

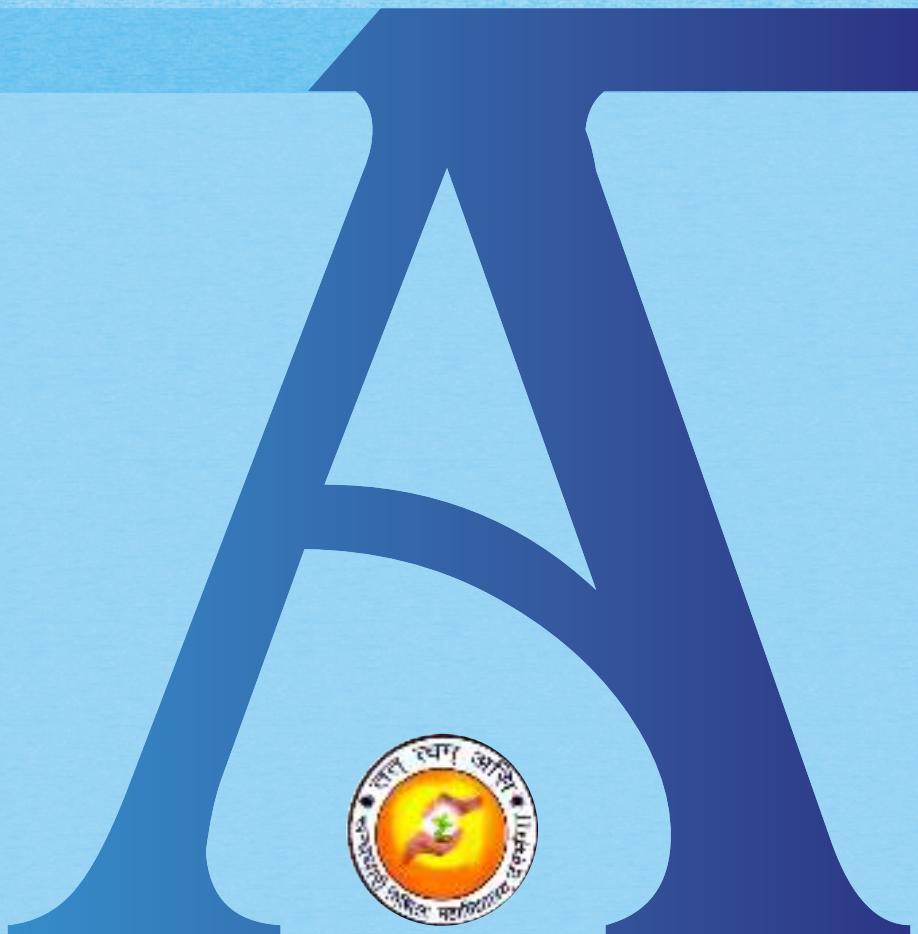
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Editorial

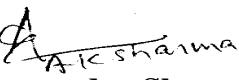
We are delighted to inform that the 2019 Volume (No. 7) of *Academia: Journal of C. M. College*, the flagship of C.M. College, has been published with bigger hope and greater gratitude. The bigger hope implies that the next volume expects still better and more research oriented papers from its contributors. Next, we express our gratitude to all who have helped in every possible way to make this journal healthier and wealthier. We thank all of you for yet another success in the continuing collective endeavour. We applaud the contributions of all the technical support staff of the College, local and external contributors, Sanju Ji, the Owner of Printwel and Arun Kumar Yadav, the designer and composer for tweaking up every production details of *Academia*. Dr. Manju Roy, Prof. Ragini Ranjan, and Dr. Tania Kumari also deserve special mention for proofreading the draft. We appreciate your efforts, and the energies all of you have invested in your service to *Academia*.

The range and scope of the journal are worth mentioning here. Though there are some invited papers from India and overseas, the majority constitutes in-house papers which represent the taught subjects of our College. In English Literature, we have incorporated papers not only from British Literature but also from Indian Literature (in English). In English Language, Linguistics, and ELT we have accommodated papers not only from the Maithili Syntax, English Stress patterns, but also from Multilingualism, a Socio-linguistic study of a novel, Media and Business English and Principles of Teaching. Maithili section introduces us to different types of aroma emanating from Maithili plays, poems, and short stories. History section may boast of Colonial discovery of Buddhism during 1800 to 1894. In Political Science, the professor seeks pleasure in analysing oppression in the name of equality. In Sociology, authors have showcased the quality of life of rural and urban elderly persons, women empowerment through Madhubani paintings,

immunization in Bihar, and environmental security. Philosophy papers raise the issue of Abhinavgupta's perception of the Bhagavad Gita and the culture of peace and nonviolence in Hinduism. Commerce faculty members have enlightened us of different facets of emotional intelligence, Service blueprint, the strength of lean human resource strategy and the organised retailing in India. Hindi section has tried to explore the fine connectivity between Sanskrit and Braj Bhasha and celebrated the achievements of Fahmida Riaz. The Sanskrit section emphasizes the inbuilt strength and significance of sounds, words, and their meanings. Finally Urdu section has demonstrated the unwavering determination, unflinching strength, and delicate refinement of Urdu literature.

As expected, the scope of **Academia** is unusually vast, covering more than a dozen fields of study. Typically the fields covered do not discuss the same broad area, like Philosophy or History, but they also treat standalone subjects studying the similar portion of reality and using their own register (terminology) for the same. So, subjects mentioned in the previous paragraph have been aligned in relation to the subject matter of readers' interest. Also the relevant topics of various subjects need to be synchronised for meaningful and rewarding purposes. The rationale of such an academic study lies in the fact that some problems cannot be resolved simply by looking at them from a single window of knowledge, but one needs to change the orientation and shift the focus to get the solution to the defined problems.

In closing, we wish to rejoice in the commitment and perseverance of the contributors who have shown their continuing interest in research and critical awareness. May our **Academia** league of fellowship stay aglow and abuzz forever and may our loyalty to **Academia** take us from strength to strength and from success to success.



Amrendra Sharma
Executive Editor

CONTENTS

1	Ontological Imagery in Stephen Spender's poems : A Study in Retrospect	Dr. Syed Sarwar Hussain	01
2	Multilinguality and English : Choice of Language for Education in India	Dr. Rajesh Kumar	16
3	The Image of New Woman in Manju Kapur's <i>Home</i>	Dr. Sarita Jain	21
4	An Exploration of Ecocentric Ethics in Kiran Desai's <i>Hullabaloo in Guava Orchard</i> (1998) and <i>The Inheritance of Loss</i> (2006)	Dr. Poornima K.B.	30
5	<i>Where Shall We Go This Summer</i> : A Study of Diaspora Element in Psychometric Traces of the Protagonist	Dr. Meenakshi Harraw Verma	39
6	Reorienting an Epic : Chitra Banerjee Divakaruni's <i>The Palace of Illusions</i>	Dr. Madhu Shalini	46
7	Manju Kapur's <i>Difficult Daughters</i> : A Socio-linguistic Study	Dr. Manju Roy Prof. Nikhil Gaurav	57
8	Stress Patterns in Medical Words	Dr. Amrendra K Sharma	65
9	The Case Of Syntactic Convergence : Aspects In Maithili	Dr. Amit Kumar Chandrana	69
10	Shaping of Creative Sensibility of Chitra Banerjee Divakaruni	Dr. Parmendra Mishra	74
11	Infusion of English Language – Literature, Media and Business English	Dr. B. Cauveri	80
12	Principles of Teaching ?	Dr. Jeny Rapheal	86
13	Colonial Discovery of Buddhism and Brian Houghton Hodgson (1800-94)	Prof. Diwakar Kumar Singh	92
14	Oppression for the Course On Equality	Prof. Divya Jha	99
15	Conceptual Inadequacies and the Issue of Problematization of Muslim Women in the Development Discourse	Dr. Rafia Kazim	107
16	Finding the Differentials in Quality of Life of Rural and Urban Elderly of Eastern Uttar Pradesh, India	Prof. Mayank Srivastava Mr. Arunabh Tripathi	113

17	Improving Immunization Coverage In Bihar: A Sociological Study	Prof. Aditi Bharti	118
18	Environmental Security : A Critical Study	Pooja Kushwaha	124
19	The Expression of Cultural Tradition and Women Empowerment through Madhubani Paintings in Mithila Region.	Prof. Yugeshwar Sah	133
20	Culture of Peace and Nonviolence : A Hindu Perspective	Dr. Avinash Kr Srivastava	139
21	Jnana - Karma - Sammuccayavada in Abhinavgupta's Commentary on <i>The Bhagavad Gita</i>	Dr. Rudrakant Amar	146
22	A Guide to Service Blueprint	Prof. Meenu Shahi	150
23	Emotional Intelligence : The Basic 'Mantra' for Charismatic Leadership	Dr. L.P. Singh	157
24	Lean Human Resource Strategy for High- Performance Workplace Systems (HPWS): From Employee's Job Satisfaction Perspective	Dr. Divakar Jha Harjinder Kaur	167
25	Organised Retailing in India: Emerging Paradigms- A Case Study of Jharkhand	Prof. Lalit Sharma	175
26	Internet- a Magical World	Prerna Kumari Ravi Kumar	179
27	मधुबनी चित्रकला की विरासत में महिलाएँ	डॉ. अखिलेश कुमार विभु	186
28	एहतेजाज व इन्क़लाब की प्रतीक : फ़हमीदा रियाज़	डॉ. मुश्ताक अहमद	189
29	संस्कृत और ब्रजभाषा साहित्य	डॉ. प्रीति त्रिपाठी	196
30	मैथिली कथा साहित्यक विकास	प्रो. रागिनी रंजन	201
31	कालजयी साहित्यकार : प्रेमचन्दक जीवन	डॉ. सुरेश पासवान	204
32	मैथिली भाषामे क्षेत्रीय सुगंध : एक विश्लेषण	प्रो. अभिलाषा कुमारी	209
33	राजकमलक मैथिली गद्यमे स्त्री-विमर्श	बसंत कुमार	216
34	स्फोटविमर्श:	डॉ. संजीत कुमार झा	221
35.	Contributors		224
Urdu Language and Literature (Right Hand Opening)			
35	Urdu Hindi and Mahatma Gandhi	Prof. Aftab Ahmad Afiaqui	03
36	Insaniyat Ke Pyambar : Mahtma Gandhi	Dr. Mushtaque Ahmad	11
37	Nazir Banarsi Ki Shayri Mein	Prof. Moh'd Ali Jauhar	14
38	Mushtaque Ahmad Yusufi aur Urdu Tanjo Mazaah	Prof. Nadeem Ahmad	20
39	Girish Karnad: Hindustani Theatre ka Ek Aham Fankaar	Dr. Moh'd Kazim	26
40	Ekbaal apne Khutoot Ke Aine Mein	Nazrana Shafi	32
41	Krishna Chandra: Mazahire Fitrat ka Akkas	Dr. Mushtaque Ahmad Wani	42

Ontological Imagery in Stephen Spender's poems : A Study in Retrospect

Dr. Syed Sarwar Hussain

ABSTRACT

The paper primarily seeks to discuss the nature of Stephen Spender's poetic imagery. There are generally speaking seven different types of imagery: visual, auditory, olfactory, gustatory, tactile, kinesthetic and organic. They deal with the five senses, which all work together to help us create mental images of whatever we read. Beyond this general distribution of imagery, there is a genre of imagery that is highly intellectual and philosophical, and is epitomized by a figurative language that transcends the senses, or the reality that is observable by the senses. It evokes experiences that are not only sensory, but also intellectual and metaphysical, which the researcher has coined as ontological imagery in the present paper. Ontology is a branch of metaphysical experience that addresses the nature or essential characteristics of being and of things that exist; the study of being qua being. It is the study of attributes that belong to things merely to the extent that they exist, e.g. existence, unity, sameness and difference. The present paper explores and investigates exactly that aspect of poetic imagery as it inspires and illustrates Spender's poetic art. Ontological imagery generally illuminates inherent or universal elements of reality which are not easily discovered or experienced in our everyday life. As such, it is concerned with explaining the features of reality that exist beyond the physical world and our immediate senses. Like metaphysical poetry, poems with ontological imagery are lyrical in nature because they carry intense subjective experiences. The paper examines that aspect of the poet's composition, in the light of a threadbare analysis of Spender's poems, and through a thorough exegesis of his other writings on the subject.

Keywords: *being qua being, figurative language, lyrical, metaphysical, ontological imagery, poetic imagery, subjective experience.*

Introduction

The aim and effort in this paper is going to be to discuss, analyze, and examine the name and nature of imagery and style that adorns Spender's poetic art. For this purpose, it would be advisable to begin with his credo, to relate his concept of poetry to his concept of art in general, and to restate what he thinks about the function of imagery in a poem. To understand it we must, at the outset, have a clear understanding of what it makes to be a poem and how it differs from prose. In Spender's autobiography, *World Within World*, a number of passages are devoted to a lucid iteration of his basic poetic concepts, and the poet avails of every little circumstance at his disposal to highlight the difference between

poetry and prose. The difference between prose and poetry, he asserts, is decided more by the direction of language than by analyzing the prose into its poetic components. To Spender, prose is

“Language used in such a way that the idea and events or scenes within the language are referred to as objects existing apart from the language, so that there is an understanding between the writer and the reader that these things could be discussed in quite other words than those used, because they exist independently of the words. But directly the language tends to create, as it were, verbal objects inseparable from the words used, then direction of the language is poetic. It is moving towards a condition where, as in poetry, the words appear to become the object, so that they cannot be replaced by other words than the ones used to convey the same experience” (Spender, 1951; p.258).

Like a true artist, Spender creates in his poems, without a conscious purpose and only response to an inner urge, a universe of his own. He identifies beauty, not with truth, but with sincerity. He suits the rhythm of his verse to his mood and his meter to the ebb and flow of his emotion. If he cares for an anatomical exactness, he is yet tremendously suggestive. If he is lacking the relevance of details, it is because he does not see. He only comprehends by intuition. And here is where the poet uses ontology, to express his poetic insight.

By the time of T.E. Hulme, intensity had become a part of classic concentration. Intensity of thought and expression, the putting of layers of meaning in a word, rather than expressing one meaning through various words, became the hallmark of Hulme's poetic philosophy (Roberts, 1938). Writers like Hulme, Eliot and the Imagists considered the condensation of an image as the hallmark of clarity. What these writers, The Imagists, were interested in was organizing their poems into patterns of linguistic expressions, upholding the classical shapes, forms and objects in their poems, but cutting down discursive descriptions, narrowing from scenes to smaller items, stressing sound as preventative, that is, as onomatopoeic, and emphasizing the hard, the clear, the definite, the exact, the limited, verbal expression, as Hulme and Pound prescribed, but preserving the sense of whole (Bodkin, 1958).

Thus, the first half of the twentieth century saw a revolution in poetic taste in England comparable to that which occurred at the end of the seventeenth century or at the end of the eighteenth and beginning of the nineteenth. The poet, as Spender feels, was no longer the sweet singer whose function was to render in mellifluous verse and a more or less conventional romantic imagery, a self-indulged personal emotion; he was the explorer of experiences who used language in order to build up rich patterns of meaning which, however impressive their immediate impact, required repeated and close attention, before they

communicated with the reader. A host of burning paradoxes were preferred to glass of surface beauty (Hay, 2012).

Both seventeenth century metaphysical poetry and the nineteenth century French symbolists contributed techniques and attitude to the revolution. Herein was that unified sensibility, that fusion of thought and emotion, which Eliot had found in the metaphysical poets, and which he had found conspicuously lacking in most of the eighteenth and nineteenth century poetry as the result of a dissociation of sensibility setting in the latter part of the seventeenth century (Daiches, 1981).

The new movement began with a revolt against every kind of verbal imprecision and lushness. T.E. Hulme advocated hardness and precision of imagery in order to get the exact curve of the thing, together with subtler and more flexible rhythms. From this, with Pound acting as midwife, was born Imagism, a movement which flourished briefly on both sides of the Atlantic (Hulme, 1924). It is interesting to note that the Imagist movement, although inaugurated in London, was of joint English and American origin.

Ontology as a vibrant aspect of poetic imagery has often been ignored as a literary exercise in comparison with the employment of imagery observable through the senses, but it has produced a set of poetic ideas and a complex variety of poetic expressions, that heralded a radical change in English poetry, especially after the 1920s with the beginning of the Imagist movement, and it produced poems that reflected an enduring response to the twentieth century poetic demands, the call of an age that was at once creative and critical. (Pratt, 1996). Spender had already argued in *The Struggle of the Modern* that "...the aims of the imagist movement in poetry provide the archetype of a modern creative procedure" (Spender, 1963; p.110).

What Hulme, Ezra Pound, and the imagists had introduced into English poetry was no less than a new genre of poetic imagery. It was the creation of word-images in natural speech rhythms, introducing a new poetic technique, that Spender likened to the 'stream of consciousness', and which is characterized by the subjective portrayal of thoughts and experiences, through the selection and association of images in the poet's mind (Pratt, 1996). This is the kind of imagery, ontological, in its nature, that Spender employed freely in his poetry, the example of which will follow in the following pages in this research paper.

T. S. Eliot saw poetical emotion and personal emotion merging in a common hierarchy in poetry. For him the poetic image does not confine itself to sensory perception. It has a much larger reach. The literary artist, according to him, transmutes ideas into sensations (Eliot, 1930). Spender (1955) expounds Eliot's views on the ontological nature of imagery in his seminal book, *The Making of a Poem*, where he talks of images as sensations, an awareness or perceptions beyond the merely sensual, that provide imagination its own logic. The role of imagery, therefore becomes more expanded, more integral, and more

powerful. Spender writes,

“That is a terrifying challenge for poetry. Can I think out the logic of images? How easy it is to explain here the poem that I would have liked to write! How difficult it would be to write it! For writing it would imply living my way through the imagined experience of all these ideas, which here are mere abstractions. . .” (Spender, 1955; p.120).

A renewed and analytical study of the uses of imagery in the following pages would abundantly show that Spender, more than any other poet of his generation or after, transcends the rigid Imagist diktat that drew up and imposed rigid rules for such a catholic and unconstrained poetic device as imagery. Poetic imagery, for him, is not a Byzantine mosaic, but an impulse, a sensation, and a subjective reality that illustrates the felt experience. This is what typifies ontological imagery, which will be discussed below with detailed analysis with respect Spender's poetic art.

Discussion and Analysis

Imaging is the very height and life of Spender's poetry. What is really surprising is that his mind is both like a debating hall and a picture gallery. Like Shelley, he can throw veil over his eyes, and find himself in a *camera obscura*, where all the features of a scene are reproduced in a form purer and more perfect than when they had been originally presented to his external senses. Coleridge has pointed out in '*Biographia Literaria*'.

“Images, however beautiful, though faithfully copied from nature, and as accurately represented in words, do not themselves characterize the poet. They become proofs of original genius only as far as they are modified by a predominant passion; or by associated thought or images awakened by that passion; or when they have the effect, of reducing multitude to unity, or succession to an instant; or lastly, when a human and intellectual life is transferred to them from the poet's own spirit” (p. 61).

Spender's images are indeed modified by a predominant passion or by associated thoughts or images awakened by that passion. A few examples, illustrative and functional, may here be cited to exemplify the nature of the images which the reader finds in his lyrics. A perusal of his poetic collections reveals the predominance of images of light and time, moon and sunlight. In his anthology, *Collected Poems* (1969) all his archetypal images converge on the presentation of ontological realities of time and space, of circling and revolving as coiling, whirling, and turning. There are also scores of references to guns and bullets, depth and darkness in his poems, but the most significant of all these images are those that relate to time and change, to moon and sunlight.

“Images we watch through glass

Look back on us, intruding on our time:

*As Nature, spread before the summer mansion
Butts through windows in on our dimensions". (p. 71)*

The poet's consciousness of time is not what Eliot would describe as the poet's historical sense: it is a consciousness born of the evanescence witnessed all around the twentieth century, and an evanescence born of the poet's existential imagination. This consciousness of time appears to be a universal phenomenon which one also encounters in other poets, especially in such major poets as T.S. Eliot and W.H. Auden. Spender gives voice to this consciousness again and again in another poem in his *Collected Poems* (1969),

*"I grow towards the acceptance of that sun
Which hews the day from night. The light
Runs from the dark, the dark from light
Towards a black or white total emptiness.
The world, my life, bind the dark and light
Together, reconciles and separates
In lucid day the chaos of my darkness". (p.92)*

The image of 'circling' as found in the following lines has no doubt its own poetic richness and significance:

*"Your dreams of suns circling before our sun,
Of heaven after our world". (CP; p.64)*

Not apart from this image is the image of 'revolving' darkness:

*"Terrible wave white with the seething word!
Terrible flight through the revolving darkness!" (CP; p.77)*

It appears again in his '*Ultima Ratio Regum*' (Collected Poems, 1969) where the poet speaks of restaurant plate-glass doors revolving to wave him in. In '*To A Spanish Poet*' the image occurs in the following lines:

*"Perhaps it is we – the living – who are dead
We of a world that revolves and dissolves
While we set the steadfast corpse under the earth's lid." (CP; p. 108)*

and again, in the following lines in the same poem,

*"Your heart looks through the breaking ribs-
Oiled axle through revolving spokes." (CP; p. 109)*

The poet's fondness for this image is witnessed again in one of his sonnets, 'Exiles

from single belief' in the *Collected Poems* (1969), in which he speaks of the exiles whose eyes revolve inwardly in grief:

“*Exiles from single Being of Belief,
They know inextricable knots which bind
Each to himself; blind walls that blind
Their eyes revolving inwardly in grief.*” (p. 151)

Like Yeats, Spender also uses his imagery both to give form to particular poems and, as well, to link poem to poem into a complex structure. The function of imagery in his poems, as is fairly obvious, is the internal organization of a poem through carefully handling dominant images. The poet knots the dominant images together in an ontological relationship to render the poem its coherence and order; it supplements the theme of the work, and sometimes takes precedence over it. Take, for example, the ‘cripple’ image in Spender’s short poem ‘*What I expected Was*’ (CP, 1969).

“*The wearing of Time
And the watching of cripes pass
With limbs shaped like questions
In their odd twist,
The pulverous grief
Melting the bones with pity,
The sick falling from earth
These I could not foresee.*” (p. 31)

The imagery in the entire poem is divided between the natural realities – thunder, rocks, day, wind and time, brightness, etc.— and the temporal substances such as body, cripes, limbs, bones, sick, etc. None of these images may, however, properly be identified as obsessive in Spender’s verses. They are not always dominant images in particular works, but they are remarkably tenacious. They, nevertheless, strike Spender’s persistent reader as of crucial importance for the sake of their sheer bulk, and their intense and existential relationship, delivering a synthetic and coherent meaning. In Spender’s poems, sensory images like sunlight and moon, and the abstract image of time and timelessness as sentient beings, coalesce together to exist in a transcendental relationship, signifying an overwhelmingly strange and subjective emotional state of existence. A close study of the following lines from his different poems, in that respect, from his anthology, *Collected Poems*, will elucidate my point more clearly and coherently,

“*What is left of that smoke which the wind blew away?
I corrupted his confidence and his sun-like happiness.*” (p. 39)

*“I say, stamping the words with emphasis,
Drink from here energy and only energy,
As from the electric charge of a battery,
To will this Time’s change.”* (p. 64)

*“Like moon struck from the earth
Marking the blank time that stares...
Under the moon’s timelessness.”* (p. 100)

*“A galaxy of cells composed a system
Where he was, human, in his tower of bones.
The sun rose in his head. The moon ran, full,
Vermilion in the blood along his veins.
His statue stood in marble in his glance.
Body and intellect in him were one.
Raised but his hand, and through the universe
Relations altered between things in space.
Before his step, light opened like a door.
Time took the seal of his intaglio face.”* (p. 41)

The omnipresence of the imagery of time must be carefully noted. Literally, scores of references to it range through his poetry. The last excerpt is taken from Spender’s poem, ‘Renaissance Hero’ published in the volume entitled *The Generous Days* (1971). Now the question is: what is the value of such a world of obsessive imagery to the poet? How does he use it? How, from it, does he construct his poetry? Spender portrays the characteristics of the Renaissance – science, art, knowledge, and physically well-sculpted features – within one being. His Renaissance hero has a strong face, strongly defined facial features, like that of Rembrandt’s Christ (Lewis, 1947). The first two lines display the inauguration of an ontological relationship between the human and the scientific, represented in the blending of heterogenous images, both bodily – ‘body’, ‘head’, ‘veins’, ‘cells’, and ‘statue’ – and cosmological images – ‘sun’, ‘moon’, and ‘time’. Spender considers the human body as a microcosm of the universe, for the ‘sun rose’ and the full ‘moon ran’ within the ‘tower of bones’, the human body that stood like a statue. The imagery of ‘Vermilion in the blood along his veins’ arouses a sense of earthliness and vivacity. All of these various images in the poem, the earthly as well as the ethereal and abstract or intellectual, merge to present a pictorial depiction of brightness.

The expression ‘*light opened like a door*’, is not like Keats’ ‘*Charm’d magic casements, opening on the foam*’ (p. 329). Unlike Keats, Spender is not conjuring up the images of fantasy where the light might lead to a fairy land. Here, the imagery of light is used for deeper intellectual connotations, revealing enlightenment and the liberation of the human mind. The light suddenly shone, ‘*before he stepped*’, denoting the unexpected discovery of new knowledge, symbolizing the spirit of the Renaissance, reminding the stupefied reader of the words from the Book of Genesis – ‘*let there be light*’. With one subtle stroke of cohesion the human body and intellect are blended to present the ontological relationship between the scientific and the philosophical.

But, the imageries in the poem also manifest a distinctly subjective rather than universal understanding of the existential realities. The ‘Renaissance Hero’ of the poem is expected to possess physical strength and attraction as well as moral and intellectual vitality. His knowledge has carried him beyond the confines of heaven and earth, and he represents the artistic brilliance of the learning of the Renaissance movement in his ‘*intaglio face*’, his sculpted body, human body is sculpted, ‘*His statue stood in marble in his glance*’ awakening in the mind of the readers the artistic movements of the Renaissance. Not only that, the hero also reminds one of the ‘*galaxy of cells composed a system*’ and the colour and vitality of his blood, signifying a unique, ontological amalgamation of the mind and the body. The poem, through its galaxy of esoteric and concrete imagery, and the depiction of an intense and internal cohesion among them, presents a structured and ordered universe bound in teleological relationship. It, therefore, fosters the concept, design, and purpose in the material world where the facts and marvels of humanity are explained in terms of the purpose of their existence.

Another poem, ‘*Memento*’, from Spender’s poems *Selected Poetry* displays the use of imageries that are not just sensory, but rather suggestive of an intensely personal and abstract experience of pain and suffering.

“*Remember the blackness of that flesh
Tarring the bones with a thin varnish
Belsen Theresenstadt Buchenwald where
Faces were a clenched despair
Knocking at the bird-song-fretted air.
Their eyes sunk jellied in their holes
Were held up to the sun like begging bowls
Their hands like rakes with finger-nails of rust
Scratched for a little kindness from the dust.
To many, in its beak, no dove brought answer.”* (p. 61)

Expressions like ‘*clenched despair*’, ‘*bird-song-fretted air*’, and the similes in the second stanza all point to an imagist richness which Hulme would certainly have commended and the imagist emulated. *Belsen*, *Theresientadt*, and *Buchenwald*, were all Nazi concentration camps that are symbolic now of the horrors of the Holocaust. The abrupt inclusion of the three torture camps in between the hard, dark images of tarring of bones, an absolutely horrible imagery, and sunk eyes ‘*jellied in their holes*’, provide the immediacy of appeal, the intensity of feeling, and a concrete reality, where the camps stand out as very hard-boiled images of terror and death.

The first stanza of the poem contains the description of burning bodies, described in the horrible imagery of “*The blackness of flesh tarring the bones*”, the remains of the people who suffered at “*Belsen Theresienstadt Buchenwald*”. The imagery evokes an impassioned sense of personal despair. Spender goes on describing the dead in the second stanza with, “*Their eyes sunk jellied in their holes*” followed by, “*Were held up to the sun like begging bowls*”. The images of eyes buried congealed in their holes, and looking up like begging bowls, are suggestive of a bonded relationship. They are tied in an existential relationship of devastation wrought on the victims by hunger and despair, looking as if pleading for help.

The final stanza carries on with another physical image. The poet’s eyes now fall on the victims’ hands. These hands have become like rakes, a metal tool used for making the earth level, “*with finger-nails of rust*.” Excessive and cruel, inhuman punishments meted out to the imprisoned victims has corroded their nails. They have become like tools, and lost their human existence. Spender, even when he takes up sensory imagery, transforms it to such a subjective and intensely personal experience that the final effect that the poems produce in their readers is of sheer, menacing horror. The poet purposely interweaves an image with another with such subtle force and homogeneity of meaning that it evokes the twin feeling of pity and terror.

‘*The Landscape near an Aerodrome*’ (Spender, 1969) is yet another of Spender’s poems which displays a philosophical intensity,

“*More beautiful and soft than any moth
With burning furred antennae feeling its huge path
Through dusk, the air-liner with shut-off engines
Glides over suburbs and the sleeves set trailing tall
To point the wind. Gently, broadly, she falls
Scarcely disturbing charted currents of air.*” (p. 56)

There is a philosophical profundity in the poem but it is full of images replete with a metaphysical dimension to them. The aeroplane has been likened to a moth. The comparison has been expanded to cover the entire stanza. It is a poem about the contrasting scenes

visible from an aircraft as it approaches its destination. Spender describes, with the help of a host of graphic images, an ontological relationship, often abstract but always building up, through their synthetic meaning to create a pathetic scene. Let us look at the imagery employed in the poem. The passengers see the land below as 'feminine', a land that lazes 'its easy limbs / In miles of softness'. The fringes of the town are shabby and battered, like 'fraying edge' of industry. The chimneys look like 'black fingers' or like 'figures frightening and mad'. The buildings are 'squat', disproportionately wide, a sad relic of insensitive industrialization, and are like 'woman's, face / Shattered by grief.' The aeroplane has a 'burring furred antennae', rough and coated with smoke signifying chaos and uncertainty. The comparisons yoke the images together into an existential meaning (Bentley, 1990). The images are intense and present concrete and visual pictures. They are not as impulsive and audacious as most of the images of Donne, like in his 'The Sun Rising', "Busy old fool, unruly sun, / Why dost thou thus, / Through windows, and through curtains call on us?" where Donne displays sheer arrogance and vehemence (Kolin, 1983). Spender's poem shares the quality of concreteness even within the metaphysical atmosphere of the images. The intellect adds a dimension to emotion although it is subdued and is not engaged as much as in the poems of Donne and Eliot (Mitgang, 1984).

As M. H. Abrams notes, "images not only convey what things look like, but direct us, by their patterns of associated and involved feelings, in our reactions to what is being represented" (Abrams, 1993; p. 2513). Let us examine Spender's poem, 'Van der Lubbe' in the light of the above statement:

"The senses are shaken from the judging heart.
 The eyes are turned backwards, and the outside world
 Inside the grave of the skull rolled;
 With no God riding heaven, and disparate.
 Contempt of justice, the delight of mere guns
 Exploding trees where in the green branches
 Truth soberly balanced, are what I am
 Who die with you all and spit at you for fun."⁷

The imagery strikes one immediately, especially that of the outside world rolling "inside the grave of the skull" and "the delight of mere guns exploding trees". The absurdity of the contemporary situation could not have been more consummately expressed than the way Spender does it in these two expressive stanzas. Like Eliot, he makes his images echo not merely his own ideas but those of his generation, whether they are those of the common man or of the elitist classes. But while this element in the imagery of T.S. Eliot makes his poetry particularly difficult, it hardly, if ever, obscures Spender's meaning. Unlike Eliot, he derives his imagery mostly from life and only rarely from art. Lines, fragments of his

experience of life in art, appear as images in Eliot's poetry in the same way as the cawing rooks, and knocking brooms, of James Ramsay, and many of them are not so easy to recognize and appreciate (Hughes, 1972).

Spender's images, however, are of a different sort. They are in fact the ones his readers are generally familiar with: they are often archetypal and general, very seldom bookish or esoteric. The images in the above stanzas, for example, do convey the entire gamut of the impressions the poet wished to express, whether or not we know all the complex of emotion and image and idea which the writer associates with them. And that is what good poetry must do, to achieve the image that is at once precise in the full context of the writer's experience and objective, and is in its power to represent impersonally to others his meaning in a particular poem. (Hough, 1960).

Spender's reliance upon heavily-charged imagery, designed to stimulate our nerves and our perceptions, often produces extremely beautiful and vivid effects. We can discover the pictorial quality of Spender's poetry and its subtle blend with the imagery drawn from ancient Greek mythology for the sake of arriving at the underlined, intended meaning, and for a greater emphasis, in some of the finest verses in his poetic collection, *Collected Poems* (1969), an example of which is presented below for a fuller appreciation of his style and art:

“*Her hair a harp, the hand of a breeze follows
And plays, against the white cloud of the pillows.*” (p. 170)

The lines from Spender's *Daybreak* present the esoteric imagery of a woman's flowing hair likened to a harp, and the waft of the light sea breeze appears as a hand that plays music with the hair as strings of the harp against the backdrop of fluffy, silky clouds. The images are dreamy, liquid, and timeless, and betray the poet's fluid, hovering sensibility. The remarkable thing to note here is the way Spender succeeds in binding the images into an ontological association to present an intensely and passionately romantic relationship. Spender does not always draw on graphic, sensuously rich imagery. He employs abstractions that stab as sharply and unexpectedly as they unfold the existential experiences that define the poet's poetic sensibility.

Spender does not appear to shrink from his intellectual labour, which is why it is difficult to find a real illustrative example of impenetrable obscurity, caused by defective grammar as well as by grotesque vocabulary, in his *Collected Poems*. If a poem appears difficult or obscure, it is because of the obscure context or of the private allusion. For example, '*Abrupt and Charming Mover*' contains allusions which need to be decoded and explained

“*My ribs are like a Jonah's whale
In which I dream you: from day*

*I have recalled your play
 Disturbing as birds flying
 And with the Spring's infection
 And denial of satisfaction". (p. 60)*

One understands what Jonah's whale alludes to: the reference is to the Hebrew prophet Jonah who was thrown overboard in a storm because he had disobeyed God. He was swallowed by a big fish (the Whale of Spender's poem), but three days later he was cast up on the shore unharmed. In spite of the reader's knowledge of the biblical story, the stanza remains obscure because of the context, and the presence in it of the *dramatis personae* whose identity is not revealed. The allusion here is to the bleak spectacle of a modern man split between wars and thrown out to suffer but still living with an alarming strength like the strong ribs of the whale. The third stanza of the same poem contains a reference to Catherine wheel:

*"You dance, forgetting all: in joy
 Sustaining that instant of the eye
 Which like a Catherine wheel spins free". (p. 60)*

The Catherine Wheel is said to be a spiked wheel symbolising the instrument of torture involved in the martyrdom of Saint Catherine of Alexandria. The reference here is to the dance of life – the misery of the post war generation living oblivious of the impending doom of a second world war. But such obscurities are rare in Spender.

Spender's images often pull more than their own weight, and they are often difficult to understand because their meaning itself is very complex in view of the poet's own very ambivalent views of the world in which he lives. The ambiguousness of Spender's images asserts the fact that he tries to form a synthetic ontological relationship out of incongruent experiences and ideas. Darkness and light have always been associated with the same set of ideas since ages – darkness with oppression and ignorance, and light with revelation, freedom, and knowledge. But this analogy is, sometimes, completely disrupted in Spender's poems. Let us take his play, *Trial of a Judge* (1948), for example. Darkness in this work assumes a complex character. It makes everything invisible as it usually and naturally does, but it also acts as a covering that conceals all, whether right or wrong or black or white.

*"But now all crumbles away
 In coals of darkness, and the existence
 Of what was black, white, evil, right
 Becomes invisible, founders against us
 Like lumber in a lightless garret." (p. 46)*

The image becomes ever more complex, for darkness has been endowed with

complicated and contrasting properties. The image of darkness which has traditionally been related with evil has acquired a new connotation in Spender's play. Its older meaning collapses and along with good and white, the black and evil is also enveloped by it like a log of wood in a '*lightless attic*'. Again, the Mother, in her speech in the play, gives a complex understanding of light,

"Beloved sons,
You start on that difficult journey
Away from the light and towards the light." (p. 68-9)

The light serves dual purposes in the above lines. It plays a controversial, complex, and contrasting role. It brightens the way to lead the stray traveller to destination, and it also shows the way to fight political subjugation, to resist and rebel. The light and darkness imagery, in the play, is also suggestive of the poet's struggle for social change. So, both the images cohere in an ontological relationship to provide the poet his poetic belief (Abrams, 1993). We can, therefore, conveniently say, in the light of the discussions, and the analytical examination of Spender's poetic oeuvre, that the poet infuses his intentions and poetic belief in the images, which is the reason for much of the abstractions in the poems. By doing so, Spender makes his imagery vibrantly evocative, compelling and meaningful.

Conclusion

Spender introduces imagery in his poems not for embellishments nor for making his poetry rich as an art, but to make his art look natural, and expressive of his own poetic beliefs. But again, it is not only belief or passion that runs through his verses. His art is not rhetorical. The poet does not also intend to make his poems as expressions or transmissions of his ideas and beliefs. Spender's art is not traditional. It is experiential. Spender writes not as he thinks, but as he experiences the world around him, as he envisions it, like an impressionistic painting, like a Renoir or a Cezanne. He does not shape, manipulate, or versify his experiences, rather his experiences shape his art. Like a true artist, Spender creates in his poems, without a conscious purpose and only response to an inner urge, a universe of his own. He identifies beauty, not with truth, but with sincerity. He suits the rhythm of his verse to his mood and his meter to the ebb and flow of his emotion. His imagery is both new and old. If he cares for an anatomical exactness, he is yet tremendously suggestive. If he is lacking the relevance of details, it is because he does not see. He only comprehends by intuition.

Spender uses imagery as a kind of catalyst to composition. For Spender poetry is the medium that helps him to imagine the universal nature of man's being. And the poet pictures the human realities and predicaments, his every day existence, the fleeting moments of his survival through the images he draws on in his poems. We do not find a preconceived principle or ideal or linguistic policy that guides his poetry as it would have prevented him from accepting life as it is, and thus limiting him, and forcing him to create a false picture

of life. Spender was convinced that the attempt to make poetry serve a cause or interest is likely to deprive it of the freedom without which it cannot arrive at its particular kind of truth. For interests and causes see existence through blinkers; they distort the being in order to achieve their ends. Spender's poetry does not take sides, and abstains from being labeled with a tag. His images go on to portray his vision of life as he finds it through his eyes, experience, and imagination.

The belief that the intellectual content of poetry is negligible is not confined to its detractors, for a great many of those who love it look upon hard thinking in poetry as an unwelcome intruder (Tindall, 1960). Yet English poets of the first order, for instance, modern poets like Eliot, Auden and Spender, while scrupulously respecting the medium of their art, have incorporated in their works a view of life which, even if less highly systematized than the doctrines of philosophers, is equally coherent and profound. Wordsworth desired to be regarded as a teacher or as nothing; Shelly laboured ceaselessly to free men from their mental prison by revealing to them the lineaments of intellectual beauty. Stephen Spender hoped that art might reconnect the life, which had been driven inwards into the isolated being of the artist, with the external world, by accomplishing a revolution in the lives of people converted to share the visions of modern creation.

Poetry, expressing a complex philosophical doctrine or system is likely to be obscure, in spite of its simple theme or simple central experience, unless the poet is falsifying and weakening the contents of his message. Spender's poems, though seldom obscure, are remarkable for their complete vitality to the intricate nature of his chosen themes, and his determination that the most delicate nuances of every subtle concept shall be revealed in all their bewildering variety (Walsh, 1964). He would not hesitate to introduce an abstruse intellectual argument in the middle of a war poem, since only then can be conveyed the exact quality of his passion.

Faced by the poems that we have examined in this paper, we may well ask, whether we are to regard Spender as a twentieth century poet or as a romantic freak, a mere imitator, or a second-rate copyist of natural details. The answer may be that even Spender did not know or care in what sense posterity would interpret him. The objectivity that we often find in Spender's descriptions is at the opposite pole from the subjectivity of the Romantics. Spender, in complete command of the situation, dwells on it without employing a confused imagery to express the dim apprehensions of his own double mind. This objectivity and complete mastery of details are found even in poems with themes involving personal experiences. Nowhere do we find Spender's rhapsodic flow of mingled ideals and emotions tending to be cloudy and imprecise, nowhere does he become entangled in the thickets of obscurity through his severe compression of thought as well as through his efforts to achieve weight and grandeur.

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Multilinguality and English : Choice of Language for Education in India

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ABSTRACT

The question of choice of language for education planners and instruction has been a burning issue in education. It has been looked at from socio-political perspectives. This paper suggests that a scientific understanding of the nature and structure of language in socially relevant and sensitive context with cognitive perspectives is needed to arrive at a workable choice. To examine the naturalness of the choice this paper looks at the theory of language acquisition in generative context and explains how the idea of linguistic performance is embedded in the 'knowledge of language' along with linguistic competence. Looking at the mismatch between the linguistic capabilities of students and expectations of academic institutions, this paper suggests multilinguality as a natural choice for education planning as well as instruction.

Keywords : Multilinguality, language, linguistic competence, education.

Introduction

Language is one of the most outstanding capabilities of humans. It is such a unique property that language becomes human specific. There are two parts of language – form and function. Looking at language from the point of view of the function of language, it has a great role to play in the teaching and education. The purpose of this paper is to discuss the role of language in education. I wish to examine the question of choice of language that works in teaching. This effort begins with a description of how a child learns language with reference to what is it that the child learns. Then it examines the connection between learning language vis-à-vis the development of language via intervention from society and finally their implication for the choice of language for teaching.

Language, Mind, and Society

For a long time researchers believed that learning of language takes place through imitations and repetitive practice. Noam Chomsky came up with a major breakthrough in 1965. He locates language in human mind and further in human biology and refers it to as a special ability of humans. As per his views, children are by birth biologically hardwired to learn language with 'language acquisition device' with special linguistic ability. This helps them develop 'knowledge of language' which includes every nuanced and intricate rules of language at the levels of sounds, words, sentences; and some argue even the grammar of the use of language. In short, this knowledge includes all the possible rules that constrain structure of language. The evidence is that children use incorrect forms very frequently. It

is unlikely that they could have heard forms such as *tooths*, *goed*, *childs*, and *more better* etc. Therefore, these forms could not have been learnt by imitation. Rather, these are the results of linguistic over generalizations. This suggests that children process the impoverish input they receive for extracting rules. The development of this language specific human ability is so fast that a child is comfortable in delivering linguistic tasks that they have never heard before and can process them as well. The language acquisition device that has Universal Grammar embedded in it shapes up the Knowledge of Language in such a way that a 3-4 year old can make complex judgments as to whether or not a string of sounds are possible in her language. This description of the phenomenon of language learning is generative approach in linguistics. The goal of this approach is to describe the mental structure that is responsible for generating all the grammatically valid sentences of a language.

I would like to add that the same mental and language specific human capacity is responsible for extracting the abstract rules of language use. In other words, it appears that performance is embedded in competence; function is embedded in the form of language. Children learn very early that there are certain things that they are not supposed to speak. They learn very early that they are not supposed to be too informal (linguistically) with several kinds of individuals. This develops in them without specific instructions. Let's examine the following. The use of *please* in imperative constructions is a marker of higher degree of formality. Such a lexicon adds explicit 'request' for a lot of speakers of English of India. The lack of the word *please* for the speakers of English of India adds a sense of 'order' to the construction. Now consider the following example. While talking to a friend if one says '*Come home in the evening*', one clearly knows that she is not ordering a friend. At the same time, if the supreme commander of armed forces asks the army general – '*I will really appreciate it if we could discuss this in the evening. Please come for a cup of tea in the evening.*' The general know it with all clarity that he does not have an option of negotiation for time i.e. that is standing order to meet with the commander in chief in the evening. It is evident from the above details and the examples that such kind of knowledge about the use of language is not instruction dependent. Neither this is available as specific input. Rather, they have to extract such knowledge of language use. Therefore, the knowledge of the proper use of language is part of the 'Knowledge of Language'.

The theory of language learning put forth by Chomsky (1965) clearly recognizes the insufficient quantity of input that is responsible for helping extracting syntax; and if we can add the use of language. A careful examination of language in society (Agnihotri) revels that no one speaks 'a language'. In other words, what we speak in real world is hard to be defined as 'a language'. We speak many at a time. There does not exist an ideal speaker hearer; or for that matter an ideal native speaker. 'A language' is human artifact. The concept of 'a language' makes language convenient for us to perceive. However, in the absence of such a concept, I would like to propose that what we speak is a continuum of repertoire/language.

Thus far, I have tried to establish that learning language is natural and biologically speaking an inbuilt human capacity. It is human specific and outcome of a generative system which enables us to speak unlimited and grammatical strings. I have also established that the ‘knowledge of language’ appears to be including both linguistic competence and performance. To quote Heath (1984) – ‘in one way or another every effort in the study of child language – has dealt with the fact that children learn language in their early years by making use of both their innate abilities and by drawing from the social environment around them. (Heath, 1984, p.260)’ Based on it in the next section, I would like to talk about the English, Multilinguality, and choice of language for Education.

Language and Education

Underlining the role of the study of language (linguistics) in education a famous educational anthropologist Shirley Brice Heath (1984) writes –

‘The boundaries of the discipline of linguistics have been largely broken. – Today the root ideas in such diverse areas as cognitive science, literary theory, language planning, and communication theory carry basic information contributed by linguistics. – Language increasingly will be a natural part of the research domain of the fields ranging from computer science to industrial sociology. – In the decades ahead the functional knowledge of language that has come from linguistics will be like certain principles of mathematics, physics, and biology, basic knowledge for other disciplines as well as for practical domain such as teacher training, legal and medical education, and computer software production. (Heath, 1984, pp.268-269)’

Such is the domain and role of language and linguistics for education.

The understanding about the nature and structure of language, functioning of language in social contexts in a scientific fashion, and interrelationship between language and education appears to receive not so much priority in educational domains in India. Let’s look at the following situation. In most parts of India, children use their ‘first’ language in schools for education and interactions. One of the languages (in most cases Hindi) from the list of languages in the 8th Schedule of our constitution is taught in schools. English is partially taught in schools. English instruction begins from grade 5th to 6th depending upon schools and availability of teachers. It is important to mention and underline that in most of the schools of India – at least in rural schools, English remains a ‘foreign’ language and the instruction begins after or around the completion of the ‘critical period’. Soon after the completion of elementary and secondary education when students reach the institutions of higher education, the language situation is exactly opposite as mirror image. English become the dominant and language of instruction and interactions and the first language of every student receives back bench with no priorities at all. Hindi still exists in the middles and

probably this is what saves students from breakdowns. In short, for lot of students the language that was not that important for them in schools becomes the language they are expected to perform in inside and outside the classroom; and the language they used in all possible domains in schools becomes invisible all of a sudden.

This, probably, is one of the biggest challenges of education planners in general and instructors in particular. However, students continue to remain sufferers. In the light of the above discussions about language learning, use of language, and the role of language in education, I would examine the question of English and Multilinguality.

Multilinguality and English

Singh (2012) claims that Indian English is part of the linguistic ecology of India like any other language of India. With all kinds of serious social and linguistic investigations, Singh questions the concept of 'a non-native speaker'. For him, English has to be looked at from the point of view of 'English of India'. The study of English in terms of 'English in India' subsumes application of the concept of a native speaker in the sense that English in India is English of non-native speakers. This powerful but apt claim helps us understand the role and position of English in the Indian linguistic climate in a better way. Indian English has been a very vibrant domain of research for many (Agnihotri and Khanna 1997, Agnihotri 2007, 08, and 09, Bhatt 1997 and 2001, Dasgupta 1993, Kachru 1983, and Singh 2012 are a few among others). All of them have worked on several different aspects of Indian English. There may not be consensus on nuances, however broadly they agree and define the features that establish Indian English as a variety of English. Singh (2012) presents a shift in the paradigm of research on Indian English. Continuing the debate in Agnihotri (2008), Singh points out that Indian English appears to be a variety of English only when we consider speakers of Indian English as non-native. In his opinion it is unfair to call speakers of language X non-native speakers of language Y. This position on English provides a huge relief to the idea of English as an associate official language of India as mentioned in the Indian Constitution. Thus, English of India like many other languages of India is on the continuum of the repertoire/language of the speakers of this geography. The continuum of the repertoire/language defines and assimilates the idea of multilinguality. Multilinguality is not only language X and Y, it is X in Y and/or X with Y. Therefore, no one speaks just 'a language' and the ideal speaker hearer or an ideal native speaker does not exist.

The question of choice of language in education and particularly for instruction arises when we want to look at language in terms of 'a language'. The fact that we find the choice of language for education as challenge and we try to find an answer only when we want to see language as Hindi, English, and Urdu, etc. A close examination reveals that what people speak are not Hindi, English, and Urdu; they speak a continuum of repertoire/language. An answer to the question of choice of language in education is located in what people speak. The natural answer in terms of clear and only choice is what people speak. In short what people speak is defined as multilinguality and that is the natural choice. To

repeat, the choice is multilinguality (that people speak) and not ‘a language’ (that is our artifact).

This naturally raises a lot of questions about study materials, examinations, and singularity of teachers. Again, multilinguality is a quick response to all these. Difficulties remain not in practicing multilinguality for the simple reason that multilinguality does not require practice; rather difficulties remain in liberating ourselves from beliefs about ‘a language’.

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The Image of New Woman in Manju Kapur's Home

Dr. Sarita Jain

ABSTRACT

Women writers in India are moving forward with their strong and sure strides. The present analysis will focus on the demystification of the network of relationships held by the patriarchal discourse and the forms of resistance employed by women. The present study proposes to explore the image of New Woman in Manju Kapur's novel Home. Literature is a powerful tool in the hands of a writer to change the society and Manju Kapur is one such writer who through her most absorbing and appealing work Home tries to change the mindset and outlook of society and to elevate the position of women from the sufferings and hardships of society and to give her a status equal to man. She deals with this theme and subtly portrays the predicaments of women in Indian society. In this novel, she represents both female and male characters to present the actual face of a patriarchal society. Manju Kapur has joined the growing number of women writers like Shashi Deshpande, Arundhati Roy, Shobha De, Anita Nair, Bharti Mukherjee who have questioned patriarchal domination through their writings and gave rise to the issue of female subjugation. The new women in Manju Kapur's novels do not want to be rubber dolls; instead they nurture the desire of being independent. The new woman is new in action and statements and differs from the existing norms and historical traditions. They are not silent rebels but bold, determined and action oriented. Women writers writing in English in India or abroad present the dilemmas in the lives of women from different points of view.

Introduction

Feminism emerges as a concept that is based on a critical analysis of male privilege and woman's subordination within any given society. It opposes woman's subordination to men in the family and society. The concept of woman is of central importance in the formation of feminist theory. A feminist is one who is awakened and conscious about woman's life and problems, Gender difference is the foundation of structural inequality between women and men by which women suffer systematic social injustice. The inequality between the sexes is not the result of biological necessity but is produced by the cultural construction of gender differences. Sex refers to the determining of identity on the basis of biological category while gender connotes the cultural meaning attached to sexual identity.

Manju Kapur is an internationally acclaimed and appreciated post colonial Indian woman novelist. She was born in Amritsar on August 6, 1948. She has lived through turbulent times in India. She teaches English Literature at Miranda House, Delhi University. She is a remarkable painter of her characters. Her novels reveal the life of women, their struggle for basic rights, quest for identity and survival. For feminist a text is the battleground that deals

with power relations between the two genders. Manju Kapur uses text for showcasing the social inequalities against women. She insists that the world she portrays analytically in her novels stems from the intellectual experience of her academic life. Her basic approach is to liberate women from the oppressive measures of patriarchy. The protagonists in her works therefore, endure physical, emotional and psychological suffering, but finally are able to attain their long cherished freedom to a great extent. The concept of new woman is the result of reaction to all stereotypes of the individual. With education they become aware of their self-reliance. She challenges all kinds of exploitation of women in the patriarchal society. She desires to live as an independent and self-reliant human being, not as a subjugated and oppressed woman. Manju Kapur through the treatment of the language and delineation of the characters presents a real picture of the society and this is what impresses the readers. She talks about reality, the roots of Indian psyche, family-centred life, generation gap and all real life situations faced by common man. Hence it is observed that she revives the traditional linear narrative fashion and adheres to social realism rather than magic realism.

Indian women writing in English is being recognized as major contemporary current in English Literature. Indian women novelists have given a new dimension to Indian writing in English. Women novelists have incorporated the recurring female experiences in their writings and it affected the cultural and language patterns of Indian literature. They have brought a stylized pattern in the whole context of Indian writing. The image of new woman and her struggle for an identity of her own also emerges as one of the prominent themes in the Indian English novel. Such a struggle needs support structure outside the family to enable woman to survive.

The portrayal of woman in Indian English fiction as the silent sufferer and upholder of the tradition and traditional values of family and society has undergone a tremendous change and is no longer presented as a passive character. Novelists like Kamala Markandaya, Nayantara Sehgal, Anita Desai and ShashiDeshpande have portrayed woman as an individual rebelling against the traditional role, breaking the silence of suffering, trying to move out of the caged existence and asserting the individual self. Since Gandhiji helped the women to cross the threshold of family life and move out into the outer world of freedom struggle and social reform, the women today are presented with varied opportunities. Manju Kapur in her novels presents women who try to establish their own identity.

The phrase 'new woman' was coined originally by Henry James and intended by him to characterize American expatriates living in Europe. Women of affluence and sensitivity exhibited an independent spirit and were accustomed to acting on their own. The socio-political and economic forces brought about awareness in women who took up the new roles in social, political and economic life. The New Woman was a feminist ideal that emerged in the late nineteenth century and had a profound influence on feminism into the twentieth century. The term 'New Woman' was coined by Sarah Grand in her article 'The New Aspect of the Woman Question' published in the *North American Review* in

March 1894. The term was further popularized by British-American writer Henry James to describe the growth in the number of feminist, educated, independent career women in Europe and the United States. "The New Woman" pushed the limits set by male-dominated society.

Manju Kapur's novels present the changing image of women, moving away from traditional portrayals of enduring women, self-sacrificing women towards self-assured, assertive and ambitious women, making society aware of their demands and in this way providing a medium of self-expression. The novel *Home* is a multi-generation family saga by Manju Kapur which deals with the search for a home i.e. search for a place of shelter and security. Manju Kapur showcases a home in the world of literature which concerns about hidden and silent sufferings of womanhood. It illustrates the reinforced conviction of society that men are the heads of families and women should learn to hold the secondary position. According to TabishKhoir, a well-liked novelist and critic, "Home belongs to what must now be counted as a subgenre of Indian writing in English: domestic fiction, stories of weddings and deaths, arranged marriages and love affairs, cooking and bickering in a joint or an extended family." In truth, Manju Kapur showcases a home which pertains directly to the unveiled sufferings of women, who take nothing but pains when they try to get education or to become self-reliant. *Home*, the enthralling story of three generations, spotlights the wretched condition of Indian women in society. Three female characters have been vividly used by the author to spearhead the entire story. They are Sona, Rupa, and Nisha who are hugely taunted by the stereotypical codes and norms of the conventional society.

Home was classified as glistening with detail and emotional acuity in *The Sunday Times*. This novel was short listed for the Hutch Crossword Prize. It is an engrossing story of family life amid the bustle and commerce of the Banwarilal cloth shop. The prime focus of the novel is the home which is deployed both in its physical manifestations and its metaphysical dimensions. The prevailing idea of the homogeneous space of home is contested as it becomes the arena of class, caste and generational clashes as the old and the new generations struggle to exist within the common house. In this novel Manju Kapur takes us through a brisk and strangely captivating account of three generations.

The entire narrative revolves around a joint family named 'LalBagh' family which is later on fractured by envy and distrust. People seem to be sulking and run away from the family unit due to various reasons like illicit love, business and the pursuit of education. This novel gives a detailed account of the values that stand for oppressiveness, subjection of women and their limited roles in society which unjustly subdue them before men. It also elucidates how women are tossed between tradition and modernity, conservatism and individuality. *Home* summarizes the idea of women's liberation and the protagonist Nisha emerges as a new woman in the novel. Earlier in various socio-cultural situations, women were discriminated more on the basis of sex. Hence Manju Kapur mentions: "This is the

life of a woman to look after home, her husband, and her children and give them food she has cooked with her own hands" (Home 126). This has been in practice with women as their duties to owe domesticity under the pressure of patriarchal notions and controls.

Quest for an identity for women is apparently a post independence social experience which is reverberated in 'Home' too. Nisha, the central character, comes across many ordeals. She has been confined with the age-old values since her childhood and has been taught to believe that home, kitchen and children is everything for a woman. She, as well as other women in the family, is groomed to comply with the rules of the family. Banwarilal , the patriarch, heads and controls the affairs of the entire household. All the others are instructed to obey him by all means. Since birth, each member has been trained to use the education they obtained, the ethics they imbibed and the discipline they learnt solely for making money in business. Banwarilal is staunch believer of old values and his two sons follow him in business unquestionably. The members who have enormous negative impact in this family are certainly the women. They are afflicted by the familial established codes and values, but are seen meek and docile without grumbling about anything. Moreover, they are very industrious who work from dawn to dusk confining themselves within the four walls.

The inequality between men and women is not a new issue but its source is from the later Vedic period and this gap is widening more and more at an alarming pace. Nisha in her own home is sexually abused by her cousin, Vickey. Thus, the pious bond of brother and sister is collapsed. It certainly affects Nisha psychologically and mentally. Home, the place of relaxation and comfort , turns out the most insecure place for her and she begins to have nightmares. Manju Kapur has tried to put a lot of issues in this book which are commonly encountered in a joint family and are usually kept under the carpet to protect the family honor and name. The author has tried to put some of those issues to the forefront and due to this, Home does not remain a simple story of a Karol Baag sari seller but gets a more universal color. Kapur presents Nisha, the protagonist, as bold, educated, balanced and of course, both modern and Indian.

In Home with two different portraits of women with Rupa and Nisha on one side and Sona on the other, Kapur projects the seemingly opposite personality traits, yet striking in refinement and polished. While carrying a melancholic vacuum of heart, Nisha and Rupa fulfill their social obligations like Sona , but unlike Sona they strive to seek a definite valuation of their personality and performance. Their professions are an expression of this image and a shadow of their creative vision. Their endeavor looks beyond their sense of emptiness. Their self-preservation enables them to preserve their individuality in pre-fixed norms and behavior. The journey of both Nisha and Rupa is from non-entity to entity, whereas Sona remains a non-entity Rupa and Nisha make a conscious attempt to represent the suppressed urge of women to assert their quest for independence in a concrete manner.

Both Sona and Rupa are childless. It is perceived as a curse that resulted as the

aftermath of their sins in the previous birth. According to tradition, a woman who bears a child can only be called a complete woman. In *Custody*, only for the same reason Ishita is thrown out of her home. Ishita's husband who confirms his love for her is not able to go against the decision of his mother and sister. In *Home*, the condition of Rupa is quite comforting since her husband who works under government service, does not expel her from his home. However, Rupa is not at all peaceful. She is seen preoccupied by melancholic thoughts due to her infertile state. The childless Sona makes strenuous efforts everyday to sustain her place in the family. She is passive, docile and flexible and is taunted very poorly for her barren state. Over ten years Sona has suffered lengthily and eventually she gives birth to a female child and names it Nisha, the protagonist of the novel *Home*.

Manju Kapur has acutely examined every misery of Indian woman through the depiction of her protagonist Nisha who takes up the core part of the novel. Like the children of her age, she is not allowed to play outside. On the contrary, she is labeled 'girl child'. It is very pathetic that gender difference is thrust into the mind of a child in the very budding stage and the society imposes a boundary for her which she must never cross.

Sona, Nisha's mother, wanted her daughter to be "groomed in the traditions of BanwariLal household" (*Home* 91). Nisha, however, protested that all these fasts and observation were irrational—"why should I? That's for older women. She didn't want to spend the day without food or water" (*Home* 92). Nisha was frightened to discover that "her mother's idea of a daughter was one who helped her every time anybody ate" (*Home* 125). To Sona 'cooking' and 'marriage' are more important than education for women. After being admitted into a college, Nisha loved Suresh, a boy of lower caste understanding fully the idea of a modern marriage :

Nisha tossed her head, "I am not a fool" she announced as she thought of the love that had driven her own parents to marry, of all the films she had seen, with, myriad combinations of unequal background between boy and girl: rich-poor, Hindu-Muslim, Hindu-Christian, high- class, low class, educated-uneducated. Love was the bridge over the great divide. Personal worth was all. The pure mind and the feelings of the heart. (*Home* 148)

Nisha's understanding of "personal worth", "pure mind" and "feelings of the heart" in connection with marriage is against the traditional, patriarchal values. In contrast her family does not approve all these. As an enlightened new woman, Nisha is at the cross roads of modernity and tradition. She is now in a dilemma to choose between "an outsider and family, modernity and custom, independence and community" (*Home* 149). She understands very well that neither her family nor the existing social customs would give her a clean check in respect of her courtship and ultimate aim of getting married to her lover. It is a challenge to the male authority and patriarchal order. She cannot have choice but to accept what is thrust upon her. Nisha now suspects if Suresh is an "eternal fucker", a coward and a hypocrite. Next moment she realizes that such an arranged conversation in

her interest is rather farce. She will never know “ what force, money and threats” (Home 204) have been used to make Suresh behave in the manner he is behaving now. However, Nisha blames Suresh for not being firm in his convictions at this juncture. Evidently Suresh vanishes from her life and there is nothing she can do. She just leaves her fate in the hands of her parents ‘becoming a bird in a cage’ and to adjust with the idea of another man in place of Suresh. Here starts the discussion regarding her marriage issue all around. She feels torturous viewing all this. In order to survive she wants to do something meaningful. Nisha appears to be self-assured , more assertive and confident. Having equal footing with men, she proclaims her womanhood in a bold manner and as a young college girl, she wants to apply her brain and power to work as a business woman. She dares to pronounce her decision and conviction. Yashpal manages to arrange a place for work and twenty five thousand rupees to start her business on condition of return. Kapur wants to represent the woman of the new millennium in its real sense. Hence, Nisha’s quest for identity and freedom as a human being significantly expresses Kapur’s feminist approach.

Nisha arranges tailor masterjiMohseen Khan and assigns important issues with RupaMasi. Her father suggests call her line, ‘Nisha’s Creation’. As a responsible working business woman, she pays her attention at the quality of dress which paves way for later advancement of settlement in the Ready Made Cloth Market. Within a year she repays half the twenty-five thousand loan. Being a business womanNishatackles every problem on her own. “Economic independence opens for her doors of happiness” (Phogat66). Meanwhile the family pundit predicts that she will make good marriage soon. Nisha is shown a picture of a widower in his early thirties, the similar mangli named Arvind who wants to meet her. She tells her mother, “If I am going to marry him I should be able to say what I like” (Home209). This shows that she no more wants to be a mere sexual object. She reveals her freedom in meeting with Arvind.

Nisha doesnotwant to confine her entire life at home. So she puts forward her single condition to her groom that she should have freedom to run her business even after their marriage. After ten months of her marriage she gives birth to twins- one girl and one boy. She feels that God has shown mercy on her and now her duty is over. Kakar says, “It is in her motherhood that her society and culture confines to her status as a renewer of the race and extends to her a respect and consideration which was not accorded to her as a mere wife” (qtd in Sharma 66). She feels fully relaxed at the end of the novel, having been surrounded by her near and dear ones that, “All mine, she thought, all mine” (Home336). This exquisite exclamation of Nisha is similar to Nissim Ezekiel’s remarks about ‘home’ that “Home is where we have to gather grace”(qtd in Dwivedi 41). Now in the midst of her family, in her own home, she, while playing the roles of daughter-in-law, wife and mother is very happy and satisfied.

Literature especially South-Asian and Indian novels are replete of women characters who escape from the atrocities of their in-laws by leaving homes appropriately houses,

only to return nostalgically. But this re-emergence is symbolic of the phoenix like re-birth. Her withdrawal must not be misunderstood as the failure to get ‘woman question’ but it is the rising of a phoenix Nisha, from the ashes of old traditions and subjugations.

Her ‘esoteric quest’ which is something ‘weird and grotesque on the part of an Indian woman’ is devalued and negated by the silent resentments of her in-laws and even husband and finally, negated by their non-cooperation (Swain 1999:136). She takes this decision without being stifled by the emotional compulsions and didn’t ever think that she is being victimized. In this she rises above and answers the woman question by very well understanding that retaliation is not always revolution and the acceptance also leads to slow and steady transformation.

Woman’s individual self has very little recognition and self- effacement and self-denial has been a woman’s normal way of life for ages. Women, no doubt, have acquired constitutional rights of equality with men, but the change in social attitudes towards women is yet to be achieved. In such a scenario her journey from ‘margin’ to the ‘centre’ becomes even more challenged. The woman who has been the mother and maker of mankind had, ironically to fight for her rights; not only rights but her basic sense of being had to be fought for over generations. She is still fighting to voice her presence, her importance, her place in society and even at home.

With the evolution of society, change is palpable. Now, the women are entrusted with more responsibility than their male counterparts. Today one can see women holding responsible positions in public and private offices. Throughout the world, literature has recorded this transition in women’s stature. Women writers have made powerful contributions in their writings. The feminists have worked for getting voiced in the works of literature and getting the works acknowledged. In India, writers like Shobha De and NamitaGokhale have depicted women in bolder Avatars. Jawaharlal Nehru has rightly said, “Education has mainly two aspects, the cultural aspect which makes a person to grow, and the productive aspect which makes a person to do things. Both are essential.” (The World of Inspiring Quotations 75). It is through education, sense, intelligence and reason that Nisha emerges as a new woman in Rupa’s home and enjoys the pleasure of being equal in power with the other boys in her family.

Manju Kapur depicts through the character of Nisha that it is very difficult for a woman to choose the profession of her own choice. In order to do so she has to face a lot of struggle in her life. Working in a shop is not considered a good profession for Nisha. This reveals her inner quest for independent existence and self identity. In the portrayal of Nisha Manju Kapur is convinced that the new, educated Indian woman has the capacity to determine her priorities for self-discovery.

Manju Kapur’s feminist sensibility has been suppressed to a great extent by patriarchy. Although, Nisha undergoes a series of traumas, she finally succeeds to live a

free woman without resorting to any extreme step as in the case of Astha in *A Married Woman*. She asserts her womanhood boldly because she is iconoclastic and modern in her approach to life. Manju Kapur's novels enable us to get an idea of the feminist struggle against biases. Kapur highlights those issues of feminism that are endemic to the situation in India in order to help us understand how difficult it is for women here to arrive at an evolved state of mind being trapped within the matrix of religion and tradition.

In the view of Purneet Kaur, "Home expresses the caste based prejudice, classicism, superstitions, beliefs, prohibited female education etc. Their identity is continuously in dichotomy between their inner aspirations and social mechanisms of surveillance". Manju Kapur's novels manifest women's struggle for emancipation from economic, political and social bondages. She has tried to evolve her own stream of emergence of new women grounded in reality. The women characters of Manju Kapur truly divulge the social, patriarchal oppression against women. They are not the muted characters but are bold enough to raise their voices for their selfhood and oppose injustice and coercion.

Malti Agarwal in 'Manju Kapur's Home : A Chronicle Of Urban Middle Class in India' views, "Manju Kapur's depiction of her heroine, her raveling the labyrinth of rules and regulations of traditional middle class milieu and stepping out to start earning for her existence are noteworthy. A girl in Indian family is whining under the burden of patriarchy. She while living in her home feels herself homeless-shelter less. She strives to explore space for herself. She tries to be self-reliant in order to survive."

Thus, whether it is the unusual angle on the involvement of women in Gandhi's Swaraj agitation as in her first novel, *Difficult Daughters*, or exploring the positioning of women in the context of sexual orientation as in *A Married Woman* and further, the saga of traditional Indian business family in *Home*, Manju Kapur displays a mature understanding of the female psyche. Striking a balance between a natural coexistence and unfettered freedom and space on the other, Kapur's eloquent narration of women's issues is nevertheless, both Indian and Universal.

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An Exploration of Ecocentric Ethics in Kiran Desai's *Hullabaloo in Guava Orchard* (1998) and *The Inheritance of Loss* (2006)

Dr. Poornima K.B.

ABSTRACT

The paper makes an attempt to explore ecocentric ethics in Kiran Desai's Hullabaloo in Guava Orchard (1998) and The Inheritance of Loss (2006). Ecocentrism is defined "as a philosophy or perspective that places intrinsic value on all living organisms and their natural environment, regardless of their perceived usefulness or importance to human beings" (Thesaurus). Kiran Desai's Hullabaloo in the Guava Orchard (1998) The Inheritance of Loss (2006) are the texts where one can find adequate inklings of ecocentrism. And through the mandate of ecoentrism, the author tries to inculcate a new consciousness regarding nature-one that is holistic and non hierarchical, unsegregating and undiscriminating. The paper also makes an attempt to capture the various nuances of ecocentrism and also shows how the characters in the works of Kiran desai gets treated under the tenet of ecocentrism.

Key Words : ecocentric ethics, ecological catastrophe and ecological perturbations

In the present day world of ecological catastrophe, it becomes quite pertinent not only to analyze the causes for today's ecological perturbations, but also to seek remedy for those problems which has become an urgent need of the day. Hence, it is in this context; the study of ecocentrism assumes importance and is studied in the various artifacts of literature like fiction, drama, poetry etc. Ecocentrism is also defined succinctly by an ecocentric theorist Timothy O'Riordan as follows: "Ecocentrism preaches the virtues of reverence, humility, responsibility and care; it argues for low impact technology; it decries bigness and impersonality in all forms and demands a code of behaviour that seeks permanence and stability based upon ecological principles of diversity and homeostasis" (O'Riordan 1981). In the words of Sheryl D. Breen in the essay "Ecocentrism, Weighted Interests and Property Theory": ecocentrism "As a political and ecological philosophy, it argues that nature in systemic terms exists for its own sake rather than for the benefits of humans' economic, scientific or recreationl designs. The ultimate goal of ecocentrism is the holistic wellness of regional and global ecosystems" (36). Besides, she offers another profound definition on ecocentrism which unravels its significance amidst various 'isms' of environmental studies : "Ecocentrism is an ethical worldview based on an interconnected web of dynamic relationship among living entities and systems that include land and climate as well as animate individuals and species" (Breen, "Ecocentrism" 57).

The above definitions foreground the vitality of nature for the survival of mankind and his well being. Though 'Ecocentrism' is a new word, its concept has been found since ancient paganism, indigenous cosmologies and some of the religious traditions of Asia (e.g. Buddhism, Hinduism and Shintoism). In general terms, these traditions see humans as part of the natural world, display a marked respect for the natural environment, and seek to promote a harmonious relationship between humans and nature. Thus, ecocentrism can be seen more as an ecologically informed variant of preservationism that builds on the insights of the other streams of environmentalism. Whereas the early preservationists were primarily concerned to protect wilderness as sublime scenery and were motivated mainly by aesthetic and spiritual considerations. Ecocentric environmentalists are also concerned to protect threatened populations, species, habitats and ecosystems wherever situated and irrespective of their use, value or importance to humans. Robyn Eckersley an Australian environmental activist and professor of Political Science in the University of Melbourne, under the premise of ecocentrism states that the "world is an intrinsically dynamic, interconnected web of relations in which there are no absolutely discrete entities and no absolute dividing lines between the living and the nonliving, the animate and the inanimate, or the human and the nonhuman" (*Environmentalism and Political Theory*, 49). Further, she also surmises some of the important ecocentric perspectives in her significant work entitled, *Environmentalism and Political Theory: Toward an Ecocentric Approach*. She states that ecocentrism:

i) "recognizes the full range of human interests in the nonhuman world. ii) recognizes the interests of the nonhuman community. iii) recognizes the interest of future generations of humans and nonhumans; and iv) adopts a holistic rather than an atomistic perspective as it values populations, species, ecosystems, and the ecosphere as well as individual organisms" (46). Thus, the mentioned perspectives promote the pluralistic view of the value of nature and also inculcate a philosophy in which the issues, concepts, and values of ecosystems are central.

Ecocentric environmentalism can be traced to the Elizabethan romanticism of the seventeenth and eighteenth centuries and transcendentalism of the nineteenth century philosophers like Henry David Thoreau, Walt Whitman, George Santayana and John Muir exemplified an ecocentric view. It is said to be the reaction against rationalism and science and redeemed as an alternative knowledge based on feelings, emotions, instincts and morals revalued. Ecocentrism in the 20th century was supported by writers and ecologists such as D.H. Lawrence, Robinson Jeffers, Aldous Huxley, Lynn White Jr., Gary Snyder etc. Of all, the most influential ecocentric articulation of the twentieth century is that of American ecologist Aldo Leopold's book *A Sand County Almanac* (1949). Leopold developed a conception of the land as an ecological community to be loved and respected. His 'land ethic' was based on the notion that there is inherent worth in the integrity of natural ecosystems. It is believed that 'ecocentrism' came to the fore and gained much momentum with the publication of Rachel Carson's seminal work *Silent Spring* in 1962. It is an undisputed fact that life on the Earth is in danger. The ozone layer is being depleted;

rainforests, the lungs of the earth, are being destroyed. Though initial efforts to resolve environmental problems were focused on technical and biological solutions, in recent times, scholars and activists are increasingly looking to social causes and remedies for environmental problems. Ecocentrism considers the environment as the ultimate good to be conserved and enhanced, and each of the various species contains value accordingly as it positively contributes to the “organic” health of the environment. *Hullabaloo in the Guava Orchard* (1998) is a text where one can find adequate inklings of ecocentrism. For Sampath, the protagonist of the novel, the whole Guava Orchard with Monkeys as its inhabitants represents the ecocentric as well as biocentric communities. He rather consciously or unconsciously makes an attempt to protect both the living entities, for he believes in the intrinsic worth of its existence.

At the backdrop of ecocentrism, Desai describes “a magical world full of eccentric characters that, at the end of the book, one is sad to leave” (“Hullabaloo”). The Guava orchard becomes the pivotal point of ecocentric premise where an interesting and delightful story of Sampath Chawla, a sluggish post-office clerk and dreamer, who takes to the branches of a secluded guava tree in search of contemplative life gains momentum.

The novel begins by depicting the aggressive aspects of nature, the rise in temperatures due to the atrocities inflicted by humans on nature. A threadbare analysis by the author of the ill consequent climate looms large every nook and corner of the small town of Shahkot.”That summer the heat had enveloped the whole of Shahkot in a murky yellow haze. The clutter of rooftops and washing lines that usually stretched all the way to the foothills at the horizon grew blurred and merged with the dust –filled sky” (1).

Thus the soaring temperature had become a major cause of worry for the folks of Shahkot. Nature, which supposes to nurture life on earth has overreacted to the over exploitation and subjugation of the natural sources. “Nature is portrayed as a ‘woman’ which nourishes man, but due to man’s actions, the ‘mother earth/nature’ has shown her wrath in the form of ‘famine’ and ‘drought’ leaving Shahkotians to realize and change their ways towards their treatment of nature. In this context, it can be opined that humans profoundly contribute to their misuse and abuse of the natural world. As an environmental ethos, ecocentrism holds that human civilization and urbanization have obscured our intimate connection with the natural world and its ecological purposes. This kind of disconnectivity between human and nature has led to a precarious state of ecological chaos and confusion on the planet earth.

But despite the deprivations and atrocities committed by human beings, the author depicts the aesthetic aspects of nature which gets highlighted in the following words which deserves much applause from the readers:

How beautiful the Himalayan foothills were! How bountiful and lush! Butterflies fluttered through the landscape, tree pies and fly catchers flew from tree to tree, lizards.

Here and there were sprinklings of wild flowers, flowers, flowers with the color and fragrance of fruit....(97)

All these sundry bears the naked truth of sordid realities of man's snapping of primordial bond that existed with that of nature and his subsequent condescending attitude towards it. It shows how humankind has become vulnerable to natural catastrophes.

Sampath Chawla is bored and fed up of his routine job and decides to quit it as he distinguishes himself with lackluster career ambitions. His father Mr. Chawla, despairs that his son will ever amount to anything; his mother, Kulfi, says little, as she was 'a crazy woman from a crazy family'; his sister Pinky finds him irritating and exasperating; his paternal grandmother, Ammaji, however, is convinced he will come good. Overwhelmed by the attention, and to get rid of his monotonous life he decides to take a respite and find comfort and solace by climbing a tree in the Guava Orchard to be alone, to clear his thoughts.

Sampath's venture into the Guava orchard is quite interesting and beholding as the author glorifies the encounter of Sampath with nature and its natural objects. Sampath indeed has an enormous and marvelous kind of feeling that had overtaken him before he sets his foot into the Guava Orchard. His main objective was to hang on for dear life and enjoy the freedom living amidst nature and relishing in an all encompassing and powerful glory of it. For Man always lives in the realm of nature and constantly surrounded by it and interacts with it. Sampath tries to have a close communion with unconditional power and beauty of nature by embracing it soulfully. As Sampath gets down from the bus, he runs towards an ancient Guava orchard. His joy knows no bounds.

