। उनकी अकखड़ता बेमीशाल है।

(3) **नजीर अकबराबादी**— समूची रीति काल में नजीर असाधारण हैं। नजीर जनजीवन के बीच रमे हुए कवि थे और उनकी कविता में सामान्य जनजीवन की छटा देखी जा सकती है दिवाली के माध्यम से कवि किस प्रकार सामाजिक एकता का बखान करते हैं यह देखने योग्य है। दिवाली के माध्यम से कवि किस प्रकार सामाजिक एकता का बखान करते हैं यह 'दीवाली' नामक कविता

में देखी जा सकती हैं।

हर इक मकां में जला दिया दिवाली का
हर इक तरफ को उजाला हुआ दिवाली का
सभी के दिल में समा भा गया दिवाली का
किसी के दिल को मजा खुश लगा दिवाली का
अजब बहार का है दिन बना दीवाली का

नजीर की यह खासियत है कि साधारण से विषय को असाधारण बना कर अलग भाव पैदा कर दे दीवाली की इस कविता से वे वह सकारात्मकता पैदा करने में सक्षम हैं, जिसको ध्येय कर के उन्होंने ये कविता लिखी थी।

(4) **मिर्जा गालिब** — मुस्लिम कवियों की चर्चा हो और मिर्जा गालिब छूट जाएं या अतिशयोक्ति होगी।

उर्दू कविता के ये सर्वोच्च शिखर माने जाते हैं। इनकी कविताओं में तात्कालिक जमाने की उदासी पामाली और हिम्मत परस्ती का वर्णन पाया जाता। राजतंत्र से खिन्न होकर उन्होंने ये लिखा है:—

कोई उम्मीद बर नजर नहीं आती,
कोई सूरत नजर नहीं आती
मौत का एक दिन मुअय्यन है,
नींद क्यों रात भर नहीं आती।⁸

लेखक की बेचौनी और अकुलाहट को इन पंक्तियों में देखी जा सकती हैं।

(5) **मलिक मोहम्मद जायसी**— पदमावत सूफी काव्य की सबसे महत्वपूर्ण रचना है 'मलिक मोहम्मद जायसी' ने हिंदी साहित्य को एक ऐसी रचना दी है, जिसमें राष्ट्रीय भाव कूट-कूट कर भरे हैं। स्वयं मुस्लिम होते हुए भी एक हिंदू राजा की कहानी कहना और अल्लाउद्दीन जिसका धर्म लेखक के धर्म से मिलता है, उसे आसुरी शक्ति बताना स्वयं के स्व को विलीन करना है।

छार उठाय लीन्ह एक मूंठी,
दीन्ही उढ़ाई पिरिथिमी झूठी

ये पंक्तियाँ जीवन के सत्य को उजागर करता है। अंततः प्रत्येक जीवन को मिट्टी में मिल जाना है।

(6) **रहीम**— रहीम अकबर के दरबार के बड़े सम्मानित व्यक्ति थे। वे हिंदी, संस्कृति और फारसी के पंडित थे। रहीम के दोहो से हिन्दी साहित्य सम्पन्न होता है। रहीम की रचनाएँ भारतीयों को राह दिखाने का कार्य करती हैं। छंदों में उन्हें दोहा और बरवै बहुत पसंद थे।

"दीरघ दोहा अरथ के, आखर थोरे आहिं।

ज्यों रही नट कुंडली सिमिटी कूद चढ़ि जाहि।"⁹

इस प्रकार के दोहे मार्गदर्शन हेतु श्रेष्ठ हैं। इन कवियों के अलावे बंदा नेवाज, रसखान, बुरहनुद्दीन 'जानम', रसलीन, अलिमुहिब खाँ, प्रीतम आदि के नाम हिंदी साहित्य में महत्वपूर्ण स्थान रखते हैं। देश के प्रति समर्पण के भाव सभी कवियों में होते हैं, क्योंकि

कवि किसी न किसी प्रकार जनमानस में सकारात्मक ऊर्जा को प्रवाहित कर नए समाज की रचना करते हैं। परंतु सीधे तौर पर उन्नीसवीं और बीसवीं सदी के कई ऐसे भी मुस्लिम कवि हैं जो राष्ट्रीय चेतना के विभिन्न स्वरों को सुदृढ़ कर रहे थे। उन सभी भावों को हम उनकी कविता में देख सकते हैं।

7. **राष्ट्रीय चेतना** — राष्ट्रीय चेतना की बात हो और इकबाल का नाम ना आए यह संभव नहीं है। सबसे पहले हिंदुस्तानियों के जवाँ पर 'हिंदुस्ता हमारा' आता है।

"सारे जहां से अच्छा हिंदुस्ता हमारा।

हम बुलबुले हैं इसकी यह गुलिस्तां हमारा।

गुरबत में हों अगर हम रहता है दिल वतन में,

समझो वहीं हमें भी दिल हो जहां हमारा।"¹⁰

इकबाल की राष्ट्रीय चेतना की प्रशंसा करते हुए गांधी जी का कहना है कि "कौन ऐसे हिंदुस्तानी दिल है जो इकबाल का हिंदुस्तान हमारा सुनकर धड़कने नहीं लगता और यदि कोई ऐसा दिल है तो मैं उसे उसकी बदनसीबी ही समझूंगा, इकबाल के इस तराने की जवान हिंदी या हिंदुस्तानी है या उर्दू है? कौन कह सकता है कि यह हिंदुस्तान की राष्ट्रभाषा नहीं है।"¹¹

8. **'इतिहास का स्वर्ण गान'**— भारत के स्वर्णिम इतिहास को डॉ मुहम्मद इकबाल की इन पंक्तियों में देखी जा सकती है। 'परिंदे का आशियाना' नामक कविता शांतिप्रिय राष्ट्र की कल्पना है।

आता है याद मुझको गुजरा हुआ जमाना।

वे बाग की बहारें, वह मेरा आशियाना।।

आजादियां कहां वे अब अपने घोंसले की।

अपनी खुशी से आना अपनी खुशी से जाना।।

(परिंदों का आशियाना)¹²

गुलाम राष्ट्र में गुलाम प्रजा की दास्तां को इन शब्दों से अधिक सटीक और कैसे अंकित किया जा सकता है। अपनी बेबसी को शब्दों में उतरना अपने अंतर्भावों को प्रगट करना मुस्लिम कवियों की विशेषता रही है।

'साम्राज्यवाद का विरोध'— कवि समाज की आवाज होते हैं। वह साम्राज्यवादी शक्तियों से अवगत थे अंग्रेजों की फूट डालो राज करो की नीति को जानते थे। वह देशवासियों को समुदाय के ऊपर आने वाले भावी खतरों से अवगत कराते हैं। अपनी कविता 'तस्वीर-ए-दर्द' में उन्होंने तत्कालीन समाज में व्याप्त सभी विकारों तथा राष्ट्रीय एकता में बाधक सभी कारणों का विश्लेषण किया है। इकबाल लिखते हैं।

नहीं मिनत कश-ए-ताब-ए शनीदन दास्तां मेरी

खामोशी गुफ्तगु है, बेजबानी हैं जवा मेरी।

यह दस्तूर-ए जबा बंदी है कैसे तेरी महफिल में,

यहां तो बात करने को तरसती है जवां मेरी।¹³

लेखक अपनी बेबसी और लाचारी से इतना त्रस्त है कि

कहता है कि "मेरी कहानी इतनी दुख से परिपूर्ण है कि किसी व्यक्ति में उसे सुनने की सामर्थ्य नहीं है मेरी जवां है, चुप्पी, बातचीत और मौन रहना तुम्हारी महफिल का भी क्या फायदा है जहां ऐसी जबाँ बंदी है कि जबाँ बात करने को तरस जाए" यह एक ऐसे उदाहरण है जैसे किसी को आजादी तो दे दी जाए परंतु बोलने की, अपनी इच्छा प्रकट करने की क्षमता ही छीन ली जाए। ऐसी स्थिति में व्यक्ति प्रत्यक्षतः तो आजाद मालूम पड़ता है परंतु परोक्षतः कैदी से कम नहीं होता। साम्राज्यवादी जकड़न से तात्कालिक समाज भी ऐसे ही बंधा हुआ था। साम्राज्यवाद की जड़ें इतनी गहरी थी की चाह कर भी आजाद होना संभव नहीं था।

‘स्वर्णिम भविष्य की कल्पना — मुस्लिम कवि अपनी कलम से जनता को भविष्य दिखला रहे थे। सुंदर भविष्य की कल्पना हमें वर्तमान को सुधारने की प्रेरणा देती है। वर्तमान में किया हुआ परिश्रम भविष्य को मजबूत बनाता है। ‘मुजफ्फर’ द्वारा 1931 में रचित कविता ‘तिलक महाराज देखेंगे’ कि पंक्तियों से स्पष्ट होता है कि स्वप्न देखने चाहिए और उसे सच करने की क्षमता विकसित करनी चाहिए।

“ कभी वह दिन भी आएगा कि हम स्वराज देखेंगे,
दायरे —हिंद में फिर हिंदुओं का राज देखेंगे,
छूटेगी कौम अपनी गैर जाति की हुकूमत से,
वतन को गैर मुल्कों का न हम मोहताज देखेंगे,
ना आने पाएँगी कसरत से मुल्के दृ गैर की चीजें
न जाता हिंद से हिंदुस्तान का नाज देखेंगे।”¹⁴

कवि आजाद भारत की कल्पना करते हैं जहां ब्रिटिश नहीं, भारतीयों का राज होगा भारत गोरों से आजाद होंगे। दूसरे मुल्क के गुलामी से आजादी का चित्रण किया है। लेखक ने जहां विदेशी वस्तुओं से भी मुक्ति के बात की है।

‘वर्ग विषमता का चित्रण— एक सुदृढ़ राज की कल्पना तब तक संभव नहीं है जब तक देश वर्ग विषमता के विष से मुक्त हो पाए। कोई तीसरा तभी हम पर राज करता है, जब हम ऐसे ही भेदभाव व कुरीतियों से उनके लिए अपने घर में घुसने का अवसर प्रदान करते हैं। शोषित और शोषकवर्ग के हृदयस्पर्शी, मार्मिक तथा करुण चित्रण मुस्लिम कवियों ने कुशलता के साथ किया है। साहिर लुधियानवी की ये पंक्तियां दृढाव्य है।

मेरे सकश तरानों की हकीकत है तू इतनी है
कि जब मैं देखता हूं भूख के मारे किसानों को ,
गरीबों मुफलिसों को, बेकसों को, बेसहारों को,
सिसकती नाजनीनों को, तड़पते नौजवानों को,
हुकूमत के तश्हुद को, अमारत के तकबुर को,
किसी के चीथड़ों को और शहंशाही खजानों को,
तो दिल ताबे निशाते बज्मे इशरत ला नहीं सकता,
मैं चाहूं भी तो ख्वाब दृआवर तराने गा नहीं सकता।”¹⁵

(साहिर मेरे गीत तलखधियां)

गरीबों, किसानों, बेसहारों, बेरोजगारों, नौजवानों का मंजर यह है कि साहिल सुखद भविष्य की कल्पना भी नहीं कर सकते। एक तरफ शहंशाही खजाने का रुतबा है, तो दूसरी तरफ फटे चिथड़े का मंजर कवि इन में सामंजस्य बिठा पाने में अक्षम है।

जोश वर्धक माहौल — ये कवि युवाओं में अपनी कविताओं के द्वारा जोश भरने का कार्य करते थे। वे नौजवानों के हृदय में देशभक्ति के भाव का जागरण करने में लगे हुए थे। 1930 में ‘अशफाक उल्ला खान’ की कविता ‘आवाहन’ जोश वर्धक माहौल का निर्माण करने में सक्षम है।

कस ली है कमर अब तो कुछ करके दिखाएंगे,
आजाद ही हो लेंगे, या सर ही कटा देंगे ,
हटाने के नहीं पीछे ,डर कर कभी जुल्मों से,
तुम हाथ उठाओगे हम पैर बढ़ा देंगे।”¹⁶

इस कविता का भाव है जोश के साथ आगे बढ़ना और मातृभूमि के लिए न्योछावर हो जाना। डर को अपने मन से निकाल दुश्मन से लोहा लेना और अपनी आजादी को प्राप्त करना।

निष्कर्ष— मुस्लिम कवियों की परम्परा अविच्छिन्न रूप से भारतीय संस्कृत में घुली मिली है। इन कवियों ने समय समय पर अपना कवि धर्म निभाते हुए समाज को आईना दिखाने के साथ-साथ राष्ट्रीय चेतना का संचार जनमानस में किया है। एक लंबी परंपरा के अंतर्गत अमीर खुसरो से होते हुए सभी समकालीन साहित्य में अपना अमूल्य योगदान देते हुए अपनी सशक्त उपस्थिति दर्ज करवाने में ये कवि सक्षम हैं। उन्होंने अपनी रचनाओं में इतिहास और भविष्य दोनों को अंकित करते हुए सफल वर्तमान की रचना का मूल मंत्र प्रदान किया है। हम कवियों को उनके धर्म के आधार पर विभाजित करने के पक्ष में नहीं हैं। कवि तो केवल कवि है। हर काल और युग में यह अपनी प्रासंगिकता सिद्ध करते हुए राष्ट्रीय चेतना को बनाए रखने बनाए रखने का कार्य किया है। ये समाज का दर्पण होते हैं और किसी भी संस्कृति का अभिन्न अंग इनकी उपस्थिति के बिना सांस्कृति और साहित्य का अपना अस्तित्व शेष नहीं रह पाएगा।

‘संदर्भ ग्रंथ

1. सैयद मुजफ्फर हुसैन बनो, इकबाल की शायरी और राष्ट्रीय चेतना, पृष्ठ संख्या 28
2. भगवती शरण शर्मा, भारतीय संगीत का इतिहास, पृष्ठ संख्या 86-87
3. सैयद मुजफ्फर हुसैन बनो, इकबाल की शायरी और राष्ट्रीय चेतना, पृष्ठ संख्या 29
4. बचन सिंह, हिंदी साहित्य का दूसरा इतिहास , पृष्ठ संख्या 66
5. बच्चन सिंह, हिंदी साहित्य का दूसरा इतिहास, पृष्ठ संख्या 239
6. बच्चन सिंह, हिंदी साहित्य का दूसरा इतिहास, पृष्ठ संख्या

7. डॉ हरी महर्षि, घनश्याम सुखवाल, राष्ट्रीय गीत माला, पृष्ठ संख्या 102
8. बच्चन सिंह, हिंदी साहित्य का दूसरा इतिहास, पृष्ठ संख्या 253
9. बच्चन सिंह, हिंदी साहित्य का दूसरा इतिहास, पृष्ठ संख्या 162
10. सैयद मुजफ्फर हुसैन बनो, इकबाल की शायरी और राष्ट्रीय चेतना, पृष्ठ संख्या 21
11. महात्मा जी डी तेंदुलकर, वॉल्यूम 8, पृष्ठ संख्या 296
12. डॉ हरी महर्षि, घनश्याम सुखवाल, राष्ट्रीय गीत माला, पृष्ठ संख्या 63
13. सैयद मुजफ्फर हुसैन बनो, इकबाल की शायरी और राष्ट्रीय चेतना, पृष्ठ संख्या 21
14. डॉ हरी महर्षि, घनश्याम सुखवाल, राष्ट्रीय गीत माला, पृष्ठ संख्या 192
15. असगर वजाहत, हिंदी उर्दू की प्रगतिशील कविता, पृष्ठ संख्या 110
16. डॉ हरी महर्षि, घनश्याम सुखवाल, राष्ट्रीय गीत माला, पृष्ठ संख्या 172

घोषणा:

मै रंजना सिंह (9971484343), पता: 477 फर्स्ट फ्लोर बैक, अशोका एंक्लेव —प्प, सैक्टर—33, फरीदाबाद—121003 (हरियाणा) यह प्रमाणित करती हूँ की यह रचना मेरे द्वारा लिखी गयी, मौलिक रचना है तथा इसका सर्वाधिकार पूरी तरह से मेरे पास है द्य इसके किसी भी प्रकार से प्रकाशन के लिए मेरी सहमति आवश्यक है द्य

डॉ. रंजना सिंह, फरीदाबाद

9971454343

डॉ० रंजना सिंह

पता: 477 फर्स्ट फ्लोर बैक,
अशोका एंक्लेव —III, सैक्टर—35,
फरीदाबाद—121003 (हरियाणा)
9971484343



नारी की दशा व नारी की दिशा को ध्यान में रखकर जो विचार व्यक्त किये जाते हैं, वो नारी विमर्श के अन्तर्गत आते हैं। जीवन के प्रति उसका दृष्टिकोण, उसकी आकांक्षाएं व अपेक्षाएं उसके जीवन के उद्देश्य तथा जीवन के विभिन्न पक्षों पर उसके विचारों का विश्लेषण नारी विमर्श के अन्तर्गत आता है।

आज की कवित्रियां विमर्श की भाषा को त्याग कर, अपने अस्तित्व के लिए युद्ध की भाषा का प्रयोग करने लगी हैं। भारतीय नारी इतिहास की यह बहुत बड़ी विडम्बना रही है कि धर्मग्रन्थों में उन्हें वस्तु-बाजार, धर्मकृत्यों के उपकरण यौन-विलास, पुरुष-सेवा और गृहणी से अधिक कुछ समझने की कोशिश नहीं की है। इस सन्दर्भ में मैथिलीशरण गुप्त ने लिखा भी है—

**अबला जीवन हाय तुम्हारी यही कहानी,
आँचल में है दुध और आँखों में पानी।**

परन्तु आज नारी विमर्श की परिधि से इन पंक्तियों को बाहर फेंक दिया गया है आज नारी की आँखों में पानी आँसू नहीं तेजस्वी जल है, जो अबला शब्द को गलत सिद्ध कर देता है।

महादेवी वर्मा ने गीत के माध्यम से नारी की वेदनाओं नवगीत में व्यक्त किया है—

**“दुख ही जीवन की कथा रही,
क्या कहूँ आज जो कही नहीं,
उमड़ी थी कल मिट आज चली
मैं नीर भरी दुःख की बदली।”**

महादेवी वर्मा ने गीत को परिभाषित करते हुए लिखा है — “सुख-दुख की समवेश्मयी अवस्था विशेषकर गिने-चुने शब्दों में स्वर-साधना के उपयुक्त चित्रण कर देना ही गीत है।” शम्भुदयाल सिंह ने लिखा है — “दरअसल गीत कवि की आन्तरिक निजता की मुखरित अभिव्यक्ति है।” पर दस-बारह साल पहले पहले गीतकारों ने नये रूप में गीत का सृजन किया जिसे नवगीत कहा गया।

नवगीतकार निराशा में आशा और दुःख में सुख की किरणें लेकर चलता है। उसका रोना भी आशा और आकांक्षा के साथ होता है। वह युगबोध को इच्छा से ग्रहण करता है गीत का ही विकसित और संश्लिष्ट रूप नवगीत है।

आधुनिक हिन्दी साहित्य में भारतीय एवं पाश्चात विचारकों ने अपना-अपना मत व्यक्त किया है। स्वामी दयानन्द सरस्वती, विवेकानन्द, राजाराम मोहन राय जैसे समाज सुधारकों के प्रयास से भारतीय नारी की दशा और दिशा दोनों बदली है। विगत तीन दशकों स्त्री-विमर्श साहित्य के केन्द्र में उभरकर प्रस्तुत हो रहा है। फिर भी भारतीय स्त्री-समाज का सबसे निचला तबका आज भी

शिक्षा पाने और उसके सहारे नौकरी पाने तक ही सीमित रहा।

स्त्रियों में शिक्षा के बावजूद अपने अधिकारों के प्रति जागरूकता नहीं आ पायी है। शिक्षा उन्हें अपने विरुद्ध होने वाले अत्याचारों के विरुद्ध लड़ने की ताकत नहीं देता, आत्मविश्वास और साहस नहीं देती। शिक्षा के बावजूद सोचने विचारने की गुन्जाइश इसलिए भी नहीं है कि लम्बे समय की पराधीनता ने उसे मानसिक रूप से अपंग बना दिया है।

भारत की स्वतन्त्रता के साथ नारी सशक्तिकरण की शुरुआत महिलाओं की उपेक्षा, शोषण और श्रम में लिंग आधारित भेदभाव को समाप्त करने तथा बराबरी के सिद्धान्त को दृढ़तापूर्वक पालन करने की नीति से हुई। भारतीय संविधान के अनुच्छेद 15 के अनुसार, लिंग के आधार पर भेदभाव को समाप्त किया गया है एवं अनुच्छेद 23-24 के अन्तर्गत महिलाओं के किसी भी प्रकार के शोषण पर पूर्ण प्रतिबन्ध है। पर व्यवहार में न तो स्त्री पुरुष समानता पाई जाती है और न ही उसका शोषण समाप्त हुआ है।

बार-बार भारतीय संस्कृति परम्परा, धर्म, नैतिकता और सनातन मूल्यों की दुहाई देकर औरतों के बढ़ते कदम को रोका जाता है। हमारे समाज में पतिव्रता नारी की प्रशंसा की जाती है, कहा जाता है—

**“यदि नारी है पतिव्रत में सती धर्म अनुकूल,
कोई कार्य नहीं करती है, निज पति के प्रतिकूल”**

पर युग चाहे जो भी आये पर पतिव्रता पति का वर्णन नहीं मिलता, क्यों सिर्फ पतिव्रता नारी होनी चाहिए, पति नहीं, क्यों वह स्वतन्त्र हो, कुछ भी पत्नी के प्रतिकूल आचरण करने के लिए है।

बालविवाह निरोधक अधिनियम 1929 के तहत बाल विवाह करना दण्डनीय अपराध है, परन्तु विडम्बना यह है कि हो चुका विवाह अपने आप में अवैध व गैर कानूनी नहीं होता है।

राष्ट्रीय स्वास्थ्य सर्वेक्षण-3 के मुताबिक 50 प्रतिशत लड़कियों की शादी 18 साल से कम उम्र में हो जाती है।

घरेलु हिंसा, बलात्कार, यौनहिंसा विवाह से जुड़े अत्याचार, खर्च तथा जीवन पोषण के अधिकार आदि से सम्बन्धित कानून बना कर स्त्रियों के सुरक्षा के इंतजाम किये गये हैं। पर मुश्किल यह है कि समाजिक मान्यताओं के कारण इस तरह की हिंसा की शिकार स्त्री उसे सामने लाने से कतराती है। महिलाओं के साथ घर पर होने वाली हिंसा पुलिस के लिए आज भी जुर्म नहीं है, महज घरेलु मामला है।

बालविवाह अनमेल विवाह, आनर-किलिंग जैसे जुर्म सिर्फ प्रेमचन्द्र के उपन्यासों में नहीं, बल्कि आज भी है।

हिन्दु नारी सम्पत्ति अधिकार कानून 15 अप्रैल 1937 को पारित प्रेमचन्द्र के समय लोकसभा में आ चुका था और अपने

साहित्य में प्रेमचन्द ने इसका चित्रण भी किया एवं प्रस्ताव को बधाई भी दी।

प्रेमचन्द्र के समय स्त्री की दुर्दशा जोरों पर थी नारी अशिक्षित थी उन्होंने इस व्यथा को अपने उपन्यासों में चित्रित किया है।

प्रतिज्ञा में सुमित्रा अपने कृपण, निर्दयी पति के बुरे व्यवहार से दुखी होकर मायके जाना चाहती है, परन्तु मायके वाले उसे बोझ मानते हैं, वह अन्दर ही अन्दर बहुत दुखी होती है। मंगलसूत्र में बताया गया है कि पत्नी को पति के घर कोई अधिकार नहीं है, उसका पति सन्त कुमार कहता है जो स्त्री पुरुष पर अवलम्बित हो उसे पुरुष की हर हुकूमत माननी पड़ती है। सेवासदन में गजधर अपनी पत्नी सुमन को घर से निकाल देता है। अभिलाषा कहानी में पान वाला अपनी पत्नी के साथ ऐसा ही करता है।

दहेज के अभाव में अधिक आयु वाले पुरुष का विवाह कम उम्र वाली लड़कियों के साथ कर दिया जाता है जिसका ज्वलन्त उदाहरण सेवासदन की सुमन, गोदान की रूपा, गबन की रतन तथा निर्मला है।

महाराष्ट्र, आन्ध्रप्रदेश तथा दक्षिण के कुछ अन्य राज्यों में प्रचलित देवदासी और जोगिन प्रथाएं भी लम्बे समय से समाज में जीवित हैं जिनका विरोध कानून द्वारा नहीं हो पाया है।

सरकार ने कानून बनाकर महिलाओं को स्वतन्त्रता एवं समानता का अधिकार दे दिया है पर समाज अपने बनाये नियमों को ही उन पर थोपता है।

जामिया विश्वविद्यालय की प्रवक्ता पढ़ाने से इसलिए वंचित है कि उन्होंने बुर्के में आने से इनकार कर दिया था, जबकि विश्वविद्यालय में ऐसी कोई शर्त या नियम नहीं है।

नारी सशक्तिकरण की दिशा में नारीवादी आन्दोलन एवं नारी विमर्श का योगदान इस मायने में महत्वपूर्ण है कि इसने व्यापक स्तर पर स्त्रियों स्वचेतन बनाया है। पर बजारवाद के चुंगल में फंसकर नारीवाद अपनी दिशा एवं लक्ष्य से भटक रहा है; पर ये वाद अपनी पूर्व के कूपमण्डूकता से निकल कर पश्चिम के सांस्कृतिक साम्राज्यवाद का अंग बन रहा है। स्त्रीवादी स्त्री, लिंग भेद जरूर मिटा रही है, बाजार के पण्य के रूप में वह एक सार्वभौमवाद से छूटकर दूसरे समूहिक दलदल में फंस रही है।

यह लड़ाई सिर्फ पुरुष बनाम स्त्री की नहीं है लड़ाई उस पूरी व्यवस्था, तन्त्र और मानसिकता से है, जिसने सभ्यता के विकास की आरम्भिक स्थिति से ही पुरुष की तुलना में स्त्री को कमजोर, दयनीय और पुरुष पर आश्रित नागरिक के रूप में देखा है।

कुछ लोग मानते हैं कि, नारी में अशुद्ध शक्ति होती है वह परिस्थिति के अनुरूप अपने आप को ढाल लेती है। वह पुरुष की बराबरी नहीं करना चाहती पर स्त्री रहकर भी अपना सर्वांगीण विकास करना चाहती, आज की नारी पर्दा प्रथा से ऊपर उठकर संघर्षमय जीवन जीने के लिए तैयार है। एक उदाहरण देखिए—

कंचन काया—काया, सुनते—सुनते ऊब गयी मैं, भँवर चीरकर तैर रही थी, नाव देखकर डूब गयी मैं, झुककर नहीं चलूंगी तनकर ऐसी है मेरी गुरुदीक्षा। संघर्षों से गोद गोद कर बना दिया है मुझे बाँसुरी, उंगली रखते ही गूँजुंगी पर न जपूंगी नाम तुम्हारा।

जिस देश में माँ पूजनीय है, उसी देश में युवा जब माँ—बहन की अभद्र गालियां देने में संकोच नहीं करते, तब मैं सोचने पर मजबूर हो जाती हूँ कि आखिर किस दिशा में हमसे गलती हो रही है। इसका जवाब केवल एक ही निकलकर आता है और वह है शिक्षा व्यवस्था, जो बच्चे की सोच को बचपन से सींचती है और युवा बनने पर सामाजिक सोच का सृजन करती है।

अब वक्त आ गया है कि हम महिला सशक्तिकरण से सामाजिक सशक्तिकरण की ओर अग्रसर हो और समाज की संकीर्ण मानसिकता को उखाड़ फेंके। यह सबकुछ शिक्षा से ही संभव है। जब बच्चों को छोटी उम्र से ही एक दूसरे का सम्मान करना व स्त्री—पुरुष में प्राकृतिक अंतर को समझाया जाएगा तो स्वतः ही वह युवावस्था में खुले विचारों वाला होगा। तब ना तो किसी की स्त्री के सशक्तिकरण की बात करनी पड़ेगी, ना ही किसी स्त्री को इसकी आवश्यकता ही रह जाएगी।

भारतीय संविधान के प्रावधान के अनुसार, पुरुषों की तरह सभी क्षेत्रों में महिलाओं को बराबर अधिकार देने के लिए कानूनी स्थिति है। भारत में बच्चों और महिलाओं के उचित विकास विभाग अच्छे से कार्य कर रहा है। प्राचीन समय से ही भारत में महिलाएँ अग्रणी भूमिका में थी हालाँकि उन्हें हर क्षेत्र में हस्तक्षेप की इजाजत नहीं थी। अपने विकास और वृद्धि के लिए उन्हें हर पल मजबूत, जागरूक और चौकन्ना रहने की जरूरत है। विकास का मुख्य उद्देश्य महिलाओं को समर्थ बनाना है क्योंकि एक सशक्त महिला अपने बच्चों के भविष्य को बनाने के साथ ही देश का भविष्य को भी सुनिश्चित करती है।

महिला सशक्तिकरण सिर्फ शहरी कामकाजी महिलाओं तक ही सीमित नहीं है बल्कि दूरराज के कस्बों एवं गांवों में भी महिलाएं अपनी आवाज बुलंद कर रही हैं। वे पढ़ी—लिखी हों या ना हो, अब किसी भी मायने में अपने पुरुष समकक्षों से पीछे नहीं रहना चाहती। अपनी सामाजिक एवं आर्थिक पृष्ठभूमि की परवाह किए बिना वे अपने सामाजिक एवं राजनीतिक अधिकारों को प्राप्त करने के लिए प्रयत्नशील हैं और साथ ही अपनी उपस्थिति भी महसूस करा रही हैं। हालांकि यह भी सच है कि ज्यादातर महिलाओं को अब समाज में बड़े भेदभाव का सामना नहीं करना पड़ता।

महिला सशक्तिकरण एक विश्वव्यापी आंदोलन का रूप ले चुका है। महिलाओं के जीवन में कदाचित यह धारणा बना दी गई है कि वह सशक्त नहीं हैं। तभी तो सशक्तिकरण की बात हुई और स्वयं के सशक्तिकरण के लिए किसी अन्य को आगे आना पड़ रहा है।

यह बात सही है कि महिलाओं को यह याद दिलाना आवश्यक है कि समाज में उनके योगदान का क्या महत्व है मगर इसके दूसरे आयाम को हम कदाचित नजरअंदाज कर देते हैं। क्या असल में महिलाओं को सशक्तिकरण की आवश्यकता है? या फिर यह केवल कुछ गैर सरकारी संगठनों के लिए एक केंद्रीय मुद्दा बनने का सुअवसर मात्र है?

नारी-विमर्श पर शरद जी लिखती है कि – मैं पुरुषों की विरोधी नहीं हूँ पर उस विचारधारा की विरोधी हूँ, जिसमें स्त्री को मात्र उपभोग की वस्तु के रूप में देखा जाता है, इसके लिए मात्र पुरुष प्रधान समाज ही जिम्मेदार है। उन औरतों के जीवन की त्रासदियों के लिये जो अतीत में गणिकाएँ, देवदासिनी, नगरबधुएँ कहलाती थी, वर्तमान में कालगर्ल, बार-डॉसर, सैक्स वर्कर कहलाती है। अशिक्षितों के बीच यही नचयिता, पतुरिया धंधेवाली कहा जाता है। स्त्रियों से जुड़े इस अपराध को स्त्रियों की सहज उपलब्धता पर मढ़कर कोई समाज दोष-मुक्त नहीं हो सकता है।

डॉ० शारद सिंह ने लिखा है—

धूप है पानी हवा है, बिजलियाँ हैं औरतें।

है शिला जैसी अडिग, तो तितलियाँ हैं औरते।

नारी को प्रेरित करती हुई कवयित्री लिखती है—

आंखों में पसरे पर को जीना होगा नीलकंठ सा तेज जहर पीना होगा

सधे पाँव ही चलती। तनिक ना डगमगाती मैं।

यह कटु सत्य है कि स्वभाव से स्त्री अधिक परिश्रमी, व्यवहार कुशल ईमानदार, कुशाग्र बुद्धि और उदार प्रकृति होती है, पर उनपर क्रूरतापूर्ण व्यवहार होता है तो वह विकराल रूप भी बन जाती है। प्रसिद्ध समकालीन नवगीतकर्त्री वर्षा सिंह लिखती है—
अमृत वहां जहर है जहां औरते नहीं है,
वह घर न कोई घर है जहां औरते नहीं है।

आंसू हंसी खुशी की वहां दौलतें नहीं है

शुभ-लाभ से भरा इक सतिया नहीं है।

बेहद उदास दर है जहां औरते नहीं है,

बेटों की चाहतों ने हमें ये भुला दिया है।

बेटी भी रौनकें हैं, बेटों सी शर्तिया,

बेरंगा वो शहर है जहां औरते नहीं है।

निष्कर्ष : कहा जाता है कि भारतीय स्त्री-रचनाकारों ने नारी-विमर्श जो स्वर उठाया है, वह भारतीय परिवेश की देन है। वैश्विक प्रसंग होते हुए भी यह पश्चिम का अंध अनुकरण नहीं है, यहां स्त्री रचनाकारों ने पीड़ा और दमन का अनुभव किया है, दूसरी ओर सुख सपनों की कल्पना की है।

परन्तु यह तो मात्र शुरुआत है साहित्य के माध्यम से स्त्री की वास्तविक स्थिति व उससे जुड़ा अनेक चिन्ताओं का सम्पूर्ण चित्रण अभी शेष है, अतः इस दिशा में अनेक नये तलाशने होंगे, हिन्दी का नारीवाद लेखन अभी शैशव काल से गुजर रहा है, पर

परिपक्व होगा तभी नारी उत्थान सही मायने में संभव होगा।

लेकिन नारीवादी लेखन को पुरुषवादी बाजार, सौन्दर्य, मूल्य, भाषा और संस्कृति के प्रबंधकों से बचाना होगा।

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डॉ० धर्मपाल भट्ट

सहायक प्रोफेसर

लैक्चरास गर्व. आर्युवैदिक

कॉलेज, पटियाला, पंजाब

Abstract : The e-banking system is a system which makes enable financial institutions customers to perform financial transactions i.e.: account transfers, balance information, bill payments and some of them provide even the probability to build credit card or loan applications on a website operated by the institution by internet at any time or place. The e-banking is also known as interne banking or online banking. The banks have selected to be part of the wide world Web for staying competitive in the rapid changing business world and also to take further benefits. This innovation (achieved by globalization and technology growth) has "obliged" the business entities to remodel and redefine their operations. Electronic banking is the future wave. It offers tremendous advantages to consumers in terms of the cost and ease of transactions. But it also introduces new challenges for country management in regulating and monitoring the financial system and in implementing and designing macroeconomic scheme. In the first section there is a summary of E-banking products and facilities provided world wide web and in Albania as a particular case. In the second section there is a basic summary of the ebanking benefits and drawbacks. In the third section there is an explanation about the characteristics, challenges, benefits and drawbacks of E-Banking versus traditional banking. Finally, there are provided some basic suggestions to be taken in account for maintaining efficient and to further formulate the operating atmosphere for the available and potential e-banks.

Keywords: E-banking, Transactions, Online Banking Security, Security Flaws, Security Policy

Introduction

As internet commercialization emerged in the early 1990s, conventional "bricks and mortar" banks started to inquire ways of providing limited online facilities to decrease operating costs. The success of these early attempts led several banks to increase their internet availability with enhanced websites that featured the capability to download forms, open new accounts and process loan applications. The next phase of development was the arrival of internet-only banks that provided online banking and other financial services and products without a network of branch offices. The past of online banking begins in the early 1980s in UK and US but it began to achieve its popularity in the late 1980s and had a very different meaning than it does have nowadays. The term online banking referred to the usage of a keyboard, terminal and computer monitor or television to access one's bank account utilizing landline telephone. In 1981 New York City become the first place in the U.S to check this advanced way of doing business (four of the

major banks used it: Chase Manhattan, Citibank, Chemical and Manufacturers Hanover) but since, customers were used about this novel way of doing business so it firstly failed but achieved attention again in the mid-1990- s. Customers were hesitating to employ e-banking because some didn't trust its security characteristics, were not sure how to utilize it. At the 1990s banks employed the web as a way of increasing its service, without communication with the customer. Their web pages offered only information i.e. images of their maps of branches or building and ATM locations, phone no. to call for further information and simple products listings. Wells Fargo was the first bank to initialize the interactive banking facilities on the Web in 1995. After that "Presidential" became the first bank in US that provided the chance to open bank accounts across the internet. In 2000 about 80% of the banks in America provided online banking facility and with the dissemination of e-commerce a novel era for e-banking began. In 2001, Bank of America built history as the first financial institution that obtained more than 3 million online banking users which meant 20% of its user's base. According to research by Online Banking Report at the starting of 2004, about 33 million U.S. households (31% of the market) were utilizing online banking. After Five years, 47% of Americans employed online, according to a review by Gartner Group. During this time, in the UK e-banking developed its reach from 63% to 70% of internet subscribers between 2011 and 2012. Globally, 423.5 million people used online banking sites during April 2012, arriving 28.7% of the internet audience. In North America, 45% of internet users used banking sites. Online banking began in the automatic teller machines form and telephone transactions form but recently, it has been converted by the Internet, into a new delivery channel for banking facility that advantageous both banks and customers. Access is convenient, fast and existed around the clock, whatever the user's location. This can offer facilities more effectively and at considerably lower costs.

The Evolution of Internet Banking

The ancestor for the contemporary home online banking services and products were the distance banking services and products over electronic media from early 1980s. The term "online" became famous in the starting of 1990s and referred to the usage of a terminal, TV (or monitor), keyboard to access the banking system utilizing a phone line. Online facilities began in New York in 1981 when four of the city's bigger banks (Chase Manhattan, Citibank, Chemical and Manufacturers Hanover) provided home banking facilities utilizing the videotex system (Cronin, 1997). Due to the commercial failure of videotex these

banking facilities never became famous except in France where the usage of videotext (Minitel) was subsidised by the telecom supplier and the UK, where the Prestel system was employed. Today, several banks are internet only banks. Unlike their predecessors, these internet only banks do not manage brick and mortar bank branches. Rather, they basically distinguish themselves by providing better interest rates and online banking characteristics. In Europe, adoption rates of internet banking use reduce from rich to poor and north to south. According to a research report from Deutsche Bank, GDP per capita and latitude describe statistically around 80% of the variation in Europe, as recommended by linear regression analysis, and the European average (EU-25, 36 percent) is lesser than the USA average (44 percent) (February, 2006). Internet banking develops - often, but not always at the cost of branch visits. Bank users in Europe increased their usage of internet banking whereas Europeans do not differentiate between ecommerce and internet banking. By saying this, there is a capacity that those who shop online are also more wanting to bank online with nordic countries to be more responsive to internet banking as compared to their share of online shoppers would propose while British and Germans exhibit a more constant and reserved attitude towards online banking (Deutsche Bank Research Report, 2006).

Furthermore, the same research report from Deutsche Bank specifies that the share of internet bankers does not reduce with age. In the contrary, internet use decreases with age but related to internet subscribers as a whole, the share of internet bankers in the EU is constant for those over 24 years, for example, out of those who utilize the internet, approx 40% also employ internet banking, without regarding of age. In doing so, one of the most complications in people approaching the internet is their reluctance which is further a problem to development of online banking among older users. Additionally, Europeans with higher education are more likely to utilize the internet and perform financial transactions online because better educated people have fewer reservations about technology adoption and thus, are early followers of it. Since, following Rousseau et al. (1998), users' trust in ebanking is described as willingness of users to do on-line banking transactions, requiring that the bank will satisfy its responsibilities, regardless of their capability to scan or control banks' actions. Security of online financial transactions is a primary concern for customers' trust in ebanking facilities and particularly, in internet banking services and products. In performing so, even if security incidents have been on the fall, users do not have trust in online banking facilities, partly, of their concern of losing their money. In the following section, a withdrawal on security problems is raised for security to be better understood.

Advantages and Disadvantages

That Accompany the E-Banking Usage Online

banking has achieved great significance and one of the main causes is that it provides the probability to utilize banking facilities in real time 24/7. Through this each banking user has no requirement to be physically available in the bank or to obtain information about his statement of bank because he can download it within a minute. E-banking provides benefits not only for the user but also for the economy and the bank as a whole. The main benefit of users (individuals or corporate) from e-banking are as following:

Account assessing and bank facilities cost reduction. Clients can access information, cash withdrawals, make transfers or reschedule future payments by avoiding conventional e-banking services costs.

Convenience : Online banking builds it possible to make transaction 24 hours at any place with no requirement of physical availability and as a result with no requirement of transportation costs. This builds banking easier, faster, more effective and even more efficient because consumers are capable to always stay on top of their account balances.

Fast and continual information access. This has a great significance for both individual and corporate customers because they can access information for all their transactions and accounts simultaneously and can continue utilizing this information for their financial analysis and reports or for further future decisions.

Better Cash management : The electronic performance of the transactions increases the cash flow speed through the instruments availability that build possible its better management. For instance: E banking builds it easier to maintain the company short term fund through: overnight investments, securities or money market operations. By online banking users can build a consolidated interface and can easily maintain their credit or debit accounts, their investment portfolio, loans or other financial assets.

The Disadvantages of E-Banking Some users nowadays hesitate utilizing online banking because they suspect the safety of performing transactions through internet. Their statement is described somehow by the strong drawbacks that come with online banking:

Indirect cost. Accessing e-banking facilities ask good knowledge and access to a PC and also internet link which means extra costs for the subscriber.

The deficiency of cash availability. Users can not make physical cash deposits when utilizing online banking. Transaction problems - face to face meeting is better in managing complex transactions and issues. Customary banks may call for meetings and look for expert suggestions to resolve problems.

The risk of security breach - Security is by far one of the major concerns dealing with e- banking, worrying that intruders will get into their account and spend their money. The access of unauthenticated persons in the system is a

concern for both clients and banks.

Internet Banking Security

Internet banking is a new particular banking area, part of ebanking industry, which permits people to communicate with their banking accounts virtually from anywhere in the world. Internet banking approaches few evolving trends i.e. customer needs for anytime, anywhere facilities, product time to market essentials, and increasingly complicated back-office integration challenges. One such issue is the online financial transactions security. In order for the industry to grow further, secure transactions with the customers trust are essential aspects. Some banks advertise secure online facilities, and permit their user to perform a broad range of banking activities. Some of the security characteristics in internet banking use involve.