Sampath alienates himself from the hustle and bustle of the materialistic world and tries to be one with nature and acquires a new identity as 'Monkey Baba'. His finest sensibility makes him understand the language and the sweetness of the Orchard. The author reflects the minute aspects of nature in its vivid and varied texture. Sampath sees a flock of parrots, a vivid jewel-green, chattering and shrieking in the highest of spirits. This fills the whole mind and gives him an affluent feeling of kingly life. He feels like drinking the whole of it. Sampath believes that he was in the right place at last. Sampath settles down, merging into a natural order of the natural habitat—the environment around him grants him the solace and the asylum. The relationship between him and the tree can be at best witnessed as an example of subduing the pluralism or the dualism of patriarchal setup that exists between Man and Nature and attaining the coexistence of both at an egalitarian level under ecofeminism philosophy and also highlights the major concern of the present study.

Unlike the other people of Shahkot, Sampath's relationship with the tree and the surroundings is that of harmony and peace. As Sampath is in the realm of nature, he feels naturally empowered and provides him an opportunity to create a new, saner, more loving world and also to escape from the vast, complex problems of urbane life. Therefore Sampath finds that in no way he is alone in the hill top even before the invasion of his family and the people of Shahkot. He is not thwarted by the lack of human companionship rather he finds

eternal bliss that fills his heart with joy and energy. His thought for survival is quenched by the guava fruit which tastes so good and lives the life of a hunter-gatherer. The reciprocity nurtured by Sampath with the Guava Orchard is that of stewardship rather than exploitation, communality rather than ownership, control and mastery. Hence the attribute discerned by Sampath with that of his green habitation lays emphasis on the intrinsic worth of ecological systems. Besides, ecocentrism stands in particular opposition to an anthropocentric (human-centered) approach to environmental thought and governance, which calls for protection on the basis of instrumental value to human needs and interests. In contrast, “ecocentrism is founded on the notion that all parts of nature -human and nonhuman, living and nonliving- have inherent value and are constituted by and dependent on the all-encompassing interrelatedness of ecological communities” (Breen, 57).

Nature according to the ancient sages is the life sustaining source and pre-requisite for life on the earth. Hence Vedic seers who lived in close proximity with nature stressed that care and goodwill should be showered on trees and plants to invoke their blessings. Therefore, there are beliefs that trees have supernatural powers to both, bless and punish. In this context, Sampath is quite blessed because the Guava tree has not only provided the comfort and solace expected of him, but by in giving a vent to relieve off his vexations from his past routine life and also bestowing him an identity and selfhood. According to Confucius, a great philosopher “He who is in harmony with Nature hits the mark without effort and apprehends the truth without thinking.” In a similar vein, Sampath had acquired all the traits to tackle the visitors who came to him with several queries as he has begun to live close with the nature.

In a world of deceit, chaos and confusion, ugliness and hostility, Sampath is an ocean of mercy, forgiveness, and light. He is a true recluse, and when his natural hermitage is invaded by the money-mongers, he remains unaffected. He finds true companionship with the monkeys and peace in the guava orchard. But the world outside Orchard takes a different view. Sampath’s abode on the Guava tree had given him a perspective, neither high nor low-of life which suited his philosophy. But the harmony between him and the animal world represented by monkeys does not last long as the tenuous man-nature relationship and man’s accord with another comes under increasing threat, as Sampath’s father Mr. Chawla, was commercializing his son’s popularity, making his family fortune. The “father makes arrangements, plan strategies and cashes in on the unexpected windfallBut things go topsy turvy when the monkeys develop an unquenchable interest for liquor, which makes them resurface their old bazaar habits.

Indeed, Sampath was basking in the glory of a green guava orchard that appeared divine, enchanting, princely, gleaming with sunlight. For both, Sampath and his mother Kulfi the orchard had become their sole world. The author affirms through the plot of the story, as how the maintenance and sustenance of ecological balance is an urgent need of the day in the present escalating ecological crisis. She tries to show how any imbalance nurtured

in nature can have an inordinate and a perilous impact on the lives of the human kind. The tragic death of Sampath at the end of the novel itself provides enough reason for the chaos and confusions that take place in the nature followed by the ransacking of the precious life of the innocents like Sampath. The author through ecocentrism aims to cultivate a reorientation of the human- nature relationship. Its main concern is to make people aware of ecological relationships and the necessity of balancing human welfare with that of nature. And through the mandate of ecoentrism, the author also tries to inculcate a new consciousness regarding nature- one that is holistic and non hierarchical, unsegregating and undiscriminating.

Ecocentric values are much more deeply ingrained in Kiran Desai's *The Inheritance of Loss* too (2006). Almost every character in the novel connects themselves with nature and finds great retribution to their distressed lives. The beauty and aura of the mighty Kanchenjunga is all pervasive in the novel, where many of its characters are displaced individuals who struggle to eke out a living away from their ancestral homes and homelands. The characters like Jemu Bai Patel and Biju, the cook's son venture out to a foreign land to better their prospects. In the backdrop of nature, Desai effectively "illuminates the pain of exile, ambiguities of post colonialism, and the blinding drive for better life, racism, immigration, economic inequality, fundamentalism, terrorist violence and the myths of both India and America which are nothing but the different shades of globalization" (Sinh and Reynolds xx). The novel gives delightful details of the beauty of the natural world. The sound of the wind, the pattering of the rain, the creaking and clattering of old house Cho Oyu, the happy snoring of the dog Mutt, sometimes makes reading so refreshing that one can breathe the very crisp air of the Himalayas and feel surrounded by the looming dark forest.

The novel unfolds in the mountainous jungle region of Kalimpong in the Indian foothills of the Himalayas where in a large stone house called Cho Oyu, built by a Scotsman, lives an old cynical and embittered Judge, Jemubhai Patel. He doesn't seem to enjoy anything, let alone his retirement living with him, is his teenaged granddaughter, Sai, his only remaining servant, "the cook", and his beloved dog Mutt. The cook's only son, Biju is in America, hops from one shitty underpaid restaurant job to another in New York city, just like any other desperate illegal immigrant in the country. In the backdrop of nature all the characters are sharply etched, clearly defined and follow an often unpredictable trajectory of departures and homecomings.

The novel is Indian in setting both in form and content— whether it's topography, idyllic beauty or the elaborate description of insurgency, description of mountains, mist, changing seasons, Kalimpong, Cho Oyu, Darjeeling, Piphit, immigration problems, culture conflicts of the inhabitants or the inner mindscapes of characters. Nature and landscape description occupies large canvas of the novel: though it extends from Manhattan to the Himalayas. Topography, scenic beauty, variety of vegetation, changing colours of the sky,

patches of clouds, rain, mist, mountain tops, Teesta river, thick forests, cluster of houses, vapour, ice, zig zig roads and seasonal changes etc. define nature in the novel.

It is the sensuous beauty of nature which delights the novelist very much, simultaneously it is contrasted with rising insurgency and its violent outbreak disruption of normal life. Her treatment of nature is highly poetic and fascinating. The novelist's rhythmic prose, has a living, malleable energy of its own. She takes her time with these passages-conjuring up shadowy, shimmery images of the fantastic Himalayan peaks, describing the roaring, bounding the Teesta river, detailing the thriving behaviors of the abundant flora and fauna, ecosystem, and illustrating the potent effects of the ever changing seasons that everything-living or not-is subjected to. Desai's love for this countryside, where she spent some years of her roaming childhood comes searing through the pages, even when she describes the ravaging violence of the Gorkha movement riots, the brutal killings, petty thievery and thoughtless destruction. There is a vivid immediacy that places us right in the thick of things as they unfold.

The novel opens with the nature's description that adds up to an ecocentric vision: "All day, the colours had been those of dusk, mist moving like a water creature across the great flanks of mountains possessed of ocean shadows and depths". Briefly visible above the vapor, "Kanchenjunga was a far peak whittled out of ice gathering the last of the light, a plume of snow blown high by the storms at its summit" (1). Apart from the scintillating and an all encompassing serene beauty of Kanchenjunga, the author gives a vivid picture of community, of scorpions where the cook, finds it "living, loving, reproducing in the pile. Once he'd found a mother, plump with poison, fourteen babies on her back" (1). And Sai's encounter with alive giant squid whose "eyes were as big as apples to scope the dark of the ocean" (1), all augment the ecocentric traits which suggests how people like cook and Sai lived convivially and harmoniously with the nature around.

Kiran Desai tries to take a deep probe into the lives of the diverse characters like the Judge Jemu Bai Patel, his granddaughter Sai, Gyan, Sai's Mathematics tutor, the Cook and his son Biju, Judge's neighbours Lola, Noni, Father Booty the heartless American employers. The novelist through the ecocentric lens seamlessly pictures the scintillating topography of the base of the Himalayas where it creates space for Sai and acts as link to her past and present experiences. The house in which a retired judge with his orphaned granddaughter, Sai, a servant and a dog, Mutt, lives is situated at a place from where the beautiful treasure of nature can be easily enjoyed. "The rooms were spacious in the old manner of wealth, windows placed for snow views" (6). It is an old house and stands in true testimony of contemporary eco-friendly architect where one can receive a maximum of nature's blessings. Though it is winter season and the surroundings are very cool, nature proves to be a source of energy to Sai, the judge and even to Mutt. They are involved in their activities and simultaneously enjoying the pleasures of natural beauty. They prefer to sit in veranda because "inside the house, it was still cooler, darker, the freeze, contained by stone walls several feet deep" (6). Sai has an immense passion for nature and natural

things. Sitting on the veranda, Sai reading an article about giant squid in an old National Geographic, every now and then she looks up at Kanchenjunga, observes its wizard phosphorescence with a shiver. She is preoccupied with the very beauty and solitude of Kanchenjunga and its influence is all pervasive in nature. The “place was also infested with scorpions living and loving, and reproducing the pile” (1). The Cook in Sai’s house once found a mother scorpion, “plump with poison, fourteen babies on her back” (1) This is how the novelist conjures up the natural scenery and the creatures living around with the newly created phrases of her own. Sai shuts the magazine and like to take a walk in the garden to allow herself to be one with that of nature. “The forest was old and thick at the edge of the lawn; the bamboo thickets rose thirty feet into the gloom; the trees were moss-slung giants, bunioned and mis-shapen, tentacle with the roots of orchids. The caress of the mist through her hair seemed human, and when she held her fingers out, the vapour took them gently into its mouth” (2). It is in this pensive context, Sai thinks about Gyan, her Mathematics teacher. As Jemu Bhai was a man devoid of passions. When his daughter and son-in-law pass away in an accident in Russia, their daughter Sai who till then has been a boarder at a residential school in Dehradun, is sent by school authorities to her grandfather. Since then Sai had begun to live with her grandfather at Cho Oyu. Needless to say, Sai lives a lonely life in the hills devoid of companions of her age. Her loneliness results in her getting infatuated with her young maths tutor, Gyan. Both Sai and Gyan’s love bloom amidst nature. For the love story of Sai and Gyan, gets refreshed time to time by the tender touches of nature. Both of them love to enjoy the beauties of nature and feel enlightened in its lap. Episodes concerning the past life of Judge Jemubhai Patel or the brief life history of Sai’s parents and her childhood are revealed through the technique of flashback. The novelist combines the past and the present and makes the novel profoundly impressive.

The town of Kalimpong, which was once known for its beauty, calmness and peace was shattered by modernization and globalization. A series of strikes kept business closed; everyone was terrorized to keep their shutters down. The conditions were worsening. No tourist arrived from Calcutta, no visitor with their riches, nobody came to the hotels, nor the company guest houses, children were withdrawn from boarding schools as parents read with horror of the hills being disturbed by separatist rebels and guerilla tactics. From ecocentric perspective, Sai underscores a range of decolonial viewpoints around the issue of Tenzing and Hilary, noting that Sherpas scale the peaks “without glory, without claim of ownership and some said that it was sacred and it shouldn’t be sullied at all” (155), and she further echoes: ‘should humans conquer the mountain or should they wish for the mountain to possess them.”(155). Thus Sai’s observations on being unpossessive about the natural world reflects Aldo Leopold’s term “Land Ethic” in his popular book *Sand Country Almanac*, which advocates love, care and respect for the land and how human beings should treat the land ethically. And how they should see themselves as part of the community and include the land in that community.

The glories and graces of picturesque nature represented by Teesta valley are

evocatively captured by the author when Sai makes a library trip to Gymkhana Club with her elderly companions Lola, Noni, Uncle Potty and Swiss Father Booty. Though Gymkhana Club is ransacked and vandalized by GNLF, the Teesta valley offers its own wealth of natural beauty and serenity to the visitors. The “Teesta valley was renowned for its butterflies, and specialities came from around the world to paint and record them. Rare and spectacular creatures depicted in the library volume *Marvellous Butterflies of the North-Eastern Himalayas* were flying about before their eyes. One summer, when she was twelve, Sai had made up names for them- ‘Japaneese mask butterfly, butterfly of the far mountain, Icarus falling from the Sun, butterfly, butterfly that a flute set free, kite festival butterfly’- and written them into a book labelled ‘My Butterfly Collection’ and accompanied the names with illustrations” (216).

To conclude, *The Inheritance of Loss*, in the context of ecocentrism describes the barren lives of characters who have been robbed of love or dignity or some necessary emotion in life. Juxtaposed against the twin backgrounds of an incredibly lush region of the Himalayas and the snarled jungle of the New York City, Desai effectively tries to convey that in spite of the bloodshed, hypocrisies, the hatred, the helplessness, there still runs in the world a common thread of love, of bonding, of companionship-a softness that no amount of human degradation can abolish. Thus, both the texts of Kiran Desai as discussed above foreground the thoughts of ecocentrism and evokes not only the ecological awareness amongst readers, but also instigates to take up action in terms of holistic development and ecological sustainability.

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Where Shall We Go This Summer: A Study of Diaspora Element in Psychometric Traces of the Protagonist

Dr. Meenakshi Harraw Verma

ABSTRACT

In Where Shall We Go This Summer the protagonist Sita does not migrate to a country with different ethnic values or culture, yet her life at Bombay and later at Manori forces her to experience the same agony of displacement or exile. Her maladjustment with her husband and indifferent attitude towards her children reveal the psychological war of emotions. Her eccentricity to keep the unborn baby in the womb forever and to achieve the magical power do so, she looks back to her father's place. The novel does not raise the problem of displacement directly but through the inner world of Sita. The calamity of displacement forced upon her is more psychological than physical. The paper analyses the psychometric traces found throughout the novel to study the diaspora element that refers to any people or ethnic population forced or induced to leave their traditional or ethnic homelands, being dispersed through other parts of the world. The introvert protagonist in the novel lives a life full of complexes and agony and assumes to find a way out of this situation by adopting an escapist approach. Her decision to escape from the house of her husband to her father's land-from the reality to an unreal situation-is neurotic. Anita Desai has developed an extra-ordinary character out of an ordinary one in the form of Sita. The psychological war which Sita experiences throughout the story reveals that she is unable to cope with the changing scenario of her life after marriage and unconsciously she looks back to her homeland for solitude and peace of mind.

Key Words : Diaspora element, psychological war, neurotic, maladjustment, displacement, escape,

Introduction

Anita Desai, the noted Indian novelist and short story writer, is known for her peculiar style of portrayal of female characters. She is a keen observer of a woman's mind and its traces. The inner life of her female characters gets painted in words in the novels of Anita Desai. Her female characters are so true to life that the readers may find them one among themselves. She is always noted for her sensitive depiction of the inner life of her female characters. In *Where Shall We Go This Summer?* (1975), Sita has been portrayed as a hypersensitive female, who does not bother about the very common problems related to food, clothing and shelter. She does not face any social or physical problem. She fights with the complexities of existence. She is married to Raman but mentally separated in spite of being under the same roof. She is introvert and indifferent to not only her husband but

children too. She wants to be isolated and happy – “*Knowing that, accepting that, she knew it was because ordinary life, the everyday world had grown so insufferable to her that she could think of the magic island again as of release.*” She has lived a childhood full of complexes. Her father has been actively involved in the freedom struggle. Her mother left her father and siblings when Sita was very young. Sita’s brother reveals the fact to her that their mother was not dead. It proved to be a cruel revelation to her which later reflected in her own attitude to her children. She also wanted to flee away from the boredom of everyday life and anxiety of child-bearing. Her mother never liked her father’s ways, who after being a part of the freedom struggle started social service. Dressed in all whites, he used to be surrounded by his disciples -*chelas*. He also pretended to practice magical powers and used to give medicine to people to relieve them of their problems. He used to preach sermons and people worshipped him like a saint. Sita had an elder sister Rekha, who was very beautiful and close to her father. Her father loved to listening religious hymns in the sweet voice of Rekha. Sita never got an opportunity to talk to her father in privacy being an introvert child as opposed to Rekha. She suspects an illegitimate relationship between Rekha and her father, lives in dilemma and grows up with a feeling of inferiority complex.

Family and tradition

A child inherits the bond of relationships and the art of living from the family and its traditions. When it comes to the life of a woman, it matters more as family plays a dominant role in the life of a woman. The family ties are more important and essential to a woman than her own welfare. The woman feels completely lost without this familial binding force, if this agglutination is missing as is shown by Anita Desai, the quest for linkage and affiliation can well lead a woman to a situation that invariably creates serious emotional problems. She being a child of an enigmatic father and eloped mother, grows with a complex personality. She could never inherit a strong bond with her family in spite of her love for her family members. She found herself incapable of understanding the personalities of her family members and feels herself completely lost. The family and its traditions could not make her feel at home rather she found herself misplaced. She could never discuss her problems with any of the family members and grew up with misconceptions and misunderstandings. Therefore, the clarity of thought and decisions

Childhood experiences and Sita’s Neurosis

Due to a disturbed childhood, she, in her later age, develops neurosis. As a result, she wanted to run away to her childhood place, looking upon to it to have a magical spell on her life. The past becomes a psychic residue in her ‘personal unconscious’ (M. Mani Meiti). She leaves Bombay for Manori island. The backdrop of her life and her obsessive pre-occupation with it forces her to go back to the land of her childhood and adolescence where she lived before marriage – “*If reality were not to borne, then illusion was the only alternative. She saw that island illusion as a refuge, a protection.*” (p. 101).

Diaspora

Sita adopts an escapist approach to cope with the boring everyday life. When people are uprooted from their native place, they undergo a great psychological war of emotions. Displacement forced or self-imposed, is in many ways a calamity (Saha). Sita's marriage with Raman forced her to live her native place. In spite of the fact that her childhood home never rendered her a self-identity, she is unable to forget about it and enjoy her new place-her husband's home in Bombay. Her going back to Manori is a neurotic attempt – “... what I'm doing is trying to escape from the madness here, escape to a place where it might be possible to be sane again.”(p. 35). She is searching for self-identity. Her struggle is the struggle of self-discovery. She finds her present house a place full of madness. When Raman asks, “What madness?”, she replies, “It's all a madness – the boys acting out that scene from the film they saw, fighting each other on th floor; Menaka and her magazines and the way she's torn all those drawings of her's I'd kept so carefully; the ayah taking Karan to that – that roadside dump where all the ayahas sit and gossip and fight; the way you laughed because I tried to keep the bird alive.” (p.36).

Psychometric Traces

Anita Desai has successfully developed Sita as a psychological character, which presents the image of a suffering woman preoccupied with her inner world. Her sulking frustration and the storm within.... Sita's story depicts the psychological aspect of her character. Desai's predominant concern is not with society or social forces but the individual psyche and interaction with the social values. (ed. G. Swaminathan, 2010). Desai has beautifully expressed the emotional war of Sita against her and her surroundings at various levels of consciousness. She is a peculiar and eccentric character. She is not a general middle class female who adjusts according to the wishes of her family. She rather gives importance to her 'self' and tries to escape from reality to another world of unknown possibilities-to identify who she is. Desai has developed as an abnormally sensitive character – solitary to the kind of being neurotic. Desai herself said in one of her interviews, “I am interested in characters who are not average but have retreated, or have driven into some extremity of despair and turn against or make a stand against the general current.” Sita is physically unimpressive and over-sensitive. Her over-sensitiveness does not allow her to mingle with an ordinary life. It compels her to go away from the burdensome and crowded area. She decides to flee to Manori where there is no crowd except natural scenery. Her over-sensitive nature does not allow her to give birth to her fifth child. Sita casts herself as a new woman who interrogates her life and becomes frustrated with it. (Hussain, 2005). She herself says, “Only if I could paint or sing or play the sitar well, really well, I should have grown into a sensitive woman instead of being what I am!” (Desai, 1975, p 81). This shows that she is craving for the rhythm of life which she has lost. She adds, “I should have known how to channel my thoughts and feelings and put them to use.” (82). This shows Sita's malignant mental state, where she does not find herself happy with her present state

of affairs. In spite of the fact that Raman is a successful businessman who lives in reality and also wishes her to live comfortably, making her understand the crude reality that she cannot live in the pregnant state forever, Sita does not compromise and surrender to her pregnant condition. Rather she chooses to revolt. She is not happy in her house after marriage where she is living with her four children. She does not like Raman's ways of life. She feels that Raman ignores her at times when she wants him to be close and gentle. As a reaction to this, she speaks with rage and anguish not only to Raman but to her maid servant and children also. She feels lonely, depressed and misfit in her own surroundings. Her inner loneliness is a manifestation of her outer conditions. This mental state compels Sita to search for her own identity and as an answer she makes a neurotic attempt and runs away to her native place.

Sita goes through the state of paranoia as she is fearful of giving birth to her fifth child. This is not the child-birth, that bothers her mental state 'but it is the excessive indulgence in horrible imagination of the notional idea of the pang of giving birth that seizes her mind in a feverish grip and throws her into a fit of paranoia.' (Vasudevareddy). She shares her fear with her husband and says, "I'm not pleased, 'I'm frightened", she hissed through her teeth. "Frightened" explains her mental state and agony which she is facing. She is in her forties and pregnant fifth time. Though she likes babies but it is happening for the very first time that she is mentally obsessed for not giving birth to her fifth baby.

Sita has been developed as a complex character with varied behavior and absurdity. She is kind to the extent that she does not tolerate her daughter Menaka destroying the new buds and her son Karan destroying a tower of toy blocks but becomes cruel when she says not to give birth to her child. She cries. 'But I don't want to have the baby, I've told you'. At the same time, she is fearful of the overall experience. Hopelessness and disappointment engulf her completely. As Anita Desai describes her mental state, 'She had no longer the nerve or the optimism to continue. No, she refused to walk another step. She would turn, go back and find the island once more'. (p. 39). On the contrary, her husband is balanced, practical, amiable and realistic in his approach. Her unrealistic idea of not giving birth to the child and keeping in the womb does not please her husband. Both the husband and the wife have different attitudes to life. While Raman is a pragmatic approach to life, Sita is very emotional and sentimental. She lives in her own lonely word. Her state of mind of being lonely resembles to her child in the womb where it is all alone. The child in the womb does not have anybody to share. It is engulfed in its own shell. In the same manner, Sita has shrunken to her own shell. The title of the novel 'Where Shall We Go This Summer?' clearly displays the state of confusion and indecisiveness as the author has placed a question in the very beginning as if she has to search for an answer throughout the story and its climax.

Anita Desai portrays the psychology of her characters in words. Her true to life characters stand larger than life because of her unique style of portrayal. She is a writer par

excellence who masters the art of presenting social realities from the psychological perspectives through her stories and characters. Sita goes to Manori Islands, the land where her father has been respected for his Gandhian thoughts. Her father has been worshipped there for possessing magical powers and for curing the sick to relieve them from the morbidity of dull and miserable life. She, due to her, inability to adjust with her existing environment, wants to escape to Manori from her present place. The feeling and though of escapism in her life is not only physical but psychological too. She finds herself closer to her native land than to her husband's house. She wants to escape not only from the house but from her situations too. Through her character, Anita Desai has tried to showcase a woman's prenatal neurosis. It is not that she has not given birth to children before yet she is feeling scared. The abnormality of her character is that she wants to keep the baby in her womb. Her husband, Raman, though thinks in practical way in contrast to her wife but she feels offended and thinks that she is being neglected in the family. She finds herself displaced in her own family and want to escape to a place where she has lived her childhood days. Sita's psychological war has aggravated to the extent that even the love of her family members does not stop her from moving out of the house with her idiosyncratic choice. She is obsessed with her life on the magical island of her childhood. The selfishness, glamour and consumerism of the life of metropolitan city Bombay does not attract her rather makes her a recluse who is fixated to run away from that place. She, in her own way, wants to protect her unborn child from the sufferings of this world. She has been developed as a psychological character. Her actions, words and behaviour reveals her psychometric traces throughout the story. She is an example of maladjustment in the existing environment. Her abnormal approach to life, her relationship with her husband, her memories of childhood, relationship with her father and love for her children are the various aspects that bring out her psychological war with herself. She neither complains nor does she expect anybody to solve her problem. Rather, she never discusses her problem to anybody but informs about her

She grew listening the pre-independence speeches of her father, playing on the sand with her brother Jivan in Manori. In her married life, she feels dejected and depressed. She is emotional

Diasporic Element

Sita feels nostalgic for her childhood place of living, her life at her parents' home, her family members. She finds herself alienated in the crowd of Mumbai and among her family.

Rushdie says in reference to diasporic writers, a haunting of the mind: "It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge – which gives rise to

profound uncertainties – that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indians of the mind.”

The title ‘Where Shall We Go This Summer’ in itself convey a sense of dislocation. The titles suggest that someone (Sita) is looking for a place to move. This means that she is not happy with her surroundings. She wants to flee away and moves to Manori island. Manori is an isolated place and Sita is a character who finds peace in isolation. She is there is search for her identity. An alienated female who does not feel happiness while living with her family members

Anita Desai solely concerned with the inner weather of the characters. Desai is a painter of their kaleidoscopic moods, their wills and conflicting choices. Her predecessors deal with political turmoils and social evils. Desai discusses the problems of temperamental incompatibility, conjugal chaos and inharmonious man – woman relationship. In her novels, most protagonists alienated from the world, society, families, parents and even from their own selves, because they are not average people but individuals who are unable to communicate with the people but individuals who are unable to communicate with the people around, unable to relate themselves with this setup, they drift into their own sequestered world where they spin their dreams, which never materialize (Saminathan, 2010) Anita Desai's predominant concern is not with society or social forces but the individual psyche and its interaction with social values. She is more interested in the psychological aspect of her characters. Desai is considered as a psychological novelist as her concern is mainly with the nocturnal and nebulous atmosphere of the female psyche. The motivations, the conscience and the psychic tension of the feminine psyche are Desai's main themes. She creates an opulent gallery of characters, though dominated by the female characters and therefore, we find most of her protagonists are hypertensive females. This hypersensitivity makes the character of physically and mentally weak Sita, the center figure to draw readers' attention. Her sense of escapism prevails throughout the story. She wants to elope to the Manori island both in real and imaginary sense. This concept of escapism and sense of alienation makes the novel a typical diasporic story true to the nature of exile literature. Sita does not look for a geographical dislocation but also a socio-cultural displacement. Anita Desai has explored through the psychometric traces of her character Sita and portrayed her feeling of escapism with tremendous dexterity and skill. Sita's life style or her peculiar habits nothing gets any place in any incident. The reader remains unaware of her way of living but gets to know that Raman loves and cares for her. On the contrary, she finds herself dislocated in the warmth of relations with her husband and children. This can be called utterly either quite unusual or abnormal behavior of a wife or a mother. Yet, Sita successfully draws not only attention but sympathy of readers because of her psychological portrayal by the author.

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Reorienting An Epic : Chitra Banerjee Divakaruni's The Palace of Illusions

Dr. Madhu Shalini

ABSTRACT

"The Palace of Illusions" by Chitra Banerjee Divakaruni has germinated from THE MAHABHARATA, the great Indian epic, but nurtured under the principles and tenets of the feminist thought. The original epic is a saga of grandeur and heroism and as such it celebrates the chivalry, bravery and valor of the two rival clans of the kuru dynasty Divakaruni concluded that the women of the epic were powerful, complex, strong-willed and they too affected the main action. However, even as a young girl, she felt that these women characters of the epic had been treated as shadowy figures in comparison to their male counterparts. So she decided to rewrite the epic by bringing these female characters to the center stage or to present it from the standpoint of any one of them. Her novel, "The Palace of Illusions" is the epic from the viewpoint of Draupadi.

The present paper proposes to analyze how far has Divakaruni succeeded in achieving her aim. At the same time it will also trace the psychological terrain of Draupadi as she battles with her desires, fears, joys and insecurity in the course of her physical and spiritual journey.

Keywords: Reorienting, women, centre-stage, Feminist thought, psychological terrain.

Chitra Lekha Banerjee Divakaruni's "The Palace of Illusions" is a beautiful blossom of the Feminist thought. The seed of the novel has been borrowed from the Hindu epic, the Mahabharata, but has been germinated under the principles and tenets of the Feminist tradition. The original epic written by Vyasa, selects colourful threads from history, religion, science and also philosophy and weaves out an exquisite tapestry, as tales cascade after tales, adding to the readers' delight. At the same time it acts as a repository of values and knowledge to help those who want to be guided in the maze of life. The epic is a paen, singing of the rivalry of the two clans of the Kuru dynasty, the Pandavas and the Kauravas, for the throne of Hastinapur which culminated in the Great war of Kurukshetra. As such it celebrates the chivalry, bravery and valour of many other kings too who joined the two adversaries and exhibited their heroism in the grand battle which resulted in the victory of the Pandavas. This saga of grandeur and heroism cast a lasting impression on young Divakaruni and she was, at the same time, enamoured by the noble, larger-than-life heroes. Yet there was a disturbing awareness, even as a little girl, that the women in the epic were merely "shadowy figures"¹ as compared to their male counterparts.

Although the epic boasts of a bevy of women characters who are powerful, complex,

strong-willed, affecting the main action, Divakaruni felt that they were not given a personal touch by the author. No attempt was made, she thought, to focus on their thoughts, dreams, desires, joys or sorrows but only that aspect of their personality was focused upon which affected the lives of their valiant male counterparts. Thus they were given a partial treatment by Vyasa, Divakaruni felt, and “their roles ultimately subservient to their fathers or husbands, brothers or sons.”² This resulted in her resolve that if ever she would write a novel later, it would be from the standpoint of any one of the female characters. A similar urge had impelled Engine O’Neil to write The Oresteia, replacing Orestes as the hero of the play by his sister Electra, which resulted in his famous trilogy MourningBecomesElectra. He too had admitted that he felt, after reading the original tragedy, that Electra was comfortably relegated to oblivion and so he had planned a play, shifting the focus on Electra and submitting her to a more tragic fate. Divakaruni decided to reorient the grand story, placing Draupadi at the epicenter. Since the narrative is presented through the prism of Divakaruni’s vision, we are taken by the author into the deepest recesses of Draupadi’s psyche in order to “light a torch in that vast chamber where nobody has yet been,”³ and this is one of the major concerns of the Feminist thought finally making way for gynocriticism.

This paper proposes to seek how far has the author succeeded in achieving the aim out-lined by her in the Note, that is, “to place the women in the forefront of the action.....Better still I would have one of them tell it herself,”⁴ At the same time it will try to trace the psychological terrain of Draupadi as we travel with her in the course of her physical and spiritual journey. For the novel does not merely cover the physical journey, opening with the story of the strange birth of Draupadi on this earth to her renunciation of the world, the Mahaprasthan-along with her five husbands, but it also traces the contours of her maturity in its course, as she battles with her impulses and lays bare before us her deepest desires, fears, passions, joys and insecurity.

Before beginning my discussion, I would like to draw attention to two things in case doubts arise. First is the time period of the story-between 6000 BCE and 5000 BCE, as ascertained by many scholars and according to Hindu Scriptures the Dwapar yug. It is believed to be a phase when mortals were visited by deities (as in Greek myths). The second is regarding the birth of Draupadi. Her birth was not a normal one for she was a child sans a mother, born instead out of a “sacrificial fire” (I) for king Drupad had organised a yajna seeking a male child to avenge him by killing his once close friend, Drona. Draupadi stepped out of the fire uncalled-for, this feeling of being unwanted touches the girl more seriously than she is aware of. And all throughout her life she is in search of that love ;the desire to be loved and wanted by someone. Officially Drupad is her father, but biologically he is not. Despite her strange or unconventional birth she is much like any normal woman with her own likes, dislikes, desires, love, hatred, jealousy and anger. In the very opening line of the novel, she shares her distaste for her father’s palace - home of one of the richest kings of Bharat. For her it is not her home but “.....my father’s palace ‘(1) where she

feels muffled for the walls seemed to smother her and her freedom and independence as a child is lost. Having never felt at home in the palace, she is also in search of a place which she can call her own-her home. In fact her resentment for her father is transferred on to the palace and though as a child she is not sure what her own palace or home would be like she is confident "...that it would mirror my (her) deepest being. There I (she) would finally be at home" (1). She finally manages to get one, when her Palace of Illusions is built, where everything is structured to her taste, even the garden and the plants and trees therein. She realises that all her life she has been waiting for it and unlike her father's palace, she loved it "... and in return I felt its warmth embracing me as though it were alive" (148). Her unconventional married life finds its true fulfilment in her palace and when her brother, Dhristadyumna (Dhri), praises her for charting her life well, she says she owes it to the palace.

Despite being a special gift to king Drupad by the Gods, one who was to change the course of history as predicted at the time of her birth, Draupadi faces many problems being a girl-child Even as a small girl she refuses to accept the fact that her identity was to be created or formed by the men in her life. Her individuality seeks assertion and she objects to the choice of her name, in particular, by her father king Drupad. While Dhirstadyumna, her brother's name, meant Destroyer of Enemies which she thought suited him for he was born for that purpose, her own name Draupadi hinted at her being the daughter of Drupad. According to her it bespoke of her father's egoism and pronounced her as his appendage. And isn't it what girls are supposed to be even in the present patriarchal society? They are objects to be seen always in relation to man ,something De Beauvoir states explicitly when she says- "Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being.....she is the incidental, the inessential as opposed to the essential He is the subject, he is the Absolute-she is the other. "What Draupadi sees around her is a masculine world. It is the men around her who take decisions for her as her voice (i.e. the voice of a woman) is of no importance. At this stage she cannot do much and confesses "I answered to Draupadi at the moment because I had no choice-But in the long run, it would not do (5)" She begins to react at the realization that others are taking command of her life without giving a second thought to her own desires and wishes.

In fact an incident just after her appearance from the fire had scarred her for life. Draupadi shares an experience which was so very close and personal that it seemed she alone was witness to it. For king Drupad, in his joyous pride, at the sight of the two children moved towards them and opened his arms. But as he came closer, the girl-child (Draupadi) realized that those outstretched ,welcoming hands of her officiating father, Drupad, were only meant for her brother. It dawned on her. "It was only my brother he meant to raise up to show to his people. Only my brother that he wanted (6)." This gesture apparently simple moves beyond its simplicity and speaks much about the patriarchal mindset of the king

who shows his preference for the male-child. For it is a boy who was and still is supposed to pull on the family line and therefore was /is always in demand. That “initial rejection “(6) was so stamped on Draupadi’s psyche that even when she grows into a young woman she never trusts her father completely .

Hegel, the German philosopher, argued that each individual, as soon as he/she becomes a conscious being, wants recognition in the social world for which it competes with others of its kind. Each thinks that he or she is the subject (the ‘self’) and all the others are the object (the ‘other’). This process of achieving identity is undergone by every individual. In the incident mentioned above, Draupadi feels that in rejecting her Drupad has snubbed her which is a blow to her identity. Dhri, her brother is her only pillar of support in the palace and without whom she claims she could not have survived. When Drupad denies her social recognition and identity, Dhri stands with her and by her ,not letting go of her hand. This clutching hand was a symbol of his love, care, concern and above all his loyalty towards her which binds them together in an inseparable whole. It is noteworthy that though both Drupad and Dhri are male, their approach towards Draupadi is different. Drupad is an agent of the social structure whose mind has been conditioned to perpetuate patriarchy -literally the rule of the father. Dhri at this stage, is just a novice who is yet untouched by the power structures that are at play in society He has not been ordained into the priesthood of patriarchy.

But Draupadi was not one to be bound easily to such rules of patriarchy. One of the means recommended by Feminist thinkers, to break the shackles of the patriarchal chain, is education. Generally girls are denied education (in many cases even their right to live), for it is believed that it would be superfluous from the point of view of the duties that, society claims, life has in store for them. They are seen from their birth in the role of daughter- in -law, wife, daughter, mother, or to use a term of recent coinage, home maker. If they are granted the freedom of education, the nature of education which is to be imparted to them is supposed to be different from that of the boys. This was/ is not only because the nature of their future roles in society is prescribed as being different (although this is the reason floated for general consumption), actually it was/is so that the teacher could instil the precepts of patriarchy in the boy, as happens with Dhri. Both Drupad and Dhri’s teacher discouraged Draupadi from sharing lessons with Dhri. The king had actually ‘balked ‘(23) at such an idea. ‘A girl being taught what a boy was supposed to learn? Such a thing had never been heard in the royal family of Panchala! (ibid.)’ Education actually is seen as being detrimental to the traditional picture of women-a picture painted by man!

Interestingly even women accept this stereotyped picture of woman and thus become instruments of oppression of others of their kind. Since they have been suppressed and subjected to stringent norms they become perpetrators of patriarchal thought. They merely believe in that which falls within the boundaries of customs established by men. Dhai ma, who is the mother figure in Draupadi’s life , also begins to think that it was education which

was responsible for making Draupadi argumentative and strong - headed. To inculcate in her the subtle feminine values, bards were sent to Draupadi's palace to relate the stories of Sita, Savitri and Devyani - paragons of so-called feminine virtues. Draupadi is imparted lessons in fine arts, as was the custom with princesses and noble ladies. Like them she was taught to sing, draw, dance, paint, sew but Dhri was given lessons in wrestling, riding, sword-fighting etc, skills which were/ are deemed as being fit for men, and in which Draupadi could not partake. Instead of following her lessons, she pored over book of jurisprudence, which was beyond her comprehension as she was a child, for Drupad had discontinued her lessons with the tutor "declaring that I (she) needed to focus on more feminine interests (53)." This is because "Traditional gender roles cast men as rational, strong, protective and decisive, they cast women as emotional (irrational), weak, murmuring, and submissive. These gender roles have been used very successfully to justify inequities,....."⁽⁶⁾

Gradually even Dhri's views about his sister getting education begins to change and he starts wondering (till now his views are still nascent in nature and not fully formed, so he is wondering), if the wrong ideas Draupadi was learning would confuse her once she "took up a woman's life with its prescribed, restrictive laws (23). "Dhri's teacher is annoyed by Draupadi's presence and to please him Dhri pleads in an appeasing tone in her defense, advancing reasons to please him. The tutor too advices Dhri to impart to Draupadi a role of conduct for Kshatriya women".....to support the warriors in her life: her father brother, husband and sons (26)". In fact it is prescribed as being the "highest purpose" of their life. Draupadi is pert enough to ask " And who decided that a woman's highest purpose was to support men?..... A man, I would wager (26)!" So social conditioning is seen as a major factor in creating gender roles - a fact which was highlighted by Wollstonecraft when she explored the idea of gender inequality. She has argued that gender roles are not natural but social, that is to say, given by society and accepted by women and down the generations they are accepted as natural as well as eternal. Such ideas as women being cursed with a short memory or who are the path to ruin was widely propagated and accepted not only in the east but even in the west. De Beauvoir's quotations authenticate this idea further as she writes, "Woman, you are the devil's doorway," scolded Tertullian. St. Ambrose pronounced that "It is just and right that woman accept as lord and master him whom she led to sin.....Woman was treated as legally incompetent and powerless by canon law; the masculine occupations were closed to her....."⁽⁷⁾Similarly under the Hindu law, as codified by Manu in his Manusmriti, women are seen as secondary to man in every stage of their life for it plainly proclaims, "During childhood, a woman must depend upon her father, during youth upon her husband, her husband being dead, upon the near kinsmen of her husband in default; upon those of her father, if she had no parental kinsmen, upon the sovereign, a woman must never govern herself as she likes."⁽⁸⁾

Behind this denial of autonomy to woman is the belief that woman is inferior to man. Her existence is always reduced, in fact it is moulded in the matrix of objectivity,

“being always an integral aspect of man’s self -definition, of the fulfillment of his being, rather than enjoying autonomy.”⁽⁹⁾ Since she is not an autonomous being she has no right to make choices or to take decisions regarding matters related with her life. Draupadi, in the novel, is aware of the authoritative nature of her father and is surprised when she comes to know about the arrangements of the swayamvar—that is choosing her groom by herself. She is excited initially, but when she comes to know the detailed plan, her excitement fizzles out. The devious designs of her father and his ministers and priests (all men!) become clearer and she cries out, “Why even call it a swayamvar then?.....It’s my father, not I, who gets to decide whom I’ll marry (56).” The whole plan is devised by Drupad, for if Arjun would marry Draupadi, he would never fight Drupad. This revelation is shattering for Draupadi. She feels cheated and her world of love, her desire of being the “beloved of the greatest archer of our time.”⁽⁵⁷⁾, collapses as she realizes that she is not the beautiful Panchaali “but a worm dangled at the end of a fishing pole (ibid).” Incidents such as these are revelatory for Draupadi and it is this concept of viewing women as an object that is almost a norm. They have been used, abused, shared, exchanged and even pawned. In Draupadi’s life itself more than one occasion arises when she is viewed as an object, be it by her father or her five husbands or even by one of her kind Kunti.

Even before Draupadi it is Sikhandi, in the previous birth as Amba ,who faces a similar predicament at the hands of men—one whom she loved, Salva and another one who abducted her, Bheeshma. When she tells Bheeshma that she was in love with Salva and could not marry his brother, he allows her to go back but not before his brother has rejected her, for a woman, he said, who has embraced another man in her heart is not chaste. Then Salva, her lover too, refuses to accept her for she has been contaminated by the touch of Bheeshma. So she becomes the rejected one. And this, when she was a princess. She filed her protest when she questioned how could she belong to someone else or be defiled when he had touched her hand by force and pleads. “ I’m the one who decides to whom I belong (48).” She is shamed for no fault of hers but has to suffer for being a woman. Despite her position and role in the episode “the whole weight of responsibility, and even of guilt”⁽¹⁰⁾ is placed upon her.

Draupadi’s real ordeal begins soon often the swayamvar for she has to follow Arjun to the forest as the wife of a poor Brahmin (actually Arjun in disguise). Shedding her finery she is refused even the use of a chariot and has to follow “barefoot on common streets, over thorns and stones (98).” A princess, born and brought up in the cushioned lap of luxury, is asked to relinquish her ways of life almost instantly and learn to live an austere life. For a girl, leaving everything familiar and making a move for an unknown place, amongst strangers is a big step. Life from thence on is like a closed flower. For though, drawn as a woman is by its beauty, she is also apprehensive for she is unaware as to what lies within the closed folds of the colourful petals As it is, Arjun is not Draupadi’s first choice for a husband. It was Karna whose photograph had captivated her and even after the ceremony her thoughts

are frequented by his visions as she compares him to Arjun. In a way it is a period of great turmoil for her, both on the physical as well as the emotional level. The episode where she is hurt and tired in the course of the journey is merely one instance in support of the aforementioned view. Divakaruni writes:

“Each footstep on the cracked, burning path was agony. I was too proud to ask him to slow down, even when I stumbled and fell. Gravel tore on my knees through the thin cotton of my sari. There were cuts on my palms. I bit at my lips to keep in tears of pain, of anger at my husband’s indifference. An insidious voice inside me said, Karna would never have let you suffer like this (99).” She has to compromise on her first love, Karna and the idea of Arjun as her husband is accepted by her for the sake of others and for the destined political design to change the fate of Bharat. Sacrificing her ‘love’ for ‘duty’ she hopes she will be a fit helpmate for Arjun and wishes that if luck would help her”.....love would come (104).” For the sorceress had taught her that being a woman, and more so a princess, she had to satisfy herself with duty which was none important than love. A woman must learn to be satisfied with them.

Divakaruni raises another interesting aspect mooted by feminist thinkers - of women being the suppressors of women. She brings interesting turns and twists in the original tale which are manifestly feminist. The problems which Kunti places before Draupadi during the course of her everyday chores are done on purpose. The very first day she is made to cook in a tiny, dark and smoky kitchen without spices. On asking for some Kunti retorts “This is all there is. This isn’t your father’s palace”(107). What a welcome to a newly wed ! In fact that animosity could be gauged from day one for Panchaali confesses, “from the moment she saw me yesterday, my mother-in-law regarded me as her adversary”(105). But this was something minor as compared to Kunti forcing all her five sons to marry Draupadi. She had asked them to share whatever they had brought among themselves, albeit unknowingly. She forces them to follow her orders, blackmailing them emotionally by saying that despite being harassed, she had brought them up like princes in the palace, all because she wanted to keep her promise. Now was their turn to honor her word and “All five of you must marry this woman (108)”. The insult contained in “this woman” does not escape Draupadi, as if she did not have a name and thereby no identity. The indignity directed towards Draupadi in Kunti’s address is reminiscent of the scene in her father’s palace when she visits it for the first time with her husbands and Kunti. King Drupad is against the idea of Draupadi taking all five brothers as her husband. But bound as they are by their mother’s words, the brothers insist on it or else they would leave Draupadi to live in her father’s palace. Everyone was aghast at this proposal because of the awareness of the enormity of such an act. The way a girl / woman , who has been left by her husband, is socially stigmatized and is made to suffer all her life, if she is not forced to subject herself to self-immolation, that is, was what disturbed all present in the court. What upset Draupadi, however, was the coldness and indifference which characterized the conversation between Drupad and

Yudhisthir, the spokesperson for the Pandavas. Each of them was assessing this in terms of his personal gain or loss without giving a thought to Draupadi or her wishes. But then,

“Man has subject woman to his will, used her as means to promote his selfish gratification, to minister to his sensual pleasure, to be instrumental in promoting his comfort, but never has he desired to elevate her to that rank she was created to fill.”¹¹

As if she is an object, her views are not sought for nor her feelings kept into consideration while a decision is being taken about her life. “Patriarchy treats women, whatever their role, like objects ; like objects, women exist, according to patriarchy to be used without consideration of their own perspectives, feelings or opinions. After all, from a patriarchal stand point, women’s perspectives feelings and opinions don’t count unless they conform to those of patriarchy.”¹² Draupadi’s anger is coupled with her helplessness at the final decision and she becomes a symbol of all womankind. Trying to make light of it, Dhai ma consoles her as she compares her to a man who can take many wives. But beneath the light-hearted humour, Draupadi could see the grim reality, which was sad. Men, she thought, had the freedom to choose with whom they slept and when. But “like a communal drinking cup, I would be passed from hand to hand whether I wanted it or not ⁽¹²⁰⁾.”

Since her childhood, Draupadi is aware of the difference in the treatment meted out to boys and girls which make her long to be a boy. Earlier she would compare herself with her brother Dhri for the kind of attention and education he got, for the trust his father reposed in him, for the way he was cherished for being a male child who could fulfill the dreams of Drupad. But this does not fill her with resentment against him. Her desire is channelized towards a longing to be a boy to get the same privileged treatment. The same longing is expressed by Jamaica Kincaid in the simplest of ways when she writes, “If I had been a boy, I would have gotten the same treatment, but [.....] I was a girl.”¹³ The finality of the second half of the sentence seems to put matters at rest, as if the root of the whole problem is being a girl; as if there is no redemption. This same longing to be a boy grips Draupadi once again when she sees her husbands enjoying with Krishna and she, being the daughters -in-law, has to maintain a proper decorum . Staying within the confines of the societal bars is a must for a woman, therefore the desire to break these barriers and be free -like a man, of course!

Draupadi’s sense of animation in eased for a while by Bheeshma’s welcoming words. She feels wanted and her desire of belongingness is put to rest as she is escorted to Hastinapur and she feels that she is “.....finally going where I (she) belonged (125).” But her quest finally finds its fulfillment in her dream house the palace of Illusions built by Maya. However these moments, of fleeting pleasure ,are cut asunder by the hospitable invitation of Duryodhan to Hastinapur. But the way Draupadi suffers in the kuru court is the worst a woman can on this earth. What happens is something unimaginable-preposterous. The primary reaction to the basic information is of disbelief. Draupadi cannot imagine that a woman who is wife to five of the best warriors of the time, who is the daughter of king

Drupad and sister to Dhri, who is the daughter -in-law of the great Bheeshma has to undergo utter humiliation with no one standing up to her rescue. Her initial disbelief makes her think, "I'm a queen. Daughter of Drupad, sister of Dhristadyumna. Mistress of the greatest palace on earth. I can't be gambled away like a bag of coins, or summoned to court like a dancing girl (190)." And just the next moment it is countered by something which she had read in books (and no guesses for who the writers of such books were!). "The wife is the property of the husband, no less than a cow or a slave (190)." Statements like these are markers of the position of women in a society-equated to an animal (a docile one at that!) and a slave. Draupadi is dragged, with a hundred eyes piercing into her. Such indignity as none has been subjected to; such inhuman behavior which make mortals hang their heads in shame; such an act , the mere thought of which is repelling. But her misery does not end here. It is the gesture of Duryodhan and the words of Karna which bore like arrows into her already wounded heart. Another such instance of sexual harassment is felt by Draupadi in the thirteenth year of their exile-the year they had to live in hiding. Draupadi, disguised as a maid to Queen Sudeshna, lives in the palace of king Virat. However the lascivious eyes of Keechak, brother of Queen Sudeshna, finds her and he begins to show interest in her. It is the way he looks at her which is demeaning. This view is directed towards Draupadi, here, and towards women in general, in an "attempt of subordinating control over the woman or the young woman whether uttered or/ but especially unuttered."¹⁴ Draupadi though agrees that Duryodhan had not gazed at her like Keechak did." His kohl - lined eyes rove up and down my body approvingly. My face grew hot (228)." Irigaray refers to this mode of male gaze as a weapon to exert patriarchal power. This makes Draupadi think of other ordinary women who might be gazed by men in a similar manner. The reason she decides is because they considered women as inferiors and treated them as objects. A strong empathy arises in Draupadi and she vows that when she would become a queen, her common women would be treated with respect, would be seen in a new light. So Draupadi's "personal history blends together with the history of all women.....".¹⁵

These, of course acted as projectiles to launch the Great war. Draupadi was assured that the Pandavas would avenge her - but later. And that act would be born, not merely out of their love for her "but only when they felt circumstances would bring them heroic fame (195)." A powerful, all -consuming desire for revenge flares up inside her and is kept aglow for she seeks it at all costs. So much so that Dhri is concerned about her. He wonders what happened to his fun-loving sister who loved to play pranks or one who wanted to break the shackles which bind women. A distraught Draupadi, turning to hide the tears welling in her eyes, muses "she's dead. Half of her died the day when everyone she had loved and counted on to save her sat without protest and watched her being shamed. The other half perished with her beloved home (206)." But at the end she reiterates her desire for vengeance ; it has become the goal of her life.

Divakaruni presents a very deep understanding of the angst of Draupadi. Vivid

shades of her emotions are presented to us in an honest rendition. The trauma of Draupadi becomes our own when one can connect with the distrust, hatred and anger she nurtures for the men. In fact the thought process of Draupadi which is laid bare before us appears to be deeply marked by the difference in the treatment meted out to girls/ women. She asks Krishna innocently as to why she had not seen gods as Bheem or Arjun had? Was it because she was a woman-an inferior being? Down the ages, women have been made aware of their secondary position. It is instilled in them that they are inferior for they do not have that which men have. So as Juliet Mitchell says, the “lack that is psychologically attributed to women became treated as an actual lack.....”¹⁶ This results in a psychological oppression which is manifested in the very way a woman thinks and acts.

In her narrative, Divakaruni presents an honest and convincing persona of Draupadi. In fact Divakaruni’s Draupadi is a summation of De Beauvoir’s take on women, “I shall place woman in a world of values and give her behavior a dimension of liberty .I believe that she has the power to choose between the assertion of her transcendence and her alienation as object; she is not the plaything of contradictory drives.”¹⁷ Divakaruni has succeeded in breaking the old tradition of male written history and laying the foundation of a new one and in the process, liberating the old Draupadi and creating an out-spoken, defiant passionate and self confident one.

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Manju Kapur's *Difficult Daughters*: A Socio-linguistic Study

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ABSTRACT

*This paper tries to discover the extent of transcreation or Indianization in Manju Kapur's *Difficult Daughters* (1998) credited with several accolades including the prestigious 1999 Commonwealth Writer's Prize for the Best First Book category in the Eurasia region. Further, the novel intuitively appears to be a highly lucid and readable novel but this intuition needs to be verified on the basis of somewhat objectively verifiable criteria. In this regard, this paper attempts to be in line with the perceptive observations by Raja Rao (1938), McCutchion (1969), Sales Salvador (2001), Sarangi (2005), Bandyopadhyay (2007) and Rollason (2008) about sociolinguistics of Indian Writing in English (henceforward referred as IWE).. Further, this paper also tries to explore the stylistic charm of this novel by evaluating the views of scholars, like Genette (1972) and Leech and Short (1987). McCutchion (1969:10), a very important and old critic of IWE remarks about the use of the English language, "The fascination of Indian Writing in English lies ... in the phenomenon ... of literary creativity in a language other than the surrounding mother tongue." He (1969: 15), further, adds: "It would require very exceptional gifts and total bilingualism to express directly in English the lives of people who do not themselves speak English."*

Key words: literary creativity, bilingualism, Indianization, readability

In fact, under the English language surface there lies a radically different Indian mind. Rollason (2008) interprets this as a constant and creative tension between medium (English Language) and content (Indian mind). This suggests that an IWE fiction appears to be the result of a process of translation. Dola Sales Salvador (2001) goes a step further and finds "literature written originally in English [as] a sort of transcreation." Rollason (2008) finds the concept of transcreation very closely related to the issue of Indianisation of English by creative writers. Raja Rao (1938:5) also talks about the same idea of Indianisation in the preface to his novel, *Kanthapura*:

English is not really an alien language to us. It is the language of our intellectual make-up – like Sanskrit or Persian was before – We are all instinctively bilingual, many of us in our own language and in English. We cannot write like the English. We should not. We can only write as Indians (...).

Difficult Daughters is rich thematically also. Pallavi Rastogi (2003:124) appreciates it as Kapur's 'commendable effort to peel away, even if partially, the silencing layers of

historical time.' Meenakshi Mukherjee (1998) has hailed *Difficult Daughters* as 'an impressive novel', Shirley Kossick (1998) appreciates it as 'a part of the new and vital wave of Anglo-Indian fiction', Bibi Shah finds it 'an eye opener in many ways' and Nira Gupta-Casale (2000) discovers it as 'a novel about female desire and entrapment, about compromise and compliance ...'. Besides, several critics and reviewers find it highly lucid and readable. To illustrate, Nira Gupta-Casale (2000) considers it 'an extremely readable novel.' When an informal survey was done, several university teachers working in the area of IWE confirmed Gupta-Casale's opinion intuitively. This paper, therefore, is a modest attempt to explore several factors, including the range of transcreation or Indianization, responsible for the novel's high readability and lucidity

Any perceptive reader finds Kapur's high concern for the use of language in *Difficult Daughters*. In an interview with Jai Arjun Singh on 9 August 2008, she mentions a small incident which may tell a lot about her perfectionist attitude to language used in *Difficult Daughters*. After being refused by one of the publishers on the ground of its meandering quality, she removes 30,000 words from the manuscript. She later confesses that when she gets a choice between not getting published and the pain of cutting, she selects the pain of cutting as it will definitely cause 'the lesser pain.'

Readability (or lucidity) of a text is usually determined on the basis of some mathematical calculation or by using word-processing software. There are several popular readability tests like Gunning Fog Test and Flesch Readability Test. **Gunning Fog Test** takes into account the number of words in a paragraph, the number of sentences in the paragraph and the number of words having three and more syllables. This test implies that short sentences written in plain English achieve a better score than long sentences written in complicated language. **Flesch Readability Test** measures readability by taking the number of words in an average sentence and the number of syllables in an average word. In this test the higher the score, the easier the text is to understand. So, a score of hundred implies that the text is very easy to understand and a score of zero means that the text is extremely difficult to read. However, in this paper, the readability has been discussed in a somewhat non-technical sense. Here it has been associated with lucidity, flow, and the ease one experiences in reading the novel.

One of the sources of high readability of the novel appears to lie in the extensive use of Hindi and Punjabi words in the novel. These words have been derived from different areas of experience. In fact, the English used by Manju Kapur is geared towards expressing a distinctly Indian sensibility. Therefore, her English has definitely a local flavour. This variety of English (i.e. Indian English), though, has been frowned at by purists, like Nemade (1985: 31) and Kimbahune (1999). Nemade (1985:31) considers it as a temporary and rootless phenomenon which is reflected as 'parrotry' (p. 33) and 'mimicry' (p. 36). He, further, makes a great prophecy that no Indian writer in English can ever enjoy a position of eminence as his writings lack national culture and national language (p. 36). On the same line, Kimbahune (1999:80) quite brutally comments that the novels like *A Suitable Boy* and

The God of Small Things belong to the history of politics of publishing houses rather than the history of literature.. However, we find its excellent defence in scholars, like Quirk (1972) and Bandyopadhyay (2007). Quirk (1972:51) discovers Indian English as a self-respecting and established variety of English and Bandyopadhyay (2007) finds it as a *specific variant of International Standard English*. Her analysis of specific IWE texts for her Ph.D. dissertation proves that IWE text is generally marked by many sociolinguistic features, like Indianisation of vocabulary, loan translation, use of repetition and linguistic creativity. She (2007:3) asserts her opinion in the following way:

The term “Indian English” refers to the variety of English which is learnt and used by a large number of educated (...) Indians as a second language Indian English has the status of an Indian Language, serves the international role of communication with the global community of nations and intra-regional roles of link language among people of diverse linguistic backgrounds.

Manju Kapur’s novel is full of instances of Indianisation of vocabulary, loan translation, use of repetition and linguistic creativity as discussed above with regard to Indian English. She voices her joys and hopes by using colourful words of colloquial Punjabi and creates a wonderful cultural context for her novel. An example of this linguistic creation can be witnessed in ‘the devotion with which the native Punjabi extols the soul-satisfying virtues of butter and **lassi**’ (Gupta-Casale):

- (i) The milk had a thick layer of **malai**, yellow, not white, like nowadays. And when food was cooked, ah, the fragrance of **ghee**!

At this point, words fail them.

I had grown up on the mythology of pure ghee, milk, butter, and **lassi**, and whenever, I came to Amritsar, I noticed the fanatical gleam in the eyes of people as they talked of those legendary items. Perhaps, if I could have shared that passion, the barriers of time and space would have melted like pure **ghee** in the warmth of my palm. (p. 4)

The source of high readability can also be accounted for in terms of the Manju Kapur’s use of *code-switching* and *code-mixing* devices. Sarangi (2005) has tried to examine if various sociolinguistic concepts, including *code-switching* (moving from one language to another), *code-mixing* (including elements of more than one language in the same utterance), *role-relationships* (the structuring of dialogue according to the speaker’s different roles in society) and *turn-taking* (the social conventions deciding who speaks when) occur or recur in IWE works. Here we have attempted to explore only the use of *code-switching* and *code-mixing* in *Difficult Daughters*. A thorough investigation of the use of these devices reveals that Manju Kapur has used them extensively at the lexical and syntactical levels to express herself in a better and satisfying way. Her use of these devices seems to be governed sometimes by the non-availability of an equivalent word in English and at other times to make the context or narration more realistic. In the sentence, “A woman’s **shaan** is in her

home" (p. 13), Kapur's choice of 'shaan' instead of 'pride' lends this expression a homely and realistic touch. Her use of Hindi/Punjabi words represents a vast area of experiences, but it is remarkable that these Hindi/Punjabi words are mostly concrete ones as opposed to abstract ones. Here concrete words refer to the objects normally perceived by our sense organs. A list of these words used by Kapur, in the table 1 (adapted from Roy, 2001: 64-65) below, not only refers to a wide spectrum of her experiences but also shows that she is trying to make all the details of the novel realistic, thus increasing the readability of the novel.

Table 1: Nouns

Food	Place	Profession	Event	Relation	Dress	Utensils	Miscellaneous
Dahi	Dharamshala	Chowkidar	Shaddi	Bade	Dhoti	Karahi Pitaji	Baithak
Chutney	Aangan	Bania	Chauth	Baoji	Dupatta	Katori	Durries
Khas	Gully	Munshi	Uthala	Bhai	Kurta	Thali	Furlong
Dal	Ghat	Dhobi			Kameez	Patila	Havan
Pakora	Zenana Aangan	Randi		Bhai Saheb	Pyjama		Kewara
Paneer	Kothi	Pundit		Bhenji			Sandhya
Morraba				Maji			
Kulchas				Chachi			
Mathri				Beta			
Tandoori				Masi			
Luchis				Bua			
Lassi				Pitaji			
Malai							
Puris							
Atta							
Sherbat							
Papad							

Table 2: Other Words

Reduplication	Religious Invocation	Adjective	Exclamation	Compound word
Bas- bas	Bole so Nihal	Badmash	Arre wah	Dhoti kurta jooti
Seedha-saadha	Allah –o- Akbar	Shaan	Hai re, hai re	Gajjar-mooli
Shor-shaar	Har, har Mahadev	Gandi	He Bhagwan	Puris and parathas
			Bap re	Zenana aangan
			Arre	

Table 2 (borrowed from Roy, 2001:65) given above suggests that Manju Kapur switches code on various levels like reduplications, religious invocations, exclamations and compounding, etc. Further, she uses this device in expressing agreement, affirmation and consent. The following two extracts illustrate the agreement (between the two speakers):

(ii) 'What a lovely place to be finally laid to rest!'

'**Hoon**,' said Virmati absently who saw nothing so remarkable about the gravestones. (p. 176)

(iii) At the doorway she (Kasturi) turned back once to say, 'Indu, ... use the fresh butter in the doli, the old one is for ghee.'

'**Han**,' said Indu ... (p. 74)

Here an agreement has been shown by the use of words like **hoon** and **han**.

Kapur extends the use of code-mixing to phrases and sentences also like,

(iv) '**puris** and **parathas** wrapped in Britannia-bread waxed paper' (p. 2)

(v) '**aalu ki sabzi** in **mithai** boxes' (p. 2)

(vi) 'They ... skirted the **zenana aangan**' (p. 180)

(vii) '... and pull her **sari palla**' (p. 213)

In the above examples, we get excellent use of code-mixing. To illustrate, expression number (iv) shows how two Hindi words (**puris** as well as **parathas**) have been combined with the help of an English conjunction, **and**. Further, in (v) two phrases (like **aalu ki sabzi** as well as **mithai** boxes) are connected with the help of an English preposition, **in**. In fact, the whole noun phrase in (v) can be further subdivided into a Noun Phrase (aalu ki sabzi) and a Prepositional phrase (in Mithai boxes). Looking closely at many code-mixed noun phrases in *Difficult Daughters*, we notice that the Hindi/Punjabi words sometimes are used as headwords (e.g., sweet **morabbas** in huge jugs), sometimes they are the constituents of a post modifier (e.g., four varieties of **barfi**) and at times they are used as a headword as well as the constituents of a post modifier (e.g., **sherwats** of **kewara**). Thus, the code-mixing device gives a great freedom to the author to use native words in plenty and consequently make English nativised significantly.

A high lucidity of *Difficult Daughters* is also caused by the narrative technique used in the text. The major part of the story is told by the author herself as she appears to be omnipresent and does not take part in the story. This type of narrator is called 'heterodiegetic' (Genette, 1972:255-6). Only a very small part is narrated by Ida, Virmati's daughter, who is a participant also. A narrator of this type is labelled as 'homodiegetic' (Genette, 255-6). Ida starts narrating the tale with a very cryptic statement: "The one thing I had wanted was not to be like my mother" (p. 1). From this very point readers get curious 'to explore, and

analyse why she did not like to be like her mother and relate the answer to the larger issue of patriarchy' (Bala and Chandra, 1999). Surprisingly enough, the book ends as it began with the angry Ida's comment:

(viii) This book weaves a connection between my mother and me, each word a brick in a mansion I made with my head and my heart. Now live in it, Mama, and leave me be. Do not haunt me any more (p. 259).

In this way, the novel appears to form a complete circle and this circularity gives a direction, continuity and speed to readers. Ida takes over the narration of the tale at different points in the novel, but only for a very brief period and this breaks the monotony in the reading of the novel. Ida starts the story in Chapter 1 wherein she talks about her dead mother just after her funeral at Delhi and then she reaches Amritsar where she starts piecing together her dead mother's past, but as she has been able to provide only a small aspect of her life, we get the remaining big part of the story mainly by the author. Ida takes up the job of a narrator again in chapter 9. She, along with Kailashnath, goes to the college where her father worked for a very long time and her mother's love affair bloomed with Harish. Thereafter, she again starts telling the story in chapter 17 (second part) wherein she meets Swarana Lata Sondhi, the roommate of Virmati during her Lahore days, to explore some more facets of her mother's personality. Later, she tries to reconstruct the story in chapter 19 (second part). Here, she comes to know how Swarana Lata helps her mother to get rid of the unwanted pregnancy. Further, in chapter 23 (second part) Ida talks to her Masi about her mother's marriage and in chapter 25, she is trying to pick up the loose threads of her mother's marital life. And finally, at the end of the Epilogue, she becomes autobiographical and bids farewell to her mother's memory.

The reader develops a bond of trust with the author who is the main narrator in the novel. Her omniscient nature can be felt by her presence as a storyteller in about 250 pages of the novel, which runs into 259 pages. This is also realized by her familiarity with the characters' innermost thoughts and feelings, her knowledge of past and present and her presence in locations where characters meet in total privacy. In addition, what makes this novel lucid and distinguishes it from other tales of adulterous love and romantic intrigue is the sympathy and integrity with which the author and Ida reconstruct the past of Virmati (Gupta-Casale).

Mukul Kesavan, a famous novelist, commends *Difficult Daughters* as 'a first rate realistic novel' (Bala and Chandra, 1999: 106). A close analysis of the novel reveals that realism also promotes a high degree of reliability, and realism, to a large extent, is realized in 'verisimilitude' and 'credibility.' Cassirer (1944:144) defines art as 'a continuous process of concretion.' Leech and Short (1987:156) explain this definition in the following way: 'The sense of being in the presence of actual individual things, events, people, and places, is the common experience we expect to find in literature' and this very aspect of the illusion of reality is called verisimilitude. The novel is full of instances where readers get the

impression of being participants or observers themselves. For example, Virmati's traumatic experience of unwanted pregnancy mitigates the gap between a reader and a participant, at least for a short while:

(ix) Quickly she calculated dates.... She was certain she was pregnant. With this certainty, the nausea came again, ripping through her throat, salivating her tongue. She thought of all the hours she had spent over her practical files, her teaching charts, ... What would happen to her BT now? (p. 141)

Verisimilitude is closely connected with another aspect of realism called credibility. Credibility is “likelihood or believability of the fiction as a ‘potential reality’ ...” (Leech and Short, p. 157). Kasturi gets surprised at the fuss that people are making in the house after Virmati fails at her FA examination. She does not give importance to the success in the examination – instead, she strongly believes: “...it is the duty of every girl to get married” (p. 13). Her belief lends credibility to the novel because the same belief was a part of Indian consciousness till some years ago.

A lot of local expressions with a flavour of local culture and customs also make the novel lucid. Some examples are cited below:

- (x) **Hai re, beti!** (p. 13)
- (xi) He is ill, he is sick, he has fainted, **hai re, hai re.** (p. 78)
- (xii) Come here **beta.** (p. 202)
- (xiii) Mornings, toast and milk. Lunch **dal**, rice, **chappati**, vegetable, **dahi**, sometimes a sweet dish, for tea, **pakora or mathri**, for dinner, **dal, sabzi**, sometimes with **paneer**, rice, **chapatti.** (p. 108)

To conclude, we may say that the novel is brilliant not only because it is ‘about female desire and entrapment, about compromise and compliance’ (Gupta-Casale) but also because of its great lucidity triggered by Kapur’s use of code-switching and code-mixing devices. Besides, the third person narration contributes to develop a great bond between the author and the reader. In addition, Manju Kapur’s sincere effort to make the novel realistic also makes the text highly lucid and readable.

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This is a greatly developed text of a paper entitled Readability of *Difficult Daughters* published earlier in ***The Commonwealth Review*, Vol. X11 (1), 2001.**



Stress Patterns in Medical Words

Dr. Amrendra K Sharma

Background Information

This paper has its origin in my teaching Medical English in general and Medical Terminology in particular to students of Medicine studying at the Language Centre of Sultan Qaboos University, Muscat. Over the years, I have felt that students get a tough time in coming to grips with the primary/main stress (henceforward the primary/main stress may be labeled as **stress** or **word-stress** also) in medical words. Therefore, I have made a very modest attempt to discover some patterns of regularity in predicting word stress in medical words ending with most of the common medical suffixes listed in Chabner's *Medical Terminology* (1999).

Here it may be mentioned that many languages have a regular pattern of word-stress. For example, in Czech and Finnish stress is regularly on the first syllable. In several languages, such as Spanish, Italian, Polish and Welsh, stress is on the penultimate syllable (i.e. the last but one syllable). In some other languages, like French and Turkish, stress is on the final syllable of a word.

However, in English stress apparently behaves in an odd way, because it is difficult to theorize a regularity of word-stress. Dalton and Seidlhofer (1994:39) state that English word-stress is complex, because various factors "come into play in different degrees in different parts of vocabulary." To prove the complexity of the word-stress in English, an on-line encyclopaedia (while talking of 'time and placement' of stress, 2006:1) clearly mentions that in English stress is lexical i.e. "it comes as part of the word and must be memorized." Collins and Mees (1996:230) also reiterate that it is hard for a learner to predict the primary stress from the orthography. They go on to say that rules for stress are difficult to formulate and may have numerous exceptions. Cruttenden (1997:15) corroborates Collins and Mees: "Any description of English word-stress rules inevitably involves a large number of exceptions." As a great optimist, nevertheless, he also adds that the fact that there are a large number of exceptions does not defeat the object of the exercise. He (1997:15) further elaborates his statement, "... a general rule with exceptions is more economical than listing every word with its own unique pattern" Philip Carr (2013:106), however, states emphatically that there are unconsciously stored generalizations governing stress patterns in English. This paper is a step forward towards this optimism of realizing some patterns of word stress in medical words.

Method and Results

For the purpose of this article I have confined myself to medical words ending with thirty suffixes (given below). I have taken into account the number and type of syllables

working forwards from the beginning of the word and also going backwards from the end of the word. I have discovered that counting syllables backwards from the end of the word has paid a rich dividend in highlighting the regular pattern of stress in medical words with most of the suffixes. These suffixes have been divided into two groups (**Groups A** and **B**) on the basis of locations of the stressed syllable of a word. In the case of one suffix **-plasty** (in **Group C**), I have found stress on the first syllable (from the beginning) of the word.

Group A

Here, stress is on the penultimate syllable (i.e. the second syllable from the end) of medical terms ending with the following suffixes:

Group B

Medical terms with the following suffixes have stress on the ante-penultimate syllable (i.e. the third syllable from the end):

1. **-ia**
pneumonia (nu-**MO**-ne-ah) anuria (an-**U**-re-ah)
2. **-ism**
hypothyroidism (hi-po-**THI**-royd-izm) hyperparathyroidism (hi-per-par-ah-**THI**-royd-izm)
3. **-ar**
vascular (**VAS**-cu-lar) cardiovascular (kar-de-o-**VAS**-ku-lar)
4. **-ectomy**
tonsillectomy (ton-sih-**LEC**-to-me) hysterectomy (his-the-**REC**-to-me)
5. **-emia**
leukemia (lu-**KE**-me-ah) uremia (u-**RE**-me-ah)
6. **-graphy**
angiography (an-je-**OG**-rah-fe) tomography (to-**MOG**-rah-fe)
7. **-lysis**
dialysis (di-**AL**-ih-sis) hemodialysis (he-mo-di-**AL**-ih-sis)
8. **-megaly**
hepatomegaly (hep-ah-to-**MEG**-ah-le) cardiomegaly (kar-de-o-**MEG**-ah-le)
9. **-opsy**
autopsy (**AW**-top-se) biopsy (**BI**-op-se)
10. **-logy**
nephrology (neh-**FROL**-o-je) radiology (ra-de-**OL**-o-je)
11. **-logist**
cardiologist (kar-de-**OL**-o-jist) pathologist (pah-**THOL**-o-jist)
12. **-pathy**
encephalopathy (en-sef-ah-**LOP**-ah-the) cardiomyopathy (kar-de-o-mi-**OP**-ah-the)
13. **-scope**
cystoscope (**SIS**-to-skop) arthroscope (**AR**-thro-skop)
14. **-scopy**
arthroscopy (ar-**THROS**-ko-pe) laparoscopy (lap-ah-**ROS**-ko-pe)
15. **-stomy**
colostomy (ko-**LOS**-to-me) laryngostomy (lah-rin-**JOS**-to-me)

16. **-therapy**chemotherapy (ke-mo-**THER**-ah-pe) radiotherapy(ra-de-o-**THER**-ah-pe)17. **-tomy**craniotomy (kra-ne-**OT**-o-me) laparotomy (lap-ah-**ROT**-o-me)18. **-uria**hematuria (he-mah-**TUR**-e-ah) albuminuria (al-bu-men-**U**-re-ah)**Group C**

In this group, the stress is on the first syllable of medical terms with the following suffix:

1. **-plasty**rhinoplasty (**RI**-no-plas-te) mammoplasty (**MAM**-o-plas-te)
angioplasty (**AN**-je-o-plas-te)**Conclusion**

Thus, it seems pragmatic to count syllables from the end (of a word) to arrive at a pattern of stress in medical words. However, in a very few medical words (with suffixes), one may not find any pattern of stress easily. To illustrate, the following medical words having a suffix **-ary** do not appear to conform to a pattern: mammary (**MAM**-er-e), axillary (**AKS**-ih-lar-e), urinary (**UR**-in-er-e) and Pituitary (pi-**TU**-ih-tar-e). Nonetheless, even in these words, a pattern can be drawn that all the three adjectives receive stress on the first syllable but the noun (pituitary) receives stress on the second syllable (from the beginning) of the word.

Note: 1.Pronunciation of medical terms has been borrowed from Chabner (1999 : 242-271). In addition, the syllable which gets primary stress is typed in capital letters.

2. The author is indebted to Dr D Thakur, Chairman, Department of English, Faculty of Arts, Sana'a University, Sana'a for his valuable insights into word-stress.

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The Case Of Syntactic Convergence : Aspects In Maithili¹

Dr. Amit Kumar Chandrana

ABSTRACT

The present paper on the aspects in Maithili, an apabhramsa of Magadhi, and a scheduled language of India spoken mostly in the north-eastern part of Bihar state of India and in the tarai region of Nepal (Grierson, Hournle, Grimmes, D. Jha, S. Jha, G. Jha, U.N. Singh, R. Yadava, Y. Yadava, Bickel) presents an alternative view of the phenomenon by scrutinizing the form and function of aspect markers in Maithili. Several classifications have been made by the Maithili linguists in this regard but most of the discussions done and assumptions made so far do not sound logical.

The aspect system of Maithili has been studied by many linguists in the long run following various perspective, however, there seems no uniformity in the paradigm. Grierson and Hournle have tried to impose the tense and aspect system of English over Maithili. Similarly, one may notice the influence of Sanskrit tense system over Maithili in the works of Dinabandhu Jha and Govind Jha. Subhadra Jha looks for Bengali and Santhali to describe the same while there seems a revival of Hindi and English tense and aspect system in the works of R. Yadav and Y. Yadav.

The present paper is an outcome after revisiting the works presented so far and tries to observe and establish the aspect system of Maithili following a new approach that appears quite logical as well as natural. The paper also brings into discussion the flaws apparent in other approaches and claims made so far using the method of compare and contrast.

Keywords: tense, aspect, paradigm, revisit, compare and contrast, etc.

1. Introduction

There is no iota of doubt in considering Maithili an Indo-Aryan language but it is equally sad to treat the unique features of Maithili such as tense, aspect, and mood on the pattern of Hindi, Punjabi, Gujarati, Bengali, etc. just on the basis of certain similarities found among these languages. Every language has certain diachronic properties which makes it distinct from the rest of the languages, even from its own family of languages. Hindi and many other languages have already turned victim of a ruling language (such as

¹ The present title is a slightly revised version of research paper entitled 'Extreme Contact Leads to Syntactic Convergence: A Case Study of Aspects in Maithili' published in the book *Linguistic Ecology: Bihar* by Lincom Academic Publishers.

English). While deciding the tense system of Hindi, we have already imposed the patterns of English tense system on it which might have covered at least some of the relevant features of Hindi that makes it different from English. Now, almost a similar situation can be observed with Maithili where we are again imposing the patterns of Hindi which we think is an injustice with the language in question. Perhaps it is one of the most important reasons that we are still unacquainted with the original pattern that the language often signals us towards. But it can only be achieved if we keep ourselves free from all kinds of biasness and let the data flow in its original direction which finally leads us towards the authentic results. The present paper is an attempt to study the aspect system of Maithili following a new approach which has, no doubt, benefitted us with a desired result.

2. Methodology

At the very outset, it must be clear that the author himself is a native speaker of Maithili. However, the methodology adopted for an authentic collection of the data was to select a group of informants from whom data elicitation could be done without any problem. The eligibility which was confirmed to select the informants was their age group: 45-75 strictly following the NORMs (non-mobile old rural males), educational background; at least matriculation with no particular occupation specified. Above all, we prepared a questionnaire that consisted of various types of questions. Phrases and almost all types of sentences such as affirmative, negative, interrogative, imperative, exclamatory in all the three tenses namely present, past, and future formed the content of the data.

3. Aspect Markers of Maithili: The General Notion

Unlike tense, aspect is not a deictic category. It deals with meanings that have to do with extension in time vs. instantaneity, completion vs. non-completion, iteration vs. non-iteration (Lyons 1977) of a state, action or process (Kachru, 2006). The category of Aspect is at the heart of the NIA verbal system, morphologically (it is the “innermost” inflectional element, not counting secondary stem increments, which in any case are arguably “derivational”) and historically. Approaching the subject from the basic standpoint of “tenses”, as is still often done after European models (with discussions of “Imperfect”, “Preterite”, or of different types of “Present”), as if Tense and Aspect could not be separated, or as if the former were the axis of the system, clearly misses a major structural feature (Masica, 1991).

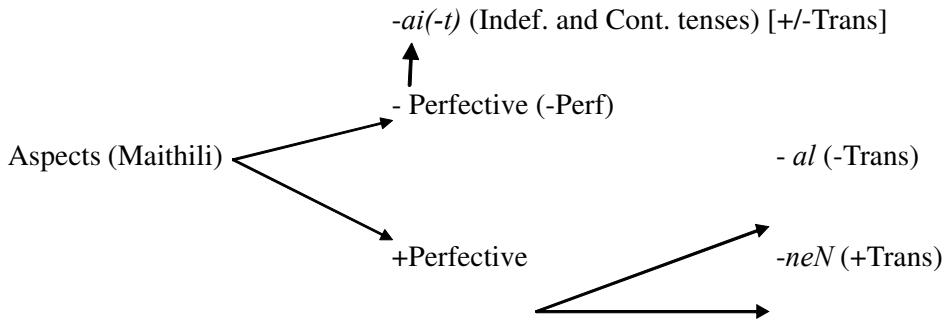
According to Dr. Yadav, “A total of three aspects can be distinguished in modern Maithili- imperfective, perfective, and progressive.” He observes the following aspect markers in Maithili verbs:

Perfective	-ne	transitive
	-al	intransitive
Imperfective	-ait-	
Progressive	<i>rahal</i>	(Yadav, 1997)

However, such distribution seems questionable on the basis of our analysis. Other linguists have also taken almost a similar viewpoint but our analysis of data shows results which are quite incompatible to their frames and, therefore, an investigation of the same is vehemently needed.

4. Aspect Markers of Maithili: The Proposed Notion

On analyzing the data, we have found only two aspects in Maithili i.e. Progressive and Perfective. Again, addressing progressive as 'progressive' also does not meet the actual linguistic system of Maithili, that is to say, Maithili does not show any demarcation at the syntactic level in the indefinite as well as continuous tense which we have just discussed in our previous section. Under such circumstance, addressing an indefinite as a progressive seems unjustified. In order to overcome this situation, we propose two aspects in Maithili i.e. +Perfective and -Perfective. The *-ait* marker which is used with the verb roots in the indefinite and continuous forms in all the three tenses, no matter if the verb is transitive or intransitive should be termed as -Perfective. Similarly, we have two +Perfective aspect markers i.e. *-al* and *-neN* in Maithili. The former is used generally when the verb is intransitive while the latter is used when the verb is generally transitive. In a nutshell, we may say:



One may observe the following examples in support of the fact quoted above:

(a)	<i>appoo</i>	<i>parh-ait</i>	<i>ch-a-th-i.</i>
	Appoo (H)	read-(-Perf)	Aux -AgrS 3P(H)-AgrH

'Appoo reads/Appoo is reading.'

(b)	<i>appoo</i>	<i>khela-ai(t)</i>	<i>ch-a-th-i.</i>
	Appoo (H)	play- (-Perf)	Aux-AgrS 3P(H)-AgrH

'Appoo plays /Appoo is playing.'

(c)	* <i>appoo</i>	<i>bais-neN</i>	<i>ch-a-th-i.</i>
	Appoo (H)	sit- (+Perf)	Aux- AgrS 3P(H)-AgrH
‘Appoo has sat.’			
(d)	<i>appoo</i>	<i>bais-al</i>	<i>ch-a-th-i.</i>
	Appoo (H)	sit (+Perf)	Aux- AgrS 3P(H)-AgrH
‘Appoo is satting there.’ (Literally)			
(e)	* <i>appoo</i>	<i>kha-al</i>	<i>ch-a-th-i.</i>
	Appoo (H)	eat (+Perf)	Aux- AgrS 3P(H)-AgrH
‘Appoo has eaten.’			
(f)	<i>appoo</i>	<i>khe-neN</i>	<i>ch-a-th-i.</i>
	Appoo (H)	eat (+Perf)	Aux- AgrS 3P(H)-AgrH
‘Appoo has eaten’			

In the examples (a) - (b) above, one may notice that examples (a) & (b) takes *-ai(t)* as the -perfective aspect marker with +transitive and -transitive verbs respectively which seem quite acceptable in both the sentences. Again, we find in example (c) that the +perfective aspect marker *-neN* has been used with a -transitive verb and the sentence so formed is incorrect while another marker i.e. *-al* in example (d) when used with a -transitive verb *bais* ‘sit’ makes the sentence correct. Similarly, in example (e), the *-al* marker is used with a +transitive verb *khaa* ‘eat’ and makes the sentence incorrect while in example (f), *-neN* marker when used with the same +transitive verb root makes the sentence correct.

Another viewpoint that we may bring into consideration is that *-ai(t)* marker which we have just recognized a -progressive aspect marker can further be broken into *-ai* & *-t*. This sort of segregation can be possible because the markers such as *-t*, *-k*, and *-nh* often drop in the spoken form of Maithili, for example, *ham parh-ait chii* ‘I read/I am reading’ means the same as *ham parh-ai chii* ‘I read/ am reading’, where we have dropped *-t* which does not affect the meaning of the sentence at all! Thus, in such case, one may consider *-ai* as the -progressive aspect marker instead of *-ai(t)*. One more notion that we would like to inject at this point is that on considering *-a-* of *-a-i-(t)* aspect marker as the thematic vowel, as Govind Jha puts, the progressive aspect marker may be reduced to *-i* marker (if *-t* can be dropped).

	<i>-a</i> (thematic vowel)
<i>-ait</i>	<i>-i</i> (-Perf Mkr)
	<i>-t</i> (droppable particle)

However, it strictly depends on the availability and majority of data as which form is to be taken into consideration. It is a matter of further investigation.

5. Conclusion

From the above discussion, we conclude the following points related to the aspect system prevalent in Maithili:

- (a) It does not show any inflectional marker for the present tense overtly. However, it is the person markers which performs a major role especially in the present tense.
- (b) It has *-l* as the past tense marker and *-b*, *-t* as the future tense markers which are overtly present.
- (c) The so called progressive markers in this language i.e. *rahal* and *cukal* are not available in the standard form of this language but these are basically the borrowing from Hindi into Maithili.
- (d) This language does not show any specific demarcation between the indefinite as well as the progressive forms. In other words, both these form can be used interchangeably.
- (e) Basically, there are two types of aspect markers found in this language- the -Perfective with *-ait* marker for both transitive as well as intransitive verbs and +Perfective with *-al* marker for intransitive verbs whereas *-neN* marker for transitive verbs respectively.

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Shaping of Creative Sensibility of Chitra Banerjee Divakaruni

Dr. Parmedra Mishra

ABSTRACT

Born in Calcutta and mostly educated at Calcutta University and Wright State University in Dayton, Berkley, Chitra Banerjee Divakaruni enriches the complex firmament of Diasporic writers who explore the uncanny conditions of Diasporic realities; the phenomenon of isolation, alienation, cultural heterogeneity, expatriation, syncretism, dialogisms and hybridity in identity and their relationship with phenomenon of the world. She has been a sensitive woman, a consummate artist, a visionary endowed with exceptional human sensibility and innovative vision. The paper in context seeks to explore the dimensions of diasporic sensibility in some of Divakaruni's seminal books which further gives rise to intellectual curiosity and look at mentioned texts in the light of diasporic intricacies.

Keywords : Creative sensibility, cross cultural identity, heritage & ethnic arts

Chitra Banerjee Divakaruni enriches the complex firmament of Diasporic writers who explore the uncanny conditions of Diasporic realities; the phenomenon of isolation, alienation, cultural heterogeneity, expatriation, syncretism, dialogisms and hybridity in identity and their relationship with the phenomenon of the world. She has been a sensitive woman, a consummate artist, a visionary endowed with exceptional human sensibility and innovative vision. She has been conscious for the problems and issues related to the life of women. Since 1991, she has been the founder president of MAITRI, a help line for South Asian Women that works to redeem the sufferings of the victims of domestic violence and other traumatic situations. As a president of MAITRI, she made rigorous efforts to study and to investigate the root cause of the problems of women across the globe. The literary career of Chitra BanerjeeDivakaruni begins with the publication of her debut short collection *Arranged Marriage* (1995). The realist discourse of cultural conflict in the multilingual society forms a central motive in her writing. Even in “Arranged Marriage”, most of the stories are the narrative account of the experiences of women immigrants and their resistance against cultural and gender ideologies in the diverse cultural surroundings. The novel, designed on the lines of Magic Realism, is the imaginative account of the experiences of a woman who being well equipped in the secret properties of spices is universally known as ‘*Mistress of Spices*’. The novel encapsulates three major events which revolve around the narrative and life of Tilo; Tilo as a migrated women who experiences Diasporic realities in the uncanny world of America, Tilo as a Mistress of Spice who explores the mythical realities of Indian cultural which allows her to cure the illness of others through the mystical

properties of spices, and Tilo as a beloved who gratifies her physical need and her life is completely changed after she marries Raven.

The novel *Sister of My Hearts* (1999), explores the texture of marriage, friendship between two women of Indian culture and mythical realities, Tradition and Modernity and some features of Fairy Tales. Two Indian girls; Sudha and Anju narrate the texture of their narrative in which she covers the journey of their life through childhood, adolescence, and early adulthood. The novel recounts the process of epistemological construction of Sudha and Anju. It also expounds how they experience social, cultural and linguistic realities which shape the process of their becoming or the reality of their *Bildung* formation. The novel has been divided into two books; “The Princess in the Palace of Snakes” and “The Queen of Sword” in which the process of becoming and unbecoming of both Sudha and Anju have been explored. The novel reinstates some underlying features of female *Bildungsroman* as has been expounded by Jerome Hamilton Buckley’s *Season of Youth: The Bildungsroman from Dickens to Golding* (1974) defines it the “[N]ovel of all-around development or self-culture with a more or less conscious attempt on the part of the hero to integrate his powers, to cultivate himself by his experience”¹. The *Bildung* vacillates in the space between the child to the youth and the youth to the age of adulthood, the protagonist experiences several stumbling stones which propel her journey further, however the narrative pattern of the novel charts the growth and development of the character but it does not allow the protagonists to attain their inner culture, in fact they attain a failed *Bildung* which is amply clear through the failed narrative of Sudha and Anju. The first book of the novel recounts the relationship between Sudha and Anju, how they become almost inseparable friends, sisters and a constant companion for each other. “The Prince in the Palace of Snakes” states that both Suhda and Anju grow in a family which is controlled and run by three mothers; Pishi, Gouri, and Nalini. Pishi is the aunt of Sudha and Anju and the youngest brother of Pishi, Bijoy Chatterjee marries Gouri and thus Anju is the daughter of Bijoy and Gouri. Nalini is the mother of Sudha. Hence, the protagonists grow in a joint family, though they are sisters yet different. Sudha is a storyteller and dreams to maintain a family whereas Anju is very enthusiastic to study literature in a collage. When they are caught skipping their schools, the plan of their life is changed and the family prepares them to get married and finally they marry on the same day. Sudha moves along with their husband whereas Anju plans to move to United States of America where her husband lives. Though they are separated yet they are in constant touch with each other through letters. Finally, Sudha along with her daughter goes to Anju where two sisters are united but it offers some other kind of challenges in their life.

The Vine Desire (2002) with its extraordinary depth and sensibility, probes the trauma of immigration in the background of the complexity of personal relationship where the two lifelong friends get reunited and how the reunited relationship goes under a dangerous metamorphosis when the husband of one is attracted towards another. The book one

“Subterranean Truth” records “The day Sudha stepped off the plane from India into Anju’s arms, leaving a ruined marriage behind, their lives changed forever. And not just Sudha’s and Anju’s, Sunil’s life changed, too. And baby Dayita’s, like invisible sound weaves that ripple out and out, the changes reached all the way to India, to Ashok waiting on his balcony for the wind to turn...the changes multiplied the way vines might in a magical tale, their tendrils reaching for people whose names Sudha and Anju did not even know yet”². Hence, in *Vine of Desire* there is a fine balance of internal and external conflict.

The novel *Queen of Dreams* (2004) marks a growth of Divakaruni’s vision of immigration. The narrative is focused on the conflict and crises of survival of a Bengali immigrant family living in California at the beginning of new millennium. The mother, who comes from the native slum area of Calcutta, is endowed with the exceptional power of interpreting the hidden messages of the dreams of her customers. Like that of the mistress of spices, her identity has been acknowledged as the ‘Queen of Dreams’. She wants to spare her daughter Rakhi, from the tales of her strange and painful past. Rakhi, in spite of her birth and nurturing in American life, unconsciously retains her innate bonding with Indian life, Indian scenery and Indian culture. She is married to Sonny, another Indianized American but fails to get desired contentment in her married life. However her six year old daughter Johna remains a link between them. Besides of her fascination for painting, Rakhi in association with her father runs a *Chai Shop* and this chai shop becomes the meeting point for all distinguished immigrants. It provides a natural feeling of fraternity for the immigrants. After the death of her mother in a car accident, her father tries to make financial support to save ‘chai shop’ from being closed. Father also supports Rakhi in translating her mother’s dream journals from Bengali to English to reconstruct the mystery of the life of her mother. The novel is structured as the postmodern metanarrative and the narrative moves between past and present. In *Queen of Dreams*, in the background of magic and fancy, Chitra Banerjee Divakaruni deals with the postmodern issues like racism, terrorism, painting, dreams and the conflict of dislocation and relocation affecting the life and sensibility of immigrants. Here Divakaruni presents a composite spectrum of enigmatic situation. In this novel, Johna’s anxiety to discover India through her own imagination suggests that the shadows of homeland are integrated in the inner consciousness and they are beyond the constraints of time and space.

The novel *The Palace of Illusions* (2008) reinvents Indian myth in the light of western ideologies. It is an attempt of Divakaruni to give a voice to Panchaali, the fire born heroine of *Mahabharata*. The novelist here has tried to weave a vibrant interpretation of the ancient tale of Panchaali’s being married to five royal husbands. Panchaali did her best to support her husbands to regain their status and kingdom. However, she could not deny her complicated friendship with the enigmatic Krishna or her secret attraction to the mysterious man who is her husband’s more dangerous enemy.

In *One Amazing Thing* (2010), Divakaruni makes experiment in the mode of travel

narrative with the ample scope for the self-revelation of the characters. The structure of the novel is the collection of the experience of nine travellers trapped in the visa office at an Indian consulate after a massive earthquake in an American city. The group consists of two visa officers, an Indian woman in her last years. Her granddaughter, Lily, is an ex-soldier haunted by her own guilt. Uma is an Indian American girl bewildered by her parent's decision to shift to Kolkata. Tariq is a young Muslim from Kolkata. As rescue operation was going on, to come out of the trauma of earthquake, they begin to tell each other stories related with their own life, narrating one amazing thing from each one's life. These tales are the tales related to the harsh realization of life with the immense possibilities of affirmation of human conditions.

Apart from some notable novels, ChitraBenerjeeDivakaruni also has penned some beautiful collection of short stories. The first collection of short stories entitled *Arranged Marriage* (1995) contains eleven stories; "The Bats", "Cloths", "Silver Pavements, Golden Roofs", "The World Love", "A Perfect Life, The Maid Servant's Story", "The Disappearance", "Doors", "The Ultra Sound", "Affair", and "Meeting Mrinal". Divakaruni with these short stories explores the realities of Diaspora where she delineates the condition of cultural alienation, expatriation, assimilation, disassociation, hyphenated identity, in-betweenness, syncretism and hybridity as has been explicated by HomiBhabha's *The Location of Culture* (1994)³. The narrative of the story explores the phenomenal realities of cultural dissociation and differences as has been observed by Rey Chow *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies* (1993)⁴. Similarly, Divakaruni expounds some major components of culture which constitute the fulcrum of her Diasporic realities. She writes about on clothes, human relationship and all temporal realities which form the culture of her epistemic construction. Raymond Williams in his *Culture and Society* (2001) elucidates the fact that all small components of a culture constitute the structure of feeling or the arena of one's epistemic structure. The novelist, short story writer and also a poet, Divakaruni exemplifies the philosophical position of Raymond Williams as far as the matter of the construction of one's structure of feeling is concerned.

The second story entitled "The Intelligence of Wild Things" explains the phenomenon of how the shift of geography creates some irresolvable barriers, however Divakaruni endeavors to address the structural realities of all binaries and tries to establish balance between past and present, native and alien, pragmatism and human values and the temporal and timeless. Towards the end of the story, Divakaruni condemns the narrator and she records, "That is the trouble with our Indian families, always worrying too much. Is it good for your brother to be on his own for a while. He is probably having a great time at the university. For all you know, he has half a dozen girlfriends and would much rather you did not keep tabs on him."(46). Thus the story passes through the conduit of emotional tempest where pathos and empathy dominate. The story also suggests that it is possible to reconcile the hiatus between cultures but is extremely difficult to resist the burden of emotion that is

integral to human existence as it has been theorized by Arthur Danto's *Narration and Knowledge* (1985)⁵. Further the story "Love of a Good Man" also addresses the question of personal sensitivity and conflict. The plot of the story encapsulates the action and the narrative of the mother and the father in order to unfold the thematics of emotional crises and the texture of emotional crises has aptly been delineated by Jain, Jasbir Jain's *Writers of Indian Diaspora*(1998)⁶.

When the volume comes to "The Unknown Errors of Our Lives" the writer turns towards the complex texture of human relationship. She does not provide the reader with psychological crisis in human relationship but she also underlines different lacunas and gaps which may fissure the human relationship in social and cultural hemisphere as has been adumbrated by John McLeod's *Literature of Indian Diaspora* (2000)⁷. The ultimate story entitled "The Names of Stars in Bengali" involves the poetics of exile, obscurity between mother and daughter relationship, nostalgia for the childhood memories and the clash of values of East and West. In a nutshell the story sums up all major arguments that Divakaruni has attempted to establish. Beena Agrawal in her *Chitra Banerjee Divakaruni: A New Voice in Indian English Fiction* (2016) reinstates:

The experiments with the dimension, variety and intensity within the limited canvas of short story impart a distinction and innovative direction to the sensibility of Divakaruni. Liveliness, twilight of gloom and joy, depth of sentiments and deconstruction of invisible spaces of human consciousness constitute the texture of her writings. The light of the prism of the short stories of Divakaruni collected in the volume *The Unknown Errors of Our Lives* of her reflects and represent the domain of her Diasporic realities. Her over sensitivity for the emotional affinities in personal relationship at the diverse levels of human experiences make her stories a thing enduring popularity that is beyond the constraints of time, place and cultural constraints. The echoes of human sentiments give a window to the sublimity and the distinction to the art of Divakaruni⁸.

Apart from her fictional works, Divakaruni is also known for her poetic composition. The corpus of her poetic composition is a rich testimony of her profound thoughtfulness, richness of imagination, deep emotional appeal and seriousness of purpose. Her celebrated poetic collections are *Dark Live the River* (1987), *The Reason for Nasturtium* (1990), *Black Candle: Poems about Women from India, Pakistan, Bangladesh* (1991), and *The Leaving Yuba City*(1997). These collections echo the voices of Indian immigrants settled in America. Divakaruni has attempted to paint the curiosity and sensibility of children. She has written *Neela, Victory Songs* (2002) where the sketches have focused on the adventures of a twelve year old girl whose father was involved in the struggle of Indian war of Independence. Similarly, *The Couch Bearer* (2003) presents a fantasy in which twelve year old Anand returns a magical Couch shell to the distant Himalayans from which it had come. In context of *The Couch Bearer*, the quest adventure has an exotic flavour, magical background from traditional Tales and deliciously detailed description of Indian food.

Like Bharati Mukherjee, Chitra Banerjee through her novels constructs the world of immigrant's experiences and represents the plight of Indian immigrant women. The emotional identification and affirmation of self-anguish through their conflicts; provide a rare authenticity to her narrative presentations. In the galaxy of immigrants' literature, Divakaruni breaks the traditional matrix of 'home and homelessness' and constructs varied narrative patterns to provide ample spaces to her immigrant characters to reveal their suppressed sensibility for their homeland. Besides of the nostalgia of the characters, she encourages ethnic arts, performances, ethics and poetic realization of native sensibility. She has a realization of paradigms and commitments of her narrative art. Locating her position in the realm of Indian Diasporic writers, she admits:

Each one of us has our own concerns, style and subject matter. Some of mine are immigrant issues, women's roles and an interest in folk tales and magic. I have also become very interested in writing for children. (Interview: Deslit Daily)⁹

Her agenda is evident because in her writings, she presents the message of cross-cultural understanding beyond the ivory towers of academia. She defines her own positions, "I am a listener, a facilitator, connectors to people, to me, and the art of dissolving boundaries is what living is all about." (Interview: Softky Elizabeth). As a writer she fulfils a significant role, the role of the 'connector' of cultures. She writes with the assumption that women as immigrants, have a better sense of cultural identity and they can more successfully work for the assimilation of cultures. Deviating from depressing cultural bouts, she records the incidents and the consequences of the horrors of violence against women crossing cultural boundaries. The idea of national consciousness, realization of the warmth of the mechanism of personal relationship, innate bonding with geography and culture, inheriting the heritage of ethnic arts, have been the prime issues integrated in the Diasporic consciousness presented by Divakaruni in her writings.

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Infusion of English Language – Literature, Media and Business English

Dr. B. Cauveri

ABSTRACT

The article focuses on the different teaching materials and methods that can be adopted by the teachers of English while teaching it as a second language in Indian classrooms. It advocates fluid teaching materials and methods which permeate the sensibility of the learners and develop their critical and creative thinking necessary for learning English. It also highlights the necessity of providing an understanding to the learners that language does not exist merely as a set of rules but modifies and is modified by the real world. A few examples are discussed to illustrate how the language of politics, business world and academia is shaped by the conscious and unconscious prejudices of race, gender and hierarchical set up and how these can be offset by the judicious use of language and tools of language.

Key words: English, teaching, fluid, materials, methods, critical and creative thinking, real world, tools of language

‘Infusion’ – the word ‘infusion’ has been used deliberately in this context. Cambridge English Dictionary gives the meaning of the word ‘infusion’ as follows:

As a noun - **the act of adding one thing to another to make it stronger or better**

As a noun - **a drink made by leaving tea leaves or herbs in hot water**

As a noun in American English - **an inward flow that helps to fill something**

<https://dictionary.cambridge.org/dictionary/english/infusion>

To explain, the infusion (drink/product) of active and meaningful use of language can be produced when different contexts for communication are created through the addition/exploitation of different types of resource materials (herbs) from Literature, Media and Business English. As an effect, active learning takes place when language is infused into the learners (by teachers), and when the language infuses (permeates) them. The emphasis here is on the ‘permeability’ of language learning materials, contexts and skills and the permeability of the learners.

Creating contexts using materials from other areas:

Media and Speaking Skills

One or two specific examples are discussed below:

The British Prime Minister Winston Churchill is well known for his oratory, and the following is the famous and often repeated incident about him in books and media.

It was II World War period. Churchill was on a visit to White House for talks with the American President FD Roosevelt to seek their support during World War II. One day when Churchill was in his bath

... Roosevelt stopped by his room for a chat. The Prime Minister opened his door in the buff and said, "You see, Mr. President, I have nothing to hide from you.

http://content.time.com/time/specials/packages/article/0,28804,2005073_2005072_2005092,00.html

Churchill's presence of mind and way with words also made for great political diplomacy as it helped to instill the confidence that the British had no hidden agenda in asking America to get involved in the War.

Following is another significant incident from the life of Gandhiji.

In 1931, Gandhi, while on his way from visiting the British King George V and Queen Mary, was questioned by a journalist regarding his (Gandhi's) scanty clothing. Gandhi's typical reply was: "But the King was wearing enough for the both of us."

<https://scroll.in/article/852143/mk-gandhi-s-most-indelicate-gift-for-queen-elizabeth-and-other-stories-about-khadi>

It is interesting to note the political sagacity of Gandhi here. His answer points out, according to Gandhi, both to the luxurious and superfluous way of life of the King, the economic poverty imposed on the Indians by the British Government and his determination to abjure clothes made in Britain.

The teachers of English have to pause and ponder how many of them recall such incidents (which grabbed the headlines) or similar ones while imparting speaking skills. The ability to connect to the immediate situation and felicity with language, both, are essential not only for effective communication but also to turn an embarrassing moment to one's advantage. To extend this a little further, it can be observed that in the first incident a parallel is drawn between the 'nakedness' and 'laying the cards open', while in the latter a contrast is drawn between Gandhiji's 'scanty' wear and the King's 'plenty'.

Academia and Business English

Writing the statement of objective in the resume

The teachers of English, on numerous occasions, have found learners struggling with framing their Statement of 'Objective' in a resume. The following passage makes a distinction between Business English and Creative use of writing:

Writing for a business audience is usually quite different than writing in the humanities, social sciences, or other academic disciplines. Business writing strives to be crisp and succinct rather than evocative or creative; it stresses specificity and accuracy. This distinction does not make business writing superior or inferior to other styles. Rather, it reflects the unique purpose and considerations involved when writing in a business context.

<https://writingcenter.unc.edu/tips-and-tools/business-letters/>

Of course, there is nothing wrong with the above explanation. But is it all the way about accuracy from the beginning to the end? Writing the ‘Career Objective’ calls for a little introspection, envisioning or even imagination, as at I year level the learners may not be clear about what they actually want to become. What is the role of teachers of English in this scenario? Are they merely supposed to show the innumerable samples available online and elsewhere?

Steve Jobs delivered a speech in 2005 at the Stanford University. In the speech he urges us to find what we really want to do. Listening to and reading his speech will inspire the learners to find out what they really want to do with regard to their work, and this in turn will lead the learners at least to attempt to articulate their career objective in writing.

Though Job’s words sound obvious, they are powered by the sincerity of his purpose and the truth of his experience.

I’m convinced that the only thing that kept me going was that I loved what I did. You’ve got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven’t found it yet, keep looking. Don’t settle. As with all matters of the heart, you’ll know when you find it. And, like any great relationship, it just gets better and better as the years roll on. So keep looking until you find it. Don’t settle.

<https://news.stanford.edu › 2005/06/14 › jobs-061505>

Language and Tone in a cover letter

Language and tone can be exemplified by considering more mundane but important parts of a cover letter for a job application – ‘Salutation’ and ‘Subscription’. When the teachers value answer scripts, they observe that many of our learners write them as “Respected Sir” and “Yours obediently”. Can it be because they are still not able to get out of their practice of writing in schools or is it because that they still are not able to get out of the practices expected in a still traditional hierarchical society?

How do the teachers let the learners understand that the cover letters and formal letters require a polite tone but not a subservient one? How to wean the learners out of this

writing habit? It is high time that we took them to the real world of business houses where hierarchies are breaking down. Perhaps, Corpus Linguistics, the online data gathered from the real world of business, can help us to get a peep into them.

Business World and Gender

Is the business world a 'stand alone' world with nothing but matter of fact objective information and messages? Ms. Sudha Murthy's (Co founder of Infosys and wife of Mr. Narayan Murthy, the Founder of Infosys) account of the beginning of her career with the Tatas proves otherwise.

Sudha Murthy was a last year engineering student at IISc., Bangalore.

One day, while on the way to my hostel from our lecture-hall complex, I saw an advertisement on the notice board. It was a standard job-requirement notice from the famous automobile company Telco (now Tata Motors) ... It stated that the company required young, bright engineers, hardworking and with an excellent academic background, etc.

At the bottom was a small line: 'Lady Candidates need not apply.' I read it and was very upset. For the first time in my life I was up against gender discrimination.

.....

Immediately, she wrote a letter to JRD Tata thus:

'The great Tatas have always been pioneers. They are the people who started the basic infrastructure industries in India, such as iron and steel, chemicals, textiles and locomotives they have cared for higher education in India since 1900 and they were responsible for the establishment of the Indian Institute of Science. Fortunately, I study there. But I am surprised how a company such as Telco is discriminating on the basis of gender.'

It is not the usual kind of job application letter, but it helped to foreground the gender blindness in the automobile industry. The story goes that she was called for the interview and got selected on the basis of her meritorious performance. Later Sudha Murthy says:

Close to 50 per cent of the students in today's engineering colleges are girls. And there are women on the shop floor in many industry segments. I see these changes and I think of JRD.

All these show the personal interest and commitment that is required not only in automobile industry but in any job sector. In fact, business experts advise an applicant to use the personal pronoun 'I' and the active voice in a job application letter.

<http://hrlink.in/topics/a-letter-from-a-girl-to-jrd-tata-in-1974-very-inspirational-read-through>

Article sourced from: Lasting Legacies (Tata Review- Special Commemorative Issue 2004), brought out by the house of Tatas to commemorate the 100th birth anniversary of JRD Tata on July 29, 2004.

Grouping or organizing ideas

One of the skills that the learners and teachers have to develop is grouping or classification of ideas and arranging them in meaningful order. This is an essential skill in writing an essay, drawing a classification table and even while preparing power point slides.

But the serious lack of it can be seen in the pages and pages of essays written by the learners without paragraphs; in the messed up details of business quotation letters; in the slides crowded by chunks of paragraphs or even pages of writing!

Of course, electronic formatting tools help the teachers and learners in formatting their writing. But unless the learner knows what appropriate materials or content to bring under the different levels of headings, they cannot make a meaningful whole.

One of the methods that could be followed in the class is to prepare cards with different but connected ideas, shuffle and distribute them among the learners and ask them to find their classmates having the cards with connected ideas and arrange themselves in order. After they do so, they can be asked them to read out their content and the other learners can check if the individual ideas have been arranged meaningfully.

Otherwise, a song can be played and the learners can be instructed to write a short essay on the theme of the song based on what they watched or heard.

Michael Jackson's "Earth Song" provides an appropriate context for such an activity.

<https://www.youtube.com/watch?v=XAi3VTSdTxU>

<https://www.youtube.com/watch?v=OstvvP8QuxQ> (With sub titles)

The ideas presented in the song can be grouped along the following lines:

1. *Present condition of earth*
 - a. *Sea shores*
 - b. *animals*
 - c. *human beings*
2. *Causes*
 - a. *War because of creed*
 - b. *Cutting of trees*

3. *Attitude of humans*

- a. *Concern – pleas*
- b. *Apathy – authorities and larger part of humanity?*

Conclusion

When technology is taking over human life, especially the space of teaching-learning, the teachers and learners should be aware of the dangers it poses.

1. When there is an easy access to everything, the learning resources and materials, there is a tendency to take the technology for the message.
2. Many do not read the primary sources, but copy paste half garbled thoughts that lead to the emaciation of the critical and creative thinking, whether in functional or literary contexts.

This has been illustrated light heartedly in the open house scene in *Vasool Raja MBBS* or *Munnabhai MBBS*, when Kamal Hasan, the protagonist retorts that he did not answer a specific question correctly because the question was not asked in the same order in which he had memorized the answers.

The conclusion drawn from the above discussions is not ground breaking but very important. It is important to contextualize, choose and connect the ideas and the language used before communicating (teaching/learning). To communicate effectively, there should be a seamless ‘infusion’ of one field flowing into the other and one methodology impinging on another; in other words, the critical and creative thinking and their effective expression through English language should be sparked and kept ablaze through a conscious use of fluid learning materials and methods.

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Principles of Teaching ?

Dr. Jeny Rapheal

ABSTRACT

The article is intended to familiarize teaching fraternity about the 20 principles of teaching and learning as envisaged by a coalition of psychologists of American Psychological Association (APA) who tried to bridge the gulf between education and psychology. Importance of acknowledging those principles by teachers of India is discussed in detail. In order to apply those principles in the ambiance of classroom setting we need teachers with certain professional mindset. Not all teachers, who come across those principles, are willing to experiment with them. The article is concerned about the professional personality of the teacher who commit to novelty in education.

Everything under the sun thrives according to some principles. Scientists claim that they can pin point the principles operating behind almost every aspect of human life. And their claims are always evidence based...

For a moment, think of your automobile. A set of predetermined principle will decide how it will function, irrespective of who is in the driving seat. If the person in the driving seat can successfully align his mental faculties with the working principle of automobile, he can safely reach the destination-otherwise not.

Cambridge English dictionary defines '*Principle*' as a basic idea or rule which explains or controls how something happens or works.

Knowledge about a principle predisposes the human brain to act according to some algorithms. Actions based on right principles end up in better outcomes. Haphazard action stemming mainly from the whims of the actor occurs when there is a lack of awareness of the principles operating behind the action in question.



In the context of learning what is a principle?

Unlike the rigid principles ruling the machine world, principles dominating the human life are dynamic in nature. They co-exist with myriad, ever-fluctuating factors arising from social, political, cultural, economic or technological aspects of his existence. On thinking along this line, one can say the principles behind the phenomenon called teaching or learning never remain static. Still, they are cogent resources which teachers and students rely on for the optimization of learning and teaching.

When there is an underlying principle it is easier to predict the consequence of an ongoing process. The discovery that the process of learning adheres to some clear principles is very much welcoming to the teaching fraternity. These principles, at least, can alleviate the ambiguity regarding the propriety of choices teachers make inside the classroom.

THE 20 PRINCIPLES OF LEARNING/TEACHING FOR THE 21st CENTURY

Learning as a process is a collaboration of effort orchestrated from three focal points—the student, the teacher, and the learning context. A principle is a suggested pathway to organize the activities from these three functional points so that the optimization of learning is guaranteed. If anybody follows the path, the likelihood of (effective) learning to happen is very high.

A tentative pathway gets the title of a principle only if it is functionally replicable in all intended contexts. A principle warrants universal application only if evidence-based results ensuing from repeated random trials affirms its infallibility.

A coalition of psychologists who call themselves as “Coalition for Psychology in Schools and Education” supported by American Psychological Association, tried to juxtapose latest psychological principles with the dynamics of classroom teaching. In the process, they formed 20 cardinal principles for teaching and learning. The principles have been distilled after yearlong rigorous scientific processes, including meticulous evaluation procedures for validating their applicability in the classroom.



(<https://www.apa.org/ed/schools/teaching-learning/principles/index>)

Please visit the website for a detailed version of principles

During the validation procedures, they addressed five questions usually arise in the minds of any educator:

How do students think and learn? What motivates students? Why are context, interpersonal relationships, and emotional well-being important to student learning? How can the classroom best be managed? How can teachers assess student progress?

Here are the principles.

1. Student's beliefs or perceptions about intelligence and ability affect their cognitive functioning and learning.
2. What students already know affects their learning.
3. Students' cognitive development and learning are not limited by general stages of development.
4. Learning is based on context, so generalizing learning to new contexts is not spontaneous but instead needs to be facilitated.
5. Acquiring long-term knowledge and skill is largely dependent on practice.
6. Clear, explanatory and timely feedback to students is important for learning.
7. Student's self-regulation assists learning, and self-regulatory skills can be taught.
8. Student creativity can be fostered.
9. Students tend to enjoy learning and perform better when they are more intrinsically than extrinsically motivated to achieve.
10. Students persist in the face of challenging tasks and process information more deeply when they adopt mastery goals rather than performance goals.
11. Teachers' expectations about their students affect students' opportunities to learn, their motivation and their learning outcomes.
12. Setting goals that are short-term (proximal), specific and moderately challenging enhance motivation more than establishing goals that are long-term (distal), general and overly challenging.
13. Learning is situated in multiple social contexts.
14. Interpersonal relationships and communication are critical to both the teaching-learning process and the social-emotional development of students.
15. Emotional well-being influences educational performance, learning, and development.
16. Expectations for classroom conduct and social interaction are learned and can be taught

- using proven principles of behaviour and effective classroom instruction.
17. Effective *classroom management* is based on (a) setting and communicating high expectations, (b) consistently nurturing positive relationships and (c) providing a high level of student support.
 18. *Formative and summative* assessments are both important and useful but *require different approaches* and interpretations.
 19. Students' skills, knowledge, and abilities are best measured with *assessment processes grounded in psychological science* with well-defined standards for quality and fairness.
 20. *Making sense of assessment data* depends on clear, appropriate and fair interpretation.

WHO IS GOING TO APPLY THESE PRINCIPLES?

Basically, the teaching community can be categorized into two. The first group permits whatever they learn/read/listen about teaching or education in general to influence their consciousness and professional activities. Their professional disposition is that of seekers who are in search of new knowledge and information. They surrender their intellect to ever-flexible nature of the systemic values and standards ruling their profession. They commit themselves to respond to any call for change. On reading the above mentioned twenty principles they will set out to experiment and gradually try to assimilate them into their professional behavior.



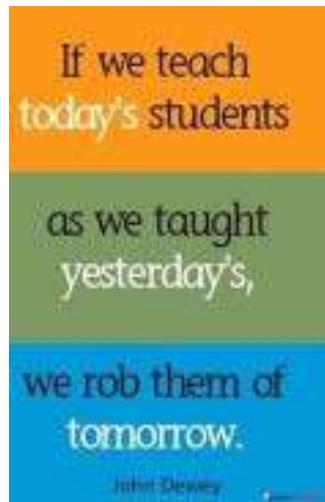
The other group does not trust in the dynamic nature of classroom teaching. Their only source of information is the day to day events taking place in the classroom. They firmly believe that there exists a wide gulf between research and practice which can never be resolved. They keep on stocking odds from daily events to strengthen their prejudices against scientific revelations. The wrong conclusions they draw with the help of their static intellect, literally blunt their professional growth. What they actually do is recycle the same data/

knowledge they gathered years ago during their professional training period, not knowing that to the contemporary world they are outdated.

Decide for yourself...which is your group, former or later?

OLD EYES FAIL TO SEE ANYTHING NEW

Let us be the bearers of dynamic professional personalities. Let us commit ourselves to openness. Have the willingness to shed off our convictions, beliefs, and attitudes about teaching once it became clear that our old ways are no longer making any significant impact. We must be curious about novel evidence-based scientific principles and eager to re-skill ourselves accordingly.



Raw classroom experiences—however explicit or realistic they may appear—will not make the professional growth a reality. A teacher, whose only reference book is hands-on classroom experiences, fails to perceive anything new. Because, most often, the teacher will be interpreting everyday classroom happenings with the help of some old, perhaps outdated, viewpoints or standards. If so, even after decades of professional experience the teacher will be just regurgitating his/her old ways.

Growth-minded teachers keep their senses tuned to the new findings in education and the related human sciences like psychology, sociology, neuroscience etc. Let us dream of a tomorrow where teachers are constant seekers of facts—the facts which will ensure better teaching experiences and constant refinement of teacher-student relationships.

An effective teacher allows the constant influx of knowledge/information to reorganize her intellect on a daily basis. Because she knows that, what she learned yesterday need not be relevant in today's classrooms. The world is moving fast and she has to keep pace with it.

Referecne :

University of Tennessee. Seven Principles for Good Teaching. Online. <https://www.utc.edu/walker-centre-teaching/learning/teaching-resources/7-principles.php>. Retrieved on 12 Nov. 2019

Old assumptions	New assumptions
• People transfer learning with ease by learning abstract and decontextualised concepts.	1. People learn in difficult contexts.
• Learners are receivers of knowledge.	2. Learners are constructors of knowledge.
• Learning is behaviouristic and involves the strengthening of stimulus and response.	3. Learning is a constant evolution.
• Learners are blank slates ready to be filled with knowledge.	4. Learners are situated in situations.
• Skills and knowledge are best acquired independent of context.	5. Skills are acquired in context.
	6. Assessments are realistic.

Colonial Discovery of Buddhism and Brian Houghton Hodgson (1800-94)

Prof. Diwakar Kumar Singh

ABSTRACT

The biography of Buddhism as a discipline in Colonial India offers a fascinating facets of Colonialism. It also enables us to understand discursive episteme of power and its superstructure. The discovery of past from antiquarian gaze gave a codified, documented and so called systematic version of history. Encompassing meaning of an object or artifact emanated from collaborative domains of discovery, display and definitions. Translation of texts too became persuasive exercise during early 18th and 19th century. The quest for cataloguing information culminated into poetic colonization of Indian languages, texts, practices, rituals, law and religion. The study of Hinduism in general and Buddhism in particular draws a considerable attention for a number of reasons. Firstly in beginning Buddhism could not acquired considerable attention. Nevertheless it was Sir William Jones who in his writing identified Buddhism as separate and different from Hinduism. The individual and institutional efforts led the discovery of Buddhism, a religion which was lost and forgotten on the land of its birth. A man who played a very significant role in study of Buddhism was Brian Houghton Hodgson. The paper revolves around individual endeavors made by Hodgson juxtaposing the narrative along the Asiatic society's significant institutional contribution.

Key words: Hodgson, Buddhism, Manuscript, Colonialism, Orientalism

In 1862 Max Muller wrote that 'the real beginning of the historical and critical study of the doctrine of the Buddha dates from the year 1824. In that year Mr. Hodgson announced the fact that the original documents of the Buddhist canon had been preserved in Sanskrit in the monasteries of Nepal (Max Muller 1869: 187). He significantly contributed in the beginning of systematic study of Buddhism in the Europe which has been acknowledged by Eugene Burnouf in his *Introduction a l'histoire du Buddhisme indien*. The present paper unlocks the discursive tale of Buddhism and unfolds Asiatic society's contribution in study of Buddhism.

Discovery of Buddhism: Debates and Perspectives

The study of Buddhism in Colonial times offers a discursive gaze to map out its contours. For many reasons the term discovery entails fascinating yet a polemical discourse as it touches upon facets of preconceptions, objectification and knowledge production embedded in idea of defining 'others'. Buddhism was born as an object of western knowledge which according to Raymond Schwab dates from 1680-1880 (which is termed as Oriental

Renaissance). However piece of information about Buddhism existed from 1000 A.D in Europe. From 13-18th Centuries West was introduced to Buddhism by number of travelers such as William van Ruysbroeck, Marco Polo, John of Monte Carvino and many others whose itinerary tale are replete with Buddhist encounters.

In 1693, Simon de la Loubere, an envy of Louis XIV made an interesting observation. He concludes religion of Syiam has come from Ceylon. He further goes on to say Chinese bonzees gained their doctrines from Thailand. A loosely comparative philological approach led him to believe that Chinese Buddhism was originated from Siam. Indian connection of Buddhism was completely either dismissed or ignored by him. Later contrary to that view, it was John Crawfurd based on H.H Wilson notes, concluded in his journal of an embassy to Siam and cochin China that the “Buddhism of Siam has no direct connexion with the worshiping of that name as it originated in Tartary, of which the Siamese appears to know nothing – that it is derived from reform or regeneration of that religion which originated in Magadha, the Modern Behar in the sixth century before the birth of Christ”... (Almond 1988 :13-14).

The interesting part of the tale is the way it was perceived, defined and classified as category of belief system. Philip Almond aptly argues that the creation of Buddhism took place in two more or less distinct phases. The first of these coincided with the first four decade of nineteenth century. During this period Buddhism was an object was instanced and ‘manifested out in the Orient’ in a spatial location geographically, culturally, and therefore imaginatively other. Buddhism, as constructed in the west, made manageable that which encountered in the east by travelers, diplomats, missionaries, soldiers, traders and so on. Buddhism, as taxonomic objects organized that which the westerner confronted in an alien space, and in so doing made it less alien, less other. The locus of Buddhism was Orient (Almond 1988: 12-13). He further says “Buddhism by 1860 had come to exist not in the orient but in the Oriental libraries, and institutes of the west through the west’s control of Buddhism’s own textual past.

The exercise of classification and categorization emerged from an endavour to control and produce its textuality. In Saidian terms it was ‘paradigmatic fossilization’ argues Lopez based upon ‘the finality and closure of an antiquarian or curatorial knowledge’. Donald Lopez in his seminal work considers Buddhism as an hypostatized because it had been created by Europe and also be controlled by it (Lopez: 7).The pursuit of inquiry led creation of facile dichotomy of pure and degenerated. For instance Tibetan Buddhism was considered and ‘seen as degenerate and inauthentic even not Buddhism but Lamism (Lopez 1995).

The origin of Buddhism also surfaced in writings and ethnicity of the Buddha too became persuasively imaginative yet problematic exercise. For instance William Jones was first who suggested that Buddhism and Egypt are connected. He argues that Sa cya or Si Sak either in person or through a colony from Egypt, imported the mild Heresy of the Ancient Buddha to India and he based his view partly on the Ethiopic character of the

feature of the Buddha in statuary (Almond : 20). Robert Perciveal also concluded Buddha's facial feature in terms of African origin. In 1810 Edward Moore in his 'Hindu pantheon' made remark that Buddha's lip seems Ethiopian. However in 1819 Jean Abel Remusat refuted all such theorization by suggesting its the central Indian origin. In 1820, John Crowfurd noticed or perhaps tried to reject the idea of Buddha's African origin when he found absence wooly African hair from statues of Buddha in Borobadour.

Moreover it would be interesting to see how the William Jones, a polyglot and founder of Asiatic Society of Bengal expounded an idea of two Buddha. In 1790 he wrote

'The Brahamnas universally speak of the Bauddhas with all malignity of an intolerant spirit; yet the most orthodox among them consider Buddha himself an incarnation of Vishnu. This is contradiction hard to be reconciled unless we cut the knot, instead of unifying by supposing with giorgi that there were two Budhha, the younger of whom established the new religion, which gave great offence to India and was introduced into China in the first centuary.

The two Buddha theories could not survive any longer as text and scholarship delved deep. And Buddhism as a discipline emerged as a discursive episteme in Europe.

Manuscripts, Translations and Network of Textual transaction:

By 1850s Buddhism was perceived as distinct religion and generated plenty of debates among European scholars. In 1844 Eugene Burnouf published a monumental text *Introduction a l histoire du Buddhism indien*. Edward Roer who reviewed this book in the *Jounal of Asiatic Society of Bengal* .

As a fortunate combination of circumstances had concentrated at Paris all the first and secondary sources for the history of Buddhism, a man was required who united to a profound knowledge of the ancient language of India, an acquaintance with modern languages and literature of the Buddhist, the critical tact of the philologist and historian , and the comprehensive grasp of the philosophers, qualities which is E. Burnof are most happily blended together. A man who played a significant role in Burnof' basis or his source writing was Brian Houghton Hodgson. He dispatched 147 manuscripts to Paris. In 1862 Max Muller wrote that "the real beginning of an historical and critical study of doctrines of Buddha dates from the year 1824. In that year Mr. Hodgson announced the fact that the original documents of the Buddhist canon had been preserved in Sanskrit in the monasteries of Nepal (Maxmuller, chips from a German Workshop vol 1).

Max Muller wrote

"It never rains but it pours, whereas for years, nay for centuries, not a single original documents of Buddhist religion had been accessible to the scholars of Europe, we witness in a small space of ten years , the recovery of four complete Buddhist literatures . In addition to discoveries of Hogdson in Nepal, of Cosma de koros in Thibet, and of Schmidt in Mangolia, the Honourable George Turnour suddenly presented to the world Buddhist literature of Ceylon, composed in the sacred language of that island, the ancient Pali"

Who was Hodgson?

Born in 1801, Hodgson studied at Haileybury College unlike his contemporary he however was not from affluent background. He did not study at Oxford or at Cambridge but joined east India company's training school for its officers the famous Haileybury College in 1816. He impressed his contemporary at Haileybury College by passing out tope of the his years in Bengali, Classics, political economy, Hindi and Persian. Hodgson was entitled, as head of the year at Haileybury to choose presidency as per his choice and he chose to be in Calcutta. He further joined Fort William at Calcutta and continued his interests in studying classics. Unfortunately the climate did not suit him and he was diagnosed with Liver problem. A major setback as he confronted with difficult options for his further stay in India. Doctor gave him difficult and cruel choices six fit underground, resign the service or get a hill appointment.

Later in 1820 he got appointed in Nepal to the post of Assistant Resident at the court of Nepal. During his stay in Nepal he kept correspondence with Max Muller, Hunter and Austain Waddell. All were engaged scholars. Hunter a close friend who also became his biographer later and much of his details comes from Hunters's writing. Its difficult to say whether he shared a good relation with Jones or not. The map of Scholarly pursuit sheds some light however difficult to conclude those difference in terms of personal relation. Hodgson became a trenchant critique of view shared by Jones that talks about Buddhism's connection with Africa.

The posting in Nepal led him to pursue his ethnographical interest and due course of time he encountered Buddhism.

Soon his arrival in Nepal he wrote a letter to Dr. Wallich Hodgson that

"I began to devise means of procuring some accurate information relative to Buddhism; for though the regular investigation of such subject was foreign to my pursuit , my respect for science in general led me cheerfully avail myself of the opportunity afforded, by my residence in a Baudha country for collecting and transmitting to Calcutta the material for such investigation. There were however serious obstacles in my way arising out of my jealousy in the regard to any profanation of their sacred things by an European, and yet more resulting from Chinese notions of policy adopted by this government. I nevertheless preserved; and time and patience and dexterous applications to the superior intelligence of the chief minister, at length rewarded by my toils." (Hodgson : 1828)

'My first object was to ascertain the existence or otherwise of Baudha Scripture in Nipal ; and to this end I privately instituted inquiries in various directions. In the course of which the reputation for knowledge of an old Baudha residing in the city of patan, drew one of my pupil to his abode. This old man assured me that Nipal contain many large works relating to Buddhism; and some of these he gave me list. Subsequently when better acquainted he volunteered to procure me copies of them. His list gradually enlarged as his confidence increased; and at a length, chiefly through his kindness, and his influence with

his brethren in the Baudha faith, I was enabled to procure and transmit to Calcutta a large collection of Baudha scriptures.

His quest for manuscripts in the city of Patan in Nepal led him to discover a man whom he calls old Baudha, who also became his guide in search of manuscript. In his 'A Sketch of Buddhism' published in 1828 he persuasively reflects his temptation for manuscripts as he says:

"Meanwhile, as the Patan Baudha seemed very intelligent, and my curiosity was excited, I proposed to him a set of questions, which I desired he would answer from his books. He did so; and these questions and answer from the text of this paper. Having in his answer quoted sundry slokas in proofs of his statement; and many of the scripture where these were taken being now in my possession, I was tempted to try the truth of his quotation. Of that, my research gave me in general satisfactory proof. But the question of the books led to questions respecting the relative age and authority; and, tried by this test, the Baudha's quotation were not always so satisfactory. This, one step led to another, until I convinced the idea of drawing up. With the aid of my old friend and his books, a sketch of the terminology and general disposition of the external parts of Buddhism, in the belief that such a sketch, though imperfectly executed, would be of some assistance to such of my countryman as, with the books before them, might be disposed to enter into a full and accurate investigation of this almost unknown subject. (Hodgson 'Essay on the Languages, Literature, and Religion of Nepal and Tibet : 35-36)

He met a person named Amrita nanda. A man who led him to discover the treasure trove Sanskrit manuscripts which he collected from Nepal and donated them to libraries in London, Paris and in India. Hodgson distributed 423 manuscripts to libraries in Calcutta, London, Oxford and Paris. His official stay in Nepal and pursuit of Buddhism culminated into his writings on various aspects of Newari Buddhism. He gifted 66 manuscript to library of the college of Fort Williams, in 1827, and continuing until 1845: 94 to the library of the Asiatic Society of Bengal. 79 to Royal Asiatic Society, 36 to India office Library, 7 to Bodleian, 88 to Societe Asiatique 59 to Burnouf. These manuscripts include *Astasahasrikaprajnaparmita, the perfection of wisdom in eight thousand lines*, the *Gandvuya. Lankavatara etc.*

His decision to send a huge numbers of manuscripts to Burnoff in Paris lies perhaps in the reason that his consignment was not acknowledged by either in Calcutta or in London. However he writes:

It is sufficient happiness for me to have discovered and placed within the reach of my countrymen the material for more accurate investigation, by those who have the leisure, patience and knowledge for the undertaking; and who, with competent talents, will be kind enough to afford the world the benefit of so irksome an exercise of them (Hodgson 1828:99).

The claim for credit got amply pronounced when his essay was not received in serious intellectual circles as he writes;

‘Such insidious compel me to avow in the face of the world my conviction that, whatever the Chinese and Mongolian works on Buddhism possessed by the French savans may contain , no intelligible view were thence derived of the general subject before my essay appeared or could have afterwards, but for the lights those essay afforded. I had access to original Sanskrit scriptures of the Buddhists, and they were interpreted to me by learned natives, whose hope hereafter depended upon a just understanding of their contents. No wonder, therefore, and little merit, if I discovered very many things inscrutably hidden from those who were reduced to consult barbarian translations from the most refined and copius languages upon the most subtle and interminable of topics, and who had no living oracle ever at hand to expound to them the dark signification of written words- to guide their first steps through the most labyrinthine of human mazes.’(Hodgson 1828: 110).

Two major and seminal works he published First “ Notices of the Language, Literature and Religion of Nepal and Tibet’ and A sketch of Buddhism’ both published in 1828. Hodgson ‘s essay were first published in Asiatic Reserches and Transactions of the Royal Asiatic Society and subsequently reprinted in Notices of the Languages, Literature and Religion of Nepal and Tibet. He published 11 articles on Buddhism from 1827 to 1841. In Calcutta the manuscripts was used only by Cosma de koros however those manuscripts were not catalogued till 1882. In 1888 it was catalogued by Rajendra Lal Mitra in *The Sanskrit Buddhist Literature of India*.

His formulation for four school of Buddhist philosophy was not his own interpretation rather was based on his native assistant Amritanand. Though the four school classification of Buddhist thought generated great interest yet it was mistaken formulation. Swabhadika, Aiswarika, karmika and Yatnika were those four school of Buddhist philosophy designated by Hodgson. It was mis translation of sutras and text by Hodgson or rather his native informants.

Interestingly he widely acknowledged his native informant Amitratanand that reveals the Orient was not entirely constructed by Orientalist rather the role of native was significant. It also shows individual approaches towards ethnography and knowledge production. For instance Max Muller’s letters clearly spell out the significant contribution made by the native informants. William Jones’s letter however shows persisting skepticism towards natives or perhaps Jones was cautious about information provided by natives. As Jones once wrote its highly dangerous to employ native as interpreters whose fidelity they could not depends nevertheless he elsewhere has remarkably acknowledged the native informant ‘s contribution. It seems Hogdson enjoyed a great cordial relation with Amrita Nand. His letters attests the fact that he recognized Amritanands’s intelligence and erudite in most praising manner. Hogdson writes ;I can only afford to remark in this place, that subsequent research had tended strongly to confirm the impression that derived from old learned friend Amrita Nanda .

Elsewhere he writes

Let me add in this place, that I desire all searchers after the doctrines of Bohijinyana (the knowledge of enlightenment) to look into Baudhha's scriptures and judge for themselves; and to remember , meanwhile that I am not a Sanskrit scholar , and I am indebted for all I have gathered from the books of the Buddhists to the meditation of my old Baudha friend, and of my pundit (sketch of Buddhism p.62).

It suggests that he was confined to his role of collector of manuscripts one wonders why he never tried to decipher the manuscripts. Perhaps he was carefully careless for that collection or a pessimist about Buddhism he remarks elsewhere "I had no purpose, nor have I, to meddle with the interminable sheer absurdities of the Bauddha philosophy or religion" (Hodgson 'European Speculation of Buddhism'). It also reveals the unresolved paradox of his love for Buddhism at the same time his utter deniability and negation for further quest.

Besides Buddhist interests his writing widely encompasses and reflects his pursuit in disciplines like zoology and ornithology. He produced 146 papers on Zoology. Many of them published in Journal of Asiatic Society of Bengal. One of the letter from Secretary of Asiatic Society shows Hodgson significant contribution in Zoology. Secretary wrote Hodgson

"I trust you will speedily send me more zoological papers as well as the duplicates of those the printer has misled , for Professor Royale writes to me that your papers are held to constitute the principal value of my journal among the folks at home"

Sadly, being an instrumental in establishing the Buddhism as a discipline in Europe, Hodgson surfaced merely in scholarly debate as footnotes of a thick text. His 3000 manuscripts are still not fully catalogued and his voluminous information are still scattered. He is remembered merely for sending manuscript. But his contribution is significant as he played a major role in producing the base for interpretation.

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Oppression for the Course On Equality

Prof. Divya Jha

ABSTRACT

In this essay there is an attempt to explore the concept of oppression in its true form. The problem in deciphering this concept lies with its invisibility as a structure or system. The essay borrows from the classic essays by Marilyn Frye and Iris Marion Young. In addition Alison Bailey's piece gives an account as to why oppression of one group is always linked with the privileged position of another. To be oppressed is not a choice as it is a result of long established system, but the individual has the role in realizing it and then acting in consonance with others of his group to overcome it. This is the responsibility of the individual that he has to take control over his own life. Another important aspect is that by taking a causal fatalistic notion of oppression people start with internalization of oppression (Bartky 1979, 1984; Itzin 1985; Peterson 1987.) Judgements of responsibility are thus relative to their contexts and the purposes for which they are made. They may also be quite complex, especially since more than one person, indeed millions of people, may be responsible, in some degree, for a situation.

Introduction

One consequence of increasing our knowledge of the power and pervasiveness of the social forces acting on women is that we tend to focus upon women's victimization. This enables us to see that the causes of much of our own and other women's suffering, are not ultimately within our control, and that no one could reasonably expect us to have avoided them. But such a thought makes us see the oppressed (women in this case) as unfinished, capable of change, and incapable of gaining power to direct their lives.

The radical feminist philosopher, Marilyn Frye, raised this issue, which she characterized as the problem of reconciling responsibility and history, in a short essay published in 1985. She wrote:

Oppression of women is something women do not choose. Those of our activities and attitudes which play into women's oppression are themselves strategies we are forced into by the circumstances of oppression we live with. A woman may continue to live with the man, who batters her, but the choice to remain is not a free one; it is a choice among evils in a severely constrained situation, and she has not chosen that situation. Even if shown that choices exist, it is often the case that our knowledge, our ability to judge, and our desires have been so distorted and manipulated by social influences as to make a mockery of the idea that we choose freely.

Defining oppression and its intertwinedness with privilege:

Oppression is something consisting of and accomplished by a network of institutions and material and ideological forces. The oppressed are not simply free to walk away from this servitude at will. The root of the word “oppression” is the element “press.” Presses are used to mold things or flatten them or reduce them in bulk. Something pressed is something caught between or among forces and barriers which are so related to each other that jointly they restrain, restrict or prevent the thing’s motion or mobility, to immobilize it, to reduce it.

The experience of oppressed people is that the living of one’s life is confined and shaped by forces and barriers which are not accidental or occasional and hence avoidable, but are systematically related to each other in such a way as to catch one between and among them and restrict or penalize motion in any direction. It is the experience of being caged in: all avenues, in every direction, are blocked.

Cages:

Consider a birdcage. If you look very closely at just one wire in the cage, you cannot see the other wires. If your conception of what is before you is determined by this myopic focus, you could look at that one wire, up and down the length of it, and be unable to see why a bird would not just fly around the wire any time it wanted to go somewhere. Furthermore, even if, one day at a time, you myopically inspected each wire, you still could not see why a bird would have trouble going past the wires to get anywhere. There is no physical property of any one wire, *nothing* that the closest scrutiny could discover, that will reveal how a bird could be inhibited or harmed by it except in the most accidental way. It is only when you step back, stop looking at the wires one by one, microscopically, and take a macroscopic view of the whole cage, that you can see why the bird does not go anywhere; and then you will see it in a moment. It will require no great subtlety of mental powers. It is perfectly obvious that the bird is surrounded by a network of systematically related barriers, no one of which would be the least hindrance to its flight, but which, by their relations to each other, are as confining as the solid walls of a dungeon.

It is now possible to grasp one of the reasons why oppression can be hard to see and recognize: one can study the elements of an oppressive structure with great care and some good will without seeing the structure as a whole, and hence without seeing or being able to understand that one is looking at a cage and that there are people there who are caged, whose motion and mobility are restricted, whose lives are shaped and reduced.

Oppression as the product of systematically related barriers and forces not of one’s own making. any understanding of oppression is incomplete without recognition of the role privilege plays in maintaining systems of domination. Saying that if someone pay for your dinner, it is privilege puts the term “privilege” in danger of being stretched to meaninglessness. Events, incidents of oppression need to be seen in the context of historical, social, and political units, and not as individual incidents. Members of oppressed groups

commonly experience"double-binds," that is, they are faced daily with situations in whichtheir options are reduced to a very few, all of which expose them to penalty censure, or deprivation' (1983,2).

These binds are created and shaped by forces and barriers which are neither accidental nor avoidable, but are systematically related to each other in ways that confine individuals to the extent that movement in any direction is penalized.Two important comments regarding Frye's observations about group membership and its role in systems of oppression.

First, because individuals are rarely members of one community, oppression is not a unified phenomenon. Group differences in race/ethnicity, sexual orientation, gender, or class cut across individual lives to the point that privilege and oppression are often experienced simultaneously.

Second,lack of a rigid definition of social groups is part of complex systems of domination. One of the features of privilege is the ability of dominant groups to construct, define, and control the construction of categories.

Bailey tries to bring out the distinction between privilege and advantages that parallels Frye's distinction between oppression and harm. Just as all oppression counts as harm, but not all harms count as oppression, I want to suggest that all privilege is advantageous, but that not all advantages count as privilege. The problem is the systematically conferred nature of these unearned assets.

An etymology of privilege rests on four related claims: (1) benefits granted by privilege are always unearned and conferred *systematically* to members of dominant social groups; (2) privilege granted to members of dominant groups simply because they are members of these groups is almost never justifiable; (3) most privilege is invisible to, or not recognized as such, by those who have it; and, (4) privilege has an unconditional "wild card" quality that extends benefits to cover a wide variety of circumstances and conditions.

Privileges are special rights belonging to the individual or class, and not the mass.

The structured invisibility of privilege insures that a person's individual accomplishments will be recognized more on the basis of individual merit (bailey 1998) than on the basis of group membership.'

Fault Lines in Frye's Conception

Women face restrictions which, on-balance, are harmful to them; they are imposed by social structures and expectations, and even within the law; women face them because of their status as women; and men both impose these barriers and benefit from them.

In Frye's definition of 'oppression,' she details a particular image of the character of the barriers that a person must face to be oppressed (Frye 84). Frye identifies five necessary conditions that make up oppression. First, the person must be restricted; that is, there must be barriers or limitations on his freedom (Frye 85). In the case of women, they are restricted

in not being permitted to go out at night, and making less at jobs. Second, the person must suffer harm from these restrictions; moreover, this harm must outweigh any potential benefits incurred as a result of those same restrictions (Frye 85). Women suffer harms as a result of their restrictions; they lose personal freedom and have less economic freedom. Third, the restrictions must have been imposed by a social structure or institution (Frye 85). The harms experienced by women are not isolated incidents; they are pervasive societal harms. Fourth, the person's restrictions must have been incurred as a result of membership in a particular 'social group'; that is to say, they occur on a systematic basis, rather than on an individual or random basis (Frye 87). Women suffer these harms as women. Fifth, and finally, there must be a separate social group that both benefits from the restrictions faced by a social group, and coercively imposes the social structures which restrict the freedom of the social group (Frye 89). Simply put, oppressive barriers must not only benefit another group, but the oppressed group cannot be the primary enforcers. In the case of women's oppression, men both coercively impose these harms, and benefit from them; in particular, by diverting pay disproportionately, they themselves take a greater share.

Frye does not expressly define what constitutes a 'social group'; presumably, Frye refers to a group that shares a common characteristic which has some political or social relevancy. It would follow, then, that the sexes, races, socioeconomic classes, sexual orientations, religions, professions, and other such classifications would logically constitute '*social groups*' because they share common characteristics that affect their social status. A good measure of this could be whether or not the law could refer to this group as an identifiable group with a shared relevant characteristic. It is under this assumption that this argument shall proceed.

Objections to Frye: Narrowness

Frye's definition of oppression serves her purpose very well; that is, it makes clear that women are oppressed and men are not. Women face restrictions which, on-balance, are harmful to them; they are imposed by social structures and expectations, and even within the law; women face them because of their status as women; and men both impose these barriers and benefit from them. However, the fifth condition, or condition of another benefiting social group which imposes the restrictive barriers upon the harmed group, is problematic. While it functions perfectly in Frye's context, its applicability to other situations is imperfect.

One such problem is its inapplicability to legitimate situations of oppression. For example, it is reasonable to conclude that gay persons are oppressed.

However, Frye's definition would not agree. Gay persons do, in fact, fulfill many of her requisites; they suffer restrictions on their freedom, restrictions which, on-balance, are harmful to them. The barriers that they face are imposed by social structures and institutions, from religious organizations to the federal government. They constitute a 'social

group' as defined above, as saying that someone is gay does identify a group of persons who share a particular socially relevant characteristic. However, the oppressor condition does not apply to gay persons in its entirety. In the fifth condition, while there is a group that imposes these barriers (heterosexual persons), this group does *not* benefit from them.

Some may disagree, as heterosexual couples gain from barriers imposed upon gay persons. They may point to things like the inability of gay persons to access work benefits for their partners as being of economic advantage to heterosexual persons, on-balance. However, the equal distribution of these benefits would make a very small change overall, and what employers may lose in offering fair benefits to gay employees' partners would presumably be made up in retention of that talent.

Objections to Frye: Broadness

While Frye's definition of 'oppression' leaves out these and several more legitimately oppressed groups, it also lets in a good many persons who do not appear to be oppressed. One such example is that of convicts. They are comprised of robbers, rapists, murderers, and other unsavory individuals who have harmed society and have been sent to a prison term as a result. Clearly, they are not oppressed persons because they have come to be in their position, as a result of harmful, immoral decisions. However, Frye's definition begs to differ; they face harmful barriers in their incarceration, from the basic loss of the freedom to move about at their leisure, to the inability to vote. They are incarcerated as a result of institutional laws, they suffer as a result of their membership in a social group (convicts), and there is another social group that both imposes these restrictions and benefits from them, that being non-criminal Americans. The benefit comes in where non-convicts suffer lower rates of crime and feel more secure as a result. Since Frye' definition does not contain moral criteria, convicts are not excluded simply because their punishment is in principle deserved. In sum, Frye's image of oppression lets in a group which is clearly not oppressed.

A criticism of this idea is that convicts do not constitute a social group. This is a difficult point to argue for or against due to Frye's neglect of defining her use of this term. A critic may say that convicts are not a social group because their membership in this group was the result of a conscious choice. However, so is one's choice of profession and religion, and in fact, most typical 'social group' categories aside from race and gender. Thus, it seems unreasonable to say that a person cannot be oppressed except as a result of their race or gender; people face oppression for a range of reasons, not all of which are ascribed personal characteristics. Further, convicts are commonly referred to in the law, which identifies them as a relevant social category. Therefore, since convicts are a group which has socially relevant consequences, like earning potential and voting privilege, they do constitute a social group.

Adjustments to Frye's Definition

Bearing all of this in mind, it seems as though the primary problems with Frye's

definition of ‘oppression’ lie in the simplicity of the benefiting group condition and lack of a morality condition. As it lies in Frye’s piece, there must be an oppressor group which enforces the restrictions suffered by the oppressed group- but the oppressor group must *benefit* from these restrictions. As noted in the cases of gay persons, Arabic people, and slaves, these are significantly restricted groups, and while they meet all of Frye’s other criteria, the lack of a beneficiary group entails, by her definition, that they are not oppressed. Therefore, it seems as though it would be most beneficial to drop this condition altogether. There will still be the condition that an external oppressor group is imposing these boundaries upon the oppressed, but this way it is possible to include legitimately oppressed groups in Frye’s definition of oppression.

A second correction which would benefit Frye’s definition of oppression would be to include some stipulation as to the moral justifiability of the restrictions faced. A group should not be considered ‘oppressed’ unless the restrictions faced as a result of social group membership are morally unjustified. Arguably, convicts are justifiably restricted because their crimes caused harm to an individual or society at large; thus, this new condition would remove them from the ranks of the ‘oppressed’.

As the cageness of the birdcage is a macroscopic phenomenon, the oppressiveness of the situations in which women live our various and different lives is a macroscopic phenomenon. Neither can be *seen* from a microscopic perspective. But when you look macroscopically you can see it – a network of forces and barriers which are systematically related and which conspire to the immobilization, reduction and molding of women and the lives we live....

From: Marilyn Frye, *The Politics of Reality* (Trumansburg, N.Y.: The Crossing Press, 1983).

Frye’s cage image is meant to communicate that these obstacles are *systematically* arranged so that no escape is possible (or likely, anyway), not matter how great the effort. True, the simple number of obstacles is a barrier, but let’s suppose that an oppressed simply decided that s/he was going to work extra hard to overcome them. S/he might then get hit with the criticism that s/he was “too driven” or “had no sense of humor”, etc.

Another implication of this way of thinking is that we need to be concerned with the *average* treatment of people in a group, not with individual exceptions — what I call the “lottery mentality” that sees the one winner and doesn’t see all the losers.

In Frye’s discussion of what constitutes oppression — whose pain counts as “oppression” — she is trying to distinguish clearly between the oppressed and the oppressor, not letting her point get clouded by people who claim that oppressors are oppressed as well.

Notice that her perspective leaves open the question of integration vs. separation. Even if Hegel’s slave rebels against his master, it doesn’t follow that the slave wants to live with the master, even if the latter reforms.

Faces of Oppression

Gender, race and class: these describe relationships, identities and experiences that are shaped by and reinforcing of conditions of oppression. They also are sources of resistance and hope. Relationships with communities, workers, constituencies and congregations are in a position to turn this into a ‘teachable moment,’ to encourage a deeper analysis of race, gender and class. a look at Iris Marion Young’s framework — the ‘Five Faces of Oppression — as a way of exploring these intersections.

1. **Exploitation.** Exploitation has to do with the difference between the wealth that workers create through their labor power and the actual wages that workers get paid. Exploitation is built into the market economy; bosses want to increase profits by lowering wages. The wage and wealth gap between the wealthy owners and managers, on the one hand, and the masses of working people, on the other, is an indication of the degree of exploitation that exists in a society.
2. **Marginalization.** This refers to being left out of the labor market. Those who are unable to get and keep steady employment – because of disabilities, education levels, age, historic discrimination, lack of jobs in neighborhoods, the conditions of poverty, etc. – are experiencing marginalization.
3. **Powerlessness.** In this particular context, ‘powerlessness’ refers to the way in which workers are divided and segmented into jobs with autonomy and authority and jobs with little or no autonomy and authority. Workers in lower-status jobs experience more powerlessness (both on the job and in the sphere of politics) than workers with professional jobs. At the same time, giving some workers a little bit of autonomy on the job can undermine a sense of solidarity that they might otherwise feel towards all workers.
4. **Cultural Dominance.** This refers to the way that one group’s experiences, cultural expressions and history are defined as superior to all other groups’ experiences and histories. It is not necessary for anyone to say: “my group’s culture is superior;” it simply has to be treated as universal — representing the best in all of humanity. It is considered ‘normal,’ which means that all others are either ‘strange,’ or ‘invisible’ or both.
5. **Violence.** Nation’s history is full of examples where violence has been used to keep a group ‘in its place.’ State-sanctioned violence has been used to enforce caste segregation, to keep workers from organizing and to break up strikes. Everyday violence also reminds social groups of what happens when they resist oppressive conditions: Black youths straying into a white neighborhood, gay men harassed and beaten outside of bars and clubs, women in the military being harassed and sometimes raped — these are examples of the brutality of everyday life for so many of us. And the ways in which violent crimes are dealt with often reflects social and cultural biases; crime is ‘contained’ within neighborhoods that law enforcement has written off.

Each of these five forms of oppression overlaps with the other. Each is related to

and reinforced by the many ideological ‘-isms’ and phobias that exist in our society: racism, classism, homophobia and heterosexism, xenophobia and extreme forms of nationalism, ageism, and more.

Most people in society experience one or more of these forms of oppression at some point in their lives. Most, if not all, working people experience exploitation. Racism runs through each of these kinds of oppression, intensifying the experience of exploitation, powerlessness, cultural dominance and everyday violence. Gay men as a group experience cultural dominance and the threat of violence, but they may not necessarily experience other forms of oppression, depending on their class and occupational status. White professional women experience cultural dominance, fear of sexual violence and a degree of powerlessness — especially if they constantly have to prove themselves worthy of their status. Black professional men also have to constantly prove themselves. Some people experience all five of these kinds of oppression. Their political powerlessness tends to render them invisible.

These five ways of looking at oppression help us see that people cannot be divided neatly into the ‘oppressed’ and the ‘oppressor’ columns. We need to build upon people’s different as well as shared experiences of oppression to encourage them to get involved in collective action for social change, and to join with others, whose experiences with oppression may look somewhat different from their own.

A structural analysis of oppression that looks at the intersections of race, gender and class allows us to unmask the ways in which these social and economic divisions reflect and reinforce existing power relations in society. It highlights the need for organizational and institutional allies who recognize their shared responsibility to fight oppression in all its forms.

Conclusion

In conclusion, Frye’s definition of ‘oppression’ is imperfect. There are several examples, explored here, in which legitimately oppressed people do not fit the bill, or people who are clearly not oppressed do. There are two simple fixes, those being the removal of the benefiting group requirement, and the addition of a morality stipulation, would ensure that these problems are corrected. While Frye’s definition of ‘oppression’ can be useful in identifying persons who are oppressed, her criteria need revision to be truly applicable to all situations, not just that of women.

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Conceptual Inadequacies and the issue of Problematization of Muslim Women in the Development Discourse

Dr. Rafia Kazim

ABSTRACT

Through this paper, I try to address critical issue of problematization of Muslim women in development discourses. For any research study the significance of conceptual adequacy is essential to arrive at unbiased findings. Unfortunately, it has been observed, in most instances, that conceptualization of Muslim women is informed by prejudicial discursive traditions that are rooted in Western epistemological understanding of Islam. At the background of this I argue that Muslim women's problematization in development discourse in India, to a great extent, is influenced by such understanding. I have cited few works on Muslim women in India and have tried to drive home the point that flawed conceptualizations often end up obscuring the ground and lived realities of Muslim women.

Key Words: Muslim women, conceptual inadequacies, development discourse, Islamist and non Islamist perspectives, stereotypes

Introduction

Unlike studies of women in other socio-religious groups, Muslim women are often studied only through the prism of Islam. By doing so, not only the ground realities and the nuances of their local social arrangements get undermined, there is also an impinging danger of stereotyping Muslim women as oppressed and depersonalised beings (Arebi 1991, Mahmood 2001). These stereotypes create conceptual inadequacies and result in studies coloured with biases and clichés (Ridd 1994). Often such conceptual inadequacies result in obliteration of the lived experiences of Muslim women within their respective social microcosms.

Through this paper, I try to address critical issue of problematization of Muslim women in development discourses. In most instances, it has been observed that conceptualization of Muslim women is informed by prejudicial discursive traditions that are rooted in Western epistemological understanding of Islam. At the background of this I argue that Muslim women's problematization in development discourse in India, to a great extent, is influenced by such understanding. I have cited few works on Muslim women in India and have tried to drive home the point that flawed conceptualizations often end up obscuring the ground and lived realities of Muslim women.

'Muslim Women' as Conceptualized through Various Discourses

A great deal of our research study tends to get affected by the way we construct our concepts and categories. Any discourse on Muslim women is contingent upon its 'conceptualization'. It becomes important to know the conditions that motivate our conceptualization (Foucault 1982: 778). Muslim women, generally, are conceptualized through discourses centring on their religious identities. Such discourses emanate from the varying interpretations of the religious injunctions. However, one is more likely to find differences in the ways in which religious sources are interpreted. These interpretations inform the various discourses through which Muslim women are conceptualized.

The varied interpretations of these religious sources have been broadly divided into two groups subscribing to the following perspectives in the respective orders:

- a) 'Islamist Perspective' b) 'Non-Islamist Perspective'.

Within the Islamist perspective, there are further sub-divisions, such as the Traditionalists/ Conservatives, the Reformists/Modernists and the Fundamentalists. Traditionalists believe that the Qur'anic injunctions are infallible and should be followed unquestioningly (Maududi 1939); the Reformists/Modernists, on the other hand, think that Islam is a religion consistent with common sense, and its regulations and commandments are to be the objects of interpretation (i.e., *ijtehaad*) which brings out the values and principles of which they are expressions (Mabro 1991, El-Solh and Mabro 1994, Said 2003). Finally, the third category is that of the Fundamentalists who consider Islam to be the 'natural religion' and the guiding force in establishing social order among humans which has been crafted by God, hence inherently unchangeable (El-Solh and Mabro 1994: 6).

Among the Modernists there is another group popularly known as the Islamist feminists (El Saadwi 1980 and Mernissi 1992). Islamist feminists believe in interpreting Islam from a different perspective. They hold patriarchy, and not religion, to be responsible for all the woes of women. For example, Fatima Mernissi says, 'if women's rights are a problem for some modern Muslim men, it is neither because of the Koran, or the Prophet, nor the Islamic tradition, but simply because those rights conflict with the interests of the male elite' (Mernissi 1992: ix). Islam is based on egalitarianism' (ibid: xvi).

The non-Islamist category includes predominantly Western scholars who define Islam by its 'non-progressive' and 'patriarchal' attributes. According to them, Islamic injunctions are implicitly misogynistic and the status of women stipulated is inherently that of subservient beings. Moreover, they think that due to its inflexibility, any source of change in Islam is not only unwelcome but is also unthinkable. They hold that it is owing to these injunctions that women in Islamic societies are backward and oppressed groups.