Security token devices: Protection through single password authorization, as its the case in most secure internet shopping sites, it is not assumed secure enough for personal online banking applications in some countries. Particularly, here are two different techniques for internet banking: The PIN/TAN system where the PIN shows a password, utilized for the login and TANs showing one-time passwords to authorize transactions. TANs can be disseminated in various ways, the most famous one is to forward a TANs list to the internet banking customer by postal letter. The most protected way of utilizing TANs is to producing them by employing a security token. These token created TANs are based on the time and a unique secret, saved in the security token. Often, internet banking with TAN/PIN is performed by a web browser utilized SSL secured links, so that there is no extra encryption required. Another way to offer TANs to an internet banking customer is to forward the TAN of the current bank transaction to the subscriber's (GSM) mobile phone through SMS. The SMS text often provides the transaction amount and details, the TAN is only valid for a short time period.

Signature based internet banking : where whole transactions are signed and encrypted digitally. The Keys for the signature creation and encryption can be recorded on smartcards or any memory medium, based on the concrete implementation.

Security : Transactions security is a primary concern for banks whereas the deficiency of security may result in critical actual loss. Examples of powerful hazards of internet banking involve minting electronic currency, online transactions etc.

Anonymity : The privacy problem is a subset of the security problems banks face. By strengthening the secrecy of the sender's personal information and improve the transactions security. Examples of private information related to the internet banking industry involve the transactions amount, the transaction time and date as well as the merchant name where the transaction is occurring.

Authentication : Encryption may support make the

transactions more protected but there is also a requirement to ensure that no one can modify data at either end of the transaction. In performing so, there are two ways that someone can validate the message integrity. One verification form is the secure Hash algorithm which secures data from any possible changes (Pfleeger, 1997). In practice, the sender forwards the Hash algorithm created data. The receiver performs the same computation and compares the two to make ensure everything reached correctly. If the two results are different, a modification in the message has taken place. The other verification form is through a third party known as Certification Authority (CA) with the trust of both the receiver and sender to verify that the electronic currency or the digital signature that they achieved is real.

Divisibility : Electronic funds may be divisible into several currency units same as real money value. For instance, electronic money requires to accounts for nickels and pennies Internet banking, minimum to some degree, has become the norm for several simple bank transactions. And that's not a bad thing - the simpler and more protected it is for consumers to examine their accounts, transfer money from one account to another, pay their bills and the more likely they are to actually do these things and manage a more organized financial life. Since, it's significant to assume that just because internet banking is a good addition to consumer banking world, doesn't essentially mean that direct internet banks are a replacement for their brick-and-mortar peers in all cases. So in the following we'll take a view at what internet banks have to provide - and where they may fall short.

The Advantages of Internet Banking Some banks have started to provide customers the alternative of online-internet banking, a practice that has benefits for both all parties included. The convenience of being capable to access accounts at any time as well as the capability to do transactions without visiting a local branch, draw several people to be included. Some benefits of internet banking but are not restricted to, involve:

Customer's convenience : Direct banks are open for business anywhere there is an internet connection. They are also 24 hours a day, 365 days a year open whereas if internet facility is not present, customer facilities is generally offered around the clock through telephone. Real-time account information and balances are present at the touch of a few buttons hence, building banking easier, faster and more effective. Additionally, updating and managing a direct account is simple however it takes only a few min to change the mailing address, order extra checks and be reported for market interest rates.

More efficient rates: The deficiency of important infrastructure and overhead costs permit direct banks to pay higher interest rates on savings and charge lower mortgage and loan rates. Some provide high yield certificate of deposits (CDs), high-yield checking accounts, and even

no-penalty CDs for early withdrawal. Additionally, some accounts can be opened with no least deposits and carry no least balance or service fees.

Services: Direct banks normally have more robust websites that provide a comprehensive set of characteristics that may not be discovered on the traditional banks websites. These involve financial planning capabilities, functional budgeting and forecasting tools, loan calculators and equity trading platforms, investment analysis tools. Additionally, they provide online tax forms, free online bill payments and tax preparation.

Mobility : Internet banking also involves mobile capabilities. New applications are seamlessly being generated to expand and enhance this capability or smartphones and other mobile devices.

Transfers : Accounts can be automatically funded from a conventional bank account through electronic transfer. Most direct banks provide unrestricted transfers at no cost, involving those targeted for outside financial institutions. They will also accept direct deposits and withdrawals that the user authorizes i.e. automatic bill payments and payroll deposits.

Ease of use : Online accounts are simple to establish and need no more information than a conventional bank account. Some provide the option of inputting the user's data online or downloading the forms and mailing them in. If the user runs into a problem, he has the option of emailing or calling the bank directly.

Environment friendly: Internet banking is also environment friendly. Electronic transmissions need no paper, decrease vehicle traffic and are virtually free from pollution. They also remove the requirement equipment.

The Disadvantages of Internet Banking

Internet banking appears like an obvious choice to leave the hassles of conventional money management behind in exchange for it. Since, there are powerful issues related with banking over the internet of which users may not be aware. Consumers require to weigh the benefits as well as the drawbacks of internet banking before signing up. Some drawbacks of internet banking involve:

Bank relationship: A traditional bank offers the chance to develop a personal relationship with that bank. Getting to know the people at your local branch can be a benefit when a user requires a loan or a particular service that is not generally provided to the public. A bank manager often has some discretion in changing the terms of customer's account if the customer's personal situations change. They can support customers solve issues i.e. reversing an undeserved fee. The banker also will get to know the user and his unique requirements. If the customer has a business account, this personal relationship may support if the customer requires capital to expand. It's simpler to achieve the bank's support if there is someone who understands user's business and vouch for his operating plan.

Transaction issues: Many times a face-to-face meeting is needed to finish complicated transactions and address complex issues. A conventional bank can host meetings and call in experts to resolve a particular problem. Furthermore, international transactions may be more complicated (or impossible) with some direct banks. If a user deposits cash on a regular basis, a conventional bank with a drive-through window may be more effective or practical.

Service issues : Some direct banks may not provide all the comprehensive financial facilities i.e. brokerage and insurance accounts that traditional banks provide. Conventional banks sometimes provide special facilities to loyal customers i.e. preferred rates and investment advice at no additional charge. Additionally, routine services i.e. notarization and bank signature assurance are not present online. These facilities are needed for several legal and financial transactions.

Security : Direct banks are subject to the same regulations and laws as conventional banks and accounts are secured by the FDIC. Sophisticated encryption software is planned to secure your account information but no system is perfect. Accounts may be subject to hacker attacks, phishing, malware and other unauthenticated activity. Most banks now build scanned copies of cleared checks presented online which supports to avoid and determine check fraud. It enables verification that all checks are signed by the user and that dollar or euro amounts have not been changed. The timely discovery of variances can be informed and inquired immediately.

Conclusions and Recommendations

E-banking and the last generation of electronic transactions has opened a new window of possibilities for the financial and banking sector. It is observing a great development particularly in developed countries. Initial costs of e-banking are not so greater and new entrants with innovative concepts and techniques can definitely have a place in the sector. The changes on the outside atmosphere of e-banking involving globalization have increased the competition in this sector. It is becoming much more complicated for the banks to compete through prices for this cause they are always researching for new innovative ways of attracting users whose request are increasing and are becoming more and more advanced. The development of internet banks has increased the banking business competition. However, both internet and "brick-and mortar" banks provide unique advantages and disadvantages, it may not be wise for a powerful future banking user to do banking exclusively with either option. While it's not possible for everyone, the best thing may be to separate banking between both online and in-store services and enjoy the savings and conveniences of internet banks while managing the customer service and personal relationships that a physical branch can offer. Although the advantages of

internet banking are undeniable, there are some concerns and inconveniences of which users should be known of. Some people have complications depending on the online transactions security, fearing the very real possibility of identity theft. Identity theft is an important concern, but some online banks take this risk more severely as compared to others. Before opening an online account, it's better for the user to inquire the bank's security schemes and protections to assure they satisfy his needs. Clearly, choice of whether or not to bank over the internet is based on several variables. Even if a user can see advantages, he may be unwanted if he does not trust or have much experience with the internet. At the other spectrum end, people may sign up for restricted facilities i.e. account viewing. This will protect them from safety concerns but will provide them daily access to account activity. If the user decides that internet banking is right for him, he must be ensure to survey other provide from many banks. Every bank has different fees and benefits that can build a large difference in how much internet banking costs. By comparing deals and being educated, a user can find an internet banking facility that suits his requirements. Governments have a significant role in producing the appropriate atmosphere but without intervening in their operations because this can yield to weak results. The last but not the least is that online banks should attempt to arrive the severe mass as a key indicator for success. This can be arrived through great internet utilization and when the banks are able of providing facilities for which there is an inclusive request. Online-banking requires to be promoted as the banking sector future and apart of the advanced marketing campaigns the power of person to person interaction in information transferring should never be under estimated. Satisfied customers are the best PR and "traders" for the services. Related to risk management there should be a specified technique approved and leaded by the governing board by taking in account all the e-banking impacts in the banking business and there should be also an efficient technique of controlling the risks that obtains from it.

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THE MERCHANT OF VENICE: RELATIONSHIP BETWEEN PORTIA AND BASSANIO

Abstract :

The Merchant of Venice is a 16th century play written by William Shakespeare. "The Merchant of Venice" compares and contrasts the two characters 'Portia and Bassanio'. This play is based on the theme of friendship, racial prejudice, deceptive appearances and love, of which the most romantic love is between Portia and Bassanio. Portia is as faultless as one could imagine. She is blessed with beauty, heavenly qualities surpassing all other women on the earth. Throughout the play she exhibits wit, resourcefulness complete love for Bassanio and generosity towards friends. She is willing to be a submissive and loyal wife. She regards Bassanio as her lord, her governor, her king. On the other hand Bassanio is a typical romantic hero who is chivalrous and gallant.

Shakespeare's The Merchant of Venice seems to open a new phase of heroines who are bestowed with sterling qualities. Assessment of Portia, naturally, dwells upon the harmonious perfection of her character: She has certain special attributes that are finely tempered together. She endears herself chiefly by her wit and intellect. Mrs. Jameson explores in her "all the noblest and most lovable qualities ever" met together in women."¹ She further expands her view which places Portia at a more elevated plane: "There is a commanding grace, a high-bred elegance, a spirit of magnificence in all that she says and does, in one to whom splendour has been familiar from her very birth."²

Each letter of Portia's name describes her quality : P-Passion for Bassanio, O- Obedience towards her father, R- Resolute to help Antonio, T- Tactful at planning, I-Intelligent at manner and speech and A- Acceptance of every situation. She has wondrous intellect - moral and mental, which is a state more beautiful than beauty of the face. She prompts her would-be-husband, Bassanio, to fulfil his commitment towards his friend, imparting moral intellect. Her mental intellect can also be viewed when she subdues Shylock while pleading Antonio's cause.

E.Terry, a famous actress, loved Portia and played the role to the end of her acting career. She believed in playing Portia as a Venetian lady. She remarks: "There are many different ways of playing the part, I have tried many ways, but I have always come back to the Renaissance way. Portia is the fruit of Renaissance, the child of a period of beautiful clothes, beautiful cities, beautiful ideas. She speaks the beautiful language of the inspired poetry. Wreck that beauty and the part goes to pieces."³

She prays to the God to "grant them (suitors) a fair departure" and reward her with a favourable suitor. None of the suitors is able to find the leaden casket with the image

of Portia, because Portia's true faith in God helps her. It is remarkable that Portia, in her conscious mind, did not accept any of the suitors, so she mocked at them and labelled each one of them. But in her sub-conscious mind she has a special affection for Bassanio. Therefore, all her doubts and misunderstandings are dispelled when Bassanio approaches the caskets to try his luck. At this moment, her joy knows no bounds because she has fixed her choice on Bassanio. However, Portia counsels Bassanio to take his own time and not to hurry through his decision:

**"I pray you, tarry: pause a day or two,
Before you hazard; for, in choosing wrong,
I lose your company; therefore forbear a while."**
(III, ii, 1-3)

In fact, Portia wishes that Bassanio may avail himself of the opportunity of opening the right casket. Therefore, she sings song which influences Bassanio to take the right decision. But she displays her self-control during this time. "Body posture and movements can be an important source of information about the thoughts."⁴ view Robert A. Baron and Donn Byrns. Taking the clue from Portia's song, Bassanio rejects the - barren metals which appear to breed, avoids the curse of barrenness on himself and finds Portia's true image in the leaden casket.

Portia would have to be all in all to the suitor, and she would have to return his love, for the marriage would otherwise be an unhappy one. So she makes up her mind to confess everything about herself. She comes her riches and labels herself as an "unlessoned" and "unschooled" girl.

**" But the full sum of me
is an unlessoned girl, unschooled unpractised."**
(III. ii. 157-59)

It is remarkable to note here that "Shakespeare's heroines knew their own minds exactly; and only followed up a favourite purpose, which they had sworn to with their tongues, and which was engraven on their hearts; into its untoward consequences."⁵, observes William Hazlitt.

Portia knows very well that to win a loving husband, one has to surrender oneself completely. She is ready to turn herself in her husband's attire to gain his love. She awakens herself to the joys of that surrender and sacrifice which melt in tenderness under the genial sunshine of love's fresh and opening glory:

**"Happy of all, is that her gentle spirit
Commits itself to yours to be directed,
..... but now,**

This house, these servants, and this same myself
are yours"
(III. ii. 170-73)

Thus, Portia gives up her leading position in the household gracefully and chooses to be supportive in the decisions that Bassanio makes. She wants to convert herself and her riches in Bassanio's favour. This understanding quality may be attributed to her strong love for Bassanio to whom she surrenders willingly and unconditionally. Portia's surrender to Bassanio's authority satisfies the popular instinct of male dominion over female. But, in reality, she retains her individual independence which is a striking quality of Shakespeare's great heroines. Of all Shakespeare's heroines, Portia is unique because, in her, obedience to parental authority and maintenance of individual liberty meet and merge together. Her efforts to release Antonio from the cruel clutches of Shylock and to extract ring from Bassanio indicate her intellectual superiority. All the same, she helps Antonio without the least knowledge of Bassanio and this accounts for her real independent nature.

It is remarkable that Portia's surrender is an act of courtesy, a ceremonial to the reality of love. In practice, she retains her individual independence. Submission is a garment she wears as gracefully as her disguise. But her attitude to herself is entirely different from that of the heroine who, owning "the hereditary strain of Puritan energy, 'embraced' the freedom of voluntary submission",⁶, remarks Eliot. Thus, Portia is true to the spirit of Puritanism, for she retains a different entity from her husband. Bassanio is so overpowered with gratitude and wonder at the gracious manner in which the rich and noble Portia accepts of a man of his humble fortune that he is indebted to her and immediately falls in love. But Portia wishes that Bassanio may reciprocate her true love honestly as she knows that a man has to be bound in some limitations after marriage. So, she invents an idea to bind him with a vow of love lest he should go astray and prove unfaithful. In fact, Portia holds that fickleness in love is a common trait in men. Therefore, she wields a moral restraint by offering Bassanio a ring to expose man's frailty. It may be noted here that exchange of rings was a part of the Elizabethan ceremony of betrothal.

Portia is an adept psychologist and can learn what is transpiring in other's mind. She has learnt the art of finding the mind's construction on the face. For example, she judges quite clearly the perturbation caused in Bassanio's mind while he is reading Antonio's letter. The news of Antonio's arrest and his proposed trial "steals the colour from Bassanio's cheek." (III. ii. 239), Portia marks this change and sympathizes with Antonio who had staked his life for Bassanio. In fact, she is alive to the duty of a wife who ought to share her husband's joy and sorrow. She is prompted to help Bassanio's friend Antonio. 'Noblesse oblige' is not an empty phrase for her. She swings into action and plans to save Antonio's life without any second thought.

Portia arranges her immediate marriage with Bassanio

so that he may have a legal right to use her money. She is bounteous and doles out money to enable her husband to release his friend from the bond:

**"Pay him six thousands, and deface the bond
Double six thousands, and then treble that"**

(III. ii. 294-95)

Portia is restless even after dispatching Bassanio with ample money. In fact, she is not sure whether Bassanio, who had always depended on others' help, will be able to deliver the goods and save Antonio from the friend's fangs. Therefore, she sends a letter to Dr. Bellario, a lawyer, to help her achieve her motive. The learned Bellario tells Portia at once that the law cannot help Antonio. So he counsels her to appeal to Shylock's mercy, or his cupidity. If that fails, to try a threat. Portia assumes a surrogate body to save Antonio by dressing herself and Nerissa in men's apparel after getting a positive reply from Dr. Bellario. She herself puts on the robes of a counsellor and dresses Nerissa as her clerk. Her satiric description of youthful masculinity when she announces to Nerissa her plan to disguise is similar, in its high-spirited pleasure at the thought of playing a man, to Rosalind's speech, on her intended disguise. Portia declares:

**"When we are both accounted like young men,
I'll prove the prettier fellow of the two,
And wear my dagger with the brave grace
And speak between the change of man and boy."**

(III. iv. 63-66)

Her acquisition of the arts that she practises in the scene is as magical as Bassanio's choice of the right casket. In the casket-episode, her magical 'device' reaches the excellence. Portia delays in presenting her solution "tormenting him by repeatedly expressing opinions that seem in his favour, whetting his expectations only to make his defeat more crushing."⁷

It is quite evident now that Portia helped Bassanio in choosing the right casket as "the unjust will of her dead father laid a curb on her freedom. Again, when the law of usage and custom clashed with her fundamental right of freedom, she cracked the curb even when she stood forsworn; so she dealt with the Jew's unjust bond, breaking it across a legal quibble."⁸, points out Walter Dias.

Portia feels relaxed and in this contented shape of mind, never fails to attend the consciousness of having performed a noble action. Her cheerful spirits enjoy everything she sees-the moon never seems to shine so bright before: the sound of music is much sweeter - everything owes its goodness to the favourable circumstances. Portia not only enjoys happiness herself, but also spreads happiness around her. As Mrs. Jameson remarks: "a prominent feature in Portia's character is the confiding, buoyant spirit, which mingles with all her thoughts and affections."⁹ It is under this happy spell that Portia can plan a comic situation, ring episode. She still finds time to

test Bassanio's loyalty to the ring that she had given. Knowing that she has succeeded in saving Antonio, Bassanio would press some reward on her or rather on the "doctor of Rome". But for this reward, Portia would have had no proof to offer that she was the lawyer, who saved Antonio. She wants to test the fidelity of Bassanio. She foresees that this incident can also dispel the strained impression of the Trial-scene. The incident of the rights has its own importance because it gives an additional glimpse of Portia's brilliance and sprightliness.

"And for your love, I'll take this ring from you."

(IV. i. 425)

To conclude, Portia's love for Bassanio is limitless and she is one of Shakespeare's great heroines, whose beauty, lively intelligence, quick wit and high moral seriousness have blossomed in a society of wealth and freedom. She is widely known for her beauty and her virtue, and she is able to handle any situation with her sharp wit. Portia's character can be summed up as the most felicitous one. She has qualities of intellect and strength to face all situations. She has indefinable charm of manner, which is often found with those whose circumstances, have always been happy. As Mrs. Jameson aptly remarks: "she is full of penetrative wisdom, and genuine tenderness and lively wit; her wisdom is without a touch of the somber or the sad; her affections are all mixed up with faith and hope and joy, and her wit has not a practical of male violence or causticity."¹⁰

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ABSTRACT : Demonetization is the act of stripping a currency unit of its status as legal tender. It occurs whenever there is a change of national currency: The current form or forms of money is pulled from circulation and retired, often to be replaced with new notes or coins. Sometimes, a country completely replaces the old currency with new currency. Demonetization may have had good intentions, the suffering it has caused to millions of Indians is unwarranted. Since Rs500 and Rs1000 notes make up some 86% of the total currency in circulation in India, especially in the vast rural areas, one economist compared the pain to what individuals might experience if 86% of their blood was removed from their bodies. The reason for this move was simple: India's Ministry of Finance claimed that 500 and 1,000 rupee notes are being used to finance terrorism, fund illegal drug sales, fuel the black market, drive counterfeiting, and pay bribes. This so-called "black money" had reputedly built up to such epic proportions that Prime Minister Modi declared that enough was enough, that he would take it upon himself to wash his country's currency supply in one fell swoop. Demonetization can be said as a "Surgical Strike" on Black Money, Terrorism, Fake Currency, Unorganized trading, Real Estate, Share market etc

Keywords: Demonetization, Black Money, Fake Currency

INTRODUCTION

The Prime Minister announcing the withdrawal of the legal tender status of Rs 500 and Rs 1000 notes was conceived as a surgical strike on black money. At the same time, the demonetization of currency is intended to push the economy towards a less cash society. In a less cash society, the menace of black money can be controlled to a large extent. The notion of demonetization of currency is not novel. Mario Draghi, the President of European Central Bank, proposed the idea of scrapping €500 notes early this year. The move was mainly to curb funding for terrorism and to lift the economy from deflation. Kenneth Rogoff, in his latest book, *The Curse of Cash*, also proposed the idea of moving towards a less cash society. He recommended the phasing out of \$100 bills, followed by \$50 and \$20. According to Rogoff, move towards less cash society can help boost economic growth by shoving the economy to negative interest rate territory. Negative interest rate regime discourages savings, inducing the people to spend more, which can add up to the GDP of a country. Demonetization is among the various steps taken by the Central Government for fulfilling one of the key promises made during the 2014 Lok Sabha election campaign - fight against black money. The first step in this battle was the introduction of Income Declaration Scheme (IDS), which came into force on June

1, 2016. IDS should be considered successful, as the Government was able to gather around Rs 65,000 crore from this exercise. Even though the Prime Minister had warned of stern action against those who did not come clean with IDS, the demonetization of higher denomination notes came as a surprise. A Cash Intensive Economy: The Indian Case As on March 2016, there were around 25 million credit card holders and around 662 million debit card holders in the country. Yet, in India, 95 per cent of transactions are still made in cash, which shows there is a huge potential being untapped. India spends a whopping Rs 21,000 crore a year for maintaining physical cash and is one of the most cash intensive economies in the world. Cash-to-GDP ratio of India stands at 12 per cent, whereas it is only around four per cent for developing countries such as Mexico and Brazil. The above statistics depict the urgency to move towards a less cash society. That the Government is encouraging the use of plastic money is evident from its decision to bear the transaction cost for all payments made through credit cards/debit cards/net banking. In August 2016, the Finance Ministry constituted a high-level committee headed by former Finance Secretary Ratan P Watal for suggesting measures to encourage card payments through various incentives such as tax rebates and cash back schemes. Another big step in this regard was the introduction of Unified Payment Interface (UPI) by the Reserve Bank of India (RBI) in August 2016. Thus, various measures adopted by the Government and the RBI over the last two years indicate that both the entities are encouraging the move towards a less cash society. By limiting money circulation in the economy, interest rates will come down, which will fuel the country's economic growth.

Why Rs 500 and Rs 1000 notes?

Now, what needs to be analyzed is why the Government and the RBI targeted Rs 500 and Rs 1000 notes? As on March 2016, Rs 16.42 lakh crore worth of bank notes were in circulation, of which Rs 14.18 lakh crore were Rs 500 and Rs 1000 notes. This means that of the total 9026 crore bank notes, around 2200 crore are in the denominations of Rs 500 and Rs 1000, which amounts to around 25 per cent of the total number of notes in circulation. During 2011-16, the circulation of currency (of all denominations) increased by around 40 per cent. In the same period, the circulation of Rs 500 and Rs 1000 notes also increased by 76 per cent and 109 per cent, respectively. It clearly shows that there is an excessive usage of high denomination currency in the economy. A large share of counterfeit and unaccounted money is stored in currency

of higher denominations. This is mainly because the cost of printing currency of higher denominations is cheaper than that of lower denominations. For example, it costs Rs 3.17 for printing a thousand-rupee note, whereas it costs Rs 1.79 for printing a hundred-rupee note. In absolute terms, it costs more to print a thousand-rupee note. But, when the cost is taken as the percentage of its face value, it costs much less to print currency of higher denominations. The cost of printing a ten-rupee note is around 10 per cent the value of the note, whereas it costs only 0.317 per cent of the value of the note for printing a thousand-rupee note. This is an incentive for counterfeit/black money holders to have their wealth in currency of higher denominations. Thus, targeting currency of higher denominations should be considered a welcome sign in the battle against counterfeit and black money.

GDP : According to the government's latest growth estimates, the pace of growth will be impacted by slowing growth in the manufacturing and mining sectors and also construction activity. This estimate is in line with the forecast of India's central bank, Reserve Bank of India, which in its last monetary policy had forecast GDP growth to be at 7.1 percent for the twelve months ending March. But this latest estimate does not consider the impact demonetization on the economy, "in the absence of sufficient information." While releasing the data, Chief Statistician T C A Anant said the figures for November were available and examined but "it was felt in view of the policy of demonetization of notes there is a high degree of volatility in these figures and conscious decision was taken not make projection using the November figure". This latest government estimate has been released almost a month before the standard release date of February 7. According to the data released Friday January 6th: "the Gross Value Added (GVA) at basic prices for 2016-17 from the mining and quarrying sector is estimated to decline by 1.8 percent, as compared to growth of 7.4 percent in 2015-16," a statement from the Central Statistics Office of the government said Friday evening. The GVA at basic prices for 2016-17 from the manufacturing sector is estimated to grow by 7.4 percent, compared to growth of 9.3 percent in 2015-16, the data showed. The private corporate sector has a share of around 72 percent in the manufacturing sector.

Demonetization is a generations' memorable experience and is going to be one of the economic events of our time. Its impact is felt by every Indian citizen. Demonetization affects the economy through the liquidity side. Its effect will be a telling one because nearly 86% of currency value in circulation was withdrawn without replacing bulk of it. As a result of the withdrawal of Rs 500 and Rs 1000 notes, there occurred huge gap in the currency composition as after Rs 100; Rs 2000 is the only denomination. Absence of intermediate denominations like Rs 500 and Rs 1000 will reduce the utility of Rs 2000.

Effectively, this will make Rs 2000 less useful as a transaction currency though it can be a store value denomination.

Demonetization technically is a liquidity shock; a sudden stop in terms of currency availability. It creates a situation where lack of currencies jams consumption, investment, production, employment etc. In this context, the exercise may produce following short term/long term/, consumption/investment, welfare/growth impacts on Indian economy. The intensity of demonetization effects clearly depends upon the duration of the liquidity shocks. Following are the main impacts.

1. Demonetization is not a big disaster like global banking sector crisis of 2007; but at the same time, it will act as a liquidity shock that disturbs economic activities.
2. Liquidity crunch (short term effect): liquidity shock means people are not able to get sufficient volume of popular denomination especially Rs 500. This currency unit is the favorable denomination in daily life. It constituted to nearly 49% of the previous currency supply in terms of value. Higher the time required to resupply Rs 500 notes, higher will be the duration of the liquidity crunch. Current reports indicate that all security printing presses can print only 2000 million units of RS 500 notes by the end of this year. Nearly 16000 mn Rs 500 notes were in circulation as on end March 2016. Some portion of this was filled by the new Rs 2000 notes. Towards end of March approximately 10000 mn units will be printed and replaced. All these indicate that currency crunch will be in our economy for the next four months.
3. Welfare loss for the currency using population: Most active segments of the population who constitute the 'base of the pyramid' use currency to meet their transactions. The daily wage earners, other labourers, small traders etc. who reside out of the formal economy uses cash frequently. These sections will lose income in the absence of liquid cash. Cash stringency will compel firms to reduce labor cost and thus reduces income to the poor working class. There will be a trickle up effect of the liquidity chaos to the higher income people with time.
4. Consumption will be hit: When liquidity shortage strikes, it is consumption that is going to be adversely affected first.

Consumption, Production, Employment, Growth, Tax revenue ?

5. Loss of Growth momentum- India risks its position of being the fastest growing largest economy: reduced consumption, income, investment etc. may reduce India's GDP growth as the liquidity impact itself may last three - four months.
6. Impact on bank deposits and interest rate: Deposit in the short term may rise, but in the long term, its effect will come down. The savings with the banks are actually liquid cash people stored. It is difficult to assume that such ready cash once stored in their hands will be put into savings for

a long term. They saved this money into banks just to convert the old notes into new notes. These are not voluntary savings aimed to get interest. It will be converted into active liquidity by the savers when full-fledged new currency supply take place. This means that new savings with banks is only transitory or short-term deposit. It may be encashed by the savers at the appropriate time. It is not necessary that demonetization will produce big savings in the banking system in the medium term. Most of the savings are obtained by biggie public sector banks like the SBI. They may reduce interest rate in the short/medium term. But they can't follow it in the long term.

7. Impact on black money: Only a small portion of black money is actually stored in the form of cash. Usually, black income is kept in the form of physical assets like gold, land, buildings etc. Hence the amount of black money countered by demonetization depends upon the amount of black money held in the form of cash and it will be smaller than expected. But more than anything else, demonetization has a big propaganda effect. People are now much convinced about the need to fight black income. Such a nationwide awareness and urge will encourage government to come out with even strong measures.

8. Impact on counterfeit currency: the real impact will be on counterfeit/fake currency as its circulation will be checked after this exercise.

Demonetization as a cleaning exercise may produce several good things in the economy. At the same time, it creates unavoidable income and welfare losses to the poor sections of the society who gets income based on their daily work and those who doesn't have the digital transaction culture. Overall economic activities will be dampened in the short term. But the immeasurable benefits of having more transparency and reduced volume of black money activities can be pointed as long term benefits.

The move by the government to demonetize Rs.500 and Rs.1000 notes by replacing them with new Rs.500 and Rs.2000 notes has taken the country with surprise. The move by the government is to tackle the menace of black money, corruption, terror funding and fake currency. From a market perspective, we think that this is a very welcome move by the government and which has taken the black money hoarders with surprise. The total value of old Rs.500 and Rs.1000 notes in the circulation is to the tune of Rs.14.2 trillion, which is about 85% of the total value of currency in circulation. This means that the total cash has to now pass through the formal banking channels to get legitimacy. The World Bank in July, 2010 estimated the size of the shadow economy for India at 20.7% of the Gross Domestic Product (GDP) in 1999 and rising to 23.2% in 2007. Assuming that this figure has not risen since then (quite unlikely though) and that the cash component of the shadow economy is also proportional (it could be higher), the estimated unaccounted value of the currency could be to the tune of

Rs.3.3 trillion. Now, post the announcement of demonetization by the government this money would have to either account for by paying the relevant tax and penalties or would get extinguished. There are higher chances of larger proportion of this unaccounted currency getting extinguished as the tax rate and subsequent legal issues could be prohibitively high for such money. The positive macro benefits of this move by the government are likely to have long term benefits for the economy. The extinguishing of the major proportion of unaccounted currency would reduce from the liabilities of the government and, would add to its finances. This can have very strong implication as the government would get money to spend without borrowing from the market. This would mean that while interest rates can be low, the government spending on large infrastructure (we assume that the government would use large proportion for infra spending) projects would kick start capex cycle and push economic growth higher in the medium term.

The move is also likely to have a habit changing impact in the Indian populous and there could be increased belief of keeping cash in the banks rather than stashed at home and use formal banking channels for their spending needs. With a large part of the cash moving through the banking channels, the banking sector is likely to be flush with funds in the near term and this would help them reduce cost of funds for such period. Also with more money being kept in the banking channel, some of these low cost deposits may be sticky and improve the medium to long term Current Account and Savings Account (CASA) ratio of the banks. Another element of the demonetization would be reduction in cash transactions in real estate. This is likely to reduce to real estate prices and make it affordable to some extent. This may be visible more in the rural belt, where many non-farming entities purchase fertile farmland, not for farming but for money parking purpose. The demonetization and consequent reduction in shadow economy would bring the demand for such farm lands down. This move is likely to lead to better tax compliance, raise the Tax to GDP ratio and improved tax collection. This could lead to lower borrowing and better fiscal management. Also with lower cash transactions in the near term, inflation may see downtrend in the near term. Also with higher tax to GDP ratio, the government may also get enough headroom to reduce the income tax rates, which can lead to higher disposable income with people and can improve consumption demand in the medium to long term.

Conclusion

Several critics have pointed out that the demonetization of Rs 500 and Rs 1000 notes will have repercussions in the economy. According to them, this drastic step taken by the Government can negatively affect businesses in the country, which will be reflected in the GDP in the coming quarters. This will only be a short-term phenomenon. In the long run, benefits accruing from this

act will outweigh the cost borne by the economy. Another serious concern is the surge in gold prices, as the demand for bullion has increased over the last two days. The increase in demand for bullion is linked with the speculation that black money holders are trying to convert their wealth into gold. Since the demonetisation came as a surprise, it has given little time for black money holders to act. Hence, the positive impact will be much greater. In India, only 35 per cent of the population have accounts with formal banking institutions and despite high mobile penetration, only two per cent are engaged in mobile banking. The demonetization of higher denomination notes should be considered as a constructive step by the Government to push the country towards a less cash society. This can also act as an impetus for various Government initiatives such as financial inclusion and Digital India.

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Abstract : The Indian National Congress constituted the National Planning Committee (NPC) in 1938 to chalk out blueprints for independent India's development. One of the 29 sub-committees formed was on Women's Role in Planned Economy. This sub-committee was to deal with the place of women in the planned economy of India, including consideration of her social, economic and legal status, her right to hold property, carry on any trade, profession or occupation and remove all obstacles or handicaps in the way of an equal status and opportunity for women, the family life and organization, and women's employment in the house and the changes therein the recent years marriage and succession and the laws governing these the condition of industrial employment of women and the protection of working women in mines factories, plantations, workshops and retail trade social customs and institutions which preclude women from taking her full share in India's planned economy the types and methods of appropriate education to play her due role in household work in the professions and social and national services and any other question connected therewith.

The argument that the emancipation of women becomes possible only when women are enabled to take part in production on a large scale, and when domestic duties require their attention only to a minor degree, comes across sharply in the document what also comes through and far more effectively in the liberal thrust on the free and full development of women's personality so that the individual can contribute to national progress, separate unit of production and not as a corporate part of the family work. The intent of the state to ensure property rights for women and enable her to carry on trade and other occupations equally reflects an understanding of women as independent economic individuals. Women were understood in the development paradigm once India attained independence and once planning really began. Indeed women virtually disappeared from the idiom of development, even work, and entered wholly the world of welfare.

The Central Social Welfare Board was established by the government in 1953 with a nation wide programme of grants-in-aid for promoting welfare and development services for women and children. The planning commission's Plans and Prospects for social Welfare in India, 1951-61 spells out social welfare services as intending to cater for the special needs of persons and groups who by reason of some handicap, social, economic, physical or mental, are unable to avail of or are traditionally denied the amenities and services provided by the community. Thus women were considered to be handicapped to social customs and values and social welfare services were thought of to rehabilitate

them. This is a far cry from the systematic analysis of marriage and family, rights to property and rights at work which marked India's first plan document.

The analysis shifted from addressing questions of systemic powerlessness to behavioural issues to be addressed by training. The origin of women's programme had to be now studied within the context of the overall rural development programme, known as the Community Development Programme (CDP). The CDP was formulated soon after independence in 1952 with the help of American aid. The objectives of CDP were essentially two fold material and psychological betterment of village. Material improvement was to be brought about through government aid (financial and technical) for agricultural development. The government also planned to provide the villagers welfare services, such as educational, recreational and health facilities, wherever, possible. The psychological aspect concerned the creation of community consciousness among villagers so that they became aware of their own needs and responsibilities. But this programme, with its main focus on agriculture, had nothing to offer to those who were not large agriculturists.

Women were integrated into this programme almost as an afterthought, when it was realized that the lack of participation of women in the programme was responsible to a considerable extent for the programme not making the desirable impact. Later they introduced the women component in the rural development programme, Home Science Extension Programme. In this programme women were taught some practical skills aimed at making them better housewives and using their times more fruitfully. 'Mahila Mandals' in the rural areas were visualized as the catalysts for such development. Accordingly, in the belief that better home making skills would improve the living standards, the government devised the Mahila Mandal scheme in 1954 to integrate women into the CDP. Needless to say this programme did not merit any success because of its sheer irrelevance to the needs of the rural masses.

After the CDPs receded into the background, the focus of policy regarding women throughout the period of the Second to the Fifth Plans (1955-86) was welfare. Health and family planning concerns about women found explicit expression. In the Third Plan period we have the Applied Nutrition Programme (ANP) with the objectives of imparting nutrition education to mothers through demonstration feeding, production programme and training of women functionaries. Similar measures persisted until the time when the Sixth Five Year Plan (1980-85) was being drafted, and a group of national women's organizations demanded that the strategies recommended by these working groups needed incorporation

in the five Year Plan. The Planning Commission responded by including for the first time a chapter on 'Women and Development' in the plan document. Simultaneously, the Commission initiated a discussion on science and technology in development and the Ministry of Social Welfare appointed a Working Group for this purpose. Reviewing the outcome of these policy debates in its report to the United Nations in 1985, the government of India noted that the major result was: A shift in recognition from viewing women as targets of welfare policies in the social sector to their emergence as critical groups for development. This shift represents re-assertion of the principle of women's equality of rights-to participate effectively in the process of development, ensuring thereby movement in the direction of the constitutional goals. It is also a reassertion of an ideology enunciated by the Father of the nation that the future of India cannot be built without the willing and conscious participation of one half of its population women.

In 1995 the government brought out yet another document 'Towards Empowering Women' in response to the felt need of many in the context of the Fourth World Congress on Women at Beijing. The document had little except a listing of women-specific and women-related initiatives empowering women. It has little to say on poverty and exploitation but has pages of tables indicating projects sanctioned and the number of women benefited.

At one level the concept of empowerment could be read as in continuity with earlier discourses of economic right and political participation. On closer scrutiny this is the buzz word of international aid agencies who have over the last decade appropriated the past years of research activism and government action in India. As John has sought to show that as the agency discourses have been saying for some time now, the informal sector is at the heart of the market economy and represents its prime model. In their view, although restrictive third world state regulations are responsible for the growth of the informal sector in the first place, it is nonetheless here that high productivity is possible with low capital costs. This is of defining importance at a time when the Indian state has liberalized the economy, initiated and implemented structural adjustments and speaking of empowering the poor. What is also to be noted is that production is no longer definitive for national identity.

While fearing that the new economic policies may lead to an increase in employment, with women bearing a disproportionate share of the brunt, it ends with the remark that the feminization of work that may be a consequence of the policies may, therefore, throw up both challenges and opportunities. The aid agency discourses and increasingly the state discourse, however, shift away from macro economic policies to micro interventions for empowering of women. One is the gap between the state's intent to address women as workers and contributors to national production and the unflinching lapse into a more powerful discourse of women as passive recipients of welfare and of women as

dependent members in male headed households. Two is the fact, with liberalization, and the exit of the socialist bloc, we have entered a new world where aid donors like the world Bank committed to entry of global capital also appropriate the findings of the women's movement and women's studies to argue that poor women are more efficient economic actors with greater managerial and entrepreneurial skills than men. Therefore, what they need is credit and social services, not the conditions of employment that obtain in the former sector, which would stifle productivity. Though recent government report seek to connect the new discourse of empowerment political or economic-to the legacy of nationalism, it is important to demonstrate that the two are not linked.

That nationalist leaders desired women's political participation and that women participated in the national movement are accepted facts. Less accepted is any consensus as to what exactly did political participation mean for the women and for the nationalist leaders. One view would argue that even the most cursory examination of women's organized activism explodes the myth still being pursued by many, that women's role in the national movement(s) against imperialism was male dictated and male manipulated.

As the case of development women's political rights were not seriously addressed in independent India's state discourse where women were primarily understood as recipients of welfare as wives, mothers and daughters. The state documents themselves accept that while women have often been in the forefront in mass movements, their presence has not been felt strongly in structured decision making and institutions. The reason they argue is that working in a predominantly patriarchal structure with no gender sensitivity has made it difficult to bring about real and sustained changes for women. No further explanation is given about what gender sensitization may mean but we are left with the feeling that state policy debates have left the kind of interrogation of structures, evident in the plan document in favour of a discourse on attitudinal changes.

The failure of the state not surprisingly led to a resurgence of the women's movement in the 1970s along with the wide ranging left and democratic movement. The state was confronted with the question that the women's movements were raising, to name but a few, land rights, the gender blinded nature of development, political representation, laws pertaining to divorce, custody, guardianship or sexual harassment at work, about alcohol, dowry and rape. The women's movement in turn interrogated their own relationship to the state, while on the one hand women, particularly poor women, faced the violent edge of the state, it is the state that the women's movement sought ameliorative intervention from.

A decade after the upsurge of democratic and radical movements, the state, it is important to recall, opted for economic liberalization in the late 1980s with the concomitant presence and pressures of international aid agencies in the

country. Today we are in times where two parallel processes are underway. On the other hand international financial organizations, the Indian state and Western states herald India's entry into the global market, encourage withdrawal of the state from welfare activities. On the other the same set of actors promote economic and political empowerment of the grassroots women. Economically this implies, valorization of the poor women's efficiency and a championing of the informal sector as the heart of the market economy.

The Indian government has projected the new economic policies as representing a consensus, above politics. Along with the stress on production a commitment to what is called empowerment of the people is reiterated. We can look at the seventy third and seventy fourth constitution amendment acts of 1993 ensuring one-third of total seats for women in all elected offices of local bodies in rural and urban areas in this light. The 1995 Country Report thus writes. Women have thus been brought to the centre stage in the nation's efforts to strengthen democratic institutions. State documents suggest that at the last we are going back to the constitutional pledges of political rights irrespective of caste, creed and gender. Empowerment, civil society and democratization form the new package of liberalization discourse which on their face value respond to the long standing demands of struggling groups. At the same time it would be spurious to dismiss the significance of these measures. That these are not empty gestures is evident by the fact that the promise to legislate 33 percent reservation for women in Parliament has been repeatedly scuttled.

Recent years have seen abortive efforts to introduce what has come to be known as the Reservation Bill for Women, It has been observed that as long as the promise of 33 percent reservation remained in the realm of pious hope and pontification, there was uniform goodwill towards women and their cause. In parliamentary circles, the main opposition to the bill came from those who demanded sub-reservation for the OBC women within the 33 per cent quota. Critics have wondered what these champions of the OBC has been doing these 50 years long. The other views opposing it were that : one women were not yet ready for political office and they have to be sensitized and educated and two, that reservation for women will lead to the perpetuation of dynastic politics. In a political clime where a large number of male members in both Parliament and legislatures are charged in cases ranging from murder and dacoity to rape and economic offences and where nepotism is widespread, both criticism sound hollow. That the bill was unsuccessfully sought to be introduced after 1996 only shows a very concerted attempt to oppose it.