Thus, in Western thought, problematizing Islamic women is an exercise in the interplay of binary opposites where the Western woman is privileged and occupies the

centre stage by pushing to the periphery women from other cultures. Western women see Muslim women as oppressed individuals. 'The Western woman is held up as an advanced model of womanhood to which women from other cultures and religions, particularly Muslim women should aspire' (Naghibi 2003: 439).

Discourses and images produced by Western scholars on Islam and Muslim women have been considered as the reality, the only reality that they conceived of as the 'Other' and were capable of writing about them (Foucault 1980), thus muting the voices of the 'marginalised groups'. However, many Western scholars were unfamiliar to the people they purported to describe and it was this "Outsiders' Construct" that dominated the discourse on Muslim women. Thus, it may not be surprising if one finds studies on Muslim women, both in India and abroad, coloured with biases which lead to blatant generalizations.

In the recent decades, monographs by Islamist Feminists show that a lot needs to be studied about Muslim women without being judgmental. They appear to be critical of the reductionist approach of the Western Orientalists. In the words of Sonbol (2005), 'Exoticising Muslim women – or Islamic society, for that matter – has meant that they are dealt with outside of general women's history and hence are seen as having little to contribute to the writing of world history today. Consequently women of the Islamic world are studied mostly with the intent of finding ways by which "enlightenment" can be brought to them' (ibid: xvii).

Islamist feminists refute the myth about the 'passivity of Muslim women', a Western construct, by citing from the Islamic canons and, by documenting the real lives of Muslim women. The main agendum of the Islamist feminists is to devise new and befitting concepts to study Muslim women's lives and their choices as 'self-conscious beings'.

Until recently not much study was conducted on Muslim women without foregrounding their religious affiliation. Now varieties of research (El-Soh and Mabro 1994, Moghissi 2005, Sonbol 2005) on different aspects of Muslim women's lives, their choices and aspirations, are being carried out. Some of these studies have focused on the uniqueness of the lives of the Muslim women and have stressed on the need to conduct further research on them in a relatively non-judgemental framework.

Privileging Religion: Muslim Women and the development discourse

A study on young South Asian women in the city of Birmingham by Abbas (2003) merits special mention as it compares the three main religious groups from South Asia, i.e. Hindus, Muslims and Sikhs. This study seeks to understand the degree of influence that religio-cultural norms have had on the young Hindu, Muslim and Sikh women in pursuing their educational aspirations in Birmingham, UK. The findings of the study suggested that Islam was perceived to be important and influential in regulating everyday life of Muslim women, while the same could not be inferred for their Sikh and Hindu counterparts who appeared to be less influenced by their respective religions.

Studies on Muslim women in Independent India too have, either by design or by default, focussed primarily on their religious affiliations. The initial scholarly works, produced after Independence on Muslims in India briefly mention them. The problems of Muslim women, *per se*, get subsumed under the rubric of 'Muslims' Problems and Issues'. They also tend to get subsumed under 'Women's Problems' in general.

Muslim women face discriminations at multiple levels. However, the types and degrees of discrimination experienced by them are contingent upon their social positioning. Hence, they have varied experiences of deprivations. They are not a monolithic category; their experiences are as diverse as are their life histories. The initial scholarly works, produced after Independence, on Muslims in India briefly mention women. The problems of Muslim women, *per se*, get subsumed under the rubric of "Muslims' Problems and Issues."

Compared to the women of other socio-religious groups, Muslim women lag further behind as far as modern education and employability are concerned. The extent to which they remain marginalized can be gauged from the fact that most discourses on developmental policies remain elusive about the issues concerning Muslim women, in particular. Issues such as Muslim women's English/modern education, their employability, availability of English medium schools, vocational training centres, health care centres, libraries, etc., in Muslim enclaves, both in rural and urban India are inadequately addressed by policy framers. One may, if at all, find only a fleeting reference to their problems.

Undeniably then, by privileging religion over other social issues, such as education, employment and health, researchers reemphasize the assumption that "Islam" as a religion represented the key to understanding of these [Islamic] societies and their response to modernization.' (Hatem 2005: 310)

Even when studies describe social problems related to Muslims, the issues of women either get subsumed in these writings or are completely obscured by them. For instance, Ahmad's (1978) pioneering work on caste among Muslims does not address the problems of Muslim women. Muslim women are eclipsed in the caste discourse, which, by implication, means that they remain unaffected by the institution of caste. However, Ahmad's later work (1983) on modernisation and social change among Muslims does have considerable contributions on Muslim women. Though most articles on women in this book are micro-level sociological studies, no contribution is an exhaustive large - scale empirical study.

Hasan and Menon's study (2004 & 2005) is another series of notable work on the education of Muslim women in India. Despite its data and findings, Hasan and Menon's work fails to address an issue which is vital in the current scenario. Their work on education of Muslim women is, to some extent, replication of earlier works done in this area (Lateef 1990). There is no denying the fact that Muslims in general are far behind other communities on various social indices such as education, health, economic development, employment, etc. Yet Menon and Hasan fail to look beyond the clichés and stereotypical images of

Muslim women. What kind of education would suit Muslim women best and to what extent the kind of education would translate into gainful employment, etc., are some of the pertinent questions that remain unaddressed in this trilogy.

Sachar Commission's Report, a relatively recent study on Muslims of India (GOI 2006), is yet another case in point where Muslim women's issues have not been discussed extensively. Muslim women find mention in the Report only sparingly. The Report could have devoted at least an exclusive chapter on the socio-economic conditions of Muslim women; it could have done a detailed analysis by comparing the situation of Muslim women with that of the women of other communities. The Report could have done an intra-community comparison by comparing the socio-economic and educational status of Muslim men with those of Muslim women. Unfortunately, like some earlier reports, Sachar Report leaves the issues related to Muslim women inadequately addressed.

Conclusion

Given the fact that 'Muslim women' is not a monolithic category, studies on Muslim women should be cautious of the conceptualizations so as to be able to represent Muslim women's lived reality more objectively.

Flawed conceptualizations tend to lead to faulty research designs. Consequently, the findings of these research works are more likely to be non-reflective of the ground realities. It is found that most studies on Muslim women suffer from such incongruities. In order to make Muslim women visible in development discourse, it is essential that their religious affiliations should be given a back seat. As is the case, in most instances, Islam is believed to be responsible for their backwardness. Unless we segregate religious affiliations from the social problems of a particular group, we may not be able to identify the real source of the social malaise of poverty, backwardness and unemployment and may end up making severe generalizations. To believe that Islam controls all aspects of its adherents' lives is nothing but reification of stereotypes concerning Muslims.

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Finding the Differentials in Quality of Life of Rural and Urban Elderly of Eastern Uttar Pradesh, India

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ABSTRACT

In the present paper, an attempt has been made to find out the differences in the quality of life in rural elderly and urban elderly in selected settings. Quality of life was measured by WHOQOL-BREF scale which classifies life of an individual into four dimensions i.e. physical, psychological, sociological and environmental and measures quality of life in the same. First the difference between corresponding dimensions was examined separately after that a multivariate approach was adopted to confirm the results while trying to find out the differences in all four domains jointly. Though in univariate analysis it was found that the rural elderly have better quality of life than urban elderly in physical health domain and urban elderly have better quality of life than rural elderly in environmental health domain but in multivariate analysis no significant difference was found in the quality of life of both groups.

1. Introduction:

The concept of quality of life (QOL) is very broad and dynamic. There are several definitions for this term in the literature, but all of them take physical, cultural, social and environmental conditions into consideration (C.S. Peranambuco et al. 2012, Bowling, A., & Stenner, P. 2011, Aspen T et al, 2014). World Health Organization (WHO) defines the quality of life as an individual's perception of their position in life in the context of the culture and value systems in which they live and in relation to their goals, expectations, standards, and concerns. It is a broad concept incorporating an individual's physical health, psychological state, level of independence, social relationships, personal beliefs and relationship with the environmental conditions (WHO 1998).

In the present era, the concern for the Quality of Life of elderly becomes more and more prominent, because due to fast changes in the socio-economic scenario, shifting of traditional joint family to nuclear family and preponderance of individualism in society has made the elderly more vulnerable, lonely, dependent and marginalized (Evan S. 2010,).

Rural and urban are two different setups for residence. These are different on the basis of cultural patterns, educational status, health facilities, etc. The consideration of these things arises one question if such characteristics in rural and urban are different then their QOL is different or not. In this view, the difference in each dimension between rural

and urban has been checked, after that, all four domains jointly checked for the difference in QOL between Rural and urban. It was assumed that urban and rural elderly QOL follows a multivariate normal distribution.

1.1 Objective:

The objective of this paper is to find out the differentials in the level of QOL between rural elderly and urban elderly based on one dimension and multidimensional (multivariate) scenario of quality of life.

2. Methodology:

The study was conducted in rural and urban areas of Eastern Uttar Pradesh, India, which include Four Districts namely Varanasi, Ghazipur, Sant Kabir Nagar and Deoria. The equal sample was taken from rural and urban settings from the mentioned four districts. Elderly population having age 60 years and above of the mentioned districts from Eastern Uttar Pradesh. Four hundred individuals aged 60 years and above selected each from a rural area and urban area of Eastern Uttar Pradesh, India.

2.1 Study Design and Sampling : The sample size for the survey was determined by a theoretical framework which is explained by the formula

$$n = \frac{Z^2 * PQ}{d^2}$$

Where, n=desired sample size (unknown),

p=proportion of elderly person occurring in any one setup,

q=proportion of elderly person not occurring in any one setup,

d=degree of the precision of the estimate.

Considering, p=q=0.5 (because n is maximised when p=q=0.5), d=.05 (i.e. the estimate will lie within $\pm 5\%$ from the true value), At confidence limit of 95%, z=1.96.

The study was based on a specially designed sample survey of about 800 elderly people taken from two different setups of society that is from rural and urban. Out of total sample size 400 each were taken from rural and urban setups of eastern Uttar Pradesh. A multistage stratified random sampling procedure was used to select the sampling units.

2.2 Inclusion & Exclusion Criteria: People of age 60 years and above and willing to participate in the study with consent. Those who were unwilling to participate in the study, refused to give consent and people unable to give interview due to various morbidity conditions. In case when interviewer was rejected from one respondent, he visited the adjacent house for interview.

2.3 Strategy: The study was conducted from August 2011 to June 2012. The data was

collected through a specially designed interview schedule which consisted of 2 parts; in the 1st part information regarding socio-demographic profiles such as region, sex, age, marital status and level of education of the respondents was recorded. In the 2nd part of the interview schedule, quality of life was assessed using the WHO Quality of Life-BREF (WHOQOL-BREF) scale. The WHOQOL-BREF is an abbreviated version of the original WHOQOL-100. The WHOQOL is the only quality of life instrument that has been developed for a wide range of cultures in 15 international field centers simultaneously including the Madras center presently Chennai, Tamilnadu, India. The WHOQOL-BREF produces the quality of life profile. This scale consists of four domains, physical health, psychological, social relationship and environment. The four domain scores denote an individual's perception of the quality of life in each particular domain. Domain scores are scaled in a positive direction (i.e. higher scores denote the higher quality of life). Each item was rated on a five-point scale. The raw score of each domain was calculated and then transferred into a range between 0 to 100.

2.4 Statistical Analysis: The data were tabulated and analyzed through the statistical package of SPSS 16.0 and R. Student t-test was applied to compare the mean scores of different groups under the four domains. The t-test is a test of significance which test the difference between two population mean, and this test assumes that both the population follows the normal distribution. Similarly, Hotelling T^2 test is a test of significance which tests the difference between the mean vectors of two populations. This test assumes that both populations follow a multivariate normal distribution. In our case if the mean score of quality of life for all four domains for rural and urban in the following way:

Table-1: Layout for testing of score difference in separate domain setup.

QOL Domain	Urban Mean score	Rural Mean score	Test applied
Physical	μ_{Ph}^U	μ_{Ph}^R	t-test
Psychological	μ_{Ps}^U	μ_{Ps}^R	t-test
Social	μ_S^U	μ_S^R	t-test
Environmental	μ_E^U	μ_E^R	t-test

But in joint domain setup, QOL scores for urban elderly and rural elderly follows multivariate normal distribution, then the two mean vectors are as follows

$\begin{bmatrix} \mu_{ph} \\ \mu_{ps} \\ \mu_S \\ \mu_E \end{bmatrix}^U$ And $\begin{bmatrix} \mu_{ph} \\ \mu_{ps} \\ \mu_S \\ \mu_E \end{bmatrix}^R$ for urban and rural separately and difference in these two vectors is

checked by Hotelling T² test.

3. Results:

According to the results in table 2, the mean score of rural elderly in the domain of physical was 59.94 ± 21.15 as compared to 56.73 ± 20.95 in urban elderly and the difference between physical health domain was found to be statistically significant ($p=0.031$). However, no statistically significant difference was found in the mean score of the psychological domain between these two groups. The mean score of rural elderly in the domain of environment was 53.06 ± 16.57 as compared to 58.94 ± 17.70 in the urban elderly, social relationship, this difference between environmental domains was found to be statistically significant ($P<0.01$). The difference between the mean score of the social relationship domain was not found statistically significant between urban elderly and rural elderly.

Table-2: Comparison between the different domain score of quality of life among rural and urban elderly by using t-test.

QOL Domain	Nature of Residence	Mean Score	Standard Deviation	P-value
Physical	Urban	56.73	20.95	0.031
	Rural	59.94	21.15	
Psychological	Urban	50.78	19.61	0.324
	Rural	52.19	20.83	
Social	Urban	38.34	16.00	0.699
	Rural	37.90	15.86	
Environmental	Urban	58.94	17.70	<0.001
	Rural	53.06	16.57	

$\begin{bmatrix} 56.73 \\ 50.78 \\ 38.34 \\ 58.94 \end{bmatrix}^U$ And $\begin{bmatrix} 59.94 \\ 52.19 \\ 37.90 \\ 53.06 \end{bmatrix}^R$ are the mean vectors of QOL in elderly in two different settings

urban and rural. For checking the significant difference in above mentioned two vectors we apply multivariate version of t-test i.e. Hotelling-T² test we found there is no significant difference in above mentioned two mean vectors.

4. Discussion:

In this study rural elderly scored better in the domain of physical health than the urban elderly and the difference was found to be statistically significant. While the rural elderly reported a lower level of QOL in the domain of environment in comparison to the urban elderly, the difference between the environmental domain of these two groups was found to be statistically significant. While in a study conducted on rural and urban elderly population of Wardha district, Maharashtra (Mudey et al 2011) urban elderly reported a significantly lower level of QOL in physical and psychological domains than the rural elderly population. The reason behind the elderly population living in an urban area having a lower score than the elderly living in a rural area in the physical health domain could be the sedentary lifestyle, lowered physical dynamics, exposure to pollution and unhealthy living conditions. Traditional patterns of behavior are preponderant in rural families in India, which provide rural elderly better status in the family, they are accustomed to live a simple life and are less demanding, rural society is an agrarian society and rural elderly work till their body permits. There are studies showing that retirement is closely related to poor health (Batcheler and Napier 1953; Johnson 1958). The urban elderly reported a significantly higher level of QOL in the environmental domain which might be a result of the availability of financial security, better accessibility to health care and opportunities for acquiring new information and skills. When the QOL of urban and rural elderly was compared by multivariate analysis, by combining all four domains of QOL into one mean vector for urban and rural separately then these mean vectors don't show a significant difference QOL of urban and rural elderly. Therefore by this approach, it cannot be concluded that there is difference in the quality of life of urban and rural elderly.

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Improving Immunization Coverage In Bihar: A Sociological Study

Prof. Aditi Bharti

ABSTRACT

Despite progress in recent years, Bihar is lagging behind in realizing the full potential of immunization. Immunization is one of the most cost effective public health interventions since it provides direct and effective protection against preventable morbidity and mortality of children. The Universal Immunization programme (UIP) of India is one of the largest public health programme globally in terms of use of vaccines, number of recipients, number of immunization sessions conducted, the geographical area covered and the diversity among areas spread. Bihar is one among the important states of India, a country which possesses huge burden of vaccine-preventable diseases among children less than 5 years of age. Approximately 65 children per 1000 live births die in Bihar which assigns the state to have the Third highest child mortality rate in India. In spite of various efforts to strengthen the health services and infrastructure in past few years, immunization coverage has become stagnant. The disparities between the immunization coverage rate in rural and urban settings are noteworthy. However, the key factors behind low immunization rates in Bihar are lack of knowledge, information and education, inadequate of monitoring, supervision and micro planning, absence local strategy and poor leadership by the program managers. The major intervention plans requisite to enhance immunization coverage comprises of bringing immunization closer to the community, creating demand for vaccination through disseminating information and other innovative approaches followed globally

Key words: Immunization coverage, Immunization, Vaccination, Strategy and Bihar

Introduction

In Bihar Approximately 2.5 million children under five years of age die every year as a result of diseases that can be prevented by vaccination using currently available or new vaccines¹. In India only 44% of children aged 12-23 months are fully vaccinated and 5% have not received any vaccination. Immunization is the process of development of protective response of an individual's body to a specific disease by introducing an immunizing agent. Immunizing agents may be classified as vaccines, anti-sera and immunoglobulins (Igs). Vaccine is an immuno-biological substance designed to produce specific protection against a given disease. It stimulates the production of protective antibody [1]. Immunization coverage is the most important strategy adopted by child survival programs throughout the world. Roughly 3 million children die each year of vaccine preventable diseases, with a

dis-proportionate number of these children residing in developing countries [2]. Immunization is one of the most successful and cost effective health interventions ever. It has eradicated smallpox, lowered the global incidence of polio so far by 99% and achieved dramatic reductions in illness, disability and death from diphtheria, tetanus, whooping cough and measles. A vaccine is an immuno-biological substance designed to produce specific protection against a given disease [1]. Prophylactic primary immunization given in the first year of life against the vaccine preventable diseases (VPD's) is an effective primary mode of prevention, wherein nearly 2-3 million lives are saved annually. The Indian version of WHO's Universal Child Immunization programme, under the name Universal Immunization Programme (UIP) was In 2003 alone, it is estimated that immunization averted more than 2 million deaths. There are still millions of people who do not benefit from the protection that vaccination provides. They are at risk of life threatening illness every day. An estimated 27 million infants and 40 million pregnant women were not immunized in 2003. Inspite of its undisputed past success and promising future, however immunization remains an unfinished agenda.¹ When new vaccines are being introduced to the health system by the Government, there are chances of low immunization coverage due to various reasons related to both the beneficiaries and the service providers. Government of India launched the Expanded Programme³ on Immunization in 1978 to protect children against diphtheria, pertussis, tetanus, and typhoid. Vaccination against polio through oral polio vaccine (OPV) was added to the programme in 1979-80 and BCG vaccination against tuberculosis was added in 1981-82. Vaccination against measles was included in 1985-86. In the late 1980s, the World Health Organization developed the Expanded Program on Immunization (EPI) Survey Methodology,⁴ which has since then been widely used to assess immunization coverage achieved by 'routine immunization' provided through health services. WHO emphasized the goal of achieving universal immunization by 1990 and the Global Program was renamed as "Universal Child Immunization -1990".

Genesis of Immunization in India:

The vaccination of children against six serious but preventable diseases (tuberculosis, diphtheria, pertussis, tetanus, poliomyelitis, and measles) has been a cornerstone of the child health care system in India. As part of the National Health Policy, the National Immunization Programme is being implemented on a priority basis. The Expanded Programme on Immunization (EPI) was initiated by the Government of India in 1978 with the objective of reducing morbidity, mortality, and disabilities from these six diseases by making free vaccination services easily available to all eligible children. Immunization against poliomyelitis was introduced in 1979-80, and tetanus toxoid for school children was added in 1980-81. Immunization against tuberculosis (BCG) was brought under the EPI in 1981-82. The latest addition to the Programme was vaccination against measles in 1985 – 86 (Ministry of Health and Family Welfare, 1991).

The Universal Immunization Programme (UIP) was introduced in 1985-86 with the following objectives: to cover at least 85.0 per cent of all infants against the six vaccine preventable diseases by 1990 and to achieve self sufficiency in vaccine production and the manufacture of cold-chain equipment (Ministry of Health and Family Welfare, 1991). This scheme has been introduced in every district of country, and the target now is to achieve 100 per cent immunization coverage. Pulse Polio Immunization Campaigns began in December 1995 as part of a major national effort to eliminate polio. The standard immunization schedule developed for the child immunization programme specifies the age at which each vaccine is to be administered, the number of doses to be given and the route of vaccination (intramuscular, oral, or subcutaneous). Vaccination received by infants and children are usually recorded on a vaccination card that is issued for the child

Vaccination: An Important Medical Intervention:

Vaccination is the most important medical intervention to prevent disease. Not only are immunized individuals themselves protected from developing a potentially serious illness, but also, if enough of the population is immunized, transmission of the disease in a community may be interrupted. (Hinman, 1988).

This indirect, so called hired immunity provides protection even to those who are not themselves immunized. Vaccines have been developed, and more are currently being developed, to protect children and adults from a number of potentially serious diseases. Failure to achieve adequate and timely rates of immunization among young children with available vaccines risks outbreaks of serious diseases with a resulting increase in unnecessary death and disability.

In essence, a vaccine provides a controlled exposure to a disease as a way of priming the body's natural defence against infection. Traditionally, vaccines have consisted of components of disease causing organisms which have been treated to reduce their virulence. Frequently, multiple doses of vaccine are necessary to gradually build up the body's defences against future infection while minimizing the body's defences against future infection while minimizing the possibility of adverse effects from the vaccine itself. Also, as immunity may wane with the passage of time, so called booster doses of the vaccine may be necessary to sustain protection.

To date, vaccines have been developed to protect young children from a number of infectious diseases including, but not limited to diphtheria, tetanus, and pertussis or whooping cough (DPT vaccine); measles, mumps, and rubella or Garman measles (MMR vaccine); Polio (OPV); hepatitis B (HBV vaccine); and Haemophilus influenzae type b (Hib vaccine) (Peter, G. 1992).

Recommendation for use of a vaccine depends on balancing the benefits and risks of vaccination with the risks of disease. Recommendations must be reassessed

periodically. For example, children are no longer vaccinated against small pox because small pox was eradicated by the late 1970s.

Recommended Immunizations:

Recommendations regarding the routine immunization of healthy infants and children have traditionally been developed and promulgated by the committee on Infectious Diseases (CID) of the American Academy of Paediatrics (AAP) and by the Advisory Committee on Immunization Practices (ACIP) of the U.S. Centres for Disease Control (CDC) and Prevention (Hinman, A.R. 1988).

Although effort is expended to ensure that recommendations from these two bodies are not discrepant, their recommendations do not always agree. Unfortunately, immunization recommendations are complex and can be confusing to health professionals and parents alike. In part, problems arise because multiple doses of disease – specific vaccines and thus multiple interactions with providers are required to achieve adequate levels of immunity. Also, vaccines are not all given on the same schedule, and recommendations change primarily because of the availability of new vaccines and new criteria for vaccination (Peter, G. Childhood, 1992).

There are also alternative recommendations for children at high risk for specific diseases such as those who are HIV positive or immune compromised, for children beginning immunization at or after 15 months but before 7 years of age, and for those beginning immunization after 7 years of age (primarily new immigrants) (AAP, 1991). There have been several recent important changes in the childhood immunization schedule. (Hinman, A.R. 1988). In response to measles Outbreaks among older children in the mid-1980s, it is now recommended that children be re immunized against measles either at school entry (age 5 to 6 years) or at entry into middle or junior high school (age 11 to 12 years). Because of the continuing occurrence of hepatitis B among adults despite the availability since 1982 of an effective and safe vaccine, universal childhood immunizations against hepatitis B with HBV vaccine are now recommended. These are however two alternative schedules recommended for HBV vaccination : (1) at birth, 1 to 2 months and 6 to 18 months; or (2) at 1 to 2 months, 4 months, and 6 to 18 months. In early October 1993, the ACIP revised its recommended childhood immunization schedule for OPV and MMR vaccinations. The committee recommended that the third dose of OPV be administered at 6 months rather than 15 months of age. This change simplifies the immunization schedule because OPV can now be given to infants on the same schedule as DDT and Hib vaccines. In addition, the recommendation regarding the first dose of MMR was liberalized to 12 to 15 months of age from 15 months to allow more “flexibility” in timely the delivery of this vaccine (U.S. DHHS, 193).

The situation with regards to immunization for Haemophilus type to disvaccine that combines Hib vaccine with DPT is currently licensed in the United State (Committee

of Infections, Disease 1993). Current recommendation are that Hib immunization begin at 2 months of age in a schedule of three or four immunization with completion by 12 to 15 months of age depending on which vaccine is given. Confusion over the administration of Hib vaccine may arise because parents and providers may not know on subsequent visits which product and schedule the child began with. Recently published recommendations from the CID attempt to minimize confusion by providing detailed protocols for children of different ages, for the different vaccines, and for the possible combinations of different vaccines.

The new combined vaccine, tetramune, that protects infants against diphtheria, tetanus, and pertussis (whooping cough) as well as *Haemophilus influenzae* type b, is to be administered in the form of shots at 2, 4, 6 and 15 months of age. Combined vaccines (such as DPT and MMR) reduce the number of shots infants receive and simplify the immunization schedule. Accordingly, the new four-in-one vaccine should improve immunization rates, but it may be a while before it is possible to evaluate the utility of this new vaccine.

Because recommendation with regard to immunization to young children for *Haemophilus influenzae* type b and hepatitis B virus infections are very recent, the adequacy of the vaccination status of preschool-age children has historically been measured by the rate at which these children have been adequately immunized for diphtheria, tetanus, pertussis (whooping cough), polio, measles, mumps, and rubella (German measles).

Conclusion

The full immunization coverage in Bihar state has increased from 53.5% (DLHS 2) in 2002-2004 to 62.4% (DLHS 3) in 2007-2008 of children aged 12 to 13 months. In spite of the progress, some gaps still exist. Immunization has still not reached most parts of Bihar specially hard-to-reach areas. This study identified the problems associated with low immunization coverage and proposed suitable strategies that might enhance the effectiveness of the immunization program, particularly in Bihar state. The main hindrances of immunization programmes are ritual, education and lack of adequate knowledge of benefit of immunization programmes in Bihar. Economic status and occupation also plays vital role in immunization programme that is run by the assistance of ministry of health and family welfare programme. ANM, ASHA, AWW and Sahayika are working tremendously in immunization programme across India and specially Bihar. Quality trainings, effective supervision and monitoring, improving documentation of data and reporting are key factors for improvement. Sometimes cold chain system is not going properly that why Medicine become useless. It is concluded that for successful introduction of any new vaccine in national or state immunization program, clear and timely central level instructions and oversight and improved stock management are required.

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Environmental Security : A Critical Study

Pooja Kushwaha

ABSTRACT

Environmental security, broadly defined, affects humankind and its institutions and organizations anywhere and at anytime. These challenges threaten human health and well-being; destabilize assets, coping capacities, and response infrastructures; and substantially increase the number of socially, economically, and psychologically vulnerable individuals and communities. The aim of this article is to reflect the problem of environmental security.

Environmental security is central to national security, comprising the dynamics and interconnections among the natural resource base, the social fabric of the state, and the economic engine for local and regional stability; and that, Unprecedented environmental changes resulting from climate change and urbanization are among the most pressing challenges facing contemporary societies, including the United States. Another important aspect in the relationship between environment and security is the impact of conflict on the environment. Violent conflict, war, displaced persons, etc. may lead to a decrease of environmental security and spiral up a vicious circle of scarcity and further conflict.

Keywords: natural disasters, human impacts, Environment Pollution; Global warming and climate change;

Globalization, population growth, economic and social development, natural resource exploitation and scarcity, climate change and urbanization are external drivers in the world today. The world is increasing lyrecognizing that environmental challenges such as climate change, environmental degradation, unsustainable consumption and production practices, resources scarcity have a significant impact on economies and the people. Akey issue is the extent to which environmentally displaced people should have some form of international recognition or status. In terms of key environmental parameters, the Earth System has recently moved well out side the range of the natural variability exhibited over at least the last half million years.

We are now experiencing an environmental crisis; indeed, many authors have claimed that the present environmental crisis is unprecedented in its magnitude, pace and severity. The expansion of research on environmental security, alongwith the rise of human security as both aconcept and a discourse, has created a wide opening for interrogation of the links between global environmental change and human security. Climate change poses risk to human security, principally through its potentially negative effects on people's livelihoods. However, caution should be used in linking environmental change to conflict and forced migration. Substantially more research is needed on the environmental change—

conflict–migration nexus and the ways it may undermine human security.

Of the great variety of environmental issues that have achieved social prominence in recent times, one stands out as perhaps a prime example of a new class of environmental problem. Climate change represents a type of environmental problem that is generally identified with the idea of global change. Global warming has been a well recognized environmental issue in the United States for the pastten years, even though scientists had identified it as a potential problem years before in 1896. Richard A. Matthew writes in *Global Environmental Change and Human Security*:

The matrix of problems that require securing against, and referent objects to be secured, gives rise to a number of different meanings of environmental security. In this book we focus on the two most prominent of these : the ways in which environmental change may induce violent conflicts, and the ways in which environmental change undermines human security... However, we focus on the conflict dimensions because our primary normative concern is for the security of individuals, and violent conflict is a powerful cause of human in security, which may be influenced in some way by environmental change. Further, the majority of the research on environmental security, and most of its policy manifestations, are concerned with the issue of environmentally induced conflicts. We focus on the human security dimension because this is, at least to the editors and most authors of this book, the primary reason for concern about environmental change—that is, because it puts at risk people's basic needs, human rights, and things that they value in order to lead dignified lives.(10)

Of the great variety of environmental issues that have achieved social prominence in recent times, one stands out as perhaps a prime example of a new class of environmental problem. As the magnitude of human impacts on the ecological systems of the planet becomes apparent, there is increased realization of the intimate connections between these systems and human health, the economy, social justice, and national security. Regardless of the recognition of an international status, the issues of rights for those who are environmentally displaced and associated questions of human security are urgent matters of policy. Environmental issues and international relations, a new global(dis) order—the role of International Relations in promoting a concerted international system. Clionadh Raleigh suggests in Climate change, environmental degradation and armed conflict, “Environmental and demographic stress is not likely to be an equally important risk factor under all economic, political or social conditions, both because these factors determine a country's ability to adapt to environmental change, and because they largely determine the general opportunities for rebel groups to succeed. The significance of economic and political variables is well described in recent civil war literature” (676).

Human in security from environmental change is a function of many social processes

that cause some people to be more sensitive and less able to prepare for and respond to sudden and incremental environmental changes. Although it has no international standing, widespread use of the term 'environmental refugees' draws attention to the increasing significance of protection and human rights issues for those likely to be displaced by environmental change. However, the label is highly contested not least because it grossly oversimplifies the multi-causality of social, economic and political factors which underpin in environmentally-forced migration. Joana Castro Pereira writes:

Today the world is more complex and unpredictable than ever before. Some say we live in a global disorder, in a chaotic international system, which even the most pessimistic ones were not able to predict after the end of the Cold War, since the current order is not unipolar, bipolar nor multipolar. There is still no world government—although an embryonic global governance system is emerging—and the fact that the US cannot rule the world the way it did in the 1990s, given the emergence of new powers in the international arena, seems to make it very difficult to identify present power relations. Furthermore, and paradoxically, globalization is fostering the resurgence of nationalism, because emerging economic powers seek to become political powers through national(re) affirmation and Western powers, namely in Europe, are beginning to tackle the rise of nationalist, racist and xenophobic forces due to the inability to cope successfully with the financial crisis. However, the international community faces many global problems, such as the ones related to the environment, and unless it cooperates to solve them the chaos might become much greater than what we have recently seen. (191)

Environmental issues play a significant role in this matter, as they have features that enhance the onset of conflict, but at the same time call for global cooperation and coordination. Consequently, a wide range of environmental problems has emerged; those problems include anthropogenic climate change ('global warming'), the depletion of stratospheric ozone (the 'ozone hole'), the acidification of surface waters ('acid rain'), the destruction of tropical forests, the depletion and extinction of species, and the precipitous decline of biodiversity. Global warming has been a famous environmental issue in the United States for the past ten years, even though scientists had identified it as a potential problem years before in 1896. The poor environmental condition of communist nations is often cited by these observers as evidence of the inability of government regulations to conserve the environment. As developing nations grow and become more economically self-sufficient, industrial solutions may become more viable in those countries. An important aspect of climate change as a new topic in the USA is that it has clearly and dramatically demonstrated a kind of cyclic life-course that may be common to the treatment of this variety of long-term issue. Jaclyn Marisa Dispensa, notes in "Focus on Global Warming-A Comparative Study", "The studies conducted on the environmental coverage by the U.S.

media show how much a mbiguity is presented to the people in society. The average personl earns from the media controllers that global warming is controversial and possibly not related to human actions. There fore, media is preventing the changeneeded in society to reduce consumption and preserve the environment" (99).

Whilst not necessarily part of the environmental crisis, human populations are also faced with on going threats due to the occurrence of natural disasters such as earthquakes, landslides, floods, tsunamis and wildfires. Yet whilst these hazards may be natural in origin, it is important to acknowledge that human vulnerability to natural disasters is generally increasing, not least because human populations and settlements are growing in many margin a land dangerous areas, such as floodplains. Climate change has become a major concern for the international community. Among its consequences, its impact on migration is the object of increasing attention from both policy-makers and researchers. Yet, knowledge in this field remains limited and fragmented. Clionadh Raleigh opines in Climate change, environmental degradation and armed conflict, "In the environmental security literature, as in the broader civil war literature, it is common to address two structural features that are generally assumed to be important determinants of armed conflict : social or cultural segmentation and regime type. It is generally as sumed that the existence of strong social or cultural identity provide greater opportunities to mobilize along group lines and hence over come the collective action problem of rebellion"(680).

Objectives

- To discuss the global environmental major issues
- To formulate the Problems faced by global warming and climatic changes
- To discuss the effects of global warming in India
- To discuss the climate change modelling and prediction.
- It is intended for scholars and decision makers concerned with the implications of environmental change for people, the implications of environmental change for peace, and the ways in which sustainable development can enhance human security and peace.

It aims to consoli date the connections among and the dialogue across these groups.

Considered globally, very large numbers of species and populations are required to sustain ecosystem services. Environmental problems, and our perceptions of their current and future health effects, have changed over the decades. About 20–40 years back, public health was most concerned about localised environmental degradation, as exemplified by air and water pollution. An old adage holds that the first step in solving a problem is recognizing that a problem exists—and in this lies the essence of the social aspect of issues like climate change. Consequently, the potential contributions of social sciences to global change research have been under valued, despite the fact that global environmental change is a social problem as much as it is a natural system phenomenon. Almost all environmental change problems are theby-products of modern development practices and the social disparities they produce. The twenty first century is, since the environment is

responsible for a variety of problems and challenges, however, being a global issue, it can be seen as a tool to promote cooperation and solve a number of social problems around the world, hence prompting a concerted international system. Many of the human activities that modify or destroy natural ecosystems may cause deterioration of ecological services whose value, in the longterm, dwarfs the short-term economic benefits society gains from those activities.

In contrast, the environmental crises faced by developing nations are the result of poverty. For example, Third World countries often lack there sources and sanitation facilities to provide the public with clean water. Tropical deforestation, caused by the slash-and-burn techniques of poor farmers, is another dilemma. Global environmental change is thus an inherently social problem, one that has the potential to undermine human security namely, the needs, rights, and values of people and communities. Current environmental degradation is part of an accelerating process of resource depletion and waste accumulation, which may result in increasing effects on population health in the future. S Vijay Anand contends in Global Environmental Issues :

At the dawn of the third millennium, a powerful and complex web of interactions is contributing to unprecedented global trends in environmental degradation. These forces include rapid globalization and urbanization, pervasive poverty, unsustainable consumption patterns and population growth. Often serving to compound the effects and intensity of the environmental problems described in the previous section, global environmental challenges require concerted responses on the part of the international community. Global climate change, the depletion of the ozone layer, desertification, deforestation, the loss of the planet's biological diversity and the trans boundary movements of hazardous wastes and chemicals are all environmental problems that touch every nation and adversely affect the lives and health of their populations. As with other environment-related challenges, children are disproportionately vulnerable to and suffer most from the effects of these global trends. Moreover, all of these global environmental trends have long-term effects on people and societies and are either difficult or impossible to reverse over the period of one generation. Unless, effective global actions are taken early, we will end up plundering our children's heritage and future in an unprecedented way. This chapter describes five major global environmental problems and points to the potential impact on children and future generations. (3)

There are numerous environmental challenges that impact society, economy and environment such as unsustainable consumption and production, environmental displacement, antimicrobial resistance, sand and dust storm, unsafe nanomaterials, poverty, energy insecurity, unemployment, migration, loss of biodiversity, pollution, natural disasters such as fires and floods among others. S Vijay Anand states in Global Environmental Issues,

“The rapid growing population and economic development is leading to a number of environmental issues in India because of the uncontrolled growth of urbanization and industrialization, expansion and massive intensification of agriculture, and the destruction of forests. Major environmental issues are foremost agricultural degradation of land, resource depletion (water, mineral, forest, sand, rocks etc.), environmental degradation, public health, loss of biodiversity, loss of resilience in ecosystems, livelihood security for the poor”(1).

Environmental issues create a fundamental challenge, not only to specific business interests, but to the legitimacy of the entire industrial society. Considered globally, very large numbers of species and populations are required to sustain ecosystem services. Issues related to the scale of ecological phenomena are of fundamental importance to their study. The causes and consequences of environmental change can, of course, be measured at different levels and along multiple scales. The environment appears in the twenty-first century as a key issue in international relations, as it has enormous potential to turn the tide of globalization and the structure and the dynamics of the international system. It is important to emphasise that a wide range of views about the nature and severity of the current environmental crisis exists, and some of the issues are highly controversial.

An Introduction to Global Environmental Issues presents a comprehensive and stimulating introduction to the key environmental issues presently threatening our global environment. Jaclyn Marisa Dispersants in Focus on Global Warming- A Comparative Study, “Global warming, commonly referred to as the greenhouse effect or climate change, has various definitions dependent upon which of the aforementioned terms are used. Global warming can be defined as the raising of the Earth’s temperature by various mechanisms : anthropogenic actions such as the introduction of carbon dioxide, methane, other gases, sunspots or the natural variation of temperature change by evolution of the Earth”(87).

Climate change already has observable ecological and social effects, and its projected impacts could potentially result in profound changes in global mean surface temperature, sea level, ocean circulation, perception patterns, climate zones, species distributions and ecosystem function. Lisa L. Shu writes in Cognitive Barriers to Environmental Action: Problems and Solutions:

Many countries’ borders are likely to be substantially altered by the effects of climate change in the form of more destructive hurricanes and the submersion of oceanfront land. Yet most governments continue to ignore opportunities to play a constructive role in addressing climate change and fail to take steps to control or reduce their countries’ reliance on fossil fuels. Contributing to this problem has been political action by the groups most threatened by aggressive responses to climate change, such as heavy manufacturing businesses, oil and gas companies, and elected officials closely tied to these industries. But average citizens also contribute to the

problem by failing to modify their energy usage, at least until the price of gas sky rockets. (6)

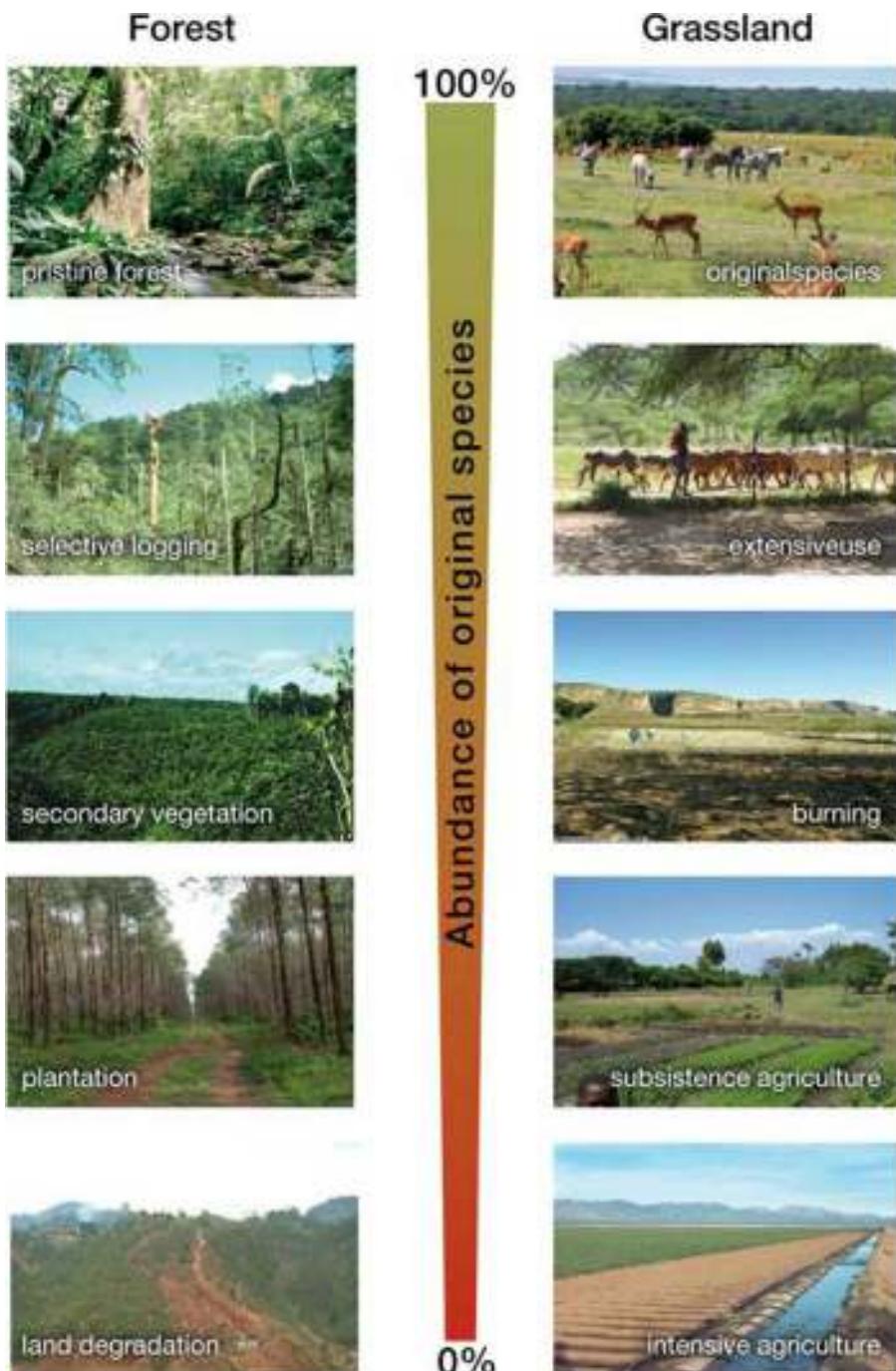
Some issues associated with the environmental crisis are not strictly 'environmental', but are closely related to environmental issues. The increasing human population inevitably places greater demands on the natural environment-for habitat, resources and waste assimilation-although the extent to which the human 'population explosion' is driving environmental degradation is a complex and controversial question. Urbanisation is often associated with a range of social and environmental problems including overcrowding, congestion, pollution, public health issues, shortages of water for drinking, and inadequate sanitation. Vast differences in patterns of income, production and consumption are evident at all spatial scales, and those patterns are reflected in distinctive patterns of environmental impact. Debates about food production raise important environmental issues such as the use of genetically modified(GM) and genetically engineered(GE) seeds and produce.

A major source of water pollution is the terrestrial run-off to inshore waters that occurs in many coastal locations; such run-off may contain significantly elevated levels of nitrogen and phosphorus from agricultural land and from human settlements. Land contamination may cause profound ecological effects and it presents severe constraints to development, since contaminated land must typically be rehabilitated before it is safe to use for agriculture, construction or recreation.

The environment is perhaps the most global and multi dimensional issue In the international system and International Relations is a scientific field which Benefits from a number of sciences and intends to combine knowledge from mother Disciplines with which the discipline it self develops, so it is the perfect field of Study to analyze and build up a better understanding of the contemporary world. Human beings are part of nature, and our human rights are intertwined with the environment in which we live. Environmental harm interferes with the enjoyment of human rights, and the exercise of human rights helps to protect the environment and to promote sustainable development. W. Steffen notes in "Global Change and the Earth System : A Planet Under Pressure":

The relationship of humans with the Earth's environment has changed throughout the evolution of Homo sapiens and the development of societies. For virtually all of human existence on the planet, interaction with the environment has taken place at the local, or at most the regional, scale. The environment at the scale of the Earth as a whole-the passing of the seasons, the vagaries of weather and climate, the ebbing and flowing of river systems and glaciers, the rich diversity of life in all its forms has been something within which people have had to operate, subject only to the great forces of nature and the occasional perturbations of extraterrestrial origin. Earth's environment has been a bountiful source of resources as well as a markedly stable life support system that has allowed human civilisations to develop and flourish.(10)

1.4.1 Changes in ecosystems with different intensities of land use



In addition, the environment stands as highly potent in providing solutions for accelerated socio-economic transformation to solve leading challenges of food insecurity, poverty, unemployment, food waste, migration and implementation of global commitments. It is also consistent with the idea that human security is what people themselves see as important in that human security in terms of environmental change is about identifying and responding to the outcomes that matter most to those who are exposed to it, which means that researchers and decision makers should listen to the voices of the vulnerable. Environmental education discipline has multiple and multi level scopes. This study is important and necessary not only for children but also for everyone. The study creates awareness among the people to know about various renewable and non-renewable resources of the region. The endowment or potential, pattern of utilization and the balance of various resources available for future use in the state of a country are analysed in the study.

Media can promote and inhibit social change of which values and attitudes toward the environment and environmental policy has changed. There is still much that is unknown about the potential health effects of global climate change. The various phenomena that can be said to contribute to the rubric include stratospheric ozone depletion, global warming, acid aerosol formation, desertification, and deforestation. At last, global warming can be dealt with only through international agreement. Students will be able to identify how sustainability, both of societies and the environment, is one of the most significant issues in the world today. Students will demonstrate an understanding of concepts and approaches of Sustainability of societies on different scales, examining local, regional and worldwide Issues.

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The Expression of Cultural Tradition and Women Empowerment through Madhubani Paintings in Mithila Region

Prof. Yugeshwar Sah

ABSTRACT

Madhubani painting is one of the ancient folk paintings of India which is mostly practiced by women in the North part of Bihar and some parts of tarai region of Nepal. Its history goes back to the age of the Ramayana. The purpose of this research paper is to evaluate and examine the relevance and characteristics of Madhubani painting. It explores the possibility and potential of this art. This paper also focuses on the challenges and problems of this art form. Madhubani painting is the expression of its highest culture so this paper highlights the role and relevance of this painting in promoting and transmitting the cultural tradition. As it is mostly practised by women folk in rural communities, it can serve as a metaphor for women empowerment, economic independence and social revolution. So, this research paper will seek to find out the ways and means to establish Madhubani painting as a huge source of empowerment generation and that will lead to the empowerment of women in Bihar in general and in Mithila region in particular. The emphasis of this research paper is also on Mithila painting as a conduit of cultural awakening in this age of cultural crisis where modern youths are alienated from their roots and have become victims of cultural hegemony.

Key Words: *Madhubani Painting, Prospect, Challenge, Employment, Women Empowerment, Recognition, Cultural Expression*

Introduction:

Madhubani as its literal meaning suggests madhu + van which means forest of honey or garden of honey. Madhubani painting is a world famous living folk painting popularly known as Mithila painting or Madhubani art or Mithila art which is practised by women folk of Mithila region of Bihar and adjoining tarai region of Nepal. It is a style of Indian traditional folk painting which takes its name from "Madhubani", one of 38 districts of Bihar. Initially, it was practised as a domestic and cultural rituals on the occasions of birth, upanayan, marriage, various festivals by women folk. As it was originally done on the walls of the huts and houses so it was also called wall painting or wall art or bhti - chitra. When it is drawn on canvas, is called pattachitra and when is done on floor then it is called Aripans. They are depicted through different images to symbolise the whole universe. For instance, peacock represents romance and devotion, parrot suggests love and sexuality, fish symbolises growth and prosperity, bamboo (male figure) and lotus (female figure) indicate fertility, proliferation and continuation of human life. It is believed that it emerged out of the urge of the women of upper class to be with gods and goddesses as a

part of devotion to paint the pictures of gods and goddesses as women did not use to come out in the patriarchy set up of the society of that time.

Brief History:

The history of Madhubani Painting is traced back to the age of the Ramayana. Though Madhubani Painting is believed to be originated during the reign of king Janaka who commissioned common artists and artisans to decorate and paint the walls of houses on the occasion of marriage ceremony of Ram and Sita yet its original date and time is not known. Its origination is shrouded in mystery and antiquity. Its history can be traced back to The Ramayana. “India is well known for its cultural and heritage, which is usually depicted through the medium of paintings. One of them is Madhubani paintings. Madhubani art is a traditional living Indian folk art inspired from mythological epics of Mahabharata and Ramayana.” (Anand, M. R. 1984). Traditionally, the painting was done on the interior walls of kohbargarh (Nuptial chamber or wedding chamber). It depicted a series of symbolic images such as lotus, bamboo, tortoise, snake, fish, birds which represented happiness, fertility, procreation and proliferation of life. There was tradition that the newly wedded couple would stay three nights in the Kohbargarh without consummating but on the fourth day they would consummate surrounded with the vibrant and colourful symbolic Paintings.

After a long period of time, it was discovered by William G. Archer, a British colonial officer(S.D.O.) after the massive earthquake in 1934. During his inspection of the losses of life and property after the massive earthquake, he found the eye-catching paintings on the mud walls and he took photographs of some of the paintings. Later on, in 1949, he wrote an article on Madhubani painting and published it in Art journal Marg and brought it into public notice. Again it went into oblivion. After that Dr.Lalit Narayan then the Railway Minister in 1973 brought it into limelight at national level and some of the artists got recognized and awarded with National Awards. Once again, it remained silent for decades until Mr. Upendra Maharathi and Mr. Bhashkar Kulkarni rediscovered and tried hard to popularise it across globe.

Themes :

Madhubani painting is very rich in its themes and symbolic significance as it is an ‘emblematic expression’ of both daily affairs and special occasions and celebrations. The themes, which we find in this painting, have been broadly divided into three categories and these themes portray their life styles, hopes, aspirations, beliefs, rites and rituals.

- Religious Themes : Paintings of gods and goddesses- Rama, sita, Radha and Krishna, Durga, kali, Vishnu, Ganesha, Shiva, important scenes from the epic like the Ramayana. As people of Mithila are very religious and ritualistic in nature so their paintings reflect their beliefs and ways of life.
- Natural Themes : Paintings of bamboo, lotus, birds, animals, snakes, sun, moon, etc...

Since people of Mithila region follow ritualistic religion and while observing their rituals, they worship nature and images of nature which reflect their pantheistic tendency. These natural images have deep symbolic significance which are practiced and produced at different occasions and celebrations. Themes of nature in Mithila paintings reflect people's love and reverence for nature.

- Social themes : Birth , marriage, upanayan(scared thread ceremony) various festivals and rituals, any social events of day to day life. Social themes of Madhubani painting have profound impact on their ways of life. We have different types and styles of paintings to celebrate different occasions which reflect social and cultural tradition of Mithila.

Colour :

The most salient feature of Madhubani painting is it's use of colour and colour Combination. Bright and vibrant colours are used in this style of Paintings. Some important colours used in this Paintings are red, yellow, blue, black, green, white, pink, and orange. Earlier colours were obtained from natural sources like plants , leaves, charcoal soot, ochre, cow dung, flowers, rice powder, turmeric, etc.Blue from indigo,Black from- soot+ cow dung, Red from Kusum flowers , red sandal wood, White from rice powder, Yellow from turmeric, pollen, lime + milk of banyan leaves Green from green leaves, bel trees, Orange from palash flowers.

Characteristics :

There are many characteristics of Madhubani Paintings such as Eye-catching geometrical pattern, Use of natural colours, Use of very simple and easily available tools Jolting nose emerging out of forehead, Use of bright colours, Large bulging eyes, Painting for each occasion such as birth, upanayan, marriage, different festivals, and Elaborate floral pattern.

Styles :

There are six major styles of Madhubani painting which have their own distinctive features.

- **Bharni** : Bharni means filling. In this style, the subject is outlined with black and the enclosed areas are filled with vibrant colours like blue, yellow pink, green orange etc... It is known as **colour painting** . It was practised by the women of Brahmin's community.
- **Kachani** : It means line. Only one or two colours are used in this style of Paintings. Fine pattern is made using hatching and stippling to create Paintings with finest details. It is known as ' linepainting'. Emotions and expressions are embedded in it. This type of Paintings was made by the women of " kayastha" community.
- **Godna (Tatoo)** : his style of Paintings are slightly less detailedand following a simple

pattern than the kachani style. It is practised by Dalit women.

- **Kohbar** : It means ‘nuptial chamber’ or ‘wedding honeymoon’. It is painted on the walls of the nuptial chamber Which symbolises fertility, procreation and proliferation of life. In this style of painting, the images of sacred symbols, lotus, bamboo, snakes, fish, tortoise, parrots and birds in couple are painted. Practised by Dalit women.
- **Geru (Gobar)** : In this style of painting, the paper is washed with cow dung and it is done with using earth colour. This is also practised by Dalit women.
- **Tantrik:** In this style of painting, religious text and their characters are the subject matter for this. It includes the manifestation of tantric symbols, Durga, kali, Saraswati, Laxmi, etc...Ganesha,

Tools and Instruments:

There are different instruments which are used in this style of Paintings. Paintings are done with **fingers, matchsticks, nib-pens, twigs and brushes** made out of bamboo stick with its end being slightly frayed. With the rise of modern tools and techniques, now the artists also use modern instruments for colouring.

Evolution :

Madhubani Painting has travelled a long journey from mud walls to wooden objects. It has changed itself with the rise of commercialization, modernization and globalization to make it available in the global market and create a source of employment and livelihood. Due to this, it has become a globally recognized painting. Originally, Madhubani painting was done on mud walls on different occasions but gradually it changed its course. Now it is done on hand made bamboo sheets, earthen pots, on designer dress, on paper and on wooden objects. All India Handicraft Board motivated the women of Madhubani District to do Paintings on paper and clothes in lieu of walls and floors to make available the paintings for sale across globe.

Challenges :

Despite having the rich cultural and traditional heritage Mithila Painting is lagging behind due to various reasons. These are the following reasons: lack of political/ Governmental will, Dearth of promotion and sponsor, Lack of marketing and management, Need for documentation of history to preserve this rich heritage. Dire Need to train the younger generation to preserve, democratize and disseminate paintings across the globe, Unfamiliarity with the modern tools and techniques, Need to launch awareness programs, Urgent need of a forum for emerging artisans and artists.

Woman Empowerment:

Woman empowerment is not possible without proper employment opportunities

and economic independence in India. For employment opportunities, the government has to set up small and big industries so that jobs will be created for women. As there is huge crisis of factories and industries in Bihar so our women are lagging behind and our dreams of woman empowerment is not being fulfilled. In this acute crisis, Madhubani painting can emerge as a saviour for uneducated rural Indian women and educated employed women in urban India who don't have any job opportunities. If government of Bihar takes it seriously and establish it as an industry or a cottage industry in every panchayat especially in Mithila region then it will be a boon for women of Mithila region who have been deprived of quality life due to dire poverty and lack of quality education. It will be the beacon of hope for the hopeless and a huge source of employment for the unemployed masses. Madhubani painting can be developed as a cottage industry and huge source of employment which will bring women empowerment, economical development and international recognition. There can be formulation of Certificate/ Diploma course on Madhubani painting in Lalit Narayan Mithila University and other universities of Bihar and it can also be developed as Tourism sport. There is urgent need of training centres and workshops where young budding artists can be given proper skill and training. There is also urgent need of proper advertisement, management and marketing so that it may expand across globe. It has potential to provide a part time job even for our school and university students which will give wings to their creativity and free them of their financial slavery.

Recognition of Artists:

Madhubani painting has become world famous and got its recognition but the artists and artisans have been ignored and they are still behind the curtains. Only very few artists have been awarded i.e only for name sake. They are still in pathetic plight. The state government has to take necessary steps to promote it as an industry to create employment and ensure women empowerment. The following are the recipient of state or national awards:

Sita Devi: For the first time she got recognized in 1969 and got National Award, Padam Shri in 1984, Bihar Ratna in 1984, Shilp guru in 2006.

Jagdamba Devi : Padam Shri in 1984

Mahasundari Devi- Padam Shri in 2011

Bauwa Devi, Yamuna Devi, Shanti Devi, Ambika Devi, Leela Devi, Chano Devi, Yamuna Devi, Bharti Dayal, Godavari devi etc... have got National Awards.

Conclusion:

Madhubani painting has a huge potential and possibility to be emerged as an industry which will ensure women empowerment, since it is mostly practiced by women, through generating massive employments. It is an enormous reservoir of unique cultural tradition so it finds its expression through various themes, styles and types. If it is given proper

attention by the government then it will expand and will make its mark across globe. It can serve as a great weapon for women empowerment particularly in remote rural India where women have no access and exposure to quality higher education and having no opportunities for livelihood. Madhubani paintings can also act as an agent of cultural awakening and cultural revival in the time of cultural uprootedness and alienation. It has such a charm which can tempt our youths towards its socio-cultural relevance, economic independence, popularity and recognition at national and international level.

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Culture of Peace and Nonviolence : A Hindu Perspective

Dr. Avinash Kumar Srivastava

ABSTRACT

With the rise of modern mechanical civilization, the life of the modern man is in turmoil, stress and strain. At the socio- political level, the peaceful human existence is on stake, due to unprecedeted ethnic-religious divide. Thus, there is a dire need of culture of peace and nonviolence where in humankind can live in a friendly atmosphere. But can there be a culture of peace and nonviolence is again a moot question and how can be it achieved is the thrust area of this paper. The present paper is divided into three parts. They are environmental peace, Peaceful human coexistence and culture of nonviolence.¹

Keywords : Culture, Peace, nonviolence, coexistence

Environmental peace :

When we enter into global phase of human evolution, it becomes obvious, that each man has two countries, his own and the planet earth. Due to population problem all habitable parts of the globe are occupied today. For Malthus population grows geometrically or exponentially in its natural course, and this world is finite one. A finite world can support only a finite population. Therefore in order to achieve the Upanishad's end, 'happiness for all' (*sarve bhantu sukhinah sarve santu niramaya*) the growth rate of population must be eventually be balance with the natural resources. Otherwise we will not be able to meet even Bentham's goal of 'Greatest good in greatest number' or Buddha's ideal, *Bahujan hitaya bahujana sukhaya*.

Further, in order to feed the growing population, people are exploiting nature for nursing their greed. The word 'exploit' is explosive. It entails that we are not friendly to nature rather inimical to it. But let it be known, that if we treat nature as our enemy human being cannot survive on this planet. The last century was the century of conquering nature. It showed that the nature too in retaliatory forms of disaster resulted drastically on us in terms of a number of climatic upheavals. Today modernization has become the latest orthodoxy. In the process of modernization '*horse power*' is valued more than the '*man power*'. The standard of spending is equated with the standard of living. Contentment (*Santos*) and frugality (*aparigrah*) of traditional Hindu moral tenets seems to have become obsolete. In the age of globalization, consumerism has captured the human mind. This is the reason that our Vedic seers have prayed for the peace of every aspect of the universe. The Yajur Veda wishes for environmental peace, "Let there be peace in Heaven; let there be peace in the atmosphere; May peace fill the four quarters; May the waters and medical herbs bring peace; May planets give peace to all beings; May enlightened persons disseminate peace to all beings; May the Vedas spread peace everywhere; May all the objects give us

peace everywhere; And may that peace come to us and remain with us forever”³ This atmosphere of peace can only be obtained through our nonviolent, compassionate and friendly attitude towards nature. Hence the careful husbandry of this planet earth is *sine qua non*, for the survival of the human species and for the creation of a decent way of life for all the people of the world.

In the Hindu tradition the planate earth is called ‘*Vasundhara*’ or ‘*Vasumati*’. The literal meaning of the word *Vasu* is wealth. We intend to search and utilize it for nursing our needs and make our life gratifying and blessed. We should not accumulate and exploit it to nurture our greed’s. Man is one of the evolutes of nature. Since we are the highest (not the best) in this cosmic evolution our responsibilities are greater. We have to care and share this nature. It is our responsibility to protect and promote the entire cosmic existence as with its destruction we all will be destroyed. The reason is simple, cosmos and man both are equally important and are inter dependent.⁴ The underlying principle is reverence for life. The Bhagavad –Gita in, ‘*Vibhuti Yoga*’, has revealed that the entire world is the manifestation of same divine principle.⁵ It categorically suggested the worship for all and relationship with everybody as it will make the life rich, peaceful and pleasant. Our culture believes in Spiritualism, ‘*Advyatmavada*’, which presupposes cosmic unity, oneness, harmony, co-ordination and mutual cooperation. This is the basic *Hindu* principle for maintaining the environmental peace and ecological balance.

Peaceful human coexistence:

A closer view of the of the world scenario today in human context reveal a disheartening truth that the peaceful coexistence of mankind is on stake because of ethnic-religious divide. The basic tenets of religion, ethics and morality, have become useless propositions. Although, the prophets of modern science and technology claim to convert the world into a capsule but their achievements and skills appear to be driving mankind against peaceful coexistence. In this background if we cast a glance on our ancient scriptures we find that religion always provided a full-proof umbrella for man’s journey towards eternity. Though the path was extremely tough and he had to struggle through several ups and downs but his march continued unhindered. He was never in such critical situation as he is facing today, because he had the firm faith in divine design and our pristine culture. *Rig Veda*, the earliest of the four *Vedas*, contains some of the earliest writings of peace, which guides the Hindu towards a path leading to integral peace and pacification of the three realms (physical, Devine and internal). "Come together, talk together; let our minds be in harmony. Common be our prayer, common be our end, common be our purpose, common be our deliberations, common be our desire, united be our desires, united be our hearts, united be our intentions. Perfect be our union among us."⁶

Now a question arises what are the reasons of the present human conflict or unrest at global level which is hindering our peaceful coexistence and what are its solutions provided by the Hindu religious scriptures. In this perspective if we cast our glance on the genesis of

the present scenario we find that its root cause is loss of faith in religion and divine system. With the development of science and technology and its rapid inventions, the glazes of ancient religions have started losing their lustre. Most of the religions of East and West have constructed their castles on the divine edifice. In the laboratories of science this divine edifice, the God, is neither invented nor verified or found even through their latest technologies. Rather these helped disapprove the existence of God. With rising craze for science and technology faith in religion among the modern man started dwindling down. This faith is displaced today from God to science. Science has become the religion of man. A Western philosopher has said 'had there been a God he is dead now. Now a new situation emerged. With the negation of the very edifice of religion, the God, the entire castle of moral, social political and religious values crumbled down. Man has lost faith in old values; new values have not been created. We are moving through a transition period. This has left the mankind unsettled and agitated because of chasm in faith. Earlier due to fear of prize and punishment from god man was hesitant in doing wrong but with the death of god Corruption, violence, enmity, hostility etc. grew in a rampant way and peaceful coexistence of human being became an utopia. Now time has come to evaluate the role of science and technology in the context of human coexistence.⁷

When we give a perusal on the real spirit of the science we find that it believes that sum total of the cosmic energy is always the same then how creation came into existence? Therefore there must be some divine force that this creation has come into existence. That force is both static and kinetic. That force is known as God. This shows that it is the limitation of science that is being worshipped today. If we hold on to this principle the value system established in Hinduism does not crumble, because its edifies remains tact even in this scientific age. .

In this background when we seek guidance from ancient texts we find that the Vedas, Upanishads, Gita, Patanjali, Buddha and Mahaveera have asked to end wars and conflicts by banishing selfish desires, lust hatred and delusion. Vedas speaks for the control of mind or self-control for the peace. For it the cause of the war and conflicts are passions caused by the sense organs. "These lovely organs, longing for the proximity of the soul, in their search for essence, strengthen knowledge. Thy create asceticism, the killer of desires. The soul forces reside in it, under its brilliant control."⁹ The Gita says "When you abandon every desire that arises within you and when you become content with things as they are, then you experience inner peace."¹⁰ The Buddha, after doing the psychoanalysis of human beings, says that "Mind is the fountain head of all the actions. If you do the work with pure mind the pleasure and peace will follow you. If your acts are the outcome of impure mind (with lust, hatred, delusion, malice etc.) unrest turmoil and other problems will torment you."¹¹ In fact suppressed and depressed cannot have peace, rather tension and turmoil. Therefore, it is proper to control the mind and keep always engage it positive/ constructive thoughts. Narrating the harmful consequences of the conflicts or violent. He says "Victor

begets enmity and the vanquished lives in sorrow.”¹² He further adds that war never ends in peace. It remains inconclusive as it gives rise to further war. Finally he says, “Hatred never ends by hatred in this world. By love alone they cease to be.”¹³ This is the reason Patanjali has suggested “By cultivating attitudes of friendliness towards the happy, compassion for the unhappy, delight in the virtuous and disregard towards the wicked, the mind stuff retains its undisturbed calmness.”¹⁴ A Shanti Mantra, found commonly in different Upanishads, categorically says “Let all of us enjoy together; May all of us work together and let our study become radiant. Let there be no hatred between us. Peace, Peace, Peace!”¹⁵ If the ideals and the preaching of our ancient scriptures are adopted honestly, establishment of peaceful coexistence in this world will never be a utopia. All the four Vedas teach peace and universal brotherhood. “In whatever direction I turn my eyes; I look upon every one as my friend”. Personal attachment, selfish interest and ambition only cause sorrow and suffering. When one is for all, and all are for one, there can be nothing but peace.”¹⁶ The Gita says “When one realizes the truth, there will be no war & conflict in human world.

Culture of non-violence:-

The twentieth and the beginning of the 21st century had been the most violent period in human history. Large numbers of people has suffered and have been killed in organised violence than any other time before. Hence an analysis of the present problem seems essential for its proper solution. In fact, mutual disbelief of intentions among the nations of the world has created psychology of amassing huge weapons of mass destruction. Though they claim to be doing it for the integrity of their national foundries and not for offensive purposes, but fact of the fact is that such action on the part of the nations reveal their destructive attitude, that is, not for defence but for offence. Now time has come, we have to decide for the protection of peace. The moot question of the day is, what do we want, Yuddha or Buddha, war or peace, or peace through war? There has been perpetual struggle between good and evil. Mankind has always longed for good not for evil. Only the nonviolent methods are capable to control the human unrest and establish global harmony. Hence, there is a need to inculcate culture of peace among the common people. Only this will help resolve conflict and restore peace in all aspects of life.

Here it seems relevant to mention that it is difficult to be strong enough to be entirely nonviolent in thought word and deed. However, it should be kept as our goal and we should make steady progress towards it honestly and sincerely. We should not use nonviolence as a mask which can be put on and put off taking into the consideration the context, climate and circumstances. We will have to inculcate the culture of nonviolence and peace in our everyday routine of life. If it is done it will expose the insignificance of brute force and make the whole world realize the futility of arms race. The reason is simple. All the arms of the world cannot conquer the peace of a true man. We have little reason to expect less violence in the country if the entire citizen is armed with guns, even if they all have the same number of bullets. In the same way, there is little reason to expect less

violence in the world if all the nations are equipped with the weapon of mass destruction, not even if there is some balance or some equality among these weapons. Hence to adopt violence is to adopt a new way of coming to terms with our vulnerability, a new way of dealing with fear to which we are subject and the fear which we can inspire in others. But the fear of arms of destruction can create only a peace of cemetery. The peace born out of fear can never allow us to achieve our best, as it gives birth to negativism. But the moment the fear is away all sort of arms, whatever disastrous they may be, becomes powerless. This is the Hindu concept of nonviolence which is positive and dynamic in nature. Only this can provide metaphysical foundation to the morality. Therefore, the teachings of nonviolence preached by the ancient seers of India have become most relevant today. If the Hindu culture of nonviolence is adopted and inculcated in our way of living it can make an enormous change in every aspect of life very quickly. I am of the firm opinion that the individual's power to demonstrate peace and nonviolence is enormous. The time has come to understand the culture of peace and nonviolence.

It is a fact that behind all types of unrest, conflict, disorder and turmoil, whether it is political, cultural, social or environmental, etc., violence is up to great extent responsible. Contrary to it behind all types of peace the culture of nonviolence has a dominant role. This is the reason that *Ahimsa* is placed as the first precept. For *Patanjali* it comes first among the *Yamas* and for Buddha *Panatipata veramani*, to abstain from killing is the first moral precepts. The reason is simple, by adopting *ahimsa* properly, and perfectly all the ethical precepts are observed.¹⁸ But before discussing it seems proper to explain what do we mean by culture of nonviolence. In *Hindi* or *Sanskrit* it is called '*Ahimsa*'. Its opposite is *Himsa*, which means '*causing* injury' or harm to others. The alphabet "a" placed before the word, negates it. Explaining its nature *Yoga sutra* says that not to abstain from killing or even causing harm to any living organism is '*himsa*'. In that way even rebuking or mental torture also comes in the category of *himsa*. *Yoga Sutra*, defining it, says, not to have even enmity with any type of creature or living being, in any moment of time, is *himsa*, and to abstain from it even mentally, verbally and physically is '*ahimsa*'.¹⁹ *Yoga Sutra* further categorises *ahimsa* in three types, killing or causing harm to others personally, or getting it done by others or defending, commanding or recommending or supporting violence caused by others.²⁰ All the *Hindu* scripture unanimously accept that '*Ahimsa*' is abstaining oneself from causing any type of harm to others, whether physical, emotional or mental. '*Ahimsa*', thus, goes much deeper to prohibit the subtle abuse and the simple hurt. This is the negative aspect of *Ahimsa*.

Ahimsa also functions as a positive virtue of loving kindness to all creatures of the world. Positively it means renunciation, contentment, self-restraint, compassion, friendliness etc. The positive connotation of *Ahimsa* is complementary to the negative one. It helps develop nonviolent attitude in human mind and keeps one pious, pleasant and peaceful. One, whose *Ahimsa* is perfected becomes fearless and even the violent creatures become

harmless, peaceful and sublime in one's presence. All types of conflict, apparent or subdued, is resolved automatically. If one radiate in all direction with boundless love or friendliness (*maitri*) toward all creatures, compassion (*karuna*) for all those in distress, rejoicing (*mudita*) with those who are just happy and acting with equanimity and impartiality (*upeksa*) towards all being, there will be no room for conflict at all.

Conclusion :

Finally it can be said that the culture of nonviolence and peace is the demand of the day. It should be considered as our *Yuga Dharma (precept of the age)*. There is an urgent need to effect a transformation in our social and economic institutions through inculcating in them the culture of nonviolence and peace, so that they may not be the source of exploitation and violence. In fact, the strength of nonviolent society lies in the degree to which human values are embodied in its social institutions. Social institutions are involved in the relation of human beings to our natural environment and other forms life. The culture of nonviolence and peace has the capability of transforming our vision from consume and destroy or destroy and consume to care and share the nature and natural entities. In fact there is no other alternative to the principles of nonviolence. If we do not adhere to these principles and make them our intrinsic nature (*Swadharma*) we will not be able to save this century or millennium from facing unprecedented proliferation of violence. I, through this conference, specifically emphasise to accept nonviolence as the basis of our social life, national life and above all in personal life. These are the only desirable and feasible technique for resolving even the most violent conflict, peaceful coexistence with nature and pave the path of universal brotherhood. Our ancient seers have used this technique of *Ahimsa* as a successful instrument for establishing peace and harmony in the world. The uniqueness of this path is that herein there is a pleasant blending of science and spirituality. It is only through the culture of peace and nonviolence the future of mankind can be made secured. I conclude this paper with chanting of the *Shanti patha*, " *Aum sahana vavatu sahanau bhunaktu saha viryam karvavhe. Tejaswinam dhitamastu mavidvisa vahe. Aum shantih, shantih, shantih.*

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shantirbhma shantih sarvam shantih shantireva
shantih sa ma shantiredhi. Aum shantih shantih shantih. Yajur Veda 36/37 (Shanti Path)
ttadevavagccha tvam mam tejonashasambhavam. The Bhagvad-Gita X, 19-41
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Jnana - Karma - Sammuccayavada in Abhinavagupta's Commentary on *The Bhagavad Gita*

Dr. Rudrakant Amar

ABSTRACT

Abhinavagupta was one of the greatest genius of India in the fields of philosophy, aesthetics, poetics, dramaturgy, Tantra and mysticism. As a Shaiva he was not obliged to write commentaries on the Prasthānatraya (Upanishads, Bhagavad Gitā and Brahma Sutra) as Vedāntin's. Though he quotes some Upanishadic passages here and there in his works, he never elaborated them in the Upanishads anywhere. But in the case of Bhagavad Gita, he himself gives sufficient reasons about his purpose on the commentary of this very popular text. Inspired by his teachers, particularly Bhutirājā and on the request of his disciples, especially Lotaka, Abhinavagupta explain that his predecessors who commented on the Bhagavad Gita did not understand its secret or esoteric meaning. He clearly states that the knowledge given by Sri Krishna to Arjun is more esoteric than Vedanta. By such esoteric interpretations in the light of Kashmir Shaivism, the Gita reveals a new dimension of spiritual practice or yoga.

The relationship between knowledge and action has been clearly explained by Abhinavagupta: There is no knowledge without action and there is no intelligent action without knowledge. Both knowledge and action make one unit.

As it has been said

न क्रिया रहितं ज्ञानं न ज्ञानरहिता क्रिया ।
ज्ञानक्रियाविनिष्पश्चआचार्यःपशुपाशहा ॥

Abhinavagupta was one of the greatest genius of India in the fields of philosophy, aesthetics, poetics, dramaturgy, Tantra and mysticism. As a Shaiva he was not obliged to write commentaries on the Prasthānatraya (Upanishads, Bhagavad Gitā and Brahma Sutra) as Vedāntin's. Though he quotes some Upanishadic passages here and there in his works, he never elaborated them in the Upanishads anywhere. But in the case of Bhagavad Gita, he himself gives sufficient reasons about his purpose on the commentary of this very popular text. Inspired by his teachers, particularly Bhutirājā and on the request of his disciples, especially Lotaka¹, Abhinavagupta explain that his predecessors who commented on the Bhagavad Gita did not understand its secret or esoteric meaning.² He clearly states that the knowledge given by Sri Krishna to Arjun is more esoteric than Vedanta.³ By such esoteric interpretations in the light of Kashmir Shaivism, the Gita reveals a new dimension of spiritual practice or yoga.

Here in this paper I confine my study to the doctrine - - - - jnana - karma samuccayavâda - which gives equal importance to both knowledge and action. According to Vedanta, the Absolute reality is simply Prakasha or jnana (knowledge), whereas according to Kashmir Shaivism it has both jnâtrtva and kartrtva (prakâsha - vimarshamaya). Shankara thinks that kriyâ or activity belongs only to jiva or the empirical individual, and not to Brahman. Shankara takes kriyâ in a very narrow sense, He takes it as synonymous with karma. Certainly, param Shiva does not act like pot - maker moulding clay into pots. Kashmir Shaivism takes kriyâ in a wide sense, in the sense of chiti - Shakti, in the sense of spanda, throb or pulsation to manifest. Kriyâ is the natural activity of self-consciousness out of freedom and joy. It is very much different from which is admitted to be an impurity (mala) leading to bondage and suffering

Without activity, the Absolute would be simply inert, unable to bring about anything. Kashmir Shaivism says that the Absolute of Advaita Vedanta which is devoid of self-consciousness and self-activity is a static, rigid, inactive and lifeless Absolute no better than inert matter or like a physical light that is self- illumined but not self-conscious.⁴

Shankara says- “All activity belongs to Mâyâ”. But is Maya simply a Shakti of Brahman or is it something quite external? If Maya is something external, then Advaita cannot be maintained. If Maya is Shakti of Brahman, then surely, it is an activity of Brahman.

According to Kashmir Shaivism, svâtantrya or autonomous Free Will is an important characteristic of Chaitanya. Kratrtva is an important aspect of svâritantrya. As Panini puts it: Svâtantrahkarta, a free being alone is an agent. Svâtantrya of Shiva implies kartrtva. Therefore not only Jnâtrtva but jnâtrtva and kartrtva both are the very nature of the supreme consciousness.⁵

According to Advaita Vedanta, action (kriyâ) is a sign of imperfection and therefore it cannot be present in the highest reality. Living beings, lacking perfection, perform action only when they have a need to gain or accomplish something. However, the lack of anything in any respect cannot be present in the highest reality under any circumstances. Therefore, Advaita Vedântins assign a dominant role to knowledge over action. On other hand, the Kashmir Shaiva philosophers maintain that the activity (kriyâ) of Shiva is his very nature and the result of his absolute freedom (Svâtantarya-shakti). This is because action on the part of Shiva is not directed towards anything or anybody, as it is not aimed at the results of action.⁶ Therefore, following his predecessors, Abhinavagupta in his commentary also points out that Gita teaches jnana- karma-sammuccaya.