Women continue to be seen primarily as biological reproducers of members of nations and as cultural reproducers of national/ethnic boundaries. If the nation is home and home is mother women cannot but be signifiers of ethnic/national difference. They participate centrally in

the ideological reproduction of the collectivity and as transmitters of its culture. It is in a discourse on national culture that women therefore are most often and most naturally referred to. Most naturally for middle class who dominated the national debate, women's economic participation was alien. Women's role in the home was natural. And we know the etiology of common sense is central to hegemony.

It is well documented that both the home and the Indian woman which were being eulogized as eternal were specific to a particular historical moment and marked a definite break from the past. Indeed the nineteenth century reformers and nationalists alike wanted to liberate the upper caste women from her world of superstition and ignorance. An audience of educated men were thus asked whether they did not feel in their daily lives that their mothers and wives were great impediments in the way of their own intellectual and moral improvement. Reformers thus wanted to devise a system of education for females that would enable the wife to serve as a solace to her husband in his bright and dark moments to superintend those sweet social comforts, idealized in the English word-Home. This home is therefore new but homes like nations appear as natural entities with a history that extends to a past that is time immemorial.

Conclusion : Thus while the economic and political spheres are alien space women have to enter, the home is the natural realm where women already exist. Western world women have been seen as nature and men as culture. In India, we know women are represented as cultural emblems. It is primordial and thus inspires a passion that development and political participation can only be envious of the trends towards hegemonic, homogenous Hindu upper caste notion of culture as well as a well articulated idea of a composite culture with the far sighted slogan of unity and diversity fought itself through the trajectory of Indian nationalism and the doings of the Indian state. For women it implied once too often a conflict between women's rights as equal citizens and community's right to cultural practice which hinged upon gender discriminatory practices be it sati, purdah, child marriage or denial of inheritance rights or polygamy.

Suggested Reties

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Abstract - In Service Education for Primary and Secondary School Teachers-

Knowledge is increasing day by day rapidly. It is said that knowledge becomes just doubled after a decade. In every field new ideas, trends, principles and theories are emerging every day. Hence In Service Education of teachers (INSET) is provision which may make teachers up to date with respect to the knowledge of the subject. The purpose of in service training of training teachers is to encourage a desire to improve, a receptivity to change a willingness to break inertia while at the same time assisting the individual to become a more competent, full functioning teacher.

Key Words: INSET, Training, Development, Teacher, Techniques.

In Service Teacher Education for Primary and Secondary School Teachers-

Education in modern age seeks to preserve transmit and advance knowledge and is committed to bring change for the betterment of Human Resource Development. The importance of education lies in the fact that it is considered a powerful instrument of social change and progress. In any educative system role of teacher in the reconstruction of human resource need no fresh emphasis. The trio, the teacher, the educational system and human resource have seldom come to terms about their respective deal independent and mutual. The teacher assumes an important role in an educative system. The teacher will have to enthuse younger section of population with the spirit of devotion to serve nation. The teacher should master all the details of the contents of the subjects he is expected to teach. They are responsible for the future destinies of their students. An ideal teacher is a lifelong learner but the teacher cannot learn everything by themselves. It is so because knowledge is increasing day by day rapidly. It is said that knowledge becomes doubled after a decade. In every field of knowledge new ideas, trends, principles and theories are emerging every day.

Hence there is a need of some sort of provision which may make the teacher up to date with respect to the knowledge of his subject of teaching, methods and techniques innovative ideas in each sphere of his academic life for the sake of this reason the idea of in service teachers training has been emerged.

Training is vital for human resource development. It refers to imparting of specific skills, abilities and knowledge. It is an attempt to improve current or future performance by increasing one's ability to perform through learning usually by changing the attitude or increasing his/her skills and knowledge. It makes employees versatile in operation and

all rounder. Thus in rapidly changing society training is not only an activity that an organization must commit resources to if it is to maintain a viable and knowledgeable work place. It is an investment in human capital.

In Service teachers training may be defined as continuing education of teachers and other educators which leads to the improvement of professional competence of educators all throughout their careers. In service education is thus a programme of activities aiming at the continuing growth of teachers and educational personal in service.

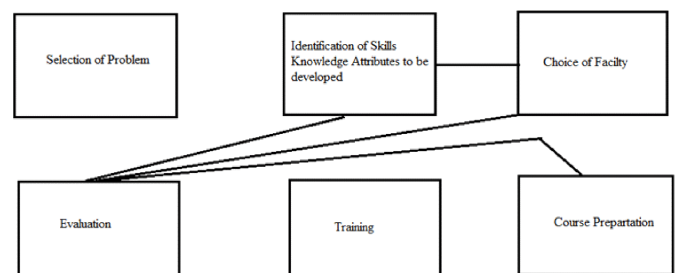
Aims of In Service Teacher Training:

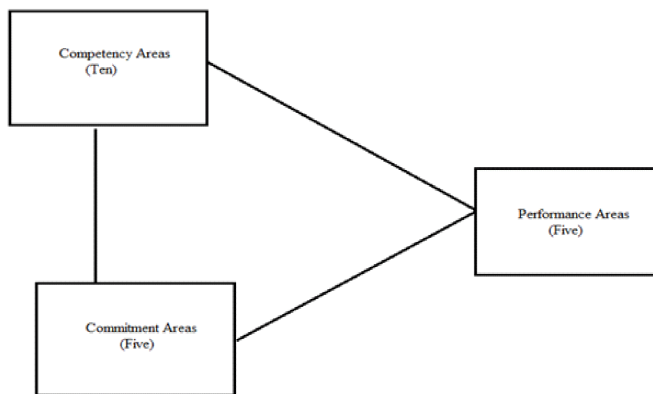
This program is undoubtedly a significant program aiming at the continuous development of teachers in the desired direction. Following are the main objectives of in service training for teachers.

- ◆ To help teachers to employ more effective methods of teaching.
- ◆ To help teachers to get acquainted with modern techniques in education.
- ◆ To help teachers to know their problems and solve them by pooling their resources and wisdom.
- ◆ To provide in centuries to the teacher to function more efficiently.
- ◆ To broaden the mental outlook of teachers.
- ◆ To upgrade the teacher knowledge and understanding of the contents to increase the professional efficiency of the teacher.

Agencies of In Service Teacher Education

- ◆ NCERT (National Council for Education Research & Training)
 - ◆ NCTE (National Council for Teacher Education)
 - ◆ Voluntary Organization
 - ◆ UGC (University Grant Commission)
 - ◆ CBSE (Central Board of School Education)
 - ◆ NIEPA (National Institute of Educational Planning & Administration)
 - ◆ IGNOU (Indira Gandhi National Open University)
- A Competency-based and Commitment oriented curricular frame work include three interrelated and





Curriculum Vitae -

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interactive dimensions as follows:

Competency Based and Commitment Oriented Teacher Education for Quality School Education

<i>Competencies</i>	<i>Commitments</i>	<i>Performance</i>
Contextual	To the learner	Classroom
Conceptual	To the society	School Level
Content	To the profession	Out of school
Transactional	To excellence	Parents related
Related to other education of institutions	To basic values	Community related

Evaluation

Management

Working with parents

Working with community
and other agencies

In Service Education Programmes

Programmes for In Service Teacher Education are:

- ☆ Seminar
- ☆ Extension Lectures
- ☆ Discussion and debates
- ☆ Conference
- ☆ Workshop
- ☆ Study - Groups
- ☆ Professional Writing

Suggestions for Improving In Service Education Program:

1. Incentives to teachers
2. Change in methodology
3. Attendance should be compulsory
4. Evaluation and feedback.
5. Identification of needs of teachers

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Abstract : In order to study Arthur Miller's plays in relation to the Aristotelian concept of 'Catharsis', it is better to acquaint ourselves with 'Tragedy' as defined by Aristotle in the Poetics. Aristotle says:

Tragedy is an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament,... in the form of action not of narrative; through pity and fear effecting the proper purgation of these emotions¹.

A crisis, in which, in the event of recovery, the morbid matter is evacuated or expelled, and the physician's aim is to induce the crisis in conditions which will have that result. But Aristotle's statement goes further than that, implying that, before the morbid affections can be expelled, they must first be artificially stimulated.

This is the typical medical interpretation of Catharsis with moral overtones. The process of treatment delineated here is the Homeopathic process i.e. like curing the like. Thomas shows us how the change in the social set-up brought in by the industrialization caused emotional stress in the people. These people used to come out of the theatre with what Milton has said calm of mind all passion spent. This interpretation sounds quite convincing to many as it is borne out by modern psychological that the repression of feelings is unhealthy and makes the life uncomfortable. When we repress our feeling we actually do not forget them but only make them stronger and more craving for an outlet. The feelings of pity and fear which used to be in excess in the people of Athens were brought to proper size through the performance of tragedy. And this process was in full conformity to the contemporary medical science which prescribed that the symptoms of a disease, in order to be cured, must first be stimulated to the point of crisis.

"The Rhetoric and Poetics are parts of a larger answer to Plato."² Plato asserted that poetry has a demoralizing effect on the audience as it "waters the passions that ought to be starved" Aristotle's answer as it emerges from the above interpretation of Catharsis is plain and simple; watering of the passions (pity and fear in case of tragedy) is calculated only to purify them.

Aristotle and Coleridge are out two best critics and Richards has mischievously found his theory of value in both Catharsis and theory of imagination. And this is the tendency which he has unfortunately passed on to his followers i.e. the New Critics. Concerned as he is with the resolution of disparate impulses and the mental equilibrium that it brings about he finds pity and fear as opposed to each other and in catharsis their resolution.

Pity, the impulse to approach, Terror, the impulse to

retreat, are brought in Tragedy to a reconciliation which they find nowhere else, and with them who know what other allied groups of equally discordant impulses.³

Accepting the Allopathic exposition would mean going contrary to Aristotle's basic contentions. It is surprising why J.C. Ransom has preferred to use the word "elimination" in his discussion of catharsis. J.C. Ransom says: Aristotle must have considered pity and fear, if not periodically eliminated, will clog the system, produce paralysis, or auto-intoxication as we would say; for the approved tragedy in a doctor's terms.⁴

The term 'Catharsis' itself shows that what Aristotle wants a tragedy to effect is not elimination but only purgation of pity and fear. Again, Richards' explication of Catharsis seems to be ill-founded. There is no opposition as such between pity and fear they are not warring but friendly impulses going hand in hand with each other. We pity a man because we fear his situation: we have a feeling that we may ourselves have to face that situation.

To understand this we must know what is the nature of the audience that Aristotle has in mind? Second, what is the effect of tragedy on the audience? The two points are, in fact, interlinked, or, in other words, the obverse and the reverse of the same coin. The effect of tragedy on the audience is what we have to discuss here. In case we accept the medical interpretation in which the patient under treatment is equated with the audience in the theatre, the term "Catharsis" has a strong moral note. And the Catharsis will mark the acme of what Wimsatt and Beardsley have termed "affective fallacy". Many of the twentieth-century critics simply puzzled by the term have dodged the entire issue relating to it and put forth a patch-work analysis of Aristotle. While making this remark I have in mind particularly the New and the Chicago Critics. The latter have definitely done a better job than the former as they have taken Aristotle in totality and not in parts. But why should they not grapple with the problem of Catharsis in tragedy? Simply calling Catharsis the "emotional effect" is dodging the question. I do not doubt their competence to tackle the issue but am only stating the fact. To me they are better equipped than any other critics today for the explication of catharsis.

To begin with, Ransom does not approve of Aristotle's theory which centers on Catharsis. He says:

The description of a work of art as a cathartic pill, by a philosopher who was son to the king's physician, has always been a stumbling block.⁵

Aristotle considers pity and terror as unhealthy feelings but Ransom believes that pity, if not terror is a noble thing.

Ransom prefers the term 'elimination' to "purification" or "clarification". The Greeks were addicted to pity and terror which are unhealthy passions and which always crave for an outlet. If they are not suitably let out, they will clog the system, produce paralysis, or auto-intoxication. In case these feelings are publicly expressed they will be socially harmful and they are too strong to be suppressed. So the ideal outlet (or what Ransom calls private outlet) these feelings will be through their embodiment in tragedy enacted publicly on the stage.

As we are aware, Aristotle has talked of the tragic Catharsis and the musical Catharsis only. But how about other forms of poetry such as comedy, epic and lyric? Do they also affect Catharsis? If so, of what? Ransom says that various forms of poetry drive out various unhealthy feelings. If tragedy eliminates pity and fear and music religious frenzy, comedy eliminates the sense of the ridicule and lyric "unbecoming raptures of sympathy.... with the mountain and the sea, the sheep, the olive tree, and the nightingale."⁶

Ransom who is so much conscious of the medical nature of Catharsis and the fact that Aristotle was the son of a physician himself misinterprets the medical metaphor. From the discussions Aristotle tends to identify poetry with medicine as far as the objective is concerned. It is well suggested by the term "cathartic pill". Moreover, he employs the term "elimination" and calls "purification" mere euphemism. One is prone to question if Aristotle's Catharsis is what Ransom makes of it. In the first place, there is a basic difference between purification or purgation and elimination and what Aristotle means is purgation and not elimination. And secondly, Aristotle does not, as we shall see later, equate poetry with medicine and hence the untenability of Ransom's term "cathartic pill" of F.L. Lucas's disapproval of the cathartic principle saying that the theatre is not a hospital.

Among the Chicago Critics it is only R.S. Crane who has made some efforts at interpreting Catharsis. He is on the right lines to a very great extent and one only wishes he had devoted more space to the analysis of the term. In his *The Languages of Criticism and the Structure of Poetry*, Crane has made points which, shed tremendous light on Aristotle and his cathartic principle.

.....to read the statements about the Catharsis of pity and fear in the *Poetics*, as logically continuous with the discussion of the cathartic power of poetry and music in Book VIII of the *Politics*, is as much as in the *Politics* poems are being considered..... as instruments of education and hence as efficient cause in relation to the good of the citizens, whereas their character in the *Politics*, is that on final or intrinsic goods in relation to the art of the poet as their efficient cause.⁷

On these two points Crane rests his argument that the question of Catharsis is an intrinsic rather than extrinsic question, a question that relates to the structure of the tragic

plot rather than the emotional responses of the audience. Catharsis is the dynamic or the emotional form of the tragedy which governs everything else in it is the first principle of poetic reasoning. **R.S. Crane Says:**

Catharsis through pity and fear, which is the peculiar power of tragedy... is thus a function primarily not of causes in the audience (as in the *Poetics*) but of how the poets has constructed his tragic plot.⁸

Thus Crane would have us believe that according to Aristotle the artistic excellence is the primary concern of an artist of which the aesthetic pleasure (Crane would say "cathartic pleasure" or "pleasurable Catharsis") is the corollary. This demolishes the moralistic interpretation where pleasure ensuing from the Catharsis of pity and fear in the audience is supposed to be the end that Aristotle has set for tragedy.

The aim of the artist is not to produce a work of art which is conducive to a particular state of mind in the audience but only ideally to embody the emotional effect that the work is supposed to produce. If it is tragedy, the emotional effect is of pity and fear.

In terms of what is "Catharsis, it may be stated that in a tragic play it is caused by the reversal in fate of the Character or Hero and is accompanied by the deeply felt suffering to the main character; and in terms of its theatrical effect it also engenders the same type of suffering in the mind of the spectators. Aristotle and his commentators take this agony as a form of purgation of human psyche and body, which is considered very much necessary for the overall upliftment of society.

Thus according to Aristotle's definition, Tragedy a representation or Mimesis of an action that is serious, complete, and of an appropriate magnitude and when such representation is effectively carried out it will succeed in arousing pity and fear in such a way as to accomplish a purgation of such emotions. Aristotle says that anarchy in the soul is not effectively prevented not by starving and repressing the emotions but by giving them expression in a wisely regulated manner. 'Tragedy' he regarded as a chief instrument of such wise regulation, for it works in a twofold way, first exciting the emotions of pity and fear and then allaying them, thereby effecting an emotional cure.

The perceptive commentator of this extract is very well within any rational judgment that Catharsis in its effect on human mind is of medical and religious toning. Quite possible, Aristotle's mind must have been receptive to the Hippocratic School of medicine that the human body can only be maintained freshened, provided the body is made free of the toxic elements in its blood-stream from time to time.

Purgation in body feelings and mental attitude made possible through Catharsis has a purifying effect on man who is sublimated either by directly seeing the dramatic scene or by reflecting over it. Wordsworth while shifting

from dramatic to lyric poetry also felt that in a true lyric a psychic response on reader's mind, similar to the Cathartic toning, takes place. On understanding a true piece of lyric, one gets humbled and humanized and also gets purged of the prejudices and blindnesses arising from the artificialities of life.

After discussing the essentials of Aristotelian tragedy and its intertwining concept of 'Catharsis', I now examine Arthur Miller's plays: *All My sons* (1947) and *Death of A Salesman* (1949). These two plays provide an interesting insight into the inter-relationship of men as individuals and the collective code of conduct sustained by the dominating social force in the twentieth century America. If in ancient Greek tragedy, the hero is unable to shape his destiny according to personal wishes, in the social plays of Arthur Miller and representative dramatic figure caught in the web of social forces is led to suffer tragically by virtue of the fact while society defeats him, still, he remains half-alive. Miller's heroes: Joe Keller in *All my Sons* and Willy Loman in *Death of a Salesman* are finally able to assert themselves apparently at the bidding of their human conscience. In modern America, the impersonal economic forces are so powerful that it is impossible to keep oneself within moral tract live Joe Keller in *All My Sons*. Willy Loman in *Death of A Salesman* stands somewhat on a different footing. His is a case of a genteel salesman pitted against the powerful forces with the impersonal money values geared to the chariot-wheel of efficiency. Owing to the fast run of commercialism, average American is in the danger of being commodified. Willy Loman did not want to be reduced to this kind of neuter point. On the basis of his human experience with the senior boss of the Company, now deceased, Willy had expected the new Boss would be as much responsive to him, but the time had changed. Contrary to Willy's hope, the tenor and style of American business was altogether different, for the spirit of commercialization, in its increasing intensity did not care even the slightest for any aged employee like Willy Loman. A big change had set in the American business was geared to the cult of money-making and cult of efficiency. After his interview with the new boss Willy realized that the American business had become heartless. Despite this shocking experience, Willy Loman would not have gone unhinged to the uttermost, had his elder son, Biff not called him 'phoney', a 'fake' and a 'liar'. His other son, Happy was also not very much responsive to his crisis-ridden father who on his own plans for the well-being of his sons.

It is a traumatic shock for Willy to realize the situation: that his son should be so much blind in his ungratefulness as to call his father a 'liar', 'fake' as well as a phoney character. The tragic turmoil that Willy must have undergone can only be compared with King Lear's agony-filled comment on his thankless daughter, Goernil "How sharper than a serpent's tooth it is, To have a thankless child! Away! Away!9

According to the play, Willy was trying his best to see that his sons should have a brighter future, but his sons instead of being solicitous towards their hard-pressed father should have the temerity to calumniate him. Willy Loman is a tragic figure, quite unlike the average American who without any protest is ready to barter away his freedom with human values for the sake of earning more dollars and increased material comforts. With Willy Loman, personal integrity counted much. Willy Loman was a salesman; with dignity. This made him quite different to other salesman who only indulged in subtle rigmarole of career making from one stage to another.

Willy Loman may be an ordinary salesman, but as man, he was extraordinary. To affirm human and family values in a social atmosphere certainly hostile to them is a heroic act. In spite of setbacks, insulting behavior of Biff and the heartlessness of his present boss, it entailed a lot of suffering for him. In this ways, he all along remains a tragic figure. In the process of sharing the enormous suffering of Willy Loman, the attentive playgoers and readers of this play would certainly have an experience of Catharsis which both Plato and Aristotle have made noteworthy comments. Miller set out to be nothing less than a modern Sophocles of everyday man in his *Death of A Salesman*. His essay, *Tragedy and Modern Man* suggests that Willy, the 'low man' on life's totempole is the Oedipus for this generation: 'I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing -his sense of personal dignity. Willy is only a pathetic figure, not a tragic hero9. Willy did not want to go beyond his limits. He only sought the well-being of his family including himself. He did not crave for any kind of fame or status. With no guile and wickedness he wanted to be himself, as head of a small family. He was defending himself and his personal values, accepting in social canon all over the world. Willy Loman started his career with hope and expectation. At that time, the American socio-economic life had not become impersonal, for he had developed personal trust and confidence with his boss (now dead) as also with his customers. But, now as the human factor was missing. It was very heart breaking for Willy with consideration on account of his honest hard work. In the context of hamartia from ancient Greek tragedy, an inherent fault in a tragic hero, it may be observed that Willy Loman had a bubbling sense of self-pride. In a society given to monetary values, people generally become pedestrian and mechanical; and in the midst of such a populace given to lifelessly mechanical ways of living, a man like Willy Loman must invite suspicion from others making him feel all the more isolated.

In the light of Aristotle's comment on the plot and tragic hero:

... well-constructed plot should... be single in its issue, rather than double as some maintain. The change of fortune

should be not from bad to good, but reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character ... like ourselves¹⁰.

It may be stated that Arthur Miller's play, *Death of a Salesman*, along with the chief character, Willy Loman is a true tragic play with elements of Catharsis in full measure.

When one turns to Arthur Miller's play, *All my Sons*, one finds that it is a social play with moral spirit brooding over it from beginning to end.

Joe Keller's younger sons is Chris Keller who is an idealist, neglecting the truth about his father's deceptive act may be revealed for the good of all. But, instead of making everyone clean and happy, the endeavour gets misfired to end in tragedy. Chris's father, Joe Keller, has sent the air force the defective engine parts which caused the deaths of twenty-one flyers; then he left his partner to take the blame. The father's guilt is magnified because his eldest son, Larry is a pilot who is missing and presumed dead. Although Larry did not fly one of the defective P-40s, his death becomes central to the moral crisis of the story.

Arthur Miller manages to make the plot in the play, *All my Sons*, complex enough to allow the guilt of Joe Keller to pass through different crisis-points starting with the blowing of the apple tree which had been planted as a memorial to Larry Chris Keller. As an idealist, Chris was against the crass pragmatism of his father Joe Keller and maudlin sentimentality of his mother Kate.

As the action progresses, the neatly opposed values within the Keller family turn out to more complex than expected. In order to mollify Chris's feelings, Joe Keller wanted to rename the firm as 'Keller and Son' but Chris did not agree to the suggestion. He had his own reservations about the change in firm's name. Chris's mother Kate, out of devotion to her husband did not want that Joe should know that Larry was dead, for she felt that it would be a sad news for Joe to bear with. So, she kept up the fiction of Larry's being not dead for the sake of Chris marrying Ann. On the other hand, Ann, in order to clear the fog around Larry being alive or dead-refers to a letter written by Larry to her to the effect that Larry was already dead. Ann hammered home the point that it was no use dithering over Larry's death. Apparently, Ann disclosed the letter to her by Larry to facilitate her early marriage with Chris. However, this mysterious letter became the cause of a rising emotional crescendo, culminating in Joe Keller's death. As Chris reads Larry's letter to Ann, aloud to his father, without having read it himself, it is realized belatedly by Chris, an amateurish idealist that he has gone too far, for in the letter, Larry had indicated that he would commit suicide, since he apprehended that his father was responsible for the supply of defective parts to the war planes whereby his innocent brother-in-arms died for no fault of theirs. This direct blame by Larry weighed too heavily on Joe Keller's mind. As the idealist Chris harps on his Human concern for others to his

mother, apparently endorsing Larry's views:

Once and for all you can know there's a universe of people and you are responsible to it, and unless you know that you threw away your son because that's why he died. (The Collected plays, p. 126)

Joe Keller goes into the house and shoots himself. When his father is dead, he could realize his folly: 'Mother, I did not mean to' just as the infantile leftism..... to use Lenin's expression - is dangerous, in the same way, Chris's infantile or immaturist proved disastrous for the family.

In terms of Aristotelian concept of tragedy and Catharsis, Arthur Miller's play, *All My Sons* holds good, even though, his son Chris did not realize, out of his immature idealism that his father Joe Keller would be goaded into a state of uncontrollable emotional turmoil to shoot himself.

Arthur Miller felt even though Joe is somewhat rubbed harder; for in the situation in which Joe happened to supply defective spares was too complex to allow personal moral judgment. In a job like the one Joe Keller was engaged with, it becomes almost impossible to escape the burden of guilt. Moreover, in modern age, the brood of efficiency and promptness sits over one's judgment. Moral Judgment also implies personalized attention; but in the context, most of us are propaganda-battered or pulverized. As early as 1902 the distinguished American novelist, Henry James wrote to William Dean Howells in connection with the non-response to his deeply-thought Dean Howells in connection with the non-response to his deeply-thought fiction that the faculty of attention has utterly vanished from the general Anglo-Saxon mind, extinguished at its source by the big, blatant Boyardee of Journalism of the newspaper and the picture magazine ; who keeps screaming, 'Look at me, I am the thing, and I only, the thing that will keep you in relation with me all the time without your having attend one minute of the time' .

For the 'faculty of attention' remaining weak Joe Keller failed to foresee the moral consequences of his action in supplying defective parts to the war planes whereby several pilots died. Miller's comment on Joe Keller is equally valid for most of us; for in our haste, we are mostly indifferent to the implications of moral responsibility. Moral action is attested by one's conscience which remains all along like a watch tower guiding one from time to time only when one has not allowed oneself to be submerged heavily under the tidal waves of non-moral forces coming from the external world. Now, as we quote Arthur Miller on his evaluation of Joe Keller, we can understand the compromising position of this small manufacturer of airplane parts:

Morality is probably a faulty word to use connection, but what I was after was the wonder in the fact that consequence of actions are as real as the actions themselves, yet we rarely take them into consideration as we perform actions, and we cannot hope to do so fully when

we must always act with only partial knowledge of consequences. Joe Keller's trouble, in a word, is not that he cannot tell right from wrong but that his cast of mind cannot admit that he, personally, has any viable connection with his world, his universe, or his society. He is not a partner in society, but an incorporated member, so to speak and you cannot sue personally the officers of a corporation. (The Collected Plays, pp.18-19)

With this perspective in mind, one can also understand the moral and social significance of Miller's play, *The Crucible*, in terms of simple meaning, 'crucible' is an earthen vessel in which unhand ores are heated to yield different metals. In the same way there are certain periods in history when society gets heated up. Then, society is full of tension and turmoil. Generally, it is characterized by mass hysteria and violence, accompanied by a general climate of fear and terror. This happened at Salem, Massachusetts, in the spring of the year 1692. Miller has dramatized events and important individuals either involved or associated with the witchcraft that took place at Salem in 1692. The spreading of mass hysteria implies that men as members of society have lost the sense of reason creating a cultural vacuum whereby there takes place an ascendancy of evil forces. Arthur Miller, in discussing the evil personality of the deputy Governor, at the Salem trial, wrote:

... that there are people dedicated to evil in the world: that without their perverse example we should not know the good. Evil is not a mistake but a fact in itself I believe merely that, from whatever cause, a dedication to evil, not mistaking for good, but knowing it as evil and loving it as evil is possible in human being who appear agreeable and normal. I think now that one of the hidden weaknesses of our whole approach to dramatic psychology is our inability to face this fact to conceive, in effect, of Iago (The Collected plays, pp. 43-44)

Miller calls *The Crucible* a tough play because in it, the playwright has tried to move towards 'the pantheon of forces and values which must lie behind the realistic surfaces of life. (The Collected Plays, p. 46) If in the light of this perspective, we examine the characteristic roles of three main characters: Abigail Williams, John Proctor and his wife, Elizabeth Proctor. Earlier to the witchcraft incidents at Salem, Abigail Williams a young charmingly seduction woman was once employed at John proctor's house; but was dismissed because she had seduced the upright, honest farmer John Proctor. Since then, Abigail Williams bore deep seated ill-will against Elizabeth Proctor. So, as the witchcraft rumors started swelling all over Salem after the falling ill of Betty Parries, daughter of town's Minister, Reverend Parris as well as of Ruth Putnam, infant daughter to Mrs. Ann Putnam and Mr. Putnam, the wealthy and powerful landowner of Salem. Abigail William plays a crucial role at the Salem trial on the prevalence of witchcraft in the community. With her strikingly beautiful and dissembling

ways, Abigail Williams connived with the landowning vested interest led by Putnam and men of religious orthodoxy.

Mindful of the attendant dangers of the whispering and sly campaign against certain individuals of good sense and integrity by the evil forces at the Salem trial in 1692, Arthur Miller drew a parallel with the sudden rise and fall of 'McCarthyism' in early 1950s in U.S.A. in what he said:

It was not only the rise of 'McCarthyism' that moved us, but something which seemed much more weird and mysterious. It was the fact that a political, objective, knowledgeable campaign from the far right was capable of creating not only a terror, but a new subjective reality, a veritable mystique which was assuming even a holy resonance. (The Collected Plays, pp.39-40)

The tragic insight provided by this play is that as and when the sense of reason gets zeroed down for a certain stretch of time, men like John Proctor with a sense of reason and proportion become the first victims. John Proctor was martyred in terms of his defending himself. It was true that at first he became a victim of Abigail William's Charms but he chose to disown her for the sake of his wife and children. Akin to the Aristotelian concept of a streak of defect in his character, he is culpable. At the same time, in this confession before the trial court, he defended not only his and family's honour but also that of his friends. For the sake of preserving his mortal life, he refused to implicate his well-meaning friends in the collective hysteria of witch-hunting. Otherwise, despite a little blemish in his character, he was upright and honorable. He was hanged because of the witch-hunting potential of the evil forces in Salem community; and to this extent his is a life that ends in tragic Catharsis. It is a good man's tragedy because he did not budge an inch from his native sense of honour and goodness.

I now take up *A View from the Bridge*. In this play, Eddie Carbone loves two women-Beatrice and Catherine. Rodolpho, a kinsman on his wife's side wanted to marry Beatrice; and so through a hastily improvised marriage they got married. Eddie Carbone questioned the propriety of Beatrice-Rodolpho relationship. Eddie takes up the challenge; but in a duel with Rodolpho he is killed. From the point of social laws, he was at fault for his attachment with the niece, Beatrice; but when entered the arena of duel, he risked his life in not accepting the 'manufactured' marriage of Beatrice with Rodolpho. There is a strong element of Catharsis in his action, which one cannot deny. Arthur Miller's observation that the common men's life provides situations of a heightened tragic sensibility. One need not be a high-born prince for tragic experience. It depends on the quality of men and women who make tragedy or fall short of it in terms of their life-commitment. This should be taken as an end to literary exercise.

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Abstract : Literature is a weapon in the hand of a writer to reform the society and ManjuKapur is one among others. In her Novel 'Home' tried to express the mindset of society and especially to highlight the condition of women from suffering. It is very difficult to get equal right in the man denominating world. She dared to proclaim her intention to fight against patriarchal. In this novel, she represents both male and female characters to present the accurate picture of Indian Society. ManjuKapur has joined the growing number of women writers like ShashiDeshpandey, ShobhaDey and JhumpaLahiri who have raised their voice through their writing skills and exhibit different shades of character and their predicament. The new era writers have broken the statement which is differ from the traditional culture. In her novel present the real character who is striving for her identity.

Keywords:- Patriarchal Society, Proclaim, Identity, Contemporary

ManjuKapur is very renowned in second generation Indian novelists, born in 25th October, 1948 in Amritsar, India. She is undoubtedly, superbly frames a character in her novels. Her basic vision is to liberate women from subjugation, patriarchy. She presented the protagonist dilemma suffering, plight, psychological sufferings, but she achieved her utmost desire through her novels. She accepted all the challenges which have come before her way. She raised the cudgel to become the women free from slave life's exploitation. Female Identity is her main concern not in her one work only but almost in her all work.

The novel 'Home' is multi generation family story, writer which deals with the search for a home i.e. search for security, protection, regretfully in India woman does not have any home of her own where she can completely rely upon or say confidentially of her own. From birth till death she remains homeless; never feel protected, secured and relaxed. This has been happening since Vedic ages. This evil of inequality and insecurity of woman had become the subject of many writers. The evil of insecurity and inequality is precisely noticed in ManjuKapur's novels. However, Nishais her own home is sexually abused by her own cousin Vicky, thus the pious bond of brother and sister is collapsed. It certainly effects Nisha psychology and mentally. ManjuKapur has tried to put a lot of issues in this book, which a commonly encountered in joint family. 'Home' is not a simple story of Karol BaghSaree seller, but gives a different shades and ethos of joint family.

Kapur presents Nisha the protagonist, a bold, educated and balanced of course both traditional and contemporary life. In 'Home' with two different characters

like Rupa and Nisha on the one side and son on the other. Nisha and Rupa fulfill their social obligations like Sona but she yearns for her own existence. Nisha undergoes the series of trauma, she finally succeed to live a free woman without resorting to any extreme step as in case of Astha. Her novels manifest woman's struggle for emancipation from economic, political and social bondage. Woman place is indispensable in the life of man but man never realizes the importance of her value.

Conclusion : ManjuKapur portrays a woman character as an effigy of sacrifice, contemplating, on the other side fighting for the moral values and for the ethics of their existence. In her novel, she presented whatever way you give the woman in returns she gives back either in the form of multiply it or enlarge what is given to her. ManjuKapur novels significantly add to the growing tradition of Indian woman literature in English.

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Abstract : Every work of narrative and dramatic art has a theme, whether it carries a message or not. The theme of the play is the statement of the conflict in general terms while the statement of the conflict in more specific terms forms the body of the play's structure. The tragedian understands that his characters can never be fully at home in this world although they are inextricably connected with it. In such a world, which is also a mirror of themselves, the men are thrown into critical dilemmas that are hard and almost impossible to escape.

Evil as something inescapable, irreparable and destructive, has been the theme of tragedy from Greek to modern times. Evil can manifest itself in various forms like vengeance, ambition, pride, lust, jealousy and rebellion.

Another theme that has been considered in a tragedy is the theme of punishment. In Macbeth regicide and other murders are condemned and punished, the theme is explicit in Othello and Hamlet as it is in Agamemnon and Medea. However, it is debatable if the tragedy of Oedipus is retribution in this in this sense. As T.R. Henn says :

The Central problem of tragedy from the time of its inception has always been the moral or religious problem of the place of evil and suffering in the world¹. From the beginning, tragedy has always had a close connection with the society and to forget this social aspect of tragedy would circumscribe the study of tragedy.

Arthur Miller has always maintained that serious drama should concern itself with important issues that are intimately connected with both man and his society. He calls his plays "social plays", and says that he cannot understand how the individual can be isolated from the society and viewed as a separate entity. Arthur Miller clearly brings out his ideas on man and his society and comments:

I hope I have made one thing clear to this point-and it is that society is inside of man and man is inside his society, and you cannot even create a truthfully drawn psychological entity on the stage until you understand his social relations and their power to make him what he is and to prevent him from being what he is not. The fish is in the water and the water is in the fish.²

Miller observes that for the Greeks, a drama created for performance was always "social", because their plays invariably tried to show the way men ought to live. To Miller: social drama is the drama of the whole man, and it is only incidentally an arraignment of society³.

In his Introduction to The Collected Plays, too, the playwright reiterates the importance of having socially meaningful themes for drama. He asserts that it is entirely misleading to state that there is a profound conflict between

art and a socially meaningful theme. He firmly believes that all dramas embody a viewpoint of their author and that they try to teach something to their audience.

In Miller's plays one cannot help noticing the fact that his characters are shaped by the values of the society in which they live. Man's difficulty in keeping his sense of personal dignity is depicted as being partly due to the increasing domination of society. As in Greek drama, the forces making the tragedy of individuals are often outside the protagonist but unlike in Greek plays, these forces are not beyond his reach altogether, either.

The critics are irritated by Miller's insistence on moral responsibility from his characters and allot his plays to the same pigeon-hole where the dramas of the thirties with their social protests are placed. They overlook the significant fact that a Miller hero's sufferings have as much to do with character flaws as with any injustice that society has inflicted upon him. All his plays deal with themes connected with man in his society and their inter-relations.

The problem of evil is an invariable theme in Miller's plays. Miller speaks: Evil is not a mistake but a fact in itself. I believe merely that from whatever cause, a dedication to evil, not mistaking it for good, but knowing it as evil and loving it

as evil, is possible in human beings who appear agreeable and normal, I think now that one of the hidden weaknesses of our whole approach to dramatic psychology is our inability to face this fact - to conceive, in effect, of Iago. (The Collected Plays, p. 44)

This treatment of evil is not exceptional to The Crucible; Miller's other prominent plays also deal with it. Evil in his plays is depicted as something which corrupts man, influences his actions and clouds his judgment. Various aspects of the same problem are treated differently in different plays. While the earlier plays only hint at the inherent evil in the individual and place a major responsibility on the society for the presence of evil, the later ones, especially the ones beginning with After The Fall, portray evil as part and parcel of human nature. The external evil found in society then becomes a reflection or continuation of the internal evil found in humanity.

The theme of the dignity of the self is another motif found. Since the dramatist believes that even his lowliest characters, he ennobles them in his plays by bestowing on them a sense of dignity. It is this capacity of the Miller protagonist, his ability to retain his concept of dignity against all odds; that makes him tragic in the real sense. This fact alone is enough to uplift the common man to the status of a tragic hero and it is precisely because of this theme of

human dignity that his "social plays" become "social tragedies". Through the ages, all tragedies have delineated the defence and conservation of the dignity of the human being. Miller hero's unwillingness to remain passive when this is challenged, his fight to keep it intact and his death in that attempt makes him truly tragic, This combination of commitment and the concept of dignity is found in all his principal characters.

The idea of betrayal is another essential element in Miller's thematic scheme, which runs through all his plays, forming a pattern. Before the playwright came to depict betrayal as an inevitable human trait in *After The Fall*, he delineated it as an act of disloyalty to the accepted norms of behaviour within a small social unit like family or community. This treason could be committed by the breaking of a code as in *All My Sons* and *A View From The Bridge* or by non-acceptance as in *Death Of A Salesman*. In *The Crucible* too the theme of betrayal is a visible feature, though it is later corrected by Proctor. The relationships between the various characters in these plays too fraught with treachery and breach of faith.

Miller's intention when he wrote *All My Sons* was to reveal the full loathsomeness of an anti-social action. *All My Sons* demands of the reader an awareness of the deviousness of human motivation, an understanding of the way in which a man's best qualities may be involved in his worst actions and cheapest ideas, and, in general, a peculiarly fine perception of cause and effect. Nowhere is it suggested that the characters are or can be judged strictly on the basis of some simple social ethic or ideal that might be deducted from the action.

The playwright does not mince the words in criticising Joe Keller's selfish attitude and action. In Act I, ideals of self-sacrifice and shared responsibility which existed among the soldiers during the war, predominate Chris's conversation with Ann. He bears a still festering psychological wound, a sense of inadequacy and guilt. He has survived to enjoy the fruits of a wartime economy, and he fears that in enjoying them he becomes unworthy, condemned by his own idealism. Even his love for Ann Deever, the sweetheart of his dead brother, has seemed to him a guilty desire to take advantage of the dead to whom he somehow owes his life. This is sharply contrasted with the self-seeking insensitivity of Joe Keller and others of his breed. Society is also berated for its meek acceptance of the injustice done to it by such individuals. Miller firmly believes that men cannot walk away from certain of their deeds.

Joe Keller coolly walks away from a certain deed of his and in that sense he is a threat to the society in the eyes of Miller. It becomes clear in the exchange between Chris and George Deever (Act-II) that Chris has suspected his father but has suppressed his suspicions because he could not face the consequences - the condemnation of the

father, whom he loves, and the condemnation of himself as polluted by sharing in the illicit spoils of war. Yet, this is precisely what the exposure of Joe Keller forces upon him, and Joe's arguments in self-defence that he had expected the defective parts to be rejected, that what he did was done for the family, that business is business and none of it is clean - all shatter upon the hard shell of Chris's idealism not simply because they are, in fact, evasions and irrelevant half-truths, but because they cannot satisfy Chris's conscience.

Chris says, "there was no meaning in it here; the whole thing to them was a kind of a - bus accident," (The Collected Plays, p.84.) would explain his ambivalence, confusion, and guilt.

Louis Kronenberger wrote :

All my Sons slashes at all the defective parts of our social morality: but most of all it slashes at the unsocial nature of family loyalties, of protecting or aggrandizing the tribe at the expense of society at large⁴.

The theme of evil is also there in *All My Sons*. The evil in the society moulds Joe's character to a certain extent. This play being one of Miller's earliest, regards social evil and man's inherent evil as of equal importance. Man is a social animal and only aim in life would be the attainment of fame and prosperity, whatever be the ways and means of achieving them, for acceptance by society has always been one of man's most elemental longings. Thomas E. Porter notes, "A culture built on the

market system.... cannot escape the values, it inculcates".⁵ It is against this kind of unobtrusive but lethal evil that the playwright tries to warn his audience in *All My Sons*. Joe Keller is a product of his society all right, and Miller indicates to his fellow countrymen that he is a bad example. However, it speaks well for Miller's dramatic skill that in spite of all his repulsive characteristics, Joe Keller is made to look human by some qualities in him, like his genuine love for his sons, his consideration for his wife, his good neighbourliness and pleasant and friendly nature.

While there is solid evidence of Keller's true awareness at the end of the play and also of his sense of dignity and integrity when he gains awareness. Our full awareness of that crime and our willingness to convict him of it is based on our belief that a better world is not only preferable but possible, that it not only should be made but could be made.

The corruption and destruction of a man like Joe Keller, who is struggling to preserve what he conceives to be a just evaluation of himself in the eyes of his son, implies, in the context of the play, a deficiency not only in Keller's character but in the social environment in which he exists. Keller's appeal to the general ethics of the business community:

If my money's dirty there ain't a clean nickel in the United States. Who worked for nothin' in that war? Did

they ship a gun or a truck out a Detroit before they got their price? It's dollars and cents, nickels and dimes, war and peace; it's nickels and dimes, what's clean? (The Collected Plays, p. 124) -

is irrelevant to his personal defence; yet it is an indictment of that community nonetheless.

The theme of betrayal is also woven into *All My Sons*., as in Miller's other plays. Joe Keller, like Eddie Carbone, is a violator of the trust placed in him by his community because he is disloyal to its interests. When thousands of citizens were selflessly and heroically dying for their country, Joe cannot see beyond his selfish interests and his treason becomes all the more repulsive. The sharp contrast between sacrifice and selfishness accentuates the treachery inherent in Keller's action and character. His betrayal of his friend and partner in business, Deever, is only an extension of his way of thinking. He unscrupulously lets down a friend and colleague and prides himself on his ability to dissemble. It is later in *After The Fall* that this theme of disloyalty is developed into its full dimensions, as an inherent and unavoidable characteristic of human existence which, since it cannot be dispensed with, has to be overlooked and forgiven.