Abhinavagupta gives equal importance to action and knowledge. This is because both action and knowledge are different aspects of the same consciousness and any level of creation can never be separated from each other. Abhinavagupta writes The Lord is who is consciousness- whose supreme nature is light, bliss and freedom- expresses Himself in the entire series of creation, maintenance and dissolution. Even then he does not lose anything

as a result of this expansion-it is nothing but the state of agent apart from which there is no question of doer ship. In the absence of that what are these actions? This being absent, with whom would be the result? Here the word karma means action and the result indeed is the result of action. For example, the movement of the stick and wheel of the potter is not different from the very nature of the potter, and the action is not created by the jar for it (the action) is included in consciousness. Therefore, the conscious Lord indeed shines in different forms. So, the existence of actions and their results as separated from the Divine is untenable. The Lord Himself shines as consciousness with his aspects asknowledge (drk) and action (kriyâ). Action and knowledge are not two distinct entities, but combined to create a whole.⁷

The relationship between knowledge and action has been clearly explained by Abhinavagupta: There is no knowledge without action and there is no intelligent action without knowledge. Both knowledge and action make one unit.

As it has been said

न क्रिया रहितं ज्ञानं न ज्ञानरहिता क्रिया ।
ज्ञान क्रियाविनिष्पश्चआचार्यःपशुपाशहा ॥

“There is no knowledge without action and there is no action without knowledge. Therefore, Acharya, one who knows the secret of action and knowledge is capable of releasing human beings from bondage.”⁸

At some places in the commentary it seems that Abhinavagupta’s tone is going against this theory of jnana-karma-sammuccaya. But scholars like Pandit Hemendranath Chakravarti, Boris Marjanovic, great master Swami Lakshmanjoo, B.N. Pandit, etc. all agree that we carefully read these passages, its purpose is not to deny the theory of jnana-karma-sammuccaya but to emphasize that one should perform action while being established in knowledge. This is because only actions of those who are established in knowledge are not instrumental in binding.

The relationship between knowledge and action in the light of Kashmir Shaivism has been simply but clearly explained by Swami Lakshmanjoo. He writes: “Creation and destruction (sristi-samhâra) also take place together. In this way there is creation and destruction in the cycle of action, and creation and destruction in the cycle of knowledge. Creation and destruction in the cycle of action is just what takes place in the world of ignorance. For instance, there is a mountain. It is created and it exists in the realm of action. The result of this action are that after one thousand centuries this mountain will become dust. It will fall and crumble. This is creation and destruction in the cycle of action.

Now, you have to transform, this action, the activity of this created thing, into knowledge. Then action will become universal. In that universality there is knowledge, pure knowledge (purnjnâna). So, in this creation and destruction when action is created, knowledge is destroyed, and when knowledge is created, action is destroyed.

“For instance, I perceive a mountain, it is in action. It is gradually crumbling into dust. If I perceive it in knowledge, the knowledge of God Consciousness will transform this perception into universal, and I will not feel that it is in action. The reason being that after one thousand centuries, this mountain will become dust. I will feel that it has taken the formation of dust. I will not feel that it is destroyed. So, it was not in action, it was in knowledge. In universality a rock is God and dust is also God.”⁹

The whole tradition of Shaiva Agamas give equal importance to both knowledge and action. Before Abhinavagupta, Rāmakantha commented on the Bhagavad Gita elaborately, emphasizing the importance of jnana-karma- sammuccayavāda. For Abhinavagupta also knowledge and action are mutually inseparable.

The philosopher Svatandrānandanātha in his *Matrka - Cakra - Viveka* remarks: “Knowledge, by coagulating its form, becomes action. It is action which, having assumed liquidity, becomes knowledge. Therefore both of them (knowledge and action) indeed have a twin character in the view of the Siddhas, the perfected beings. The distinguishing of their antecedence and subsequence is only a sort of antagonistic (or dualistic) view.”¹⁰

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A guide to Service Blueprint

Prof. Meenu Shahi

ABSTRACT

Customer demand is ever changing unpredictable and also immeasurable with accuracy. It is also complex and very intricate. Marketing policies, programmes and strategies are planned, organized and executed with the main objective of customer satisfaction and service. Service refers to social efforts which include even government to fight five giant evils, e.g., want, disease, ignorance, squalor and illness in the society. As service design has gained interest in the last years, so has gained one of its primary tools: the Service Blueprint. In essence, a service blueprint is a graphical tool for the design of business models, specifically for the design of business service operations. Despite its level of adoption, tool support for service design tasks is still on its early days and available tools for service blueprint modeling are mainly focused on enhancing usability and enabling collaborative edition, disregarding the formal aspects of modeling. It maps out chronologically and in sequence all the various interactions and actions that occur in parallel when customer and company meet it shows all the interactions by and with the customer. A company that works toward implementing these strategies will be well on its way in delivering service quality through its people thereby diminishing.

Keywords : Service Blueprint, Elements, Benefits, Process and Application

Meaning and Definition

A service blueprint is a diagram that visualizes the relationships between different service components — people, props (physical or digital evidence), and processes — that are directly tied to touch points in a specific customer journey. Service blueprints should always align to a business goal: reducing redundancies, improving the employee experience, or converging siloed processes.

Think of service blueprints as a part two to customer journey maps. Similar to customer-journey maps, blueprints are instrumental in complex scenarios spanning many service-related offerings. It is an ideal approach to experiences that are omnichannel, involve multiple touch points, or require a cross functional effort (that is, coordination of multiple departments).

In the 21st century, the business environmental conditions are likely to be more volatile. The globalization and liberalization has opened new vistas for the development of service generating organization. It should make sincere efforts to make them stronger and stronger, if they have to survive and thrive. It is against this background the study follows

about the service blueprinting, a useful tool for designing and specifying intangible service processes

A service blueprint corresponds to a specific customer journey and the specific user goals associated to that journey. This journey can vary in scope. Thus, for the same service, you may have multiple blueprints if there are several different scenarios that it can accommodate. For example, with a restaurant business, you may have separate service blueprints for the tasks of ordering food for takeout versus dining in the restaurant.

Main components of Service Blueprint

Service blueprints typically contain five categories that illustrate the main components of the service being mapped out:-

- a) **Physical evidence**-What customers (and even employees) come in contact with. Though first in line, it's usually the last element added. *Example: This category includes locations, like a physical store or the company website, but also any signage, receipts, notification or confirmation emails, etc.*
- b) **Customer actions**-What customers do during the service experience. *Example: Customers might visit the website, talk to an employee (in person or online), make a purchase, place an order, accept an order, or receive something.*
- c) **Front stage or visible employee actions**-What customers see and who they interact with. For tech-heavy businesses, add in or replace this category with the technology that interacts with the customer. *Example: Employees might greet a customer visiting a physical location, respond to questions through chat, send emails, take an order, or provide status information.*
- d) **Backstage or invisible contact employee actions**-All other employee actions, preparations, or responsibilities customers don't see but that make the service possible.- *Example: Employees might write content for the website/email/etc., provide approval, complete a review process, make preparations, package an order, etc.*
- e) **Support processes**-Internal/additional activities that support the employees providing the service. *Example: Third-party vendors who deliver supplies, a carrier service, equipment or software used, delivery or payment systems, etc.*

Elements

The **service blueprint** is a technique originally used for service design and innovation, but has also found applications in diagnosing problems with operational efficiency. The technique was first described by **G. Lynn Shostack**, a bank executive, in the *Harvard Business Review* in 1984. The service blueprint is an applied process chart which shows the service delivery process from the customer's perspective. The service blueprint has become one of the most widely used tools to manage service operations,

service design and service positioning.

A simple way to think about blueprints is as a process chart which consists of inputs, process and outputs.

Inputs (raw materials) → Process (transformation) → Outputs (finished goods)

A service blueprint is always constructed from the customer's perspective. A typical service blueprint identifies:

- **Customer Actions:** The steps that customers take as part of the service delivery process.
- **Front-stage (Visible Contact Employee) Actions:** Steps taken by contact employees as part of the face-to-face service encounter.
- **Back-stage (Invisible Contact Employee) Actions:** (The 'line of visibility' separates the front-stage and back-stage actions). Non-visible steps taken by contact employees behind the line of visibility. e.g. taking a hotel or restaurant reservation by telephone.
- **Support Processes:** Activities carried out by employees who are not contact employees, but whose actions are required for the service to be delivered.
- **Physical Evidence:** Tangible elements associated with each step that has the potential to influence customer perceptions of the service encounter e.g. uniforms, delivery vans.
- **Inventory (if required):** the amount of inventory build up required for each step
- **Line of Visibility:** Line that separates front-stage and back-stage actions.

Optional inclusions – depending on intended application:

- Line of Interaction which separates customer actions from service provider actions
- Line of Internal Interaction which separates the back office and the support process
- Line of Implementation which separates management zone from the support zone. That is management are responsible for planning and controlling while support activities include preparation.

How to build your own Service Blueprint

You can build a service blueprint at any point in your service design-

- a) **Come up with a customer scenario**-Whether you are just creating a new process or mapping out an existing one, start with the customer service scenario you want to explore. It may be beneficial, at this point, to include real customers in the conversation to ensure that your scenario is as true to customers' real (or desired) experiences as possible.

- b) Map out the customer experience**-Whatever scenario you decide on, plot out the actions the customer will take in chronological order.
- c) Built out from the customer's actions**-Once you have the full customer service experience laid out, add the other categories—frontstage and backstage actions, support processes, physical evidence, time, etc.—to the customer actions. What do employees do during each action the customer takes? What support processes come into play?
- d) Clarify lanes of responsibility and action**-Use the different lines of separation to keep each category in its own clearly marked lane and to illustrate the ways different actors interact during the service process:
 - 1) Line of interaction:** Where the customer interacts with the service and employees.
 - 2) Line of visibility:** Where the employee or organizational processes become invisible to the customer.
 - 3) Line of internal action:** Where partners or employees who don't have contact with the customer step in to support the service.
- e) Clarify cross-functional relationships**-After mapping out each category, add another level of detail to your service blueprint by including arrows. While you will already have laid out the steps in chronological order within each lane, you can also show the relationships and dependencies that run across different categories through arrows. If a shape has a single arrow, the exchange occurs in the direction indicated. A double arrow shows that some agreement must be reached or that the two shapes depend on each other in some way. **Together, these elements help to see the solutions to service process and customer experience issues.**

Benefits of using Service Blueprints

Service blueprints give an organization a comprehensive understanding of its service and the underlying resources and processes — seen and unseen to the user — that make it possible. Focusing on this larger understanding (alongside more typical usability aspects and individual touch point design) provides strategic benefits for the business.

Blueprints are treasure maps that help businesses **discover weaknesses**. Poor user experiences are often due to an internal organizational shortcoming — a weak link in the ecosystem. While we can quickly understand what may be wrong in a user interface (bad design or a broken button), determining the root cause of a systemic issue (such as corrupted data or long wait times) is much more difficult. Blueprinting exposes the big picture and offers a map of dependencies, thus allowing a business to discover a weak leak at its roots.

In this same way, blueprints help **identify opportunities for optimization**. The visualization of relationships in blueprints uncovers potential improvements and ways to eliminate redundancy. For example, information gathered early on in the customer's journey

could possibly be repurposed later on backstage. This approach has three positive effects:-

- Customers are delighted when they are recognized the second time — the service feels personal and they save time and effort.
- Employee time and effort are not wasted regathering information.
- No risk of inconsistent data when the same question isn't asked twice.

Blueprinting is most useful when coordinating complex services because it **bridges cross department efforts**. Often, a department's success is measured by the touch point it owns. However, users encounter many touch points throughout one journey and don't know (or care) which department owns which touch point. While a department could meet its goal, the big-picture, organization-level objectives may not be reached. Blueprinting forces businesses to capture what occurs internally throughout the totality of the customer journey — giving them insight to overlaps and dependencies that departments alone could not see.

- Service blueprints empower organizations to optimize their service processes. Additional benefits include:
- **Scalability and flexibility:** Service blueprints accommodate as much or as little detail as needed. They can show high-level overviews or intricate steps.
- **Cross-functionality and knowledge transferability:** Employees and managers in long-standing or complex processes can easily lose sight of the bigger picture or how each action affects other departments, fellow employees, or even the customer. Service blueprints clarify interactions and reduce siloes.
- **Competition:** Service blueprints allow you to compare what you want your service to look like with what it looks like now, or you can compare your company's services with a competitor's.
- **Failure analysis:** Once you can see who is (or should be) doing what, it's much easier to diagnose what's going wrong.

When Do You Need a Service Blueprint?

Service blueprints fulfill a number of uses but most often they're used for:

- **Improving a quality of service.** By understanding the original service in detail – it's possible to identify and eliminate or ameliorate pain points.
- **Designing a new service.** A blueprint for a new service allows for the creation of service prototypes and testing before a service is launched to customers.
- **Understanding a service.** There are many services which have become so engrained in corporate culture that they are no longer understood by anyone. Blueprints can reveal silos and areas of opacity in existing processes.

- **Understanding the actors in a service.** When there are many actors (customers, suppliers, consultants, employees, teams, etc.) it can be very useful to have a blueprint to help manage the complexity of a situation.
- **Transitioning a high-touch service to a low-touch service or vice-versa.** Broadening or narrowing the audience for a service requires careful consideration as to how that might be achieved a blueprint can help guide the way for this.

Process of Service Blueprint

When delivering a service to a customer, you may find it difficult to pinpoint just where things could be improved or where things are going wrong. Who's the real face of the company to the customer? When does the service start and stop according to the customer? Being able to intervene at the right moment in the service process and provide a concrete answer to these questions could make the difference between running a growing, innovative service organization and running one into the ground.

Service is a complex, multi-layered process that involves lots of people and technologies that work together—or don't, as the case may be—and that's where service blueprints come into the picture.

Structuring your blueprint is a question of following a simple process:-

- Identify the process to be blueprinted.
- Identify the customers to be served by the process.
- Examine the customer's perspective of the service (the customer journey)
- Identify the actions on the service by employees, technology and other actors (suppliers, etc.)
- Link activities together for natural flow in order that they occur
- Ensure that you have identified the evidence and KPIs for a successful outcome

Applications

(1) Simple Representation

A basic application for blueprints is as a simple form of representing or codifying what is actually occurring in the current operation. In visual form, the blueprint can be used in training programs, employee manuals to help clarify service processes. Blueprints may be used in market research as a means of helping respondents to visualise aspects of a service that may be the focus of an investigation. Blueprints can also be used in employee training programs and manuals to assist staff to visualise the service process and the relationships between steps in the process.

(2) Diagnosing Operational Deficiencies

Blueprints have also found widespread applications as diagnostic tools designed to

uncover operational weaknesses. A number of scholars have championed the diagnostic value of blueprints. The blueprint can be analysed in terms of the appropriateness of physical evidence provided at each contact point as well as the suitability of contact personnel in relation to activities. In the event that any deficiencies are identified by the blueprinting process, management can develop operational standards for critical steps in the process.

(3) *Service design: Planning for Structural Change/ New Service Development*

Shostack's original intention was that blueprinting be used as a planning tool. Using a simple diagrammatic representation of the process, management could pose "What if?" type scenarios and reconfigure the service process in the blueprint form, without causing major disruptions in real time. For example, a planner might ask, What if we give employees wider latitude? What if we reduce latitude by scripting every step? What if we reduce complexity by combining two or more steps into a single procedure? What if we add complexity by having different contact staff take responsibility for each step?

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Emotional Intelligence : The Basic 'Mantra' for Charismatic Leadership

Dr. L.P. Singh

ABSTRACT

A survey conducted over 500 fortune Companies the world over reveals that their success story, to a large extent, is the saga of the inspiring role played by a Charismatic Leader. A Charismatic Leader, to be more precise, is one who attempts to evaluate his or her consciousness (chetana) so that various common places conflicts and dualities begins to synthesize at higher levels. Stated differently, Charismatic Leadership attempts to transform the whole scenario in an organization from one style or culture to another with a view to take out 'most uncommon results from the most common people'. Charismatic Leadership has the ultimate aim of raising the level of human conduct and ethical aspirations of both the leader and the led.

- *What constitutes 'Charismatic Leadership'?*
- *May its principal tenets be identified precisely?*

There is, in fact, no ready-made answer to these questions. True, nothing succeeds like success. Nevertheless, a very significant tenet that has of late, emerged on the horizon of behavioral science is popularly termed as Emotional Intelligence. A modest attempt is made in this article to deal at length with the relevant issues concerned with the New-Found Success Mantra for the corporate leaders, in general, and for all those who aspire to attain unfailingly the perceived objectives of their organization by ensuring optimal utilization of their precious human resources, in particular.

Key Words : Charismatic Leadership, emotional intelligence, rationality, feel good faster

INTRODUCTION

Leadership provides the vital spark to motivation of human beings. Motivation has its roots in human relations which, in turn, can be fostered and toned up by leadership. Whenever a group of human beings desires to accomplish a common objective, the situation calls for the assistance of leadership. It is leadership that guides, and calls for the assistance of fellow workers for achieving a unity of purpose. Leadership emerges as the natural process in any grouping of human beings. It is, therefore, a time old concept with the only difference that with the change of time the concept has acquired new and more effective status and wider meaning.

LEADERSHIP QUALITIES

John Adair, the leading British authority on the subject, says 'leadership, like all

persona; relations, always has something unknown, something mysterious about it'. This, in turn, implies that all successful leaders are not supposed to act or behave in an identical manner in the exactly same situations. They may, in fact, act very differently even in similar situations and they may have quite different personalities. Moreover, different leadership qualities may be needed in different circumstances. The classic example is perhaps Churchill, who was a Great War leader but less successful in peacetime. All this may lead to the conclusion that there is no single template of leadership behaviors, which in turn, poses the question of whether leaders can be developed, what are qualities (or competencies) of leadership, and how can they be brought out? People vary in their capacity for leadership. A few have innate capacity, some have none, but most potential managers do have it, of course, in different measures. Selection of the right people, whether from inside or outside the organization, is a good part of battle, but then they will need training. This may be only a small part of leadership development but it is important to get it right.

CHARISMATIC LEADERSHIP

Charisma is defined as a form of interpersonal attraction whereby followers develop a respect for and trust in the charismatic individual. (Kudisch and Poteet, 1995) Charismatic leaders get others to follow them because they can articulate attractive visions, take personal risks, demonstrate environmental and follower sensitivity, and are willing to engage in behaviour that most others consider unconventional. Such leaders, as researchers point out, are most likely to be effective during periods of organizational crisis or transition.

What characterizes a Charismatic Leader?

Charismatic Leaders tend to be special in a number of ways. Some important features of a charismatic leader are outlined below.

- **Self-confidence:** Charismatic leaders are highly confident in their ability and judgment.
- **A vision:** A leader is said to have vision to the extent that he or she proposes a state of affairs that improves on the *status quo*. He or she also must be able to articulate that vision clearly and show willingness to make sacrifices to make it come true.
- **Extraordinary behavior:** Charismatic leaders are frequently unconventional. Their quirky ways, when successful, elicit admiration.
- **Recognized as change agents:** The status quo is the enemy of charismatic leaders. They make things happen; and happen in a remarkably inspiring manner.
- **Environmental sensitivity:** Charismatic leaders are highly realistic about the constraints imposed on them and the resources needed to change things. Consequently, they know what they can and cannot do.

SOME CHARISMATIC CORPORATE LEADERS

World history and the history of organizations are replete with a number of examples

of charismatic leaders. Through the ages some leaders have had extraordinary success in profound changes in their followers. It is perhaps no exaggeration to add that some of these people (like JRD Tata, Bill Gates, Narayan Murthy, Ajim Premji, Walt Disney and the like) have changed entire societies through their words and action. Individuals who accomplish such facts have been referred to as charismatic leaders. All such persons had their clearly articulated visions.

WHAT IS EMOTIONAL INTELLIGENCE?

Emotional Intelligence (EI) has been defined as “the ability to perceive and express emotion, assimilate emotion in thought, understand and reason with emotion, and regulate emotion in self and others.” (Mayer and Salovey, 1917) Emotional Intelligence is concerned with one’s developed ability to deal with both intra-personal and inter-personal matters of people working in an organization (Kanter, 1997). It can better be understood as a personality trait of an employee or as a mental ability of an employee (Mayer, 2000).

Daniel Goleman (Goleman, 1998) coined the phrase emotional intelligence with the publication of the book bearing the same title in 1998. Researchers in earlier studies had used the term, but this book was the first to be widely embraced by popular culture. Goleman identified five core competencies of emotional intelligence that include; knowing one’s emotions, managing emotions, motivating oneself, recognizing emotions in others, and handling relationships. Goleman narrowed these competencies into four domains in 2002. The domains include; *self-awareness, self-management, social awareness, and relationship management* (Cherniss and Goleman, 1998, 2002).

WHY IS EMOTIONAL INTELLIGENCE IMPORTANT ?

EI as a concept is gaining a great deal of attention because emotions of employees are recognized as an integral part of workplace (Darlene and Kim, 2003). Undoubtedly, Emotional Intelligence has a crucial significance for the people at the helm of affairs of an organization. They must understand that every body working in an organization is a complete human being - a person in totality with their distinct emotions and value systems that prompt them to act and react in their own distinct way (Kanter, 1977).

Being successful is much more than just intelligence. Researchers generally agree that IQ only accounts for about 4% to 20% of results. Research in the concerned field shows that the critical factor for sustained achievement is not only a function of ability or talent but 80% of achievement is dependent on emotional intelligence. Emotional intelligence has proven to be twice as important as any other competency in any job role. The tougher and more challenging the role, the more Emotional Intelligence becomes an important factor in success.

Latest research in the field have revealed that IQ together with technical skill are no longer sufficient to succeed in today’s customer-focused, team-centered; and ever-

changing organizational climate. Leaders and their organizations also need emotional intelligence to optimize performance and maintain a competitive edge:

- Emotional intelligence influences your ability to cope effectively with daily demands and to be successful in various fields of life. By increasing your emotional intelligence, you become more efficient, productive, and successful. You also can create greater emotionally charged people besides taking care of their physical well-being. Further, the emotionally intelligent individual pursues goals with vision, perseverance and energy. Research has indicated that the following EI competencies predict success at work :
 - self-awareness,
 - emotional resilience,
 - decisiveness,
 - interpersonal sensitivity,
 - influencing skills,
 - conscientiousness,
 - integrity, and
 - personal motivation.
- Research has further documented that emotional intelligence is twice as critical in leadership performance as IQ and technical skill. Successful leaders have a high Emotional IQ. Emotional intelligence competencies have a positive impact on creating and sustaining a positive organizational culture. Emotional competence also prevents executive derailment (Cherniss and Goleman, 1998).
- Emotionally intelligent leaders are not only more successful but also create a culture that is characterized by greater morale, increased employee satisfaction and productivity, improved return on investment in change efforts, and greater success in achieving desired performance goals (Hyatt and Hyatt, 2007).
- Top performers are more productive.... and it is mostly emotional competence that makes them that way. A leading research firm found that for all jobs, emotional intelligence accounts for 66% of successful job performance compared to IQ and technical skills, and 85% for leaders (Sternberg, 2003).
- Emotional intelligence is the single most important element in a group's performance. The group's emotional quotient is reflected in how effectively they collaborate. A low group emotional quotient results in a group working dumber by not allowing people to share talents, allowing destructive discontent, domineering, and infighting, degrading performance, and obstructing progress.
- Neurological research has shown that our physiological processes are affected by what we think, feel and how we react. It also shows that the inability to manage ourselves

eficiently leads to premature aging, diminished mental clarity, and blocked access to our innate intelligence (Vakola, Tsaousis and Nikolaou, 2004).

- Job stress has become “the 20th century disease” and is considered a global epidemic. Seventy-five percent of all doctor visits in the US today are for stress-related disorders. Emotional stresses include; irritation, feeling unloved, frustration, frequent hurt feelings, fear of losing control, anxiety, fears and phobias, moodiness and depression. Emotionally intelligent people know how to relate to and handle stress effectively and show great resilience in the face of setbacks (Chartered Institute of Personnel and Development, 2005).

EMOTIONALLY INTELLIGENT LEADERS

The rules for leadership have changed in the past few years. The rules for work are changing. We are being judged by a new yardstick: not just how smart we are, or by our training, experience and, expertise, but also by how well we handle each other. Technical expertise does not mean the ability to lead. Sometimes leaders fail just because of their inability to manage relationships and change. A study reveals some specific reasons for leadership failure: insensitive to others, aloof, betrays trust, controlling micromanages, not strategic, can't adapt to new management, poor hiring practices, and does not handle performance problems.

While IQ and technical skills are necessary for success, emotional intelligence is what truly differentiates extraordinary leaders, individuals, teams and organizations from mediocre ones. Emotional, personal, and interpersonal abilities and skills that influence one's overall capability to effectively cope with environmental pressures and demands. Emotional intelligence plays an important role in intelligent behavior and is vital for successful performance in the workplace. Emotional intelligence is what motivates us to pursue our unique potential and purpose. It activates our innermost values and aspirations, bringing about a total transformation in our very approach and outlook towards life-both personal and societal. It is concerned with understanding self and others, relating to people adapting and coping with the environment.

Emotional intelligence is distinct from but complimentary to academic intelligence, the purely cognitive capacity measured by IQ. Unlike IQ that does not significantly change over one's competencies and skills through repeated application, practice, and feedback.

FEEL GOOD FACTOR

Looking at the emotional intelligence of teams is important because most of the work in organizations today is done by teams, Leaders have a pressing need today to make teams work together better.

Why Must People Feel Good?

- When people feel good, they work better and are more creative and productive.
- Mental efficiency goes up,
- Memory is sharpened,
- People can understand directions and make better decisions.

Studies have shown this to be especially true when it comes to teams. This is because emotions are contagious. When one or two people are in a good mood, it spreads easily to other members.

A team's effectiveness can depend on how well it works together in harmony. A leader skilled in creating good feelings can keep cooperation high. Good team leaders know how to balance the focus on productivity with attention to member's relationships and their ability to connect. A recent research has gone to the extent of suggesting that humor at work can stimulate creativity, open lines of communications, and stimulate creativity, open lines of communications, and enhance a sense of trust. Playful joking increases the likelihood of concessions during a negotiation. Emotionally intelligent team leaders know how to use humor and playfulness with their teams (Vakola, Tsaousis and Nikolaou, 2004)

Creating good moods in employees may be even more important than previously thought. It is common sense to see that workers who feel upbest will go the extra mile to please customers and therefore improve the bottom line. There is research to show that for every one percent improvement in the service climate, double is increase in revenue. New research from a range of industries now reaffirms the link between leadership and climate and to business performance. According to Daniel Goleman, how people feel about working at a company can account for 20 to 30 percent of business performance (Goleman, 2002).

Part of understanding the emotional reality of a team is uncovering the particular habits ingrained in a team or organization that can drive behaviors. A prime example is the notion of "It's just the way we do things here." The team leader is effective when he or she looks for signs that reveal if such habits are working or not. It is the leader's job to explore and expose unhealthy work habits in order to build more effective group norms.

IS IT RATIONAL TO BE EMOTIONAL?

Human beings have emotions. We may not know exactly where emotions fit into the biological evolutionary scheme, but we do know that emotions influence our reaction to and perception of other people, events and situations. Emotional reactions are largely an unconscious process-we cannot leave them at home or pack them into a storeroom locker when we go into our workplace. Emotions can color how we perceive situations to the extent that we are no longer aware of the reality of a situation but only our own emotional

perception of it. Clearly, this can make clear communication and decision making difficult if everyone involved in a situation has their own emotional take on it. Since we cannot just get rid of unwanted emotions we have to learn how to be aware of them in our self and others to have clearer perception in our communication processes and not just fall into habitual patterns of emotional response.

Daniel Goleman, a leading proponent of Emotional Intelligence, emphasizes that leaders have to pay attention to the hidden dimensions: peoples' emotions, the undercurrents of the emotional reality in the organization, and the culture that holds it all together. Goleman states that self and other awareness, empathy and listening are all emotional intelligence constructs: all contribute to self-development training. Effective leadership development begins with a holistic vision of one's life. To achieve improved business performance, leaders need to be emotionally engaged in their self-development (Goleman, 2002).

The word 'emotion' tends to create a certain amount of resistance in the commercial arena: 'emotion' is a word usually associated solely with personal relations outside the workplace, and things like 'emotions and feelings' should be controlled and subjugated in a working environment. But the life-blood of an organization is its people, and emotions and feelings are essential elements of human communication and relationship.

There is nothing wrong with being emotional if the impulses are positive and aimed for the greater benefit to society at large. An emotionally matured leader tends to be in touch with his feelings. He knows that high EQ is about managing emotions and not to be overcome by them. In this realistically optimistic approach, leader won't let setbacks and disappointments derail them. Emotions are the vital forces for the values and principles each one of us live for and they drive our focus, actions and its speed.

To lead with emotional intelligence is to inspire, to motivate, to instill a sense of worth, belongingness, confidence, and to motivate others to work to their fullest potential. Successful leadership is measured by the emotions of others. How does one develop such leadership skills? Leadership experts seem to agree that it requires an 'inside-out' approach to developing leaders. It becomes critical for leaders to increase their awareness of their ability to manage themselves and their relationships with others (J. Adairs, 2006). Emotional intelligence appears to be in addition to cognitive intelligence, as measured by one's IQ, and not as a component of it. To lead with emotional intelligence involves an examination of the foundational skills and competencies that underlay leadership competencies. It involves a thorough understanding of the various components of emotional intelligence and how each one can be developed in the workplace for greater organizational effectiveness.

MANAGING EMOTIONS

It begins in infancy when our significant care givers 'teach' us to be comforted and to comfort ourselves, and later on, to comfort others. In the psychological literature this self-comfort is called 'self-awareness'. Then, for example, as toddlers, we learn from others

that we must control some of our basic drives and temptations and we learn how best to control impulse. We get all kinds of messages from our care providers as we grow and we incorporate those into our Self Regard, Independence, etc.

EMPATHY : GATEWAY TO EMOTIONAL INTELLIGENCE

Emotional intelligence increases when people commit themselves to building practical competencies in the context of every day situations. One of the fundamental skills that contribute to a manager's or leader's success is the skill of empathy. It starts with self-awareness, viz; in understanding that your own emotion is essential to understanding the feelings of others. It is crucial to effective communication as also to leading others.

Empathy can be defined as the ability to see things from the other person's point of view- to be able to "walk in someone else's moccasins." Goleman defines it as the ability to read other people. This implies more than a cognitive understanding, more than just remembering a similar situation that you may have gone through yourself. Empathy means that you can recall some of those same feelings based on your own memories. There is a sharing and identifying with emotional states (Goleman, 2002).

Empathy as a competency skill is poorly understood by those who need it most, and it is even more difficult to train and acquire. Most people believe, you either have it or you don't. Many hard driving managers lack a propensity for developing empathy because they assume it's for the more "touchy-feely" types (P.Paoli, 1992). Some very intelligent leaders are walking around blindly using only their powers of reasoning and wondering why everyone doesn't see things their way. Research by the Centre for Creative Leadership has found that the primary causes of derailment in executives involve deficits in emotional competence, in general and the following three, in particular:

1. Difficulty in handling change;
2. Not being able to work well as a team; and
3. Poor interpersonal relations.

Without an adequate capacity to understand the other's point of view, some managers lack sufficient flexibility for change, cannot work well with team collaboration, and cannot relate well with the very people that affect the results they are trying to achieve.

According to Goleman, empathy represents the foundation skill for all the social competencies important for work:

1. **Understanding others:** Sensing others' feelings and perspectives, and taking an active interest in their concerns.
2. **Service orientation:** Anticipating, recognizing and meeting customers' needs.
3. **Developing others:** Sensing others' development needs and bolstering their abilities.
4. **Leveraging diversity:** Cultivating opportunities through diverse people.
5. **Political awareness:** Reading the political and social currents in an organization.

Managers and leaders are usually high in those traits and characteristics that lead to successful goal completion, such as; high achievement orientation and high focusing abilities. That's why they get prompted to managing positions. Success depends to a great deal on having focus and being able to concentrate. But focus alone can result in undesirable consequences, if not counterbalanced by empathy. Focus alone will not result in the fulfillment of goals; whereas focus coupled with empathy will (Davis and Cherns, 1995).

Empathy skills are those that involve paying attention to other people- things like listening, attending to needs and wants of others, and building relationships. When empathy skills are high, one is more likely to inspire the troops. When a manager understands his / her people and communicates that to them, he / she is more liked and respected. And that is how practicing empathy results in better performance. When a manager is respected, the people they lead are more likely to go the extra mile. In short, Empathy and Focus need to be balanced, and when they are, managed as such, managing skills optimally becomes fairly easy.

Both managers and employees need empathy in order to interact well with customers, suppliers, the general public and with each other. Manager need it even more when they are assigning a task to someone who won't like it; when offering criticism to someone who predictably will get defensive; when having to deal with someone we don't like; when dealing with employee disputes; and when giving bad news such as; telling someone as they won't be promoted or that they're being laid off. The first step in dealing with any negativity is to empathize. The next step is to focus back to the goals and the tasks at hand.

In reviewing emotional intelligence competencies, a high level of skill in any or all of them couldn't hurt a career. In fact, many experts agree that these competencies are relevant to professions that involve either managing others or being part of an effective team (Nadler and Lawler, 1983). In his book, '*working with Emotional Intelligence*', Daniel Goleman goes one step further. He claims that for professions in which the intellectual entry hurdle is particularly high, emotional intelligence is the dominant differentiator for performance. Goleman is not the first, nor will be the last, to reach this conclusion. There is no denying the fact that in spite of all of the technical training that actuaries purpose; it is emotional intelligence that differentiate the highest achievers from the rest of the lot. For some this might not feel like great news, especially considering the number of years actuaries spend on technical learning.

CONCLUSION

Recognizing Emotional Intelligence as the secret of success of a highly successful manager is not to suggest that technical skills are trumped by emotional intelligence. Technical skills are a gateway to more opportunities. As levels of responsibility increase, technical skills become table makes. The higher you ascend in an organization the more

technical skills are needed, just like compulsory tumbling for a gymnast. You must do them perfectly in order to be allowed to continue on to the medal round. To win the medals, you need special skills and in the area of management and leadership, those skills are the competencies of emotional intelligence.

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Lean Human Resource Strategy for High-Performance Workplace Systems (HPWS): From Employee's Job Satisfaction Perspective

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ABSTRACT

The purpose of the present study is to investigate and demonstrate the effect of Human Resource Management (HRM) best practices on the overall employee's job satisfaction by implementing a Lean Human Resource strategy as a vital part of the High-Performance Workplace Systems (HPWSs) culture. The research is based on the basis of six constructs of HRM namely; Organization Culture, Pay System, Performance Reward System, Performance Measurement System, Workforce Organization and Change Management Process with respect to Lean methodology. Chief objective is to correlate the employee job attributes with the lean practices from human resource point-of-view. It is concluded from the present paper that for an organization to effectively sail through a Lean transition (from conventional outdated culture), one must put an end to the "we've always done it that way" argument. This means that employees must be highly involved in assuming new skills and responsibilities, which is only possible if they are completely satisfied with the current job profile and organizational culture.

Keywords: *Lean Human Resource, High-Performance Work Systems (HPWS), Job Satisfaction, Performance Systems, Change Management*

Introduction:

Literature review suggests that the organizational culture across the globe had drastically changed since nineties due to increased global competition and rapid IT developments. Today's managers are induced to rethink the way the work was usually been done earlier. Nowadays, organizations are witnessing increased adoption of so-called "innovative", "high-performance", "new", or "flexible" workplace systems. High-Performance Work Systems (HPWS) involves a strategic shift from *Tayloristic* work culture characterized by task specialization, pyramidal hierarchical structure and centralization of responsibilities. It's more towards to a Holistic organization environment featuring flat hierarchical structure, job rotation, highly selfresponsible teams, multi-tasking, greater involvement of employees in decision-making and establishment of horizontal communication channels, i.e. working in a lean corporate atmosphere. So, newer workplaces are accompanied by the implementation of complementary human resource practices based on Lean philosophy and thus, firms relying on the highperformance workplace strategy often follow following basic guiding principles:

- Adopt appropriate hiring strategy to ensure that workforce has the necessary skills to perform
- Implement special training measures for the employees to re-skill as per requirement
- Provide employees appropriate incentives to participate in the decision-making process

Recent studies also reveals that there is a confusion among researchers whether employee job satisfaction is directly related with high-performance strategies adopted in an organization and if yes then what are the other influencing factors. Today, when all corporate had agreed that employees are increasingly important for their overall success and growth; investigation of this co-relation is a complex problem. Therefore, the present study was undertaken to ascertain whether lean strategy as a practice when implemented in a high-performance workplace effect the level of employee's job satisfaction or not?

High-Performance Work System (HPWS):

HPWS is defined as a set of management practices implemented with an objective to help create an enabling environment within an organization, so that employees has greater involvement and responsibility. The strategy is to unite various facets of the social and cultural systems (including technical / technology) within an organization together and further align them with the company's principle vision. Technology is basically an enabler, which supports an employee to apply their knowledge and skills while executing company's strategy. HPWS ensure that all the interrelated parts of human resource management (HRM) are aligned with one another and also with the company's goals. Typically, it's all about putting following basic human resource management (HRM) practices together:

- Determining and designing jobs that a company need to do
- Identifying and attracting the category of employees required to accomplish these job
- Evaluating the performance of these employee and compensating them appropriately so that they stay with the company

Thus, HPWSs can be considered as a bundle of synergistic HRM practices, which when implemented properly in an organization can result into an improved performance through employees' positive response and enhanced job attitude.

Lean HR and Employee Satisfaction:

The concept of Lean originally originated from "The Toyota World Class Production System". It is typically orienting organizational operational strategy to achieve the shortest possible manufacturing cycle time by eliminating wastes. The key thrust is to decrease the time between customer order and shipment and radically improve the profitability, customer satisfaction, through-put time and employee morale. This involve change in the organizational culture from a traditional environment to one of lean environment.

The major hindrance to its implementation is the resistance to change (including

any other issues pertaining to cultural change). According to literature survey the way change is introduced, embraced and tackled is defined by a company's culture. A study stated that nearly "*80% of becoming a high-performance lean organization*" is majorly culture-related. It is wellunderstood that making sustainable changes within an organization is an uphill task and cannot be attained without the right culture. Further, a company can't make many, if any, changes in the organization without the support of employees. For example, it will be difficult for a company with a bureaucratic and controlling management philosophy to embrace Lean or team-based culture.

Today, most of the organization are strategically following the "*Managing Change*" programs to accomplish implementation of HPWS. It has been established that employees who are highly involved in conceiving, designing, and implementing workplace processes are more engaged and perform better. The key is that employees should have the power to make decisions related to their performance, should have access to information about company's costs and revenues and should have the necessary adequate knowledge and training to accomplish their jobs. They should also be rewarded for their efforts. Thus, implementing Lean practice as high-performance strategy of any firm without finding means to motivate employee will actually bog-down the entire initiative of lean implementation and transition. Key principles which motivate an employee are as follows:

- Recognition and value to performance-based reward system
- Achievable performance and experience of achievement
- Perceiving personal and professional growth
- Recognition for teamwork
- Control over one's work, experiencing and perceiving advancement in career
- Friendly and enjoyable working environment

All these motivational factors can be integrated together under lean umbrella. This may enable an organization to move forward with much less resistance to embrace the necessary cultural change required to implement the Lean philosophy within an organization to create an enhanced opportunity for its overall success. Six key elements are identified in this context which can address this issue are as follows:

- **Lean Organization Culture:** Lean culture mainly focuses on sustaining change through leadership, empowerment, and communication. Organizations need to shift from the management of controlling an enterprise to an effective leadership in-order to bring-out the best in their people, so that they respond quickly to an enabling change environment. This will include creating a shared vision among all the employees, participative leadership style, teamwork, open two-way vertical and horizontal communications, proper collaboration, highly skilled & empowered workers and shared gains. It will also include employees participation in the decision making process.

- **Lean Pay System:** Organization transition to a Lean environment requires new skills by the workforce. Designing of an acceptable pay system is the starting point of Lean implementation strategy, which requires defining appropriate job skills and associated performance standards. Though, there are two major forms of Lean workforce pay systems, i.e. group-based performance pay systems and knowledge / skills-based pay but later one should be preferred. Knowledge / skill-based pay systems motivates employees to learn newer skills to become more flexible in their jobs. It not only supports team work and fosters a learning organization but also enables individual progress. Employees with a broader view of the production processes are in a better position to participate in the decision-making process and make constructive suggestions for significant improvement in the overall productivity and quality of the organization.
- **Lean Performance Reward Systems:** It is a well-known fact that group-based reward plans encourage co-operation among workers more than the individual plans. In an organizational structure, it is to everyone's advantage to work together because all can then share in the financial rewards of high performance. This facilitates team collaboration toward pre-established goals and reinforce organizational goal-setting.
- **Lean Performance Measurement Systems:** Research shows that one of the most neglected element in an organization is the aligning of performance metrics with teambased or individual-based pay / reward systems. It is a well-known fact that the performance metrics define the expectations. It is an absolute necessity that numerical measurements associated with the performance pay system must be used and visible to everyone in both the above systems. Performance metrics and standards must be uniform across all teams and must be vertically aligned with the company's goals. Team performance standard must be related to the overall performance standard and should focus on what a team can achieve. Measurements and trends plotted over-a-period must be made visible on a "Visual Team Board" and every team member should be involved in the activity. Team performance scorecard must include "Lean Transformation Task List" as per the context of the present paper. Frequent feedback mechanism should be used and team's overall performance scorecard should be tied-up with the individual operational score card. Some typical Lean performance metrics which can be linked are customer satisfaction, output target, supplier quality, operational quality, accident-free workdays, set-up time, changeover time, total cycle / order-to-ship time, total throughput time, receiving cycle time, replenishment cycle time, on-time customer deliveries, value-add time, warranty cost, equipment utilization, cost per unit sale, supply raw material inventory, supply work-in-process inventory, supply finished goods inventory, value-add floor space etc.
- **Lean Workforce Organizations:** Lean strategy implementations can be successful only if organizations can bale to create multi-functional flexible teams. The performance and satisfaction of an employee can be improved only, if they are enabled to perform

multiple functions within a group of pieces-of-equipment, i.e. cells. Not only can workers in this type of organization perform on different pieces-of-equipment, but also across departments and plants. Flexibility adds another dimension to an organization workforce capabilities. This is why teams are one of the basic building blocks of Lean. In a Lean culture, decisions made by supervisors are driven down in the organization to the workforce and workers are held accountable for their performance and also have the privilege of determining how to make necessary improvements (if any). Employees feel responsible not just for doing a job but also for making the whole organization work better. A Lean worker is an active problem solver who helps plan to get things done and then does them actually. In general, employees feel like that they make a difference; they are responsible for their results; they are part of the team; they can use their full talents and abilities; they have control on how they do their jobs and they take initiatives. Lean implementation enables creation of an empowered workplace where teams of people work together and collaborate on getting the job done, which is quite different from the traditional competitive workplace wherein each individual employee is engaged in a race with others to get the things done. Thus in a Lean workplace, people can count on each other rather than just work on their own.

- **Lean Change Management Processes:** It is the most accepted fact that the most important asset of any organization are its human resources and to stay competitive in the market, the companies need to be in a constant state of refinement. It is also a proven fact that change does not successfully occur, if the people who are to be affected by change are not involved in the process of change. Thus, “people are the organization” can help define and accomplish the change, which must be integrated throughout the organization. Some of the best practices in managing Lean change / transformation is the creation of a “Lean Steering Committee” in order to oversee the overall initiative. Such organizations must create a sense of urgency for same and must communicate to the whole organization the vision / master plan for the new Lean organization. Organizations must develop and implement Lean performance metrics and get everyone highly involved in determining how same can be accomplished to gain authorship, ownership / buy-in along with the provision for adequate resources, culture, reward systems, pay systems, performance measurement systems and workforce organization as cited above to accomplish the necessary change.

Conclusions:

In the present paper, lean practice chiefly as human resource function under high-performance strategy of the company is one of the key actors under investigation. By becoming lean, an organization requires overcoming its inertia. Often overlooked are outdated cultures, ineffective management skills, untrained workers, bureaucratic red tape and traditional pay and reward systems that do not fit. In a Lean transition, systems and organizations have to be streamlined. Lines of communications have to be opened. Barriers

between departments have to be dismantled, and one must put an end to the “we’ve always done it that way” argument. For an organization to be successful, employees must be highly involved in assuming new skills and responsibilities, which can only be possible, if employees are satisfied with their jobs and culture of the organization.

This is clearly depicted and evident from Figure 1. It presents a conceptual framework that how HRM Best-Practices influences the job attributes resulting into employees’ overall job satisfaction and implementation of Lean HR philosophy for an enabling High Performance Workplace Systems (HPWSs). It can be stated that “Culture to an organization is like personality to an individual and it’s the way things are done on daily basis. It influences many facets of the organizational activities like the way employees work, their attitudes toward work and change, their relationships with each other and management of the company”. Organizational culture and development act as the “glue” that binds the human resources together in pursuing the focused initiatives.

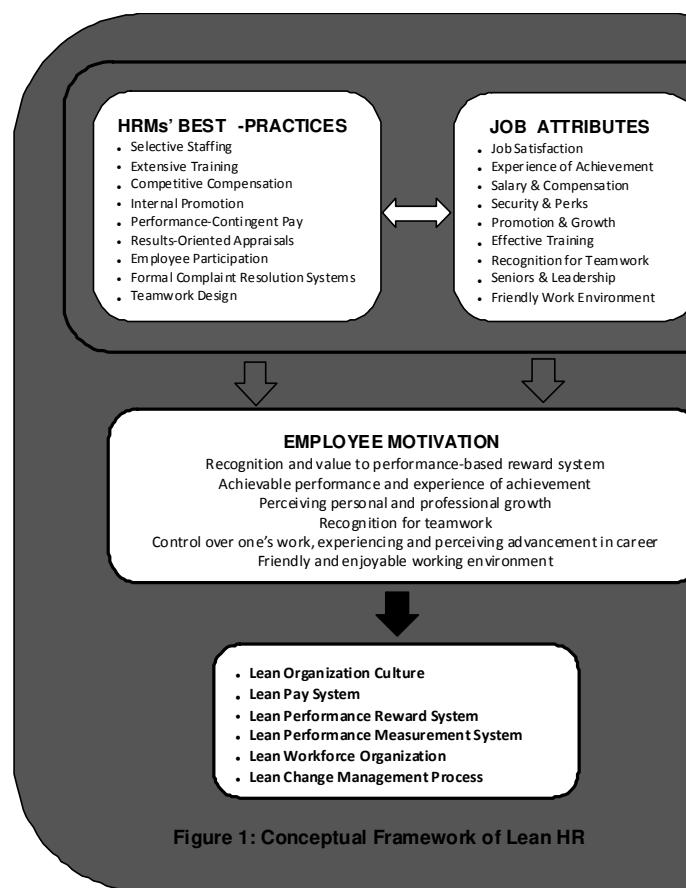


Figure 1: Conceptual Framework of Lean HR

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Organised Retailing in India: Emerging Paradigms- A Case Study of Jharkhand

Prof. Lalit Sharma

ABSTRACT

According to a report published by India Brand Equity Foundation in 2019, the total Consumption expenditure in India is expected to reach nearly US\$ 3,600 billion by 2020 from US\$ 1,824 billion in 2017. India is the world's fifth-largest global destination in the retail space. Retail market in India is projected to grow from an estimated US\$ 672 billion in 2017 to US\$ 1,200 billion in 2021. During the 15 days' crucial festival Sale period in October 2019, the Sales Volume generated by Amazon and Flipkart together, reached a gigantic figure of Rs. 31,000 crores. This reveals the fact that the trend of retailing in India is undergoing a paradigm shift from traditional retailing to Organised retailing and E tailing. India is expected to become the world's fastest growing e-commerce market, driven by robust investment in the sector and rapid increase in the number of internet users. Various agencies have high expectations about growth of Indian e-commerce markets. Nevertheless, the long-term outlook for the retail industry is positive, supported by rising incomes, favourable demographics, entry of foreign players, and increasing urbanisation. This paper seeks to highlight the changing pattern of Organised retailing in India with special reference to the state of Jharkhand.

Keywords : Organised Retailing, E tailing, Digital Retail channels, Robust Demand, Foreign Direct investment.

Introduction

According to India Brand Equity Foundation, The Indian retail industry is one of the fastest growing in the world. Retail industry reached to Rs 66.39 lakh crore (US\$ 950 billion) in 2018 at CAGR of 13 per cent and expected to reach Rs 76.87 lakh crore (US\$ 1.1 trillion) by 2020.

India is the fifth largest preferred retail destination globally. The country is among the highest in the world in terms of per capita retail store availability. India's retail sector is experiencing exponential growth, with retail development taking place not just in major cities and metros, but also in Tier-II and Tier-III cities. Healthy economic growth, changing demographic profile, increasing disposable incomes, urbanisation, changing consumer tastes and preferences are the other factors driving growth in the organised retail market in India. India ranked 77th in World Bank's Ease of Doing Business 2019. The modern retail market in India is expected to grow from Rs 94,421 crore (US\$ 13.51 billion) in 2016 to Rs 1.86 lakh crore (US\$ 26.67 billion) in 2019.

India's population is taking to online retail in a big way. Online retail sale is forecasted to grow at the rate of 31 per cent to reach Rs 2.28 lakh crore (US\$ 32.70 billion) in 2018@. Revenue generated from online retail is projected to grow to Rs 4.19 lakh crore (US\$ 60 billion) by 2020. Organised retail penetration is expected to increase to 18 per cent in 2021 from an estimated nine per cent in 2017. India is expected to become the world's third-largest consumer economy, reaching Rs 27.95 lakh crore (US\$ 400 billion) in consumption by 2025. ^Increasing participation from foreign and private players has given a boost to Indian retail industry. India's price competitiveness attracts large retail players to use it as a sourcing base. Global retailers such as Walmart, GAP, Tesco and JC Penney are increasing their sourcing from India and are moving from third-party buying offices to establishing their own wholly owned/wholly managed sourcing and buying offices. India's retail sector investments doubled to reach Rs 1,300 crore (US\$ 180.18 million) in 2018.* Revenue of India's offline retailers, also known as brick and mortar retailers, is expected to increase by Rs 10,000-12,000 crore (US\$ 1.39-2.77 billion) ^ in FY20.

The Government of India has introduced reforms to attract Foreign Direct Investment (FDI) in retail industry. The government has approved 51 per cent FDI in multi-brand retail and 100 per cent in single brand retail under the automatic route which is expected to give a boost to ease of doing business and Make in India and plans to allow 100 per cent FDI in e-commerce. Cumulative FDI inflow in retail between April 2000 to March 2019 stood at Rs 11,601 crore (US\$ 1.66 billion).

IMPORTANCE OF THE STUDY

This research work is an attempt to find out the causes for paradigm shift in the retail sector from traditional retailing to Organised retailing and E tailing. The main points to highlight the importance of this research are given below:

1. The research work will highlight the opportunities available in the retail sector of India.
2. It will decipher the factors that are likely to give momentum to the retail industry in the short and the long run in India and Jharkhand.
3. The paper will highlight suggestions for retailers so that best practices can be adhered to.

OBJECTIVES

The main objectives of the study are:

1. To study about the rapid changes that are taking place in the retail sector in India and in Jharkhand.
2. To study the contribution of organised retail in Indian economy.
3. To study the importance of technology driven organized retail sector in the modern marketing concept.
4. To study the growth of organised retail sector in Jharkhand

RESEARCH METHODOLOGY

The required data relevant to the study has been collected from both primary and secondary sources in order to understand the multi-dimensional aspects.

Secondary data has been collected through Magazines & periodicals: Newspapers, Books and Annual Reports of Banks. For Primary data Sample size of 300 respondents from retailers and consumers have been selected.

RESULTS AND DISCUSSION

Jharkhand is located in the eastern part of India. The state shares its borders with West Bengal in the east, Uttar Pradesh and Chhattisgarh in the west, Bihar in the north and Odisha in the south. In India, Jharkhand is one of the leading states in terms of economic growth. The GSDP growth of the state stood at 10.22 per cent in 2017-18.

Jharkhand is one of the richest mineral zones in the world and boasts of 40 per cent and 29 per cent of India's mineral and coal reserves respectively. Due to its large mineral reserves, mining and mineral extraction are the major industries in the state. Mineral production[^] during 2017-18 in the state stood at Rs 2,070.39 crore (US\$ 286.96 million) and Rs 844.38 crore (US\$ 120.82 million) between April-July 2018.

FACTORS AFFECTING ORGANISED RETAILING IN JHARKHAND

Sl. No.	Factors	Mean	Standard Deviation	Rank
1	Location of Retail business	4.70	0.505	1
2	Management Style	4.18	0.873	2
3	Reputation	3.48	1.165	8
4	Retail policy	3.02	1.220	10
5	Training	3.90	0.707	4
6	Performance based incentives	3.70	0.789	6
7	Teamwork	3.86	0.756	5
8	Career opportunities	2.86	0.752	11
9	Independence in working	2.00	0.700	15
10	Conveyance facility	2.28	0.497	14
11	Job Security	2.70	0.863	12
12	Safety at workplace	2.52	1.111	13
13	Working hours	3.30	0.463	9
14	Adequate salary	3.94	0.767	3
15	Work environment	3.52	1.129	7

This reveals that Location of a business enterprise is the most prominent factor that has a positive bearing on the volume of trade. This is supplemented by factors like management style and satisfaction level of the employees.

CONCLUSION AND RECOMMENDATIONS

There is no denying the fact that retail sector is growing by leaps and bounds. Organised retailing is witnessing tremendous growth in India. Therefore greater managerial competencies and better application of technology in the retail space will encourage both entrepreneurship and employability in this sector. The entrepreneurs on their part are suggested to maintain fair trade practices, encourage delivering products and services of high quality and stick to their commitments towards the customers. The government is suggested to provide greater support system for new entrants so that centralization of economic power is avoided. If this happens, retail sector will generate gainful employment opportunities for the Indians in the long run.

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Internet- a Magical World

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ABSTRACT

In the past decades, computers played a very significant role in our everyday life. With the growth in popularity and networking of computers, intercommunication between different computers became easier. The word Internet is derived from two words: Interconnection and networks. Internet is a system architecture that has revolutionized communications and methods of commerce by allowing various computer networks around the world to interconnect. It is also known as "network of networks" which allows the users to share information. The Internet emerged in the United States in the 1970s but did not become visible to the general public until the early 1990s. The Internet and the Web give us the ability to connect to countless resources and is moulding the way our society utilizes technology for online storage and services. The Internet has grown from a small network to the biggest network of computers. The World Wide Web is often confused with the Internet as it is used in conjunction with the Internet. The web is only one of the services provided through the Internet. Internet has access to a wide variety of services such as E-mail, File Transfer, E-commerce, Multimedia Displays, E-learning. The Internet provides a capability so powerful and general that it can be used for almost any purpose that depends on information.

Keywords : Internet, Network, Web, WWW, E-Mail, E-Commerce.

Foundation of the Internet

The Internet is the world's largest computer network made up of thousand of networks worldwide. Foundation of Internet was laid by the Department of Defence (DoD) of United States of America in 1969 [1]. They wanted to create a computer network that could function in case of any disaster. Even if a part of network gets damaged, the rest part of the architecture could work. The network was known as ARPANET (Advanced Research Agency Network). Internet resulted from the effort to connect various research networks in the United States and Europe. It was used by research organizations. First, DARPA (Defence Advanced Research Projects Agency; formerly ARPA) established a program to investigate the interconnection of "heterogeneous networks". This program, called Internetting, was based on the newly introduced concept of open architecture networking, in which networks with defined standard interfaces would be interconnected by "gateways."

Internet Application

The Internet is a network of computers linking many different types of computer

all over the world. It is a network of networks sharing a common mechanism for identifying computers, and a common set of communication protocol for communication between two computers on the network^[2]. Internet has many important applications. The Internet has grown from a small network to the biggest network of computers. Some of the important services provided by Internet is as follows.



1. E-mail

E-mail, also known as electronic mail, is the most widely used, fast, easy and inexpensive way to communicate with other Internet users around the world. Whether judged by volume, popularity, or impact, e-mail has been and continues to be the principal Internet application. It has many similarities with postal mail service. In recent years, the continuing rapid growth in the use and volume of e-mail has been fueled by two factors. The first is the increasing numbers of Internet Service Providers (ISPs) offering this service, and secondly, because the number of physical devices capable of supporting e-mail has grown to include highly portable devices such as personal digital assistants (PDAs) and cellular telephones. It is one of the basic and earliest services of Internet. An E-mail address identifies the person and computer for purposes of exchanging electronic mail messages^[3]. E-mail overcomes most of the problems and delays of getting a physical document from one person to another. The volume of e-mail also continues to increase because there are more users, and because users now have the ability to attach documents of various types to e-mail messages. With E-mail service, the Internet has proved to be a rapid and productive communication tool for million of users. E-mail has become an important part of personal communications for hundreds of millions of people, many of whom have replaced it for letters or telephone calls. .For example-Gmail, Yahoo Mail etc.

2. VoIP

VoIP (Voice over Internet Protocol) is basically a telephone connection over the Internet. A protocol is an agreed-upon format for transmitting data between two

devices^[4]. Voice over Internet Protocol is a category of hardware and software that enables people to use the Internet as the transmission medium for telephone calls by sending voice data in packets using IP rather than by traditional circuit transmissions of the PSTN (Public switched telephone network). The data is sent digitally, using the Internet Protocol (IP) instead of analog telephone lines. This allows people to talk to one another long-distance and around the world without having to pay long distance or international phone charges. One advantage of VoIP is that the telephone calls over the Internet do not incur a surcharge beyond what the user is paying for Internet access, much in the same way that the user doesn't pay for sending individual emails over the Internet.

There are many Internet telephony applications available. Some, like CoolTalk and NetMeeting, come bundled with popular Web browsers.

3. T.V OVER INTERNET

As high-quality streaming video has reached the masses, it's no longer necessary to pay for cable or satellite T.V. Internet T.V (ITV) is generally-available content distributed over the Internet. Unlike IPTV (Internet Protocol television), which is distributed over proprietary networks, Internet TV is available wherever a broadband connection exists. The primary purpose of Internet is Information Sharing^[5]. There are options available to anyone who has an Internet connection as we are able to watch T.V. anytime anywhere. The two terms are often confused. Despite its name, however, IPTV is generally not available over the Internet. It's more like a replacement for cable TV with similar offerings and typically offered by the same carriers, for the same types of fees. Internet TV, on the other hand, is available online and is more likely to be free. Internet TV options include Web-based shows, video on demand (VOD), streaming video and regular television shows hosted on the channel's websites. For example-Netflix, Hotstar, Voot, Amazon Prime etc.

4. Social Network

A social networking service is an online platform which people uses to build social networks with other people who share similar personal or career interests, activities, backgrounds or real-life connections. Social networking is the practice of expanding the number of one's business and/or social contacts by making connections through individuals. The social network is distributed across various computer networks. While social networking has gone on almost as long as societies themselves have existed, the unparalleled potential of the Web to facilitate such connections has led to an exponential and ongoing expansion of that phenomenon. Social networking sites allow users to share ideas, digital photos and videos, posts, and to inform others about online or real-world activities and events with people in their network. For example-Facebook, Instagram, Twitter etc.

5. Web Portal

A web portal is a specially designed website that brings information from diverse

sources and often serves as the single point of access for information, like emails, online forums and search engines, together in a uniform way. It is usually user-centric. A portal is a web-based platform that collects information from different sources into a single user interface and presents users with the most relevant information for their context. Over time, simple web portals have evolved into portal platforms that support digital customer experience initiatives. Portals represent an early paradigm shift for enterprises online, which was to build websites that were customer-centric, rather than business-centric. Ideally, a portal enables an enterprise to design sites and navigations that are based on the user's needs, rather than an organizational structure that only makes sense internally. It can also be considered a library of personalized and categorized content. It helps in search navigation, personalization, notification and information integration, and often provides features like task management, collaboration, business intelligence and application integration.

6. E-commerce

E-commerce refers to buying and selling goods and services online. It integrates communication, data management and security capabilities which allows organization to exchange information about sales of goods and services. It is just the process of buying and selling product by electronic means such as by mobile applications and the Internet. Ecommerce refers to both online retail as well as electronic transactions. It has hugely increased in popularity over the last decades, and in ways, it's replacing traditional brick and mortar stores. It enables you to buy and sell products on a global scale, twenty-four hours a day without incurring the same overheads as you would with running a brick and mortar store. While most people think of ecommerce as business to consumer (B2C), there are many other types of E-commerce. These include online auction sites, internet banking, online ticketing and reservations, and business to business (B2B) transactions. Recently, the growth of E-commerce has expanded to sales using, which is commonly known as 'm-commerce' and is simply a subset of ecommerce. These business transactions occur either as business-to-business (B2B), business-to-consumer (B2C), consumer-to-consumer (C2C) or consumer-to-business (C2B). eg-Flipkart,Amazon.SnapDeal etc

7. Search Engine

Computer software used to search data (such as text or a database) for specified information. A web search engine or Internet search engine is a software system that is designed to carry out web search (Internet search), which means to search the World Wide Web in a systematic way for particular information specified in a textual web search query. It is a service that allows Internet users to search for content via the World Wide Web (WWW). A user enters keywords or key phrases into a search engine and receives a list of Web content results in the form of websites, images, videos or other online data.

Advantage and Disadvantage of Internet

The most popular and innovative creation in the world of technology is the Internet. The internet is the place where all form of information is present and even the

communication process is possible using the internet^[6]. The whole world has now become internet dependent because of its vast advantages. The Internet is used in almost all the fields for different purposes.

- Business
- Education
- Communication
- Entertainment
- Government

COMMUNICATION:

The main advantage of internet is the faster communication than any other devices. It's an instant process. Communication in the form of video calls, emails etc. is possible using internet. Thus, there is no specific region that can be accessed. It is accessible all over the world. Hence, because of this global issues are reduced since video conferencing is possible where everyone across the world can be in single place and can solve out a problem.

INFORMATION:

The internet is the source of knowledge. All kinds of information is present in it. It is easily accessed and can be searched more to get more additional knowledge. Information like education related, government laws, market sales, stocks and shares, new creations etc. is gathered from a single place.

E-LEARNING:

The internet has now become a part of education. Education like home schooling is easily carried out using internet. Teachers can upload their teaching videos in the internet and is accessed by people across the world which is helpful for all students. The marks are also released on the internet since, releasing mark for the whole institution on notice boards will create chaos.

ENTERTAINMENT:

The internet is now the most popular form of entertainment. Movies, songs, videos, games etc. is available on internet for free. Social networking is also possible using internet. Hence, there is tons of entertainment that is available online on the internet.

SOCIAL NETWORK:

The social networking is the sharing of information to people across the world. Apart from being an entertainment website, it has many uses. Any job vacancy, emergency news, ideas etc. can be shared on the website and the information gets passed on quickly to a large area. Also the social networking websites are used as easy communications

techniques. Example: Facebook and Twitter.

E-COMMERCE:

All business deals can be carried on the internet like transaction of money etc. this is called E commerce. Online reservations, online ticket booking for movie, restaurants, hotels etc. can be done easily. It saves us lots of time. Online shopping is now the latest trend in internet world where products from dresses to household furniture is available at the door step.

Disadvantages

INFORMATION LOSS:

The information crucial to us or any important files can be easily taken by the hackers. There is no exact proof for the security for the details we store like account number, user id, passwords etc. hence, sensitive information must be carefully handled by the people.

SPAM:

The unnecessary emails and advertisements sometimes are said to be spam because they have the ability to slow down the system and makes the users to face lots of problems. Spam makes the people get more confused since important emails are also stored along with spam.

VIRUS ATTACKS:

The malware or virus threats are so deadly that affects the system to a greater extent. It immediately deletes all important files and finally the system ends up being crashed. The virus attack is possible in three ways. One it attacks selected files. Two, it harms the executable boot files and most dangerous of all is the macro virus which has the ability to replicate and expand to all parts of files.

VIRTUAL WORLD:

The people using internet often forgets the difference between virtual and real world. Computer Users have lots of problems. This causes the people to get depressed quickly and it leads to social isolation and obesity problems. Out of the various helth risks, the most important occupational disease are Repetitive Stress Injury(RSI), Carpal Tunnel Syndrome(CTS), Computer Vision Syndrome(CVS), Techno Stress. Proper precaution have to be taken by users to keep up their health^[7].

- Take rest breaks.
- Use an adjustable chair which can be a vision aid and for body comfort and angles could be adjusted.

- Eyes to screen distance should be 14-20 inches.
- Display screen brightness should be four times greater than room light.etc

Future Scope

The remarkable developments during the late 1990s and early 2000s suggest that making accurate predictions about the next generation of Internet applications is difficult, if not impossible. Two aspects of the future of the Internet that one can be certain of, however, are that network bandwidth will be much greater, and that greater bandwidth and its management will be critical factors in the development and deployment of new applications. What will greater bandwidth yield? In the long run, it is difficult to know, but in the short term it seems reasonable to expect new communication models, video conferencing, increasingly powerful tools for collaborative work across local and wide area networks, and the emergence of the network as a computational service of unprecedented power. The emergence of Internet also brings Electronic discussion forums and bulletin board systems formed and managed by thousands of special interenet news groups.

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मधुबनी चित्रकला अथवा मिथिला पेंटिंग मिथिला क्षेत्र, जैसे बिहार के दरभंगा, पूर्णिया, सहरसा, मुजफ्फरपुर, मधुबनी एवं नेपाल के कुछ क्षेत्रों की प्रमुख चित्रकला है। प्रारम्भ में रंगोली के रूप में रहने के बाद यह कला धीरे-धीरे आधुनिक रूप में कपड़ों, दीवारों एवं कागज पर उत्तर आई है। माना जाता है ये चित्र राजा जनक ने राम-सीता के विवाह के दौरान महिला कलाकारों से बनवाए थे। मिथिला क्षेत्र के कई गाँवों की महिलाएँ इस कला में दक्ष हैं। अपने असली रूप में वों ये पेंटिंग गाँवों की मिट्टी से लीपी गई झोपड़ियों में देखने को मिलती थी। इस चित्र में खासतौर पर कुछ देवी-देवता का भी चित्रण होता है। हिन्दु देवी-देवताओं की तस्वीर, प्राकृतिक नजारे जैसे-सूर्य व चन्द्रमा, धार्मिक पेड़-पौधे जैसे-तुलसी और विवाह के दृष्य देखने को मिलेंगे। मधुबनी पेंटिंग दो तरह की होती है :— भित्ति चित्र और अरिपन

चटख रंगो का इस्तेमाल खूब किया जाता है। जैसे गहरा लाल रंग, हरा, नीला और काला। कुछ हल्के रंगों से भी चित्र में निखार लाया जाता है, जैसे—पीला, गुलाबी और नींबू रंग। यह जानकर हैरानी होगी की इन रंगों को घरेलू चीजों से ही बनाया जाता है, जैसे—हल्दी, केले के पत्ते, लाल रंग के लिए पीपल की छाल का प्रयोग किया जाता है और दुध। भित्ति चित्रों के अलावा अरिपन का भी बिहार में काफी चलन है। इसे बैठक या फिर दरवाजे के बाहर बनाया जाता है चित्र बनाने के लिए माचिस की तीली व बॉस की कलम का प्रयोग में लाया जाता है। रंग की पकड़ बनाने के लिए बबूल के वृक्ष की गोंद को मिलाया जाता है।

समय के साथ मधुबनी चित्र को बनाने के पीछे के मायने भी बदल चुके हैं, लेकिन ये कला अपने आप में इतना कुछ समेटे हुए है कि यह आज भी कला के कददानों की चुनिन्दा पसंद में से है।

वर्तमान में मिथिला पेंटिंग के कलाकारों ने अन्तर्राष्ट्रीय स्तर पर मधुबनी व मिथिला पेंटिंग के सम्मान को और बढ़ाये जाने को लेकर तकरीबन 10,000 वर्ग फिट में मधुबनी रेलवे स्टेशन के दीवारों को मिथिला पेंटिंग की कलाकृतियों से सरोवार किया। उनकी ये पहल निःशुल्क अर्थात् श्रमदान के रूप में किया गया। श्रमदान स्वरूप किये गए इस अद्भूत कलाकृतियों को विदेशी पर्यटकों व सैनानियों द्वारा खूब पसंद किया जा रहा है।

मधुबनी पेंटिंग्स मिथिलांचल के हजारों सालों से चली आ रही है, पर 1934 से पहले ये सिर्फ गाँवों की एक लोककला ही थी। 1934 ई0 में मिथिलांचल में बड़ा भूकम्प आया था, जिससे वहाँ काफी नुकसान हुआ। मधुबनी के ब्रिटिश ऑफिसर विलियम आर्चर जब भूकम्प से हुआ नुकसान देखने गए तो उन्होंने ये पेंटिंग देखी जो उनके लिए नई और अनोखी थी। उन्होंने बताया भूकम्प में गिर चुके घरों की टूटी दीवारों पर जो पेंटिंग्स हैं, वो मीरों और पिकासो जैसे मॉडर्न आर्टिस्ट की पेंटिंग्स जैसी थीं। फिर उन्होंने इन पेंटिंग्स की ब्लैक एण्ड वाईट तस्वीरें निकाली, जो मधुबनी पेंटिंग्स की अब तक की

सबसे पुरानी तस्वीरों में से मानी जाती हैं। उन्होंने 1949 ई0 में "मार्ग" के नाम से एक आर्टिकल लिखा था, जिसमें मधुबनी पेंटिंग की खासियत बताई थी। इसके बाद पूरी दुनिया को मधुबनी पेंटिंग की खुबसूरती का अहसास हुआ।

1977 ई0 में मोजर और रेमंडली ओवेंस (उस समय के एक फुलब्राइट स्कॉलर) के फाइनेंशियल स्पोर्ट से मधुबनी के जितबारपुर में "मास्टर क्राप्ट्समेन असोसिएशन ऑफ मिथिला" की स्थापना की गई। इसके बाद जितबारपुर मुधबनी पेंटिंग का हब बन गया। इससे लोकल मुधबनी पेंटिंग आर्टिस्ट्स को बहुत फायदा हुआ। इनकी कला को सही कीमत मिलने लगी। अब तो बहुत से इन्टरनेशनल ऑर्गेनाईजेशन मधुबनी पेंटिंग्स को इन्टरनेशनल मार्केट में पहुँचा रहे हैं।

बिहार के मधुबनी जिले के रांटी-गाँव में रहने वाली शालिनी कर्ण ना सिर्फ इलाके की महिलाओं को रोजगार के नये मौके दे रही है बल्कि देश के कई हिस्सों में इस कला को बढ़ावा देने और गरीब महिलाओं को इस कला से जोड़ने की कोशिश कर रही है। शुरुआत में जब उन्होंने मुस्लिम समुदाय की महिलाओं को मधुबनी पेंटिंग से जोड़ने की कोशिश की तो उनकों लोगों का विरोध भी झेलना पड़ा। तब शालिनी ने उनसे कहा कि वो देवी-देवताओं को चित्र ना बनाकर फूल-पत्ति और दूसरी चीजों के डिजाइन मधुबनी पेंटिंग के जरिए बना सकते हैं। जिसके बाद धीरे-धीरे मुस्लिम महिलाएँ उनके साथ जुड़ने लगी। वो अब तक राजस्थान की 50 महिलाओं को मधुबनी पेंटिंग सीखा चुकी है। इसी तरह दिल्ली के जवाहर लाल नेहरू विश्वविद्यालय में काम करने वाले मजदूर और कामगारों की महिलाओं और बच्चों को भी वर्कशॉप के जरिये मधुबनी पेंटिंग सिखाने का काम कर चुकी है। मधुबनी पेंटिंग के जरिये उनकी योजना है कि वो ज्यादा से ज्यादा महिलाओं को इतना आत्मनिर्भर बना दे कि वो खुद इस पेंटिंग का इस्तेमाल अलग चीजों को बनाने में कर सके। जिसमें टेक्सटाइल पेपर के साथ पौटी भी शामिल है इस तरह साल 2010 ई0 में जब शालिनी ने मिथिला यूनिवर्सिटी से इंगिलिश ऑनर्स से ग्रेजुएशन किया तो उसके बाद उन्होंने इस कला को आगे बढ़ाने का फैसला किया। अभी तक मधुबनी जिले के रांटी-गाँव की चार महिलाओं को मधुबनी पेंटिंग के लिए पद्मश्री "Padmashri" से सम्मानित किया जा चुका है।

मंगरौनी गाँव निवासी स्व0 सुरेश झा व स्व0 कमल देवी की पुत्री श्वेता झा सिंगापुर ये "तितली फाउण्डेशन" की संस्थापक व निर्देशिका है। जहाँ वह मधुबनी कला को विश्व स्तर पर पहचान दिलाने का काम कर रही है।

मधुबनी जिला के दूर-दराज के वस्तियों में कमजोर वर्ग के महिलाओं के बीच दीपू कुमारी, बबीता कुमारी मधुबनी चित्रकला के प्रति अलख जगाने के लिए काम कर रही है।। मधुबनी चित्रकला को ऊँचाई तक पहुँचाने में जगदम्बा देवी, सीता देवी, गंगा देवी, महासुन्दरी देवी, बउआ देवी आदि ने महत्वपूर्ण योगदान दिये।

महिलाओं को रोजगार से जोड़कर आत्मनिर्भर बनाने के उद्देश्य से ग्राम विकास परिषद् ने किशोरियों के लिए मधुबनी पेंटिंग प्रशिक्षण कार्यक्रम की शुरुआत की। गरीब महिलाओं को इस कला से जोड़ने की मुहिम चल रही है। मधुबनी पेंटिंग की अन्तर्राष्ट्रीय स्तर पर डिमांड है। कला महिलाओं को स्वाबलंबी बनाने और समाजिक कुरीतियों के खिलाफ लड़ाई लड़ने में सहायक होती है। दुनिया भर

में मशहूर मिथिला पेंटिंग अपने सुनहरे सफर पर निकल पड़ी है। मनमोहक मिथिला पेंटिंग से सजी बिहार सम्पर्क क्रांति ट्रेन दरभंगा से दिल्ली के लिए रवाना हो गई है। मिथिला की सांस्कृतिक और कलात्मक विरासत को दर्शाती बिहार सम्पर्क क्रांति एक्सप्रेस को नये लूक देने में महिला कलाकारों ने महत्वपूर्ण भूमिका निभाई।

fe fFly k fp = d y k d h fo' ksh k, w&

1. सामाजिक संस्कृति से जुड़ा होने के कारण इसमें लोक संस्कृति की झलक स्पष्ट रूप से दिखाई पड़ती है।
2. रेखा प्रधान चित्र होने के कारण चित्र में रेखा की प्रधानता स्पष्ट रूप से दिखती है।
3. मधुबनी चित्रकला के लिए ऐसा कहा जाता है कि चित्र बनाते समय कही भी खाली स्थान नहीं छुटना चाहिए अन्यथा दुष्ट आत्मा का प्रवेश हो जाता है इसलिए सभी चित्रों को रंग व रेखाओं से भरा जाता है।
4. मधुबनी-शैली में चित्रित बस्तुओं को मात्र संकेतिक स्वरूप ही दिया जाता है।
5. मधुबनी चित्र को बनाने के लिए घरेलू विधि द्वारा तैयार रंगों का ही इस्तेमाल किया जाता है ताकि विशेषता बरकरार रहे और चमक स्पष्ट दिखे।
6. यह पूर्णतः एक महिला चित्रकारी है।

e/ kq u h fp = d y k d s fy , i gy %

1. मधुबनी पेंटिंग द्वारा उत्तर बिहार की ग्रामीण स्तर की महिलाओं की आर्थिक स्थिति मजबूत हो रही है जिसे वैशिक पटल पर लाने की जरूरत है।
2. पारंपरिक रंगों के साथ आधुनिक रंगों का भी इस्तेमाल किया जाना चाहिए ताकि मधुबनी चित्रकला का विकास तेजी से हो सके।
3. बिहार के पाठ्यक्रम में पहली कक्षा से लेकर दसवीं तक मधुबनी पेंटिंग की विशेषता को पढ़ाना अनिवार्य किया जाना चाहिए ताकि बच्चे बचपन से ही पेंटिंग के प्रति जागरूक हो सके।
4. मधुबनी पेंटिंग की विशेषता पर शोध व अनुसंधान की जरूरत महसूस की जा रही है जिसके लिए विश्वविद्यालय की पहल करनी चाहिए।

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MkW e q r k d v g e n

सार—संक्षेप

फ़हमीदा रियाज़ (28 जुलाई 1945—22 दिसम्बर 2018) आधुनिक उर्दू साहित्य की एक स्तम्भ मानी जाती हैं। फ़हमीदा रियाज़ ने अपनी पहचान एक इंक़लाबी कवियत्री एवं लेखक के रूप में स्थापित की। उन्होंने अपनी गद्य एवं पद्य रचनाओं के माध्यम से उर्दू साहित्य में स्त्री—स्वर एवं उनके अधिकारों के लिए संघर्ष को नई दिशा दी। फ़हमीदा रियाज़ की शायरी केवल इश्क की दुनिया तक सीमित नहीं है अपितु दिल व दिमाग को रौशन करने वाली है। उर्दू में जब कभी स्त्री शौली की चार्चा होती है तो फ़हमीदा रियाज़ की पहली मिशाल दी जाती है। उनके एक दर्जन काव्य संग्रहों और उपन्यासों को पढ़ने के बाद यह नतीजा निकालना आसान हो जाता है कि वह अपने समय की सामाजिक एवं राजनैतिक बेचैनियों की आईना हैं जिसमें इंसान का हर रूप दिखाई देता है।

बिसवीं शताब्दी बड़े उथल—पुथल की सदी रही है। इस में एक ओर दो विश्वयुद्धों ने मानव जीवन को तबाहियों की ओर धकेल दिया तो दूसरी ओर सियासी, सामाजिक, धार्मिक और बौद्धिक इन्क़लाब की भी शताब्दी रही है। विश्व इतिहास के पन्ने इस हकीकत के गवाह हैं कि हम इन्सानों ने यदि इस शताब्दी में अपनी तबाहियों के सामान खुद पैदा किए यानी ऐटमी हथियारों का अविष्कार किया तो साथ—साथ अपनी इन्सानी पहचान भी स्थापित की। खासकर अपने नज़रियाती और बौद्धिक सोच व फिक्र से दिल की बेचैनी को मरहम भी बरखा। जहाँ तक साहित्य और संस्कृति का सवाल है तो इस क्षेत्र में भी एक से बढ़कर कर एक बड़ी हस्तियाँ इसी शताब्दी की देन हैं। चूंकि यहाँ मुझे फ़हमीदा रियाज़ (28 जुलाई, 1945—22 नवम्बर, 2018) के विषय में बात करनी है, इसलिए सीधे उनसे रुबरू होता हूँ।

हम सब यह जानते हैं कि विश्वसाहित्य में बिसवीं शताब्दी निसाई आवाज़ (स्त्री—स्वर) की भी शताब्दी रही है। महिलाओं ने अपने अधिकारों के लिए आवाज़ बुलन्द करने की कोशिश की और उनमें जिन गिनी—चुनी महिलाओं को नुमायँ हैसियत हासिल है, उनमें अगर हम विश्वस्तर पर देखें तो फ़रोग फरुख़ज़ाद, सारा शिगुफ़ता, अना अखमतुआ, दाहिला रविकोच और सिल्विया प्लाथ, अमृता प्रितम, किश्वर नाहीद, अदा जाफ़री, इफ़त आफ़रीन ने अपनी ऐहतेजाजी और रिवायत शिकन (परम्पराओं को तोड़ने वाली) महिलाओं की आवाज़ से पूरी दुनिया को अपनी ओर आकृष्ट किया। उन कवयित्रियों और लेखकों ने न केवल अपनी शायरी और लेखन की बदौलत महिलाओं के हक़ की आवाज़ को एक मुकाम तक पहुँचाया, बल्कि एक इन्क़लाबी प्रतीक के रूप में भी अपनी पहचान कायम की। इन कवयित्रियों ने खुद को शेर व ऩज़्म तक ही सीमित नहीं रखा, बल्कि नसरी (गद्य) मैदान में भी अपनी पहचान बनाई। इन लोगों ने अपने लेखों, कहानियों, उपन्यासों और इन्टरव्यू के जरिये यह साबित कर दिखाया कि उनके अन्दर जो चिनारी है, वह सिर्फ़ शोला—ए—शायरी को रौशन रखने वाली नहीं,

बल्कि इनकी दृष्टि और नज़रिये जिन्दगी के तमाम तर गोशों को रौशन करने की ताक़त रखते हैं। फ़हमीदा रियाज़ ने शायरी के साथ-साथ कहानी एवं उपन्यास लेखन में भी अपनी धमक का एहसास कराया। आलोचकों को यह कहने पर मजबूर कर दिया कि फ़हमीदा रियाज़ सिर्फ एक बुलन्द आवाज़ शायरा ही नहीं है, बल्कि उनकी गद्य में भी जिन्दगी के शाम-व-सेहर की किरण मौजूद है। इसमें कोई शक नहीं कि उनकी कहानियों और उपन्यासों में इन्सानी जिन्दगी के उतार-चढ़ाव को दर्शाया गया है। उनके यहाँ सिर्फ माज़ी (भूत) का मरसिया (रोना-धोना) नहीं है और न सिर्फ हाल (वर्तमान) पर तबसेरा है, बल्कि भविष्य का इशारा भी मौजूद है। फ़हमीदा रियाज़ का पहला शेरी मजमूआ (काव्य-संग्रह) “पत्थर की जुबान” 1967 में प्रकाशित हुआ था। इस संग्रह की बदौलत उर्दू दुनिया में उनकी धूम मच गई। नज़्म “पत्थर की जुबान” को उस समय इस क़दर शोहरत मिली कि ग़ज़लों के अशआर की तरह पढ़ने वाले उस नज़्म को शौक से पढ़ते थे। यहाँ ज़रूरी मालूम होता है कि आपकी खिदमत में नज़्म “पत्थर की जुबान” पेश करूँ, ताकि आप भी उसे पढ़कर नज़्म की गहराई तक पहुंच सकें—

पत्थर की जुबान

इसी अकेले पहाड़ पर तो मुझे मिला था/यही बुलन्दी है वस्तु तेरा
 यही है पत्थर मेरी वफा का/उजाड़ चट्यल उदास वीराँ
 मगर मैं सदियों से/उससे लिपटी हुई खड़ी हूँ/
 फटी हुई ओढ़नी मैं सॉसें तेरी समेटे/हवा के वहशी बहाव पर उड़ रहा है दामन
 सम्भाल लेती हूँ पत्थरों को गले लगा कर/नुकीले पत्थर
 जो वक्त के साथ मेरे सीने में/इतने गहरे उतर गए हैं
 कि मेरे जीते लहू से/सब आस पास रंगीन हो गया है
 मगर मैं सदियों से/उससे लिपटी हुई खड़ी हूँ
 और एक उंची उड़ान वाले परिन्दे के हाथ/तुझको पैग़ाम भेजती हूँ
 तो आके देखे/तो कितना खुश हो/कि संगरेज़ तमाम याकूत बन गए हैं
 दमक रहे हैं/गुलाब पत्थर से उग रहा है!¹

जब उनका दूसरा संग्रह “बदन दरीदा” 1978 में प्रकाशित हुआ तो उनके आलोचकों को भी यह कहने पर मजबूर होना पड़ा कि फ़हमीदा रियाज़ उर्दू शायरी की एक नई आवाज़ है, और यह आवाज़ सदा-ब-सेहरा नहीं है, बल्कि बांगे दरा (जगाने वाली घंटी) की हैसियत रखती है। उसके बाद के काव्य-संग्रहों में “धूप”, “पूरा चाँद”, “आदमी की जिन्दगी” और “सब लाल-व-गुहर” की शायरी के जरिये उन्होंने ऐवान-ए-अदब (साहित्य-जगत) में अपनी आवाज की गूंज को कायम रखा। मैंने भी पहली बार “बदन दरीदा” के जरिये ही फ़हमीदा रियाज़ तक रिसाई प्राप्त की थी। लखनऊ में स्व0 वाली आसी ने मुझे यह किताब 1981 में दी थी। उसमें 51 नज़्में और अन्त में 6 ग़ज़लें हैं। उसके पेशे लज़ में उन्होंने अपनी शायरी की गहराईयों और अपने नज़रिया-ए-हयात की वज़ाहत भी की है, जिससे उनके सरोकार और दृष्टिकोण का पता भी चलता है। उनके अनुसारः—

“दरअसल शायर एक दीवार पर अपना सर फोड़ता हुआ खुदकलामी करता है। इस अमल में सिर्फ उसका अपना मुकम्मल वुजूद शामिल है। उसका दिमागी वुजूद जो उसकी रुह है और उसका जिसमानी वुजूद उसकी रुह ने ऐसे घेरा है जैसे समुद्र का पानी किसी जज़ीरे को घेरता है” २

इस इबारत को सामने रखये और फिर फ़हमीदा रियाज़ के पूरे पद्य व गद्य रचनाओं का जायज़ा लीजिए तो यह नतीजा निकालना आसान हो जाता है कि फ़हमीदा रियाज़ का नज़रिया—ए—शेर और नज़रिया—ए—हयात क्या है? “बदन दरीदा” के तल्लुक से उनपर यह इल्जाम लगाया गया था कि वह जिनसी (कामुकता) विषयों को पेश करके हंगामी शोहरत हासिल करना चाहती हैं, लेकिन यह सत्य नहीं है बल्कि उनके अन्दर जो साफ़गोई, हक्कगोई और बेवाकी थी, वह उन्हें हर उस बात को कहने पर मजबूर करती थी जिसे वह महिलाओं के हक व अधिकार और इन्सानियत (मानवता) के खिलाफ समझती थी। इस बात का खुलासा उन्होंने अपने एक इन्टरव्यू में भी किया है। उन्होंने अंग्रेज़ी अखबार “द हिन्दू” को दिये अपने इन्टरव्यू में कहा था कि—

“Feminism has so many interpretations. What it means for me is simply that women, like men are complete human beings with limitless possibilities”.

और उसी इन्टरव्यू में उन्होंने यह भी साफ किया था कि— I never thought of myself as a rebel. A poet, a writer has a different mental framework. One writes what one feels strongly about. I feel strongly about so many things even now. But with the passage of time one discovers certain aspects to even old notions. (The Hindu 6 Nov. 2005) (3)

फ़हमीदा रियाज़ के इन ख्यालात की रौशनी में उनके नज़रिये एवं सरोकार को समझना आसान हो जाता है। कुछ इसी प्रकार की बात नॉवेल इनाम पाने वाले उपन्यासकार और लेखक मार्यू वारगस लयूसा (Mario Vargas Llosa) ने भी कहा था—

“अगर फ़नकार के अन्दर एहतेजाज व इन्क़लाब की चिंगारी नहीं है तो उसका फ़न बेमानी है। क्योंकि तख्लीक तो हुँज व मलाल और दर्द को कम करने का जरिया है, एक रास्ता है जिससे वह अपने एहसासात व जज़बात को, अपनी नाराजगी, मायूसी को बाहर निकालता है। तख्लीक फ़नकार के नज़रिया का एक नमूना है कि फ़नकार अपनी तख्लीक के माध्यम से ही अपनी जिन्दगी जीता भी है और अपने अहद की तर्जुमानी भी करता है। तख्लीक आपको एक नज़रिया देती है, एक उफक सामने लाती है, जिससे आप दुनिया को देख पाते हैं, समझ पाते हैं। फ़न सच्चाईयों का तर्जुमान है। जो बातें फ़नकार का फ़न समझा सकता है, उसे न तो इल्म समाजियात समझा सकता है और न तारीख़” ४

उक्त बातें 2010 में जब लयूसा को नॉवेल अवार्ड मिला था, उस समय उन्होंने अपने भाषण में कहा था। बाद में उन्होंने अपनी किताब “Civilization of spectacle” में भी अपने नज़रिया—ए—फ़न को स्पष्ट किया है। फ़नकार के अंदर जो जज़बा—ए—इन्सानियत है, उसके इज़हार के लिए वह जो

माध्यम अपनाता है, उसके अन्दर हकीकत और जोश को बगावत नहीं कहा जा सकता, क्योंकि अगर फृनकार अपने जमाने की सच्चाइयों को नज़र अन्दाज़ करता है तो इसका मतलब है कि वह सच्चा फृनकार नहीं है। यहाँ यह बात भी बताना ज़रूरी समझता हूँ कि काव्य संग्रह "बदन दरीदा" के शुरू में फ़हमीदा रियाज़ ने ग़ालिब का यह शेर लिखा है—

गलियों में मेरी नाश को खींचे फिरो कि मैं।
जॉ दादा—ए—हवाए सरे रहगुजार था ॥

और दूसरे पृष्ठ पर Sylvia Plath की यह इबारत है—

I know the bottom, She said,
I know it with my great tap root
It is with you fear? I do not
Fear it I have been there.

ग़ालिब और "लसअप च्संजी" की तहरीरों को भी सामने रखिये, ताकि यह अंदाज़ा हो सके कि फ़हमीदा रियाज़ की शायरी केवल महिलाओं के वजूद का एहसास नहीं है बल्कि इशारियाए इल्म—व—दानिश (बौद्धिक चिंतन) भी है। नज़्म "बदन दरीदा" जिसके शीर्षक पर ही इस संग्रह का नाम रखा गया है। इस नज़्म को पढ़ने से खुद यह अंदाज़ा लगाना आसान हो जाता है कि फ़हमीदा ने इस काव्य—संग्रह का नाम इस नज़्म के शीर्षक पर क्यों रखा है? अब हम नज़्म "बदन दरीदा" को भी पढ़ लें ताकि ज़हन साफ़ हो जाए—

सरसराने दो ज़रा रात के इस रेशम को
इसमें मलफूफ किसी अहद की एक लाश भी है
रात जो जुर्म भी है जुर्म की पादाश भी है
रात पानी की तरह सर से मेरे बहती है
मेरे बालों से टपकती हुई बूँदें जैसे
मेरे शानों से ढलकती हुई गिरती जायें
बंद होने लगी आँखें वह नशा तारी है
उन जेहन में है मेरे ज़ायका उन गोशों का
जिनको चखने से भी इन्कार किया था दिल ने
मेरी रग रग में वह सैयाल रवाँ है अब तक
निन्द है मौत है या कोई बेहोशी है
अब तो हर साँस दमे बाज़ पिसी लगती है।^५

इस नज़्म के पाठ से यह हकीकत स्पष्ट हो जाती है कि फ़हमीदा रियाज़ की फ़िक्र व नज़र का केन्द्र बिंदु क्या था? वह अपने जमाने की बेचैनी से किस कदर बेचैन थीं? दम तोड़ती हुई इन्सानी

क़दरों के खिलाफ़ उनके ज़ेहन व दिल में कितना आग था। वह अपने निसाई लब—व—लहजा (स्त्री शैली व स्वर) के ज़रिये पूरी दुनिया को आर्कषित करने में किस हद तक कामयाब हुई यह तो उनके सरमाया—ए—अफ़कार व नज़रिया के जायज़ा के बाद ही फैसला मुम्किन है कि गद्य व पद्य में उनकी सोच के मोती बिखरे हुए हैं। काव्य संग्रह “बदन दरीदा” की ये नज़रें “इश्क़ आवारा मिज़ाज, ख्वाब और ताबीरें, मेरे हाथ, आकाश बेल, भीगी काली रात की बेटी, वर्सल एक किरण बनकर, आज शब, समन्दर और आदमी” और “राहिल की एक शाम” में भी फ़हमीदा रियाज़ की काव्य शैली की अनोखी मिसाल स्पष्ट दिखाई देती है। उनकी कुल्लियात “सब लाल—व—गुहर” जहाँ उनकी गम्भीर शायरी की आईनादार है, वहीं उनके नॉवेल “गोदावरी” और कहानियों का संग्रह “खते मरमूज़” उनकी तख्लीकी उपज की निशानदेही करते हैं। फ़हमीदा रियाज़ ने शायरी के अतिरिक्त तर्जुमे (अनुवाद) में भी अपनी पहचान कायम की थी। उन्होंने अमृता प्रीतम की शायरी को उर्दू में ढाला था तो वहीं फारसी कवि रुमी के कलाम को भी उर्दू का जामा पहनाया था। साथ ही अलबेनियन शायर इस्माईल क़ादरी के कलाम को भी उर्दू में तबदील किया था। फ़रोग फरुख़ज़ादा की शायरी से भी उर्दू दुनिया को परिचय कराने में उन्होंने पहल की थी। फ़रोग फरुख़ज़ाद की नज़रों का मंजूम तर्जुमा (काव्य—अनुवाद) “खुले दरीचे” के नाम से किताबी सूरत में प्रकाशित हो चुका है। उनके भाषणों और साक्षात्कारों के अतिरिक्त दूसरी तहरीरों को पढ़ने से भी यह बात स्पष्ट हो जाती है कि वह एक बेबाक और हौसलामंद मुहाफ़िज़ हुकूक—ए—निसवॉ थीं। यही कारण है कि जब पाकिस्तान में जनरल ज़िया की हुकूमत कायम हुई तो उन्हें पाकिस्तान से “देश निकाला” का दंश भी झेलना पड़ा। अमृता प्रीतम की मदद से उस समय की प्रधानमंत्री इन्दिरा ग़ॅंधी ने उन्हें हिन्दुस्तान में पनाह दी। वह करीब छह सालों तक हिन्दुस्तान में रहीं और पाकिस्तान में इन्सानी बिरादरी खासकर महिलाओं पर जिस प्रकार के जुल्म ढाए जा रहे थे, उसके खिलाफ़ पूरे विश्व में आवाज बुलन्द की। यहाँ उस नज़र का जिक्र भी ज़रूरी है जिसके कारण हुकूमत पाकिस्तान ने उनकी पत्रिका “आवाज़” पर पाबंदी लगाई थी और उनपर मुकदमा भी किया था। वह नज़र “चादर और चारदीवारी” थी—

हुजूर मैं इस सियाह चादर का क्या करूँगी/यह आप क्यों मुझको बख्ताते हैं व सद इनायत
 न सोग मैं हूँ कि इसको ओढ़ूं/ग़म—व—अलम ख़ल्क़ को दिखाऊ/
 न रोग हूँ मैं कि उसकी तारीकियों में ख़िफ़त से डूब जाउं/न मैं गुनाहगार हूँ न मुजरिम
 कि इस सियाही की मुहर अपनी जबीन पे हर हाल मैं लगाऊं/अगर न गुस्ताख़ मुझको समझे
 अगर मैं जाँ की अमान पाऊँ/तो दस्त बस्ता करूँ गुज़ारिश/कि बन्दा परवर
 होजूर के हुजरे मुअत्तर मैं एक लाशा पड़ा हुआ है/न जाने कब का गला सड़ा है
 यह अपा से रहम चाहता है/होजूर इतना करम तो कीजिए/सियाह चादर मुझे न दीजिए
 स्याह चादर से अपने हुजरे की बेकफ़न लाश ढाँप दिजिए/कि उससे फूटी है जो अफूनत
 वह कूचे कूचे मैं हाँपती है/वह सर पटकती है चौखटों पर/बरहंगी तन की ढाँपती है
 सुनें ज़रा दिलख़राश चीखें/बना रही हैं अजब हयुले/जो चादरों में भी है बरहना
 यह कौन हैं जानते तो होंगे/होजूर पहचानते तो होंगे/यह लौंडयाँ हैं

कि यरगमाली हेलाल शब भर रहे हैं/ दमे सुब्ल दर बदर हैं/ हूजूर के नुतफे को मुबारक के निसफ़ वरसा से बे मोतबर हैं/ यह बीबियाँ हैं/ कि जौजगी का खेराज देने क़तार अन्दर कतार बारी की मुन्तजिर हैं/ यह बच्चियाँ हैं कि जिनके सर पर फिरा जो हज़रत का दसते शफ़क़त तो कमसिनी के लहू से रीशे सपीद रंगीन हो गई है हूजूर के हुजलाए मुअत्तर में जिन्दगी रो गई है/ पड़ा हुआ है जहाँ यह लाशा तवील सदयों से क़तले इन्सानियत का यह खूंचकॉ तमाशा/ अब इस तमाशा को ख़त्म कीजिए हूजूर अब इसको ढाँप दीजिए/ स्याह चादर तो बन चुकी है मेरी नहीं आपकी ज़रूरत कि इस ज़मीन पर वजूद मेरा नहीं फ़क़त एक निशाने शहवत हयात की शाहराह पर जगमगा रही है मेरी ज़ेहानत ज़मीन के रुख़ पर जो है पसीना तो झिलमिलाती है मेरी मेहनत यह चारदीवारियाँ यह चादर गली सड़ी लाश को मुबारक/ खुली फ़िज़ाओं में बादबाँ खोलकर बढ़ेगा मेरा सफ़ीना मैं आदमे नौ की हमसफ़र हूँ/ कि जिसने जीती मेरी भरोसा भरी रिफाक़त ।⁶

अर्थात् फ़हमीदा रियाज़ ने अपनी बौद्धिकता से परिपूर्ण और इन्क़लाबी शायरी से सिर्फ़ निसाई अदब (स्त्री-साहित्य) को ही उंचाई नहीं दी, बल्कि विश्व स्तर पर उर्दू शायरी की शिनाख़त भी मुसतहकम की है। मैं शुरू में ही यह बात कह चुका हूँ कि फ़रोग फरुख़ज़ाद, सारा शगुता, अमृता प्रीतम, प्रवीन शाकिर, किश्वर नाहीद और अदा जाफ़री के साथ जिन निसाई आवाज़ (स्त्री-स्वर) को दुनिया ने स्वीकार किया, उनमें फ़हमीदा रियाज़ की हैसियत इसलिए अहमियत रखती है कि उन्होंने बनावटी जिन्दगी को अपनी शायरी का विषय नहीं बनाया। अगर आप फ़हमीदा रियाज़ की ज़िन्दगी के सफ़र पर गौर करें तो देखेंगे कि उनकी निजी ज़िन्दगी भी शोरे तलातुम (ज्वार-भाटा) से घिरी है। दाम्पत्य जीवन भी उतार-चढ़ाव से भरा रहा। बी०बी०सी० लन्दन की नौकरी के दौरान पाश्चात्य तर्ज़ जिन्दगी ने भी उन्हें बड़ा नुकसान पहुँचाया। पहली शादी तलाक की सूरत में नाकाम रही। अल्बत्ता दूसरी शादी का अंजाम चाहत के अनुसार रहा। पाकिस्तान की सियासी फ़िज़ा बदलने के बाद उन्हें आसूदगी मिली और खासकर बेनज़ीर भुट्टू के ज़माने में उनकी अहमियत को क़बूल किया गया। हम इस हकीकत से आगाह हैं कि एक फ़नकार की निजी ज़िन्दगी उसके फ़िक्र व फ़न पर किस तरह असर डालती है। उनकी शायरी, कहानी और उपन्यास में उनकी ज़िन्दगी की झलक साफ़ नज़र आती है। चूंकि मेरा यह संक्षिप्त लेख केवल उनके एक काव्य संग्रह “बदन दरीदा” की रौशनी में है और यहाँ यह गुन्जाइश नहीं कि उनकी तमाम नज़मों से बहस की जाए। अलबत्ता यह ज़रूरी मालूम होता है कि इस संग्रह में जो उनकी 6 गज़लें शामिल हैं उन गज़लों के कुछ छन्द आप की खिदमत में पेश हैं—

फिर हम हैं नीमे शब है अन्देशा-ए-अबस है
वह वाहमा कि जिससे मेरा यक़ीन आया

एक गरदे बाद में तो ओझल हुआ नज़र से
 इस दश्ते बेसमर से जुज़ खाक कुछ न पाया
 मेरे लहू में हैं अजब राज़ की सरसराहटें
 कौन है मेरा राज़दाँ तुझसे जो हमकिनार था
 मैं बंदा व नाचार कि सैराब न हो पाऊँ
 ऐ ज़ाहिर व मौजूद मेरा जिस्म दुआ है
 क्यों नूर—ए—अबद दिल में गुज़र कर नहीं पाता
 सीने की सियाही से नया हर्फ लिखा है
 वह वास्ते की तरह दरमयाँ में क्यों आए
 खुदा के साथ मेरा जिस्म क्यों न हो तनहा
 वह एक सदा जो फ़रेब सदा से भी कम है
 न डूब जाए कहीं तुन्दरु हवाओं में
 जो मुझमें छुपा है मेरा गला घोंट रहा है
 वह कोई इब्लीस है या मेरा खुदा है
 किसे अब आरजू—ए—वस्ल करें
 इस खराबे में कोई मर्द कहाँ है।

उपरोक्त ग़ज़ल के शेरों की रौशनी में फ़हमीदा रियाज़ की ग़ज़लिया शायरी के तअल्लुक से कोई अन्तिम राय तो कायम नहीं की जा सकती, मगर इतनी बात तो कही ही जा सकती है कि, फ़हमीदा रियाज़ ने ग़ज़ल का मख़सूस मिजाज पाया था और लहजा भी, उनकी ग़ज़लें सिर्फ़ कानों में जीवन के मधुर रस ही नहीं घोलते, बल्कि ज़िहन में बुद्धिमत्ता एवं चिंतन के नये दरीचे भी खोलते हैं, साथ ही नई रौशनी के आगमन का एहसास भी कराते हैं।

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MKWç Hfr f= i kBh

मनुष्य का जीवन निरन्तर गतिशील है, इस गतिशील जीवन की तरह ही भाषा भी सदैव गतिमान है। भारत देश में प्राचीन काल से लेकर अब तक जाने कितने साम्राज्य बने और नष्ट हुये। हर साम्राज्य के शासकों की अपनी कुछ खास अभिरुचियाँ रहीं, जिसके तहत समय-दर-समय राजभाषा का रूप परिवर्तित होता रहा। एक समय था जब संस्कृत ही लगभग एकमात्र साहित्यिक भाषा थी, उस समय यह मान्यता थी कि—

जानाति विविधाः भाषाः

जानाति विविधाः कलाः।

आत्मानं नैव जानाति

यो न जानाति संस्कृतम्॥ —सुभाषितम्।

अर्थात् विविध भाषाओं और कलाओं का ज्ञाता होने पर भी कोई व्यक्ति यदि संस्कृत नहीं जानता, तो वह अपने अस्तित्व को ही नहीं जानता। स्पष्ट है इसका कारण था कि उस समय सारी गूढ़ दार्शनिक व साहित्यिक चर्चायें संस्कृत भाषा में हुआ करती थीं, वेद, पुराण, उपनिषद्, रामायण, महाभारत जैसे महाकाव्य भी संस्कृत में ही रचे गये। तब इसकी अखिल भारतीय प्रतिष्ठा थी और संस्कृत को ही संस्कृति माना जाता था— भारतस्य प्रतिष्ठे द्वे संस्कृतं संस्कृतस्तथा; लेकिन परिवर्तन समाज का अटल सत्य है इससे न तो कोई व्यक्ति बच सका है और न ही कोई भाषा। वैदिक, संस्कृत, पालि, शौरसेनी प्राकृत तथा शौरसेनी अपभ्रंश आदि के नामों से सरलीकृत व संक्षिप्तकृत होती हुई 'ब्रज प्रदेश में प्रचलित भाषा' ब्रजभाषा कहलायी। प्राचीन समय में भारत के जिस भाग को मध्यदेश, सूरसेन जनपद या मथुरा मंडल कहा जाता था, वहीं की भाषा और संस्कृति समूचे देश में फैलकर 'ब्रजभाषा' और 'ब्रज साहित्य' के रूप में प्रसिद्ध हुई।

वस्तुतः संस्कृत का शाब्दिक आशय 'संस्कारित की गयी भाषा' से है, जिससे जाहिर है कि वह आम जनमानस से दूर थी। उस पर से पण्डितों के शुद्धतावादी रवैये ने उसे और अधिक सीमित करने का काम किया। वहीं दूसरी ओर ब्रजभाषा शास्त्रीय वक्तव्यों का अतिक्रमण कर जनमानस के गहरे संवेदन संसार को व्यक्त करने में समर्थ हो रही थी। संस्कृत के सरलीकरण की प्रक्रिया में अन्य आधुनिक बोलियों की तरह ब्रजभाषा भी पुरानी हिन्दी से विकसित होते हुए क्रमशः चार चरणों में आगे बढ़ी—

1. सूर पूर्व युग की ब्रजभाषा अर्थात् प्रारम्भिक अवस्था
2. सूरदास के युग (भक्तिकाल) की ब्रजभाषा अर्थात् विकासावस्था
3. रीतिकालीन युग की ब्रजभाषा अर्थात् उत्कर्षावस्था

4. रीतिकाल पश्चात् युग की ब्रजभाषा अर्थात् अन्तिम अवरथा

साहित्यिक भाषा के रूप में ब्रजभाषा की विकास परम्परा लगभग आठ—नौ सौ वर्षों तक समृद्ध होती रही। इस दीर्घ अवधि में न जाने कितने कवियों व साहित्यकारों ने अपनी पद्य—गद्य रचना में इसका प्रयोग किया। किन्तु उन सबका उल्लेख करने हेतु यहाँ पर्याप्त अवकाश नहीं है। ऐसे में, संक्षेप में इस विकास—परंपरा की बानगी के रूप में हम कुछ प्रमुख कवियों की ही चर्चा करेंगे। यद्यपि सूरदास के पूर्व ब्रजभाषा कविता में प्रयुक्त होने लगी थी किन्तु उसे चरमोत्कर्ष पर ले जाने का श्रेय सूरदास को ही है। डॉ. धीरेन्द्र वर्मा ने ठीक ही कहा है कि जिस समय श्री महाप्रभु वल्लभाचार्य को ब्रज जाकर गोकुल तथा गोवर्धन को अपना केन्द्र बनाने की प्रेरणा हुई, उसी दिन ब्रज की प्रादेशिक बोली के भाग्य पलटे।¹ वल्लभ के पुत्र विट्ठल ने 'अष्टछाप' की स्थापना की जिसमें सूर के अतिरिक्त सात अन्य कवियों को भी शामिल किया गया। यही से हिन्दी में कृष्ण भक्ति काव्यधारा भली भाँति प्रारम्भ हुआ, जो एकमात्र ब्रजभाषा में रचा गया है।

यूँ तो भक्तिकालीन कृष्णकाव्य के गठन में महाभारत, हरिवंशपुराण, ब्रह्मवैरत्पुराण पदमपुराण, गीतगोविन्द व विद्यापति के पदों का महत्वपूर्ण योगदान है। किन्तु इस पर सबसे अधिक प्रभाव श्रीमद्भागवत पुराण का है, जो संपूर्ण मध्यकालीन कृष्ण भक्ति साहित्य का प्रधान उपजीव्य रहा है। भागवत पुराण के दशम स्कन्ध के पूर्वार्ध और उत्तरार्ध में दो खण्डों में श्री कृष्ण की सम्पूर्ण लीला का अत्यन्त मनोयोगपूर्वक वर्णन है। प्रथ्यात आलोचक मैनेजर पाण्डेय के अनुसार — “भागवत में श्रीकृष्ण भगवान स्वयं हैं तथा अवतार नहीं अवतारी हैं। इसमें श्री कृष्ण की विविध लीलाओं की विशद व्यंजना है, जिसमें उनका प्रेममय और ऐश्वर्यमय स्वरूप प्रकट हुआ है। कृष्ण की अनेक लीलाएँ मानवीय हैं, किन्तु अधिकांश लीलाएं अलोक सामान्य और रहस्यात्मक हैं। भागवत का प्रतिपाद्य श्रीकृष्ण का पूर्ण ईश्वरत्व ही है।”² सूरदास के सूरसागर पर भागवत के प्रभाव से इनकार नहीं किया जा सकता किन्तु विषयवस्तु की दृष्टि से एकता होते हुए भी इनमें वही फर्क है जो लोक और शास्त्र में होता है। अर्थात् एक में गूढ़ दार्शनिक चिन्तन व उपदेशात्मकता की प्रवृत्ति प्रधान है तो दूसरे में काव्यकला का उत्कर्ष लोकजीवन की प्रधानता काम्य है। जो गोपवेष विष्णु भागवत आदि पुराणों में अकथ, अनादि, असीम और अनिवर्चनीय थे, वे लोकभाषा में आकार रूप, रेख गुन, जाति सब ग्रहण कर लेते हैं। ब्रजभाषा जैसे लोक साहित्य का काम अब 'नेति नेति' से नहीं चल सकता था। अतः सूर गोपी—गवाल, गायें सब लेकर कृष्ण के समीप आये और उनसे भावनात्मक सम्बन्ध स्थापित किया। जैसे संस्कृत साहित्य से प्राप्त पौराणिक व मिथकीय चरित्र योगेश्वर श्री कृष्ण को उन्होंने देवत्व से परे रखकर लोक जीवन में इस तरह प्रविष्ट कराया कि वे सामान्य जनमानस को अपने से लगने लगे। भागवत व गीता के भक्ति सिद्धान्तों में व्याप्त दारस्य भावना से इतर उन्होंने उपासना के अन्य मनोभाव विकसित किये, मसलन — सख्य, वात्सल्य और माधुर्य। जिससे ये कोमल भावनायें विशुद्ध ब्रज रज में मिलकर सामान्य बन गयीं। हर माता को अपने पुत्र में कृष्ण, प्रेयसी को कृष्ण में प्रियतम और अकिंचन को सखा दिखा। अतः परम्परा से प्राप्त कथा का ऐसा सार्थक व सामिप्राय प्रयोग करने में सूर इतने सफल हुये की उनकी चित्रात्मक शैली व भाषिक संवेदनशीलता में सामाजिक स्पन्दन प्रकट हुये।

चूँकि सारे कृष्ण साहित्य में एक ही (ब्रज) भाषा के प्रयोग के कारण उसका भली—भाँति परिष्कार व परिमार्जन हो पाया। ब्रजभाषा के साहित्य की मुख्य विशेषता नए—नए विषयों पर लिखना नहीं अपितु सीमित विषयों पर नए—नए तरीके से लिखना रहा। जैसे— बालक कृष्ण का माटी भक्षण, गोचारण, दुग्धदोहन, माखन चोरी, गोपिका मिलन, अभिसार और अन्ततः दुसह वियोग आदि। कहीं कृष्ण की वंशी का नाद गोपियों के रूप को आकृष्ट करता है, तो कहीं गोकुल से दूर उनके व्यक्तित्व के नये पन्ने खोलता है। अर्थात् ब्रज साहित्यकारों ने कृष्ण का चरित्र भले ही शास्त्रों से पाया हो लेकिन उसमें कर्म सौन्दर्य लोक से भरा है।

संगीतात्मकता ब्रजभाषा की एक महत्त्वपूर्ण विशेषता है, इसमें सूर व अष्टछाप के अन्य कवि सिद्धहस्त हैं, वे अपने पदों के कारण विभिन्न राग—रागिनियों के संकेत भी करते हैं। मीरा व रसखान के गेयपद भी अपनी गेयात्मकता में अनूठे हैं। इसके कुछ उदाहरण द्रष्टव्य हैं—

सूरदास — देखियति कालिन्दी अति कारी। (राग सारंग)

अहौ पथिक कहियौ उन हरि सौं, भई बिरह जुर जारी। ।³

रसखान — मानुष हो तो वही रसखानि बसौं सँग गोकुल गाँव के ग्वारन।⁴ (सवैया)

मीरा — बसो मेरे नैनन में नंदलाल।

मोहनि मूरति, साँवरि सूरति, नैना बने रसाल। ।⁵

जाहिर है भक्तिकाल ब्रजभाषा साहित्य का प्रौढ़काल है क्योंकि इसमें भावों की अभिव्यक्ति सीधे और स्पष्ट रूप में हुई है। अनावश्यक अलंकरण नहीं हैं अवसरानुरूप भक्त कवि संस्कृतनिष्ठ पदावली का प्रयोग भी करते हैं लेकिन अधिकांशतः उनमें किसानी व चारागाही संस्कृति का सर्वोत्तम रूप ही दिखाई पड़ता है। जैसे— वे ही स्त्री के मादक यौवन को 'हरियर खेत' और प्रिय को 'हारिल की लकड़ी' कह सकते हैं। सूर—साहित्य में खेती व पशुपालन के गहरे अनुभव संचित हैं, जो इन्हें विशुद्ध लोक से जोड़ते हैं, जिसमें शास्त्र का निषेध मानों स्वतः ध्वनित है।

किन्तु ब्रजभाषा साहित्य का उत्तर मध्यकाल (रीतिकाल) ठीक इसके विपरीत है। यह मुख्यतः रसालंकार प्रिय आचार्य कवियों का युग है, जो संस्कृत की शास्त्रीयता से गहरे प्रभावित हैं। इसके पहले कवि केशवदास थे जिन्होंने भक्तिकाल में ही अलंकारी धारा को प्रवाहित किया। उनकी भाषा शास्त्रीय और पांडित्यपूर्ण है। यद्यपि संवादों व वर्णनों में उनकी भाषा सामर्थ्यवान है। इन्हीं की परम्परा में आलंकारिकता, भाषायी सजगता व चमत्कार प्रियता की दृष्टि से बिहारी रीतिकाल के प्रतिनिधि कवि हैं। उनकी भाषा अपनी समास क्षमता व भावों की समाहार क्षमता के कारण उर्दू के शेरों को मात देने लगी। इस शिल्प पर मुग्ध ग्रियर्सन कहते हैं कि 'पूरे यूरोप में कोई भी कविता 'बिहारी सतसई' का मुकाबला नहीं कर सकती।⁶ क्योंकि—

सतसैया के दोहरे, ज्यों नावक के तीर।

देखन में छोटे लगैं, बेधैं सकल सरीर। ।⁷

रीतिकाल में ब्रजभाषा की दूसरी शैली घनानन्द जैसे रीतिमुक्त कवियों के काव्य में दिखायी देती हैं। ये कवि भी प्रेम कविता करते हैं लेकिन उसे मिथ्या प्रदर्शन की वस्तु नहीं बनाते अपितु संवेदन के गहरे स्तर पर ले जाते हैं। अतः आचार्य शुक्ल घनानन्द की ब्रजभाषा की प्रशंसा करते हुये कहते हैं कि – ‘इनकी सी विशुद्ध, सरस और शक्ति शालिनी ब्रजभाषा लिखने में और कोई कवि समर्थ नहीं हुआ। विशुद्धता के साथ प्रौढ़ता तथा माधुर्य भी अपूर्व है।’⁸ घनानन्द की भाषा का उदाहरण दृष्टव्य है –

घन आनंद प्यारे सुजान सुनौ, इत एक तें दूसरो आँक नहीं।

तुम कौन सी पाटी पढ़े हो लला, मन लेहु पै देहु छटाँक नहीं।⁹

अन्त में उन कवियों का उल्लेख करना है, जिन्होंने इस प्रवृत्ति से हटकर काव्य रचना की। इस दृष्टि से भूषण वीर रस के अत्यन्त सफल कवि हैं, परन्तु काव्य भाषा की दृष्टि से उनके काव्य में शुद्ध ब्रजभाषापन की कमी है।

अनेक विद्वान रीतिकाल की समाप्ति के साथ ही ब्रजभाषा की समाप्ति को स्वीकार कर लेते हैं, जबकि वास्तविकता में 19वीं सदी के अंत तक काव्य रचना में ब्रजभाषा का ही वर्चस्व बना रहा। डॉ. रामस्वरूप चतुर्वेदी के अनुसार – “द्विवेदी युग जब अपने पूरे वैभव पर था, उस समय भी ब्रजभाषा काव्य की एक धारा चली आ रही थी, जिसमें भक्ति और रीति-काव्य के अवशिष्ट संस्कार देखे जा सकते हैं। इस प्रवृत्ति का श्रेष्ठतम रूप जगन्नाथ दास ‘रत्नाकर’ में मिलता है।... उनकी शैली में एक ऐसी भंगिमा है, जो रीतिकालीन ब्रजभाषा काव्य में आगे कुछ जोड़ती है। भारतेन्दु ने ब्रजभाषा काव्य को परंपरित रूप में स्वीकार किया था, आधुनिक स्वर उनके गद्य में फूटा। रत्नाकर के यहाँ विचारों की आधुनिकता न थी, पर उन्होंने शताव्दियों से चली आती ब्रजभाषा कविता के विधान को एक नया संस्पर्श दिया।... अपना समूचा काव्य पूरी निष्ठा के साथ ब्रजभाषा के दो शीर्षस्थ कवि सूरदास और बिहारी का पाठ-संपादन करने वाले कवि रत्नाकर ने मानों काव्यभाषा के नये आधार का स्वागत करने के लिए दो कवित खड़ी बोली में लिखे हैं। यह संयोग से अधिक है कि... प्रथम छंद का उत्तरांश इस प्रकार है –

भारत प्रताप-भानु उच्च-उदयाचल से

कुहरा कुबुद्धि का चिरस्थित हटाता है।

भावी भव्य सुभग सुखद सुमनावली का,

गंधी गंधवाहक सुगंध लिए आता है।।¹⁰

इस प्रकार स्पष्ट है कि वेदों, उपनिषदों, पुराणों आदि संस्कृत भाषा में वर्णित ग्रन्थों की दार्शनिक, अलौकिक, गूढ़ व साहित्यिक विषयवस्तु को ब्रजभाषा ने आम जनमानस का अंग बना दिया। संस्कृत के साथ ही ब्रजभाषा अपने विकास के विभिन्न सोपानों को प्राप्त करते हुये आज भी हिन्दी साहित्य

की समृद्धि व गौरव का कारण बनी हुई है। इनमें रचित साहित्यिक कृतियाँ अपनी समृद्ध परम्परा के कारण साहित्यानुरागियों के लिए आज भी उपजीव्य हैं।

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मैथिली कथा साहित्यक विकास

प्रो. रागिनी रंजन

कथा साहित्यक, आधुनिक विधा थिक । यद्यपि भारतीय वाङ्मयमे कथा-साहित्यक जन्म ऐतरेय ब्राह्मण शुनः शेपक कथासँ भ' जाइत अछि जेकर विधिवत अगिला विकास थिक पंचतंत्र-कथा जकर प्रभाव आ प्रेरणा विश्व भरिक प्राचीन कथा साहित्य पर पडल अछि । किन्तु आधुनिक भारतीय कथाक प्रेरणा-भूमि यूरोप विशेषतः अंग्रेजीक कथा-साहित्य रहल अछि सेहो निर्विवाद अछि ।

आधुनिक मैथिली कथा साहित्यक आरम्भ बीसम शताब्दीक प्रथम चरणमे मुख्यतः संस्कृत ओ बंगला तथा अंग्रेजीक विभिन्न कथा कृतिक छाया भावानुवादसँ मानल जाइत अछि जाहिमे क्रमशः कालान्तरमे मौलिक कथा बीजारोपनक प्रस्थान-बिन्दु परिलक्षित होम' लगैत अछि । डॉ० जयकान्त मिश्र तथा डॉ० दुर्गानाथ झा 'श्रीश'सँ भिन्न परवर्ती शोधक आधार पर डॉ० रामदेव झा मैथिलीक पहिल मौलिक कथा जनसीदन जीक 1917 मे लिखित 'ताराक वैधव्य'केै मानैत छथि । एहि प्रकरेै ओ आधुनिक मैथिलीक मौलिक कथा-विकासक प्रस्थान-बिन्दु केै किछु पाछु ल' जयबाक पक्षमे छथि जे सर्वथा समीचीन अछि । एहि तरहेै आधुनिक मैथिली कथा-विकासक यात्रा बीसम शताब्दीक दोसर दशकक उत्तरार्द्ध सँ प्रारम्भ भ' जाइत अछि जाहिमे 1930 ई.क पश्चात तीव्रता सेहो अबैत अछि । पत्र-पत्रिका प्रकाशनमे वृद्धिक संगहि कथाक विकासमे बेस प्रगति भेल । ई प्रगति परिमाण और परिणाम दुनू दृष्टिएै भेल ।

स्वाधीनतापूर्वक केर मैथिली-कथा, आदर्श, भावुकता, करुणा, तथा सामान्यतः अविकसित शिल्पक घटना-प्रधान कथा-रचनाक कालखंड थिक जाहिमे उपदेशात्मकताक स्वरमे प्रमुखता रहैत छल । प्रारम्भिक अनुवाद ओ आछ्यान-आछ्यायिकाक शिल्प प्रान्तरसँ बहरा क' जखन मैथिली-कथाक विकास-यात्रा मौलिकता केर राजपथ पर आयल तँ 1940 ई. धरि, एकाध अपवाद केै छोड़ि, समान्यतः अधिकांश कथाक पूर्वोक्ते स्थिति छल । अपवाद छल कुमार गंगानंद सिंहक बिहाड़ि' नामक तथा जाहिमे आधुनिक कथा-शिल्पक अधिकांश विशेषता बीज-रूपमे वर्तमान अछि । सुखद आश्चर्य-एहि बातक अछि जे ओहि युगक 'बिहाड़ि' कथामे अगिला युगक यथार्थवादी युग-चेतना तथा परिवर्तित ग्रामीण परिवेश एवं विकसित शिल्पक कलात्मकता अछि । बिहाड़ि कथाक चमत्कार ओकर समस्यामूलक कथा-वस्तु तथा मार्मिक उपस्थापन-शिल्प में अछि जे एकरा समकालीन तथा कोटिक समानान्तर उपस्थित क' दैछ ।

स्वाधीनतापूर्वक मैथिली-कथा कार आ कथामे काली कुमार दासक 'भीषण अन्याय हरिनन्दन ठाकुर सरोजक 'कर्णफूल', भुवन जीक 'रौद छाया', मीमेश्वर सिंहक 'विसर्जन', लक्ष्मीपति सिंहक 'कबुला तथा सुमनजीक 'वृहस्पतिक शेष' आदि प्रमुख मानल गेल । एहि कालखंडक अन्य प्रमुख कथाकारमे छथि रमानन्द झा, श्रीकृष्ण ठाकुर कालीचरण झा, जगदीश मिश्र आदि । एहि युगक अधिकांश कथाक विषय छल विवाह आ वैवाहिक समस्या जाहिमे करुणाक भावुकताक तथा उपदेशात्मकता मूल रूपसँ रहैत छल । कथा-विकासक यात्रामे 1940 ई.क पश्चात एकटा महत्वपूर्ण मोड़ उपस्थित भेल जखन प्रो० हरिमोहन झा, मनमोहन झा, किरण, उमानाथ झा, उपेन्द्रनाथ झा व्यास आदि सन कथाकार मैथिली कथा जगतमे प्रवेश

कएलैन । यद्यपि एहि कथाकार लोकनिक अधिकांश कथाक विषय वस्तु वैवाहिक समस्याक भावुकता रहैत छल किन्तु कथा शिल्प अपेक्षाकृत विकसित छल तथा घटना-प्रधान कथा होइतहुँ वातावरण निर्माण एवं चारित्रांकनमे एक प्रकारसँ संतुलन रहैत छल जकर विकास क्रमशः अगिला युगमे अधिक भेल । एहि कथाकार लोकनिमे प्रो० हरिमोहन झा अपन हास्य व्यंग्यक अद्भुत क्षमताक कारणे तथा मनमोहन झा अपन करुणा-सृष्टिक कारणे प्रसिद्ध भेलाह । प्रो० हरिमोहन झा अपन हास्य-व्यंग्य लेखनक लेल मिथिलाक तत्कालीन अशिक्षा, अंध विश्वास, विरुपता ओ कुसंस्कारके० माध्यम बना के० कथा साहित्यक रचना कएलनि । ओहि मनोरंजनात्मक रचनाक कारणे० मात्र मिथिले समाजमे नहि अपितु राष्ट्रीय स्तर पर व्यापक रूपे० लोकप्रिय भेलाह । एहि दृष्टिए० ई विद्यापतिक पश्चात दोसर रचनाकार भेलाह जनिका कारणे० मैथिलीके० राष्ट्रीय अंतर्राष्ट्रीय स्तर पर लोकप्रियता भेटल आ प्रतिष्ठा भेटल । हास्य-व्यंग्य सम्राट प्रो० हरिमोहन झाक कथा 'कन्याक जीवन' आ 'पाँच पत्र' नामक दुइ गोट एहन कथा अछि जे अपन करुणा ओ मानवीय सम्बेदनाक संगहि मनोवैज्ञानिकताक कारणे० अभिभूते नहि, चकित क दैत अछि । जे हिनक लेखकीय क्षमताक परिचायक थिक । स्वाधीनताक आसपास जे कथाकार लोकनि मैथिली कथा जगत मे प्रवेश कयलनि ताहिमे प्रमुख छथि राधाकृष्ण झा, डॉ० शैलेन्द्र मोहन झा, ब्रज किशोर झा, राम कृष्ण झा 'किसुन', सुधांशु शेखर चौधरी आदि जनिका कथामे वास्तविक जीवनक यथार्थ तथा कथा शिल्पक विकसित स्वरूप परिलक्षित होमए लागल । स्वाधीनताक पश्चात जहिना-जहिना विभिन्न पत्र-पत्रिकाक प्रकाशनक सुविधा बढ़ल तहिना-तहिना कथा विकासमे अभूतपूर्व प्रगति भेल तथा नवीन कथाकार लोकनिक मैथिली कथा जगतमे प्रवेश भेलनि । स्वाधीनताक पश्चात मैथिली कथा विकासमे आमूल परिवर्तन भेल । परिवर्तनक विषय विन्यासमे, कथ्य ओ कथा-भंगिमामे कथा मनोवैज्ञानिक विश्लेषण-पद्धतिमे भेल । पुरान परम्पराके० तोड़ि वैवाहिक समस्या, उपदेशात्मक स्वर तथा घटनाक चमत्कार के० लोप भेल आ ओकरा स्थान पर कथ्य-विषयक विस्तार भेल । आब कथामे घटना गौण भेल तथा वातावरण-निर्माण एवं चारित्रांकनक विशेषता प्रधान भेल ।

स्वाधीनताक पश्चात समकालीन मैथिली कथा अपन कथ्य, कथन भंगिमा ओ शिल्प-विधानक कारणे० समकालीन भारतीय कथा-विकासक समकक्ष ठाढ़ अछि । ई समकक्षताक सामर्थ देबाक श्रेय जाइत अछि स्वाधीनताक पश्चात कथाकार लोकनिके० जाहिमे प्रमुख छथि ललित, राजकमल चौधरी, लिली रे, धूमकेतु, सोमदेव, धीरेन्द्र, हंसराज, रमानन्द रेणु, गोविन्द झा, रामदेव झा, प्रभास कुमार चौधरी, गंगेश गुंजन, जीवकान्त, राजमोहन झा, मनमोहन झा, महाप्रकाश, सुभाष, गौरी मिश्र साकेतानन्द, अशोक कुमार झा, प्रदीप विहारी, विभूति आनंद, विश्वनाथ झा, तारानन्द वियोगी, केदार कानन आदि ।

कथा विकासक क्रममे महिला कथाक लेखिकाक कुल संख्या लगभग दू सयसँ बेसी होयत । जिनकर लगभग सात सय महिला कथाकार लोकनिमे गौरी मिश्र, शेफालिका वर्मा, लिली रे, सुभद्रा सुहासिनी, श्यामा झा, चित्रलेखा देवी, नीरजा रेणु, सुभद्रा कुमारी, उषाकिरण खान विभा रानी, शकुन्तला चौधरी, नीता झा आदि कथालेखिका कथाक रसास्वादन मैथिली पाठक कयलैन अछि । आशा अछि जे मैथिली कथाक विकास क्रमके० समुन्नत करबाक लेल अधिकाधिक संख्यामे महिला कथार लोकनिक डेग आगाँ बढ़त आ मैथिली कथामे संवर्धन होयत ।

संदर्भ ग्रन्थ-

1. मैथिली साहित्यक इतिहास- डा० दुर्गानाथ झा 'श्रीश'
2. मैथिली कथा धारा- कामाख्या देवी, साहित्य अकादेमी, नई दिल्ली
3. प्रणम्य देवता- प्रो० हरिमोहन झा, जनसीदन प्रकाशन
4. मैथिली कथाक विकास- साहित्य अकादेमी, दिल्ली
5. मैथिली कथा कोश- डॉ० मेघन प्रसाद
6. मैथिलीक आर्थिक कथा- रमानन्द झा 'रमण' अधीत प्रकाशन, पटना
7. उषा किरण खान- सीढ़ी, अड़हुल
9. लिली रे, संकलन/सम्पादन- डा० रमानन्द झा 'रमण'
10. परिचायिका- प्रो० भीमनाथ झा



कालजयी साहित्यकार : प्रेमचन्दक जीवन

डॉ. सुरेश पासवान

प्रेमचन्द आधुनिक भारतक शीर्षस्थ एवं कालजयी साहित्यकारमे सँ एक छथि । भारते टा नहि अपितु सम्पूर्ण विश्व साहित्यमे हुनक नाम आदर तथा सम्मानक संग लेल जाइत अछि । हुनक जन्म 31 जुलाई 1980 ई.कै उत्तरप्रदेशक वाराणसीक लमही गाममे भेल छल । ई देशक इतिहासक ओ कालखण्ड छल जखन देश अंग्रेजक दमन, शोषण आ इसाई धर्म संस्कृतिक प्रचारक विरुद्ध पुनर्जागरणक देशव्यापी लहरि सँ आन्दोलित भड रहल छल । राजा राम मोहन रायक उपरान्त स्वामी दयानन्द, रामकृष्ण परमहंस, विवेकानन्द अरिवन्द, बॅकिमचन्द चटर्जी, दादाभाई नौरोजी, गोखले आदि अपन विचार आ कार्यसँ एहन जागृति उत्पन्न कयलनि जे देशक अतीत, वर्तमान आ भविष्यक प्रति भारतीय दृष्टिसँ विचार-मन्थन भेल और स्वदेशी, स्वराज्य, तथा स्वाधीनताक धारणा लोक जनमानसकै उद्भेदित करय लागल ।

भारतीय राष्ट्रीय कांग्रेसक स्थापना लार्ड कर्जन द्वारा बंगाल विभाजन आ गांधी जीक राजनीतिक रंगमंच पर प्रादुर्भाव एहि स्वदेशी चिन्तनधाराकै भारतक स्वाधीनता संग्राममे परिवर्तित कड देलक । राष्ट्रक एहन उद्भेदन, मन्थन आ आत्मचिन्तनक बीच हिन्दी उर्दूक प्रख्यात साहित्यकार प्रेमचन्दक जन्म आ पालन-पोषण, शिक्षण, जीविका आ लेखनक क्रम आरम्भ भेल । वास्तवमे देशक अस्तित्व आ अस्मिताक रक्षाक ई एहन संघर्षकाल छल जखन प्रेमचन्द महात्मा गाँधी, नेहरू, तिलक, भगत सिंह, चन्दशेखर आजाद राज गोपालाचार्य, राजेन्द्र प्रसाद, सुभाषचन्द्र बोस, मैथिलीशरण गुप्त, जयशंकर प्रसाद सन तेजस्वी देशभक्त तथा जन सेवककै जन्म लेब आवश्यक छल ।

प्रेमचन्दक रचना दृष्टि हुनक विविध साहित्यक माध्यमे अभिव्यक्ति भेल अछि । ओ बहुमुखी प्रतिभा सम्पन्न साहित्यकार छलाह । ओ उपन्यास, कहानी, नाटक, समीक्षा, लेख सम्पादकीय, संस्मरण आदि कतेको विधामे साहित्यक शृष्टि कयलनि मुदा मुख्य रूपसँ ओ कथाकार छथि । हुनक अपन जीवन कालहिमे 'उपन्यास सप्ताह'क पदवी भेट गेल छलनि ।

ओ कुल 15 गोट उपन्यास 300 सँ किछु बेसी कहानी 3 नाटक 10 गोट अनुवाद, 7 गोट बालपोथी तथा हजारो पृष्ठक लेख, सम्पादकीय, भाषण, भूमिका पत्र आदिक रचना कयलनि मुदा जे यश आ प्रतिष्ठा हुनक उपन्यास आ कहानीसँ भेटलनि से आन कोनो विधासँ नहि । ई स्थिति हिन्दी आ उर्दू दुनू भाषामे समान रूपसँ देखबामे अबैत अछि । ओ 'रंग-भूमि' धरिक सभ उपन्यास पहिने उर्दू भाषामे लिखने छलाह आ 'कायाकल्प'सँ लड अपूर्ण उपन्यास 'मंगलसूत्र' धरिक सभ उपन्यास हिन्दी भाषामे । बादमे एकरा सभकै अनुदित वा रूपान्तरित कयल गेल ।

प्रेमचन्दक कथा साहित्यमे हुनक उपन्यासक आरम्भ पहिने होइत अछि । हुनक पहिल उर्दू उपन्यास (अपूर्ण) 'असरारे मआबिद उर्फ देवस्थान रहस्य' उर्दू साप्ताहिक 'आवाज-ए-खल्क'मे 8 अक्टुबर 1903 सँ 1 फरवरी 1905 धरि धारावाहिक रूपमे प्रकाशित भेल, जखन कि हुनक पहिल कहानी सन 1908 ई. मे छपल । हिनका द्वारा रचित कुल 15 गोट उपन्यास अछि जाहिमे मुख्य रूपसँ दू गोट उपन्यास अपूर्ण अछि । स्वाधीनता आन्दोलन सन विषम परिस्थितिक क्षणमे जतय एक दिस राजनीतिक नेता लोकनि देशक

समस्याके^० उजागर करबामे व्यस्त छलाह प्रेमचन्द अपन रचनाक माध्यमे अदौकाल सँ सूतल समाजक लोकमे चेतना जगेबाक प्रयासमे जुटि गेलाह । सम्पूर्ण देश जतय एक दिस बाहरी आक्रमणकारीसँ त्रस्त छल ओतहि देशक भीतर समाजक नीचला पाँतिमे ठाढ़ गरीब, शोषित, उपेक्षित अपनहि लोक द्वारा प्रताडित होयबाक कारणे असहनीय वेदना झेलि रहल छल । हुनक मान्यता छल जे जावत धरि समाजक एहि उपेक्षित जनक स्वाभाविक चेतना जागृत नहि होयतैक, स्वतंत्रता ककरा कहल जाइत छैक ओ कोना बुझि सकत । ई अपन रचना 'नमक का दरोगा, पंच परमेश्वर, पूस की रात, दो बैलों की कथा, कफन, ठाकुर का कुँआ' इत्यादि कथा तथा समस्त उपन्यासक माध्यमे जन जागृतिक क्षेत्रमे एक तरहे^० नव आन्दोलन ठाढ़ कड देलनि ।

प्रेमचन्दक जीवन सेहो हुनक साहित्ये जकाँ रोचक, प्रेरणादायक तथा घटनापूर्ण होयबाक कारणे पाठक लोकनिके^० परिस्थितिसँ संघर्ष करैत श्रेष्ठ मनुष्य बनबाक आधार भूत साधन उलब्ध करबैत अछि । परिवारमे तीन बहिनक बाद हिनक जन्म चारिम संतानक रूपमे भेल छल जाहि कारणे ई सबहक प्रिय छलाह । पिता हिनक नाम 'धनपतराय' आ दादा जी 'नवावराय' रखलकनि मुदा ई साहित्य जगतमे प्रेमचन्द नामे प्रसिद्ध भेलाह । मायक देहान्तक पश्चात पिताक दोसर विवाह आ स्वयं हिनक बेमेल विवाह हिनक जीवनके^० एकटा नव अनुभव प्रदान क्यलक, जकर उपयोग ई अपन रचना लेल क्यलनि । आ मात्र 13-14 वर्षक अवस्थामे ओ अपन मामाक एकटा प्रेम प्रसंगक घटनापर आधारित नाटकक रचना क्यलनि । 2 जुलाई 1900 ई.के^० 20 टाका मासिक पर ओ सरकारी मास्टर बनलाह आ 1 मई 1903 ई.के^० हिनक पहिल रचना 'ओलिवर क्रमवेल' उर्दू साप्ताहिक पत्र 'आवाज-ए-खल्क'मे धारावाहिक रूपमे प्रकाशित भेल । एकर किछुए दिनक बाद अर्थात् 1906 ई.मे ओ एकटा बाल विधवा सँ विवाह कड (शिवरानी देवी) बड़ पैघ सामाजिक क्रान्ति अनलनि ।

कहल जाइत अछि जे स्वामी दयानन्दक आर्य समाज तथा विवेकानन्दक विचारक बड़ पैघ प्रभाव हिनका जीवन पर पड़लनि जाहि कारणे हुनक जीवन आ साहित्य दुनूमे समाज-सुधार देश प्रेम तथा जन जागरण सन प्रमुख प्रेरणाक स्रोत विद्यमान रहल । हिनक पहिल उर्दू कथा संग्रह 'सोजेवतन' जुलाई 1908 ई.मे कानपुरसँ प्रकाशित भेल, जे कथा देश प्रेम सँ ओतप्रोत छल । अंग्रेज कलक्टर एहि कथा सभके^० राजद्रोहात्मक मानलक आ हुनका बजाकय फटकारैत कहलक जे- जौँ मुगल सल्तनतमे रहितहुँ तँ हाथ काटि देल जायत । ई कहैत कलक्टर हिनक ओहि रचनाक बाँचल सात सौ प्रति के^० आगिमे जरा देलक आ भविष्यमे सभ रचनाके^० प्रकाशनसँ पूर्व देखेबाक आज्ञा देलनि । एहि घटनाक बाद ओ अपन मित्र मुंशी दयानारायण निगमक सुझाव ओ सलाह पर अपन छद्म नाम 'प्रेमचन्द' रखलनि आ एहि नामसँ अपन पहिल कथा 'बडे घर की बेटी' उर्दू मासिक पत्रिका 'जमाना'क दिसम्बर 1910क अंकमे प्रकाशित करबौलनि । लेखनक क्रम अहिना चलैत रहल आ एहि तरहे^० हिन्दीक प्रसिद्ध पत्रिका 'सरस्वती'क 1915 केर अंकमे हिनक कथा 'सौत' एवं कथा संग्रह 'सप्त सराज' जून 1917 ई.मे प्रकाशित भेल । लेखनक संग-संग ई अपन शिक्षाविस्तार सेहो करैत रहलाह आ एहि क्रममे सन 1916 ई.मे इन्टरमीडिएट परीक्षा तथा 1919 ई.मे बी.ए. परीक्षा द्वितीय श्रेणीमे पास क्यलनि, कियाक तँ ओ साहित्यक जीवनमे सफलता आ बृद्धावस्थामे निश्चितताक लेल आवश्यक मानैत छलाह, मुदा ओ महात्मा गाँधीक असहयोग आन्दोलनसँ एतेक प्रभावित भेलाह जे 8 फरवरी 1921 ई.के^० गोरखपुरमे हुनक भाषण सुनि ओ 16 फरवरी 1921 के^० अपन बीस वर्षक पुरान सरकारी नोकरीसँ इस्तीफा द देलनि । ओ स्वयं अपन अत्मकथात्मक लेख 'जीव सार'मे लिखलनि

अछि जे- 'एहन समारोह हम अपना जीवनमे कहियो नहि देखने छलहुँ । महात्मा जीक- दर्शनक ई प्रताप छल जे हमरा सन मुइल व्यक्तिमे चेतना जागृत भइ उठलैक । ओकर दुइए-चारि दिन बाद हम बीस सालक नोकरीसँ इस्तीफा दइ देलहुँ' ।

महात्मा गाँधीक प्रति हुनक ई दृष्टिकोण जीवन पर्यन्त बनल रहल । प्रेमचन्द गाँधीक निष्ठावान भक्त आ अनुयायी बनल रहलाह । अपन मन्त्रव्य दैत एक ठाम प्रेमचन्द कहैत छथि जे- महात्मा गाँधी हिन्दु मुसलमान एकता चाहैत छथि तँ हम हिन्दी आ उर्दू केँ मिलाकय हिन्दुस्तानी बनबय चाहैत छी ।

सरकारी नोकरीसँ इस्तीफाक बाद प्रेमचन्द महावीर प्रसाद पोद्दारक मदतिसँ चरखा आ खादी बनयबाक काज आरम्भ कयलनि, मुदा एकहि मासक बाद ओ काज छोडि अपन गाम लमही घुरि अयलाह । 'स्वदेश'मे लिखब शुरू कयलनि । कानपुरक मारवाडी स्कूलमे प्रधानाध्यापक पदकेँ सुशोभित कयलनि । 'मर्यादा'क सम्पादक बनलाह आ फेर 125 रुपया मासिक पर काशी विद्यापीठक प्रधानाध्यापक रूपमे कार्य आरम्भ कयलनि । ओ अपन आजीविकाक लेल, एकटा निश्चित आ नियमित आमदनीक लेल 'सरस्वती प्रेस' नामक एकटा प्रेस खोललनि । मुदा व्यापार-कारोबार हिनक प्रकृति एवं प्रवृत्ति मे नहि छल । एहि कार्यसँ हुनका बरोबरि हानि होइत रहलनि संगहि मानसिक कष्ट सेहो भोगय पडलनि । एक तरहैँ प्रेस हुनका लेल जी९९क जंजाल बनि गेल । लगभग एक वर्ष पश्चात ओ लखनऊ केर दुलारेलाल भार्गवक प्रकाशन संस्था 'गंगापुस्तक माला कार्यक्रम'मे साहित्यिक सलाहकारक पद स्वीकार कयलनि आ तकरा बाद ओ नवल किशोर प्रेसक मालिक मुंशी विष्णुनारायण भार्गवक प्रकाशन संस्था 'माधुरी'क सम्पादक बनलाह । हिनक संपादकत्व कालमे माधुरीक जनवरी 1928क अंकमे हुनक कहानी 'मोटेराम जी शास्त्री' छपल तँ लखनऊक प्रसिद्ध वैद्य पं०शालीग्राम शास्त्री हुनका उपर मानहानिक दावा पेश कयलक, मुदा प्रेमचन्द द्वारा देल गेल स्पष्टीकरणक बाद अदालत ई दावा खारिज कइ देलक । वास्तवमे मोटेराम शास्त्री नामक पात्रक सृष्टि ओ हास-परिहासक लेल एहिसँ पूर्व हिनक रचना 'वरदान'मे पहिनहि सन 1912 मे छपि चुकल छल जे पाठकक लेल मनोरंजन मात्रक साधन छल ।

हिनक लेखन कौशलक आ व्यक्तित्वक लोकप्रियता एवं प्रसिद्धि अन्य भारतीय भाषाक संग विदेशी भाषा धरि पहुँच्य लागल आ जनवरी 1928 मे मराठी लेखक आनन्द राव जोशी मराठीमे अनुवादक लेल हुनका सँ अर्थात् प्रेमचन्द सँ हिनक सर्वश्रेष्ठ कथाक सूची मंगलक । बान्दाक जगमोहन हरिलाल पारिख सेहो 'निर्मला'क गुजराती अनुवादक अनुमति मंगलनि आ जापानमे रहयवला भारतीय केशोराम सब्बरवाल तँ हिनक कथा 'मुक्ति मार्ग'क जापानी भाषामे अनुवाद 'सेइडो नो मीची नामसँ कए केँ ओहिठामक प्रसिद्ध पत्रिका 'केजत्रो' केर जून 1928क अंकमे प्रकाशित करवैलनि । स्वयं पं० बनारसी दास चतुर्वेदी आ सी.एफ. एंड्र्यूज के द्वारा अनुदित तथा संशोधित हुनक कथा रचना 'एक्ट्रेस' अंग्रेजी मासिक 'मार्डन रिव्यू'क जून 1928क अंकमे प्रकाशित भेल । एहि वर्ष जर्मनीक बर्लिन विश्वविद्यालयक हिन्दीक प्रोफेसर ताराचन्द राय सेहो हुनक कथा-उपन्यासक जर्मन भाषामे अनुवाद करबाक लेल सम्पर्क स्थापित कयलनि ।

प्रेमचन्द आब कतेको स्तरपर कार्यमे संलग्न भइ गेल छलाह । लखनऊमे रहि कइ ओ माधुरीक सम्पादन कइ रहल छलाह, आ बनारसमे रहि कइ ओ माधुरीक सम्पादन कइ रहल छलाह, आ बनारसमे हुनक सरस्वती प्रेस सेहो चलि रहल छल मुदा ओहिसँ ओ संतुष्ट नहि छलाह । हुनक मोन अंग्रेजक

पराधीनता सँ पीड़ित छल आ ओ महात्मा गाँधीक शान्तिमय स्वाधीनता आन्दोलनमे सहयोग करय चाहैत छलाह । ओ तत्क्षण एकटा मासिक पत्रिका निकालबाक निर्णय कयलनि आ जयशंकर प्रसादक सलाह पर ओहि पत्रिकाक नाम 'हंस' रखलनि । एकर पहिल अंक 10 मार्च 1930 के प्रकाशित भेल । हंस पत्रिकाक प्रकाशनसँ हिनका हानि छोड़ि लाभ कहियो नहि भेलनि जाहि कारणे ओ सदिखन असंतुष्ट रहैत छलाह । ओ एकटा साप्ताहिक पत्र सेहो निकालय चाहैत छलाह । अवसर भेटिटे ओ विनोद शंकर व्याससँ 'जागरण' लड़ लेलनि आ हिनक सम्पादकत्वमे 22 अगस्त 1932के एकर पहिल अंकक प्रकाशन भेल मुदा आर्थिक हानि होयबाक कारणे अन्तिम अंक 21 मई 1934 के प्रकाशनक बाद एकरा बन्द करय पड़लनि । हंसक प्रकाशन भइये रहल छल मुदा विकल्पक तलाशमे छलाह एहि बीच महात्मा गाँधीक प्रेरणा ओ गुजराती लेखक कन्हैयालाल मणिकलाल मुंशीक सक्रिय प्रयाससँ 'भारतीय साहित्य परिषद'क स्थापना भेल आ प्रेमचन्द मुंशीक प्रस्ताव पर हंस के परिषदक मुख पत्र बनायब स्वीकार कड़ लेलनि आ प्रेमचन्द मुंशीक संग अवैतनिक सम्पादक बनि गेलाह जकर पहिल अंकक प्रकाशन अक्टुबर 1933 ई.के भेल । एहि दिन सँ प्रेमचन्द आमजन तथापाठकक बीच मुंशी प्रेमचन्दक नामसँ जानल जाय लगलाह । साधारण लोक प्रेमचन्द आ मुंशी के एक मानय लागल छलाह जखन कि ई दू नामक योग छल ।

मुख पत्रक रूपमे एकर दस अंकक प्रकाशन भेल तथा अन्य भारतीय भाषा श्रेष्ठ रचना सभक हिन्दी अनुवाद एहिमे प्रकाशित होइत रहल मुदा जखन जुलाई 1936क अंकमे सेठ गोविन्द दासक नाटक 'विचार स्वातंत्र्य' प्रकाशित भेल तँ अंग्रेजी सरकार एक हजार रूपयाक जमानत माँगि लेलकनि । महात्मा गाँधी जमानत दड़ कड़ हंस निकालबाक लेल तैयार नहि भेलाह आ परिषदक मुख पत्रक रूपमे एकर प्रकाशन बन्द भड़ गेल । ओहि समयमे प्रेमचन्द अस्वस्थ छलाह मुदा ओ जमानत दड़ हंस के पुनर्जीवित कयलनि आ हुनक स्वतंत्र संपादनमे सितम्बर 1936 ई.मे एकर अंक पुनः प्रकाशित भेल । एहि अंकमे ओ धन पर आधारित सामाजिक व्यवस्था एवं पूँजीवादक विरोध करैत रूसमे उदित होमयवला समाजवादी सम्पादकक स्वागत कयलनि ।

प्रेमचन्द आर्थिक निश्चितताक संग जीबैत साहित्य साधना करय चाहैत छलाह जे अवसर हुनका जीवन भरि नहि भेटि सकलनि । ओ एहि लेल बहुत बेसी अनुवाद कार्य कयलनि हिन्दीसँ उर्दू मे तथा अंग्रेजी सँ हिन्दी-उर्दू भाषा सभमे आ जाहि प्रमुख लेखकक रचनाक अनुवाद कएलनि ओ छलाह- बर्नाड शॉ, मेटरलिंक, पं. जवाहरलाल नेहरू इत्यादि । ओ आर्थिक तनावके कम करबाक लेल सिनेमामे लेखन कार्य सेहो स्वीकार कयलनि आओ अजंता सिनेटोन लि. बम्बईक डायरेक्टर एम.भवनानीक आमंत्रण पर आठ हजार रुपया वार्षिक पर काज करबाक लेल बम्बई गेलाह । हुनक कहानी 'मिल का मजदूर' पर फिल्म बनल जे नवम्बर 1934 मे लाहौरमे प्रदर्शित भेल । बम्बईमे प्रदर्शित करबाक अनुमति सेंसर बोर्ड नहि देलक । ई कम्पनी जखन घाटाक कारणे बन्द भड़ गेल तँ प्रेमचन्द 3 अप्रैल 1935 के बम्बई छोड़ि बनारस घुरि अयलाह । अपन फिल्मी जीवनक अनुभवक आधारपर फिल्म निर्माता सभक फिल्म निर्माणके 'इण्डस्ट्री' बुझब, पवित्र भावनाके 'एक्सप्लाइट' करब तथा अश्लीलता के मनोरंजन बुझब एकर कटु आलोचना कयलनि । हुनक मान्यता छल- स्वतंत्र लेखन कार्यमे चाहे धन नहि हो मुदा संतोष अवश्य अछि । जाबत धरि बम्बईमे रहलाह प्रेसक हालत खराब होइत गेलनि । प्रवासीलाल वर्मा प्रेसक व्यवस्थापक छलाह । हुनक दुर्व्यवहार तथा कतेको मास सँ दरमाहा नहि भेटला पर कर्मचारी सभ हड़ताल कड़ देलक । तथापि तेरह

दिनक बाद कर्मचारी सभक संग समझौता भेल मुदा प्रेमचन्द भारतमे मजदूरक विजयक समाचार छपलासँ आहत भेलाह आ ओ एकर संपादक के पत्र लिखि प्रेसक घाटाक स्थितिसँ परिचित करवैत लिखलनि- हम कर्मचारी सभकेै बेरोजगार भड जयबाक डरसँ प्रेस बन्द नहि कयलहुँ । हम कहियो कर्मचारी सभक शोषण नहि कयलहुँ बळिक हुनका सभक द्वारा शोषित भड रहलहुँ । हम एहि प्रेससँ कहियो एकटाका नहि कमेलहुँ तैयो ओकरा साहित्य आ समाजक सेवा तथा मजदूरक ओकालति करयवला प्रेससँ सहानुभूति नहि भेलैक । हम स्वयं मजदूर छी, मजदूरक दोस्त छी आ हुनका संग हमरा पूर्ण रूपैँ सहानुभूति अछि ।

हिनक भावनात्मक विचारक अभिव्यक्ति यैह कहैत अछि जे ई अपना के सभ दिन सत्य के आश्रय दैत दयनीय अवस्थामे जीवन-यापन करयवला लोकक पक्षपाती बनल रहलाह, जे हिनक रचनासँ उजागर होइत अछि ।

ई समाजक चिर उपेक्षित लोकके अपन रचनाक पात्र बना ओकरा सम्मान देलनि । कोनो भाषाक साहित्यकार लेल ई अकल्पनीय सदृश अछि जे नामकरणक चयन प्रेमचन्द अपन रचना लेल कयलनि, जेनाद्युनिया, धुनिया, द्यूरी, बंठा, गोबर इत्यादि ।

विषम सँ विषम परिस्थितिमे प्रेमचन्द साहित्य साधना संग अपन जीवनक डेग आगू बढ़वैत चलैत गेलाह आ कहियो विचलित नहि भेलाह, मुदा प्रेमचन्द आब थाकि चुकल छलाह । हुनक देह नाना प्रकारक रेगक कारणे क्षीण होमय लागल छलनि । ओ जखन 6 जून 1936 ई.के लमही गाम आयल छलाह पहिल बेर खूनक उल्टी भेलनि पुनः यैह क्रिया एक मासक बाद भेलनि । मुदा जीवनसँ संघर्ष करैत ओ 'महाजनी सभ्यता' लेख तथा 'मंगलसूत्र' अपूर्ण उपन्यासक पृष्ठ लिखि हंस केै पुनजीर्वित कयलनि । ततपश्चात ओ इलाजक लेल लाखनऊ गेलाह मुदा हुनक जीवन शक्ति क्षीण होइते चल गेल ।

आ एहि तरहेै धोती कुरतामे लपेटल कलमक जादूगर प्रेमचन्द 8 अक्टूबर 1936 केै प्रातः 10 बजे विश्व इतिहासक पन्नामे अमिट आखरक रूपमे अंकित भड गेलाह ।

संदर्भ ग्रन्थ-

प्रेमचन्द रचना संचयन, प्रकाशक- साहित्य अकादेमी, नई दिल्ली

मैथिली भाषामे क्षेत्रीय सुगंध : एक विश्लेषण

प्रो. अभिलाषा कुमारी

“साहित्यक शरीर थिक भाषा । संवेगात्मक अनुभूति, जकरा साहित्य-शास्त्रमे भरसक आछ्या अछि, भाषाक माध्यमसँ अभिव्यक्त होइत अछि । तेँ कोनहु साहित्यक इतिहास ओहि भाषाक इतिहाससँ संशिलष्ट रहैत अछि जाहि भाषामे ओ साहित्य उपनिबद्ध रहैत अछि । परन्तु भाषाक स्वरूप स्थिर नहि रहैत अछि। विश्वक इतिहासमे संस्कृते टा एहन भाषा अछि जे भगवान् पाणिनी द्वारा ‘संस्कृत’ भए तेना प्रतिष्ठित भेल अछि जे अधापि अपन स्वरूप सब ठाम सब समयमे एक रूपक स्थिर रखने अछि । तकर कारण ई भेल जे संस्कृत नामक जे भाषा पाणिनी द्वारा सुसंस्कृत भेल से एहि रूपमे कतहु बाजल नहि जाइत छल । ओ वर्ग-विशेषक भाषा छल, शिष्टक भाषा, द्विजातिक भाषा, पण्डितक भाषा । जनसाधारणक जँ ओ भाषा रहैत तँ ओहूमे समय-भेदेँ वा देश-भेदेँ भेद होइतहिँ रहैत । अन्यान्य भाषामात्रमे, जे वस्तुतः भाषा रहल अछि अर्थात् जनसाधारण द्वारा बाजल जाइत रहल अछि, ई परिलक्षित होइत अछि जे कालभेदेँ ओ देशभेदेँ ओहिमे थोड़ बहुत परिवर्तन होइत रहल अछि । मैथिली साहित्यसँ मिथिला देशमे रचित साहित्य, किंवा मिथिला देशक वासीक रचित साहित्य नहि, किन्तु मिथिला देशमे बाजल जाइत भाषामे उपनिबद्ध साहित्य बुझल जाइत अछि ओ से भाषा तँ आइ कलिह जाहि रूपमे व्यवहृत अछि तेहन पूर्व समयमे नहि छल । विद्यापतिक भाषा आजुक मिथिलाभाषासँ कतेक भिन्न छल, वर्णरत्नाकरक भाषा ताहूसँ भिन्न छल, परन्तु मिथिलाभाषा ओ सब थिक, कारण सतत् समयमे मिथिलादेशमे जे भाषा व्यवहारमे छल तकर ओ लिखित रूप थिक । एखनहुं मुजपफरपुर-चम्पारण दिशुक भाषा अथवा भागलपुर-मुङ्गेर दिशुक भाषा दिङ्गभद्रा-सहरसाक भाषासँ कतोक अंशमे भिन्न अछि ओ तेँ कतेको जन ओकर नामकरण पर्यन्त कएल अछि ‘मज्जिका’ ओ ‘अङ्गिका’ । परन्तु ओ सब मूलतः मिथिलाक भाषा थिक, मिथिलाक सतत् अञ्चलमे व्यवहृत भाषा थिक, ओ जे भेद भेटैत अछि से थिक देशभेदमूलक । कालभेदेँ अथवा देशभेदेँ जे भाषाक स्वरूपमे भेद होइत अछि सएह थिक भाषा-विज्ञानक विषय । भाषा होइत अछि विकासोन्मुख, ओकर स्वरूप स्थिर नहि रहए पबैत अछि ।” आचार्य रमानाथ झाक उक्त अभिमत, हमर प्रस्तुत अलेखक मूल बिन्दु अछि जाहिमे मैथिली भाषाक स्वरूपक परिवर्तनशीलता वर्णित भेल अछि । जेना, कि हमरा सभक क्षेत्र दिस एक लोकोक्ति प्रचलित अछि- पाँच कोस पर पानी बदले सात कोस पर बानी । ‘बानी’ अर्थात् वाणी- भाषा / बोली / उपभाषा । ई लोकोक्ति सार्वभौम अछि । एहि पर ओहि-ओहि क्षेत्रक जलवायु, आबोहवा, रीति-नीति, शिक्षा-दीक्षा, आदिक प्रभाव पड़ल रहैत अछि ।