Willy Loman has been variously labelled by critics, from a genuine tragic hero to a victim of the materialistic society. A protagonist who cannot be alone, who cannot summon the intelligence and strength to scrutinize his condition and come to some understanding of it - whatever agony it may cost him. With reference to Aristotelian standards, Sheila Huftel has remarked:

Loman fell only from an imagined height. Indeed to an extent his drama represents merely the collapse of a Philistine yet if one does not look upon Loman with a scowl of condemnation for his adherence to values he barely understands, for his anti-intellectualism.⁶

Replying to charges that Willy lacks the "stature" of a tragic hero, Miller has always regarded his salesman as "heroic". He points out that a modern hero need not be high - born as in classical days, when most people were divested of alternatives; today it is a question of stature, not of rank.

So long as the hero may be said to have had alternatives of a magnitude to have materially changed the course of his life, it seems to me that.... he cannot be debarred from the heroic role. (The Collected Plays, p. 144)

Not only Willy is shaped by a society that believed in the myth of success but also become the agent and the representative of that society. While we do get an idea of the plight of the ordinary man in a machine-oriented and success- venerating society from the play, *Death Of A Salesman* is also the tragedy of an individual.

Miller thinks that Willy Loman too broke a law of his society like Oedipus, a law without which life is insupportable and incomprehensible to Willy and to many others. This law ordains that a person who has failed in the

eyes of his society has no right to live. Ironically enough, Willy, who tries throughout his life to conform to the axioms laid down by his success-oriented society, ends up a failure.

American society of the twentieth century, is depicted as the generator of evil in this play. It inculcates in its members, wrong values and snatches away whatever chances they have of existing with personal dignity. In *Death Of A Salesman* Miller not only played on traditional moral values of his central character-Willy Loman, the salesman - but a society that by competition compels its individuals to forsake native talents in favour of achieving material success, at the price of human dignity. Arthur Miller says:

*I think Willy Loman is seeking for a kind of ecstasy in life which the machine civilization deprives people of. He is looking for his selfhood..... Willy is a baby, Willy is a victim.*⁷

It glorifies success and places it above everything else. A failure in such a community, whether he fails in business or in life, becomes almost an outcast. The humiliation and torment of such a person is heart breaking to watch. But people outside America are not going to accept this statement of his seriously. "It is obvious that he can't be an average American man, at least from one point of view; he kills himself."⁸

In a world of fierce competition, Willy finds it impossible to realize his goals. The irony of Willy's tragedy is that the material goal is a mirage. Not only does he fail as the father, the head of the family, but he never comes anywhere near his goal of immense wealth. He is in a moral and financial ruin by the end of the play, and can only think of taking his life so his son, Biff, can at least have the benefit of his insurance policy. In condemning Willy Loman to die by his own hand, Miller is actually condemning the economic system that fashioned his fate. The callousness of the society towards its unfortunate and unsuccessful members is an evil Miller exposes through his play. If anyone is unfortunate enough to fail, the blame goes to him alone as society washes its hands off his affairs. Robert Hogan notes:

*Much of Miller's work developed from the image of man struggling to be at one with society.*⁹

He has many minor flaws in his character, but his sense of integrity in matters which he considers important makes up for these blemishes. He had the slightest interest in the selling profession. Nor did he intend to attack capitalism through this play, for Charley, the most benevolent character in the play, is a capitalist. Nevertheless, the whole flavour of the play would have been different if Willy Loman had been a civil servant, say, or a schoolmaster. At the end Charley says:

Willy was salesman and for a salesman there is no rock bottom to lie. He don't put a bolt to a nut, he don't tell you the law or give you medicine. He is a man way out there in the blue, riding on a smile and a shoeshine. When they

start not smiling back - that's an earthquake. (The Collected Plays, P-220)

He dies without compromising on his concepts of integrity and his conviction and commitments. Willy relates that when Dave died the death of a salesman, on the train to Boston, his funeral was attended by hundreds of salesmen and buyers. The very fact that he dies for values which are important to him, whatever be their validity bestows dignity on him and makes it possible for us to mourn his death.

The theme of betrayal, even though it is clearly visible in *Death Of A Salesman*, is mostly seen in personal relationships. Willy's infidelity to Linda is a most striking act of disloyalty. It seems all the more atrocious when it is contrasted with Linda's utmost devotion to and love for her husband. Linda mends clothing, carries wash, and keeps the household accounts. In action of the present she is the supporter and defender of Willy in the clashes with her sons. In the opening scene, as they complain of Willy's behaviour, she asserts, "He's the dearest man in the world to me, and I won't have anyone making him feel unwanted and low and blue." (The Collected Plays., p. 157.)

When Biff and Happy return after deserting Willy in the restaurant, she throws their flowers on the floor and chastises them, "Pick up this stuff, I'm not your maid any more. Pick it up, you bum, you!" Willy's inconsiderate treatment of her, angers Biff, who has witnessed Willy's infidelity. It is only natural that Willy Loman is plagued by his guilty conscience whenever he sees Linda's loyalty and affection for him. Willy's guilt is compounded by his gifts to her of stockings, "two

boxes of size nine sheers". He is actually conscious of the fact that he wrecked not only his life but the lives of his sons too by this betrayal.

It is to be remembered that *The Crucible* was written in the wakes of the "Mc Carthyism" of the fifties which, when brought down to its essentials, was an anti-communist wave that spread its terror through American society. The contemporary situation prompted the dramatist to seek out a similar situation from the past history of his country-the Salem hysteria. In *The Crucible* Miller certainly depicts a society in moral crisis, where human dignity is stifled and conscience is reduced to insignificance. The generation of mass hysteria is a social theme but certainly the play also contains an equally well-emphasized concept of moral honesty, which the hero retains by sacrificing his life.

The Crucible also examines the theme of evil. Three aspects of evil are debated in this play. They are absolute evil in the medieval Christian sense which is seen in the belief in Satan and witchcraft, the evil in modern society as the dramatist sees in movements like "Mc Carthyism", and the evil traits present in individuals as seen in characters like Abigail, the Putnams, Rev. Parris and the judges. One fact which is repeatedly stressed in the play is that for the Salem people the Devil was almost a palpable reality.

Witchcraft was familiar to them and they knew that some practiced it in the secrecy of the night.

Evil as a part and parcel of human nature is also treated in *The Crucible*. Evil in the characters of Abigail, the Putnams and the judges can be explained only in terms of human depravity. Arthur Miller says, "Evil is not a mistake, but a fact in itself. (The Collected Plays, p.43). The Putnams make use of the prevalent circumstances to further their own interests. The cold-hearted and calculated campaign against all their neighbours is aimed at eliminating all of them so that they can annex the neighbours' properties to their own. The appalling malice and avarice of these characters match Abigail's selfish deviousness.

The theme of individual dignity is ingrained indelibly in *The Crucible*. Proctor struggles and suffers before his choice is made but once he knows what he must do, he mounts the gallows with brave and unfaltering steps, keeping his integrity unblemished. At last he finds in himself shreds of goodness, which may not be "enough to weave a banner with, but white enough to keep it from such dogs". (The Collected Plays, P.329)

Eddie Carbone, the hero of *A View From The Bridge*, is intended to be viewed "as a creature of his environment as well as an exception to it". (The Collected Plays , p. 52). Eddie is a product of his social set up, as much as Willy and Joe are. He has no separate existence, at least in the early part of the play, other than that of his community. In a way, the peculiar set up of his society is the reason for his downfall. Marco who calls Eddie a betrayer and who kills Eddie in a final duel, is again a typical product of that social group. Sicilians in America are Sicilians first and last and their laws can never find a place in the American legal system. However, there is one more thing, which Miller makes evident in the play: Eddie Carbone is also an exception. Had he been an ordinary member of the Sicilian community, with no other complications he would not have A come to his tragic end.

He knows that he was a betrayer but he simply cannot see his "name" abused and sullied in the presence of others, however bad he may have been. The two fierce commitments in his life-to his family and his own dignity however misinterpreted they are by him, and the courage with which he dies, make it possible for us to feel sorry for his tragic end.

Thematically *After The Fall* shows the logical development of all the concepts which Miller had dealt with in his previous plays; but it is also a turning point in the trend of thought of its author. The very fact that this play was written almost a decade after the plays included in *The Collected Plays*, namely *All My Sons*, *Death Of A Salesman*, *The Crucible*, *A Memory of Two Mondays*, and *A View From The Bridge*. It may be indicative of the difference in the dramatist's point of view. So far, Miller always made it a point to divide the responsibility for the cause of his

protagonist's fall between society and his own character. But in *After The Fall*, for the first time. Miller unveils a viewpoint which unequivocally implies that man is the origin of evil and that all human beings are born after the "Fall". Miller describes the play as trial by a man's own conscience, his own values, his own deeds.

The only thing open to us under these circumstances is to forget and forgive again and again, because it is not possible to change basic human nature. For the first time in Quentin, a Miller protagonist finds that he has no commitments and that compromise is the only way open to him.

When Quentin begins his career, he thinks his commitment is to correct all the injustice in the world. But slowly and steadily his own experiences lead him to the realization that he is not an exception and that he is as good or as bad as his fellow beings. He is agonized to know that betrayal is "the only truth that sticks" and that the murderer within each human being directs and controls his actions.

Quentin does not die like Miller's earlier protagonists and after this play, none of the Miller heroes die. Even Von Berg in *Incident At Vichy* is not shown to be dying though he does willingly put himself in danger when he gives his free pass to save a Jew. In all the plays written after *After The Fall*, there is an unmistakable strain of doubt about man's nobility. This perhaps explains why Miller never wrote a typical tragedy after *After The Fall* and why that play itself is not one.

When themes of the plays included in the study are examined, it will be seen that the playwright has successfully integrated the themes into a unified whole. The dual climaxes of *All My Sons*, *Death Of A Salesman*, *The Crucible* and *A View From The Bridge* are ideally suited to the themes of the plays - the interpenetration of man and his society, evil, betrayal and an individual's sense of personal dignity. The first high point in the play which is closely related to the downfall of the protagonist highlights the negative qualities of human character whereas the second climax underlines the positive side of the hero's mental make-up because the protagonist faces his commitment from which he cannot walk away. The structure of *After The Fall* with its single climax is again well suited for its theme of human depravity.

Miller explores and Von Berg, the hero of the play, shows that just knowing and accepting one's treacherous nature is not enough. One has to make amends too, even if it is for the crimes of one's fellowmen. He accepts responsibility and tries to compensate for the cruelty of others by giving his free pass to Leduc, a Jew, so that he can use that and escape. The fact that he might be putting his own safety in jeopardy does not deter him from insistently forcing Leduc to take his pass and escape. The dramatist who began with the idea of the individual cracking under

evil social pressures has come to believe that evil is inside man and that evil in society is just an extension of individual evil.

We have seen that however varied Miller's plays appear to be, they are all preoccupied with certain common themes, thus forming a definite thematic pattern. His concern with man and his relationship with society remains unchanged throughout his dramatic career and interpenetration of man and his society is a theme common to all of his plays. The other themes found in all his plays are evil in its variant forms, individual dignity and betrayal.

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NARRATIVE TECHNIQUE IN GITHA HARIHARAN'S 'THE THOUSAND FACES OF NIGHT'

Abstract : Novelists since the beginning years of the novel genre have been trying to explore through it human relationship in rigid Indian society. R.K.Narayan, MulkrajAnand, Raja Rao, Anita Desai and GithaHariharan etc. have written social novels which narrate the theory of human relationships in the traditional and modern Indian Society.

GithaHariharan born in 1954 is one of those versatile writers whose novels have received appreciation by critics like Michael Ondaatje and J.M. Coetzee. GithaHariharan is not only a novelist but also a philosopher, a scholar and a well known literary personality among the literary artists of Indian writing in English.

GithaHariharan has written novels, short stories, essays, newspaper articles and columns. She has to her credit famous novels namely 'The Thousand of Night', 1992, 'The Ghosts of Vasu Master' 1994, 'When Dreams Travel' 1999, In 'Times of Siege', 2003 and 'Fugitive Histories', 2009. GithaHariharan has written short stories also such as 'The Art of Dying', 1993, and a book of stories for children 'The Winning Team' in 2004. GithaHariharan has also edited a volume of stories in English translation from four major South Indian languages, 'A Southern Harvest', 1993 collection of essays 'Almost Home' and co-edited a collection of short stories for children, 'Sorry, Best Friend!', 1997.

Hariharan's first novel 'The Thousand Faces of Night', 1992 has won commonwealth writers' prize in the Eurasian region in 1992. P. Geetha in her article says about this novel, "It (The Thousand Faces of Night) is a study of the concept of motherhood done in an innovative manner, drawing upon the oral tradition of story telling and re-reading of epic characters."¹ (50)

Narrative or Katha has been an important part of human life since the dawn of history in human civilization. It is Katha which always makes literature attractive for its reader. Even narrative or Katha is part of Hindu civilization. If there is any special occasion in Hindu family then narrative or Katha is narrated by Pandit or Purohit such as the Katha of Satyanarayanji. There are many narratives in Hindu religion such as Bhagvad Katha, the Kathas of Satyavan and Savitri and Raja Harishchandra which are narrated in the Holy month of Shravan according to Hindu calendar.. These Kathas or narratives provide a glimpse of our civilization and present an instance for the people whosoever reads or listen these Kathas. The Kathas of religion are not only in one religion but also in every religion such as Islam, Christian, Buddh and Parsees. The importance of these narratives has been for the society

since very beginning.

GithaHariharan the famous modern English novelist in India has used these narratives on a large scale in her works. If we say that narratives are the soul of Hariharan's work there will be no hyperbole in it. Her maiden award winning novel 'The Thousand Faces of Night' is packed to capacity with narratives or Kathas. It is narratives which link the whole novel. While reading the novel the reader feels as if her or his grand mother is telling a good story which is full of adventures of a modern girl Devi who has taken her education from abroad and tries to identify herself with that education and atmosphere which she witnessed during her stay in America and at last she evolves as a winner and starts her life again in the company of her mother Sita. The term 'myth' used in English is taken from the word 'Muthos' which means 'word' or 'speech'. It is a system of "hereditary stories which were once believed to be true by a particular cultural group and which served to explain why the world is as it is and things happen as they do to provide a rationale for social customs and observances"²(Abrams 170)

'The Thousand Faces of Night' is a story of women against the oppression of patriarchal system, the main characters of the award winning novel are not men but women, men are only shadowy characters, they provide only an impetus to the novel but do not play cardinal role in forming main story of the novel; it is only woman who takes charge of the situation and acts like a heroine who is born to take the bull by horn and not to surrender before patriarchal oppression of the society. There are three main women characters in the novel who represent three generation of Indian society Sita, Mayamma and Devi. There are also other women characters in the novel such as Devi's grandmother, Parvatamma, Devi's mother-in-law and a maid servant in Devi's grandmother's house. The narrative is main action of these women characters in the novel; they listen or tell stories and then contemplate on these stories and use these stories as a catalyst in their life and find out their concerned motives of their life.

In the Indian traditional family system stories have a unique importance as these stories are imparted verbally and orally from one generation to another generation in order to "establish the sanctions for the rules by which people conduct their lives".³(Abrams 170)

Devi's mother Sita was well versed in Veena. In her parental home she used to take tuition of Veena from a famous teacher. Her teacher was assured that she would make a better future in the field of Veena. In Hindu religion,

Veena is main instrument of Goddess Saraswati : in Hindu religion Goddess Saraswati is considered a symbol of knowledge who so ever devotes his or her time worshipping Goddess Saraswati definitely he will be blessed by Goddess Saraswati. Sita devoted her whole life before marriage in learning how to play on Veena the main instrument of Goddess Saraswati. After marriage Sita used to play on Veena in her in-laws home, the neighbours were mesmerized by the performance of Sita and they came to Devi's father-in-law and praised her a lot and told him that the atmosphere of their area has become divine by the performance of Sita.

Oneday after finishing the domestic duties Sita was playing on Veena. Her father-in-law was worshipping in the Poojaghar, he felt disturbed by the sound of Veena and asked Devi to stop it but Sita did not hear her father-in-laws instructions, seeing this her father-in-law lost his temper and asked his daughter-in-law in anger was she daughter-in-law or something else, hearing the word of her father-in-law Sita did not complain but she pulled out the strings of the Veena and put it aside silently and since that day she never touched it. Hearing all this Devi's mother-in-law came and tried to maintain the situation but the damage had been done and since that day no one heard the melodious sound of Goddess Saraswati's Veena in home or nearby.

"We never saw her touch the Veena again. She became a dutiful daughter-in-law the neighbours praised and over household never heard the heart-rending music again."⁴ (The Thousand Faces of Night, 30)

Sita had a daughter who's name was Devi. Devi used to go to her grand father's house in summer vacations. Devi's grandmother gave them a warm welcome on the gate and removed the evil eye in her traditional ways. Her grandmother told Devi narratives or Kathas from our ancient epics like Mahabharata etc. She told Devi the Story of Gandhari's marriage how she accepted her bad luck as a good luck. Gandhari was married to Dhritrashtra who was son of a rich king in comparison to her father. When Gandhari came to know about the blindness of her husband she did not complain about it to her parents or any body else but thought it her good luck and tied the dupatta on the eyes and practised it throughout her life. At last Devi's grandmother tells her that a woman does not have her wishes in this patriarchal society and she has to see the world from the eyes of her husband.

Devi's grandmother tells her story of Amba's ordeal how she has to meet her fate alone. Amba's father arranges a swayamver for her marriage. The King of Salwa wins her hand in the swaymver but at the eleventh hour Bhishma enters there and over powers the King of Salwa. But by the divine intervention Bhishma realized that he has taken an oath to lead a life as a bachelor and tells all this to Amba. Hearing this Amba returns back to her first love, the King

of Salwa and tells him all the story. Hearing all this - 'Salwa roared with crude, mirthless laughter. His face twisting with rage, he said "Do you think I feast on leftovers ? I am a King I do not touch what another man has won in battle. Go to Bhishma...."⁵ (Thousand Faces of Night, 37). When Amba heard all this she was taken aback and even when she was kidnapped from her swayamver hall had not felt as miserable as she did now. She returned back in bridal dress to Bhishma and pleaded - "take me for your wife Bhishma, she wept. She tore her frail veils aside"⁶ (The Thousand Faces of Night, 38). But Bhishma did not budge even an inch from his oath and sent Amba away, his face safely averted.

The princess Amba did not return home as there was no home for a girl after marriage and she decides to go to forest. She had a strong desire for revenge and she spent long years in the forest. When she acquired super human energy, piled penance on penance; Lord Shiva was impelled to appear before her. She was having a garland of thick-skinned. flesh coloured 'Naglinga Pushpa' in her hands. Lord Shiva noticed strong desire leap into her eyes and took the garland from her politely since those fingers razed to ashes anything they touched and Lord Shiva promised Amba her revenge and told her whosoever wears this garland will surely kill Bhishma.

After it Amba went to many kings who were famous for their bravery but no one was ready to fight Bhishma even with Lord Shiva's lethal weapon around his neck. At last Amba threw the garland around the pillar in court of king Drupada and went to forest to meet her death alone. With the passage of time Amba was reborn as Drupada's daughter and she was brought up like a son -

"So when the time was ripe, she became a man, and with the garland of Amba round his neck, he rode the plains of Kurukshetra to taste the heady sweetness of the beloved's blood in battle."⁷ (The Thousand Faces of Night, 39)

This story told by grandmother raised a question in the mind of Devi 'can a daughter raised as a daughter become a man?'

One day Devi's grandmother was telling her the story of love marriage of Damayanti and Nala, the King of Nishadas. Her grandmother tells Devi that on the day of Swayambara the sun was shining more brightly, it seemed that the sun was getting its light from the beautiful face of Damayanti. There were many kings in the Swayambara, they were dressed so elegantly that the eye did not know where to look. Damayanti came into hall in a royal manner with her maid servants and her face was shining like damsel, a secret glow of promise between her and king Nala surrounded her face and she was having garland of sweet smelling jasmines and roses in her hands. When Devi asked her grand mother what the secret was, her grandmother replied. "Everything about a bride is a secret."⁸ (The Thousand Faces

of Night, 19) Damyanti was walking slowly in hall towards the row of her would be bridegrooms. The songs were sung in the praise of king by their minstrels one by one but Damyantilistend with only one ear since her heart was loyal and determined for Nala, the King of Nishadas -

"The honeyed words of Nala's courier - the wild swan who had won her heart for him, sang in her ear as she sought out her destiny."⁹ (The Thousand Faces of Night, 19)

The romantic love story of Nala and Damyanti told by her grandmother lurks in the mind of Devi at the time of marriage. Devi's 'Swayambara' is a ceremony of her would be grooms and their parents judging Devi. It is not a prince, as it was in the story of her grandmother, towards whom Devi takes animated steps but Mahesh a regional business manager in a multi-national company of detergents and tooth paste. There is no resemblance in her marriage with Mahesh and the childhood stories of her grandmother.

Emphasizing the importance of myth, in the power of myth Joseph Campbell states :-

"Read myths. They teach you that you can turn inward, and you begin to get the messages of the symbols. Read other people myth, not those of your religion in terms of facts - but you read the others, you begin to get the message. Myth helps you to put your mind in touch with this experience of being alive. Myth tells you what experience is"¹⁰ (Campbell, 181)

After marriage with Mahesh Devi lives in big house as housewife. Her husband ,Mahesh remains most of the time out of the house due to his business tour. There is Devi's father-in-law BaBa and maid serventmayamma for the company of Devi, she has good bond with baba. He is retired professor of Sanskrit , he tells stories to Devi when Mahesh was on tour for a month he reads newspaper aloud and listens attentively if some one asks him any thing. Devi feels happy in his company. His stories for Devi are different from the stories of her grandmother, his stories are never ambiguous, a little magic perhaps, but nothing beyond the functional. The main theme of the stories most of the time is an exacting touchstone for a woman, a wife . Baba tells Devi the story of MuthuswamyDikishitar. He had two wives. His first wife was a good woman but she was as dark as coal. Dikishitar parents were worried about the future of their son due to his resistance to the worldly pleasures and marries him again with fair-complexioned girl. Dikishitar accepts her and with his two wives like the sun and the moon, he settles in Banaras. Years later his beautiful wife demands for jewels to match her beauty. Hearing this Muthuswamy sings the raga Lalita for his wife and the same night -

"The deity, Ambika resplendent in her glittering jewellery, blessed the fair wife in her dreams. Satiated with the sight of the goddess divine beauty, the fair one

effortlessly forgot her desire for ornaments." ¹¹ (The Thousand Faces of Night, 52)

Dr.Padmini and and S.K. Sudha have observed rightly that -

"In 'The Thousand Faces of Night' GeetaHariharan sensitively portrays rays the condition of Indian women caught between tradition and modernity. She diligently captures their split consciousness as a result of which we find through a set of representative characters, both their submissiveness and their struggle for individuality."¹² (Padmini and S.,126)

When Baba goes to New York since her daughter Lalita lives there and her baby is due in another month, Devi feels loneliness and she is compelled to live in the company of Mayamma, a maid servant. Now Devi compares the story of her grandmother and father-in-law, she finds that the story has different meaning for her in the mean time her maid servant Mayamma tells Devi the story of Parvatiamma, Devi's mother-in-law : Mayamma tells her how her mother-in-law left home in search of God and never came back. Devi thinks as if her mother-in-law misunderstood the stories of Baba. Now deep bond develops between Devi and Mayamma, she tells Devi about the ordeal she has gone through and has been ill treated by her mother-in-law, cruel husband and even by son for whom she prayers to God for 10 years.

After hearing the pitiable life story of Mayamma she feels - "Mayamma had been thrown into the waters of her womanhood well before she had learned to swim. She had learnt about lust, the potential of hidden bestial cruelty, first hand... she snarls and sulks. But she has no bitterness."¹³ (The Thousand Faces of Night, 95)

After hearing the stories from grandmother, father-in-law and Mayamma's real stories Devi decides to leave her husband and tries to seek emotional security in the company of Pandit Gopal Sharma a musician but after a number of days even in the company of Gopal she feels suffocation and she decides to return in company of her mother Sita -

"To stay and fight to make sense of it all, she would have to start from the very beginning."¹⁴ (Thousand Faces of Night, 139)

Conclusion : Thus, with the help of narrative technique GithaHariharan has echoed finely about the Indian social life in her famous award winning novel 'The Thousand Faces of Night'. India Today has rightly judged her saying,. 'She can do magic'.¹⁵

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George Orwell showed a real picture of middle class society through his literary works of his time

Abstract :

Orwell's *Keep the Aspidistra Flying* appeared in the year 1936. This was the year when Orwell declared the motive of his Writings that was to fight against every sort of man's dominion over man and to work for the safeguard of real human values like liberty, Fraternity and universal brotherhood for the establishment of democratic socialism. This motive of Orwell's writings led him to attack imperial British rule in Burma in his treatise *Burmese Days* and condemn the evils of money in a bourgeois society in *A Clergyman's Daughter*. Further, Orwell's criticism of moneyed society drives him to attack the British middle class society and to expose the middle class characters.

Introduction:

Although Orwell does not show in this novel his view on socialism or democracy, but his disgust against the bourgeois world is very much suggestive of his democratic-socialist ideology :

"Keep the Aspidistra Flying in instinct with that comprehensive disgust with the bourgeois world which is, so to speak, the substance out of which Orwell's mature political attitudes are formed ... But there is little socialism in it."

Orwell's mature 'political attitudes' compel him to hate London as he hated Burma under the British rule. He hates London as he visualizes the hollowness of the city life where, money worshippers live and the people without money enjoy on dignity.

Keep the Aspidistra Flying highlights Orwell's attack on moneyed society, as its central figure Gordon Comstock raises war against the money code. It examines the hollowness of London life, its poverty stricken people, filthy houses and the false ideals of bourgeois people. Orwell, through Gordon, attacks the money tainted society and tries to awaken the sleeping generation by distinguishing the money and the man. It also reflects Orwell's condemnation of socialism in practice as his protagonist hates socialism when he finds it stereotype and devoid of any comfort to the common man. He finds socialism in practice serving the cause of moneyed people and thus he coins it as moneyed people's racket. On the other hand, Orwell exposes various middle class instincts which come in the way of human decency. If Comstock, the central figure of the novel represents various sides of Orwell's own reactions towards the bourgeois society, he also becomes the target of Orwell's condemnation of middle class attitude towards the upliftment of the society. Through Revelston, Gordon's rich friend and the editor of *Antichrist*, Rosemary, his fiancée and Julia, his sister, Orwell explores the English middle class character

and condemns their way to fight against the evils of capitalist society. Orwell's commitment to democratic socialism appears in the way he paints a vivid picture of filthy and sordid atmosphere of London, its lodging houses and the animal like life of the people. Further, his condemnation of the middle class cravings for a decent society and the real acts and nature of the so-called socialists and other predominant reflections of Orwell's commitment to democratic socialism.

In other words, the evils of capitalism have been exemplified in the power of money and in this way novel is about the strong grip the bourgeois value-orientation has on its members. It is a hazardous task to free oneself from it, particularly unless one declassifies oneself, as Orwell did. But the middle class people like Gordon do not make any such effort. They merely dream of doing so and their effects remain to be mere fancy. Gordon Comstock belongs to the most dismal of all class, the middle class, the landless gentry. It was such a family, "which rose on the wave of Victorian prosperity and then sank again faster than the wave itself." Gordon's father was not prosperous. He worked as an accountant and died of kidney disease at the age of fifty-six. Now in the Comstock family, Gordon, his mother, sister Julia and few uncles and aunts remained. As a typical middle class family, the Comstock expected the young Gordon to bring prosperity to the family. So huge sum of money is spent on his education and nobody cares for proper schooling of Julia. And because of this, the already poverty-stricken family has to face a lot of trouble. Orwell points out that only a middle classer can dare to accomplish desires even under awful economic conditions:

"What a fearful thing it is, this incubus of 'education'! It means that in order to send his son to the right kind of school (that is, a public school or an imitation of one) a middle-class man is obliged to live for years on end in a style that would be scorned by a jobbing plumber." Orwell also reveals the truth that no rich man can ever be successful in posing himself a poor man :

"To Revelston, living in the wilds of Regent's Park was practically the same thing as living in the slums; he had chosen to live there, end born socialiste, precisely as your social snob will live in a mews in Mayfair for the sake of the

'WI' on his notepaper. It was part of a lifelong attempt to escape from his own class and become, as it were, an honorary member of the proletariat. Like all such attempts, it was foredoomed to failure. No rich man ever succeeds in disguising himself as a poor man; for money, like murder, will out."

Orwell criticizes the socialists of bourgeoisie value orientation like Revelston. Though revelation poses himself to be opposed to the upper-class conventions, yet he is not aware of the fact that he is not free from them. Orwell draws a close picture of Revelation's appearance when once Gordon goes to him. It also reveals Orwell's views against the so-called middle class specialists:

"Revelston appeared a moment later, hatless and pulling on a pair of gauntlet gloves. You could tell him at a glance for a rich young man. He wore the uniform of the honeyed intelligentsia; an old tweed coat-but it was one of those coats which have been made by a good tailor and grow more aristocratic as they grow older vary loose grey flannel bags, a grey pullover, much worn brown shoes. He made a point of going everywhere, even to fashionable houses and expensive restaurants, in these clothes, just to show his contempt for upper class conventions; he did not fully realize that it is only the upper classes who can do these things."

It becomes clear that there are middle classers who pretend to be against the drawbacks of Capitalism simply because they are well fed and enjoy the blessings of the capitalist World. Orwell also emphasizes that the people like Revelston or Gordon can never be true socialists because they always cling to middle class habits and never try to shed their bourgeois accounts. Gordon is against the moneyed society simply because his income is two pounds a week. And as soon as he gets more money, he doesn't react so violently against the capitalist society. Similarly, Revelston talks much about socialism and runs a socialist paper because he is rich. In the core of his heart, he has contempt for the proletariat as he never goes to a workers pub except in the company of Gordon. And wherever he goes there, he feels himself as fish out of water. For Revelston socialism means:

"some kind of Aldous Huxley Brave New world; only not so amusing. For hours a day in a model factory, tightening up bolt number 6003. Rations served out in grease-proof paper at the communal kitchen. Community-hikes from Marx Hostel to Lenin hostel and back. Free abortion-clinics on all the corners."

Both Revelston and Gordon are not clear in their ideological weapon with which they must fight against capitalism. Gordon accuses Revelston of having money and always highlights the impact of money upon every individual in the society and pretends to live against the stream of money, but he forgets that for this money business he wishes his poems to be published and depends upon his sister. Not only this, he does not hesitate to borrow money from her when he intends to go to his girl friend Rosemary. Orwell indirectly digs at the aristocratic and middle class writers of the twenties who live a life of luxury comfort but talk about nothingness in life:

"it was a great fun- it is fun when you have good food

and good wine inside you- to demonstrate that we live in a dead and rotting world."

Orwell draws a beautiful picture of middle classers and microscopically observes their high talks for a socialist world despite the fact that class feelings, bourgeoisie accents and love for a capitalist society haunt their consciousness every time. He condemns such attitude and people as they are the main hurdles to establish a society of enriched human values.

Since 1936, the form and content of Orwell's fiction have been implicitly obsessed with his direct political purpose and as a result his novels became the most predominant subject of an ideological argument. This ideological argument possesses Orwell's great concern for social values which, he felt, were threatened by capitalism. In the same stream Orwell's fourth novel *Coming Up for Air* appeared in 1938. This was the period when Orwell's memory of Spanish Civil War was fresh in his mind which he reflected in his personal narrative *Homage to Catalonia*. The impact of his Spanish experience, his report on the conditions of the unemployed workers in *The Road to Wigan Pier* and his social and political commentary and autobiographical reflection influenced the present novel to a great deal. This influence is evident from his first person narrative technique, which, like his non-fiction works and documentaries, shapes the present novel. The style is unique in the sense that it "unifies the material and articulates a moral vision of the subject, rather than merely describing it." This puts Orwell into the novel directly and relates his responses to various situations more emphatically.

Like Orwell's *Keep The Aspidistra Flying* the present novel is chiefly concerned with England drifting along the ugly machine-civilization. It is also a warning of the approaching world war and a revelation of the evils of capitalism and fascism. In this way, it tries to illustrate the menacing mood of 1938 and articulating fears reinforces the social values which Orwell predicted to be destroyed by the war.

Like the central characters of *A Clergyman's Daughter*, and *Keep The Aspidistra Flying* the protagonist of this novel, George Bowling, is Orwell's spokesman. Being repelled by the social and political ailments, he runs away from his home. He wanders in the wide world of English life and returns to the place from where he started. Orwell's protagonist appeals to the readers' aesthetic and moral sense. The very title of the novel depicts Orwell's hope that the exploited humanity shall emerge from darkness and oppression as he firmly believes that commonsense and decency lies in the proletariat and as soon as they realize their power they would shake off the exploitation.

Orwell very minutely examines the English Society and in this perspective also the novel is the most English of all his novels and an attack on capitalism and industrialism

which destroyed the best of old England on which the protagonist George Bowling laments and because a part of an Orwellian argument that people like him should come forward to be natural leaders. The whole novel runs mainly between the past and present as George Bowling recollects his childhood memories before the 1914 war and reacts to mechanical civilizations of England on the eve of Great war. Orwell exemplifies that all the modern development which England witnessed after the First world war was an outcome of moneyed society where the real comfort of the people was not taken into account. In which way whatever development was there it just helped the capitalism propaganda which Orwell condemns. He finds that the present world is a humbug devoid of real human virtue. Everything is made lucrative in appearance but it is quite disappointing in character. George Bowling discovers the real nature of modern world:

"Everything slick and streamlined, everything made out of something else. Celluloid, rubber, chromium steel everywhere, clamps blazing all night, glass roofs over your head, radios all playing the same tune, no negotiation left, everything demented over, mock-turtles grazing under the neutral fruit trees. But when you come down to brass stacks and get your teeth into something solid, a sausage for instance, that's what you get. Rotten fish in a rubber skin. Bombs of filth bursting inside your mouth. "

Orwell through his protagonist, establishes the decay of modern civilization where the real image of man and his comfort has been converted into the poisoned ponds and the pits full of rusty tins and motor-bike tyres. Here Orwell warns against the poisoning effects of modern industrial civilization. Naturally, he condemns capitalism for such a change in environment.

Orwell warns the people of the Fascist's take over of England. Bowling's reaction to the war, his childhood age and modern England, suggests Orwell's great concern for the society. His prediction of a totalitarian regime is meant to bring revolutionary changes in the thinking of common masses. He does not want people to ignore the evils of Capitalism.

Conclusion

Orwell emphasizes the issues like unemployment, economic insecurity and doom of the exterior world and the democratic system, if the centralization of power emerges. Through *Porteous*, Orwell depicts the prevailing passive attitude of the educated people which he condemns and suggests the ways which the literaryman should follow. Thus, in various ways Orwell reflects the decay of the modern world and condemns imperialism, capitalism and fascism which, he fears, would arrest even the consciousness of the people.

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JEOPARDY OF RACE, CLASS AND GENDER IN TONI MORRISON'S THE BLUEST EYE

Abstract : Black American women writers like Paule Marshall, Alice Walker, Toni Cade Bambara, Gayle Jones and Toni Morrison probed deeply into the cobweb of racism, gender, classism and sexism which had bonded the life and dignity of the blacks. These writers focused on this vicious cycle of oppression and made it an issue of mass discussion on the one hand and challenged this unlawful and inhuman system on the other. Titled as a 'Black Woman Writer' Toni Morrison like her counterparts i.e. the contemporary black women novelists, was committed to the dignity and the totality of the whole blacks including male and female. Toni Morrison exfoliates the intricate layers of inabilities woven around the existence of the blacks by the white people in the name of race, class and gender. Toni Morrison's debut novel *The Bluest Eye* successfully explores the triple oppression of the black women in America.

Toni Morrison, the winner of The Nobel Prize (1993), has a privileged place on the canvas of the acclaimed writers of black women literary tradition like Paule Marshall, Gwendolyn Brooks, Maya Angelon, Alice Walker and Gloria Naylor. These black women writers distinguished themselves by revealing the positivity in black women and exfoliated the true image of womanhood of the black women which was so far neglected or supposed to be irrelevant by the other writers specially the males. What is peculiar with these women writers about the black women is that these writers specially Toni Morrison tried to locate and establish the black women's very existence which was hitherto unnoticed and overlooked. These women writers tried to establish the truth regarding the black women that they are the living realities having their own self and that they are not possessions rather they are independent persons having their own separate entity. Regarding the major thrusts of these novelists Alexis De Veau rightly observes, "I see a greater commitment among black women writers to understand self, multiplied in terms of the community, the community multiplied in terms of the world."¹ The novels of these writers explore the vicious mechanism in which the dignity and the status of black women are taken into bandage by the inter relationship of racism, sexism and classism. Race, gender and class are interlinked in America. Barbara Christian truly says, "like the images of a Kaleidoscope, these elements are so organically connected that one must understand their interrelationship in spite of their ever shifting appearance."² As per the standard of the white society, the life of the black community had become traumatic beyond tolerance. The life of the black women was even more traumatic as they were sexually exploited not only by the whites but also by the black men. The black

women had to face the discrimination on the basis of their race and class on one hand and they were discriminated and exploited on the basis of their sex and that too by both the black and the white men.

As per the conception of the white society of America a lady was expected to be white, beautiful in an ornamental way, chaste, pious, married and a mother and hence supposed not to work. The black woman stood nowhere either on the ground of race, or on the ground of sex or on the ground of class. Barbara Christian rightly explains the position of the black women in the then American society, "They had to work, most could not be ornamental or withdrawn from the world; and according the aesthetics of this country, they were not beautiful. But neither were they men. Any aggressiveness or intelligence on their part, qualities necessary for participation in the work world, were constructed as unwomanly and tasteless."³

The black women in America suffered from the triple exploitation i.e. racial humiliation and gender discrimination and class consciousness. Being black they were illtreated by the white society and being females, they confronted with sexual atrocities of the white men and also by the black men. Under the inhuman conditions laid down by the white, the black women had to undergo a life deprived of even the essential necessities of survival and thus they were forced to remain poor with no self-respect and quality of life of their own. Gloria Wade Gayles rightly puts it, "There are three major circles of reality in American society, which reflect degrees of power and powerlessness. There is a large circle in which white people, most of them men, experience influence and power. Far away from it there is a smaller circle, a narrow space, in which black people regardless of sex, experience uncertainty, exploitation and powerlessness. Hidden in this second circle is a third, a small, dark enclosure in which black women experience pain, isolation and vulnerability. These are the distinguishing marks of black woman hood in white America."⁴

Born on 18 February, 1931 in Lorain, Ohio, a small mid-western steel-mill town situated in the peaceful surroundings of nature and isolated from the noisy routine city life. Toni Morrison as a writer was deeply influenced by the surroundings she was born with. Wilfred Samuels and Glenora Hudson Weems have aptly summarized it when they say, "Permanently docked off the Hudson river, it looks towards a horizon of infinite possibilities that seems oblivious to and unbound by the city's skyline or the wired mesh of a towering bridge in the foreground. The pier off the patio appears to serve a run way, offering passage and passport to a world of known and unknown realities: fact,

fiction, fantasy: mystical and magical realms that coverage in the world that Morrison creates.¹⁵

Morrison's fictional vogue is highly inspired with the experiences she lived and shared with her family members like her parents -George and Rahmah who migrated from South in search and hope of better economic, social and educational surroundings. Meanwhile the experiences of hunger, jealousy, hatred, class and racial discrimination which they met and lived with had left a lasting imprint on the tender mind of Toni Morrison and it is from here that there emerged a firm determination in her mind to combat with the injustice and abuses done in the name of class, gender and race and she prepared herself never to get reconciled with such inhuman practices. In an interview to Jean Strouse, she openly accepts when she says, "My father was a racist. As a child in Georgia, he received shocking impressions of adult white people, and for the rest of his life he felt he was justified in despising all whites, and that they were not justified in despising him."¹⁶ Further, Toni Morrison's grandparents also played the role of the catalyst by introducing her to the black lore and values of life, black rituals, optimism and firmness to confront with the adverse situations. These very values find shape of words in the fiction of Toni Morrison.

Toni Morrison's maiden novel 'The Bluest Eye' got published in 1970 and it captivated the attention of the readers for its appealing portrayal of black society of America. It was followed by her second novel 'Sula' in 1973 which became a voice of self-realization, and a reintroduction of blacks to blacks. It changed the mood of society at large. After it, the third novel of Toni Morrison was published in 1977 under the title 'Song of Solomon' which bagged 'National Book Critics Circle Award' and the 'Friends of American Writers Award' to the credit of Toni Morrison. Her fourth novel 'Tar Baby' got published in 1981 and it portrayed the relationship between the white society and the black society. The novel won acclamations from all the critical corners so much that Toni Morrison's photo was published on the cover page of 'News Week' magazine. Her fifth novel 'Beloved' (1987) fetched Pulitzer Prize for her and it was unanimously declared the finest work of Toni Morrison. 'Beloved' was followed by 'Jazz' (1992) her sixth and last novel which established Toni Morrison as one of the best contemporary writers of America.

Toni Morrison's first novel 'The Bluest Eye' is the story of how the nexus of racism, gender bias and classism works to exploit the blacks and specially the black women. Under this nexus Pecola Breedlove, the protagonist neglects and dissolves her own identity as a black female and longs for blue eyes believing that blue eyes will make her white and she will be accepted in the society of the whites. She also believes that with blue eyes her identity as a black will be wiped out and she will get honour, love, security and togetherness in the white world and her position as a pariah

would come to an end. Pecola believes that blue eyes are the parameter of beauty as "White American prescription for beauty includes blonde hair, white skin and above all blue eyes."¹⁷ This yearning makes her so curious that she rejects her own self as a black girl.