हमरा लोकनि देखैत छी जे इंगलैंडक जे अंग्रेजी अछि, ओ भारतवर्षक नहि अछि । जे अमरीकाक अछि से रूसक नहि अछि । एहिना आन-आन देशक संग लागू होइत अछि । ई हाल ओहन भाषाक अछि, जकरा हमरा लोकनि अन्तर्राष्ट्रीय भाषा कहैत छिए ।

तहिना हमरा लोकनिक संपर्क भाषा हिन्दी, जकरा हम सभ भ्रमवश राष्ट्रभाषा सेहो कहि देल करैत छी । मुदा तथ्य ई अछि जे टोन आ बोलीक स्तर पर बिहार-उत्तर प्रदेशक हिन्दी अथवा हरियाणा-पंजाबक हिन्दीमे अंतर अछि । बंगालक हिन्दी आ दक्षिण भारतीय विभिन्न भाषाक हिन्दीमे अंतर अछि ।

दरअसल ई भाषागत अंतर मूलतः प्रभावित होइत अछि संबंधित क्षेत्रमे बाजल जायवला क्षेत्रीय भाषा अर्थात् ओकर मातृभाषासँ, जे अपन माय, अपन परिवार अपन समाज संगे रहि बच्चे सँ सुनैत लिखैत आबि रहल होइत अछि । अंग्रेजी-हिन्दी ओकर अर्जित भाषा होइत छै । ताहिमे से स्वभाविकता नहि आबि पबैत छै, जे ओकरा अंग्रेजी अथवा आन भाषाक मानक रूपमे रहैत छै ।

मूलतः हमरा जनैत ई 'मानक' शब्द सभक मूल कारण अछि । मातृभाषा मानक कोना भड सकैत अछि ! ओ जे स्वतः अंगीकार करैत पैघ होइत अछि, ओ ओकर होइत छै, ओकर क्षेत्रक होइत छै । जखने ओ अपन क्षेत्रसँ बहरायत अछि तड ओकर टोन-अंडर टोनमे अंतर आबि जाइत अछि ।

तेँ आरंभमे जे आचार्य रमानाथ झा द्वारा मैथिलीक मानकताक जे आंदोलन चलल छल, ओ सफल नहि भड सकल । आ अंततः हुनको बोध भेलनि जे ई गलत छै । एहि प्रसंग ओ मैथिली कथा संग्रहक भूमिकामे लिखैत छथि जे 'अंतिम कथा मिथिलाक पूर्वांचल, संतालपरगनाक विभाषामे लिखल अछि । 'अंगिका' नामे एक गोट नव भाषाक कल्पनासँ एकरा मैथिलीक विभाषाक रूपेँ मान्यता देब श्रेयस्कर थिक, से हमर विचार ।'²

मैथिलीमे ई झङ्झट आन भाषाक तुलनामे सर्वाधिक अछि । अधिकांश एकरा किछु जाति विशेषक भाषा मानैत अछि । मुदा वर्तमान स्थिति ई अछि जे ओ सभ तकरा काफी तेज गतिसँ परित्याग कड रहल अछि । जे शेष अछि ताहूमे प्रदूषण अछि । हिन्दीक बढैत वर्चस्व आ अंग्रेजीक सर्वग्राहयता ओकरा कॉकटेलक सनक स्थितिमे आनि रहल छै, आनियो देलकैक अछि । शुद्धताक ओ रूप नहि रहलैक जे पूर्वक मैथिलीमे भेटैत अछि ।

एकर अतिरिक्त मैथिलीमे मूल मे झङ्झट अछि, जकरा आचार्य रमानाथ झा 'विभाषा' कहलनि अछि, तकर छै । हमरा लोकनि एखनो पंचकोसीक भाषा पर बहुमत रखैत छी । सीतामढी-मुजफ्फरपुर, समस्तीपुर, बेगूसराय, सहरसा-मधेपुरा, पूर्ण्या-भागलपुर, देवघर-संतालपरगना अछि, जे विशाल परिक्षेत्र अछि, तकर जे भाषा-प्रवाह छै, तकर जे सुगंध छै, तकरा स्वीकार अथवा मैथिली-रूपमे अंगीकार करब गछैत नहि छी । तकर फल समक्ष अछि । धीरे-धीरे मैथिली सिकुड़लि जा रहलीह अछि । हमर पूर्वज जे अपन-अपन हठधर्मिताक कारणेै मानकताक परिसीमन कयलनि, तकरे परिणाम अछि- अंगिका, बज्जिका, ठेठी, सूरजापुरी, बेगुसरैया आदि-आदि । एहिमे अपन अलग ध्वजा गाड़बामे 'अंगिका' बेसी आक्रामक भड रहल अछि । अथवा कहि सकैत छी जे भड चुकल अछि । 'बज्जिका' तकर बाद अछि । ओना, एहि प्रसंग ई कही जे एहि वैश्वीकरणक कुप्रभाव ततेक तीव्र गति सँ हमर सभक कीचेन धरि पहुँचि चुकल अछि जे मातृभाषा प्रति अनुराग समाप्ते जकाँ अछि । ई आब कोनो समस्ये नहि रहि गेल अछि । किछु मातृभाषानुरागी आंदोलनीकेै छोड़ि ई आब अपन-अपन घरसँ विदा भड रहलीह अछि । तहिना एहि भाषा अनुरागी आंदोलनी सेहो सामाजिक स्वीकार्यता नहि प्राप्त भड रहल छनि । बहुसंख्यक तँ एहन किछु लोककेै 'पेशेवर' रूपमे देखैत छथि ।

तेँ हमर कहब अछि जे स्थिति अनुकूल नहि अछि । मुदा एहि प्रतिकूल स्थितिमे मैथिलीक 'सृजनात्मक साहित्य' विगत किछु दशकसँ भरोस दड रहल अछि । मैथिलीमे ओहन कट्टरता नहि रहलैक ।

साहित्यमे अंगिका-बज्जिका, ठेठी आदिक स्वीकार्यता बढ़ल अछि । पद्यमे कम-सम मुदा गद्यमे ई प्रवृत्ति सर्वाधिक अछि । आ से उपन्यासमे कथामे, आ विशेषतः नाटकमे । अर्थात् कतहु संवादमे, तँ कतहु संपूर्णतामे सेहो रमानाथ बाबूक विभाषा स्थान पाबि रहल अछि ।

पूर्वक साहित्य अवलोकन कएलो परान्त ई स्पष्ट होइत अछि जे एहि उपभाषाक मानकताक प्रश्न नहि छल । भाषाक सभ टोन, सभ लेखक संग स्वीकार्यो छल । आ प्रयोगो करैत छलाह । एक पहिल उदाहरण हमरा अपन पहिलहि गद्य-ग्रंथ 'वर्णरत्नाकर'मे उपलब्ध होइत अछि । 'वर्णरत्नाकर'मे ज्योतिरीश्वर ठाकुर अइसन, जइसन आदिक प्रयोग धड़ल्ले सँ कएने छथि, जे एखनो प्रयोगमे अछि, मुदा मानकताक कसौटीसँ ओ हटल अछि । ओ अइसन-एहन भड गेल अछि । तहिना कइसन-केहन भड गेल अछि । वर्णरत्नाकरक किछु अंश अवलोकन करय चाहब-

'से पाज्चे साते राक्षस उपर करइतेँ छथि, कइसनि राक्षसी. सुअर थोरल अइसन मुह. झङ्झाक सौग अइसनि दान्त'³

'नायिकाक अलङ्कार अर्थक ग्रहण एवं व्याकृत अनेक लम्पाक देषु अझ. पुनु कइसन कृत्रिम लज्जा. कपट तारुण्य'...⁴

तहिना भाषा-प्रयोगक मामिलामे विद्यापति सेहो व्यापक दृष्टिकोण रखैत देखल जाइत छथि । ओ अपन अनेक गीतमे 'मोर', 'तोहें', 'हमे' आदिक प्रयोग कएने छथि जे एखनो गाओल-सुनल जाइत अछि । यथा—

'तोहें जे कहै छह गोरा नाचय, हमे कोना नाचब हे'...⁵

'मोर बउरादेखल केहु कतहु । बसह चढ़ल, बिस भाङ्ग खात ।'⁶

'दुल्लहि तोर कतए छहु माए, कहुन ओ आबथि आब नहाए ॥'

मुदा ई सभ प्रयोग आब मानक मैथिलीमे नहि रहि गेल अछि । मुदा मिथिला-क्षेत्रक विभिन्न जातिमे एखनो बाजल जाइत अछि । मुदा लिखित रूपमे मानके मैथिली चलि रहल अछि ।

वर्तमानमे जे गद्यक स्थिति अछि, से ताहि सँ थोड़-बहुत भिन्न अछि । संवाद रूपमे एकर आरंभ जोड़न जकाँ हरिमोहन ज्ञा कयलनि रहथि । तकर किछु पर्कित द्रष्टव्य अछि—

'बटुक जी अपन स्वाभाविक भाषामे बाजल-वर देखे सुने मे केहन रहतन ? जेहन आदमी होइअड । एगो नाक हइन, दूगो कान हइन, हाथ गोर हइन; और केहन रहतन ?'⁸

एहि भाषा कें हरिमोहन बाबू 'स्वाभाविक भाषा' कहलानि, एहि ठाम ई बात विशेष ध्यान देबा योग्य अछि । पहिल तँ एखन जे प्रचलित मैथिली अछि, ओ स्वाभाविक नहि अछि । आ दोसर, से बात बुझितो ओ अपन 'स्वाभाविक भाषा'मे लेखन नहि कड सकलाह । एकरा हम मानकताक अथवा मैथिलीक एक खास वर्गक मैथिलीक अधिपत्य एवं आग्रह केँ सेहो मानि सकैत छी । क्षेत्रक अधिपत्य, मैथिलीकेँ अस्वाभाविक आ संकृचित करयमे रहल, तकरो अस्वीकार नहि कड सकैत छी । उपन्यासमे ई वाक्य-प्रयोग

संवाद रूपमे यदा-कदा होइत रहल । विभूति आनंदक उपन्यासमे एकर बहुलता भेटैत अछि । एक उदाहरण-‘बुधना बाजल रहै- गिरहस ! ठीके कहै छिए । लौल हइ लौल । की पढ़बै हमरा आउर । अपने आउरक चरणक एकबाले तड हमरा आउरक जीवन-मरन हइ । अबोध हइ । जाइ हय देखाउँसे ।’⁹

संपूर्णतामे मानक भाषाक विपरीत, ओकर बोली ‘ठेठी’मे लिखल गेल उपन्यास अछि ‘गुलो’ । उदाहरण-

‘लेकिन रुपैया घरमे कलह के जड़ि बनि गेलै । सबहक विचार अलग भए गेलै । गुलो आ रिनियाँ के विचार रहै जे कल ठीक कराएल जाए । बेलावाली कहै- पहिने घरें ठीक कराए लएह । छोटुआक सख विचित्रे रहै । आब ऊ साइकिल लेत । उमेशबा एकटा पुरना साइकिल बेचैत रहै । दाम राखने रहै एक हजार । छोटुआ कए पता लागि गेलै । ऊ जिद धाए लेलक साइकिल लेत ।’¹⁰

ओना ललितक उपन्यास ‘पृथ्वीपुत्र’मे तथाकथित पँचकोसीक भाषाक अंकुस कमल अछि । आ से हरिमोहन झा सेहो अपन उपन्यासमे तोड़लनि अछि । मुदा दुनूक भाषा आम-जनक भाषाक निकट नहि भज पएलनि । ओ आएल सुभाष चन्द्र यादवक उपन्यास ‘गुलो’मे ।

एहि संकुचन केँ किछु एकांकी नाटकमे महेन्द्र मर्लिंगिया तोड़लनि तथा अपन एकांकी ‘नसबंदी’ आ नाटक ‘ओकरा आँगनक बारहमासा’मे संपूर्णतामे अनलनि । उक्त नाटकमे मात्र दू पात्र मानक मैथिली बजैत अछि । जे उच्च वर्गसँ अबैत अछि छोड़ि शेष पात्रक भाषा आम जनक भाषामे प्रयुक्त अछि जे बहुसंख्यमे मिथिला क्षेत्रमे नेपाल सहित बाजल जाइत अछि । द्रष्टव्य थिक किछु पंक्ति-

‘इहो निमने केलकै । हमरा जरे रहिकड जे जिनगी भरि हुकरैत रहतै ताहिसँ निम्मन भेलै । हँ, तब जाहि लागी हमरा छोड़लकै, से मनोरथ भगवान एकर पूरा करथिन ।’¹¹

‘छठम : रे बाप कहाँ गेलौ ?

सातम : नइ देखलिए ग ।

आठम : आ माय ?

सातम : ओकरो नइ देखलिए ग ।

आठम : तँ कथी देखलही ग ?

सातम : कुच्छो नइ ।

आठम : आ तों कहाँ गेल छले ?

सातम : हग’ ।

आठम : चुप सार ।’¹²

“कम्पनी- अरे, ई अंग्रेजी नइ हय । ई साउध महतमा के बोली हय । (क्षणिक विराम) ई बोली, कपड़ा आ केश छोड़ि देगा त लोक साउध बुझबे नइ करेगा ।’¹³

कथामे ललित अपन उपन्यासे जकाँ आगू देखल जाइत छथि । ओ किछु हद धरि मुस्लिम वर्गमे बाजल जाइत भाषा, जकरा ग्रियर्सन 'जोलही'¹⁴ कहैत छथि, 'रमजानी' नामक कथामे प्रयोग कएलनि । जेना-

'भउजी, अखनी बेराममे गोस्सा बेसी होइ छै लोक के । तूँ नई ताकुति करबही तड के करतै ? आड....समाड़ मे तड अपने जनी-जाति देख' हइ न गय ! आ ई मोस्तकबा तड नम्बरी हइ पाजी.... बाप घरमे बेराम, तनी घोड़ी पर नजर रक्खन से नह तड भरि दिनमा एट्टन-दोट्टन । आ तू हू एयार एते तामस नह करड । खाय-खेले के समझ्या हइ अखनी । बंदराक जाति....'¹⁵

मुदा भाषाक ई जोलही-प्रयोग कृत्रिम लगैत अछि । एहि प्रसंग विभूति आनंद अधिक लग छथि, जेना— 'हे दाहा महराज, ओ का कोड़ी फूट जाए ! हमरा जे ई उमरमे कलपा रहले हे, ओकरे कुछ करहू हे अल्ला... !...ओ कोइ गड़ी से कट जाए... ओकरे अंग-भंग हो जाए...'¹⁶

ओना विभाषा-प्रयोगक फलक कनी पैघ प्रभास कुमार चौधरीक कथामे सेहो देखल जाइत छनि । मुदा ओ ओहि वर्गक कथा-भूमि उठायबे कम कयलनि । उदाहरणार्थ अछि हुनक एक प्रयोग—

'हँ कका, बोलड जे हम कोन अन्याय कएले छी । ककर बिहौआ के उठा के अनले छी हम ? सरजू के बिहौआ के ? कब होलै शादी ? तोहीं बोलड माइजन कका ! बियाह तड कामू से रहै, ओकरा मुर्दघट्टी पहुँचाबे हमहूँ गेल रहलियै । फेर, सरजू बिहौआ कोना हो गेलै...'¹⁷

विभाषा वा बोलीक मामलामे दरभंगा-मधुबनी-सहरसा सँ इतर एक क्षेत्र अछि बेगूसराय-खगड़िया । एतुका टोन मे एक खास तरहक लयात्मकता छै । एम्हर अपन किछु कथा सभमे प्रदीप बिहारी तकर सधल प्रयोग करैत छथि—

'तोएँ हमरा सड भागवान छहो ।' गदौसी बाजल- तोएँ हमरा देखि सकै छहो । हिया जुड़ा सकै छहो । मुदा हम्मे तड तोरा मोने के आँखिसँ देखबड । छुबिए कड हिया जुरेबै ।'¹⁸

ई पंक्ति लेखिका, मूलतः सीतामढीक, अपन एहि विभाषा संबंधी भ्रमकें तोड़त अपन अधिकांश कथामे स्थानीय भाषाक प्रयोग करैत देखल जाइत छथि । उदाहरणार्थ—

'हो बौआ, जेतने मोन होतो तेतने दीहा ! मुदा हे, नूनू न, अटकन-फटकन हमरे जिम्मा रहे दीहा । अपना जनित तड हम हालीये-हाली करैत हती ! आब पुरना देह भेल ! समय के मारल छी, ताही से न ! नड तड हमरा आर के उमिर हय मजूरी कड के खायवला !'¹⁹

ओना भाषा ओ विभाषागत समस्या आन क्षेत्रमे नहि छैक, जेतेक कि दरभंगा-मधुबनीमे छै । एतय जाति-जातिमे भाषा-विभाषागत अंतर दै । ब्राह्मण-कायस्थक भाषा आ आन-आन जातिक भाषामे काकी फर्क छै । आ जे बहुत महीन रूपमे सामाजिक समरसता ओकर संस्कृति, रीति-नीति तथा भाषागत स्वीकार्यता कें प्रभावित करैत छै ।

हमरा सभक अंदर एक काल्पनिक मिथिला बसैत अछि । आ ताहिमे बास करैत समस्त जातिक

लोकके मैथिल कहत छिए । मुदा वस्तुस्थितिक एहिसँ कतहु दूर-दूर धरि सम्बद्ध नहि अछि । मैथिल मने ब्राह्मण बूझल जाइत अछि । आ तेहना स्थितिमे बंगालमे रहनिहार बंगाली, असममे रहनिहार असमी, उड़ीसामे रहनिहार उड़ियाक आधारपर मिथिलामे रहनिहार मैथिल हास्यपद लगैत अछि । मिथिला सरकारी अभिलेखमे अछिये नहि, से एक फराक सांस्कृतिक उपभाषा तथा भाषायी संकट के ठाढ़ करैत अछि ।

मैथिली साहित्य सभ दिन सँ मोटामोटी पूर्व दरभंगाक ब्राह्मण आ कर्ण कायस्थक अधीन रहल अछि । तेँ इतर जाति वा क्षेत्रक जकर भाषा बोली फराक रहलैक अछि, ओ रूप साहित्य सँ कटल रहल अछि । रमानाथ बाबू 'विभाषा' कहि अपना संपादित कथा-संग्रहमे तकरा स्थान देलनि, मुदा तकर अनुकरण नहि भेल । मैत्रीवश बहुत बादमे आबि कड 'अनामा' आ 'मिथिला मिहिर'मे एकाध कथा छपल, भरिसक सुवास कुमार आ रमेश राजहंसक । मुदा तकर बाद साफ । एम्हर जखन महेन्द्र मलंगियाक नाटक आयल तँ ओही कालखंडमे मिथिला मिहिरमे विभूति आनंदक कथा 'काठ' आयल जे पूर्ण रूपेण ओहि निम्न वर्गक बोलीमे संवाद शैलीक प्रयोग करैत पाओल गेल । प्रकारांतर सँ जेना ओ संबंधित भाषाक बोली रूपके स्वीकार कयलक । मुदा ओ विस्तार नहि पाबि सकल । वएह बादमे किछु कथा लिखलनि, बस । एम्हर रमेश अपन कविता ओ कथामे तकर सार्थक उपयोग कड रहल छथि । शेष, संवाद रूपमे ओ सभ बोलीक स्वाद कथा सभमे आबि रहल अछि से स्वागतेय अछि । कविता गीतमे रामदेव भावुक भेटैत छथि । एहू ठा इति श्री ।

तेहना सन दुःस्थिति अखंड मिथिला-मैथिलीक कल्पना स्वतः अनुमान्य अछि । पूरा आकाश साफ अछि । कखनो काल रुइ जकाँ मेघ उधियाइत अबैत अछि आ चलि जाइत अछि । तेँ हमर भाषा ऊँट जकाँ मृगतृष्णाक जीवन-धारामे प्रवहमान अछि ।

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स्त्री—विमर्श—स्त्री शब्द 'स्त्यै' धातुमे ड्रप—डीप प्रत्यय लगलासँ बनल अछि । स्त्यैक अर्थ होइत अछि संचय करब स्त्री शब्दक पर्यायवाची शब्द थिक नारी । नरक सहचरीक रूपमे नारीक उल्लेख होइत अछि । नारीके नारायणक अधिष्ठात्री शक्ति कहल गेल अछि । नारी आओर नारायण दुनूमे अष्टचक्र विद्यमान रहैत अछि ।

स्त्री—विमर्शक अर्थ होइत अछि स्त्री लेल सोचब, जानब, परखब आ ओकर समुचित विकास दिस अग्रसर होयब ।

राजकमलक कथामे स्त्री—विमर्श— दमयन्ती—हरण कथा राजकमलक श्रेष्ठ कथा अछि । सांझक समय छल, नदीक कछेड़मे एकटा नाह पर तेइस—चौबीस वर्षक युवती बैसल छलीह । कथाकार युवतीक भावनाके भाफलनि आ उल्टे पयर गाम दिस विदा भ' गेलाह । कथाकारक मन विचित्र वितृष्णा सँ अहलादित होमय लगलनि, मने—मने कहलनि जे की गामोमे ई सभ होइत छैक ।

गामसँ 'हटिक' एकटा पुरान शिव—मंदिर छल । एहि मन्दिरक भीतरसँ कोनो स्त्रीक कोमल स्वर बहरायल । बिलखैत स्वरेँ महादेवसँ प्रार्थना क' रहल छलीह— हे महादेव, हमरा आ हमरा माइ पर दया करु, चारि दिनसँ हमर आँगनमे चूल्हा नहि जरल अछि । आब हमरा भूख नहि सहल जाइत अछि ।

कथाकार देखलनि जे वैह युवती जे हमरा नदीक कछेड़मे नाह पर बैसल मिलली, वैह काम्य वाला अछि । काम्यवालाके जखन नजर कथाकारसँ मीलल त' काँपि उठलीह । सबटा फूल—पात शिवलिंग पर उझली क' पड़ा गेलीह ।

कथाकार अपन मित्र जयभद्र सँ एहि युवतीक परिचय जनलनि— ओ काम्यवाला दम्मो अथवा दमयन्ती छथि । हिनक पिता लोअर स्कूलक शिक्षक छलाह, पचास वयसमे हिनक पिता के निधन भ' गेल छनि । राहि गेलखिन प्रौढ़ पत्नी आ' कुमारि कन्या दमयंती । पत्नी त' मास्टर साहेबक जीवितहिमे कटिहार आ' पूर्णियाक हवा खाए लागालि मुदा मास्टर साहेबक निधनक वाद दमयंती सेहो राती—राती भरि घरसँ बाहरे रहय लगलीह ।

परिस्थितिवश दमयंतीक एहन चरित्र भ' गेल छलनि । हिनका कोनो तरहक पैतृक संपति आ' कुलमे क्यो पुरुष नहि छलनि ।

"गामोमे कोनो व्यक्तिक हृदयमे दया—मायाक लेश नहि । तखन उदरपूर्ति कोना कयल जाए ? तखन देह नहि बेचल जाए तँ आर कोन उपाय ?" ।

एक दिन कथाकार दमयंतीक आँगनमे आविक' हिनक हाल—चाल पुछलनि— दमयंती विलखैत

स्वरे उत्तर देलनि—

“ओहि दिन महादेव— थानमे अहाँ हमर प्रार्थना सुनने छलहुँ ने, फूल भैया ? अहूँकेँ की महादेव हमरा भोजने देबाक हेतु, पैसे देबाक हेतु पठौने छथि ?”²

दमयांती आ’ हिनक मायकेँ जीवित रहबाक लेल अन्न आओर भरि देह वस्त्रक आवश्यकता छलनि मुदा हिनका एहि वस्तुक अभाव छल । एहि परिस्थितिमे कोनहु स्त्री वेश्या भ’ जाइत अछि तखन दोष हिनक नहि दोषी बनैत अछि ई सामाजिक विषमता ।

सहस्त्र—मेनका कथामे स्त्री—विमर्श— गामक सभसँ तेज, बुधियारि, नीक स्वभावक कन्या निरमला दीदी छलीह । सम्पूर्ण दुर्गासप्तशती कंठस्थ छलनि । निरमला दीदीक विआह भनसिया सुन्नर ठाकुरसँ भेल रहनि । सुन्नर ठाकुरकेँ कोनो तरहक गाममे सम्पति नहि छलनि । देखबामे सेहो फूटल खापडि सन छलाह । निरमला दीदी दुरागमनक’ सीधे अपन पतिक संग कलकत्ता चल जाइत छथि ।

सुन्नर ठाकुर कलकत्तामे कोनो माड़वाड़ीक सेठक हवेलीमे भनसियाक काज करैत छलाह । विवाहक दोसरे वर्षमे भनसिया सुन्नर ठाकुरक निधन भ’ जाइत छनि । हिनक मृत्युक पाँच—सात वर्ष बाद निर्मला दीदी अपन सासुर वापस अइलीह । संगमे पाँच—छअ वर्षक बेटी कमलाकेँ लअ ।

“कादम्ब विधवा छथि आ जखन एहि अष्टदश—वर्षीय विधवाकेँ देखैत छी तँ मोन होइत अछि जे आगि नेसदी । वेद आ पुराणमे आ मनुस्मृतिमे आ एहि देशमे ।”³

मैथिल समाज रूपी न्यालय हिनका दू कारण सँ माय—बेटीकेँ जातिसँ निकालि देलनि—

एक त’ ई जे कमला सुन्नर ठाकुरक संतान नहि अछि । दोसर जे निर्मला विधवा भेलाक पाँच—सात वर्ष धरि कतअ रहलीह । तेँ गामक कातमे एकटा टूटल खोपडी माय—बेटीक लेल बनादेल गेलनि ।

“तहिया निर्मला दीदी युवती छलीह,
बड्ड सुन्दरि छलीह ।”⁴

कथाकारक कथन छनि जे निर्मलादीदी ज’ वेश्या रहितथि त’ हिनका एहन दशा नहि रहितनि । देहपर फाटल वस्त्र नहि, रेशमी वस्त्र रहितनि ।

कथाकारक मनमे हाहाकर उठैत छनि— ज’ आइ हम मरि जाइ ? तखन हमर रानी आ’ निर्मला दीदीमे कोन भेद रहत । हिनका समाज विधवा बना देतैनि आ जोर—जोर सँ चिचिआ—चिचिआ क’ कहतैनि जे करपूर दाइ वेश्या छथि, पापिष्ठा छथि राक्षसी छथि ।

ओ मेनका जकाँ कोरामे नवजात शकुंतला के ल’क’ गामे गाम जंगले—जंगल बौआइत रहतीह, अन्क छेतु, आश्रयक हेतु, प्राण रक्षाक लेल ।

आइ निर्मलादीदी मेनका छथि, कालिह कादम्ब हेतीह, परसू कर्पूर दाइ, हेतीह, कतेक कर्पूर दाइ हेतीह, आ कोनो कण्व ऋषि नहि हेताह जे मेनकाक संतानक रक्षा करथि । सभ विश्वामित्र

होयताह मेनकाक शरीरसँ वात्स्यायनक कामसूत्रक अभ्यास करयबला सभ दुष्टन्ते हेताह, मेनका पुत्रीक देह—रास—लीला करयवला ।

ई मैथिल समाजक स्त्रीक दुर्दशाक चित्रण थिक—

‘स्त्री शतरंजक गोठी थीक । जाहि घरमे वैसा दियौक बैसल रहत । कुमारिक घरमे, विवाहिताक घरमे, विधवाक घरमे, पुत्रवतीक घरमे, वेश्याक घरमे’⁵

कथाकार कोनहु रूपमे विवश, वंचित, शोषित, उत्पीड़ित, कुंठित स्त्रीके⁶ दोषी नहि मानैत छथि । दोषी अछि ई वर्चस्ववादी मैथिल पुरुष समाज आ वेद, पुराण आ मनुस्मृति ।

आकाश गंगा कथामे स्त्री—विमर्श— अन्नपूर्णा जर्मीदार ऐश्वर्यवान पिताक संतान छलीह । कथा नायिका अन्नपूर्णा गामक गरीब युवक राधासँ प्रेम विवाह क’ लैत छथि । अन्नपूर्णा अपन पिता सँ आशीर्वाद सेहो लेमय चाहैत छथि मुदा धनक मदमे चूर छथि हिनक पिता विवेकानन्द चौधरी । विवाहक दू वर्षक उपरांत कथा नायिकाक पतिके⁷ निधन भ’ जाइत छनि । अन्नपूर्णाक कोरमे अशोक (हिनक बालक) रहि जाइत छैक । कथा नायियाके⁸ संकट क्षणमे देखिक’ लोक सब हिनका नीक जकाँ रहबाक लेल, लोक सबसँ भेंट घाँट करबाक लेल आग्रह करैत छथि । मुदा अन्नपूर्णा अपन कुकृत्यसँ पुत्रक दुःख नहि पहुँचाब चाहैत छथि ।

कथाकार एहि कथाक माध्यमसँ समाजमे संदेश देबअ चाहैत छथि जे जीवनमे सब किछु धन—वैभव ही टा नहि अछि । जीवनमे सबसँ बहुमूल्य वस्तु अछि ‘प्रेम’ जीवनमे घृणाके कोनो स्थान नहि अछि । प्रेम ही टा समर्पण अछि, प्रेमही टा सद्भावना प्रेम ही पुण्य अछि, ते⁹ प्रेमक माध्यमसँ जीवनक समस्याके¹⁰ समाधान करबाक चाहि ।

कादम्बरी उपकथामे स्त्री—विमर्श— कादम्बरी वालविधवा छथि । परिस्थितिक मारि सँ कुंठित होइतो अपन परिवेशक प्रति संवेदनशील अछि । लोकक सुख—दुख मे संग देबाक प्रतिवद्धता पोसने छथि । इएह उपकारक भावना कादम्ब के¹¹ आत्म विश्वास दैत अछि । कादम्बरी प्रत्येक व्यक्तिक कल्याणक लेल प्रयासरत छथि । अपन दियादनीक लेल सिलाई मशीनक व्यवस्था कयलनि । मुदा कादम्बरीक दियादनीक मनमे ईर्ष्याक भावना छनि ते¹² कादम्बरी के¹³ निःसंतान होएबाक उलहन दैत छनि ।

गाममे एकगोट नेनाक मृत्यु सर्पदंशसँ भ’ गेलनि मुदा कादम्ब पर आरोप लगेलनि जे कादम्बरी डाइन छथि । कादम्बी के¹⁴ सगरो गामक व्यक्ति डाइन घोषित क’ देलनि । कादम्ब टूटि गेलीह मुदा नैहर नहि गेलीह । समाजक पुरुषगण कादम्बरक व्यथा जानैत छलाह, मुदा अपन—अपन स्त्रीक प्रकोपक भयसँ मौन धारण कयने छलाह ।

ललका पाग कथामे स्त्री—विमर्श— राजकमल चौधरीक कथाक केन्द्र बिंदुमे स्त्री चरित्रक अहम भूमिका रहल अछि । एहि कथामे स्त्री पात्र अपन सहज स्वभाविक पवृत्तिक संग आयल अछि ।

ललका पाग कथामे मैथिल स्त्री तिरु आ’ हिनक सतसासु चननपुरवालीक चरित्रक चित्रण भेल

अछि । दुनू मैथिले स्त्री छथि । मुदा दुनू मे अलग—अलग मानसिकता छनि ।

तिरुक विवाह वाल्यावस्थामे मेडिकल छात्र राधाकान्तक संग भेल रहनि । विवाहक उपरांत अपन सासुर गेलीह, एक दिन बालसुलभ अपन सतसासुसँ पोखरिमे हेलबाक प्रसंगमे पुछलनि । सतसासु तिरुक जीवनमे विष घोरबाक काज कयलनि । भोर होइते सागरो गाममे ई हल्ला भ' गेल जे रातिमे कमलपुर वाली कनिआ यानि तिरु रातिमे निर्वस्त्र भ' पोखरिमे नहेली अछि ।

तिरु आधुनिका स्त्री नहि छलीह । तेँ अपन सासु चननपुर वालीक मिथ्या आरोपक प्रतिकार नहि क' सकलीह । तिरुक पति अपन निश्छल पत्नीकेँ दंडित करबाक लेल त्याग दयलनि ।

चननपुरवाली, राधाकान्तकेँ अपन भतिजी कामाख्यासँ विवाह करबअ चाहैत छथि । राधाकान्त अपन दोसर विवाह आधुनिकता युगक कन्या कामाख्यासँ कर' चाहैत छैथ ।

एकराति राधाकान्त तिरुसँ कहलनि जे हम दोसर विवाह क' रहल छी । तिरु अपन उत्तर दैत कहलनि नीके तँ होयत अहाँक कुलमे तँ दू विवाह लिखले अछि । तखन हमरा दुःख कियेक होयत । अर्हीक सुखमे हमरो सुख अछि ।

राधाकान्त बिना तिरु दिश तकने, विवाह करबाक लेल प्रस्थान करैत छथि । ज्योतिषीजी कहलनि, राधाबाबू माथ पर पाग राखि लिअ । मुदा घरमे ललका पाग नहि छनि । ताहि बीचमे तिरु काठक बड़का बक्सा खोललनि किछु बक्सामे ताकि रहल छलीह । बक्सासँ ललका पाग निकालि क' राधाक हाथमे दैत तिरुक छाती फाटि गेलनि । राधासँ ई परिदृश्यकेँ देखलाकेँ बाद कोठलीमे ठाड़ भेल नहि गेलनि । राधाकान्त कोठलीसँ निकलिक' औँगनमे राखल कुर्सी पर बैसि गेलाह । हिनका माथपर राखल ललका पाग भारी भेल जा रहल छलनि । एहि क्रममे भोला मास्टरक औँगमन होइत छनि । भोला मास्टर राधाकेँ उठबैत बजलाह, राधा भाइ पुरुषक माथक ललका पाग तँ स्त्री होइत छनि । से तँ तोरा छहे । तखन तो कियौक कनैत छह । एहि तरहे निष्ठुर राधाकान्तकेँ तिरुक बलिदान आ' निस्वार्थ प्रेम अहलादित क' दैत अछि, आ' राधाकान्तक परिवार रुपी लागल बाग बची जाइत अछि ।

राजकमलक उपन्यासमे स्त्री—विर्मर्श— उपन्यास कथा साहित्यक एक महत्त्वपूर्ण अंग थिक, उपन्यासक विकास पाश्चात्य साहित्यक प्रभावसँ आधुनिक कालमे भेल अछि । 'उपन्यास' शब्द दू शब्दक मेलसँ बनल अछि । उप आओर 'न्यास', उप शब्दक अर्थ होइत अछि 'निकट' आओर 'न्यास' शब्दक अर्थ होइत अछि 'राखब' । अर्थात् मानव जीवनक विस्तृत व स्वाभाविक वर्णन करब उपन्यास थिक ।

राजकमलक उपन्यास आदि कथा मध्य समकालीन समाजमे अनमेल विवाहक चित्रण कयल गेल अछि । दोसर आन्दोलन उपन्यासमे तीन तरहक स्त्री चरित्रकेँ चित्रण भेल अछि । एक गोट एहन स्त्री जे विवश अछि, दोसर उन्मादमे पागल अछि, आ' तेसर स्त्री पात्र जे कामक क्षुधामे जडैत अछि ।

साहित्यकार राजकमल फ्रायडक मनोविश्लेषणक ओझराहटसँ पूर्णतः अवगत अछि तेँहिनक

रचनामे ठाम—ठाम ई देखबामे अबैत अछि । हिनक नाम आ लेखन संग कतोक प्रकारक विवाद—अपवाद—प्रतिवाद जुडल अछि । मुदा हिनक लेखनमे स्त्रीके^० सम्मान देल गेल अछि ।

मिथिलाक मध्यवर्गीय समाजिक परिवेशक सुक्ष्म एवं सघन विश्लेषण कयने छथि, विशेषक स्त्री मनोभावके^० मनोवैज्ञानिक दृष्टिसँ ।

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स्फोटविमर्शः

डॉ. संजीत कुमार झा

इह केचित् कञ्चद् व्यक्तिं प्रति 'घटमानय' इति वदति । ततः तस्य व्यक्तेः घटकर्मकानयने घटशब्दजन्यबोधं विना प्रवृत्तिः न स्यात् । यतः - 'वृत्तिविशिष्टपदज्ञानाधीनस्तद्धर्मावच्छिन्नविषयक-शाब्दबुद्धित्वावच्छिन्नं प्रति तद्धर्मावच्छिन्निरुपितवृत्तिविशिष्टज्ञानं हेतुः'¹ इति कार्यकारणभावस्य शाब्दबोधं प्रति हेतुत्वं वर्तते । एवज्च पदवाक्याभ्यां प्रकृतिप्रत्ययेषु प्रकृतिप्रत्ययार्थबोधकत्वशक्तिप्रतिपादकस्य व्याकरणशास्त्रस्य अप्रामाण्यं न स्यादिति निराकरणाथज्च वृत्याश्रयत्वेन शब्दस्य निर्णयो कर्तुमुचितोऽतः को वृत्याश्रयः शब्दः ? इति जिज्ञासायां-प्रतयेकं वर्णा वृत्याश्रयः शब्द इति चेन, द्वितीयादिवर्णोच्चारणवैयर्थ्यपतिः स्यात् । नापि वर्णसमुदायः वृत्याश्रयः शब्दः, यतः क्रमिकाशुविनाशिनानावर्णात्मकस्योच्चरितप्रधर्मसित्वेन यौगपद्यां न संभवति ।

कस्तर्हि वृत्याश्रयः शब्दः इति चेत्, स्फोटात्मकः एव वृत्याश्रयः शब्द इति नित्यशब्दसाधुत्वज्ञानवतां वैयाकरणाना नयः वर्तते । तत्र कोऽयं स्फोट इति चेच्छृणु, चतुर्विधा हि वागस्ति- परा, पश्यन्ती, मध्यमा, वैखरी च ।

तदाह हरिः -

परा वाड्मूलचक्रस्था पश्यन्ती नाभिसंस्थिता ।

हृदिस्था मध्यमा ज्ञेया वैखरी कण्ठदेशगा ॥²

वैखर्या हि कृतो नादः परश्रवणगोचरः ।

मध्यमया कृतो नादः स्फोटव्यञ्जक उच्यते ॥³ इति

तत्र मध्यमानादः सूक्ष्मतरः कर्णपिधाने जपादौ च सूक्ष्मतरवायुव्यङ्ग्यः शब्दब्रह्मरुपस्फोटव्यञ्जकश्च वर्तते । तादृशमध्यमानादव्यङ्ग्यः एव शब्दः स्फोटो ब्रह्मरुपो नित्यत्वेन च कथ्यते । तदाह हरिः -

अनादिनिधनं ब्रह्म, शब्दतत्त्वं यदक्षरम् ।

विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥⁴ इति ।

एवज्च स्फुटति अभिव्यक्तीभवत्यर्थो यस्मादिति व्युत्पत्या-अर्थप्रकाशकत्वं स्फोटत्वमिति लभ्यते । अयं स्फोटः शब्दः पङ्कजादिशब्दवत् योगरूढः वर्तते । अन्यथा केवलं योगस्वीकारे वाच्य-लक्षण-व्यङ्ग्यानां चेष्टानाज्च व्यङ्ग्यार्थप्रतिप्रादकत्वेन तत्रातिव्याप्तिः स्यात् । एवज्च- अर्थनिष्ठ-विषयताप्रयोजकत्वमेव स्फोटत्वमिति लक्षणं पर्यवसित्तम् । तत्र वर्णस्यैव अर्थनिष्ठविषयताप्रयोजकत्वमभ्युपगमे वर्णस्फोटः भवति । पदादीनां तत्त्वाभ्युपगमे पदादिस्फोटः इति व्यवहारः जायते । तत्र- वर्णस्फोटः, पदस्फोटः, वाक्यस्फोटः, अखण्डपदस्फोटः, अखण्डवाक्यस्फोटः, वर्ण-पद-वाक्यभेदेन त्रयो जातिस्फोटा इष्यष्टौ पक्षाः⁵ सन्ति । तत्र अखण्डवाक्यस्फोट एव सिद्धान्तसिद्धः वर्तते । वर्णस्फोटादिकानां तु आकाङ्क्षानिवर्तकत्वाभावाद् अवास्तविकत्वेऽपि शास्त्रीयप्रक्रियानिर्वहाय तेषां स्वीकारः क्रियते ।

तत्र वर्णानां समूहः पदं भवति । पदानां समूहश्च वाक्यं भवति । ननु नैतदैवं वक्तुं शक्यते यत् पदसमूहः वाक्यमिति । नहि वर्णानां समूहः कश्चिदस्ति वास्तव इति कुतस्तस्मूहः पदं भविष्यति, तदभावाच्च

नितरां पदसमूहो वाक्यमवकल्पते । किञ्च समस्ताः वर्णाः वाचकाः, व्यस्ता वा इति विकल्पस्य हतत्वेन वाचकत्वं कथमपि नोपयुज्यते इति चेन्न, स्फोटात्मा शब्दोऽर्थप्रतिपादक इत्यवश्यं कोयम् । ननु स्फोटस्यार्थवाचकत्वे किन्नाम नैयायिकादीनां मात्सर्यमिति चेत, सत्यम्, तैः नैयायिकादिभिः आप्तप्रणीत्वेन शब्दप्रमाणं स्वीक्रियते । एवज्च स्फोटस्य नित्यत्वे नाप्तप्रणीत्वं सङ्घटते, यतः- यस्य वर्णात्मनः शब्दस्यानित्यत्वं नासावर्थप्रतीतिहेतुः, यश्चार्थप्रतीतिहेतुः स्फोटात्मा शब्दः तस्य नानित्यत्वं भवितुमर्हति । न चाप्तप्रणीत्वमिति नैयायिका व्यग्रा भवेयुः । तस्मादनित्यानां वर्णानामेव वाचकत्वं प्रतिष्ठापनीयं, पराकरणीयश्च स्फोट इति चेदुच्यते कूप इत्यादौ ककारादर्वर्णस्यापगमे सति कुपार्थप्रतीतेरसद्भावो भवति । तद्भावे च तादृशार्थप्रतीतिर्जायते । अतः तेषामेवार्थप्रत्यायकत्वात् सामर्थ्यमिति प्रत्यक्षानुमानातीतः स्फोटो नामावश्यं परिकल्पनीयम् ।

स च स्फोटः निरवययः, नित्यः, एकः, निष्क्रमकः इति नायं वर्णपक्षोच्छेदनदत्तदूषणपात्रातां प्रतिपद्यते । ननु स्फोटस्य अर्थप्रतिपादकत्वे शब्दादर्थप्रतीतिरिति व्यवहारः कथमुपपद्यत इति चेन्न, यतोऽर्थप्रतिपत्तिः स शब्दः, अर्थप्रतिपत्तिश्च स्फोटादेव न वर्णेभ्यः इति स्फोट एव शब्दः । अत एव महाभाष्यकारेण पतञ्जलिना-गौरित्यत्र श्रौतप्रतिभासे बहवोऽर्थाः प्रतिभासन्ते, कस्तेषां मध्ये शब्द इत्युपक्रम्य यतोऽर्थप्रतिपत्तिः स शब्द इत्युपसंहतम् । तद्यथा-“कस्तर्हि शब्दः ? येनोच्चारितेन सास्तालाङ्गुलककुदखुरविषाणिनां सम्प्रत्ययो भवति स शब्दः ॥६ इति ।

नन्वर्थप्रतीतेः स्फोटकार्यत्वमनुपपत्रं वर्णेषु भवत्स्वर्थप्रतीतिरभवत्सु च तेष्वर्थप्रतीतेरभावादिति चेन्न, वर्णाभिव्यक्तः स्फोटोऽर्थमादधारीति स्फोटव्यञ्जकवर्णेष्वन्यथासिद्धिशून्यत्वविरहादर्थप्रतीतिजनकत्वोपपत्तेः । ननु स्फोटादर्थप्रतीत्यभ्युपगमे घकारमात्रश्रवणे कलशार्थप्रतीतिसिद्धौ इतरवर्णजन्मनां वैयर्थ्यमिति चेन्न, तदवगतेरेवाऽतिशयकरणार्थत्वात् । तथाहि- रत्नपरीक्षकाणां प्रथमदर्शने रत्नरूपममलं प्रकाशमानमपि, पुनः पुनः परीक्षकाणां चरमे चेतसि चकास्ति-निरवद्यं रत्नत्वम् । एवज्च पदबुद्धेः पदस्फोटः, वाक्यबुद्धेश्च वाक्यस्फोटः इति प्रत्यक्ष एव स्फोटः । तत्र पदस्फोटात् पदार्थप्रतीतिर्भवति । वाक्यस्फोटाच्च वाक्यार्थप्रतीतिर्भवति । परमार्थतस्तु-

पदस्फोटो वाक्यस्यावयभूतो नास्त्येव, निरवयवमेव वाक्यं निरवयवस्यैव वाक्यार्थस्य बोधक भवति । यथा पदस्यावयवा वर्णा न सन्ति तथा वाक्यस्यावयवाः पदानि न सन्ति । यदुक्तं-

पदे वर्णा न विद्यन्ते वर्णेष्ववयवयवा च न ।

वाक्यात्पदानामत्यन्तं प्रविवेको न कश्चन ॥७

अवयवकल्पनायान्तु- यथा वाक्यस्यावयवाः पदानि, पदानामवयवाः वर्णाः, एवं वर्णानामप्यवयवैर्भवितव्यं, तदवयवानामप्यवयवान्तरैरित्यानन्त्यात्, का व्यवस्था स्यात् ? ननु यथा पदेषु वर्णा न सन्ति, वाक्येषु पदानि न सन्ति, तथा महावाक्येष्ववयवान्तरवाक्यान्यपि न स्युः, महावाक्यान्यपि प्रकरणापेक्षया तात्त्विकानि न स्युः, प्रकरणान्यपि शास्त्रापेक्षया भिन्नानि न स्युरिति एकमेव शास्त्रतत्वं विभागद्वयमापततीत्यलं स्फोटाटोपेनेति चेन्न, यतः शब्दब्रह्मैव विभागद्वयमनाद्यविद्यावासनोपलब्धमानभेदमर्थभावेन विवरते न तु वाचकादिभवत्तं वाच्यमपि किञ्चिदस्तीति काल्पनिक एव वाच्यवाचकविभागः इति ।

वर्णस्फोटपक्षे तु धनं वनमित्यादौ प्रत्येकवर्णस्यार्थबोधकत्वेन प्रातिपदिकसंज्ञापत्तौ नलोपाद्यपत्तिः स्यात् । अत आह-

वाक्यस्फोटोऽतिनिष्कर्षे तिष्ठतीति मतस्थितिः ।

साधुशब्देऽन्तर्गता हि बोधका न तु तत्स्मृताः ॥८

एवञ्च पदस्फोटः सिद्धयति । अथैवं पदस्फोटे निश्चिते वाक्यस्फोटोऽपि मन्तव्य एव । तदाह-
हरेऽविव्यादि दृष्ट्वाच वाक्यस्फोटं विनिश्चन् ।
अर्थे विशिष्य सम्बन्धाग्रहणं चेत् समं पदे ॥९

अयम्भावः - 'हरेऽव्-विष्णोऽव' इत्यादे पदयोरेकादेशो सति न पदविभागः सुज्ञानस्तथा च प्रत्येकं पदज्ञानेऽपि समुदायशक्तिज्ञानाच्छाब्दबोधात् समुदायेऽप्यावश्यकी शक्तिः । पदैर्यथा पदार्थबोधः पदार्थशक्तिश्च पदे भवति तथा वाक्यैर्वाक्यार्थबोधे वाक्यार्थशक्तिवर्क्येऽभ्युपेया तावतैव वाक्यस्फोटः सिद्धयति इति ज्ञेयम् ।

इदमेव मीमांसकानां वेदान्तैकदेशिनाज्च मतम् । तथा ह्युक्तं भूषणे-
सर्वत्रैव हि वाक्यार्थो लक्ष्य एवेति ये विदुः ।
भाट्टास्तेऽपीत्यमेवाहुर्लक्षणाया ग्रहे मतिम् ॥१०

अयं स्फोटो मध्यमानादव्यङ्गय इति यदुक्तं तत्र परमं प्रमाणं श्रुतिः पुराणवाक्यञ्च यथा-
चत्वारि वाक्यपरिमितानि पदानि
तानि विदुब्राह्मणा ये मनीषिणः ।
गुहा त्रीणि निहिता नेङ्ग्यन्ति
तुरीयं वाचो मनुष्या वदन्ति ॥११

एवञ्च

विन्दोस्तस्माद् भिद्यमानाद्र्वो व्यक्तात्मकोऽभवत् ।
स रवः श्रुतिसम्पन्नैः शब्दब्रह्मेति गीयते ॥१२
इथं विपुलविचारसारनिर्णययोग्यो नित्यः शब्दब्रह्मरूपः स्फोटो नीर्णीतः इति ।

संदर्भ-सूची-

- परमलघुमञ्जूषा, शक्तिनिरूपणम् ।
- हरिकारिका परमलघुमञ्जूषायां स्फोटनिरूपणे उद्धृता ।
- तत्रैव ।
- वाक्यपदीय-ब्रह्मकाण्ड-मङ्गलाचरणम् (कारिका सं.-1)
- परमलघुमञ्जूषा-शक्तिनिरूपणे-स्फोटनिरूपणम्
- महाभाष्य-पस्पशाहिनकम् ।
- वाक्यपदीय-ब्रह्मकाण्डम्, कारिका सं.- 73
- वैवाकरणभूषणसारः-स्फोटनिर्णयप्रकरणम् (कारिका-61)
- तत्रैव (कारिका- 66)
- तत्रैव, कारिका-67
- व्याकरणमहाभाष्यपस्पशाहिनके गौणप्रयोजननिरूपणे उद्धृतं ऋक्मन्त्रम् ।
- प्रपञ्चसारतन्त्रकारिका

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اکیڈمیا

(ریسرچ گرل، سی۔ ایم۔ کالج، دربھنگ)



سراپرست

پروفیسر ایس۔ کے سنگھ

(معزز و اکس چانسلر، ایل این ایم یو، دربھنگ)

مدیر اعلیٰ

ڈاکٹر مشتاق احمد

(پرنسپل)

مدیر

ڈاکٹر امریندر کمار شرما

مجلس مشاورت

☆ پروفیسر منجورائے ☆ پروفیسر ڈی پی گپتا ☆ ڈاکٹر ایم ظفر عالم ☆ ڈاکٹر اونی رنجن سنگھ
☆ ڈاکٹر آر۔ این چورسیا ☆ ڈاکٹر محمد ضیاء حیدر

مشمولات

3-10	پروفیسر آفتاب احمد آفتابی	☆ اردو ہندی اور مہاتما گاندھی
11-13	ڈاکٹر مشتاق احمد	☆ انسانیت کے پیامبر: مہاتما گاندھی
14-19	پروفیسر محمد علی جوہر	☆ میر بخاری کی شاعری میں متعدد قومیت کے عناصر
20-25	پروفیسر ندیم احمد	☆ مشتاق احمد یوسفی اور اردو طنز و مزاح
26-31	ڈاکٹر محمد کاظم	☆ گریٹ کرناڈ: ہندوستانی تحریر کا ایک اہم فنکار
32-41	ڈر انہ شفیع	☆ اقبال اپنے خطوط کے آیینے میں
42-48	ڈاکٹر مشتاق احمد وانی	☆ کرشن چندر: مظاہر فطرت کا عکاس



اردو ہندی اور مہاتما گاندھی

☆ و فیسر آفتاب احمد آفتاب (بنارس)

ہندوستان جہاں ایک طرف مختلف مذاہب، دینگ و نسل تہذیب و تمدن کی آمادگاہ ہے، وہیں مختلف خاندانوں سے تعلق رکھنے والی زبانوں اور بولیوں کا مظہر بھی ہے۔ یہ ایک تاریخی حقیقت ہے کہ اس ملک میں آنے والی قوموں نے یہاں کی تہذیب و ثقافت کو نہ صرف کسب کیا بلکہ مقامی معاشرتی زندگی پر اثرات بھی چھوڑے۔ بولنے اور تہذیب و ثقافت کا ہمیں لین دین کسی ایک نسلی یا اعلاء تک محدود نہیں بلکہ اسے ایک فطری اصول کے طور پر تیار کیا ہے۔ چنانچہ ہندوستان کی مختلف زبانوں اور بولیوں کے تعلق سے اسی عمل کی کارفرمائی پائی جاتی ہے۔ یہ بھی حقیقت نوں کے تحریری نمونے بھی موجود نہیں ہیں جن سے ان کے ارتقا کی تاریخ مرتضیٰ کی جا سکے اور ملک کی دوسری زبانوں کے ساتھ تقابل کی ہے اور امتیازات قائم کئے جاسکیں۔ ہندستانی زبانوں میں اردو ایک ایسی زبان ہے جس کے پودے اسی زمین میں اگے اور اس کی نشوونما اسی مٹی میں ہوئی۔ بقول اختر اور یونی:

"اردو کی روایت گی جیزیں ہندوستان کے قدیم ترین ادوار پر چھیلی ہوئی ہیں اور اس نے ہر دور میں صحت مند تبدیلیوں کو قبول کیا ہے۔ اردو ہندوستان میں بننے والی ڈراؤری، پشتو، سیانی، عربی، ارمنی اور ترکی اقوام کا متحده ورثہ ہے"

یہ گیب بات ہے کہ جن زبانوں کی پیدائش ہندستان کی صفتی مٹی میں ہوئی ہو اور اس کی جیزیں متحده تہذیبوں میں پہنچتی ہوں اور جس کے شعرو ادب کے شیریانوں میں اس ملک کے طول و عرض میں یعنی والے مختلف مذاہب اور افراد کا خون جگر شامل ہوا ہو، سیاسی کچ روی اور تعصیب و نگنگ نظری نے اختلاف کے ایسے چیزیں بوئے کہ ملک کی خوبصورت اور شیریں زبان نظرت کی سمجھیت چڑھ گی۔ واضح رہے گے ایک زمانے تک اردو، ہندی اور ہندستانی کا مسئلہ جتنا موضوع بحث اور الجھار ہاہارے ملک کا کوئی بھی تہذیبی مسئلہ اس قدر پچیدہ نہ تھا۔ ان دونوں زبانوں کے ارتقا کے متعلق شدید اختلافات رہے "اردو کے بعض طرفدار ہندی کے اور ہندی کے بعض جو شیلے مدعی اردو کے وجود سے ہی انکار کرتے ہیں"

یہی حقیقت ہے کہ فورٹ ولیم کالج وہ پہلا ادارہ ہے جہاں ہندی اردو کے چیزیں بوئے گئے۔ بقول ہسٹری آف ہندی لٹریچر کے مصنف لولال جی:

"ان کے رفقا اور فورٹ ولیم کالج کے کوتا اسٹریڈر اصل ہندی زبان کے پڑپ ہیں ورنہ اس سے پہلے نہ تو ہندی نام کی کوئی زبان تھی اور نہ اس میں تصنیف و تالیف کا کوئی نمونہ موجود تھا۔"

(ہسٹری آف ہندی تحریج ایف ای کی ص، ۸۸)

یہاں پنڈت کرشن پر شادکنوں کے خپالات درج کرتا ہے محل نہ ہوگا۔ وہ لکھتے ہیں:

”فورٹ ویکنگ کا لمح میں پہلے نئی ہندی کی بیان طرح ڈلوائی کے لالوں جی سے پہلی ساگر ایکی زبان میں لکھوائی جس کا تعلق اردو ہی سے تھا۔ بیج بھاشا سے، بلکہ کھڑی بولی اور ہندوستانی سے تھا۔ فرق یوں پیدا کیا گیا کہ اس میں سنسکرت کے الفاظ کثرت سے داخل کئے گئے، اور یہ قرار دیا گیا، جس زبان میں فارسی اور عربی الفاظ کثرت سے ہوں وہ اردو ہے اور مسلمانوں کی زبان ہے... ۱۸۵۱ء کی غدر کے بعد اس نئی ہندی میں کتابیں لکھی جانی شروع ہیں اور جیوں جیوں ہندو مسلمان میں قومی اور سیاسی اختلاف پڑھتا گیا، نئی ہندی اس جوش میں ابھرتی گئی۔ فارسی اور عربی کے وہ الفاظ زبان کے روزمرہ میں داخل ہو گئے تھے، نکالے جانے لگے اور ان کی جگہ سنسکرت کے بھارتی بھاری الفاظ داخل کئے جانے لگے،

(ادبی و قومی تذکرے، انجمن ترقی اردو، ص ۱۲، ۱۵، ۱۵)

زمان قدیم سے جس زبان کو ہم ہندی، ہندوی، ریختہ، بھری کہتے اور سمجھتے تھے اسے ہندستانی کا نام دیا گیا۔ حالانکہ زبان کے طور پر ہندستانی کو وہ مقبولیت کبھی نہیں ملی جو ریختہ کو میسر تھی۔ انگریزوں نے ایک حکمت عملی کے تحت اردو کے لیے لفظ ہندوستانی کا استعمال کیا تھا کہ اردو کے ہندی کو لوگوں کے ذہنوں سے محکر کے اس لفظ کو ہندو سے منسوب کیا جاسکے اور اس طور پر انہوں نے اپنے تفہیم سدا کر کر انہنیں اسکا گئے حمایتی کیا تھا، سا لگ کر تھا، خیلکر سا کا خدا تھا اک:

”ہندوی کو میں بلا **گرک** غیر ہندوؤں کی ملکیت قرار دیتا ہوں اور اسی لیے اس اصطلاح کو میں نے ہمیشہ ہندوستان کی قدر **بڑا بیان** کے لیے استعمال کیا ہے۔ یہ بڑا بیان ہے جو ہندوستان میں مسلمانوں کے حملے کے سلے بہاں مستعمل تھی اور حقیقت توہہ کے لیے اس وقت بڑا بیان ہے جو ہندوستان **بڑا بازار** میں کام کرتی ہے۔“

(حوالہ اردو کا ابتدائی زمانہ، شمس الرحمن، فاروقی)

اتنا ہی نہیں اس کے شاطر اور متعصب دماغ نے انگریزی حکومت کو یہ پا استھنام بخشنے کی غرض سے تی زبان ہندی کی تعمیر کر کے ہندوؤں اور مسلمانوں کے ساتھ ساتھ ہندی اردو میں بھی تفریق پیدا کر دی۔ اس کے اس خیال کو جو 1798ء میں وجود میں آیا تھا پیشین گوئی کے طور سمجھنا ہے۔

سماں پر ہو گا کہ ہندو لوگ قدرتی طور پر ہندوی کی طرف چھکنے گے اور مسلمان لا محال اعلیٰ فی اور

فارسی کی پچ کرس گے،

یہ بھی سچائی ہے کہ لفظ ہندوستانی بطور اسم زبان انگریزی ووں کے علاوہ اور کسی نے نہ تو قبول کیا اور نہ کانٹے پاہر شائع ہونے والی کتابوں میں کبھی استعمال ہوا۔ چنانچہ انگریزی ووں نے دھیرے دھیرے اس نام کو توڑ کر کے ایک دوسرے مناسب نام اردو کی ترتونج و اشاعت کی کوششیں شروع کر دیں۔ جوچکہ یہ ترکی الاصل ہونے کی وجہ سے اس مسلمانی رنگ جاتھے میں دینے لگی۔ اس طرح تاگری

رسم الخط کے استعمال نے بقول محبی الدین قادری زور ہندوستانی کی ہمہ گیری اور ترقی کو بہت جھٹکا لے لیا ایک تباہانہ ہندوستانی جب ٹانگری میں لکھی جاتی ہے تو اس کو ہندی کہتے ہیں اور جب فارسی رسم خط میں ٹائم بند ہوتی ہے تو اردو کہلاتی ہے۔ حالانکہ سرکاری سرپرستی کے باوجود ہندوستانی کوہہ مقبولیت بھی حاصل نہ ہو سکی جو کبھی ہندی، ہندو یا ریجنٹ کو حاصل تھی۔

انیسوں صدی میں ہندوستان میں انگریزوں کے قابض ہو جانے اور مسلمانوں کے زوال اور ہندی ہندو یا ہندو ٹریکات کے روشنیا ہونے کے بعد ہندی اردو کا مسئلہ وجود میں آیا۔ اسی زمانے میں لفظ ہندی موجودہ ہندی زبان کے معنوں میں مستعمل ہوا۔ اس کے پہلے نہ تو ہندو مذہب سے کوئی ٹائم یا مذہب مرادی جاتی تھی اور نہ ہندی سے موجودہ ہندی زبان، پنڈت جواہر لال نہرو کے یہ خیالات تو جب طلب ہیں:

”ہمارے قدیم ادب میں ہندو کا لفظ ایک بھی نہیں آیا۔ دریائے سندھ کا پرانا نام سندھ ہے اور یہ لفظ اسی سے نکلا ہے۔ اسی لفظ سندھ سے آگے چل کر ہندو اور ہندوستانی ایس اور انڈیا کے لفاظ بنے۔ ہندو کے لفاظ ایک خاص مذہب کے لیے استعمال کرنے کا رواج بہت بعد میں ہوا۔“

(تلاش ہند جلد اول، ص ۱۳۲)

۱۸۵۱ء کے بعد انگریزوں کی سازشوں نے مذہبی اعتبار سے ہنپیں بلکہ لسانی پر بھی ہندو اور مسلمانوں کے درمیان ایک داعیٰ خلیج پیدا کر کے دونوں زبانوں کو مذہب اور قومیت سے جوڑ دیا گیا۔ بقول مرتضیٰ خلیل احمد بیگ:

”اس لسانی اشتراک اور لسانی علیحدگی پسندی کو انیسوں صدی کی ہندو اتحادیت تیم تا انگریز بر جاری سمجھا نے خوب ہوادی، چنانچہ اس نے بہت بہلہ ایک ٹریک کی شکل اختیار کر لی، یعنی کو جارہا از سے چالا گیا اور اسے مذہب اور قومیت سے جوڑ دیا گیا۔ ۱۸۸۵ء کے آس ہندی جو شامیوں کے ذریعے دیا گیا یہ صرہ اسی رجحان کی عکای گرتا ہے۔ چوتھا ایک زبان، ہندی، ہندو، ہندوستان۔“

(ایک بھاشا جو مسٹر دکر دی گئی، مرتضیٰ خلیل احمد بیگ، ص ۸۷)

ہندی کو فروغ دینے کی اس ٹریک میں انگریزوں کے ساتھ ساتھ خود ہندوستانی ایپ و شاعر بھی شامل رہے۔ ان میں سب سے قابل ٹرگریاتم بھارتندو ہریش چندر کا ہے جنہیں جدید ہندی کا بابا آدم قرار دیا جاتا ہے۔ واقع یہ ہے کہ بھارتندو کا استعمال انگریزوں نے اردو اور مسلمانوں کے خلاف ایک ہتھیار کے طور پر کیا تھا۔ بھارتندو کا ذاتی معاملہ بھی کچھ کم نہ تھا اس لیے کہ انہوں نے اردو میں شاعری کی تھی اور مخصوصاً اختیار کیا تھا جن کو اردو والوں نے کوئی خاص اہمیت نہ دی تھی وہ اردو کے اس قدر خلاف ہو گئے کہ ایک وقت ایسا بھی آیا کہ اردو کی موت کا سیاہ لکھ دالا۔ اس کے علاوہ بھارت ورش کی اُتھی کیسے ہو سکتی ہے، مضمون لکھ کر ایک خاص طبقے کی دل آزاری کی۔ ہر چند کہ بھارتندو نے اردو میں قصیقی کام کیے تھے لیکن ان کا خیال تھا کہ اردو مسلمانوں کی لائی ہوئی ایک بیرونی اور غیر ملکی زبان ہے۔ بدلتے وقت کے ساتھ ہندی اور ورزیاں کو درمیان تفریق ٹریک گہری ہوتی چلی گئی جسے استحکام بخشنے میں انگریزی اور علاقائی صفات کو نظر انداز نہیں کیا جا سکتا بقول حامی ”جنہوں نے سرکار انگلشیہ کی حمایت میں مسلمانوں کے خلاف ایک مجاز کھولا تھا اس

کا مقصد یہ بات کرتا تھا کہ بغاوت کے اصل ذمہ دار مسلمان تھے۔ اس میں میں حالی کے یہ خیالات قبل ذکر ہیں:

”۱۸۶۷ء میں بنارس میں بعض سر ہر آور دہ لوگوں کو یہ خیال پیدا ہوا کہ جہاں تک ممکن ہو تمام سرکاری عدالتوں میں سے ابتو زبان اور فارسی اس الخط کے موقوف کرانے کی کوشش کی جائے۔ سر سید کہتے تھے کہ یہ پہلا موقع تھا جب کہ مجھے یقین ہو گیا کہ سب کے لئے ساتھ ساتھ یہ کوشش کرنا ماحال ہے۔ ابھی تو بہت کم ہے۔ آگے آگے اس سے زیادہ مخالفت اور عناد ان لوگوں کے سب جو تعلیم یافتہ کہلاتے ہیں، یہاں تک اظر آتا ہے۔ جو زندہ رہے گا وہ دیکھے گا۔“ (حیات جاویدی، الطاف حسین حالی ص ۲۲۱)

اردو ہندی تنازعے میں صرف سیاست دنوں نے ہی نہیں بلکہ اس دور کے بہت سے صحافی، شاعر و ادیب، زبان و ادب کے موظین اور ماہرین لسانیات نے بھی حصہ لیا۔ ان میں ایک طرف پنڈت رام چندر شکلا، جنہوں نے ہندی ادب کی نہایت عالیٰ رتبہ لکھی ہے، ان کے نزدیک اردو کھڑی بولی کی کریم رم روپ ہے اس کا اصلی روپ ہندی ہے، دوسری طرف ڈاکٹر دھرمندر رورما اور تھجھا ہیں جن کے نزدیک اردو کی تمام ترقی اپنائی ہے۔ دوسری طرف مولوی عبدالحق اور ڈاکٹر تھجھا بہادر پر ورنے اردو کو شکل قرار دیا۔ اس حقیقت سے انکار کی گنجائش نہیں کہ مسلمانوں میں پڑھے لکھے لوگوں کا ایک طبقہ وہ بھی تھا جسے ہندی تھی۔ یہی وجہ ہے کہ جب بھی مشترکہ قومی زبان کا سوال اٹھتا اردو ہندی کا جھگڑا کھڑا جاتا تھا۔

ان وجوہات کی بیان یہ کہنا بیجانہ ہو گا کہ ہندی اردو کے تنازعے کی بیانات انگریزوں نے ڈالی تھی۔ یہ وہ ان چیزوں کا ہانے میں خود اردو ہندی والوں کا روول بے حد اہم تھا۔ ان حالات میں گاندھی جی کا اور وہ ہندوستانی سیاست میں ہوا، جنہوں نے نہ صرف جنگ آزادی کی تحریک کی لے کو تیز کرنے اور مشترکہ قدروں کو فروغ دینے میں کلیدی روول ادا کیا۔ یہاں کو اہنسا کے بل بوتے آزادی حاصل کرنے کا ایک نامہ تھا۔ متنی کے اس متن نے روحانی اور انسانی قدروں کو اپنی نیمی کی حاصل بنایا اور بنی انسان کو ہر کوئی میں رکھا۔ حق و انصاف کی بھی ہندستان میں یعنی والے افراد کی آزادی، سماجی اخوت، ایم اور بھائی چارہ کی بھینٹ چڑھائیں کے روادار نہ تھے۔ یہی ہی نہیں بلکہ نہرو، راجندر پر شاد، بابو شوتم داس نہدن جیسے رہنمای بھی اردو ہندی کے تنازعے کو ختم کرنے کو ہندستان آزادی کا مفاد تصور کرتے تھے۔ البتہ پوشتم داس نہدن کے نزدیک قومی زبان کے لئے لفظ ہندی، ان معنوں میں سب سے موزوں ہے کہ ”اس کے رابطے پر اے اور خوشنگوار ہیں اور یہ ہندو اور مسلم تہذیبیوں کے امتزاج کی علامت ہے“، لفظ ہندی کے پس پر وہ اس روایت کو بطور حوالہ پیش کرتے ہیں جس کی رو سے صرف ہندو مصنفوں ہی نہیں بلکہ خرو، کیر، ملک محمد جائسی، عبدالریحیم خان خااناں، رسلکhan جیسے نامات ای زبان میں ہیں۔

یہ وہ زمانہ ہے پھوٹ ڈالا اور راج کر دے اگر یہ مصروف بعمل تھے اور ہمارے قلمین ہندو مسلم اتحاد کو ہر حال میں فروغ اور ہمارے قدر اور کمی میں سر ہر ہڑی کی بازی لگا کر کھی تھی یہاں مولانا آزاد کا حوالہ دینا ضروری سمجھتا ہوں جنہوں نے قومی اتحاد سے کبھی سمجھوئہ نہ کیا اور جنگ آزادی کو مذہبی فریضہ قرار دیا تھا۔ اس حقیقت کو جھوٹا یا نہیں جاسکتا۔ مولانا آزاد نے علمی دلائل اور منطقی استدلال سے ہندستان کی متحدة قومیت کا تصور پیش کیا انہوں نے ہندو مسلم اتحاد کے لئے جو اقدام اٹھائے وہ ہماری تاریخ میں ایک

باب کی حیثیت رکھتا ہے۔ ۱۹۳۳ء کے کانگریس کے اجلاس میں اپنے خطبے میں کہا تھا؛

”آج اگر ایک فرشتہ آمان کی بلندیوں پر آئے اور دہلی کے قطب تاریخی کھڑے ہو کر یہ اعلان کرے کہ سوراج چوپیں گھنٹے کے ادر مل سکتا ہے بشرطیکہ ہندستان، ہندو مسلم اتحاد سے وست پردار ہو جائیں تو میں سوراج سے وست پردار ہو جاؤں گا، اتحاد سے دستبدار نہ ہوں گا۔ کیوں؟ اگر سوراج ملنے میں تاخیر ہوئی تو یہ ہندستان کا نقصان ہو گا۔ اگر ہمارا اتحاد تاریخی اتوعلام انسانیت کا نقصان ہو گا۔“

گامہ ہی جی کو اس بات کا شدید احساس تھا کہ بغیر اتحاد کہ نہ کم کی آزادی نصیب ہو سکتی ہے اور کسی ملک کی فلاح و بقا ہی ممکن ہے۔ چنانچہ وہ ان تمام اخلاقیات کو دو گرتا چاہتے تھے جو قوی اتحاد میں آڑے آرہے تھے۔ ہندی اردو کے درمیان ہونے والے جھگڑوں کو ختم کرنے کی کوشش کو اسی تناظر میں دیکھا جانا چاہیے۔ اس مقصد کے حصول کے لئے یہی اتحاد و اتفاق کی ایک درمیانی صورت اپنے ہندوستانی کی شکل میں نکال، ہاتھم خود کا کانگریس کے تمام لوگ ان کے خیالات سے متفق نہیں تھے۔ پوشتم داس ٹھنڈن، پیور ناٹند جی، اور ہندی سایہ سے میں کی اکثریت کو یہ خوف تھا کہ بقوے ”ہندستانی کا بہم نام دے گر ملک کہیں اردو ٹھنڈن نہ دی جائے“ جب کہ جمعیت علماء اور اکثر مسلمان کا انگریزی کو یہ ڈر تھا کہ ہندستانی ہندی کا پر چار نہ شروع ہو جائے۔

اس صداقت سے انکار کی ”بجا شنیں گے“ گامہ ہی جی کو ہندوستانی اور ملک کی اہمیت کا شدید احساس تھا۔ اس لئے وہ اس ملک کی زبانوں پر دیتے تھے۔ یہی وجہ ہے کہ وہ کبھی بھی یہی کو اس ملک کی قوی اور سرکاری بنا آمادہ نہ ہوئے۔ انہوں نے موسمے پتے کی بات کی تھی کہ اگر انگلستان میں انگریزی کی جگہ فرانسیسی کو قوہ ہوتا تو آج انگریزی ادب کا وجود اس سے پہنچا لے گا کہ ہر قوم کی تہذیبی ترقی اور اس کے علمی اور فنی تاثر اس کی اپنی زبان ہی کے ذریعے ممکن ہے۔ ہی جی کے یہ الفاظ ملاحظہ کیجیے:

”اگر سرکاروں اور ان کے دفتروں نے دھیان پڑایا تو ممکن ہے انگریزی زبان ہندستانی کی قبضہ کر لے۔ اس طرح ہندستان کے ان کروڑوں لوگوں کو جو کبھی بھی انگریزی سمجھنے کے لاکن نہیں، اتحاد نقصان پہنچے گا۔ یقیناً صوبائی سرکاروں کے لئے بات بالکل آسان ہونی چاہیے کہ وہ ایسا نوں میں اور بین صوبائی زبان میں چلائے ہوں، میری رائے میں صرف ہندستانی، ہو سکتی ہے اردو کھاٹ میں لکھا جائے“ (پی جن ۲۱ نومبر ۱۹۳۷ء)

واضح رہے کہ انگری اور اردو لپی کے سلسلے میں بھی خاصے اخلاقیات رہے ہیں۔ ایک وقت وہ بھی آیا، جب اردو کو ہندی لپی میں منتقل کرنے کی تحریک زور پکڑنے لگی۔ ہندی اردو ادیبوں کا ایک طبقہ فارسی رسم الخط کو تبدیل کر کے ہندی رسم الخط کرنے کی وکالت کرنے لگا۔ اسے تھلک نظری کے سوا ایسا نام دیا جاسکتا ہے؟ یہ ایک مسلمہ حقیقت ہے کہ کسی بھی زبان کا رسم الخط اس زبان کی تاریخی، اور لسانی لحاظ سے روح کی حیثیت رکھتا ہے۔ میں سویں صدی کے اوائل میں اس میں تحریک شدت پیدا ہوئی جس کے نتیجے میں ہندی اور اردو کو ایک دوسرے کے مقابل لاکھڑا کیا۔ یہ شدت پسندی دونوں زبانوں کے ادیبوں میں تھی۔ بقول ڈاکٹر ڈاکٹر حسین:

”جب لوگوں نے عربی اور فارسی کے الفاظ کو قبول نہ کرنے کی تجویز کیا تھیں کہاں شروع کیس اور عام زبان میں ونسکرت مترادفات کو داٹھی کرنا شروع کیا تھی سے اس مشترک زبان کا زوال شروع ہوا۔ کچھ لوگ خالص ہندی لکھنے لگے اور کچھ لوگ عربی و فارسی کے محاوروں سے زبان کو بوجمل بنانے لگے۔ اس ضمن میں کرش چندر کے یہ خیالات توجہ طلب ہیں:

”کوئی بھی زبان اپنے ادیبوں کے سہارے زندہ نہیں رہ سکتی۔ اگر یہی اگر آج اس لیے زندہ نہیں ہے کہ اس میں شکپیز اور ورڈس ورثہ موجود ہیں بلکہ اس لیے کہ وہ کروڑوں لوگوں کے گھروں میں بولی جانے والی زبان ہے۔ اسے اسکول، کالج، عدالت، اور آئین ساز اسمبلیوں جا رہا ہے اور اس کے استعمال کوئی ایسی پابندی نہیں جیسی کہ کسی بھی ملک میں اگر یہیں لگا دیجیے جو یہاں اروپہ لگائی ہیں، پھر میں دیکھتا ہوں کہ ان کتنے دن تک رہ سکتی ہے اور اس اور ورڈس ورثہ کتنے دن زندہ رہ سکتے ہیں۔ اردو زبان کے رسم الخط کو چھین کر اس کے کچھ کچھ سوادیوں کو دھرمی زبان میں شامل کر کے اس کی حفاظت نہیں کی جاسکتی۔ اگر میں کہوں کہ ہم میرا، تلسی، بھارتی، ہرالا اور پنڈت کے ساتھ یکدوں دوسرے ہندی ادیبوں کو اردو میں شامل کیے لیئے ہیں، آپ دیوناگری رسم خط چھوڑ دیجیے تو کیا آپ تیار ہو جائیں گے؟ اگر آپ تیار بھی ہو جائیں تو میں اسے ہندی کے ساتھ غداری سمجھوں گا۔ ہر زبان کو اس کے رسم الخط کے ساتھ زندہ رہنے کا حق ہے۔ ہندی دیوناگری رسم الخط ساتھ اور بگلہ بگلی کے ساتھ۔ رسم الخط زبان کی کلید ہوتا ہے۔ اردو سے اگر اس کا رسم الخط چھین لیا گیا تو میر، اور غالب ہندی لائی ہریوں میں رکھ دیے جائیں گے۔ موہن جوڈو کی اینٹوں کی طرح عجائب گھروں میں ان کی کتابیں سجادی جائیں گی۔“