'The Bluest Eye' is all about the contradictions fed by racism, sexism and class discrimination that badly affects the black girls in white America. Indeed, the story of the novel revolves round the problem of racism that, "abstracts the colour of the living body into non-colours of extreme value, black and white, within this organization, black represents the shade of evil, the devil's aspect, night, separation, loneliness, sin, dirt, excrement inside the body and white represents the mark of good, the token of innocence, purity, cleanliness, spirituality, virtue and hope."¹⁸ Pecola Breedlove, the central character in the novel belongs to a poor black family whose members despise themselves as they believe in their own unworthiness and so does Pecola. Pecola's mother, Pauline Breedlove is a domestic servant in a beautiful house of the white people. Under the influence of the white's parameter of beauty and race, she forgets about herself and her family status. She neglects and hates her own house for its ugliness, she hates her family, her daughter Pecola and even she hates herself. She blames herself for being black. Toni Morrison brings into focus the idea of beauty which is injected into the minds of the white women in America. They are made to believe that their blond hair, blue eyes and creamy skins are the manifestations of noblest work that nature has ever presented to the world. Pecola's craving for blue eyes is nothing but the result of this very notion. She literally goes insane by the allurements of the standards of white beauty, which "...are impossible for her to meet.... Surrounded by cultural messages that she is ugly by definition, she can achieve peace only by retreating into schizophrenia."¹⁹ Pecola Breedlove becomes the victim of the western standards of female beauty which results into the psychological oppression and exploitation of Pecola. Due to the longing to be beautiful like white women Pecola neglects her own identity as a black girl rather she hates herself for being black. Consequently, she gets rejected and brutalized under her whim of white beauty. Pecola's mother Pauline Breedlove and her father Cholly are themselves under the spell of white beauty and hence Pecola is not provided right guidance. They further degenerate Pecola from inside. Under Pauline's thinking and behaviour Pecola gets obsessed with her own identity and with her own beauty as a black. She hates herself and wants to have blue eyes like white girls because she is driven by a desire for getting accepted in white society.

'The Bluest Eye' contains a series of incidents through which the novelist shows how the jeopardy of race, sex and class operates on black people. Pecola's encounter with a fifty-two year old white storekeeper reveals to her

that for many people she does not exist at all. At school, not only the white boys but also the black boys taunt her. Her own mother Pauline who works in a white family showers all her love on her master's children and she always rebukes even slaps Pecola her own hapless daughter. The standards and traditions of white society corrupted the minds of the black people so much that they developed hatred for themselves and for their own community. Pecola becomes the scapegoat for the corrupt minds of her own family members and community.

The culmination of brutalization to Pecola happens when Cholly, her own father rapes her. Cholly comes to Pecola in hope to rescue her from the inhuman behaviour of white people. But his protectiveness and tenderness suddenly change into lust and rage which he directs at Pecola "Who bore witness to his failure, his importance. The one whom he had not been able to protect, to spare, to cover from the round moon glow of the flashlight".(119). Thus Cholly's rape of Pecola is the result of the distortion of his mind.

Pecola is made a scapegoat by her own parents, by the mulattos in the novel and even by the narrator, Claudia. Claudia says, "All of us, all who know her-felt so wholesome after we cleaned ourselves on her. We were so beautiful when we stood astride her ugliness. Her simplicity decorated us, her guilt sanctified us, her pain made us glow with health, her awkwardness made us think we had a sense of humour. Her inarticulateness made us generous. Even her waking dreams we used- to silence our own nightmares. And she let us, and thereby deserved our contempt. We honed our egos on her, padded our characters with her frailty, and Yawned in the fantasy of our strength. (163). In short we can say that Claudia holds Pecola responsible, to some extent, for her victimization.

The traumatic experiences that Pecola undergoes, happen to her because she wants to get rid of her blackness and see the world with blue eyes but she is not allowed to do so. Pecola goes insane and gets over-whelmed with the fantasy that her eyes have turned blue and she is fit for the white world. She loses her mental balance. Cynthia Davies rightly explains, "Pecola is the epitome of the victim in a world that reduces persons to objects and then makes them feel inferior as objects."¹⁰ Pecola craves for blue eyes because she is possessed by the romantic notion that blue eyes will finish her condition as a pariah and fetch love and security to her life. Indeed, she believed that blue eyes are the solution to all her problems.

'It had occurred to Pecola some time ago that if her eyes....were different.....She herself would be different..... If she looked different, beautiful, may be (her father) would be different, and (her mother) too. May be they'd say, why look at pretty-eyed Pecola. We mustn't do bad things in front of those pretty eyes.(34)

For Pecola, to have blue eyes is to have everything-

affection, love, acceptance, parents, friends, faith, confidence and security. And what else, would any one need? Pecola's sufferings arise not only due to her race but also due to her gender. Indeed, she suffers both as a black and as a female. Calvin C. Hernton aptly opines, "Just as while people have created and maintained a racist culture, so have men created and maintained a sexist culture."¹¹ Pecola has to face so many fabricated inabilities only for being a woman and that too a black woman, that is why she has to remain in the orbit of patriarchy and to face dependency, repression, alienation etc. Simon de Beauvoir explains, "One is not born, but rather becomes woman....It is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine."¹²

Conclusion : Indeed, Toni Morrison stands boldly against the social taboos, restrictions and inabilities in the name of race, gender and class. She is against the racial supremacy and patriarchal civilization which never provide equality, fraternity and freedom to the blacks and to the black woman and it is with these canons and values that Toni Morrison comes up with great novels one after another which distinguish her as a black women writer known for the portrayal of the realities of the black folk and for setting new canons of Black American literature. And likely, Toni Morrison explores a larger question of 'being' in the novel 'The Bluest Eye'. W. Lawrence rightly summarizes, "Morrison is concerned with the ontological structures and mythological thought systems that blacks develop to define and reinforce their definition of self and existence."¹³

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Abstract : Taking the form of fact-filled travelogues, stunt-writing, spectaculars or genre-blurring imaginative works, travel writing has never been so popular than it is today. There is no doubt that travel is an experience for Frank Delaney. The fiction of Delaney are also steeped with substantial travel experience ranging from his own native place Ireland to the entire Europe. To Delaney, travel is something that should be cherished in mind of minds. Travel is not something that, always one has to go physically around and record, only one's own experiences in paper, rather the consciousness of the traveller, the other travellers and their thought process, the experience of the other- all have to be incorporated as a whole to perceive the entire travel experience of Delaney.

Frank Delaney's most ambitious fiction, rather his 'magnum opus', 'Venetia Kelly's Travelling Shows' (2010) is a novel about a father who runs away in pursuit of an actress. It is rather a bitter sweet trip through 1930's Ireland - its highways and byways but most of all its country side and its people, whose central mystery isn't even revealed until the end and much less even solved. The novel is actually a journey across Ireland in search of Venetia Kelly. Starting with the most significant line of the book, 'she sprang from the womb and waved to the crowd. Then she smiled and took a bow' and so we first meet Venetia Kelly, the beguiling actress at the centre of this new, spellbinding and epic novel by Frank Delaney.

It is a travel story basically because the search of Ben and his quest for knowledge is hinted recurringly in the novel. Delaney here weaves a fine plot by introducing Ben in the novel and his search uplifts him from the dark ignorance that he was in before starting the journey for his father. The journey itself is very significant for it projects the entire history and consciousness of Ireland in the words of W.B. Yeats, the 'Zyre', Theatre and Politics as has been hinted at our discussion, was the prime importance in Ireland at the post-civil war era besides imperial politics and the 'white man's burden'. Ben's search not only reflects the determination and strong will, instead it also portrays the ethos of Ireland of the time. However, 'Venetia Kelly's Travelling Show' has all the materials for a reader; art, ballet-dancing, intrigue, suspense, revenge, love and seduction. The novel next to discussion is 'Tipperary, A Novel' (2007) where Delaney finely presents his homeland in a more distinct, vivid, and comprehensive way. The novel is set in the backdrop of Ireland's long drawn out war for independence, and celtic revival. The novel begins with a significant statement if the protagonist 'My wooing began in passion, was defined by violence and circumscribed by

land; all these elements molded my soul². Born into a respected Irish Anglo family in 1860, Charles loves his native land and its long-suffering but impressible people. As a healer, he travels the country side dispensing traditional cares while soaking up stories and legends of by gone times and witnessing the painful, often violent birth of land reform measures destined to lead to Irish independence. Indeed, 'Tipperary, A Novel' is history, a history of Ireland that was so brilliantly executed by Delaney in this novel through the character of Charles and his quest to preserve the estate that leads him to write a history of both his own life and country. It is a search of Charles in search of his own prediction, the discovery of his Ireland. The book captures the history, culture as well as depicts the curve of vicissitudes among relationships. Really, to O'Brien, Delaney has 'created a hero it would be hard not to love'.³

Now it is quite clear from the trends of Frank Delaney's writings that his fiction 'Ireland, a novel' (2007) is going to be detailed story on his own home land. It is a novel of huge ambition, beautifully told; 'Ireland' is the unstoppably readable story of a remarkable nation. A passage from the novel would reveal Delaney's brilliant execution and travel experiences, 'Wonderfully, it was the boy who saw him first he glanced out of his bedroom window, then looked again harder and dared to hope. No. it was not a trick of the light a tall figure in a ragged, black coat and a ruined old hat was walking down the darkening hill side and he won heading towards the house,⁴ Here Delaney maintains the silence and suspense at⁴ describing the ambience and finely describes the scene in a more vivid way. It is a multi-layered story of the substantial and comprehensive experience of the author Delaney. He unfurls in this book a civilization that stood against all odds and all the struggle of the time. The story teller's experience also reiterates the same historical as well as cultural voyage of the protagonist through entire Ireland.

'A Stranger in Their Midst' (1995), another exquisite narrative of Frank Delaney, Portray the hardships and trial also of the girls in a lonely world in a simple village of Ireland. Helena and Grace are the daughters of Thomas Kane and his resourceful, passionate wife, Ellen, the couple featured in the heating 'The sins of the Mothers' originally to have been entitled 'The Daughters', this is the second volume in the Kane family trilogy and the third in the quintet of books about twentieth century Ireland. We make on through the lives of Thomas and Ellen Kane to the young womanhood years of their daughters, Helena and Grace. As the girls grown, Ireland modernizes. Into the family comes a murderer who wrecks emotional and moral havoc and goes

unpunished.

However, comparatively lesser novels of Delaney also present the nature of travel and observation of the author. The journey continues even in his narrative, 'The Sin of The Mothers' (1992), where Ellen Morris, a young exceptionally pretty city girl, steps down from bus on a remote road in answer to an advertisement for a village school teacher. The novel is a straight forward and powerful story of love and tragedy on other levels, it is an allegory of the choices Ireland made after civil war, accepting imposed religion, rather than choosing humanistic impulses. This intimate and dramatic novel, the first in a trilogy of twentieth century Irish rural life, is a gripping narrative account of an era in which the foundations were laid for today's headlines from Ireland. Similarly, the narrative next of Delaney's 'The Amethysts' (1999) is full of shocks and the crescendo of menace and confusion. The characters are realistic, the plot and the pace keeps us turning the pages, giving no time to lose interest. The book describes Nazi-era events with such conviction that one has to remind the onset that they didn't really happen. Now, coming to the recent fiction of Frank Delaney we should first look into 'The Match Maker of Kenmare' (2011). Steeped in colourful history the novel is a stirring tale of friendship and sacrifice. It is rich as myth, tense as thriller and like all grand tales- harrowing, sometimes hilarious and heart breaking. Even Delaney's latest 'The Last Story Teller' (2012) is also brimming with fascinating Irish history, daring intrigue and the drama of legendary love.

Conclusion : Indeed, the prolonged discussion is essential to bring the historic impasse, as well as cultural voyage of Frank Delaney across Ireland. In all of his fiction he portrays Ireland, its destiny along with the life's little ironies of the people of Ireland. Delaney always feels that life is a journey and he experiences his journey through others. In his fiction, he has glorified the journey of the stalwarts, glorified heroes of Ireland along with his own lived experiences of seeing his home land closely as an 'insider'. His books are post-colonial in the real sense of the word and brings out the oppression and angst of the people of Ireland.

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Abstract : R. Parthasarathy occupies a unique space in Indian English poetry because of his distinct contribution as a poet. His poems may not be innumerable but they are distinct in their contents which obviously emanate from new dimensions and thoughts arising in the mind and the soul of the poet. Parthasarathy's poems are largely suffused with sense of cultural dilemma, alienation, rootlessness and search for the self. His masterpieces like 'Poetry from Leeds', 'Ten Twentieth Century Indian Poets' and 'Rough Passage' reveal his inner conflict, his vagueness of identity and his urge for seeking his roots. The poet often remains dwindling between the dilemma of foreign culture and language and that of his love for Indian roots i.e. his own Tamil culture. He undergoes redemption by and by and seems to be emerging as a poet of oriental impact and he finally gets established as a post-colonial Indian English poet having his own distinguished identity.

There is no doubt that R. Parthasarathy gives a new dimension, a new thought and a new way of outlook to Indian English poetry. But in doing so he has to suffer a lot as he dwells in cultural dilemma which results in alienation and rootlessness. On one hand he dreamt of England as his future home and English language with English culture as his medium of expression. And on the other hand, he loves his own Tamil culture very much. As a result, a double alienation from English language and Tamil culture are found in his poetry. He is suffering from the conflicts between his past memories and present social reality. Alienation and search for identity come obviously with a sense of homesickness in his poetry. So, his "Rough Passage" deals with emotional and cultural dilemma, rootlessness, urge for belongingness, importance to acquire foreign culture and language and love for Tamil culture.

R. Parthasarathy's contribution to Indian English Poetry is quite remarkable, uncountable and unforgettable. As a poet, he does not compose too much poems but those he composes are notably praiseworthy. 'Poetry from Leeds' (1968) edited volume of 'Ten Twentieth century Indians Poets' (1976) and 'Rough Passage' (1977) are his masterpieces. And his poetic world in Post-colonial can be shown in a more vivid and clear way in 'Rough Passage'. Here we find his cultural dilemma, striving for native roots and search for identity. 'Rough Passage' has divided into three sections namely 'Exile', 'Trial' and 'Home Coming'.

In 'Exile', he wants to show his solitary condition in England and his fractured bond with Tamil culture. In 'Trial', he wants to find consolation through physical love as the section deals with emotion, love and human relationship. And in the last section 'Home coming' he tries to harmonise

the fusion of the English language with his Tamil cultures.

Here we would like to quote what we came across in 'The Twentieth Century Indian Poets' about Parthasarathy: 'Parthasarathy dwells upon the question of language and identity and upon the inner conflict that arises from being brought up in two cultures. Exile, the first poem, opposes the culture of Europe with that of India and examines the consequences of British rule on an Indian, especially the loss of identity with his own culture and therefore the need for roots. Again, the turmoil of non-relationship personal love holds forth the promise of belonging and the second part 'Trial' celebrates love as a reality here and now 'Home Coming', the third and final part of 'Rough Passage' explores the phenomenon of returning to one's home. It is a sort of overtures made with the aim of starting a dialogue between the poet and his Tamil Past. The strength of the poem derives from his sense of responsibility towards crucial personal events in his life; (TTCIP, 74). In 'Exile' Parthasarathy wants to show the image of India along with poverty, filth, domination and socio-cultural structure of his native as they were colonized and controlled through colonial discourse. He, in these aspects, wants to show orientalism and its impact and images in these lines: -

'A grey sky oppresses the eye:

Porters, rickshaw pullers, barbers, hawkers,

Fortune tellers, loungers compose the scenes' (Exile)

In the second section 'Trial' he wants to show his realization of his inability to rediscover his Tamil Past and his own roots. And in order to remove this alienation, he even engages in love. This engagement in love adds variety, seriousness, sensuousness and aesthetic dimension in his poem. But his dissatisfaction in love again brings that sense of failure, alienation and detachment into his mind. As he says:

'My past is an unperfected stone

The flaws show, I Polish

The stone sharpen the luster to a point! (Trial)

In his 'Trial' he shows that it is not a very intelligent move to write about natives' condition, to express one's creative faculties and to acquire knowledge in English language. Because it is not our mother tongue and therefore one faces difficulties to acquire it. As he says: -

'School was a Petty Kettle fish

the spoonful of English

brew never quite slacked your thirst.' (Trial)

He is in some kind of moral and cultural dilemma. A sense of loss and waste is very much present in his poetry. He realizes that Tamil culture is destroyed under the monstrous spell of western civilization. Even the Tamil

people change their attitudes towards religion and God. And he wants to make a union between his inner self and Tamil past. Sometimes out of frustration and retrospection, he compares western culture with Indian culture. As he says: -

'While Ravi Shankar

Cigarette, stubs, empty bottles of shout

And crisps provided the necessary Pauses! (Exile)

But in the beginning years like Michael Madhusudan Dutta, he wants to adopt English in a more vivid way. In some of his poem, British poets' influence is seen. As in 'False Teeth' he says: -

'For many years now, he has had his teeth

In the English language - false teeth

His earliest poems were rhymed

Now rhymes are more fashionable in tooth paste ads.

(False Teeth)

Soon after that he realizes that he has made a fault as his own Tamil culture and past are often forgotten by him. In his 'Rough Passage' he experiments with his English language and Tamil culture to create a balance between them. In these poems we find so many conflicts and dilemmas as is heir to two languages and two cultures. He deeply suffers from cultural anxiety because of divided allegiance. As in some poems, we find his desperate longing for home. Lal and Kumar rightly asserted in this context, in the introduction of the book 'Interpreting Homes': 'Home is one word that holds meaning for everybody albeit a changing one forever in search for a new vocabulary in a Derridean sense, always already written'.

(Lal and Kumar, xvii).

Actually, home is a place where emotional and psychological strength and balance can be seen. In the poem 'Stairs' Parthasarathy wants to communicate with home as he doesn't know about the end of the stair. As he writes: -

'Others stairs and rails

have guided me

always with the chill Promise

of a home. Only

the heart isn't hospitable anywhere' (Stairs)

Along with home, he wants to embrace and adopt his own culture. As in 'Under Another Sky', he writes: -

'There is something to be said for exile:

You learn, roofs are deep. That language

Is a tree, loses colour

Under another sky'. (Under Another Sky)

As he realizes the fact that his diasporic identity exerts so much problem and dilemma in him that his poem alienates from his own culture. As in 'Exile' he says: -

'The hourglass of the Tamil mind

is replaced by the exact chronometer

of Europe'. (Exile)

Actually throughout 'Exile' he wants to show his sense of alienation with his complete knowledge of dislocation

from past.

Indeed, he is under the spell of colonial language and he also wants to overcome his pain for his inability to adopt personal and national self: He realizes that only his home can provide him care, love, joy and comfort. Tamil culture seems to be a love for him and he wants to embrace it with his mind and body. In the very first poem of 'Home Coming' he asserts it emphatically. A close reading from colonial and imperial point of view will show that he is deprived of natural energy, response, creative process because of imperial language. Actually, language is very much needed to find one's root and identity. His despair and disillusionment are shown in the poem 'Delhi': -

'Eight hundred years of blood letting

has made, eunuchs of us,

once for all unsettled

our minds.

(Rough Passage)

Sense of alienation, prolonged silence and void are the result of adopting other language. And he shows this in 'Exile'. Actually, in those years, he becomes a handicap person as imperial language takes away all his native voice and the energy emerging out of it. But suddenly his realization comes on a static point. Actually, his poetry is all about the search for identify and root. He begins his struggle with colonial conditions and imperial forces as these create debasement and deprivation in his creative faculty.

His acceptance of foreign culture and language only provides a sense of guilt, alienation, self-deception and the insist of national culture. He understands the need to change himself and his thought process. He is in a cultural dilemma. Despair, loss of past and present encircle him. After his return in 'Home Coming' he left behind his days of alienation and rootlessness. He has gained the power of writing again from his own native Tamil culture. Through this Power he starts to fulfill his dreams of creating verse with full force and ease. Decolonization of his mind takes place when he shorts to search his identity his root and his culture. Also, he wants to show that by being rooted he becomes unable to interpret his present life. Actually, it is very difficult to understand Parthasarathy in many times because often heresies questions as divided on the root is not easy as sense of estrangement and Exile haunt his mind too much. Like all other Indian English poets, he also wants to reconcile his Tamil culture with his foreign language. Orientalism seems to be found here. But he creates all these keeping in mind his Indian origin, Indian ethos and sensibility, to begin something, ending is necessary. His change motives in 'Home coming' actually started a long-time ago. And he shows his journey towards his return to Tamil culture, self-renewal, free human being and redemption in a gradual way. He says: -

'I must give quality to the other half

I've forfeited the embarrassing gift

Innocence in my scramble to be a man' ('Rough Passage')

Parthasarathy is a man of mixed feeling, on one hand he wants to share his childhood days, his culture, community, history, everyday life, moments, moods, nature and surroundings in his poetry. And on the other hand, he shows his love for foreign language. He mixes both his feelings and his description of local thinking in a global context make him truly an oriental poet. By breaking the so-called meaning of imperialism, he wants to create a mind with creative and quality thought process. A deconstructive reading of these lines shows it clearly:

*'With paper boat boys tickle her ribs
And buffaloes have turned her to a pond
There's eaglewood in her hair
And stale flowers. Every evening,
As bells roll in the forehead of temples,
She sees a man on the steps.'* (Rough Passage)

Conclusion : To conclude, it can be said that cultural dilemma, alienation, search for identity and root are found in Parthasarathy's poetry and for these he can be called a postcolonial Indian English poet. His poetic world foreshadows post-colonialism. Apart from these, his poetry bears his oriental attitude. He wants to establish his national identity with his verse and with his verse he is able to break his marginalized subject position. His poetry presents Tamil culture and also satirizes those de-rooted cultural representatives. Struggle between subjectivity and decentered identity, colonial life and authentic voice, irony and self-irony, isolated consciousness and homesickness make Parthasarathy a caricatured identity.

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Abstract : Human History shows that the demonstraties and thirst for unlimited power and knowlege is the inhuman urge for domination. The extra ordinary devlish desire of foustus strike us as a superman with an inodmitable will and an ambition never subdued till his death.

Keywords : Symptomatic, Divinity, Venrtrous Embodied, Damnation, Impersonation.

Introduction :

Perhaps no story exposes the heart of our age more simply than the story told in Christopher Marlowe's Dr. Faust. The central character of this 16th century play is a German doctor of theology who debbles in the occult a bit. Faust's heart is gradually consumed by the love of earthy learning and by the fame and fortune that it can bring. Well, as the story unfolds, the devil comes to Fasut in the person of Mephistopheles, and makes a remarkable offer.

"Self your soul to me for eternity and I will give you your earthly desires."

Dr. Faustus' enquiries about Hell and Heaven show that he is earnest in his approach. He does not believe in them because he cannot verify their validity as he could of Physic, Logic, Divinity and Magic. "He does not pursue knowledge for the sake of truth but power, superhuman power, the power over life and death." But for Faustus, truth and power are not two different things, they mean to him one and the same thing Moreover, why should he demand in bargain in pleasure of 24 years only ? Why not of centuries ? One explanation of this is that his aim is not to indulge in a eternity of pleasure. He wants to know how much satisfaction worldly pleasures can give, and for this experiement he thinks twenty four years are enough. When Mephistopholes talks of Hell and heaven, Faustus willfully contradicts him: "Come, I think Hell is a fable," to which Mephistopheles replies "Ay, think so still till experience change thy mind". But Faustus makes fun of all that, and doubts if "after this life there is any pain/No, these are trifles and mere old wives' tales". Then, he turns suddenly to put to test the newly got power by pawning his soul. He deemed a book wherein he can behold all characters and planets of the heavens and then one where he might see plants, herbs and trees that grow on earth.

The sight of the beautiful objects of the earth and the sky has a very different effect on his mind. These objects of nature remind him of his kinship with God who created him and also the beautiful objects around him. A sudden spasm of pain troubles his heart, when he realizes that he was made in the image of God and could have free access to the joys of Heaven. he says : "When I behold the heavens, then I repent/And curse thee wicked Mephistopheles/

Because thou hast deprived me of those joys." He decides to renounce magic. This leads to another

Aim of Study : In this chapter we concerned with that :

Faustus's frequent somersaults towards God alarm Lucifer, and he tries to make sure of his victim by offering him the temptations, which he knows, will satisfy his high soaring mind. So he presents before him the vision of Helen, whose beauty had thrilled Faustus during his study of Homer and other classics. Helen appears and he is lost in a rapturous appreciation of her beauty. She is the symbol of beauty and the fountain head of the classical concept of beauty and love in the age of the Renaissance. Faustus is a lover of beauty. He is a highly educated and refined man, and Helen is his standard of beauty below whom he would choose no one to be his bed maid. It has been suggested by Greg that he commits 'the sin of demoniality' by his bodily contact with Helen who is only an evil spirit. Helen might be a spirit, but for Faustus, she was reality. His "soul was full of the worship of beauty whose power Marlowe has immortalized in many splendid passages not the least of which are those famous lines on Helen and Helen was an impersonation of beauty." The figure of Helen is a kind of temptation, but a lesser temptation as compared with the one Faustus has in his

Fraustus is an intensively human figure. "He wants what all men good and bad, have wanted, to conquer time, space and ignorance. Above all, he wants knowledge. What is Hell? Where is it ? Who made the world? What plants, the herbs, the trees that grow upon the earth? He oruises hither and yond in the world an his own god-given powers. To the medieval theology which held that man is beause he believes, the Renaissance replied that man is because he thinks and acts and discovers." He was nourished on a concept of the Renaissance that would open up hannels to man for discovery from here to eternity in time, and from here infinity in space.

"thetheif upon the cross." But the next moment, he calls it a 'conceit'.

Such murmurs of his conscience are drowned in the practical use of power when he calls Mephistopheles to bring grapes in winter for the Duchess and the power that he has to invoke Helen. "Faustus has still the Tamburlaine-like feelings that the individual superhuman is the crown of all things."

The old man appears as the symbol of faith and human wisdom and advises Faustus to repent Faustus seems to repent, "Mercy, Faustus of thy Saviour Sweet/whose blood alone must wash away thy guilt". Faustus's conscience awakes for a moment, he ponders 'for a while on his sins.'

He cannot repent, yet his urge for repentance does not desert him. Mephistopheles checks him in his effort to repent and yet, if had sincerely endeavoured to repent at that stage of his journey, he would have broken the charm. But it involved the risk of going back through a tedious process to the point where he had begun leaving the experiment in the lurch. Faustus asks Mephistopheles to torment the old man 'That base and crooked age' Mephistopheles answers: "His faith is great, I cannot touch his soul". Could not Faustus build

Faustus is endowed with uncommon potentialities of mind and spirit. He has unquenchable thirst for power and knowledge. He is bent upon knowing the unknown and gaining the unobtainable. "Dr. Faustus is a man who of his own conscious willfulness bring tragedy and torment crashing down upon his head, the pitiful and fearful victim of his own ambitions and desires." But his chief desire is to reach the truth the realization of unchangeable reality. It is the fact which motivates him to pay the highest price. For an uncommon spiritual experience it is the spiritual gain or loss that has to be the end fate of such an inspiring genius.

In the opening scene, he sits in debate with himself, 'Settle thy studies, Faustus. He deliberates over his past efforts, and thinks : "Yet art thou still but Faustus, and a man couldst thou make men to live eternally, or, being dead, raise them to life again/Then this profession were to

Faustus wants the power that would eliminate disease from the physical world, doubt from the spiritual world, skepticism from the psychological world and lack of faith from the ethical world. He also wants power to enjoy the beautiful things of the earth, because he loves beauty, the beauty of nature, the beauty of the stars, the beauty of women. It is a natural urge of the finite to be infinite; the desire of the mortal to be immortal and the will of the suffering man to find happiness in the good things of the earth.

Faustus has worked hard to gain knowledge in the hope of gaining power. But at the end of all his achievement and public applause of his learning, a great despair descends on his soul. His experience convinces him of the futility of ordinary human efforts to realize the goal of unlimited power. He rejects almost all branches of human knowledge : Logic, Medicine, Divinity, and decides upon the metaphysics of the magicians in the he hopes to

Dr. Faustus is a Doctor of Divinity. He has read the Scriptures, imbibed their teachings, know intimately the three cardinal principles of Christianity. Faith, Hope and Charity. Like a good Protestant, he tries to believe in the Trinity. And yet, religion does not give him the satisfaction that he had expected from it Religion requires submission. It has given him little scope for the exercise of his free will in order to attain knowledge. So he resolves to cross the barriers of religion in order to explore the heart of reality,

and magic seems to promise the fulfillment of his desire. He resolves 'to try his brains to gain a deity.' A goal has been set; a pole star located and movement towards it has to begin. But for the trial of his resolution the Good Angel and the Evil Angel, symbolic of two parts of his self begin their operation on his conscience. It is a psychological conflict that is also symptomatic of a higher spiritual conflict, because the Good and the Evil Angels also have a real existence according to the Christian Faith. "Good and

Evil angels are beings from a real super natural world and externalization of the conscience." The moment marks the choice and the beginning of action - a journey on the forbidden path. Dr. Faustus reveals his inclination and his mind when thinking of Logic, Physics and Divinity. He says. "Divinity is basest of the three/ / It is magic that hath ravished me." Faustus had in his bones, centuries of Christian tradition but 'he dismisses divinity because it seems to involve a hateful determinism which denies the real freedom : Settle 'Begin', and 'Be' he is to make the existentialist choice and start living." Faustus is shot with a deep urge for enquiry: it is innate in him. He, therefore, rejects divinity and calls it 'basest' because it is founded upon faith, rather than on verified facts. In this respect, Marlowe's Faustus is different from Goethe's Faust. Faust is the demoniac magician of the medieval legend.

Conclusion :

Again the angels appear, good and evil - but he cannot repent in spite of his efforts, for repentance would imply a weakening of his will, which is directed to the attainment of truth, power and pleasure. When he observes in the book given by Mephistopheles that heaven promises greater joys, he wavers a little. But soon he realizes that heaven is out of his reach. So he reverts to his old resolution: "I am resolved; Faustus shall not repent". He is caught in a conflict and a tragic one, a conflict rarely seen in any play Greek, Roman or English before Marlowe's Faustus. Dr. Faustus does not make a complete surrender to Lucifer despite his pact with the devil. He stands undecided between God and the Devil.

When Faustus asks Mephistopheles to tell him 'who made the world?' and Mephistopheles refuses to reply, Faustus shows remarkable freedom of will notwithstanding his pact with Lucifer. He cries: 'Think Faustus upon God that made the world'. It is not too late, he feels, and the conflict in his mind renews its course. Outside Shakespeare, it is perhaps difficult to find such a series of conflicts in which the protagonist is seen struggling. The angels appear again and try to influence his reason. It is important to note that whenever Faustus is caught in a

Faustus wrestles with the eternal implications of this deal. However, his love of the world is stronger than his love of God, and so he accepts the offer and signs away his soul. Much to Faust's delight, he discovers that the

devil is as good as his word. Faust's greedy heart becomes filled with knowledge and wealth, women and fame. All this is his for his enjoyment and pleasure. But, time eventually runs out, as it always does. The devil comes to collect on the debt. And at the moment of death, Faust realizes that he's made a devil's bargain. He acknowledges that he was a fool to exchange eternal for fleeting ones. But, of course, it's too late.

There's no way of escape, at least in Marlowe's version. And so, unable to buy back his soul. Faust is sucked into hell to suffer a life of eternal torment. This story of Faust's is really the story of our lives. It's a description of our world, just as it was in the days of Marlowe and Shakespeare. In fact, we can find plenty of evidence around us today, without having to go back a few hundred years.

Thus, Now it has been cleared that the life of hedonism may provide temporary pleasure in life but ultimately it leads to destruction and decline of human beings.

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Abstract: The black women novelists have raised the issues related to the discrimination with the blacks specially to the black women on the grounds of race, sex and class. Frances E.W. Harper in her novel 'Lola Leroy' or 'Shadows Uplifted' (1892), Nella Larsen in her novel 'Quicksand', Zora Neale Hurston in her novel 'Their Eyes Were Watching God', Ann Petry in her novel 'The Street', Paule Marshall in her novel 'Brown Girl, Brownstones', Alice Walker in her novel 'Meridian' Toni Morrison in her novels *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved* and *Jazz* have very aptly portrayed the nexus of race, gender and class which goes absolutely against the innocent black women and treats them as a source of whitemen's gratification of lust, psychological abnormality and in human and capitalistic ideology that considers the black women as some lifeless commodity. Through the protagonists of their novels, these black women novelists have provided a new meaning to the black men and women. These protagonists are symbols of transformation from abused creatures into living being suffused with self-respect and self-confidence having their own minds and hearts. They are the emblems of the black women emerging with their own identity and determination to confront with the odds and abuses in order to live a dignified life on their own standards and desires. They have liberated themselves from the helplessness imposed upon them by the white society. These protagonists stand as a symbol of salvation of the whole black society urging every black male and female not to undertake any violence but to awaken spiritual consciousness in themselves and go for education, erudition and organize themselves to struggle against the odds.

Born at Lorain, Ohio in a family of 'Subaltern class', Toni Morrison had its deeper influence on her mind and soul. The surroundings and social atmosphere, with which she grew up, left lasting imprints on her tender psyche. The aesthetics of the white society and traumatic experiences, that the blacks especially the black women had to undergo, had become an open secret of the then American society. The pathetic side of the matter was that cruelties done to the black females could not fetch the attention of the white writers of American literature. Even the African-American male writers were not impartial in their treatment of black women. They presented black women as mean creatures, immoral fellows and evil things. In their writings, black women were delineated as market commodities and sex symbols to quench the male sexual ego and having no existence of their own. Indeed, the black male writers were a kin to the white writers in their portrayal of black women.

Toni Morrison and her contemporary black women writers could not remain untouched with the inhuman and pathetic conditions of black women and provided pivotal place to black women in their writings. These black women writers developed a woman to woman approach rather than a woman to man approach. Indeed, it is thus that the black women writers make a departure from the, hence forth, male authored literature. It can be seen in the form, language, sequence and plot etc.

Toni Morrison emerges as the most sophisticated novelist of black America who rises 'amazingly high'. She describes the conditions of the black community as they are. She is bold enough to call a spade a spade. She not only dares to call the ugliness of the world as ugly but also reveals the hope and the beauty beneath the surface of the black world of America. She aptly combines the 'Black Freedom Movement' and 'Women's Liberation' and successfully makes a balance between writing truly black literature and truly universal literature. Barbara Christian rightly puts it, "To be able to use the range of one's own voice, to attempt to express the totality of self, is a recurring struggle in the tradition of those writers from the nineteenth century to the present."¹ The most important fact of black women writers tradition is that these women writers including Toni Morrison, successfully discovered the positive self of black women and presented a true picture of womanhood putting aside all the complexities and hurdles in this regard. Alexis De Veau aptly says, "I see a greater commitment among black women writers to understand self-multiplied in terms of the community, the community multiplied in terms of the world."²

The African-American women writers like Toni Morrison, Paule Marshall, Alice Walker, Toni Cade Bambara, and Gales Jones have explained the cultural context of the black women as distinctly African-American on the one hand and the relativity of racism, sexism and classism in the American society on the other. Toni Morrison advocates that race, gender and class are intact entities in America and they cannot be impaired and separated from one another. Racism, sexism and classism formed a traumatic triangle for the black in white America. Black women were discriminated on the grounds of race and judged from the white people's criteria of life and beauty and their life became pathetic. Moreover, the black women were sexually exploited by the white as well as black men. These women had to face sexual exploitation on the part of white men, ill-treated by white women and what worsened their injured self was that they were sexually exploited and abused by black men

too. Thus, black women had liabilities and responsibilities, helplessness and sexual abuses in the name of friends and companions. Regarding the black women Barbara Christian says, "They had to work; most could not be ornamental or withdrawn from the world; and according to the aesthetics of this country, they were not beautiful. But neither were they men. Any aggressiveness or intelligence on their part, qualities necessary for participation in the work world, were constructed as unwomanly and tasteless."³ Thus black women were the slaves not only of white men but also of black men. These women had fallen into twin loss i.e. racial exploitation on the one hand and sexism or gender bias on the other. Sexism and fascism were the allied tools of oppression of the black women in America. Gloria Wade Gayles explains the triple jeopardy of racism, sexism and classism; "There are three major circles of reality in American society, which reflect degrees of power and powerlessness. There is a large circle in which white people, most of them men, experience influence and power. Far away from it there is a smaller circle, a narrow space, in which black regardless of sex, experience uncertainty, exploitation and powerlessness. Hidden in this second circle is a third, a small, dark enclosure in which black women experience pain, isolation and vulnerability. These are the distinguishing marks of black woman hood in white America."⁴ Racism is no doubt a man-made phenomenon and it started in America with the arrival of the Africans i.e. the black people in chains as slaves by the white masters and these slaves were used as labourers in plantations and farms. They were exploited and ill-treated beyond humanity and consequently they lost their own self and identity as if they were not human beings in the white world. The white master, according to Joel Kovel, "...first reduced the human self of his black slave a body and then the body to a thing; he dehumanized his slave, made him quantifiable, and thereby absorbed him into a rising world market of productive exchange."⁵

Toni Morrison has been fittingly called a 'womanist' by Alice Walker because in her writings she has been dedicated to the common cause of the blacks, male and female. She minutely exfoliates the inter relationship of race, class and gender and in each of her fictional works, she raises the sole question i.e. the survival and the dignity of the afflicted black community, specially the black women. In her novels the black women raise voices against the afflictions of racism, sexism and classicism. That is why Toni Morrison has been titled as a 'Black Woman Writer'. The black Lorain community where Toni Morrison was born and spent her childhood, had a deep impact on her. She knows how people lived in brotherhood and how they were dependent on one another in their daily life. This community was indeed a neighborhood which had given a lot of

experience to Toni Morrison and the same finds central space in her novels? In an interview to Robert Stepto, she reveals her memories regarding the Lorain community and tells how everyone was taken care of, "If they were sick, other people took care of them, if they were old, other people took care of them; if they were mad, other people provided a small place for them, or related to their madness or tried to find out the limits of their madness."⁶ Thus, the black community at Lorain and her own family prepared the preface of Toni Morrison as a novelist.

Toni Morrison's first novel is 'The Bluest Eye' published in 1970. The novel is the story of a black girl Pecola Breedelove who hates her black self and longs for blue eyes which, according to her, will make her white and her recognition as a pariah would come to end. She would be worthy of love, affection and acceptability in white society. 'The bluest Eye' is a tragic tale of a black girl who becomes the victim of the contradictions fostered by racism, sexism and class discrimination. Pecola the protagonist of the novel comes from a poor black family. She and her family members despise themselves as they suffer from the belief in their own unworthiness and ugliness. Pecola's mother Pauline works as a domestic servant in a white family. She hates the ugliness of her own house, her family, her own daughter and herself. She blames her sense of unworthiness on being black and poor. She loves the children of her landlord and scolds and ill-treats her own daughter. Pecola has to live the life of a pariah due to her race. She hates herself because her mind is over cast with white cultural domination. Raymond Hedin rightly puts it, "Pecola Breedelove is a young black girl driven literally insane by the pressure towards absolute physical beauty are impossible for her to meet, though no less alluring and demanding. Surrounded by cultural messages that she is ugly by definition, she can achieve peace only by retreating into schizophrenia."⁷

Toni Morrison's second novel 'Sula' proved a significant literary voice in America. The novel is the story of the black women as an individual struggling for liberty and selfhood. The novelist focuses on the exploitation of African women in America, particularly in the first three decades of the 20th century. In the novel the two female characters-Sula and Nel are incomplete without each other. Indeed they are two faces of one being. Toni Morrison says that to attain an ideal and holistic personality, "The part embodied in Sula has to be wedded to the safe, conventional part represented by Nel." Nel believes in retaining her social identity while assuming the traditional role prescribed by the community. Sula is a woman of free spirit, committed to confront with the odds. Both are in research of wholeness. After the first meeting of Sula and Nel, Morrison's statement is noteworthy, "Because each had discovered years before

they were neither white nor male, and that all freedom and triumph was forbidden to them, they had set about creating something else to be. (52) This statement contains the dilemma of the novel and its solution too. It says that African women are oppressed and to escape their oppression they must propagate their own ideas. Diane Gillespie and Missy DehnKubitschek aptly explore when they say, that Sula, "offers a view of female psychological development that defies traditional male-centred interpretations of female development and calls out for an expansion of the women-centered paradigm."⁸

The next novel 'Song of Solomon'(1977) narrates the relationship in capitalism, racism and sexism. According to Toni Morrison oppression of the black women is caused due to class discrimination and the African men too exploit their own women as a consequence of the African's lack of race and class consciousness. The novel focuses on African's consciousness, knowledge, acceptance of their own history and their commitment to it to liberate them from oppression in the hands of white people, 'Song of Solomon' has a male protagonist but the oppression of the black female is the focal subject of the novel. The novelist is of the opinion that to be black and women is to invite threefold tyranny in the racist America.

In her fourth novel 'Tar Baby' (1981) which is set on a Caribbean island owned by a Euro-American Valerian Street, Toni Morrison focuses on incorporation of people of different cultures like island natives, Negroes and Western imperialists who are dependent on one another on economic ground but alienated on the basis of gender, race and class. Indeed, class struggle is the focal theme of Tar Baby and the novelist successfully conveys the message that racism and sexism are equally harmful but they are secondary to capitalism and that the fundamental cause of the plights of blacks, is the economic system of capitalism which is based on oppression. 'Tar Baby' proved a grand success and Toni Morrison found place on the cover page of News Week magazine.

'Beloved' (1987), the fifth novel of Toni Morrison narrates the story of past and present experiences of a female slave Sethe who is in quest for her wholeness and social freedom. Sethe, the protagonist is so tormented by slavery due to race, sex and class that she considers it not less than living death and that is why being possessed by this haunting idea, she kills her infant daughter to save her from the living death of slavery. Sethe is exploited sexually and racially. She is a runaway slave who is brutally treated by the whites, the school teacher and his nephews. She is the fitting example of the dual oppression of black women. The inhuman treatment by the white men haunts Sethe so much that she prefers death of her infant daughter and herself kills her. She justifies her act by saying, "I took and

put my babies where they would be safe" (163). Sethe prefers murder to her daughter, Beloved because she cannot see her in bondage and slavery. Later on, Beloved's spirit comes back to claim Sethe's love. This makes the reader shiver. The novel proved so appealing that it caused sensations among the readers and Toni Morrison won the Pulitzer Prize for 'Beloved'.

'Jazz' (1992) was the sixth novel of Toni Morrison and it established her as 'one of the finest contemporary writers in America'. 'Jazz' is the story of Joe Trace and his wife Violet through whom Morrison depicts the experience of black community in New York during the 1920s. Joe and Violet had met in the rural Virginia in 1880s and migrated to the city of New York which they called the magical place. The novel reveals how pathetic is the problem of gender oppression in the black community and emphasizes on the unity of women as a solution to gender bias. Indeed, 'Jazz' is "The culmination of Morrison's fictional attempts to connect with her readers to move them beyond sympathy, empathy and even understanding of what it means to be black in a white America."⁹

Conclusion : Thus, in all her novels whether it is *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved* or *Jazz* Toni Morrison is always conscious of the triple oppression of the black women on the grounds of race, gender and class and at the same time, offers the solution of the problem. In all her novels, Toni Morrison unhesitatingly raises the voices of black women and wants to solidify them into one social force and struggle collectively to get rid of the oppression by white society.

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Abstract : In Frank Delaney's fictions and non-fictions 'Journey' has been glorified over and again and the same 'Journey' acts as a motif in Delaney's books. As we know, in narrative, a motif is the recurring element that has symbolic significance in a story. Through its repetition, a motif can help produce other narrative aspects such as theme or mood. A narrative motif can be created through the use of imagery, structural components, language and other narrative elements. As for example, in Shakespeare's play 'Macbeth', he uses a variety of narrative elements to create many different motifs. Imagistic references to 'blood' and 'water' are continually repeated. The phrase 'fair is foul, foul is fair', is echoed at many points of the play, a combination that mixes the concept of good and evil. The play also features the central motif of the washing hands, one that combines both verbal images and the movement of the actors. In a narrative, a motif established a pattern of ideas that may serve different conceptual purposes in different works.

However, Frank Delaney's books are basically based on journey, a road of trials in which the protagonist hears a call and leaves his home alone or in the company of others to search out the treasure. Along the way he undergoes trials, receives aids, fights enemies and may even die and, if he succeeds in attaining the treasure sought, may change who and what he is. 'Betjeman Country', one of the famous books of non-fiction by Delaney finely explores journey as a 'motif' in travel literature because the author recurrently stresses the significance of Sir John's life and his journey across Wattage, Dublin and London, the places that mean so much to Betjeman as well as Delaney. Delaney eulogises him in an interview with Douglas View, 'though fortunately for us he is still able to laugh. He can best be described as a writer who uses the medium of light vase for a serious purpose: not merely a vehicle for satire or social commentary, but as a means of expressing a peculiar and specialized form of authentic emotion in which nostalgia and humour are about equally blended.¹ Betjeman's journey and his quest for the lost legacy of Ireland was explored recurrently by Delaney. In his Betjeman anthology like 'Mount Zin' (1932); 'Old Lights for New Chancels' (1940), New Bats in the Old Belfries' (1945); 'A Nip in the Air' (1974) etc., Betjeman finely explored his travel experiences and his search for lost identity of Ireland in the colonial time.

Indeed, Betjeman anthology reiteratively emphasizes on the shattered landscape shrouded insnow 'under that white shroud covering the whole of Ireland, life was lying broken and hardly breathing;² Many people discussed 'Betjeman Country' from the non-fictional works of Delaney

to assess the journey as a 'motif' in Delaney and how far the author de-tour or digress from the original point of reference. In the other non-fictional works also Delaney goes beyond the original plot, into the unknown dark region of Ireland and also his subconscious mind. Similarly, the 'Simple Courage: A True Story of Peril on the sea; 'Legend of the celts'; 'James Joyce's Odyssey; etc. also harps on the same tune and portray the journey of the protagonist in the treasure island (Ireland) in search of the lost legacy. In the same way, if we take as example from his fictional works, the same spirit of quest and journey continues. For instance, 'Shannon, a Novel' (2009) is full of exhibition of Ireland's culture and history as well as of the development of celtic myth and literature.

However, Delaney establishes in his books that the Anglo-Irish have been essential in bringing back the awareness of some sort of Gaelic past within and outside Ireland's rich history, was a positive contribution to the rebuilding of Ireland as a nation and it certainly was a thankful subject for literary purposes. Moreover, we must say that narratology forms a significant part of Delaney's fiction. His books, both fictions and non-fictions can be divided into story and narration, the story being the abstract plot of super heroes uncovering a plot to kill millions of people and the narrative is the arrangement of the events of the plot in a given medium (here fictions) that actualizes the story. The narrative structure in Delaney's books, especially in his fiction 'Ireland, A Novel' play with teraporal levels and concepts, showing the reader events and actions from the past, present, and sometimes even the future, many of them almost simultaneously by the way of juxtaposing panels from separate temporal levels. A past act can be shown to the reader in connection to the present action, thus giving both events new context and novel meanings by associating them with each other. In 'Ireland, A Novel', the author continuously goes to the story of the protagonist to the exotic history of Ireland and its culture, thus associating both the stories with each other and giving both 'events' and 'situations' new context and meaning. So also 'point of view', the power of gaze is an important aspect in his novels, especially in 'Ireland A Novel'. Imagining is another stylistic innovation by Delaney. As Will Eisner Points out, 'in Delaney's narratives imagining is done for the reader'.³

More often in 'Ireland, A Novel', the visual and verbal subjects are in a strong contrast, narrating separate stories which still seem to be commenting on each other. Delaney's fictions explicitly employs images and symbols also that are core to his story line.

The first image that comes to the mind of a reader is the image of 'Journey' or 'Voyage' - he exploited this image throughout his fiction and non-fiction. 'Journey' serves as a 'motif' in his books that unfurls the colonial Ireland at its best; so also it acts as point of view- a tool to explore the writer's essential views and vision. Similarly, the image of the 'Sea' 'Ulster Scots', 'dripping and sprinkling water', 'the hedgerows', the 'celts', 'tipperary', 'Shannon', even characters like 'Venetia' the story teller or the boy 'Ranon'- all acts as a symbol in Delaney's texts. They serve to concretize the wayward, digressive nature of his stories. Quite like the epic similies employed by Milton in his 'Paradise Lost', the word pictures of Delaney points out and also comprehensively brings out the Irish history as well as the cultural milieu. So also Biblical myths like 'Rebirth', 'resurrection', 'exodus', recurring comes into the fray of Delaney's discussion in the narratives. Last but not the least, Delaney, like W.B. Yeats employs the figure of the 'great beast' in his fictions to embody difficult abstract concepts. The symbol actually comes from the Christian iconography in which it represents evil and darkness.

Conclusion : Indeed, Delaney really excels his contemporaries in respect of his image and symbols in his books, in his lyrical yet at times stark prose, heart rending pathos and throughout his narratology. His symbols and images are magical, exotic, at times ethnic in nature. He has finely portrayed a wide range of Irish themes including Irish myth and legends through his sheer caliber of juxtaposing visual forms of expressions in his narratives.

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GENDER INEQUALITY IN INDIA AND ROLE OF WOMEN IN ECONOMIC DEVELOPMENT

Abstract : Gender is an important aspect of social and economic stratification. The degree of inequality varies across countries and overtime. Women play an important role in every section of the society. A women can contribute equally to the economic development of a nation. Gender inequalities and their social causes impact India's sex ratio, women's health over their lifetime, their educational attainment and economic conditions. This paper highlights the multi-dimensional context of gender inequalities prevalent in India. The purpose of this paper is to study the impact of gender inequality on the growth of Indian economy. This paper also highlights the impact of sexual harassment of women at workplace. How a fear in women discourages her to go outside for work or job? This paper suggests that strong steps must be taken to eliminate the gender inequality in the society. Equal importance and opportunities should be given to both males as well as females so that our economy can develop at a faster pace. Participation of both (Men & Women) is necessary for building a strong and developed India.

Keywords : Gender Inequality, Development, Women, India, Bollywood.

INTRODUCTION:

Gender inequality in India refers to health, education, political inequalities between men and women in India. Gender inequality in India is a multifaceted issue that concerns men and women. When India's population is examined as a whole, women are at a disadvantage in several important ways. In India discriminatory attitudes towards sex have existed for generations and affect the lives of both sexes. Although constitution of India grants men and women equal rights, gender disparities remain. Research and data analysis shows gender discrimination in favour of men. At home, workplace, education, health wise, men are at advantage. There is a need to achieve the Gender Equality in India. With women participation India can develop at a faster pace. Without equal participation our country can not develop at a global level.

OBJECTIVES:

The main objectives of the study are as follows:

- ✧ To understand and analyze gender inequality in India.
- ✧ To study gender inequality in education, health and employment area.
- ✧ To show how gender inequality affects development of nation.
- ✧ To suggest cures to reduce gender inequality in India.
- ✧ To show the role of women in economic development.

METHODOLOGY:

Due to shortage of time, the method applied for this

paper is Secondary Data Collection method. For this paper, data for the study have been collected from related papers, related documents published by Census of India and from other sources. The main focus of study is to relate the inequality effect on economic development of India.

RIISING GENDER INEQUALITY AFFECTS INDIA'S GROWTH:

India's goal of economic progress and development for all remains marred by a consistent rise in the level of gender inequality. This is evidenced by India's poor performance across various socio economic indicators, reflecting a low female-male labour force participation rate. India ranks 141st out of 142 nations and 2062 districts in the world that are categorized as gender critical when it comes to health survival of women as compared to men. As a whole the country ranks 127th on gender inequality index and 114th on gender gap in the world (Global gender gap report, 2015). Gender economists call this phenomenon, this disempowerment of women. The report find declining sex ratio to be the most worrying issues giving rise to gender inequality. The decline has been shocking - in 1987-88, the sex ratio was 32.2% whereas it fell to 24% in 2014.

Census report on equality in different areas

Census Report 2011

Area	Women	Men
1. Work force participation	25.51%	53.26%
2. Education	65.46%	82.14%
3. Politics	65.63%	67.09

According to the global gender gap report released by the World Economic Forum in 2015, India was ranked 108 on the Gender Gap Scale among 145 countries. India scored poorly on overall literacy and health ranking of female.

In the census report 2011, the child sex ratio in India was 919 females to 1000 males.

GENDER DISCRIMINATION AT WORKPLACE:

In today's India, a woman actively participates in workplace. They want to stand on their own feet. Throughout history women have taken the role of housewife, mother and nurturer. Women are forced to stay at home and take care of house and children. It has been their job to cook the meals, do the laundry and take care of all family members. Even today, motherhood is the primary role for women. Women who want to go out of home for career are considered to be selfish. At workplace women are not treated same as men. There are two types of discrimination, (a) Indirect Discrimination; and (b) Direct Discrimination. Indirect discrimination might be a women being overlooked

for a promotion. Direct discrimination may include a women being discharged from her employment because she is pregnant, or being excluded from work after work group events. Sexual harassment is closely linked to sex discrimination at workplace. These kinds of gender discrimination at workplace, creates tension, fear for women at workplace which ultimately affects the efficiency of women at workplace. This kind of attitude towards women reduces the women participation in workforce and it will lead to lower economic development of India.

Inequality in wage payment: There is no country on earth where women make as much as men for the same job, according to the World Economic Forum. The pay data for India certainly is not bucking this trend. Even though overall gap in India has reduced slightly from 2014 to 2015, according to Monster Salary Index 2016, women on the whole still make 25% less than men and as many as 68.5% of women in Indian workforce feel they have experienced wage inequality. Bollywood is also suffering from the problem of gender inequality. The conversation over pay inequality has even reached the height of Bollywood." I don't really understand why we are paid less than the male actors because we put equal efforts", actress Aditi Rao Hydari said in an interview with PTI. Priyanka Chopra and Deepika Padukone, are paid much less than their male co-stars. Top actors in bollywood earn atleast 5 times more than the top actresses. In 2015, Kangana Ranaut said in an interview with NDTV, she deserves to get paid as much as actors.

GENDER DISCRIMINATION IN INDIAN FAMILIES:

Birth: Earlier, families would keep producing children until sons were born. The birth of a girl was frowned upon, and still is, but foeticide was not as rampant. It was common to see families with many children. With family planning and population control campaign of the 1980s and 1990s, the value of having 2 children was widely propagated. Now if the 1st child is a girl and the 2nd is boy, that's not an issue. If both are boys, that's fine as well. The biggest fear is what if the second child is also a girl. That's where a lot of families (and often economically well-off families) resort to female foeticide. When that's not the case, there is pressure on women to produce a third child in the hope of a son. If a woman becomes a mother of a son, her value increases in family but if she gives birth to a girl, her value decreases.

Women's schooling attainment in India continues to lag considerably behind that of men. In today's India, Women's participation in school and higher education has been improving. But still there are some castes, cultures and specially backward group of society who do not want their daughters to go out for higher studies. The narrow-mindedness of people is a main hurdle for higher education of women. Some people want their daughters to learn housework after schooling and marry them at small age.

But bringing up of boys is different from girls in a family. They want their sons to become doctor, lawyer, teacher etc. Girls are forced to get married and take care of their families after marriage. In India, people should be given knowledge about the importance of education for girls too. If women are educated, they can get good jobs with good salary package. Women can also give better life to their families and children. Awareness is necessary now. Economic development is directly linked to the educated men and women of a country. Educated population can contribute better for the development of a country.

Marriage & Property: The daughters have to leave their parents' home and move to the husband's family. For some parents girls are like an investment with no returns in future. But not in case of son. Girls are forced to marry a boy of her parents' choice. A woman has to leave her surname after marriage but man goes with same surname. A woman can not live a free life. Before marriage she has to live according to her parents and after marriage she lives according to her husband's family. This is not in rural area only, in urban area also there are some families who do not let their daughter-in-law live freely. Even educated people do this. Now in India, laws have been made for women to get their share in parental property. But very few women use this right in their favour. She has to take decision for property share under pressure. But there is no pressure on men regarding this.

HEALTH OF WOMEN IN INDIA :

India's maternal mortality rates in rural areas are among the world's highest. Females experience more episodes of illness than males and are less likely to get medical treatment before illness well in advance. Women, especially the poor women, are often trapped in a cycle of ill health exhausted by childbearing and hard physical labour. In India, most women suffer malnutrition. Malnutrition can be a factor in maternity related complications and infant deaths. Undernourished women are likely to have undernourished children. Indian women have high mortality rates, particularly during childhood and in their reproductive years. Unwanted pregnancies and unsafe abortions also have negative impact on women's health. According to National Family Health Survey (NFHS), Indian children, especially girls, are the most malnourished in the world. If women of India are physically weak then how can our future generations be strong. Measures should be taken to educate the unaware women about their health related matters. It is very important that women should know how to take care of their own health. If women are healthy, their mortality rate due to weakness will reduce. Government should provide facility of free check up camps for poor section of society on regular basis. Reduction in mortality rate of women will ultimately lead to increase in women participation in the development of economy.

ROLE OF WOMEN IN ECONOMIC DEVELOPMENT OF INDIA:

In India, women's participation in economic development is improving. Historically in India, women's participation in social changes, politics and decision making remained significant. Who can undermine the role and contributions of Chandbibi, Ahilyabai Holkar, Rani Durgawati, Rani Avantibai, Rani Laxmibai, Indira Gandhi, Arundhati Roy, Sarojini Naidu, Pratibha Patil, Sushma Swaraj etc. in bringing about all-around development. The contribution of women is omnipresent and all pervasive in every sphere of life. We can see great examples of women in every field in India. In rural areas, majority of women are engaged in agricultural activities. While in urban areas they are equipped with good education. Women workforce plays a significant role in both rural and urban areas. If we talk about women's managerial skills, undoubtedly, they have performed well on this pivotal front and in comparison to their male counterpart, they are naturally superior. Many women have broken the glass ceiling in the corporation world. Divya Jain, founder of d Loop, Aruna Jayanthi, CEO India Capgemini, Chanda Kochhar, CEO, ICICI Bank and many other examples. We can not forget the name of Kiran Bedi, Lieutenant Governor of Puducherry and the first woman to join the Indian Police Service. Anandibai Joshi, India's first lady doctor, Dr. Indira Hinduja who successfully delivered India's first test tube baby. We have many great examples of women who have contributed to the success of India. We should take steps for increasing the participation of women workforce in the development of our economy. So that these few examples of women can be converted into more and more examples of women participation.

CONCLUSION:

Gender inequality is a major problem in India and it acts as a hindrance in the pace of development. The girl child is facing discrimination right from their birth. It is the responsibility and duty of parents to give equal importance and education to their children whether they are sons or daughters. Both deserves equal care and love from their parents. If base of a woman is strong then she can become a strong woman in her life in future. A strong woman makes an economy strong. Greater the participation of women in every field, greater will be the pace of economic development. Measures must be taken to stop gender inequality. Strong laws must be made for better condition of women. Sexual harassment is a major problem of our society. This problem should be cured properly. Many laws have been made for sort out this problem but still this problem exists in India in a major percentage. If our women are not safe, how can our economy be developed. Fear in women is a major cause of Gender Inequality. But from where this fear comes? Our society, our male population is responsible for this. Now time has come to take 'Gender Inequality' seriously and take steps for solving this in a strongest way.

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Hedonism in the plays of Christopher Marlowe with Special Reference of Tamburlaine the Great

Abstract : Hedonism teaches us that the desire to be happy is God given and should not be denied. Hedonism does not say that anything you enjoy is good. It says that God has shown you what is good and doing it ought to bring you joy.

Keywords : Hedonism, Self gratification happiness, Irinity, Forgiveness and Fellowship, Everlasting covenant.

Introduction :

Modernism and Post modernism have shifted us away from literature that has an appeal to the human instincts that to intellect that often misguides us and refuses to put trust in the fundamental human tendencies which were allowed their play in the fifteenth and sixteen centuries. The impact of psychology on literature and the concern for cold culture have given us serious literature but his type of literature does not leave those impressions on us which is left by the dramas of Marlowe, Shakespeare and Milton. Virginia Woolf and James Joyce have, no doubt, managed for us profound psychological studies but these psychological studies do not move us in that manner in which Kyd's 'Spanish Tragedy, Marlowe's 'Tamburlaine' and Shakespeare's 'Othello' do. It is despairing, there has grown a tendency among research scholars always to neglect what was so beautifully written four hundred years back and to run after what was written after the second world war and search more meaning in it that it actually has.

Christopher Marlowe was not an ordinary playwright as some have considered him to be. In some respects, he was greater than even William Shakespeare. Unluckily, he died very young or else he would have excelled Shakespeare as a writer of romantic tragedies. Marlowe has been considered to be the greatest ornament of the public theatre until Shakespeare came on the scene. Like all the University Wits, he had a wild reputation. It was believed that he was an atheist and indulged in all unlawful activities but when we study his dramas, we should do this without any prejudices against him. As an artist, he was really very great and his greatness as a dramatist is illustrated by the tragedies he has written, the dramas that are even today as captivating as they were during his days. In order to appreciate Marlowe as a dramatist we must put aside conventional ideas of the drama and view his plays as the representation of a poetic vision, the typically Renaissance quest for power, wealth and success.

His plays exhibit the first true voice of the period of new learning, new freedom, new enterprise, of the period of worship of Man rather than of God. It is the spirit of human freedom, of limitless human power and enterprise that Marlowe's plays convey. In the brief and haughty prologue

prefixed to Tamburlaine Marlowe not only announced very clearly the character of the play, but hinted at the programme which he proposed to carry out in the future :

Aim of Study :

In this chapter we concerned with Marlowe's is a tragic play in which the heroes will be the an absolute king. They are so active that overlooked all the laws it is clear that Tamburlaine's ambition has no definite object.

Clear that Tamburlaine's will has set before it a goal to be attained at all costs, however, unattainable it might seem. J.C. Maxwell says. "Tamburlaine if not idealized at least gains from us right away the admiration due to a man who knows what he wants and the road to it." His will is bent on removing all obstacles - moral, religious, political and social laws and even the degree of fate - whatever the price. He goes to the extent of replacing 'godhead' with 'self' the grace of God with strength and 'religion' with the sword, a man bent on conquests. James Rowe regards Tamburlaine "as the study of a character whose aspiring egotism and absolute belief in himself are so overwhelming that his cruelty becomes the expression of something awesomely superior to the lower order of humanity in which he must act." He is soul hydropic with a kind of thirst that would need the subjugation of the whole world and even the 'triple world' to satisfy his desire. Richard Sewall observes that it was Marlowe who "set his hero's mind completely free to range forbidden realms, and no voice save Tamburlaine's gives comparable expression to the outward Renaissance thrust." Tamburlaine represents the spirit of the Renaissance. He makes it glow with his radiance and vibrate it with his thundering voice and what may seem monstrous in him is an essential part of the wondrous. His imagination is enlivened by his love for absolute power. So he mounts himself on the steeds of ambition which run and fly swifter than 'Pegasus' with his will steered against all odds and obstructions. All those who bow before his will, are his friends and those who do not, are his enemies. It is for them that he decides to prove to be the scourge of God. He wins Theridmas, the Persian general, with his looks and the flavour of his speech. "I hold the fates bound fast in iron chains/and with my hand turn fortunes' wheel about". Tamburlaine has set before him a dream a dream of power over all the world. The desire to translate this dream into reality is his only goal. It grips his central being : his will becomes active. The example of Jove scaling the heaven is a reality for Tamburlaine and he wills to emulate that example : "Jove, sometimes masked in a shepherd's weed/And by those steps that he hath seal'd the heaven/May we become immortal like the goods".

Tamburlaine's love for absolute power is indeed the expression of an unusual mind, and it is this unusualness that makes Tamburlaine a heroic figure. True to himself, to his word and deed, before the secon.

Tamburlaine creates the situation with his will no power, and struggles hard to emerge victorious. He embodied in himself the power and energy that clashes against the commands of fate, the canons of convention; the bonds of rules, no matter whether they are man made or God made. This excessive love for power at the cost of all other values of life is also one aspect of the Renaissance concept of power derived from Machiavelli. Tamburlaine attaches no importance to the idea of sin or crime.

Tamburlaine also shows his unusualness in his love for the crown. In his leap to the stars, he is guided by his will to power and will generate power that can overlook all pitfalls. "But the crown was a more imposing symbol in Tudor times than it is today, and to Tamburlaine, it is the symbol of absolute power, the reward of aspiration, the climb after knowledge. Aspiration and knowledge are no use without power and the crown represents it, the greatest a man can obtain. Within Tamburlaine's philosophy the crown is the essential symbol : the means to all desirable ends' which is the object of ultimate happiness to Tamburlaine, a dominant Renaissance trait. Aristotle moral goodness is the only means to the end of happiness. But Tamburlaine, has his domain outside the Greek territory of Aristotle's authority : he is a man of the Renaissance with his eye on power, on which the crown is the visible symbol. T.S. Eliot rightly observes, "the crown is the pinnacle of Tamburlaine's aspirations; it is hidden by Mycetes; snatched away from Cosroe; Guarded by Zenocrate, eaten in triumph in the form of sweet meats: it is the symbol of power." Tamburlaine has a concept of God is based upon the power God can hold over the universe. His morality springs from such a concept, and it is by virtue of this attribute of God that he assumes the role of the Scourge of God on earth. It is because of this concept that he embarks upon the glorious enterprise of unending conquests. Meander thinks that some supernatural power is guiding Tamburlaine.

He says to Cosroe : "Some power divine, or else internal/mixed/their angry seeds at his conception; /For he was never sprung of human race since with the spirit of his fearful pride/He dares as doubtlessly resolve of rule/and by profession be ambitious". Such ambition is no doubt condemnable according to the ordinary canons of morality. But Tamburlaine, convinced of his being born to prove his greatness, imagines himself to be like the gods in Greek mythology. He emulates the gods. "The thirst of reign and sweetness of a crown, that caused the eldest son of heavenly Ops/To thrust his doting father from his chair/And place himself in the imperial heaven, Moved him to manage arms against the state"/What better precedent than mighty

Jove." He further justifies his aspiring mind; "Nature, that framed us of four elements / Doth teach us all to have aspiring minds/our souls / still climbing after knowledge infinite/wills us to wear ourselves, and never rest". Behind his will, there is no sanction of traditional morality or conventional religion. There is only the sanction of his own morality and ethics. This is Marlowe's own rebellious attitude, expressing itself through the character of Tamburlaine.

In fact, Tamburlaine has created for himself a dream - the dream of domination over the world. For the fulfillment of this dream of unlimited power, he rejects all considerations of the means. He believes like his creator and Machiavelli that ends justify means'. In this respect, he is the antithesis of Christ, both in his means and in his ends. For Christ, God is the all merciful father; for Tamburlaine God is omnipotent. A Christian hero sacrifices his life for God. He leaves everything to God. T.S. Eliot's Beckett does not even allow the doors of the cathedral to be closed though the priests tell him that the knights are coming to murder him. But Tamburlaine is made of a different stuff. He takes delight in the fantastic idea that by killing men and conquering their territories, he is fulfilling the will of God. He considers his desire for power and his heroism.

Conclusion :

He has achieved the height of worldly glory. It is natural for him to have no respect for born kings who are too weak to defend their countries. This explains his attitude of utter scorn for those who cannot achieve what he achieved. E.M. Waith says "The hero's goal is to be attained by an innate power which has nothing to do with the accidents of birth." Thus the Renaissance concept of heroism not depending on birth finds its embodiment in the person of Tamburlaine.

Tamburlaine's career of victory through bloodshed and cruelty might shock our civilized sensibility, but war, past or present, always implies such cruelty. Tamburlaine, a practical man desiring glory, and following the path of war and bloodshed for this purpose realizes that barbarous cruelty is an integral part of the policy of war and of counteracting the forces of mutiny and revolt as a threat to his power. It is Bajazeth who first threatens Tamburlaine. "He shall be made a chaste and lustless Eunuch/...../ and shall draw the chariot of my emperors". Tamburlaine succeeds in the battle and puts Bajazeth in the cage and later when he defeats other kings he yokes them to his own.

As we see in the play Tamburlaine that the life of hedonism does not provide eternal peace and satisfaction. It gives temporary pleasures in life. It does not give eternal peace to human being. Ultimately it takes us toward destruction.

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Abstract : Children form an important proportion of the vital human potential of any country & therefore their health & wellbeing is of great significance. Like preschool children, primary school children are of concern from nutrition view point, as they are still in a growing age physically & their intellectual development is rapid. Earlier studies conducted in the Bareilly region had shown high prevalence of child malnutrition including vit. A, energy & calcium deficiency. These deficiencies contribute to ill growth, poor physical development as well as low performance in school. In recent decades, the government has been emphasizing an improvement of general health of poor living in backward areas. Therefore nutrition education was imparted to the primary school of backward areas through a combination of media & the impact was studied in terms of knowledge & practices.

The primary schools of rural area in which the children were studying had inadequate facilities for drinking water and the water supply in toilets. The school of urban area was having adequate facilities. Most of the subjects belonged to lower caste families. General profile survey at the pre-exposure stage showed that nuclear characteristic of the families and large family size with an average of 5.1 in urban area and 6.6 in rural area were seen foremost among the families surveyed. About 97 percent of the children in urban area belonged to families which did not possess any land, 2.5 percent had land upto 0.5 acres. In rural area about 92 percent of the children belonged to families which did not possess any land and 7.5 percent had land upto 0.5 acres. Main occupation of father among the families surveyed in urban area was service, some of them were self employed. In rural area the main occupation of father was labour. Mothers were mostly housewives in both the groups i.e. urban (82.5%) and rural (87.5%). The mean per capita income was Rs. 2634.30 per month in urban families and Rs. 817.63 per month in rural families. Main source of the income to the families were service & labour. As per the information collected about educational level of father, more number of fathers were highly educated in urban area than their rural counterparts.

Non vegetarian food habit was more common in rural area but the consumption of non-vegetarian food was not frequent due to economic reasons. All the children had a three meal per day pattern.

Lack of knowledge about the dietary requirement and nutritive value of different foods are the contributory causes for the widespread occurrence of malnutrition among vulnerable sections of the population in the developing countries.

Knowledge regarding the food habits of man is provided by many disciplines. The social scientists, anthropologists, sociologists, psychologists and cultural geographer have been concerned with man's culture, social activities and food habits. A number of factors influence the food habits. These include among other educational and economical level of the community, availability and cost of foods and social and cultural practices. Once the food habits are established, they are handed down from generation to generation.

So the importance of nutrition education as a means for improving nutrition of the community in the developing countries, has been increasingly realized during recent years.

Young children in India suffer from some of the highest levels of stunting, under weight and wasting observed in any country in the world and 7 out of every 10 young children are anaemic. The percentage of children under age 5 years who are underweight is almost 20 times as high in India as would be expected in a healthy well nourished population and is almost twice as high as the average percentage of underweight children in Sub-Saharan African countries (Arnold, 2009). India's major nutritional problems are Protein Energy Malnutrition (PEM), Iodine Deficiency disorders (IDD), Vitamin A Deficiency (VAD) and anaemia (India, 1996). The disease causes greater morbidity and mortality amongst the children. According to WHO, clinical and sub-clinical deficiency of vit A in India is the highest in the world, though a universal programme has been in place for three decades. Of the 15 million people suffering from blindness in the world, one fifth have become blind due to vit. A deficiency. Annually 30,000 to 40,000 children lose their eyesight due to it. A study by National Institute of Nutrition, Hyderabad, has found that coverage of the vit. A supplementary programme is poor. Sub-clinical vit. A deficiency was observed in 62% of the children, (The Indian express, 2012).

The government has planned various programmes and schemes to improve the nutritional status of the children. Schools are important setting for nutrition education because they reach most children and parents. Schools have central importance in the community and are places where children eat and can learn about eating and eating behaviour and where they can see and practice good nutrition behaviour such as growing food, buying healthy snacks and drinking clean water. Teachers claim respect and can have a huge influence on children's attitude and behaviour.

The dietary allowances of nutrients for a country's

population are recommended based on the current knowledge on nutrition requirements of different age and sex group and the country's food and dietary habits. Requirements and Recommended Dietary Allowances (RDA) for energy and various nutrients for different age groups of populations have been established by expert committees. For Indian's the most appropriate values are generally considered to be those set up by the Indian Council of Medical Research (ICMR). The ICMR constituted an expert group in April 1988 to consider revision of nutritional requirements and dietary allowance for Indians. However, it is to be also noticed that the WHO values are used internationally. Infants and young children who are growing rapidly require nutrients not only for maintenance but also for growth. The body needs energy for maintaining body temp, metabolic activity, supporting growth and for physical work. The energy allowances recommended are designed to provide enough energy to promote satisfactory growth in infants and children to maintain constant body weight and good health in adults (ICMR, 2009; WHO, 1985). It is not essential that man should be in energy balance on a day to day basis. However, over a long periods of a week or a fortnight, he can be in energy balance that is his energy expenditure and daily energy intake average over this period should balance. Dietary protein provide amino acids for the synthesis of body proteins and other biologically important nitrogenous compounds in the body. Adequate protein is essential during growth when new tissue proteins are being synthesized. Dietary proteins should supply the eight essential amino acids (EAA) in the proper proportion needed by the body. In computing the total daily allowances of proteins for children at different ages, the body weight standards of well to do Indian children have been used. Seven to nine years old children require 1.17g. protein per kg. of body weight.

It is useful to consider together the protein and energy requirement on habitual Indian diets. The protein requirement can be expressed as the ratio of protein calories to total daily calories (PE%). It is seen that a PE% between 8 and 12 would meet the protein requirement of any group provided its energy needs are met. Fat is a major nutrient and has several functions. Fat is a concentrated source of energy and increase the energy density of the diet. Fat in the diet also helps in the absorption of beta-carotene and other fat soluble vitamins. Dietary fat must also provide essential fatty acids (EFA) which are the functional components of membrane lipids and have other important metabolic functions. While a minimum amount of fat has to be present in the diet to meet the minimum essential requirements of the two unsaturated EFAs excess of fat in the diet is considered harmful. Minerals that are important in human nutrition are calcium, phosphorus and magnesium and the electrolytes, sodium and potassium. Besides these macro-elements, the body needs several other trace elements.

The primary schools of rural area in which the children were studying had inadequate facilities for drinking water and the water supply in toilets. The school of urban area was having adequate facilities. The school I had 4 teachers, school II had 5 teachers and school III had 12 teachers. Most of the subjects belonged to lower caste families. General profile survey at the pre-exposure stage showed that nuclear characteristic of the families and large family size with an average of 5.1 in urban area and 6.6 in rural area were seen foremost among the families surveyed. About 97 percent of the children in urban area belonged to families which did not possess any land, 2.5 percent had land upto 0.5 acres. In rural area about 92 percent of the children belonged to families which did not possess any land and 7.5 percent had land upto 0.5 acres. Main occupation of father among the families surveyed in urban area was service, some of them were self employed. In rural area the main occupation of father was labour. Mothers were mostly housewives in both the groups i.e. urban (82.5%) and rural (87.5%). The mean per capita income was Rs. 2634.30 per month in urban families and Rs. 817.63 per month in rural families. Main source of the income to the families were service & labour. As per the information collected about educational level of father, more number of fathers were highly educated in urban area than their rural counterparts.

Nutrition education was imparted twice a week and it continued for six months. Children were given lectures in school. In the beginning they were explained in brief about the role of food and nutrients in human body and thereafter the messages on vit. A, energy, calcium, iron and hygiene and sanitation were imparted repeatedly. Several sessions were arranged for asking questions and clearing doubts. The same information was given in folders, booklets, picture books and puzzles which were used to encourage the active involvement of children. In between group discussions were also organised. Towards the end a poster exhibition was also organized alongwith other nutrition education aids for effective exposure to all the messages. Mothers of the subjects were also invited to the exhibition.

After nutrition education, to assess the impact on nutrition knowledge, post exposure knowledge test was done within 48 hours for gain in knowledge and after 15 days for retention of knowledge. Such data for rural and urban children were collected with the help of same schedule which was used for the pre-exposure data collection. In order to assess the changes in practice, diet survey was conducted and practices related to hygiene and sanitation were also recorded 15 days after the education.

Recommended Dietary Allowances (RDA) are the estimates of intake of nutrients, which individuals in a population group need to consume to ensure that the physiological needs of all the subjects in that population are met.

The intakes recommended by ICMR (2009) are shown in table.

Energy	1690 kcal/d
Protein	29.5 g/d
Visible fat	30g/d
Calcium	600mg/d
Iron	16mg/d
Retinol	600 µg/d
?-carotene	4800µg/d
Thiamine	0.8mg/d
Riboflavin	1 mg/d
Niacin	13 mg/d
Pyridoxine	1.6 mg/d
Ascorbic acid	40 mg/d
Folic acid	120 µg/d
Vitamin B-12	0.2-1 µg/d

Nutrition education is any combination of educational strategies, accompanied by environment supports, designed to facilitate voluntary adoption of food choices and other food and nutrition related behaviour conducive to health and well being. Nutrition education is delivered through multiple venues and involves activities at the individual, community and policy levels. It has been highlighted in one of the books that schools can provide an appropriate environment for nutrition education and learning healthy lifestyle behaviours. Nutrition education studies have been conducted in school settings as well as outside of schools. Some of these programmes have been knowledge based nutrition education programmes, with the focus on improving the knowledge skills and attitudes of children in regard to food and nutrition issues

A community based, randomised trial was designed to compare the effect of nutrition education and/or iron supplementation (weekly) an iron status of children in an urban slums in Delhi. Four hundred and fifty one children 9-36 months of age and their caretakers (mothers) assigned to one of the following groups were included in the cohort. Group 1, nutrition education, group 2 supplementation (with 20 mg elemental iron) group 3 nutrition education with supplementation (with 20 mg elemental iron) and group 4 control given placebo. This intervention programme was of four months duration with a treatment phase of 8 weeks followed by 8 weeks of no treatment. At 16 weeks the nutrition education mothers showed significantly higher nutrition knowledge and the dietary iron intake of children was significantly higher than their control group counterparts.

Healthy hygienic habits may be reinforced by the teachers in the schools to make the children habitual of taking bath daily, cutting nails, washing hands, regular brushing of teeth, cleaning of tongue and wearing clean clothes. School text books may also be used as a medium for nutrition education. These can include information such as physical development during childhood, nutrient

requirements of school children, nutrients deficiency signs and importance of health hygiene.

A nutrition education study by the use of combination media i.e. audio-tape, print media and face to face discussion was conducted in Philadelphia by Kenzie et al. (1996). The main objective was to lower the dietary fat intake of children who had hyper cholesterolemia. After a three month nutrition education the experimental group reduced the dietary fat intake.

A nutrition education behaviour change strategy for high school health classes were implemented with 159 adolescents in 12 classes in six schools by White and Skinner (1988). Of the two treatment groups one received only the behaviour change strategy and other received the strategy plus a traditional knowledge oriented component. Knowledge scores increased significantly in both treatment groups.

Studies done by Gillespie (1984) and Shannon and Chen (1988) showed positive nutrition education impact on knowledge, attitudes and practices of children. Nutrition education and training programmes were held for these children. They participated in a few weeks of education. Significant improvement in snacking practice at home and away occurred in the children who attended the programme. The influence of selected socio economic variables viz. family size and per capita income on retention of knowledge when studied by employing co-relation studies, no significant co-relation were obtained. Similarly degree of malnutrition was not found to be significantly related with family size. The co-relation between degree of malnutrition and absenteeism from school was also non significant.

Conclusion : On the whole it may be concluded that the combination of media helped the primary school children to group information and to change their practices related to diet, hygiene and sanitation. Thus a combination of media is useful for educating the primary school children. Finding of the present study emphasize the need for formulating school programmes of nutrition education through combination of media for a longer duration of time and also after regular intervals.

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Abstract : Using a unique firm level data set the enterprises surveys- this paper develops a new measures of credit constraint status for firms using hard data instead of perception data. The paper classifies firms into four ordinal categories:- Not credit constraint and fully credit constraints may be constraint and partially credit constraint to understand the characteristics of the firms fall into each group. Comparable data from the enterprises surveys for countries are used to look at the relationship between firm size and credit constraint status. First, the analysis finds that small enterprises are more likely to be credit constraint than large firms. Furthermore, small enterprises tend to finance their working capital and investment using trade credit and informal source of finance more frequently than large firms. These two results hold to a large extent in all regions of the developing world. Second, although size is a significant predictor of the probability of being credit constraint.

Third, high performing firms, as measured by labour productivity are less likely to be credit constraint. This result applies for small enterprises and it is stronger for small firms. Finally, in countries with high private credit- to- gross domestic product ratios, firms are less likely to be credit constraint. Give the importance of access to credit for firm growth and efficiency. This paper confirms that throughout the developing world access to credit is inversely related to firm size but positively related to productivity and financing depending in the country.

Introduction:-

Small enterprises are the most common employers across the world. The small enterprises have the highest levels of total employment and small firms and young firms have the highest rates of job creation. Small enterprises are a fundamental part of a dynamic and healthy economy.

Consequently, it is important to understand the different factors that can help or hinder small enterprises creation and development.

This paper provides an innovative way of measuring credit constraint firms based both on their usage of and ability to obtain new credit. This is an important contribution to the literature. We find that small enterprises are more likely to be credit constraint than large firms. In fact, the probability of being credit constraint decreases with firm size.

When we use a measure based on the perception of access to credit as an obstacle, we find that both size and age are negatively related with the increasing degree of obstacle access to credit represents. This is an important check since several of the papers written on access to

finance using enterprises surveys data focus on the perception measure.

Data:-

As part of its strategic goal of building a climate for investment, job creation and sustainable growth. The world bank has promoted improving business environments as a key strategy for development, which has led to a systematic effort in collecting enterprises data across countries.

The enterprises surveys study a representative sample of the non-agricultural formal, private economy with a strong emphasis on building panel data to make it possible to track changes in the business environment over time. The ES facilitate linking firm performance and other firm characteristics with the business environment while assessing the constraints to private sector growth and job creation faced in a particular country.

The ES are composed of representative random samples of firms. The universe of inference for the sample is composed of manufacturing and service sectors, including retail wholesale hospitality and IT. The sectors of construction, transport and communications are also included. Data are collected across the world using the same care questionnaire and the same sampling methodology. Data are typically collected on a 3 to 4 years rotation in each major region of the developing world.

To preserve the same universe of inferences across all countries, residual strata are usually used such as set of manufacturing and rest of services.

Credit Constraint Firm

Using the finance section of the enterprises surveys questionnaire, we construct four major groups that measure the extent firms were credit constraint during the fiscal year referenced in each survey. The first group called fully credit constraint includes the firms that meet all the following conditions:-

- A. Did not use external sources of finance for both working capital and investments during the previous fiscal year.
- B. Applied for a loan during the previous fiscal year.
- C. Do not have a loan outstanding at the time of the survey which was disbursed during the last fiscal year or later.

In summary fully credit constraint firms have no external loans because loan applications were rejected or the firm did not even bother to apply even though they needed additional capital.

The second group called partially credit constraints includes firms that meet the following conditions. Used external sources of finance for working capital and/or investments during the previous fiscal year and/or have a loan outstanding at the time of the survey.

The third group called may be credit constraint includes firms that

A Used external sources of finance for working capital. Finally the fourth group called Non-credit constraint includes the firms that it into the following description:-

A Did not apply for a loan during previous fiscal year.

B The reason for not applying for a loan was having enough capital for the firm's needs.

Results:-

Who is credit constraint and who is not?

Using the four definitions described above, we find that the firms for which there is no hard evidence of being credit constraint. That is they are either NCC or MCC, are the majoring in 89 out of 119 countries.

Aggregating the data at the regional level, we find that firms are more likely to be fully credit constraint than in other regions. In the EAP region firms tend to be at the two extremes of the credit constraint status. Firms are either not credit constraint or they are full credit constraint (25%) with fewer firms in the two middle categories.

Analyzing the size composition with credit constraint categories indicates that small enterprises are more likely to be fully credit constraint than large firms. The proportion of small enterprises that are fully credit constraint is always larger than the proportion of large firms. The differences in the proportion of firms that are fully credit constraint is more pronounced for small firms, indicating the smaller the firm, the more likely is to be credit constraint.

We further explore this result by interacting labour productivity with three sizes categories, (small, medium and large) and find that medium and large firms with higher labour productivity are more likely to be less credit constraint when compared to small runs. Therefore, the data suggest that the negative association between being credit constraint with having high labour productivity. The negative relationship between labour productivity and credit constraint status holds for Africa.

Which Sources of External Finance Do firms use and to what Extent? The data collected by Enterprises surveys also provide information on the different types of external source of financing used by firms as well as its relative intensity. The surveys provide information on source of financing for both working capital and purchases of fixed assets.

The different sources of external finance for purchase of fixed assets are classified into four categories:- Equity finance, and three options for debt finance, formal debt finance including bank and non-banking financial institutions, trade finance, which includes credit from suppliers and/or customers and the other category, which includes informal sources of credit such as money-lenders friends and relatives etc. It is worth clarifying that equity finance is phrased in the questionnaire in such a manner that it is not restricted to shareholding companies by mentioning contributions by current or new owners.

Linking Firms Level Data with Micro variables

We test our data by looking at the co-relation between domestic credit provided to the private sector (% of GDP), a typical measure of financial depending and our credit constraint measures aggregated at the country level. In countries with high ratios of private credit to GDP firms are less likely to be fully or partially credit constraint and more likely to be non-credit constraint or may be credit constraint. These relationships are stronger in the two extremes of the ordinal variable as shown by the larger slopes of the respective linear approximations.

Conclusion:-

The importance of access to credit for firms, in particular for small enterprises, has being the focus of a vast literature. We add to that body of knowledge by creating a firm level measure of the credit constraint status based on hard data and describing what type of firms are more likely to be credit constraint and which ones are not. As commonly found in the literature, small enterprises are more likely to be credit constraint than large firms. They are also more likely to use trade credit and informal source of finance as funds for investment and working capital than large firms. Using our proposed measure of credit constraint status, we find that age is not significant for defining the probability of being credit constraint.

Higher performing firms are less likely to be credit constraint. This result is stronger for small firms. Not surprisingly we also find that in countries with higher levels of the private credit to GDP ratio, firms are less likely to be credit constraints.

Conclusion : The new measure of credit constraint status at the firm level is a very rich measure that can be used in different types of analysis. This paper aims at presenting this new variable and opening the door for future research in this area.

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MORAL AND RELIGIOUS VALLIES WITH SPECIAL REFERENCE IN THE NOVELS OF KHUSHWANT SINGH"

ABSTRACT :-

The novelist seems to attack violently on the existence morality of society. The world is full of conflicts and controversies, doubts and disputes and mental restlessness. This is the age of morality and religious and righteousness but the development of Science and technology broke the rules of morality and righteousness but the development of science and technology broke the rules of morality and righteousness.

KEYWORDS :- Eroticism, virality, erudity, octogenarian, obsession, rollicking.

INTRODUCTION :- In the earlier novels, Khushwant Singh deals with sex more successfully, scenes full of sex lust are in abundance in his fictional world. In "Train to Pakistan", a realist epic on partition theme, Mr. Singh describes two pairs of lovers-jugga and Nooran, Hukum Chand and Haseena Begum. Their love is platonic, sensual and mundane. In portraying their love, Mr. Singh expresses his "robust and vigorous pre-occupation with sex as in following lines".

"His hand strayed from the girl's face to her breasts and her waist... slipped his hand inside her shirt felt the contours of her unguarded breasts. They became taut. The nipples became hard and leathery. His rough hands gently moved up and down from her breasts to her navel."

I shall not hear the nightingale (1959). The second novel is based on the war year (1942-43) and has many pictures sequences of sexuality. Naik rightly says :- "Singh's obsession with sex results in exercises in copulation involving major character as well as minor practically every chapter."

There are possible details of sex hungry indulgence of Champak, the wife of Sher Singh. Her pornographic description are very frank. K.R.S. Iyengar rightly comments. "Champak is little more than a bitch." She gets sexual satisfaction in the arms of Madan Lal as the author describes "He undid the top button of her shirt and let his hands slip on to her warm, rounded breasts. She turned her face up to him; Their mouths met with hungry passion."

AIM OF STUDY :-

Mr. Singh also narrates Peer Sahib, a pseudo holy man's sex indulgence with a simple woman like Shanno who comes to him for her cure and unveils the hypocrisy of these holy men by describing such scenes -

"The holy man turned and saw a fat middle-aged woman lying bare from the navel to her ankles... the infidel woman has perfumed her privates... He explored the depths with fingers."

In "Delhi", Khushwant Singh's descriptions of the scenes of copulation and the nakedness of feminine body are dull and monotonous. He creates a loveless, mindless, soulless and shameless world of sex. Even women get upper hand in attracting men. The description of Alice Aldwell's sex encounter with George Atkins is almost vulgar and is one of many other vulgar descriptions. We read :

"I began to play with his nipples till they became hard. I kissed his paunch and stuck my nose in his navel... I ran my fingers in his fizzy pubic hair and gently played with his whatnot."

His most recent novel. 'Burial at Sea' also has many banal descriptions of sex play between Krishan Lal Mattoo and Valerie Bottomely, Victor Jai Bhagwan and Ma Durgeshwari, and Bharati and Swami Dhananjai Maharaj. It is very ridiculous that -

"Many Christmas ago her father (victor) had lost his virginity on the same sofa cum bed to a London whore. Many Christmas later Bharati lost her virginity on the same sofa cum bed... with her father's friend Nair."

The short stories - 'Zora Singh', 'The Maiden Voyage of Jal Hindia', 'Black Jasmin' also follow the same details. Margaret Bloom, an American and the heroine of the story 'Paradise' is shown in most vulgar form as she develops lesbian relations with Putli. She says herself about her late night parties and life style in America -

"At time there would be six of us, drinking and smoking put together. We'd shed our clothes and take turns having sex with different partners."

By using obscene words - 'torso', 'public hair', 'taut nipples', 'vagina', 'things', 'semen', 'buttocks', 'penis' etc., Khushwant Singh has frankly described the lewd gestures and poses of copulation in his fiction.

In 'The Company of Women', the hero Mohan Kumar embodies Khushwant Singh's "passion for women and love for scotch". This novel has elements of fantasy, erotica and seduction but lacks the seriousness of the tone and the theme. Mohan Kumar's erotic passion and sexual desire forms the background of the novel. He fulfills the wishful fantasies of many young men. Thus, this novel is a parody of the social taboos of society which consider Sex - a natural desire and vulgar and restrict the natural yearning of youth. That's why -

"Unfulfilled sexual impulses result in an obsession with sex" This novel reminds us Vatsyayana's Kama Sutra. It appears that the author gets inspiration from Bhatrihari, Kalidas and Bhavabhuti - The Poets, philosophers of an ancient India to write this novel and also expounds that -

"No other people have expounded on the entire range

of sexual activity as exhaustive as the Hindu."

But in fact, all religions forbid extra-marital relation and also pre-marital relation. Mohan Kumar's pre-marital relations in America encourage him to continue extra-marital relations which lead him towards his utter ruin.

We can divide Mohan Kumar's love and sex life into three stages - Pre marital, marital and extra marital. On the whole, there are six sets of sexual relationship of Mohan Kumar. In New York, Mohan Kumar falls in love with Jessica Brown, the tennis champion of Princeton who opens for him the gateway of free sex and trains him in the art of love making. Mohan Kumar recalls his younger days when he lost his virginity at twenty :

"This was first time and I spend myself, moaning helplessly almost as I entered her. I had never imagined sex could be so thrilling. But I wished it had lasted longer.

Then Yasmeen, a middle aged Muslim woman, the wife of a minister in the Azad Kashmir Government and herself an M.L.A. mother of two children and full of abuses for Hindus and India, says to Mohan :

"Wouldn't it be nicer if we settle Pak-India problems this way rather than by abusing each other and fighting?"

"Fill me up with all you have you miserable Kafir".

Mohan's Sex adventures with numerous ladies during his study in New York show that young are anxious to taste the forbidden apple.

In the second stage, Mohan enjoys his married life with his wife and also makes it clear that desire for sex leads him to marriage. He has sexual fantasies "about deflowering Sonu, the haughty little memsahib, and having her in bed whenever I wanted."

The third stage starts after thirteen troublesome years when his marriage follows a bitter divorce. He wants to celebrate his newly won freedom by making love with a series of women and gets Dhanno, a sweepress and mother of three children to his bed. Ridiculously these "So called untouchable women were infected the most touchable" in this master-maid relationship.

"Each time Mohan made love to a new body, it was like exploring a new landscape. Women were much the same in their essentials but enchantingly different in detail. Dhanno's body had a musky odour unlike his wife's which always smelt of French cologne."

As a sex maniac, Mohan gives an advertisement for a whore or what he says 'a live in companion', for a mutually agreed period of time for Rs. 10,000 a month, and receives many proposals. He selects Dr. Sarojini Bharadwaj to spend a few months and finds in the first encounter :

"She screamed, not in agony but in ecstasy of a multiple orgasm. She had never experienced it before not believed it possible. Her body quivered, relaxed... Then a fit of hysteria overtook her. She clawed Mohan's face and arm and chest and began to sob. I'm a whore, a common tart! I'm a bitch; she cried. Mohan held her closer and

reassured her. You are none of those; you are a nice gentle woman who has not known love."

The the invites Molly Gomes of Goa, a trained nurse physiotherapy and a masseuse in star hotel. She has a professional approach in bed and provides Mohan a heavenly experience. The sun bathing, oil massage and love making on the terrace are "heavenly" for Mohan. As Molly says -

"This kind of love making in which every part of your body makes love to every part of your partner's is a once-in-a-lifetime experience. Dwell on it in your mind, never try to relive it in action. It will be a great disappointment."

In Haridwar, Mohan meets Susanthika Gunatilleke, the second secretary to the High Commission of Sri Lanka and a Buddhist. She kisses Mohan's hand with a soft laugh "like singing an India-Sri Lanka peace Treaty" and provides code words "Operation Colombo" to their love talks. After the departure of Susanthika, Mohan begins to examine the postures of naked women in 'Playboy' and 'Debonair' to fulfill his 'sex drive' and 'sex fantasy' and goes to Bombay in search of Molly Gomes. During his last sext encounter with a 'bai', a Maharashtrian prostitute in a hotel, Mohan becomes HIV positive and gets his 'nemeses and rest' before attaining fifty.

Mohan enjoys sex every time with a new body from a 'Maharani to Mehtarani'. As Mr. Singh writes how "It got less and less exciting when repeated with the same person." Even Mary Joseph, the nurse of his wife also shares Mohan's bed and justifies her adultery :

"Only one life to live, sex is important and "Body's needs some above religious taboos and notions of morality."

A woman like Mary can say

"how can such a thing be sin" and adds further,

"For me this was heaven".

These libidinous acts of Mohan ends with the denouement of Mohan's life and career. Mohan has everything-knowledge, status and money but lacks morality. Mr. Singh call him "a Muhammad Ali of sex" who beds with many women and also pays money to them. Like Iago, love for him is "The lust of the blood and permission of the will". Mr. Singh also compares Mohan with Lord Krishna who "had over one thousand mistresses, his life long companion was not his wife but his aunt Radha but "no one dared to call him a womanizer". The author has described sex as a passion and a need of body in the novel. As a puritan, he has belittle love and as a moralist shows Mohan's nemeses. Mohan's identification of manhood with sex leads him towards his ruin. He plays the role of the hero of a blue film and enjoys in the beginning but gets exhausted by the end when he gets AIDS. Purabi Panwar points out the following questions-

"But why does Mohan Kumar, the main character die of AIDS at the end of the novel? The end is so very abrupt and dissatisfying and hardly in keeping with the general mood of enjoyment in the books. Khushwant grinned broadly

and through illiterate and superstitious, the villagers of Mano Majra are God-fearing and religious and have their own code or Morality, for them friendship count above every thing. As Iqbal, the social worker, finds :

"The Punjabi's code was even more baffling, for them truth, honour financial integrity were "all right" but these were placed lower down the scale of values than being true to one's salt, one's fiend and fellow villagers. For friend. You could lie in the court or cheat and no one would blame you. On the contrary, you become a nar-admi-a he man who had defied authority (magistrates and police) and religion (osth and sciptures) but proved true to friendship. It was the projection of the rural society everyone in the village was a relation and loyalty to the village was the supreme test."

These villagers live peacefully under the influence of a Sikh priest and the Muslims who give religious support to the faithful. These villagers are ignorant of the political situation of the country that the British have left India, India has been partitioned, the popular congress Ministry is ruling over and the communal riots are spreading. The author makes the narration with a telling effect, when Magistrate Hukum Chand asks the sub-inspector about the situation of Mano Majra. The sub insepector replies :

"All is well so fat, the Lambardar reports regularly. No refugees have come through the village yet. I am sure no one in Mano Majra even know that the British have left and the country is divided in to Pakistan and Hindustan. Some of them know about Gandhi but I doubt if any one has ever hear of Jinnah."

The villagers respect Gandhi because he was religious. As Chacha Imam Baksh says to Iqbal, the pseudo-intellectual :

"All the world respect a religious man. Look at Gandhi. I hear he reads the Koran sheriff and the unjeel along his vedas and shastras."

As a man of God, Gandhi impressed the villagers but freedom means little or nothing to them as the lambardar of the village tells Iqbal :

"Freedom must be a good thing. But what will get out of it? Educated people like you, Babu Sahib, will get the job the English had. Will we get more lands or more buffaloes?" The above dialogues of Lambardar and Mullah Chacha Imam Baksh express the peaceful atmosphere of the village, villagers indifference to the Indian struggle for Independence and the Muslims demand for a struggle for independence and the Muslims demand for a separate national 'Pakistan'. This is the general apathy of the common man to the colonic encounter of the Indian and the British and the power struggle between the group of two communities. This attitude helps to form the bedrock of communal amity between the Sikhs and the Muslims in prepartition period.

But when the evil shadow of bloodshed and communal division casts its glooms on the country, the

communal amity in rural India becomes an easy victim of the power struggle between the Hindus and the Muslims in distance cities like Delhi and Lahore. The simple life in Mano Majra is affected by the partition. The seed of the religious suspicion shows its head for the first time when a "Ghost Train" full of dead bodies of thousand of Hindus and Sikhs refugees from Pakistan comes at Mano Majra Railway Station in the broad day light and makes commotion in the village. Everyone is curious to know about the train and the soldiers who comes to villagers to collect oil and the wood. In the evening, the villagers discover the truth when they see flames and feel the foul smell of burying dead bodies, near the railway station. Dazed and stunned villagers including the Hindus, the Sikhs and the Muslims met in the Gurudwara.

Besies this we come to know many untold tales of "gruesome murders" which happened across the border from Amritsar, Lahore, Gujranwala and a host of other places and "feel the magnitude of the violence tat makes the Punjab a waste land". There is the story of Sundari who "had been married four days and both her arms were covered with red lacquer bangles" Unseen and untouched by her husband she made her "trust with destiny on the road to Gujranwala" where violent mob of Muslim attacked on the bus and killed all the Sikhs. They made Mansa Ram, the husband of Sundari completely naked, and cut off his penis to give Sundari. Then the mob made lover her.

Then, there is a story of Sunder Singh who was coming from Sindh with his family by train. "There were over five hundred men and women in a compartment, meant to carry 40 sitting, 12 sleeping" There was no water, no shade in the compartment. Children were crying for water and food. Sunder Singh pulled out his revolver and shot his wife and three children, consequently, the Indian Hindus and Sikhs get fried and begin to attack on trains and buses, going to Pakistan with a thinking that this is the only way to stop killing on other side. As we hear from the magistrate : "Do you know, The Sikh retailiated by attacking a Muslim refugee train and sending it across the border with over a thousand corpses? They wrote on the engine, 'Gift to Pakistan!'"

To effect the "lpeaceful evacuation of Muslims," the Deputy Commissioner, Hukum Chand spread rumour to agitate the troubled hearts of the villagers. The police arrests Iqbal" The social worker" along with Juggut Singh "the tallest man in this area" and a "confirmed budmash" in the charge of Lala Ram Lal's murder and spreads rumour that Iqbal, a Muslim is spying in the village and Sultan, a Muslim dacoit has murdered the Hindu money lender. These rumours arise the emotions of the people. To know about the barbaric deeds of each community against the other, the villagers become afraid of each other and devided into gropu to talk about this mounting problem. As the author writes :

"The head constable's visit had divided Mano Majra

into two halves as neatly as a knife cuts through a paste of butter."

Muslim remind the rumours of atrocities committed by Sikhs on Muslims in Patial, Ambala and Kapurthala. The author narrates -

"They had heard of gentle women having veil taken off, being stripped and marched down crowded streets to be raped in the market place. Many had eluded there would be ravisher by killing themselves. They heard of mosques being desecrated by the slaughter of pigs on the premises and of copies of the holy Koran being turn of by infidels. Quite suddenly every Sikhs in Mano Majra became a stranger with an evil intent. His long hair and beard appeared barbarous, his kirpan menacingly anti-muslims. For the first time, the name of Pakistan came to mean something to them a heaven of refugee where there were no Sikhs.

On the other hand, the Sikhs are also angry to know that Iqbal is a Muslim. As the author describe the general atmosphere :

"The Sikhs were sullen and angry "Never trusta Mussulman. "their last Guru had warned them that Muslims had no loyalties. He was right and what had they done to the Sikhs. Executed two of their Gurus, assassinated an other and butchered his infant children... their temples had been desecrated by the slaughter of kins; the holy Granth had been torn to bits. And the Muslims were never the ones to respect women. Sikh refugees had told of women jumping into wells and burning themselves rather than fall into the hands of Muslims. Those who did not commit suicide were paraded naked in the streets, raped in public and then murdered.

These rumours raise a wall of disharmony between the two communities. Both forget their age-old friendship. Everybody is repeating :

"God is punishing us for our sin," and

"There is a lot of zulum in Pakistan."

They collect in the house of Meet Singh to talk about Iqbal. But Meet Singh, an elderly man assured the villagers that the Babu had nothing to do with the murder because he came the day after the money lender's murder. But no body is ready to accept the logics of Meet Singh. The youth is aggressive and puts the question.

"Our problem is : what are we to do with all these pigs we have with us? They have been eating our salt for generations and see what they have done. We have treated them like our own brother. They have behaved like snake." These talks raise the temperature of the meeting. But Meet Singh who represents the old generation is still trying to cold their anger and reminds them about the positive and good nature of these Muslims to them. He protests : "What have they done to you? Have they ousted you from your lands or occupied your houses? Have they seduced your womenfolk? Tell me what have they done."

But he remains fail to cool their anger because the

negative thinking sets in their hearts and stops them to think positive, so they have many reasons to be angry. As the author describes the scene : "Muslims were basely ungrateful. Logic was never a strong point with Sikhs, when they were roused, logic did not matter at all.

In this critical situation, the Lambardar with his diplomatic tricks handles the situations and convinces both the Sikhs and the Muslims :

"This is no time to lose tempers. Nobody here wants to kill any one. But who knows the intentions of the other people?"

It seems that, the author highlights the evils of licentious sex in this. The novel can be treated as a literature of anti AIDS campaign. It elaborates the feeling of an AIDS patients, its causes and symptoms. When Mohan Kumar comes to know that he is HIV positive. He rebukes his "boby pythas" and feels.

"He was remained of all the pleasures he had known in life and know that he only had this little snake to than for all of it. He felt stupid."

Though the novel "The Company of Women" has provoked controversy numerous, comments, reactions and also shocked Victorian morality and the author has been variously nick named as "King Lear", 'Sexual Caesar', 'The literature of lip', 'Kisswant Singh', 'Kisswant Singh', 'The grand old man of Indian life and letters' and 'the puck of Indian literary scenes', but the crafty old man of Indian English fiction clevrly presents the highlights masculine fantasies about seductive women and laugh at the pomposity and sanctimonious morality of the Taboos of Indian social order. So it is a novel of exposure and paradise the concept of arranged marriage, sexual taboos, hypocrisy in man-woman relations, the cross consumerism of the high society, marriage and the desire for scandalous gossip. Mohan ruminant about the institutions of marriage as the 'sacrosant bonding for life" and also says that sexual fantasies are inevitable in arranged marriages. Khushwant Singh has used such outrageous suggestion as shock therapy. This candid exposure of the author makes this novel similar to novels Shubha De. This novels belongs to the tradition of the critique of society novels for it exposes cant, hypocrisy, double speak, double standards and pomposity in the attitude of sex in the rapidly changing consumerist society in urban Indian where traditional value are closing. For all its explicit sex "The company of women" is not the work of Hasty or angry author but represents the attitude of a mature author. It operates on a much wider canvas than what its title suggests the concluding part of the novel favours the life of moderation. The provocative theme of the novel which receives adverse critism reminds us the age old conflict of the flesh and the spirit. It appears to be strictly for adults and concludes with a massages for sex maniacs. "Avoid free from and get rid of AIDS." The deep meaning of this novel is highly suggestive and becomes the merit of the novel. "The company of women".

The relations between the followers of different religious is one of the most provocative themes to commonwealth writers. The decision of the partition, taken by the national leaders provides no permanent solution to set up peace among these followers, many of whom indulge in violence after forgetting the facing of their religious. The unending disharmony creates between The Hindus and the Muslims after partition. The Sikhs are always recognised as one with Hindus because of their common names and families intercommunal marriages and their respect for each other's scriptures and places of worship. The novels on partition, rooted in the catholicity of the Sikh faith show the strength of communal harmony during the preparation period. These novels show that the Muslim and the Sikhs are at daggers drawn during the migration of people across the Radcliffe line. The refugees from Pakistan strike against the wishes of the local residents and disturb the pattern of communal harmony between the Muslim, The Hindus and the Sikhs of the same place.

The animal side of human nature shown in the partition, has disillusioned him about human nature and encouraged him for this novel action of the novel covers a few weeks of the fate filled days of August and September in 1947. This novel concentrates on the changing pattern of communal relations also the inseparable bonds of friendship between two communities in the village Mano Majra, the epitome composite culture of India. This tiny village of Punjab is situated on the border line of India-Pakistan about two kilometers away from the river Sutlej. Its population consists of the live in harmony from several years. Though, the border of India and Pakistan becomes a scene of rioting and bloodshed, everything is temperate and moderate in his village.

CONCLUSION :-

Thus, Mr. Singh finds success in his aim highlighting the complete nature of pre partition pattern of communal harmony and also disharmony after partition between the Sikhs, the Hindus and the Muslims. His realistic views about religion and criticises the Indian's habit of spending more time in religious rituals than any other people in the world. He also criticises the use of loudspeaker for Azaan, Kirten and Bhajan and wants to remove the meaningless, harmful and time wasting rituals.

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Abstract :

No Urdu poet has been able to get that prominence and distinctiveness as has been gained by Mirza Ghalib. Even Mir and Momin appear inferior to him if we undertake the task of making a comparative study of their poetry. Why? Because, Mirza Ghalib wrote his poetry in a style which none else has been able to imitate. Even Ghalib himself was conscious of this fact. So it has been said, "..... Kahte hain ki Ghalib ka hai andaz-e-bayan aur" and there is no doubt at all that the way of expression Ghalib had was his personal and most distinctive gift on account of which his contribution to Urdu Poetry may not be surpassed in the days to come.

Jayant Mahapatra also developed his own peculiar Indian English idiom and found a recognition no other poet of his generation has been able to find. This is creditable that although Mahapatra started writing poetry very late and yet within a very short period of only two decades he surpassed poets like P.Lal Shiv K. Kumar and R. Parthasarthy. It is difficult, even undesirable, to pin point the weaknesses of other poets to prove the superiority of Mahapatra but the fact cannot be denied that the respect and renown Mahapatra got in America and England was not gained by any other poet of his generation and the sole reason behind this has been his characteristic style.

With his roots in the culture of Orissa and Oriya being his mother tongue, Mahapatra faced a predicament while taking his final decision about the language in which he had to write. As convenient to him from the viewpoint of atmospheric compulsions, he finally decided to write in the English language but in an Indian manner. The evolution of a new poetic language was a major concern of all those poets who are known as the contemporaries of Mahapatra. Mahapatra was also subject to this concern. He strongly felt that the language in which a poet writes must adequately reflect the poet's unique sensibility and the cultural mores that surround him. Jayant Mahapatra's use of the English language is closely and vitally linked with his growth as a poet through successive volumes of verse. Being essentially of an exploratory nature, Mahapatra's poetry moved from a random pattern of words towards a more rigorous discipline. Free from excessive academic preoccupations and never consciously literary, Mahapatra's poetry moves towards a shedding of contrivances and a more chiseled expression but it would not be right to jump to the conclusion that all his poetry he wrote in the later period is without flaws. There are poems of the earlier collections, which show an extremely dexterous handling of words and structure while there are poems of the later period belying the expectations raised by this poet. The truth is that Mahapatra's poetry is a mixture of

lines of beauty and economy coexisting with weaker and more diffuse expression not only in the same volume but sometimes even in the same poem. This is because each poem written by Mahapatra is a voyage of discovery without any preconceived beginning or end. Mahapatra's own notion of poetry corroborates this. He writes:-

"Poetry was an unknown quantity for me for almost forty years except the little Keats, Shelly and Wordsworth we studied at school. When I started writing my first poems, I did not know what poetry was and this is important. I suppose I was carried away by what the English language could do. I was so much obsessed by the feel for words, their sound qualities and their silences... my first poem were in a way attempts in which the language left the ideas of the poems behind them lost is the depth of words."

This spirit to make experiments and to take freedom in the handling of words is evident in Mahapatra's early collection of verse *Close the Sky, Ten by Ten*. It would be very difficult to bring out any particular theme or a governing idea in most of these poems as in the one titled 'Love' which is like this:-

"Like poetry
To leave thoughts alone
To find the meaning
That each one is doing
something new
To words."

There was a great uneasiness among the people to know why Mahapatra had chosen English language as the medium of his expression. To those who wanted an answer from him, he gave his answer which was very simple and plain. He did not feel annoyed and irritated unlike Kamla Das who was also questioned as to why, being a Korallites, she had chosen English as the medium of her expression. In her replies to the questionnaire of P.Lal in the *Miscellany* regarding the viability of English as a medium of poetic expression, she posed a counter question which is not only relevant but also emphatic:

"Why in English 'said she' is a silly question. It is like asking us why we do not write in Swahili or Serbocroate. English being the most familiar, we use it. "

Kamla Das' medium of expression reveals her total self and she achieves her perfect expression in it. "An Introduction" offers us her simple argument:

"I am Indian, very brown, born in Malabar. I speak three languages; write in two dreams in one. Don't write in English, they said, English is not your mother tongue. Why not leave me alone, critic's friends and visiting cousins. Every one of you: why not speak in any language I like? The language, I speak becomes mine, mine alone. It is half

English, half Indian, and funny perhaps, but it is honest. It is as human as I am human, don't you see? It voices my joys, my longings, my hopes and it is useful to me as cawing is to cows or roaring to lions. It is human speech, the speech, the speech of the mind that is here and not there, a mind that seesaws and hears and is aware, not the blind speech of trees in storm or of monsoon clouds or of rain or the incoherent mutterings of the blazing funeral pyre. "

What is poetry and how is it different from prose? The answer to this simple but difficult question leads us to the discussion of a poet's style. Even without a rhyming scheme, poetry has rhythm, a music, a better music, which we find in the blank verse of Marlowe and Shakespeare, which is many times more effective than the most powerful lines written by John Milton. A poet, unlike a prose writer, has very respective and trained ears and it is through his ears that he selects words, their worth and their weight.

Poetry is the art of using words in unexpected combination and the poet doing this is in a situation, which has its own demands. Jayant Mahapatra was a poet even when he was not writing poetry. He was a poet when he was working as a teacher of physics. It is only a matter of chance that he was late to realize that his inner personality craved for poetry and not for the principles of physics. His mind had stored for painful past he had led since his childhood up to the age in which he started writing poetry. The style of a poet is more or less the style of his mind, the style of his thought, which is expressed through verse. As may be gathered from the study of his poetry, Mahapatra did not work very hard to embellish his style; the embellishment was already there although he had to work for certain refinements in order to make them more acceptable to the readers. Since English was Mahapatra's natural creative medium and since his poetic sensibility operates within the precincts of his typically Oriya culture, his poetic style is not the result of any extraordinary effort. He is a choosy person with an alert and active mind and he knows how to work within the boundaries of his own culture, and traditions but did not work under those strains which trouble a person who challenges his own sensibility and tries to jump into someone else's boundaries.

For a better understanding of the style of Mahapatra, it shall be desirable to see what his contemporaries have done in this regard. The poetry of Ezekiel appears excellent at the surface level but it lacks depth inspite of the most embellished use of words. The reason is that Ezekiel did not consider it necessary to tap the resources of his own Jewish history. It is in this regard that C.D. Narsimhaih has observed:

"It is said to contemplate that so serious a poet as Ezekiel has failed to leave his mark on the making of the poetic tradition in India. One wonders if the failure is not largely in his refusal to tap the resources of his own Jewish History and its high destiny, Let alone his total alienation from the main stream of rich Indian life and literature which so young a person as that convert to Christianity, Toru Dutt,

still found available to her, a hundred years before him."

With the great Indian tradition and culture. This is why Ezekiel's style does not have those colors of nativity and personal acquaintance that we find in the style of Jayant Mahapatra.

Shiv K Kumar, though his mother tongue is Punjabi, chose to write in English. As a poet, he is more a scholar, a professor of English with strange and uncommon words at his command. His stay in the west made him a poet of the city life and he views the Indian reality from his typical westernized outlook. This is why his poetry remains only a commentary on modern India's ailments, its political debauchery. It fails to touch its deeper levels, this is quite clear from his 'A Letter from New York' describing the filth of a river Ganges. As such, the style of Kumar is different from the style of Mahapatra. One seems to be proud under the influence of the west comparing the two cultures and finding fault with one's won while the other is buried deep into the ground of Orissa, and celebrates its rivers, its legends and its glorious past. All this is sufficiently reflected in the style of Mahapatra.

Keki N. Daruwalla is another significant contemporary of jayant Mahapatra and he has written his poetry in a distinctive stylr of his own. He is a major poet of the satirical-ironical mode of expression and his verse is perhaps the best example of poetry as social commentary on the contemporary Indian society. For Daruwalla Poetry is not a revelation in the metaphysical sense but an accurate, unsentimental observation of a physical reality which sets his thought process into motion in the direction of man's search for significance. His style is the style of a poet dealing with realism needing no abstract images and symbols as they were needed by Jayant Mahapatra. The difference between Daruwalla and Mahapatra is that while the former is satisfied with the portrayal of the grim scene he sees around him, the latter is never satisfied with whatever he writes because his search for the identity is never complete and the style he adopts for such a search is a style largely depending on images symbols and metaphors. Probably no Indian English poet seems to be so much worried about revealing himself as Mahapatra is because under the lines that he has written lives a man of nervous temperament looking eagerly to the past and at future with a doubt. Even the present does not satisfy him; it looks distasteful and the result is compensation with words which have one meaning for the poet and many other meanings for the readers. And this also is the cause of the complexity of the poetry of Mahapatra.

Mahapatra, as a poet, is very conscious of keeping his Indian identity intact and he does not want to be lost in any other sensibility but of his land. This is why as a stylist and as a poet, he has worked hard, harder than others have. Like his contemporaries, Mahapatra took pains to create a new Indian English idiom that may appear

recognizable from British, American and the Australian. As a matter of fact, his contribution to the creation of Indian English idiom is immense. Probably no other Indian English poet has worked so hard over this as Mahapatra has. Mahapatra is a poet who gradually grew because he took precautions not to fall a prey to temptations that might snatch his Indianness. He wrote his poetry with as much care as possible and always kept in his mind the importance of the craft along with the contents of culture and myths. There is a very remarkable observation of an eminent India critic in this regard:

"Mahapatra's use of language is interwoven with his growth as a poet through successive books of verse. Poetry for him is a craft that needs to be chiseled. In his poetry, both theme and technique go together as he experiments with language in poem after poem trying to acquire inwardness with it. He uses the English language with passionate precision to establish his identity with it."

Since Mahapatra had chosen English as the medium of his expression against the expectation of the people around him and since he had to express Indian sensibility through this medium, he had to be extra careful about the results. And so, he worked hard over his poems. He thought and then wrote and then put them to be revised after some time, revised again with additions and subtractions before he could call the piece perfect enough to go to the readers. He was during his days a very scrupulous poet not easily satisfied with his own performance.

In one of his very well known poems titled "The Whorehouse in a Calcutta Street", Mahapatra tries to recreate a character in a typical Indian situation. The poem begins with the instruction to the protagonist how to find a whorehouse in Calcutta Street and ends with the woman asking him to leave because she is in a hurry to receive her new customers. Mahapatra uses language in a typical Indian way to bring alive the portrait of the woman who is supposed to be involved in physical union with the protagonist.

According to Bijoy Kumar Das who has been one of the most serious students of the poetry of Mahapatra and who happens to be one of the most eminent critics of Indian poetry in English has expressed very significant views about the style of the poet. He says, "Mahapatra has a laborious style of writing. As a rule, he revises and perhaps re-revises his poems. His vocabulary is taken from science and from other branches of learning to make his poetry deliberately difficult for common readers. He is a conscious artist who looks 'before and after' and perhaps does not pine for readers, his poetry appears to be difficult because of its difficult vocabulary, far-fetched images and contrived style."

The study of Mahapatra's poetry made by Bijoy Kumar Das is an in-depth study of his style of his tendency to take the readers far away from the scene and then make them pity their own understanding. Many times, it so

appears, this is deliberately done by the poet. Some of the peculiarities of the style of Mahapatra are the result of his creation of an Indian English idiom to save him from the charge of writing with an English psyche. When Das tells us about Mahapatra's far-fetched images and a contrived style, he cites example examples to illustrate his point. He says:

"For instance, he likens the 'feel' of heart to 'a hot ball of lead'. Expressions like 'brimful of light', 'heart's sack', 'and bewildered wheat fields', 'impatient darkness', 'shakuni-skies', 'indulgent lie', 'tumors of noiseless tears', 'an evening of clustered shadow', 'wanton nightmare', 'bastard past', 'golden smoke', 'ambiguous abandon', 'frantic waters', 'unmilked cows', 'wispy nets', 'untroubled distance', 'bejeweled snakes', 'endless wound', 'music of blood', 'hyponortised feelings', which are found in 'Dispossessed Nets' are new to Indian English poetic diction. These expressions may sound un-English but they indicate that an Indian English idiom is in the making."

A close study of the poetry of Mahapatra reveals that he must have worked hard to build his vocabulary. His knowledge of words is astounding. Besides this, his capability to depute words to his service is still more strange. This is why he deserves the title of a skilled stylist. His fertile imagination and obedient memory give him the right word in the right place. This style may appear to be labourious but the correct choice of the words heightens the meaning of his poems. The expression "The acid sounds of a distant bell" deserves appreciation. Similarly there are lines in the poem "Ceremony" in A Rain of Rites "The familiar words are rude like roots and out of place hanging like history in which one's sky stumbles." The comparison between words and roots and the similarity of their rudeness is a thing rarely available in Indian English poetry. There is yet another poem "Summer" in A Rain of Rites where the poet says "In a corner of her mind a living green mango drops softly to earth." This is also a very strange but apt expression which goes on to create an Indian English idiom. Then there are various examples to show the unusual collocation of words like "a disobeying toy", "axes of seasons", "derelict eye", "godly hill of day", "precarious sunset" and "living green mango." This illustrates that the vocabulary of Mahapatra is both laboured and scientific. There are critics who have remarked that the shadow of T.S. Eliot looms large in Mahapatra's language in poetry and the rain poems of Mahapatra enact in the style of Eliot.

Conclusion : He has used the English language without disregarding the native Oriya tradition. This is why Mahapatra's poetry exhibits the "growth of an Indian English idiom which makes his poetry distinct from the poetry written in English in other countries of the world"

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Abstract : Love marriage and sex find full expression in his fiction Mr. Singh considers love as divine concept and "The most exhilarating experience of life". Marriage is shown as a sacrosanct bonding for life which obstructs the happiness of the individual. Sex described as the another aspect of love and a need of body. Khushwant's pre occupation with sex earns the title of pornographic. His spiritualization of sex follows the tradition Indian thought for him. Sex is highly scared and shares the divinity's joy of creation.

KEYWORDS :- Forbearance, abhorrence, holocaust, goodness, communalism, concentrates, assassination, hypocrisy, righteousness.

INTRODUCTION :-

It seem that the author highlights the evils of free sex in the novel . it can be treated as a literature of Anti-AIDS campaign. As a novel of exposure, it parodies the concept of the arranged marriage, sexual taboos, hypocrisy in man-woman relations and the cross consumerism of the high society marriage. The novel belongs to the tradition of the critique of society novels. The author highlights masculine fantasies about seductive women and laugh at the pomposity and sanctimonious morality of the social taboos of the society. It provokes controversy, numerous, comments, reaction Victorian morality and reminds us the age old conflict of the flesh and the spirit brings forth the harmonious and disharmonious ties between different communities of India. The relation between the followers of different religions is one of the most provocative themes to common wealth writer. The decision of partition of the sub-continent provides no permanent solution to set up peace among these followers, many of whom indulge in violence after partition. The Sikhs who are recognized as one with Hindus because of their common names, always act the guard of the Hindu community.

"Train to Pakistan" is a novel on partition theme and shows the strength of communal harmony during the proportion period and also the disharmony during the preparation period. It shows that the Muslims and Sikhs are at daggers drawn during the migration of people across the Radcliff line. The refugees from Pakistan strike against the wishes of the local residents and disturb the pattern of communal harmony between the Muslims, the Hindus and the Sikhs of tiny hamlet Mana Majra which is the epitome of composite culture of India in the pre portion days. at the start peaceful co-existence and communal harmony is prevailing in the village. The villagers have a sense of unity in their religious attitude to life and are irrespective of their religious difference. They greet each other with love and

respect Mullah-Imam Baksh whose sorrows are theirs but the arrival of the ghost trains full of dead bodies of the Hindus and the Sikhs from Pakistan after partition, disturbs the communal harmony of mano-majra. The talls of atrocities in India and Pakistan force them to evacuate Muslims from majra and to go to Pakistan. The villagers are still committed to peace and brotherhood.

AIM OF THE STUDY :-

Shaw. At the age of sixteen, he under went a baptismal ceremony and joined the Khalsa fraternity.

As a man of letters, Khushwant Singh has good knowledge of ancient scriptures and made good use of so many references of Bible, Vedas, Upnishadas, The Ramayan, The Mahabharat and The Gita in his fictional creations. His "India An Introduction" has the essence of all these great books of knowledge. His acquaintance with various religions has developed a cosmopolitan outlook in him. His association with saintly Maulvi, Shafiuddin Nayyar and Ghayoor changed his attitude towards Muslims. He presents an age of Indian and Western literary traditions in his fiction. His vivid natration, relevance of themes and symbolic frame works make his works, the brilliant piece. "Not A Nice Man to know" is a happy blending of scientific rationalism and liberal humanism. His British education has made him a "cultured humanist". The Most controversial and widely read journalist, Khuswhwant Singh is very actively working even in his nineties. His journalistic ability has provided many colours to his fiction. Rich use of various journalistic elements in his fiction makes him a real artist in true sense.

Icon of India, Mr. Singh is a great lover of Urdu language. His fictional works have a rich variety of different languages and many Urdu quotations of great Urdu poets. His is also a translator of some Urdu and Punjabi fictions, and is in conformity with Salman Rushide's views on writing in Indian language. Because of his invaluable contribution to Indian English novel, Khushwant Singh has ensured immense popularity over the years and rankes with significant novelists of the day.

i) Train to Pakistan -

This is the first novel of Khushwant Singh and is published in 1956. It present the trauma of partition and the victory of love and virtue through the love story Jugga, a Sikh dacoit and Nooran, a black beautiful Muslim girl. The novel sets in the background of a Sikh village - Mano Majra, situated on the Indo-Pak border. It is the oasis of communal peace of Mano Majra the novelist writes :

Mano Majra is a tiny place. It has only three brick buildings, one of which is the home of the moneylender

Lala Ram Lal. The other two are the Sikh temple and the mosque... There are only about seventy families in Mano Majra, and Lala Ram Lal is the only Hindu family. The others are Sikhs or Muslims, about equal in number... There is one object at all Mano Majra... even Lal Ram Lal... venerate. This is three-foot slab of sand stone that stands up-right under a keekar tree beside the pond. It is the local deity, the deo to which all the villagers... Hindu, Sikh, Muslim or pseudo Christian... repair secretly when even they are in the special need of blessing.

K.R. Srinivasa Lyengar says, "Here is functional integration, and indeed there are then thousands villages like Mano Majra where the law has always been peaceful coexistence and not communal strife. But 1947 was not like other times. Suspicion and violence filled the air and all ill wind carried them even to little oasis of communal Harmony like Mano Majra".

The novel begins with house breaking and robbery and the murder of Lala Ram Lal, the Money lender. In this heinous crime five robbers are engaged. They throw bangles over the wall of Jugga's house, a dacoit of the same gang, as a taunt for not joining the gang in that crime that night, when they are passing through his (Jugga's) house. At the same time Jugga is not present in his house. He is engaged in love making with his beloved Noorah in the field. Noora is a Muslim girl of the same village. On the other hand, Hukum Chand, the deputed deputy commissioner of the district for maintaining law and order situation in the village is busy getting drunk and pawing the hired prostitute, Haseena.

Tension mounts up when a train with the dead bodies from Pakistan crosses the railway bridge near Mano Majra. Refugees from Pakistan pour in that village. Some of the refugees are crying for reprisals. Incidentally a communist named Iqbal Singh also arrives there. He wants to know whether the Muslims of the Mano Majra village should also leave that village for a safer place like the Muslims of the other villages. Some of the Muslims of the Village say:

"What have we to do with Pakistan? We were born here. So were our ancestors. We have lived among you as brothers."

Then the Sikh headman answers, "Yes, you are our brothers. As far as we are concerned, you and your children and your grand children can live here as long as you like. If any one speaks rudely to you, your wives or your children, it will be us first and our wives and children before a single hair of your head is touched. But chacha, we are so few and the strangers coming from Pakistan are coming in thousands. Who will be responsible for what they do?"

Ultimately the Muslims decide to leave the village and go to Pakistan. Some Sikh youths of the other places conspire to ambush the train, but Jagga sacrifices his life to save the life of Noorah and other Muslims of that village and makes the train go safely to Pakistan.

Thus, the value and dignity of the individual is saved.

ii) I shall not hear the Nightingale -

"It came in print in 1959. It is a tragic comedy and presents the drama of family loyalties - pro - British and anti-British. Though it is a political novel, its sex theme is equally important.

Sher Singh, the protagonist and the leader of a terrorist gang, is fighting for the freedom of India. But his father Buta Singh is a magistrate in the British government and supports British. Both the father and the son have conflicting loyalties and are "double faced". His mother Sabhrai is a religious lady who goes in the shelter of Guru to pray for the safety of his son who has been sent to jail in the a funny and ironical story in which the author imagines about his death and burial and proves that death can be a matter of jest. The story "Karma" shows that man eats the fruit of his right and wrong actions and illustrates the proverb that pride goes before a fall.

"The Mark of Vishnu" satires upon the superstitions, blind beliefs and ignorance of illiterate Indian. "The Butterfly" reveals the romantic nature of the hero. In "The Interview", Khushwant Singh expresses his outright condemnation of pedantic pretence. The story "The Voice of God" criticizes the corrupt practices adopted by notorious candidates and also the frivolity and slavish mentality of illiterate Indian. "A Punjab Pastoral" depicts the beauty of Punjabi landscape and woman. The story "Kusum" illustrates the idea that "sex is the foundation of love". In "The Riot", the author has ironically recorded the senseless fury of communal violence in the time of curfew and spring. The story "The Rape" deals with the facts that women too are willing for sex. "The Memsahib of Mandla" creates an eerie atmosphere of horror and is based on our belief on supernatural elements. In "The Great Difference", the author exposes the hypocritical nature of religious men. The story "When A Sikh Meets A Sikh" makes fun of Indians abroad who misrepresent India. "Death Comes To Daulat Ram" deals with the "incomprehensible elements" in human experience. The shrewdness of the insurance agents gives issue to the author to write the story "The Insurance Agent". "The Fawn" portrays the tender feelings of mother dove in contrast with "The unsavory reality of the double faceness of man." In "Ma, how the Government of India Run", Khushwant Singh exposes the bureaucratic corruption in the government of offices.

"The Man with a clear conscience" shows that clear conscience is necessary for a happy and contented life. "The Black Jasmine" is a bawdy story and revolves round an over-sexed and lecherous Black woman. In "The Bottom Pincher" the author tells about a perverted old man who seeks pleasure in brushing and pinching the bottoms of young girls. The story "A Bride for The Sahib" powerfully brings out the tragic side of much commended and misused system of the arranged marriages in India. "The Maiden Voyage of Jal Hindia" presents a farcical situation leading

to the absurdities of a porthole probing protagonist. "India is a Strange Country" depicts the funny reasons of foreigners' love to India. "Mr. Kanjoos and the Great Miracle" satirizes the parsimonious nature of Indian abroad. "Mr. Singh and The Colour Bar" unmasks the hypocrisy of a moralist preacher. In the story "The Morning After The Night Before", Khushwant Singh depicts that the physical disloyalty of a married person is not acceptable. "A Love Affair in Love" presents the love hate nexus between an Indian girl and a British magistrate in India. The story "Rats and Cats in the House of Culture" hits upon the red tapism in the house of culture - UNESCO. "The Red Tie" reveals the comedy of life. "My Own, My Native Land" comments on the evils of custom offices. "The Convert" revolves round a callous house wife. "Paradise" delineates the idea that our control over temptation is the real way to get spiritual peace. "Horoscope" depicts that the success of a marriage does not depend upon the good matching of horoscopes. "Zora Singh" tyrates around a shrewd protagonist. "Wanted a Son" criticises the irrationality of Indians. "The Mulberry Tree" shows the superstitious nature of Indian. In the story "The Sardarji and The Starlet." Khushwant Singh illustrates two themes that venture is must to gain and pretty girls have disastrous love life.

The social and cultural aspects of India in the fictional works of Khushwant Singh have been discussed. As well-known Sikh writer, he reflects his deep familiarity with Punjabi rural life in his fictional world. His deep acquaintance with the natural surroundings of rural Punjab, the land of five rivers and his deep insight into men and manner find expression in the delightful scenes of rural life of tiny Punjabi villages as Mano Majra in "Train to Pakistan", Bhamba Kalan and Bhamba Kurd in "The Voice of God" and Soorajpur in "Punjab Pastoral". There are descriptions of the mood of changing seasons, the living condition, the field-full of corn and the zigzag roots of the village.

His fiction presents an evocative picture of Indian rural life with its folklores. In this age of science, the inability of rural India to free itself from the shackles of superstition and orthodoxy inspires him to write about traditions, ignorance and ages old faiths of rural people. His "Train to Pakistan", "The Voice of God", "Punjab Pastoral", "The Mark of Vishnu" and "The Mulberry Tree" are remarkable in this reference. In India, people are believer of supernatural elements like ghost, and violence on youngmen. In the protest of "Operation Blue Star", Inira Gandhi is assassinated and in the protest of her assassination, anti-Sikh riots spread in India. These communal riots are the riots are the result of foresightedness of our national leaders. The short story "The Riot" also shows the senseless fury of communal violence among Indian who are full of communal hatred. Thus, the fiction of Khushwant Singh depicts the bitter truth of democratic government of India. Bureaucracy is "A Government by the Official". Khushwant

Singh's ire against political and moral anarchy makes him to make fun of bureaucracy in "Train to Pakistan". Though Hukum Chand is a bureaucrat, he is not corrupt and has Christ like compassion. As an officer, he wants to maintain law and order in the village and tries his best to save the lives of Mano Majra's Muslims. Hukum Chand makes a dig at corruption in the police who knows the truth but pretends to explore it. In the novel "Delhi", the author also attract our attention towards anti-Sikh riots in which the police participate openly and enjoys loot in the Sikhs shops and cabs. The clerks in the government offices are corrupt as in the story "Man, How The Government of India Run". All these observations reflect the lencherous ruling class which is gifted by British to India. It is seen in the short - story "The Voice of God" and "Zora Singh". This police administration is like the feudal system under the Nawabs and the Rajas. Thus, the author gets success in portraying the bureaucracy and its power in free India.

The moral and the religious aspect of India are the matter of discussion. Labeled as a "Dirt Old Man" and a "Rollicking Sardar", Khushwant Singh has provoked the existing norms of Victorian Morality with the publication of his novel "The Company of Women" (1999). The term "Victorian Morality" Implies stuffy morals, hypocrisy and moral priggishness of the Victorian age which laid great emphasis on leading a life of vigour and righteousness. In "The Company of Women", the blatant portrayal of lust in the scenes of sexual encounters of the protagonist evoked negative responses, Khushwant Singh writes very candidly about love and sex almost in his all novels as "Train to Pakistan", "I Shall not Hear the Nightingale", "Delhi", "Burial at Sea" and also in some short-stories as "Black Jasmine", "The Maiden Voyage of Jal Hindia", "Paradise" and "Zora Singh" Khushwant Singh makes use of erotic and vulgar language to describe the lews gestures and poses of copulation in his fiction. But the novel "The Company of Women" has too much elements of fantasy, erotica and seduction and also lacks the seriousness of the tone and the theme. This novel records Mohan Kumar's sex adventures with various ladies of all castes and creeds. His sex life is divided into three parts pre-marital, marital and extra marital relations. Mohan Kumar enjoys sex every time with a new body from a "Maharani to Mehatrani" and gets AIDS in the end. His libidinous acts end with the denouement of his life and career.

It seems that the author highlights the evils of free sex in the novel. It can be treated as a literature of anti-AIDS.

As an accomplished craftsman, Khushwant Singh had made use of all kinds of narrative techniques in his fiction descriptive, narrative, dramatic, realistic, stream of consciousness, interior monologue, autobiographical and the techniques of contrast. The plots of his novels and short stories are well knit, organised, compact coherent and

smooth. The plot of "Train to Pakistan" has four parts. "I shall not hear the nightingale" has two plots. The plots of "Delhi" is episodic and its each episode is complete in itself without having any connection with the each other. The plot of "The company of woman" is divided into three parts and records the sex adventures of the protagonist. The plot of "Burial at Sea" is woven upon the base of contradiction between Gandhian idealism and victor's industrialism and materialism. Under the impact of journalism, his fictional works have all the saleable spicy elements like exaggeration, vulgar words and sex details. The frequent references of newspaper in his fiction shows his awardness of the newspaper industry. That's why, his novels and short stories arises much comments and reactions of readers and critics. They have information about real life and show the provoking tendency of Khushwant Singh, The Journalist.

His writings have grown out of the social India. His experiences of rural India are the foundation of his creative endeavour. He did not copy any other writer and has developed his own style, character and language. His comedy is a social corrective and provides sources of moral as well as laughter. As a short story writer, he comprehends and expresses the incongruities and complexities of life. His views style and techniques is not copied but it is his own production.

He may be compared with some other prominent fiction writer of the present day. He stands in the line of Mulk Raj Anand, Raja Rao, Manohar Malgonkar, he adopts political issues but at the some places, bitterly critics. Non violce-like Bhabani Bhattacharya, he presents a contrast between Gnadhism and Modernism. Khushwant Singh like Mulk Raj Anand neigther portays pholigraphic reality of like or like Raja Rao. Seeks outs the answers of spirituality and metaphysics. His novels are not full of idealism and socialism like Bhabani Bhattacharya. They deal with Nudity of life like the novels of Manohar Malgankar. Mr. Singh depicts things as of they are not as they ought to be. His novels and short stories are cleverly contrived, planned and are full of satire and irony.

CONCLUSION :-

His novels also brings him harsh criticism at the hand of many critics but he provide a good defend of all the charges and finally proves himself a good craftsman. His novels and short stories are a mirror of contemporary society. His contribution are enduring and remarkable. He is a shining star in the firmament of Indo-Anglian literature a has a distinguished recognition among the post-colonial writers.

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Abstract : The poetry of Jayant Mahapatra can be compared to an impregnable castle with rooms filled with different types of treasures. He is a very difficult poetry, difficult poetry difficult to the extent of being incomprehensible. There are critics who have charged him with obscurity and there is an opinion that many times this obscurity is deliberate because Mahapatra was not interested in being everybody's poet. He has sung no doubt but he has not sung directly through an effusion of emotion like the romantic poets. His sensibility is integrated through new symbols but often it makes protest against the sorry scheme of things. His poetry is existential, at times surrealistic like some of the shorter poems include in The New Poetry edited by A. Alvares. His poetry is academic, not intended for the common reader.

Mahapatra was also influenced by the imagist movement and particularly by Eliot and Ezra Pound to lay emphasis on the images of a poem, the poet has himself stated his position very frankly, "Perhaps I begin with an image or a cluster of images or an image leads to another or perhaps the images belonging to a sort of group. The image starts the movement of the poem but I do not know where I am proceeding in the poem or how the poem is going to end.

The past that was so painful that he could never free himself of its trammels. In his autobiographical account included in Contemporary Author's Autobiography series Volume 9, he dwells upon his childhood pain, the problems of his youth the disappointments in the college and then the tragic vision that was the result of such memories that came to occupy a permanent place in his mind. He puts a question to himself, "Is my writing for the life I lead? Or for years gone by? It is hard to tell but thoughts go back to childhood once again when I was eleven, a time when I was shifted to the government hospital to have my tonsils removed. Did my mother come to see me in the hospital? I don't know. I recollect my father leaving me in the ward with my old grandfather my mother's father." It was during this time that he forgot his bitter memories and turned to new authors like Maurice and Proust but this could not satisfy him and in the after years he published his past in his poetry, almost in all the books that he wrote. The poem "Loneliness" is his attempt to present before the readers the scene of agony which he faced during the period when he was terrified by his own loneliness:-

"Loneliness is of now, of the noises
of the graves, of the silence of the waves
of the explosions, of nameless, faceless
voiceless atoms.
Loneliness is a face alive

labeled from any other sleeve
flames from the pyre of plundered seconds. "

(Close The Sky Ten By Ten)

There is another poem "To My Father" which is again a memory of the past:-

"My father, there is not much time I know
As you fall to air; we would not know how those
Hurts inside shaped the embrace we'd find
tomorrow"

(Close The Sky Ten By Ten)

One can find a parallel between Mahapatra and A.E. Housman who was also embittered by his past, particularly the days that he passed with his friend Mouse Jackson.

Mahapatra's poetry reveals to us that the heroic Oriya past is vividly remembered and recalled with a sense of nostalgia. The glory and pride of our ancestors exhibited in the climactic Kalinga war in 261 B.C. which changed the emperor Ashoka, the Great from a despotic monarch to a deeply religious man are things of the past. The river Daya about which Mahapatra has vividly written is a silent witness to the heroic deeds of our ancestors all through the ages. The poet is at a loss to understand how the successors of such great ancestors have become so unheroic and unworthy of their predecessors. The poet expresses his views in the following manner:-

"it is hard to tell now
who opened the anxious skies
how the age-old proud stones
lost their strength and fell,
and how the waters of Daya
stank with the bodies of my ancestors,
my eyes close now
because of the fear that moves my skin:
the invaders walk along the only road they know
that leads to their bloody victories."

Mahapatra's was shocked to see that people did not take a kind view of the description made by the poet. There is a great remorse in what Mahapatra writes:-

"Now you don't want me to write my
poem of those words which spit blood and vomit
and speak of malice."

Such lines as these and hundreds others like them illustrate the great agony of the poet at our countrymen's indifference towards our noble past. The poet, whenever he writes about the past of Orissa and its various glories, because extremely emotional and he has his own concern for the future generation. Such emotional outbursts remind us again and again about the roofless house where Mahapatra used to flee in order to feel consoled whenever he was hit by agonies around him chiefly the agonies of the

poor, depressed people of Orissa, a land which has its old history worth any pride. The poems about the un returnable past reminding the poet of the splendors' of his land present a scene that is bound to despair anyone with a sense of pride upon the place distinguished in the world for its beauty, velour and nobility. What ultimately happens to us happened to Mahapatra also and he could not keep himself embroiled in the past for more than enough although the poems on such recollections of the past are meritorious pieces of poetry. After understanding this grim reality he says:-

"My themes in my poems have changed, some of them, I am keenly aware of the world I live in today : the mournful breathing of goats as they are led to the municipal slaughter house in my town every morning awakens me. There seems to be debris everywhere over the deep blue sea, across the broken grain in the fields of India, in the answers to questions our children do not need any more. Even over the naked body of death which my fingers are afraid to touch. And this debris becomes the nowhere that spring from the knowledge of death. "

The question arises- why this concern with the past? The answers are many but in the case of Mahapatra it is the consequence of an awareness of the passage of the time. Mahapatra is keenly responsive to the passage of time, which is revealed in his intense experiencing of clock time as days and nights and seasons. It is significant that some of his poems are titled "The Moring", "Night fall", "Afternoon", "Dusk", "Another Evening", "The Day" and "A Saturday After Noon" etc.

A Summer Night makes the poet ruminate thus :-

"Tomorrow
when the sun shines the white jasmines
will drop; there will be a net of scars
on the leaves."

These musings on time and its passage may not crystallize in to a philosophical concept of time unlike it is in the case of Eliot but one thing is obvious that the passing time reminding him of the past overshadows the poetry of Mahapatra.

While expressing his views on the subject of the poet's relationship with his history, Mahapatra said :-

"To what is the poet responsible? Can
poetry involve itself with politics? Or
is it an autonomous aesthetic subject?
While there can be no hard and fast rule,"

Poetry that ignores the historical relationship between the self and society becomes lifeless. He has admiration for the Latin American and East European poets chiefly because they live inside their history. He has frankly admitted, "Frankly, I should like to write such poetry, a poetry that comes out of the ashes of our own culture. However, to cultivate this relationship between the social and the personal does not seem easy. One is afraid that such writing could bring in a measure of self consciousness

to it because of a loss of moral poise. A poem which resulted from my periodic visits to the starvation fields of Kalahandi and which perhaps suffers from an impatient consciousness because of this Bridge between the social and personal is titled: "Death in Orissa."

Mahapatra, as his poetry reveals, has not spoken about his being religious but he shows a great regard for the Hindu rituals and ceremonies chiefly because they are a part of Oriya culture which always interested him. His poem "Ceremony" is a poem in which the poet explores the significance of rituals:-

"What is there in ceremony, in a rituals deeply
hidden meaning?

The familiar words are rude like roots, and
out of place hanging like history
in which one's sky stumbles.

In the world it is always I who come back
to myself, that far flower of thought:
the sacred cold books flash with star pyres
any cult here, triumphs forever."

It can be seen that saints and sages keep wandering from one place to the other. They go to the jungles, to the towns situated on the bank of rivers, to hilly places and to spots near the mountains. As a matter of fact this exploration of the places is in fact, an effort to discover the self. Many times distance come to mean nearness and the most aimless wandering in the eyes of the world is the most purposeful journey.

In another poem, "The Temple Road, Puri", Mahapatra describes the stream of common men on the road to the temple and the form of their prayer. Thus, the poet says:-

"Later, as the shrines of light
slowly close their eyes,
something reaching into them
from that place they learn to bear
the lamp post
to the huge temple door
the sacred beads in their hands
gaping at the human ground"

The poetry of Mahapatra again and again speaks about the places like Konark, Bhubaneswar and Cuttack. These three places are very significant for Mahapatra because they embody the tradition of ancient Orissa and her heroic past. Poem like Indian Summer Poem, Evening in an Orissa village. The Orissa poems. The Indian poems and The Indian Way reveal Mahapatra's typical sensibility towards the land he has lived. The opening lines of the book fully reveal the meaning of Mahapatra:-

"Once again one must sit back and buty the face
in this earth of the forbidding myth
the phallus of the enormous stone
when the lengthened shadow of a restless vulture
caresses the strong and silent deodars
in the valley

and when the time of the butterfly
moves inside the fierce body of the forest bear
and feel the tensed muscle of rock
yield to the virtuous water of the hidden
springs of the Mahanandi
the mystery of secret rights that make
up destiny."

While making his speech at the time of receiving the award Mahapatra said:-

"To Orissa, to this land in which my roots lie
and lies my past
and in which my beginning and my end,
where the wind kneels over the grief of River Daya
and where the waves of Bay of Bengal
fail to real out today to the twilight soul of Konark,
I acknowledge my debut
and my relationship."

The life of the poet is integrated with the heroic tradition of the land of his birth and as he becomes conscious of it, his heart throbs and a kind of unknown fear engulfs him. The landscape of Orissa moves him when he observes the annual migrating birds from far North Siberia to the warm waters of Chilka, a beautiful lake in Orissa. The poet feels anguished to see that while the birds and animals react naturally to the seasons of the year, he is cut off as it were from the heroic traditions of his ancestors. He tells that he can never come alive if he refuses to consecrate at the altar of his origins. There is a sense of nostalgia which pervades the atmosphere of the poem.

Mahapatra says in an interview with Abraham, "Ritual is different from belief. I don't believe in rituals but myth is what gives us an urge for growth."

The poet exploits myth to suggest that an ordinary woman like Chelammal can project herself into physical body of some one like Putana whenever she wants to. He glorifies Chelammal for her painstaking efforts of transformation:-

"her courage urging her into an incense
of dissolution
and the sun at noon to be an unction
of light"

In spite of what Mahapatra has said on different occasions for and against rituals, the fact is that he relies on rituals like most of us. He also relies on legends and myths related to the past. How many men have the moral courage to deny what their forefathers have been accepting for centuries? Even the most modern English people and Americans have a strong faith in rituals and legends and there is hardly any poet, English or American, who does not look to the Bible while purring himself out.

Some of his important love poems are "Another Evening", "Women in Love", "The Whorehouse in a Calcutta Street", "Hunger", "Armour", "Love Fragrant", "Of that Love" and "Lost". In the poem "Of that Love" the past is recalled

in nostalgia:-

"Of that love, of that smile
walked together in the rain
only a weariness remains.....
years have passed
since I sat with you, watching
the sky growing lonelier with cloudless
waiting for your body to make it lived in "

As his poetry reveals, love for Mahapatra remains largely unrewarded and so he suggests the need for consummation in love through subtle images. He talks of love and sex freely in order to get over disappointments and failures in his love life.

Conclusion : Mahapatra was as much concerned with the contemporary realities as with the drama within. This pre-occupation with the present day life and society together with his concern for the history, myth and traditions of the country constitute his journey without. When he turns inward, he ruminates, expatiates and suffers from the guilt consciousness. The escape into the inner self protects him from the external tortures but this process of the voyage within can not be continued for long because poverty, hunger and starvation, the chronic ailments of the backward Indian society consumed a lot of his poetic genius. Consciousness of the poverty and the suffering of the Indian masses, and of women as victims of male lust in a male dominated society imparts to Mahapatra's poetry a tragic note. The tragic consciousness does not seem to operate in the work of any other Indian poet in English as disturbingly as in that of Mahapatra. When Mahapatra deals with the themes of trade in flesh, poverty and destitution, his loneliness never fails him. The entire poverty of Mahapatra is constrained quest for identity and in order to meet this quest, sometime he goes within and sometimes he goes without and this process continues and is visible in his poetry from the beginning to the end. When he undertakes the voyage within, his poetry becomes mystical, metaphysical and an exercise in meditation and when he turns outwards, it becomes an ironic and satiric presentation of the conservation of society of Orissa and a serious portrayal of the different kinds of alarming evils threatening the very fabric of the nation known for ages for its poise and peace there is no denying nor any need to deny that Mahapatra who has painted the external realities in his poetry has also an "inner world of his own making- a world spaced by his own life, of secret allusions, of desire and agony, of a constantly changing alignment between dream and reality".

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**ABSTRACT**

GST Stands for Goods and Services Tax (GST). The GST Act was passed in the Lok Sabha on 29th March, 2017 and came into effect from 1st July, 2017. It was termed as One Nation One Tax. The major impact of introducing GST in India is the transformation in the fiscal structure of the Indian federal setup. The fiscal right of the states and centre to deal with goods and services independently will be taken away and both the Governments have to depend on each other's for managing the so called goods and services tax in future. This is a very hard blow to the freedom of participating governments in the federal system. The perceived benefits are -

- ☆ GST would eliminate to a large extent, the multiplicity of administrative mechanisms and tax rates across different states.
- ☆ It removes many of the cascading effects of indirect taxation.
- ☆ Its positive impact on retail as a whole will make supply chain more cost effective.
- ☆ It is expected to address most of the complex issues in taxation like software, intangibles, composite contracts etc. and brings more clarity in the levy.

Keywords-- Goods and Service Tax, Indian Economy, Tax system in India

I. INTRODUCTION

GST Stands for Goods and Services Tax (GST). The GST Act was passed in the Lok Sabha on 29th March, 2017 and came into effect from 1st July, 2017. It was termed as One Nation One Tax.

GST was introduced as The Constitution (One Hundred and First Amendment) Act 2017 following the passage of Constitution 122nd Amendment Bill. It is an

Indirect Tax applicable throughout India which replaced multiple taxes (like Service Tax, Vat Tax) levied by Central & State Governments of India.

Before Introducing GST

Suppose say a manufacturer buys raw material from a Vendor. He needs to pay a VAT (Value Added Tax-12.5%) along with the cost of the product. The manufacturer incurs some cost to produce the product. He then adds some profit to it and sells it to Wholesaler. The Wholesaler again needs to pay tax (VAT+ Excise Duty=12.5%+12.5%=25%) on the product. The Wholesaler again adds some profit on the product before selling the product to retailer.

The Retailer again needs to pay VAT (12.5%) for this product. Then he adds some profit margin and again sells it to customers. For the same product before reaching customers hands multiple taxes are levied and the cost of

the product increases significantly.

After GST Implementation

GST Law has replaced many indirect tax laws that previously existed in India. In place of VAT, Service Tax etc the Government has Come up with Central GST & State GST (12%+12%). Suppose say the manufacturer after adding his profit sells the product to the Wholesaler at Rs.140. The Wholesaler then sells the product to the retailer at Rs.154 after adding a profit of 10% margin. The retailer then again adds 10% as profit which makes the cost of the product Rs.169.5 and a 12% CGST + 12% SGST is added to this product which the cost of the product stand at Rs.210.18. So, by the implementation of GST the cost of the product can be reduced. Before GST, tax on tax was calculated and tax was paid by every purchaser including the final consumer. The taxation on tax is called the Cascading Effect of Taxes. But GST is payable at the final point of consumption, meaning that the 'taxable event' will be the 'supply of goods' and the 'supply of services'.

Taxes which GST replaced**At Central Level**

- ☆ Central Excise Duty
- ☆ Additional Excise Duty
- ☆ Service Tax
- ☆ Additional Customs Duty commonly known as Countervailing Duty
- ☆ Special Additional Duty of Customs

At State Level

- ☆ Subsuming of State Value Added Tax/Sales Tax
- ☆ Entertainment Tax (other than the tax levied by the local bodies), Central Sales Tax (Levied by the Centre and collected by the States),
- ☆ Octroi and Entry tax
- ☆ Purchase Tax
- ☆ Luxury Tax
- ☆ Taxes on lottery, betting and gambling

Brief history of GST (in India)

◆ Goods and Services Tax (GST) was first proposed in 1999 during a meeting between then Prime Minister Atal Bihari Vajpayee and his economic advisory panel, which included three former RBI governors IG Patel, Bimal Jalan and C Rangarajan. Vajpayee set up a committee headed by the then finance minister of West Bengal, Asim Dasgupta to design a GST model.

◆ After 2004 general elections, during the Congress-led UPA government, the then Finance Minister P.Chidambaram in February 2006 continued work on the same and proposed a GST rollout by 1 April 2010.

◆ In 2014, the NDA government was re-elected into

power and the GST Act was passed in the Lok Sabha on 29th March, 2017 and came into effect from 1st July, 2017.

The GST is governed by a GST Council and its Chairman is the Finance Minister of India. Keeping in mind the federal structure of India, there will be two components of GST - Central GST (CGST) and State GST (SGST). Both Centre and States will simultaneously levy GST across the value chain.

II. RESEARCH METHODOLOGY

The research paper is based on empirical study. It is a type of descriptive research paper.

Objectives of study

To understand the concept of GST

- ◆ To evaluate the advantages and challenges of GST
- ◆ To highlight the impact of GST on Indian economy
- ◆ To explain the working mechanism of GST in India

Importance of the study

- ◆ It will remove the confusion and fear of GST from among the people
- ◆ It will help to Indian people to understand the concept the GST

Features of GST

1. It will replace multiple taxes like VAT, CST, Excise Duty, Entry Tax, Octroi, LBT, Luxury Tax ect.
2. Tax Payers with an aggregate turnover in a financial year up [Rs. 20 Lakhs & Rs. 10 Lakhs for North Eastern Sates and Special Category States] would be exempted from tax.
3. GST is one indirect tax for the entire nation
4. There are four types of GST namely:
 - a) **UTGST** - Union Territory GST, collected by the Union Territory
 - b) **IGST** - Integrated GST, collected by the Central Govt.
 - c) **SGST** - State GST, collected by the State Govt.
 - d) **CGST** - Central GST, collected by the Central Govt.

Various slabs of GST in India

GST slabs are pegged at 5%, 12%, 18% & 28%. The products like Milk, Curd, Lassi, Eggs, Unpacked Food Grains, Fresh Vegetables, Prasad, Salt, Khadi purchased from Khadi and Village Industries stores, Clay idols, brooms, Cotton seed oil cake, Charkha. Hotels and lodges with tariff below Rs 1,000, Educational & Health Services, Grandfathering service has been exempted under GST. Goods like petroleum, alcohol and tobacco are excluded.

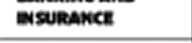
III. IMPACT OF GST

Products that have become cheaper after GST

FMCG products like Bathing & Washing soaps, Hair oil, Detergent powder, Tissue papers, Napkins, Matchsticks, Kerosene, LPG domestic, Agarbatti, Toothpaste. Stationery items like pens, books, pencils School Bags, Printer, Papers. Healthcare items like Insulin, X-ray films for medical use, Diagnostic kits Glasses for corrective spectacles, Medicines for diabetes, cancer. Apparels like Silk, Woollen fabrics, Khadi yarn, Gandhi topi, Footwear below Rs 500, Apparel up to Rs 1,000.

Products that have become dearer after GST

Ghee, Cold drinks, Chocolate, Packaged chicken, Ice cream, Ayurvedic medicines, Movie tickets greater than Rs 100, AC restaurants, Electronic Home Appliances, Furniture, Cell phone bill, Insurance premiums, Bank

EXPENSES	EXAMPLES
RESTAURANT BILLS 	► A customer visits a restaurant & purchases a meal for ₹1,000 in Delhi ► Under earlier regime, VAT @ 12.5% and service tax @ 6% was charged. Thus, the customer used to pay ₹185 as tax ► Under GST, a meal at an air-conditioned restaurant shall attract 18%. Thus, the customer pays ₹180 as tax ► Effectively, no substantial impact on restaurant bills
AIR TRAVEL 	► A customer travels in domestic economy class on a ticket of ₹1,000 ► Under earlier regime, service tax at 6% was levied – amounting to ₹60 ► Under GST, economy class is taxable at 5%. Thus, there would be minor savings in economy class ► In case the customer travelled business class, GST rate has increased to 12% from 9% under service tax. ► Thus, business class would be expensive.
HOLIDAYS 	► A customer stays in a hotel which has tariff of ₹8,000 a night ► In pre-GST regime, the gross indirect tax rates (service tax + luxury tax) ranged from 19% to 25%, depending on rate of luxury tax in a state. Thus, total tax could be between ₹1,520 and ₹2,000 ► Under GST, for tariff above ₹7,500, tax would be applicable at 28%, resulting in tax incidence of ₹2,100. Thus, higher tier hotels are going to be more expensive under GST ► The lower tier hotels could be cheaper under GST, since tariffs between ₹1,000 and ₹2,500 would have GST of 12%, and between ₹2,500 and ₹7,500 would have GST of 18%
CAB EXPENSES 	► A customer takes an Ola or Uber and the ride costs ₹100 ► There is a marginal saving since cab facilities would attract GST at 5% as compared to 6% service tax
BANKING AND INSURANCE 	► These services will primarily have a 3% increase in rate (from 15% service tax to 18% GST). Thus, these services will be more expensive
OTHER HOUSEHOLD EXPENSES 	► Food items have been kept in the range of 0-5% under the GST regime. Food prices are unlikely to go up ► FMCG products like packaged food, shampoos, soaps, tissue papers, toothpaste, pharma products, electronic items like TV and coolers etc. to become cheaper ► Services like salon, dry cleaning and telecommunications to become more expensive due to 3% increase in tax rate
REAL ESTATE 	► A customer buys under-construction property for ₹1 crore. ► Under earlier regime, rate of around 5.5% was levied (both VAT and service tax), but varied from state to state. Under GST, a rate of 12% will be levied resulting in inflation in initial period ► Prices of ready-to-move-in apartments with completion certificates would remain steady as these are out of GST ambit

services, credit card services, IPL tickets, AC train tickets, Business class air travels, Advertising services, Motorbikes with more than 350 cc engine, Telecom, Hotel room more than Rs 5,000, five star hotel restaurants.²

GST in India vs. GST in Other Countries

The Indian GST case is structured for efficient tax collection, reduction in corruption, easy inter-state movement of goods etc. France was the first country to implement GST to reduce tax- evasion. Since then, more than 160 countries have implemented GST with some countries having Dual-GST (e.g. Brazil, Canada etc.) model. India has chosen the Canadian model of dual GST.

However, the one big difference between the Indian model of GST and similar taxes in other countries is the dual GST model. Many countries in the world have a single unified GST system; countries like Brazil and Canada have a dual GST system whereby GST is levied by both the federal and state or provincial governments. In India, a dual GST is proposed whereby a Central Goods and Services Tax (CGST) and a State Goods and Services Tax (SGST) will be levied on the taxable value of every transaction of supply of goods and services.

Use of IT in the implementation of GST

For the implementation of GST in the country, technology forms the backbone and the most crucial part throughout the process. The Central and State Governments have jointly registered Goods and Services Tax Network (GSTN) as a not-for-profit, nongovernment Company to provide shared IT infrastructure and services to Central and State Governments, tax payers and other stakeholders. The key objectives of GSTN are to provide a standard and uniform interface to the taxpayers, and shared infrastructure and services to Central and State/UT governments.

GSP (GST Suvidha Provider) is an online compliance platform for the taxpayers under GST law. In other words, GSP are intermediary between GSTN that provide services like registration, invoice generation etc.

Offence under GST

There are 21 offences under GST.

Fake/wrong invoices

1. A taxable person supplies any goods/services without any invoice or issues a false invoice.
2. He issues any invoice or bill without supply of goods/ services in violation of the provisions of GST
3. He issues invoices using the identification number of another bonafide taxable person

Fraud

1. He submits false information while registering under GST
2. He submits fake financial records/documents or files fake returns to evade tax

3. Does not provide information/gives false information during proceedings

Tax evasion

1. He collects any GST but does not submit it to the government within 3 months
2. Even if he collects any GST in contravention of provisions, he still has to deposit it to the government within 3 months. Failure to do so will be an offence under GST.
3. He obtains refund of any CGST/SGST by fraud.
4. He takes and/or utilizes input tax credit without actual receipt of goods and/or services
5. He deliberately suppresses his sales to evade tax

Supply/transport of goods

1. He transports goods without proper documents
2. Supplies/ transports goods which he knows will be confiscated
3. Destroys/tampers goods which have been seized

Others

1. He has not registered under GST although he is required to by law
2. He does not deduct TDS or deducts less amount where applicable.
3. He does not collect TCS or collects less amount where applicable.
4. Being an Input Service Distributor, he takes or distributes input tax credit in violation of the rules
5. He obstructs the proper officer during his duty (for example, he hinders the officer during the audit by tax authorities)
6. He does not maintain all the books that he required to maintain by law
7. He destroys any evidence

Common Offences under GST and Their Penalties

Type of offence Amount of penalty

Penalty for delay in filing GSTR	Late fee is Rs. 100 per day per Act. So it is 100 under CGST & 100 under SGST. Total will be Rs. 200/day. Maximum is Rs. 5,000. There is no late fee on IGST.
Penalty for not filing 10,000 GSTR	Penalty 10% of tax due or Rs. -whichever is higher
Penalty for committing a fraud	Penalty 100% of tax due or Rs. 10,000 -whichever is higher (High value fraud cases also have jail term)
Penalty for helping a person to commit fraud	Penalty extending upto Rs. 25,000
Penalty for opting for composition scheme even though he is not eligible	Demand & recovery provisions of sections 73 & 74 will apply. Fraud case Penalty 100% of tax due or

	Rs. 10,000
	-whichever is higher
	Non-fraud case
	Penalty 10% of tax due or
	Rs. 10,000
	-whichever is higher
Penalty for wrongfully charging GST rate- charging higher rate	Penalty 100% of tax due or
	Rs. 10,000
	-whichever is higher
	(if the additional GST collected is not submitted with the govt)
Penalty for not issuing invoice	Penalty 100% of tax due or
	Rs. 10,000
	-whichever is higher
Penalty for not registering under GST	Penalty 100% of tax due or
	Rs. 10,000
	-whichever is higher
Penalty for incorrect invoicing	Penalty of Rs. 25,000

IV. ADVANTAGES OF GST

- ☆ GST is a transparent tax and also reduce number of indirect taxes.
- ☆ GST will not be a cost to registered retailers therefore there will be no hidden taxes and the cost of doing business will be lower.
- ☆ GST is backed by the GSTN, which is a fully integrated tax platform to deal with all aspects of GST.
- ☆ Life gets simpler- GST will replace 17 indirect tax levies and compliance costs will fall.
- ☆ Revenue will get a boost- Evasion set to drop - Input tax credit will encourage suppliers to pay taxes - States and Centre will have dual oversight - The number of tax-exempt goods will decline.
- ☆ A common market-It's currently fragmented along state lines, pushing costs up 20- 30%.
- ☆ Increased efficiency in Logistics: At the state borders slow movement of trucks. In India, they travel 280 km a day as compared with 800 km in the US.
- ☆ Investment boost-For many capital goods, input tax credit is not available.
- ☆ Boost for E-Commerce Sector- Freeing up online State restrictions.
- ☆ Make in India (a) Manufacturing will get more competitive as GST addresses cascading of tax, inter-state tax, and high logistics costs and fragmented market. (b)Increased protection from imports as GST provides for appropriate countervailing duty.
- ☆ Less developed states get a lift- The current 2% inter-state levy means production is kept within a state. Under the GST national market, this can be dispersed, creating opportunities for others.
- ☆ Improved efficiency of logistics Shortcomings of GST

- ☆ Most of the dealer's don't pay central excise tax and cheat the government by simply giving the VAT. But all of those dealers would now be forced to pay GST.
- ☆ GST is a mystifying term where double tax is charged in the name of a single tax.
- ☆ For consumers, it will be a mixed bag as some goods become cheaper while others will be expensive.
- ☆ Services will become expensive e.g. Telecom, banking, airline etc.
- ☆ Increased costs due to software purchase
- ☆ Being GST-compliant
- ☆ GST will mean an increase in operational costs
- ☆ GST came into effect in the middle of the financial year
- ☆ GST is an online taxation system
- ☆ SMEs will have a higher tax burden
- ☆ Being a new tax, it will take some time for the people to understand its implications.
- ☆ It is easier said than done. There are always some complications attached. It is a consumption based tax, so in case of services the place where service is provided needs to be determined.

- ☆ If actual benefit is not passed to consumer and seller increases his profit margin, the prices of Goods can also see a rising trend.

- ☆ The introduction of GST in the country will impact real estate market. This would increase⁵ new home buying price by 8% and reduce buyers' market by 12%.

- ☆ The short-term impact of GST is expected to be neutral-to negative for the broader economy.

- ☆ Production processes are likely to take some time to align with the new framework as firms adjust to the input tax credit system and better manage working capital requirements.

Latest News

- ☆ A proposal is put by the opposition parties to bring petroleum products under GST.

- ☆ The government has launched an app called GST Rate Finder for calculating all the tax rates levied under the GST (Goods and Services Tax) regime. The app has been developed by the Central Board of Excise and Custom (CBEC).

Other facts

- a) India has chosen the Canadian model of dual GST.
- b) France was the first country to implement in 1954.

V. CONCLUSION

GST is at the initial stage in Indian economy. It will take some time to experience its effects on Indian economy. GST mechanism is designed in such a way that it is expected to generate good amount of revenue for both central and state government. Regarding corporate, businessmen and service providers it will be beneficial in long run. It will bring transparency in collection of indirect

taxes benefiting both the Government and the people of India.

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अंकित मूल्य	—	300/- (हार्ड बाइंडिंग)

एक समय था जब परिवार, समाज में वृद्धजनों को बड़े ही सम्मान से देखा जाता था। उनके अनुभवों जीवन दर्शन की बड़ी महत्ता थी। किन्तु जैसे-जैसे मनुष्य पर औद्योगिक क्रांति का बुखार चढ़ा और शारीरिक क्षमता को तवज्जों मिलने लगी तो वृद्ध हासिए पर चले गए। वृद्धजनों पर समाज परिवार की रही सही निर्भरता पर संचार क्रांति की चाबुक ऐसी चली की यदि हमें कोई जानकारी चाहिये तो तुरंत मोबाइल उठाया और सोशलमीडिया पर खोज लिया।

डॉ. मधुकांत जी ने एकाकीपन, सम्मान को ठेस, बच्चों के प्रति चिंतित भावों, अनुभव आदि-आदि अनेक पहलुओं को उकेरते हुए साहित्यिक दृष्टि से वृद्धजनों के जीवन को अपनी लघुकथाओं के माध्यम से जन-जन तक पहुँचाने का अथक प्रयास किया है।

इस संग्रह की कुछ रचनाएँ अत्यंत मार्मिक हैं, जैसे – वृद्धजन परिवार में एक बोज़ की तरह हो गए जिसको 'हिस्से का टुक' सशक्त रूप से उकेरती है। 'टुकड़े-टुकड़े रिश्ते' में पिताजी की कीमत का आंकलन लगते बच्चे। 'विद्यासागर जिन्दा है' में एक धनवान और एक साहित्यकार की मृत्यु के वक्त परिवार के दृश्य का जीवंत चित्रण। 'डी.एन.ए.' में राजनेता के जवानी में किये कर्म का बुढ़ापे में फल मिलना। 'अनामिका' में स्त्री की पहचान का मर्म सशक्त रूप से उकेरा है।

डॉ मधुकांत ने इन संग्रहित 96 लघुकथाओं में वृद्ध जीवन के हर पहलू को छुआ है, वृद्धों के जीवन का कोई पहलू ऐसा नहीं बचा जिसको लघुकथा रूप में न लिखा हो। 'कुतिया और माँ', 'बदलाव', 'आज भी गुलाम', 'रजाई', 'हिम्मत', 'भाग-दौड़', 'उपकार', 'गाँधी'.... किस-किस लघुकथा का जिक्र करूँ, लगभग सभी में वृद्धों के जीवन का बेबाकी से वर्णन किया है।

साहित्य सृजन में डॉ. मधुकांत जी आशावान साहित्य के पक्षधर हैं। उनके अनुसार सच्चा साहित्य वही है जो पाठक के मन में आशा के अंकुर उत्पन्न करे। इसका जीवंत प्रमाण इनका रक्तदान के लिए प्रेरित करता साहित्य है। रक्तदान प्रोत्साहन इनका प्रिय विषय कहूँ या कहूँ जनून है। इनके इस जनून से यह संग्रह भी नहीं बच सका, इस संग्रह में 'लम्बी मुस्कान', 'रक्तदान', 'अपना खून' आदि रचनाएँ इसका प्रमाण हैं।

दिव्यांग जगत भी डॉ. मधुकांत की कलम से अछूता नहीं रहा – 'सहयोग', 'प्रेरणा', 'याचक', 'हिम्मत' जैसी रचनाएँ किसी भी असक्त के लिए प्रेरक बन सकती हैं।

कोई भी रचनाकार जिस प्रादेशिक पृष्ठभूमि से आता है उसकी रचनाओं में वहाँ की आबो-हवा, रहन-सहन, बोली अवश्य झलकती है। डॉ मधुकांत भी इससे अछूते नहीं रहे। हरियाणा की पृष्ठभूमि से होने के कारण हरियाणवी बोली में इनकी रचनाएँ 'हिम्मत', 'सामण की कोथली', 'सर्व शिक्षा अभियान', 'छोटा मुँह बड़ी बात' जैसी बहुत रचनाएँ हैं जो इस बोली की समृद्धता को दर्शाती हैं।

आवरण पर काली पृष्ठभूमि में उकेरती वृद्ध दम्पति बड़े आकर्षक लग रहे हैं। हाँ यह दम्पति भारतीय पृष्ठभूमि का नहीं लगता। छपाई की दृष्टि से प्रकाशक ने मेहनत नहीं की यह स्पष्ट दिखता है। मुझे जैसा लगा प्रकाशक ने पेपर और मुद्रक चयन में कोताही बरती है।

यदि छपाई के मामले को छोड़कर यानी रंग-रूप पर न जाकर गुणों को देखें तो डॉ. मधुकांत जी का यह लघुकथा संग्रह पढ़ने योग्य और उपहार स्वरूप भेंट करने योग्य तो है ही साथ ही अपने निजी पुस्तकालय में संग्रहित करने योग्य है।

एक और उत्कृष्ट कृति के लिए डॉ. मधुकांत जी को हार्दिक शुभकामनाएं।

— विजय 'विभोर'

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इण्डियन जर्नल ऑफ सोशल कन्सर्न्स

(साहित्य, कला, संस्कृति, मानविकी एवं समाज विज्ञान की अन्तर्राष्ट्रीय शोध पत्रिका)

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श्रीमान्

सम्पादक

इण्डियन जर्नल ऑफ सोशल कन्सर्न्स

महोदय,

निवेदन है कि मैं अन्तर्राष्ट्रीय शोध-पत्रिका 'इण्डियन जर्नल ऑफ सोशल कन्सर्न्स' का आजीवन व्यक्तिगत / संस्थागत सदस्य बनना चाहता हूँ। सम्पादक 'इण्डियन जर्नल ऑफ सोशल कन्सर्न्स' गाजियाबाद (उत्तर प्रदेश) के नाम आजीवन सदस्यता शुल्क रुपये का ड्राफ्ट/चैक/नगद भेज रहा हूँ।

व्यक्तिगत/संस्था का नाम

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पूरा पता

.....मोबाइल

स्थान दिनांक

पद.....

हस्ताक्षर

पता

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