ہندی اردو کے جھگڑے صرف لسانی اختلافات نہیں تھے بلکہ اس نے قومی اتحاد کی چولیں ہلا دی تھیں۔ دونوں کے طرفداروں کے اپنے دلائل ہم نصان سب کا تھا۔ یہی جی نے مصالحت کا ایک راستہ نکالا وہ ہندی یا اردو کے بجائے ہندستانی کا تھا۔ انہوں نے اپنے مضمایں اور اداریوں میں ہندوستانی کے تصور کی وضاحت بڑی تفصیل سے کی ہے۔ اپنے ایک مضمون ہندی بنام اردو جو ہریں جو لائی 2192ء میں شائع ہوا یوں رقمطر از ہیں:

۱۔ ”ہندی، ہندستانی اور اردو کے لفظ ایک زبان کا پتادیتے ہیں جو شماں ہندوستان کے ہندو اور مسلمان بولتے ہیں۔“
۲۔ ”ہندوؤں اور مسلمانوں کو ایسی بحاشابی نی چاہیے جسے شمالی ہندوں زیادہ تر لوگ سمجھتے ہیں۔“
۳۔ ”ہندستانی کو نہ ہی بھید بھاؤ سے الگ رکھنا چاہیے۔“

ایک جگہ لکھتے ہیں:

”عوام کی زبان اور ہندستان کی قومی زبان صرف وہی ہو سکتی ہے جو اردو ہندی کا مرکب ہو اور دیوناگری اور اردو، دونوں رسم الخط میں لکھی جائے۔“

واضح رہے کہ اردو میں زبان کو خالص بنانے کی باضابطہ تحریک نے شروع کی تھی ایضاً انشاء اللہ خال نے عربی و فارسی

الاصل کے الفاظ سے ہیز کر کے خالص ہندستانی کے استعمال کی کوشش کی تھی جس کی اہمیت واضح ہے۔ اردو یہ اعتراض بھی کیا جاتا رہا ہے کہ اس میں عربی اور فارسی کے الفاظ پائے جاتے ہیں لیکن اس صداقت سے بھی انکار کی گنجائش نہیں کہ اردو میں مشکرت، ترکی، پرتگالی اور انگریزی کے الفاظ بھی موجود ہیں۔ واضح رہے کہ الفاظ کسی قوم یا ایک ملک کی میراث نہیں ہوتے بلکہ ان کی حیثیت آفیقی ہوتی ہے۔ لہذا اس کا سماج سے جوڑنا تسلیخ اظہری کی دلیل ہے۔ کوئی بھی لفظ جو قدرتی طور پر یا خود پر خود کی زبان میں شامل ہو جائیں اور روزمرہ کی گفتگو میں شامل ہو جائیں اسے اسی زبان کا کچھ جاتا چاہیے خواہ اس کا تعلق اسی زبان یا ملک سے ہو۔ خالص پسندی اور زبان کی طہارت کے تصور نہیں ہے اردو ہندی کے درمیان کیبر گھنیت دی ہے۔ اس سے محض سانی تحریکیں کو تقویت نہیں ملی بلکہ صدیوں کے ہندو مسلم اشتراک سے وجود میں آنے والی تبدیل و ثقافت کے درمیان ایک دلگی کیبر گھنیت دی گئی۔

زبان کے مسئلے پر گاہمی جی نے متعدد مضامین لکھے اس کے مطلع سے یادگار ہندستانی کے سلسلے میں ان کی رائے میں تبدیلی واقع ہوئی ہے۔ ان کے خیالات سے اختلاف کی لے اس وقت تیز ہوئی جب ۱۹۳۵ء میں گاہمی جی نے تاگ پور میں ہندی ساہتیہ سکیلین کی صدارت کی۔ جس میں انہوں نے قومی زبان کے لئے مناسب نام ہندی یا ہندستانی کی منظوری دی۔ مولوی عبدالحق اور دوسرے مصنفین نے شدید احتجاج اور مخالفت کی۔ اردو کی حرمت کرنے والے ایک طبقہ نے انھیں مشکرت آمیز ہندی کا حامی اور مبلغ قرار دیتے ہوئے تخت تقدیم کا نشانہ ٹھیک نہیں اردو کے خنت گیر قسم کے حامیوں کے دلوں میں شک و شبہات پیدا ہوئے۔ گاہمی جی اور ملک کی ہندی ہم نوازوں سے گہرے تعلقات واضح ہے۔ بعد میں گاہمی جی نے زبان کے مسئلے پر متعدد مضامین لکھے، جس میں دیوناگری کا پلڑا بھاری ہے اس کے باوجود یہ کہنے میں کوئی باک نہیں کہ سانی سلسلہ کی پیش قدمی کہا جاتا چاہیے۔ کے بجائے دن کر دینا چاہتے تھے۔ گاہمی جی کی اس وضاحت کو اسی سلسلے کی پیش قدمی کہا جاتا چاہیے۔

۳۔ ہندستانی کو کسی بھی فرقے کی مذہبی روایات سے وابستہ نہیں تصور کیا جائے گا۔

۴۔ کسی بھی الفاظ کو جو اردو کے ہندو ایسے اور ہندی کے مسلمان ایسے استعمال کرتے ہیں مروج تصور کیا جائے گا لیکن اس لا اطلاق اردو ہندی زبانوں کی خصوصی شکل کی نہیں ہوگا۔

۵۔ ممکنہ اصطلاحوں، خالص طور سے سیاسی اصطلاحات کا انتخاب کرتے وقت نئی مشکرت اصطلاحوں کو تحریکیں دی جانی چاہیے بلکہ ممکنہ جدید اسی بات کی کوشش کی جانی چاہیے کہ اردو ہندی اور مشکرت کی قدرتی اور رائج اصطلاحات کو ہوئے کار لائیا جائے۔

۶۔ دیوناگری اور عربی دونوں رسم خط کو مروج اور سرکاری تصور کیا جاتا چاہیے نیز یہ کہ ان تمام اداروں میں جن کی پالیسی ہندستان کو فردوغ دینے والے سرکاری حلے طے کریں گے دونوں رسم خط سیکھنے کی سہولیات مہیا ہوئی چاہئیں۔

گاہمی جی مزید لکھتے ہیں:

”جن لوگوں کو سارے ہندستان میں تقریریں کرنی پڑتی ہیں ان کے پاس ہندستانی لفظوں کا ذخیرہ ایسا ہوتا چاہیے جس کی مدد سے بھارت کے سب ہی حصوں کے ساتھ والوں کے سامنے وہ بنا پچھاہٹ کے ساتھ بول سکیں۔ پنڈت مدن موہن مالویہ جی اس بات میں سب سے بڑھ کر ہیں۔ لیکن بات پایہ گوہند اس کی ہے

جو اپنی تقریروں میں ہر طرح کے بول چال کے لفظوں کا استعمال کرتے ہیں۔۔۔ یہ لکھتے وقت مسلمانوں میں محمد علی کا خیال آتا ہے، جن کے پاس دونوں ہی طرح کے سنتے والوں کے لئے ہر طرح کے لفظوں کا ذخیرہ تھا، اس سے انھیں کافی فائدہ ہوا۔۔۔ میں یقین کرتا ہوں کہ ہندی بولنے والے حصوں میں پیدا ہونے والے مسلمانوں کی تربیان ہندی ہی ہے۔ اسی طرح ہزاروں ہندو ہیں جن کی ماتر بھاشا اردو ہے۔ اور ان میں سیکھوں ایسے ہیں جنہیں اردو کا پنڈت کہا جاسکتا ہے۔ پنڈت موتی لال نہرو والے ہیں تھے۔ اگرچہ بہادر پر وکی نسبت ہم یہی کہہ سکتے ہیں۔ میرے پاس جو کچھ حالات آئے ہیں ان سے تو ایسا معلوم ہوتا ہے کہ مولوی عبدالحق صاحب کے ذریعہ اہتمام عثمانی یونیورسٹی اردو یونیورسٹی سیوا کر رہی ہے۔ اس یونیورسٹی میں اردو کا ایک اخراج اسے اخراج سائنس کی کتابیں بھی اردو میں تیار کی جا رہی ہیں اور چوں کہ اس یونیورسٹی میں ایمانداری کے ساتھ اردو کی تعلیم دی جا رہی ہے اس لئے اس کی ترقی ہوتا چاہیے۔ بلا وجہ کسی تعصب کی وجہ سے اگر آج ہندی بولنے والے ہندووہاں کے بڑھتے ہوئے ساہتیہ سے فائدہ نہ اٹھائیں تو یہ ان کا فصور ہے۔“

(ہری جن سیوک: ۱۹۲۸ء)

”اگر ہم میں دینی پریم کا جذبہ ہے تو ہمیں خوشی خوشی دونوں لکھاویں سیکھ لینی چاہیے۔ میں شیخ عبداللہ کی مثال دیتا ہوں انہوں نے مجھے بتایا کہ کشمیر جیل میں رہ کر انہوں نے آسانی سے ہندی اور ناگری لکھا وہ سیکھ لی ہے۔ شیخ عبداللہ اگر ہندی اور ناگری لکھا وہ سیکھ سکے تو وہ سرے ہم پر ورلگ بھی آسانی سے سیکھ سکتے ہیں،“

(ہری جن سیوک: ۱۹۲۷ء)

اپنے ملک میں جتنی مختلف زبانوں کا سیکھنا، اسے فروع دینا اصلًا و ثقافت کو زندہ رکھنا اور نئی نسل سے واقف کرنا ہے، یا اپنے اٹاٹے اور پکھوں کی ثقافتی کی حفاظت کرنے کا عمل ہے، ہم ہونے کی علامت اور وسعت قلب کی دلیل ہے۔ مجھے اس وقت پنڈت نہرو کے یہ الفتاوا یاد آ رہے ہیں جو انہوں ریاست میں سانی ٹیکھے بحث کے دوران کے تھے۔ اردو کی کوئی خاص حوصلہ افزائی نہیں کی گئی ہے پھر بھی اس تربیان میں یہی ہے کہ آج بھی ہندوستان کی یہ دوسری زبانوں کے مقابلے میں زیادہ تیزی سے ترقی کر رہی ہے۔ موجودہ دور میں اسے خوش کن بیان سے زیادہ کچھ نہیں ہے لیکن اس حقیقت سے انکار کی گنجائش نہیں کہ اردو ادب کے زندہ رہنے میں اس کی اہمیت ہے میں اس کی کو خصوصی غصہ یہ کہ اس کے تعلیمی نظام کو کرنے کی کوشش کی گئی پھر بھی طرح طرح کی مشکلیں کھڑی کی جاتی رہیں اس کی حوصلہ شکنی کی گئی، اس کے تعلیمی نظام کو کرنے کی کوشش کی گئی پھر بھی اسے مٹایا نہیں جاسکا۔ اردو میں محدود تعلیم کی گنجائش کے باوجود آزادی کے بعد اسی طرح کا کام ہے، مختلف یونیورسٹیوں اور کالجوں میں اردو کے شعبے کھل رہے ہیں۔ شعری مجموعوں کے علاوہ تحقیقی و تقدیمی تصنیفی منظرع اور ہیں اسی وجود و اس کا کام کہ اردو کی زندگی اردو طبقے کی جذبہ قربانی اور بے لوت خدمات کا متقاضی ہے جو فی اسے

☆☆☆

انسانیت کے پیامبر: مہاتما گاندھی

☆ ڈاکٹر مشتاق احمد

آج پوری دنیا اس حقیقت کو تسلیم کرنے پر مجبور ہے کہ مونہن داس کرم ہندوستان میں بیان کرنے کا ہماجا تا ہے تو یہ لقب مہاتما گاندھی کے تینی صرف جذبہ احترام ہی نہیں ہے بلکہ فلسفہ گاندھی کی قبولیت بھی ہے۔ بلاشبہ گاندھی نے دنیا کو جو فلسفہ حیات بخداوہ صرف ان کی اشتوحدی فکر و نظر کا نتیجہ نہیں تھا بلکہ انہوں نے دنیا کے تمام مذاہب کی روح کو اپنے افکار و نظریات کا محور و مرکز بنایا تھا۔ اس لئے آج پوری دنیا ان کے افکار و نظریات کو اپنے اپنے لئے سرمایہ حیات سمجھتی ہے۔ ہندوستان جسے گاؤں کا ملک کہا جاتا ہے اور گاؤں کی ترقی پر ہی ملک کی ترقی کا انحصار ہے اس کی اہمیت و افادیت گاندھی جی کے لئے اتنی عزیز تھی اس کا اندازہ ان کے نظریہ تعلیم سے لگتا ہے۔ جب انہوں نے گجراتی و زیارتی کی بنیاد دالی تھی تو وقت بھی انہوں نے اس بات کو ہر لیا تھا کہ ہماری تعلیم کا مقصد صرف عام کلرک تیار کرنا نہیں بلکہ گرام سیوک ۱۹۲۸ء کو گجراتی و زیارتی کے بنیادی مقاصد پر روشنی ڈالتے ہوئے انہوں نے کہا تھا کہ ”وقت سر ہنا ہے اور شہر کا رو یہ بدل جاسکتا ہے تو اے بد لئے میں ہاتھ بٹانا اس کا کام ہے لیکن آج شہر جو گاؤں دھوتے جارہے ہیں اس کے بجائے گاؤں کی سیوا میں لگنا چاہئے۔“ آج جب ہم گاندھی کی یوم پیدائش کو قومی جشن کے طور پر مناتے ہیں اور رے ملک میں گاندھی کی زندگی اور کارنا میں پر سینیار اور مذاکرہ کرتے ہیں تو ہمیں اس بات کو یاد رکھنا چاہئے کہ گاندھی کی زندگی اور ان کے کارنا میں فلاج بہبود و انسانیت کے لئے چراغ راہ تھے۔ وہ صرف کسی تھیوری کے قائل نہیں تھے بلکہ عملی زندگی کو اپنا دھرم سمجھتے تھے۔ یہی وجہ ہے کہ وہ ہمیشہ کہتے تھے کہ جب تک حاصلیے پر کھڑے سماج کی زندگی میں انقلاب نہیں آئے گا اس وقت تک ہندوستان صحیح معنی میں آزاد ہندوستان نہیں کہا سکتا۔ اکثر یہ سوال کیا جاتا ہے کہ آج کے دنوں میں گاندھی جی کے فلکرو فلسفہ کی کیا معنویت ہے۔ اور کچھ لوگوں کا تو خیال ہے کہ گاندھی جی کے سیاسی، سماجی اور معاشی خیالات اب نہ صرف پرانے ہو چکے ہیں بلکہ اپنی معنویت کھو چکے ہیں۔ کیوں کہ آج ہمارے سامنے جو مسائل کھڑے ہیں ان کے سامنے گاندھی جی کی تھیوریاں کام نہیں کر سکتی ہیں۔ لیکن سچائی اس کے عکس ہے حقیقت تو یہ ہے کہ آج بھی گاندھی جی اور ان کے خیالات ہمارے لئے اتنے ہی اہمیت کے حامل ہیں جتنے اس وقت تھے۔ گاندھی جی کو کسی خاص وقت اور کسی خاص وائرے میں محدود نہیں کیا جا سکتا کیوں کہ گاندھی جی صرف اپنے عہد کے لئے ہی نہیں تھے۔ وہ ان کی زندگی یعنی

ماضی میں جتنے اہم تھے اتنے ہی اہم آج بھی ہیں اور آج سے کہیں زیادہ کل ثابت ہوں گے۔

بیانے قوم بہا تمان گاندھی میںویں صدی کے صرف ایک سیاسی لیڈر ہی نہیں تھے بلکہ ایک سماجی مصلح، مفکر و دانشور اور انسانیت کے ایک عظیم پیاری تھے۔ یوں تو گاندھی جی 1919ء میں ہندوستان کی سیاست میں داخل ہوئے مگر اس سے قبل انہوں نے جنوبی افریقہ میں ہندوستانی افراد کے مسائل کو بہت قریب سے دیکھا تھا اور ان کے لئے وہاں کام بھی کیا تھا۔ ہندوستان آنے کے بعد ایک طرف جہاں انہوں نے جنگ آزادی کی لڑائی شروع کی وہیں دوسری طرف انہوں نے یہاں کے سماج میں پھیلی ہوئی برا بیوں کو دور کرنے کے لئے بھی کئی ٹھووس قدم اٹھائے باخصوص چھوٹا چھوٹا، ذات ہر اوری اور فرقہ پرستی کے خلاف انہوں نے ایک تحریک چلا کی۔ گاندھی جی کا ”سپاٹی اور عدم تشدد“ کا اصول بھی انسانیت کی فلاح و بہبود کے لئے ہی تھا۔ ان کی سب سے بڑی عظمت یہ تھی کہ ان کی مکمل زندگی دوسروں کے لئے تھی۔

ان کی سب سے بڑی کامیابی یہ تھی کہ وہ ہندوستانی عوام کو یہ سمجھانے میں پوری طرح کامیاب ہو گئے تھے کہ غلامی ان کے لئے لعنت ہے۔ یہ کام صرف گاندھی جی نے کیا۔ انہوں نے کمزور سے کمزور ہندوستانی کے دل میں حب الوطنی کا شعلہ جگادیا، جس کا نتیجہ نکلا کہ دیکھتے ہی دیکھتے کروڑوں ہندوستانی ملک کے لئے عمر مٹنے کو تیار ہو گئے اور ان کے پیچے پیچے چلنے لگے۔ گاندھی جی ہندوستان کے سیاسی لیڈروں میں اپنا منفرد مقام رکھتے ہیں۔ گاندھی جی صرف کسی بات کو کہنے میں یقین نہیں رکھتے تھے، بلکہ اپنی بات کو عملی جامہ پہناتا ان کا مقصد حیات تھا۔ ان کے قول فعل میں کسی طرح کا تصادم نہیں تھا۔ ان کی زندگی ایک کھلی ہوئی کتاب کے ماتحت تھی۔ اخلاق ان کی زندگی کی پوشش کی تھی۔ وہ اپنی کوتاہیوں اور نسلیوں پر کمی پر وہ ڈالنے کی کوشش نہیں کرتے تھے۔ وہ عوام کے سامنے کھلے دل سے اس کا اعتراف کر لیتے تھے۔ وہ اصول اور عبیط وضنا دار تھے۔

گاندھی جی انسانیت سے پیاری تھے۔ آج سیاسی مفاد کی خاطر لوگ سماجی مساواۃ کر رہے ہیں۔ گاندھی جی نے ہبہ تھا انہوں نے چھوٹا چھوٹا ذات پات اور اسے میں مساوات لانے کی بھروسہ رکھشیں کیں۔ انہوں نے ہندوستان کی آزادی کے لئے قومی یک جہتی کو لازمی قر اور ان کا خیال تھا کہ جب تک ہمارے سماج میں چھوٹا چھوٹ جیسی مہلک بیماری رہے گی، اس وقت تک قومی جہتی پیدا نہیں ہو سکتی اس لئے ایک جگہ انہوں نے اپنی اقریبی میں کہا تھا کہ:

”یہری نگاہ میں چھوٹا چھوٹ، ہندو دھرم کے لئے زندگی اور موت کا سوال ہے۔ جیسا کہ میں نے بارہا کہا ہے کہ اگر چھوٹا چھوٹ کا ماحول ایسے ہی رہا تو نہ صرف ہندو مذہب بلکہ پورا ہندوستان ختم ہو جائے گا۔“

گاندھی جی کی سوچ تھی کہ جب تک ہندوستان میں قومی ایکتا پیدا نہیں ہوگی اس وقت تک ہندوستان سے انگریزوں کو بھکایا نہیں جاسکتا۔ جب ۱۹۴۷ء میں ہندوستان میں ہندو مسلم فساد کا بازار گرم ہوا تو اس کے خلاف انہوں نے دہلی میں ۲۱ ردنوں کی بھوک ہڑتال کی اور جب ان کو یقین دلایا گیا کہ جب فساد کی چنگاری بجھ چکی ہے تو انہوں نے بھوک ہڑتال ختم کی۔ تاریخ گواہ ہے کہ جب ڈھاکہ کا اور کلکتہ کے گردنوواح میں اگست ۱۹۴۶ء میں فساد شروع ہوا تو انہوں نے جلتے ہوئے ماحول میں ”نو اکھلی“ (بنگال) جانے کا فیصلہ کیا اور وہاں گئے اور مسلم لیگ کے لیڈر حسن شہید سہروردی کے ساتھی کر کام کیا اور نظرت کی آگ بجھانے میں کسی حد تک کامیاب بھی ہوئے۔ جب ”نو اکھلی“ میں ایک لیڈر نے ان سے ٹکایت کی کہ پنجاب میں بہت ہندو مارے جا رہے ہیں، اس لیڈر کی باتوں پر وہ بہت بہت بہت ہوئے اور کہا کہ:

”کہیں نہ ہندو مر ہے ہیں اور نہ کہیں مسلمان۔ ہر جگہ انسان مر رہے ہیں۔“

ان کے اس جملہ سے پتہ چلتا ہے کہ ان نیت کا کتنا درد تھا۔ انگریز حکومت نے ہندوستانیوں کو طرح طرح کے مسائل میں الجھائے رکھا۔ اس نے دیکھا کہ اب ہندوستان کے لوگ اپنی آزادی کے لئے مر منٹنے کو تیار ہو چکے ہیں تو تھہب کی بنیاد پر ترقہ ڈالا۔ ان کا مسئلہ کھڑا ہوا۔ زبان کے مسائل پر بھی گاندھی جی کا نظر بالکل صاف تھا۔ وہ ہندی اور اردو سے الگ ہٹ کر ”ہندوستانی“ کو یہاں کی قومی زبان بناتا چاہتے تھے۔ آج تمام ماہرین تعلیم کا متفقہ خیال ہے کہ بچوں کی ابتدائی تعلیم ان کی مادری زبان میں ہونی چاہئے۔ گاندھی جی نے اس بات کی وکالت برسوں پہلی کی تھی، جو آج حرف بہ حرف ہو رہی ہے۔ ۱۵ اگست ۱۹۴۷ء کو ہندوستان کو آزادی نصیب ہوئی۔ مگر ہمارا ملک ایک جسم دو حصے ہو چکا تھا۔ گاندھی جی اس تعلیم کے لئے کبھی راضی نہیں تھے۔ یہاں اس حقیقت کو تحریر کرنے کی ضروری وہی سازش اور سیاسی مفاوضتی نے ایک ملک کے دو کلکٹرے کر دادیئے۔ ابھی گاندھی جی کے دل پر اس تعلیم کا صدمہ تھا، ہی کہ ۳۰ جنوری ۱۹۴۸ء کو انسانیت کے اس عظیم پیارگانی کو تھوڑا گوڑے سے نے اپنی گولیوں کا نشانہ بنایا اور وہ ہم سب سے جدا ہو گئے۔ ان کی موت صرف ان کی ہی موت نہیں تھی بلکہ انسانیت کی موت تھی۔ ان کا صرف ہندوستان کے لئے نہیں تھا بلکہ ساری دنیا کے انسانیت کے لئے تھا۔ ان کے عدم تشدد کے فلسفہ نے پوری دنیا کے لئے مشعل راہ کا کام کیا۔ آج کے بھر اُنی دو میں ان کا اپنا کا فلسفہ، ان کا عدم تشدد کا راستہ انسان کو سکونتی کا سیلیق سکھاتا ہے۔ بلاشبہ وہ ایک عظیم دانشور، مصلح، سیاست دال اور سب سے ہوئے امن کے پیام بر تھے۔ کے پیاری تھے۔

نذر بنازی کی شاعری میں متعدد قومیت کے عناصر

☆ پروفیسر محمد علی جوہر

شعبہ اردو، اے ایم یو (ملی گزہ)

اردو شاعری میں حب الوطنی کی روایت اتنی ہی قدیم ہے جتنی کہ خود اردو شاعری کی۔ اردو شاعری کے ہر دور میں وطن پرستی کے جذبات و احساسات کو موضوع بنایا گیا ہے۔ شاعر کا غالب رجحان خواہ کسی بھی جانب ہو لیکن اردو کے تقریباً تمام شعراء نے تم رکا ہی سہی کچھ نہ کچھ وطن کی تعریف میں ضرور لکھا ہے۔ اردو شاعری میں عشق اور تصوف کی طرح حب الوطنی کو بھی شعرگوئی کے بنیادی محرک *Passion* کی حیثیت حاصل رہی ہے اسے بھی ”بڑے شعر گفتہن خوب است“ سمجھا جاتا رہا ہے۔

اردو شاعری میں قوم پرستی کے اولین نقوش، ہمیں امیر خسرو کے یہاں واضح طور پر دکھائی دیتے ہیں۔ قدیم شعرائے دکن میں جن شعراء کے یہاں حب الوطنی کے عناصر کثرت سے ملتے ہیں ان میں قلب شاہ اور ولی دکنی کو خصوصی اہمیت حاصل ہے۔ شہابی ہند میں امیر خسرو کی روایت کو فائز دہلوی، شاہ مبارک آبرو، نظیراً کپر آبادی، بہادر شاہ ظفر، واجد علی شاہ، میر غوث آبادی، داغ دہلوی، الاطاف حسین حاکی، اسماعیل میرٹھی، اکبر ال آبادی، ظفر علی خاں، برج زرائن چکبست وغیرہ نے آگے بڑھایا ہے۔ اسی سلسلے میں جوش، مجاز، حسرت، علی سردار جعفری، فیض و فراق کے بعد نذر بنازی کا بھی نام آتا ہے۔

محب وطن اور مجاہد آزادی نذر بنازی کی پیدائش ۲۵ نومبر ۱۹۰۹ء کو بنازس میں ہوئی اور ۷۸ برس کی عمر پا کر انہوں نے ۲۳ مارچ ۱۹۹۶ء میں انتقال کیا۔ نذر بنازی نے سن شعور میں قدم رکھا تو ہر طرف اگریزوں کے ظلم و ستم کا غفلہ سنائی دیا۔ اس زمانے میں ہر دل آزادی کے جذبات سے بمریز تھا اور ہر آزادی کے خواب سجائے ہوئے تھی۔ ایسے حالات میں نذر بنازی نے شعروخن کی دنیا میں قدم رکھا اور ان کے حساد ہن نے وطن پرستی کو اپنا مسلک بنالیا جس سے عمر بھرا سے بناہ کرتے رہے۔ وہ صحیح معنوں میں اپنی دھرتی کے سچ سپوت تھے، قدیم

ہندوستانی تمدن کے شیدائی تھے اور گنگا جمنی تہذیب کا رکھ رکھا و بنائے رکھنا ان کا ادبی ایمان تھا۔

نذر بی بنا ری ہٹے قادر الکلام اور زود گوش اسکریپٹ کے شاعر تھے۔ ان کی شاعری کیفیت اور کیمیت دونوں اعتبار سے قابل توجہ ہے۔ جنیادی طور پر و نظم کے شاعر تھے لیکن غزلوں میں بھی ان کا با ٹکنیک سکم نظر نہیں آتا۔ ان کا اپنارنگ ضرور تھا لیکن ان کی بہت سی تخلیقات ہم عصروں سے اثر پہنچیں کا ثبوت پیش کرتی ہیں۔ ان کی انقلابی نظموں میں ایک سچے مجاہد اور پکے ہٹن پرست کا خلوص نظر آتا ہے۔ ان کی بیش تر نظموں میں روح عصر کی وہ رنگیں صاف سنائی دیتی ہیں۔ ہندوستان کی سیاسی زندگی میں روشنیا ہونے والا شاپید ہی کوئی ایسا واقعہ ہو جس پر نذر یہ کا شعری رد عمل سامنے نہ آیا ہو۔ سادگی، سلاست، جوش اور روانی کے ساتھ ساتھ ہندوستانی جماليات سے گھری وابستگی نذر کے اسلوب بیان کے عنصر کیبی قرار پاتے ہیں۔

جوش کی طرح نذر بنا ری کی شاعری کو تین حصوں میں تقسیم کیا جاسکتا ہے۔ پہلا اور غالب حصہ ہٹن پرستی اور سیاسی انقلاب سے متعلق ہے۔ دوسرا فطرت شناسی یا مناظر فطرت کی عکاسی پر مشتمل ہے۔ تیسرا اور سب سے چھوٹا حصہ حسن و شباب کے مضامین سے متعلق ہے۔ بلاشبہ نذر بنا ری کی شاعری اردو شاعری میں ایک اہم اضافے کی حیثیت رکھتی ہے۔ اور یہ اضافہ کئی اعتبار سے دیکھا اور محسوس کیا جاسکتا ہے۔ انھوں نے زبان و بیان کی سطح پر اپنے پیش رو میرا نیم، چکبست اور سلطان حیدر جوش کی روایت کو آگے بڑھایا۔ انھوں نے غزل کے مقابلے میں نظم نگاری کی طرف زیادہ توجہ کی اور اردو نظموں کا دامن وسیع کیا لیکن جو بات انھیں ہم عصروں میں منفرد کرتی ہے وہ ہندوستانی جماليات اور قومی شاعری سے ان کی گھری وابستگی ہے۔ انھوں نے کثرت سے ہندی الفاظ و تراکیب اور ہندی تلمیحات کا استعمال کر کے اردو نظم نگاری کی روایت کو ایک نیارنگ و آہنگ عطا کیا ہے۔

نذر بنا ری جنیادی طور پر قوم پرست شاعر تھے۔ حب الوطنی ان کی روح میں رچی بسی ہوئی تھی۔ ایسا لگتا ہے کہ انھوں نے قوم پرستی یا حب الوطنی کا موضوع اختیار نہیں کیا تھا بلکہ خود حب الوطنی نے انھیں اختیار یا انتخاب کیا تھا۔ اس دعوے کی دلیل کے طور پر ان کی نظموں کے کل چھ مجموعے پیش کیے جاسکتے ہیں۔ جن کے تاموں سے ہی ہٹن پرستی کی خوبی آتی ہے۔ مناسب معلوم ہوتا ہے کہ یہاں ان مجموعوں کے نام اور تاریخ طباعت پر ایک نظر ڈال لی جائے۔

پہلا مجموعہ: گلگ و جمن (۱۹۵۹ء) دوسرا مجموعہ: جواہر سے لال تک (۱۹۶۷ء)

تیسرا مجموعہ: غلامی سے آزادی تک۔ چوتھا مجموعہ: چیتنا کے سور۔

پانچواں مجموعہ: کتاب غزل (۱۹۸۲ء)۔

چھٹا مجموعہ: راشٹر کی امانت راشٹر کے حوالے (۱۹۹۲ء)

ندیم بنا ری ایک **ٹھانس**، گرم جوش اور بے پاک مجاہد آزادی تھے۔ ان کا مزاج حضرت مولیٰ نے کئی اعتبار سے ملتا تھا۔ مصلحت اندریشی سے ان کا دور کا بھی واسطہ نہیں تھا۔ خطروں سے کھینا ان کا مزاج بن گیا تھا اور اپنے مانی اضمیر کے اظہار کے معاملے میں وہ کسی رورعائی سے کام نہیں لیتے تھے۔ مثال کے طور پر دوسری جنگ عظیم کے موقع پر ایک پار پھر سے انگریزی حکومت نے ہندوستانی فوج سے ہر منوں اور جاپانیوں سے لڑنے کی اپیل کی تو ندیم کا خون کھول اٹھا اور وہ اپنے جذبات کی تربجمانی ایک **تم** "سراسٹیفر ڈکرلیں کے نام" کے ذریعے کرتے ہوئے لکھتے ہیں۔

بن کے غدار آج تم سے اک غلام ابن غلام
تم کے پرے میں چھپ کر ہو رہا ہے ہم کلام
آج لندن سے منانے کو چلے آتے ہو کیوں
اب تمہارے سر پہ آئی ہے تو چلاتے ہوں کیوں
تم کو تو معلوم ہے مدت سے طاری ہے جمود
پھر ہمارا تذکرہ کیا پھر ہماری کیا نمود
ہم بھی افسر دہ ہیں افسر دہ دلی جذبات بھی
جنگ کے پارے میں سن سکتے نہیں اک بات بھی
یاد کرو دیکھ کر تاریخ کے خونی ورق
اب زمانہ دینے والا ہے ، تمہیں بھی وہ سبق

انھیں دنوں ایک اور دلچسپ واقعہ پیش آیا۔ فتح نیونیشیا کے موقع پر انگریز حکام کی طرف سے جو پور کے شاہی قلعہ میں ایک مشاعرہ کا اہتمام کیا گیا اور کلکٹر کی طرف سے یہ خواہش ظاہر کی گئی کہ ندیم بنا ری اس میں ضرور شریک ہوں۔ ان دنوں ندیم بنا ری کی شہرت بام عروج پر تھی لیکن مشکل یہ تھی کہ ندیم سرکاری تقریبات میں شرکت

نہیں کرتے تھے لیکن جون پور کے ایک وکیل صادق حسین نے منیر اکبر آبادی کے تعاون سے یہ کہہ کر نذریروں کی شرکت کے لیے آمادہ کر لیا کہ غزل کا مشاعرہ ہے۔ اگر یوں کی مدد سر ائی نہ ہوگی۔ مشاعرہ شروع ہوا اور جب نذری کی باری آئی تو ان سے احتیاطاً غزل کی ہی فرمائش کی گئی۔ نذری نے ڈاکس پر آ کر ایسی غزل سنائی کہ منتظمین کے ہوش اڑ گئے۔ ان اشعار کو سن کر انقلاب زندہ باد کے اندرے بلند ہونے لگے اور دیکھتے دیکھتے سرکاری دربار کا گنگریں کا پنڈال بن گیا۔ اور سامعین کی فرمائش پر نذری نے غزل شروع کر دی۔

و فا والو آتا و فادار بن کر لکھنا نہ میدان سے غدار بن کر
 جو ہنسا تو آنکھیں ملا کر قضا سے جورونا تو بھارت کے غم خوار بن کر
 جو دل کا بھروپ بھر کے سنا تو تیروں کی بوچھار بن کر
 قدم جب جھانا تو لوے کی دیوار بن کر
 کبھی سر جو دینا تو سردار بن کر غلامی سے کرنا
 جو جھکنا کماں بن کے ارجمن کی جھکنا جو اٹھنا تو ٹیپو کی تکوار بن کر

نذری نے سامعین کی فرمائش پر یکے بعد گلہرے چھ انقلابی نظمیں غزل کی ہیئت میں سناؤالیں۔ ان غزوں کو سن کر سامعین کا ہوش و تروش عروج پر تھا۔ مصلحت پسندوں اور منتظمین مشاعرہ کے ہوش اڑے ہوئے تھے۔ مگر نذری کا پیغمبر ایک فاتحانہ مسکراہٹ سے جگہا رہا تھا۔ واپسی کے وقت ریلوے اسٹیشن پر رخصت کرنے والوں کی بڑی بھیڑ تھی لیکن کوئی بھی سرکاری آدمی وہاں موجود نہ تھا۔ یہاں تک کہ وہ دونوں حضرات بھی غائب تھے جنہوں نے غلط بیانی کر کے انھیں شرکت کے لیے آمادہ کیا تھا۔

نذری نے اپنی قومی نظموں میں ہندی کے الفاظ و تراکیب کا بڑی بے تکلفی اور خوبصورتی کے ساتھ استعمال کیا ہے۔ ان کی مشہور نظم سے دو چیزات حظ فرمائیں:

جس کا ہے سب کو گیان یہی ہے
 سارے جہاں کی جان یہی ہے
 جس سے ہے اپنی آن یہی ہے
 میرا نواس استھان یہی ہے

پیارا ہندوستان یہی ہے
 ایک تو اپنی سے ہمالہ
 اس پر میرے دلش کا جھنڈا
 دھرتی پر آکاش کا دھوکا
 میرا نواس استھان یہی ہے
 پیارا ہندوستان یہی ہے

ندیہ بnarسی کی سی ڈھن پرستی اُسی زبان و بیان کی وہ صفت اختیار کرنے پر آمادہ کرتی ہے جس سے عوام سے ان کا رشتہ مہبوب طتر ہو سکے۔ وظیفہ اکبر آبادی کی طرح ملک کے تمام باشندوں کا پہنچنا چاہتے تھے۔ بقول فرائق گورکچوری: ”الفاظ کے زیر و میم میں ہم ندیہ ہی کے دل کی وھر کشیں نہیں سنتے بلکہ نئی ہندوستانی تہذیب اور زندگی کے دل کی وھر کشیں بھی سنتے ہیں۔ ان کے ایک ایک مصرع میں گنگا اور جمنا کی لہروں کا ارقص و نغمہ دکھائی و سنائی دیتا ہے۔“ خود ندیہ بnarسی نے اپنی تھکھی زبان کی سحر کاریوں کے اعتراف کے طور پر ایک واقعیت کیا ہے۔ لکھتے ہیں:

”۱۹۲۵ء میں مسلم ہوٹل ال آباد میں اکھل بھارتیہ مشاعرے کا انعقاد کیا گیا تھا جس میں جوش دی مہمان خصوصی تھے اور صدارت صفائی لکھنوی کر رہے تھے۔ مشاعرے کی نفاذیت بہادر سپردنے کی تھی۔ اس مشاعرے میں جل جمرا اور آبادی، ساٹھی، نوح نارو، قب کانپوری، سلام مچھلی شہری کے علاوہ ملک کے پچاس شاعروں سے کم نہ رہے ہوں گے۔ وہاں موجود سبھی شاعروں، استادوں اور طالب علموں کی رائے سے میری غزل کو سب سے کامیاب غزل کی مدد مل کی گئی۔ پوری غزل کو دوبارہ پڑھنے کی فرماںش بھی کی گئی تھی۔ میرے دوبارہ مانگ پر آنے سے پہلے ناظم مشاعرہ سرفی درونے صدر مشاعرہ صفائی لکھنوی کو مخاطب کر کے فرمایا تھا کہ صفائی صاحب، کو سکتا بnarسی کی غزل کی بھاشا اردو نہیں ہے۔ میرا خیال ہے کہ اردو زبان جس بnarسی کی غزل ہے اگر یہی اردو ہوتی تو آج اردو کو یہ دن نہ کھٹے پڑتے۔“

ندیہ بnarسی کا پہلا مجموعہ ”گنگ و جن“ ان کے مزاج و میلان اور زبان و بیان دونوں کا بہترین مظہر ہے۔

اس مجموعے کے ایک ایک مصرع سے ان کے جذبے کا خلوص مترشح ہے۔ ان نظموں میں وہ ہندوستان کی تاریخی، تمدنی اور جغرافیائی و راثت پر نازکتے نظر آتے ہیں۔ ان کی وطن پرستی کا جذبہ بسیاری انتہا پسندی سے پوری طرح پاک و صاف نظر آتا ہے۔ گنگا اور جمنا ندیوں بنا ری کے یہاں تقدس اور فیض رسانی کا استعارہ بن جاتی ہے۔ پروفیسر احتشام حسین نے ان حفاظت کی طرف اشارہ کرتے ہوئے لکھا ہے کہ:

”ان کے یہاں وطن سے کسی سیاسی مصلحت کا نتیجہ نہیں معلوم ہوتی بلکہ ایک محکم اور مضبوط عقیدے کی حیثیت رکھتی ہے نظموں کا بڑا حصہ اسی عقیدے کے اظہار کے لیے وقف ہے۔ جھاگھری کی رانی، مہا کوئی کالیداں، پیارا ہندوستان، ہندوستانی مجاہد، دلیں سنگار تعارف، ایک مجاہد دوست، عقیدت کے پھول، پیام وطن، ۱۸۵۷ء کے شہیدوں گی یاد میں یہ سب نظمیں حب الوطنی کے جذبے پات سے مملو ہیں۔“

دوسرے مجموعے ”جوہر سے لال تک“ کی اشاعت کے موقع پر امرت لال عشتر نے کتاب کے پیش لفظ میں نذر یہ بنا ری کی وطن پرستی کا اعتراف حسب ذیل سطور میں کیا ہے، لکھتے ہیں:

”وطن سے محبت ہندوستانی لکھر سے باہتگی، قوم کے شہیدوں کے لیے جذبہ عقیدت سفر فروشان وطن کے لیے احترام اور آزادی کے حصول کے ساتھ ساتھ نئے ہندوستان کو جادہ ترقی پر دیکھنے کی خواہش مزدوروں اور غریبوں کے لیے جذبہ ہمدردی، سارے ہندوستان کو بلا امتیاز ملک و ملت ایک ہی قوم سمجھنے کا تصور اب ان کے دل میں ایک محکم اور مستقل عقیدے کی صورت میں جا گزیں ہو چکا تھا۔“

۱۹۵۰ء سے ۱۹۵۰ء کا زمانہ نذر یہ کی شاعری کے عروج کا زمانہ تھا۔ یہی زمانہ ترقی پسند گریک کے عروج کا بھی ہے۔ اس انقلابی اور عہد آفریں گریک سے ان کا ممتاز ہونا کوئی غیر فطری بات نہیں ہے۔ انہوں نے بجا طور پر ترقی پسند گریک کا اثر قبول کیا گیا محدود طور پر۔ ان کی نظموں میں اس گریک کے دونوں دھارے بہتے نظر آتے ہیں یعنی طرف اور سردار کا رنگ نظر آتا ہے۔ تو دوسری طرف نیچے کا بھی رنگ ملتا ہے۔ آزادی کے بعد ان کی نظموں کا اسلوب یہ تیار ہو چکا تھا۔ ان کا تخلیقی سفر نویں دہائی تک جاری رہتا ہے۔ تقریباً ۸ سال تک وطن کی شان میں لغمہ سرائی کرنے کے بعد بملی ہندوستان ۱۹۹۶ء میں باغ بہشت کے لیے روانہ ہو گیا۔ اپنے پیچھے اپنی و راثت کے طور پر وہ اخیر چھوڑ گیا جسے گنگا کر آج بھی ہندوستان کی مسوم فضا کو نگہ و نکہت سے معمور کیا جا سکتا ہے۔☆☆

مشتاق احمد یوسفی اور اردو طنز و مزاح

☆ پروفیسر ندیم احمد

(شعبہ اردو، جامعہ ملیہ اسلامیہ، نئی دہلی)

اردو میں طنز و ظرافت، اعلیٰ مزاح اور احساس کا ارتقائی سلسلہ غالب کے خطوط سے شروع ہوتا ہے۔ غالب، مشی سجاد حسین، احمد علی شوق، مرزا اللہ بیگ، عظیم بیگ چختائی، پرس بخاری، تھکت تھانوی، رشید احمد صدیقی، کرشن چندر، کنہیا لال کپور، شفیق ایم جلیس، احمد جمالی پاشا وغیرہ اس سلسلے کی دوسری اہم کڑیاں ہیں اور ان کے درمیان مشتاق احمد یوسفی اپنے فکر فون، طنز و مزاح، اسلوب و اندماز اور ذوق و ذہانت کے اعتبار سے اپنے ہم عصر وہ میں بہت بلند اور ممتاز نظر آتے ہیں۔

مشتاق احمد یوسفی اردو کے ایسے بامال، خوش قسمت تخلیق کار ہیں کہ جن کی حیات میں ہی ان کی کتابیں ملک اور بیرون ملک کی کئی اہم یونیورسٹیوں میں شامل تھاں ہو گئی تھیں۔ اس کے علاوہ ہندوپاک کے دیگر اہم اداروں میں ان پر تحقیقی مقامے بھی لکھے جا چکے ہیں۔ 2008ء میں مشتاق احمد یوسفی کو امریکہ میں Sir Syed Life Time Achievement, Award سے نوازا گیا۔

مشتاق احمد یوسفی کی پانچ کتابیں چار غتے، خاکم بدھن، ذرگزشت، آب گم اور شام شعر یاراں، فن، موضوع، مواد اور معیار کے اعتبار سے اردو کے ادبی اسرائے میں گراں قدر اضافہ ہیں۔ چار غتے اور خاکم بدھن ان کے انشائیوں کے مجموعے ہیں۔ ذرگزشت کسی حد تک ان کی خود نوشت کہی جاتی ہے اور آب گم کی بہیت اور موضوع طے شد نہیں تاہم مشتاق احمد یوسفی کی جس خوبی کے لوگ مشتاق ہیں وہ ان کا انفرادی و دلکش اسلوب اور ظریفانہ رنگ ہے جو ان کی کتابوں کو زعفران زار بنائے ہوئے ہے۔ ان کی تحریروں میں ظرافت کے علاوہ گہرا تقلیر بھی ہے جو انھیں دوسرے مزاح نگاروں سے ممتاز مقام عطا کرتا ہے۔

در اصل مزاح نگاری مخطوط ہونے کا فن ہے۔ تخلیل، تجزیہ یا تقید کا نہیں۔ ظرافت کو تخلیل یا تجزیہ کرنے سے ساری اضافت زائل ہونے کا خدشہ رہتا ہے۔ شاید یہی وجہ ہے کہ یوسفی کے اُن پر گفتگو کرتا قدرے مشکل ہے۔ ان کی

ابتدائی دونوں کتابیں چراغ تلے، اور خاکم پدھن، فن، موضوع اور تکنیک کے اعتبار سے روایتی ہیں لیکن یوسفی نے اپنی انفرادیت اور امتیازی شان کو برقرار رکھنے کی پوری کوشش کی ہے اور کتابوں میں اکثر مقامات پر ایسی عبارتیں اور جملے دیکھنے کو ملتے ہیں جن سے قاری مخطوط ہوئے بغیر نہیں رہ سکتا۔ مثال ملاحظہ ہوں:

۱۔ آدمی ایک دفعہ پر ویسرا ہو جائے تو عمر بھر پر ویسرا ہی کھلا تا ہے۔ خواہ بعد میں سمجھداری گی با تین کیوں نہ کرے۔ (خاکم پدھن)

۲۔ مرد کی پسند وہ پل صراط ہے جس پر کوئی موٹی عورت نہیں چل سکتی۔ (چراغ تلے)

۳۔ بیوی کو پیرس ڈھو کر لے جانا ایسا ہی ہے جیسے کوئی ایورسٹ سر کرنے نکلے اور تھر ماس میں گھر سے برف کی ڈلی رکھ کر لے جائے۔ (خاکم پدھن)

۴۔ مرد کی آنکھ اور عورت کی زبان کا ہے۔ (خاکم پدھن)

۵۔ گھوڑے اور عورت کی ذات اس کی لات سے کیا جاتا ہے۔ (چراغ تلے)

۶۔ گانے والی کی صورت اچھی ہو تو مہمل شعر کا مطلب بھی سمجھتی آ جاتا ہے۔ (خاکم پدھن)

۷۔ مسلمان ہمیشہ سے ایک عملی قوم رہے ہیں اور وہ کسی ایسے جانور کو محبت نہیں پالتے جسے ذبح کر کے کھانے سکیں۔ (چراغ تلے)

فی نقطہ نظر سے مشتاق احمد یوسفی کی تیسرا کتاب ”زرگزشت“ کو پہلی دونوں کتابوں سے زیادہ بلند مقام حاصل ہے۔ کہنے کو تو ”زرگزشت“ ان کی خود نوشت یا آپ بیتی ہے لیکن مشتاق احمد یوسفی کا کمال یہ ہے کہ انہوں نے کہیں بھی ذاتی زندگی، نجی حالات یا احوال اور کوئی فکر کو مکشف نہیں ہونے دیا۔ ”زرگزشت“ کی زبان سادہ سلیمانی، پرکشش اور شگفتہ ہے۔ کہیں کہیں طفرے کے نمونے بھی دیکھنے کو ملتے ہیں جسے مزاح کی چاشنی نے خوش گوار بنا دیا ہے۔ مثال کے طور پر ان کا یہ اقتباس پیش ہے:

”بابو جی مالک تو درجنوں کے حساب سے ٹانگ کے نیچے سے نکال دیئے پر ایسا جنپل میں آدمی نہیں دیکھا، جدول میں وہی گالیاں دیتا ہے۔ پر دل میں کھوٹ کپٹ نہیں رکھتا۔ پر ایک نہیں بچاتا۔ سبزی کو ہاتھ نہیں لگایا۔ ہفتہ میں ایک روز عبادت۔ حسناً اکی قسم ساری حرکتیں مسلمانوں کی ہیں۔ پھر مسلمان

کیوں نہیں جاتا؟ میں تو جاؤں تائی کے استرے سے ڈرے ہے۔“
کہیں کہیں زرگزشت میں مزاح کارگر اس قدر شوخ گیا ہے کہ ہاتھی چیزیں بے رنگ ہو جاتی ہیں۔
زرگزشت کے بعد آب گم، مشتاق احمد یوسفی کی ایسی تخلیق ہے جس میں ان کافن نئی بلند یوں تک پہنچ جاتا ہے۔ یہاں
فلک کی بلندی فتنی پختگی اور بالغ النظری کا احساس ہر قدم پر ہوتا ہے۔ محمد حسن 'آب گم' کے موضوع پر بحث پر کرتے
ہوئے لکھتے ہیں:-

”آب گم میں بڑی چالاکی اور چاکب دستی سے 1947 کے ”تہذیبی“ الیے کے اس سارے
الٹ پچیر کو پانچ مضامین اور پانچ کرداروں کے ویلے سے سیٹنے کی کوشش کی گئی ہے اور اس طرح
کی ازاں تا آخر پڑھنے والوں کے لبوا پر قہقهہ، آنکھوں میں آنسو اور دل میں دھر کار ہے کہ
یوسفی سیدھی راہ چلتے چلتے نہ جانے کس موڑ مڑ جائیں۔“ (آب گم، ص ۲۲۹)

مشتاق احمد یوسفی نے 'آب گم' میں مختلف موضوعات کا احاطہ کیا ہے۔ ان کے مطالعہ سے حیرت ہوتی ہے کہ
جس قلم سے مزاح کے دھارے بھوٹ رہے تھے، اچاں انگارے کہاں سے ہر سانے لگا۔ کئی مقام پر یوسفی کا نظر اور
اس کی نشریت قاری کو بے چین کر دیتی ہے۔ سماجی تاباربری اور بے انسانی کے لیے ایک ایک حرف زہر میں بجھا ہوا
معلوم ہوتا ہے۔

مشتاق احمد یوسفی کو زندگی کے ہمہ جہت رنگوں کو برتنے اور پرکھتے کا وہ ایک وسیع تناظر ہے۔ وہ
ٹوک (راجستان) میں پیدا ہوئے جے پور، آگرہ اور علی گڑھ میں تعلیم حاصل کی۔ کراچی میں بینک کاری کے پیشے
سے منسلک ہوئے اور دس سال لندن میں رہ کر اور بھانست بھانست کے لوگوں سے ملی کہ زندگی کے گوناگون تجربات
حاصل کیے۔ یوسفی کا کمال یہ ہے کہ وہ انسان اور اس سے منسلک واقعات و حادثات کو دور سے دیکھنے کے بجائے خود
ان واقعات اور حادثات کا حصہ بن جاتے ہیں۔ گیوگنڈہ وہ ایک محبت کرنے والے انسان بھی ہیں۔ ان کی تحریروں میں درد
مندی اور دل سوزی کی ایک زیبی میں لہر ہمیشہ موجود ہوتی ہے۔

آب گم کا پہیا دی م موضوع تا ٹلیجیا ہے۔ اس میں مشتاق احمد یوسفی کا رنگ طراحت سے پر ہے۔ ان کے فن اور
اسلوب کی یہ صفت اردو کے کسی اور مصنف کے حصہ میں نہ آسکی۔ رشید احمد صدیقی نے ایک جگہ لکھا ہے کہ ان سے
جب کوئی دریافت کرتا کہ اچھا لکھنا کیسے آئے گا؟ تو میں کہتا کہ اپنے آدمی بن جاؤ، اچھا لکھنا آجائے گا۔ مشتاق احمد

یوسفی کے فن کا **ٹھانپ** یہی راز ہے کہ وہ **اٹھی پائے** کے مصنف ہونے کے ساتھ ساتھ ایک اچھے اور عظیم انسان بھی ہیں۔ گردوپیش میں ہونے والی نا انصافیوں، سماجی نا ہمواری اور استھانی نظام کو دیکھ کر گھٹن کا احساس ہوتا ہے اور پھر یہی کرب اور درد، فن کے سانچے میں **عمل** جاتا ہے، انہوں نے **بجا طور پر** لکھا ہے:-

”کوئی لکھنے والا اپنے لوگوں، ہم عصر ادیبوں، ملکی ما حاول و مسائل، لوک روایت اور **کلچر** سے کٹ کر کبھی کوئی زندہ اور تجربے کی دہکتی کٹھالی سے نکلا ہوا فن پار تخلیق نہیں کر سکتا۔“ (آب گم، ص ۷۱)

آب گم کے کردار، روزمرہ کی زندگی کے وہ معصوم اور عام کردار ہیں جو ہمارے چاروں طرف بکھرے پڑے ہیں۔ یوسفی کی کمال یہ ہے کہ ان عام کرداروں میں بھی انہوں نے انسانی اوصاف اور اس کی بلندی و پستی کو نہایت دروں بینی سے پیش کیا ہے۔ یہ **وہ زندہ اور محرك** کردار ہیں جو پوری کتاب میں بکھرے ہوئے ہیں۔ ان کرداروں میں نوجوان، بوڑھے اور بچے سبھی شامل ہیں۔ عمر سیدہ کرداروں کاالمیہ **جہاں** **تاشیلچیا** ہے وہیں نوجوانوں میں مخالف جنس کی طرف کشش نے کئی مضحكہ خیز موقع فراہم کر دیتے ہیں۔ یوسفی کا منقی کردار بھی بلند اخلاقی و بلند مشربی کا ثبوت دیتا ہے۔ ”الحمد للہ میں منافق اور ریا کا نہیں، میں **گناہ کو ہمیشہ گناہ سمجھ کر کرنے والے** یہ کردار ان منافق کرداروں سے کتنے سچے اور بکھرے نظر آتے ہیں جو منہ میں رام بغل میں چھپری والے اصول پر عمل پیرا ہیں۔ چند مضامیں کا یہ مجموعہ ایک سرگزی کردار ”بشارت“ کے روز و شب اور اس کی زندگی کے اروگر دھومتا ہے کہیں اس کے خر کا قصہ ہے تو کہیں والد بزرگوار کی کاروباری زندگی کا بیان ہے تو کہیں ماضی کی گم کر دہ را ہیں اور کہیں اسکول ماسٹری ہے تو کہیں لکڑی کے گاروپار ملتا ہے۔ غرض اس میں کئی **شیخیں** ختم ہو گئی ہیں۔ دھیر ج گنج کا ہیڈ ماسٹر اور تھیل دار اپنی حدود میں بھی جانے پہچانے سے ہو گئے ہیں۔ یوسفی کے فن کی خوبی یہ ہے کہ ان کے کردار ہمارے ذہن و شعور میں اس طرح رچ بس جاتے ہیں کہ خود ہم اپنے آپ کو ان کے درمیان محسوس کرنے لگتے ہیں۔ قاضی عبدالقدوس اور عبدالودود کو بھی کون **بھائیا** ہے اور اب ان میں چند اور زندہ جاودی کرداروں کا اضافہ **ہو گیا** ہے۔

آب گم کے وہ چند اوراق جو ادب اور تقدیر و غیرہ پر تبصرے کی حیثیت رکھتے ہیں۔ یوسفی کے معیار فن اور ادبی بصیرت کی عمدہ مثال ہیں۔ اس میں انہوں نے اپنے **مخصوص انداز** کے ساتھ جو چیزت ہوئے **جھلکتے رہے** ہیں وہ کسی بھی بڑی تنقیدی کتاب سے کم نہیں ہیں۔ **مولانا ابوکلام آزاد کی شرکوگ** گا منی کہنا یوسفی کا ہی کمال ہے۔ اردو کے **شادوں** پر طنز کرتے ہوئے لکھتے ہیں:

”لیکن جو مسافر دوسرے مسافروں کے دھلے سے خود بخود بے سے باہر نکل پڑے، ان کا حشر وہی ہوا جیسا اردو کی کسی نئی نویلی کتاب کا تقدیم دوں کے ہاتھ ہوتا ہے۔“

آب گم میں یوسفی نے طنز مزاح کے مختلف حربے استعمال کیے ہیں مگر جو حربے صفحہ اول سے آخر تک حاوی رہا ہے وہ پیروڈی نگاری ہے ان کی یہی وہیاں زیادہ تر احتمال کے مشہور و مقبول اشعار بلکہ مصروف کی ہیں۔ ساتھ ہی تشری پیروڈیوں کی مثالیں بھی خوب ہیں۔ تراکیب، محاورے اور کہا و توں کی یہی وہیاں ان کی وہی افق اور لطافت بیان کا نمونہ ہیں۔ ان پیروڈیوں کا انہوں نے اتابر جتنے استعمال کیا ہے کہ جیسے ان کی تخلیق اسی سیاق و سباق کے لیے کی گئی ہے۔ اکثر تحریریوں میں تو ایسا ہوتا ہے کہ واقعہ اور صورت حال کی مسٹکی خیزی کی تاں کسی پیروڈی شدہ مصرعے یا شعر پر ٹوٹی ہے۔ آب گم سے قلبی کی تحریریوں میں بھی تحریف نگاری کا عمل موجود ہے لیکن آتے آتے مشتاق احمد یوسفی کی یہ صلاحیت اپنے نقطہ عروج پہنچ گئی ہے۔ تراکیب اور کہا و توں کی مثال پیش کے جائے تا دم تذلیل، اشرف الخلوقات کے بجائے اشرف المعلقات، حتی الامکان کی پیروڈی حتی الدشائی۔ روزنده صحبت باقی کو یار رزمنہ صحبت باقی سے بدل کر اپنے فن کے جو ہر سے سب گواہ اندوز کرتے رہے ہیں۔

مشہور اشعار یا مصروعوں کی پیروڈی کرتے وقت مشتاق احمد یوسفی نے اپنی شعر فہمی کی عمدہ مثال پیش کی ہے۔ ان پیروڈیوں میں جنسی مزاح نگاری کے عمدہ نمونے پیش کیے گئے ہیں۔ ان پیروڈیوں کی سب سے بڑی خوبی یہ ہے کہ یہ اپنے تشری سیاق و سباق سے پوری طرح ہم آہنگ ہیں۔ الفاظ کی جگہ اور مصروفوں میں ان کی ادائیگی قابل تحسین ہے۔ مثال حظہ ہو:

کلام و گنگلک بے اثر
تمام حلقة دام عیاں ہے
روز آیں تازہ سر پانی فضیل کے ساتھ
ہو چکیں غائب بلا یں سب تمام

ایک عقدنا گہانی اور ہے

اردو طنز مزاح کی روایت میں مشتاق احمد یوسفی صرف کامیاب مزاح نگار کی حیثیت سے ہی نہیں اپنی شہرت رکھتے ہیں بلکہ ایک کامیاب پیروڈی نگار کی حیثیت سے بھی خود کو منوالیا ہے۔ جہاں ان کے فن کا تعلق ہے یہ اکشاف، بہت پہلے ہو چکا ہے کہ وہ موجودہ دور کے اہم مزاح نگاروں میں سے ایک ہیں۔ تقریباً تمام بڑے تقدیم دوں نے ان کے ادبی مرتباً کو تسلیم کیا ہے۔ اتنا ہی نہیں بلکہ انہیں اردو کا بہتر نگار ڈشاں بھی کہا گیا ہے اور موجودہ طنز و مزاح کے دور کو دور یوسفی کہہ

کرادبی حلقوں میں ان کی پیداواری کی گئی ہے اور یہاں تک کی انہیں عہد چدید کا غالب بھی کہا گیا ہے۔

طنز و مزاح کے لیے بے عد ضروری بات یہ ہے کہ اسے پات کرنے اور کہنے کا فن آتا چاہئے۔ مشتاق احمد یوسفی اس فن سے بخوبی واقف ہیں۔ وہ بات سے بات نکالتے ہوئے سلسلہ آگے بڑھاتے ہیں۔ ان کے یہاں کہیں بھی ذہنی انتشار اور پر اگنہ خیالی نہیں دیکھنے کو ملتی ہے۔ ان کی باتیں مربوط اور تسلسل لیے ہوئے ہوتی ہیں۔ کہیں کسی کمی یا بے ترتیبی کا احساس تک نہیں ہوتا۔ بات سے بات پیدا کرنے کی وجہ سے ان کے بعض مضامین طویل اور بعض بے حد طویل ہیں لیکن آمد سمجھنے ہوئے انداز اور شفافتہ مزاح کی وجہ سے وہ قارئین کی توجہ سمیئے رہتے ہیں۔ طوالت بار خاطر نہیں ہوتی اور باتیں دل مودہ لیتی ہیں۔ دیکھنے اس بہتری آبرو وہ کسی طرح بڑھاتے ہیں:

”معتبر بن رگوں سے سنا ہے کہ حقہ پیتے سے تفکرات پاس نہیں پڑتے بلکہ میں تو یہ عرض کروں گا

کہ اگر تمباکو خراب ہو تو تفکرات ہی کیا موقوف کوئی بھی پاس نہیں پڑتا۔“ (تو نے پی ہی نہیں)

ایک دوسرا اقتباس دیکھئے۔ مرنے اور ڈوب مرنے میں کہیں بات پیدا کی گئی ہے۔

”مرحوم کا ایک شناسا اور سیرے پر وہی ان کے لڑکے کو صبر جمیل کی تلقین اور گول مول الفاظ میں ^{ثُم} البدل کی دعا دیتے ہوئے فرماتے تھے کہ بخوردار یہ مرحوم کے مرنے کے دن نہیں تھے حالانکہ پانچ منٹ پہلے یہی صاحب، جی ہاں یہی صاحب مجھ سے کہہ رہے تھے کہ مرحوم نے پانچ سال قبل دونوں بیویوں کو اپنے تیسرے سہرے کی بہاریں دکھائیں تھیں اور یہ ان کے مرنے کے نہیں ڈوب مرنے کے دن تھے۔“ (ہوئے مر کے جو ہم رسوا)

مشتاق احمد یوسفی کا مطالعہ کا نات گہرائی اور گیرائی کا حامل ہے۔ انہوں نے زندگی کے مختلف پہلوؤں کا بڑی باریک بینی کے ساتھ جائزہ لیا ہے۔ ادبی، معاشری، سیاسی، معاشرتی اور تہذیبی موضوعات پر انہوں نے دل کھول کر لکھا ہے۔ کہیں طنز ہے، کہیں مزاح اور کہیں دونوں کا امتراح! لیکن جہاں صرف طنز ہے یا طنز یہ پلہ بھاری ہے وہاں نہ تا صحاتہ انداز ہے اور نہ تھنی محسوس ہوتی ہے۔ ان کے یہاں ^{تھیت} یا پھکڑ پن کا شاہپتک نہیں ہے بلکہ ہر جگہ رکھ رکھا اور خوش ^{سچتی} دیکھنے کو ملتی ہے۔

گریش کرنا ڈھنے: ہندوستانی تھیٹر کا ایک اہم فنکار

☆ ڈاکٹر محمد گلام

(ایسوی ایٹ پروفسر، شعبہ اردو، دہلی یونیورسٹی، دہلی)

بیسویں صدی میں ہندوستان میں ڈراما کی صورت حال پر نظر ڈالتے ہیں تو پہلے نصف میں جگ آزادی میں سرگرم شمولیت کا احساس ہوتا ہے۔ ابتدائیں پارسی تھیٹر کا اویں مقصد تجارت رہا لیکن بعد میں با مقصد تھیٹر کے ساتھ ساتھ تحریک آزادی کے سپاہیوں کے ساتھ قدم سے قدم لے کر چلتا ہوا دھھائی دیا۔ پارسی تھیٹر کے آخری زمانے کے ڈرامے (Indian People's Theatre Association IPTA) اور پڑھوی تھیٹر نے کارہائے نمایاں انجام دیا۔ ہندوستان کی آزادی کے بعد بھی ابتدائی زمانے میں IPTA اور پڑھوی تھیٹر نے ہندوستان میں تھیٹر کی مضبوط پڑیا درکھی جس کی پیروی کرتے ہوئے دوسرے ڈراما گروپ سرگرم ہوئے۔ یہاں تک کہ ڈراما اسکول اور رپری کا قیام عمل میں آیا۔ آزادی کے بعد کے اسی دور میں موہن راکیش (ہندی)، پاڈل سرکار (بنگلہ) اور وجہ تندولکر (مراٹھی) کے ساتھ ہندوستان کے معتبر ڈرامانگار، اہم شاعر، بہترین اداکار، قابل تقیید ہدایتکار، قابل احترام تھا اور ستر جم گریش کرنا ڈھنی قلم سنبھالے ہوئے نظر آتے ہیں۔

19 مئی، 1938 کو کوئن کے علاقے مٹھیرن، بمبئی پریسٹی (موجودہ مہاراشٹر) میں پیدا ہونے والے گریش کرنا ڈھنے کے پارے میں کون جاتا تھا کہ وہ اپنی مادری زبان اور اپنی ریاستی زبان یعنی مراٹھی کے بجائے نظر میں ادبی شہر پارہ تخلیق کرے گا۔ ہالا گریش کرنا ڈھنے خود یہ خواب ضرور دیکھا تھا کہ وہ عالمی سطح پر اپنا مقام پیدا کرے گا اور انہوں نے مادری یا ریاستی زبان میں نہیں تو کھڑا اونگریزی زبان کے ذریعے ضرور اس مقام کیک پہنچے۔ آزادی کے بعد کے ڈرامانگاروں میں گریش کرنا ڈھنے کی شرف حاصل ہے کہ world Theatre Day کے موقع پر پوری دنیا کو پیغام دے۔ 2002 کے عالمی یوم تھیٹر کے دن انھیں پیغام دینے کے لیے کہا گیا اور انہوں نے اپنے پیغام میں ہندوستانی ڈرامے کی اہمیت اور اس کی ضرورت پر زور دیتے ہوئے ہندوستان میں ڈرامے کی بالکل ابتدائی کا وشوں کا

تفصیل سے ذکر کیا۔ تھیٹر سے وابستہ فنکاروں کو امن عالم کے لیے کام کرنے کی تلقین کی۔ اس پیغام سے یہ معلوم ہوا کہ وہ ماضی کے راستے سے حال گوریافت گرتا چاہتے تھے اور انہوں نے اسے نہایت سلیقے اور کامیابی سے حاصل کیا۔ ہم دیکھتے ہیں کہ حال میں جو کچھ بھی وقوع پذیر ہوا اس پر انہوں نے نہ صرف لکھا بلکہ بلا خوف انہمار بھی کیا۔ یہاں تک کہ 2012 کے بمبئی لیٹری فیسٹیوں میں طے شدہ موضوع کے بجائے ہندوستان کی موجودہ سماجی، ثقافتی، ادیٰ اور سیاسی صورت حال پر لگ پیٹ کے بغیر اپنی بات رکھی۔ اس کا اثر بھی ہوا اور ادبی اور ثقافتی تنظیمیں ان کی حمایت میں سامنے آئیں۔

گرلش کرتا د کے ڈراموں پر نظر ڈالی جائے تو معلوم ہوتا ہے کہ انہوں نے کنز زبان میں کم و بیش پندرہ ڈرامے لکھے جنھیں انہوں نے خود انگریزی میں نقل کیا اور بعد میں نہ صرف ہندوستان کی مختلف زبانوں میں نقل کر کے کھلا آگیا بلکہ عالمی سطح پر ان کے ڈراموں کو پیش کیا گیا اور سراہا گیا۔ ان کے انگریزی میں ترجمہ شدہ تمام ڈرامے آس فورڈ یونیورسٹی پر لیس سے شائع ہوئے ہیں۔

ان کا پہلا ڈrama یک بابی تھا جسے انہوں نے 'ما نیشادھ' (Maa Nishaadha) کے نام سے تحریر کیا تھا لیکن ان کو بحیثیت ڈرامانگار پہچان 1961 میں لکھے ڈrama 'بیاتی' سے ملی۔ جب اس ڈrama کو اسٹچ کیا گیا تو ڈrama کے تجھید ناظرین کے ساتھ ساتھ تقدیمکاروں کی توجہ بھی ان کی جانب مبذول ہوئی۔ گرتاڈاپنی و راشٹ کو سینے سے لگا کر موجودہ دور کو دیکھنے کا فن جانتے تھے۔ بھی وجہ ہے کہ اس ڈرامے کا تاتا باتا مہابھارت کے کرداروں کے ارد گرد تیار کیا تھا لیکن اسے پیش کرتے ہوئے اپنے دور خصوصاً اس وقت کے ہندوستان کو پس منظر میں رکھا۔ پادشاہ بیاتی، جو پانڈوؤں کے آبا و اجداد میں سے تھے، کو شنکرا چاریہ کے شراب کی وجہ سے وقت سے پہلے ضعیفی کا سامنا کرنا پڑتا ہے۔ بیاتی نے اپنے بیٹوں سے ان کی جوانی میں سے کچھ حصہ دیئے کو کہا۔ سوائے ایک بیٹے کے اور کوئی تیار نہیں ہوا۔ گویا ڈرامانگار نے مہابھارت کے ان کرداروں کی مدد سے زندگی کی ستم ظریفی کا مضمکہ اڑایا ہے۔ اس ڈرامے کے اسٹچ ہوتے ہیں مختلف زبانوں کے شاگین تھیٹر نے اس کا ترجمہ اپنی اپنی زبانوں میں کرنے کے بعد کم و بیش رے ہندوستان میں اسٹچ بھی کیا گیا۔ ہندوستانی زبان میں اس ڈرامے کو اپنے زمانے کے مشہور و معروف کا دیو دو بے نے ڈھالا جس کی پیش کش میں امریش پوری مرکزی کردار میں نظر آئے۔ گویا گرلش کرتاڈ کو محض 23 س کی عمر میں نہ صرف ڈrama لکھنے کا ہر آگیا تھا بلکہ ہندوستانی کی تاریخ کا بھی خاطر خواہ علم حاصل ہو گیا تھا۔ لیکن انھیں اہم

ڈراما نگار کے طور پر شناخت دلانے کا کام 1964 میں لکھا ڈراما "تعلق" نے کیا۔

آزادی کے بعد کے دور کو دیکھتے ہیں تو معلوم ہوتا ہے کہ یہ دور تذبذب اور کشمکش کا ہے۔ ہندوستان کا شہری اور حکمران اپنے وجود کے بھر ان کا شکار ہے۔ ایسے میں کرتاؤ نے ہندوستانی کی تاریخ سے ایک ایسے کردار کا انتخاب کرتا چاہتے تھے جو نفسیاتی اور فلسفیانہ تازعات میں بند کرداروں کے ذریعہ جدید انسان کے وجود کو نظر رکھتا ہے۔ اور انھیں یہ کردار اسے دہلی کے 14 ویں صدی کے سلطان، محمد بن تغلق کی شکل میں مل گیا۔ یہ ڈراما نہ صرف تغلق کی شخصیت اور رویہ کو پیش کرتا ہے بلکہ نہرو کے عہد کا ایک بیانیہ بھی ہے جس کی شروعات ایک خاص نظریے کے تحت ہوتی تھی اور اس کا خاتمہ بھی جلد ہو گیا۔ اس ڈرامے نے 26 برس کے گریٹ کرتاؤ کو ہندوستانی تھیکر کا روشن ستارہ ثابت کر دیا۔ اس ڈرامے کے بی وی کارت کے ادو ترجمہ کو دہلی قلعہ میں اس زمانے کے بڑے بڑیت کار اپراہیم القاضی کی میں نیشنل اسکول آف ڈراما پیپری میں نیشنل اسکول آف ڈراما پیپری میں اہتمام کے ساتھ پیش کیا تھا۔ اس پیش کش نے ہندوستانی رنگ میں کئی اہم اثرات مرتب دشاد محمد بن تغلق کے کردار میں ادا کار منور سنگھ کی ادا کاری کی مثال آج بھی دی جاتی ہے اور تھیکر سے وابستہ ادا کار اس کی تغلق کرنے میں فخر محسوس کرتے ہوئے اسے ادا کاری کا نکتہ عروج مانتے ہیں۔ بالکل دیسے ہی جیسے اکبر کا نام لیا جائے اور پتوی راج کپور آنکھوں کے سامنے ہوں، غالب کا نام لیتے ہیں نصیر الدین شاہ اور سلیم کی شکل میں دلیپ کمار سامنے ہوں۔ ڈراما تغلق کو کنٹ اور اردو کے ساتھ ساتھ ہندوستان کی مختلف زبانوں میں معتبر بڑایت کاروں نے مختلف زمانے میں پیش کیا جن میں پرستا، شیما منند جالان، دیش ٹھا کرو غیرہ اہمیت کے حامل ہیں۔

ڈراما تغلق کی کامیابی کے بعد گریٹ کرتاؤ نے اکسفورڈ یونیورسٹی پر یہیں کی نوکری چھوڑ دی۔ انھی یہ محسوس ہو رہا تھا کہ نوکری ان کی تعلیمی زندگی میں حائل ہو رہی ہے اس لیے اب وہ آزاد اس طور پر صرف پڑھنا اور لکھنا چاہتے تھے۔ اس دوران انھوں نے ہندوستانی ادب کے ساتھ ساتھ غیر ممالک کے ادب کا مطالعہ کیا۔ ان میں سے تھامس مان (Thomas Mann) کا 1940 میں لکھا تاول "ٹرانسپوزڈ" ہیڈس (The Transposed Heads) نے انھیں بہت ممتاز کیا۔ اس تاول کے مرکزی خیال اور کھا سرت سماگر کے قصے کو موضوع پڑھا گریٹ کرتاؤ نے 1972 میں ڈراما ہیودن، لکھا کرتاؤ کو ہندوستانی مل گندھر اور پیکش گان سے پیش کیا ہے اسے بے حد لگا و تھا۔ وہ بچپن سے ان کی کہا یاں سننے کے ساتھ ساتھ اسے دیکھتے آئے تھے۔ انھوں نے ان سب کا استعمال اس

ڈرامے میں کیا۔ یہ ڈراما بھی بہت مقبول ہوا اور ہندوستان کی کئی زبانوں میں منتقل ہو کر سطح کی زینت بنا۔ اس کا ایک ترجمہ ہر من میں بھی کیا گیا جسے جیا مہتا کی پڑائیت میں ڈوپے نیشنل تھیر، ویمار میں کھیا گیا۔

اس کے بعد انہوں نے 1977 میں ڈراما 'نجوملنگا' لکھا۔ اس ڈرامے کا ترجمہ بسو رائے نے بنگلہ زبان میں جامنی کے نام سے کیا ہے کیا بار کھیا گیا اور 2007 میں شائع ہوا۔ اس کے بعد انہوں نے ڈراما 'ہننا ہو چکا' 1980 میں لکھا۔ اسے بملی کے نام سے بھی کھیا گیا۔ ان دونوں ڈراموں کو وہ مقبولیت نہیں ملی جو اس سے پہلے لکھے ڈراموں کو ملی تھی۔ ڈراما 'بلی' کے آٹھ سال بعد انہوں نے اپنا مشہور و معروف ڈراما 'ٹاگ' منڈل 1988 میں لکھا۔ یہ ڈراما ایک لوک کہانی پر مبنی ہے۔ اس ڈراما پر انھیں 1989 کا گرناٹک ساہتیہ اکیڈمی ایوارڈ سے نواز گیا۔ اس ڈرامے کو Garland Wright J. کی پڑائیت میں Guthrie Theatre, Minneapolis کی تیسیوں سالگرہ کے جشن کے موقع پر کھیا گیا۔ اس ڈرامے کو نہ صرف نئے بلکہ ہندوستان کی کئی زبانوں میں منتقل کر کے پار پا رکھیا جاتا رہا ہے۔

ڈرامے کے اہم ڈراموں میں 'تیلے ٹھڈا' کا بھی شمار ہوتا ہے۔ اسے 1990 میں پہلی بار سطح کیا گیا۔ اس کے بعد نوں کے ساتھ ساتھ ہندی میں رکت کلیاں کے نام سے رام گوپاں بجانج ترجمہ کیا۔ اس ترجمہ سے اہم القاضی نیشنل اسکول آف ڈراما کی رپرٹری کے لیے تیار کیا اور اہتمام کے ساتھ کھیلا۔ اس کے بعد انہوں نے 1995 ڈراما 'گنی مٹومالا' لکھا۔ یہ ڈراما بھی ہندوستانی ڈراما رتھ میں سنگ میں ثابت ہوا۔ اس ڈرامے میں بارہویں صدی کی ایک بنیاد پرست احتجاج اور اصلاح کے پس منظر میں موجودہ دور کے گرناٹک کے مسائل کو پیش کرنے کی کامیاب کوشش کی گئی ہے۔ یہی وجہ ہے کہ نہ صرف گرناٹک میں اس ڈرامے کو بہت سریا گیا بلکہ پورے ہندوستان میں اس کا استقبال کیا گیا اور اس کو مختلف زبانوں میں منتقل کر کے کھیا گیا۔

ان ڈراموں کے بعد بھی انہوں نے کئی اہم ڈرامے لکھے لیکن ان میں سے جس ڈرامے کا ذکر کثرت سے کیا گیا اور ان کو کئی بار کھیلا بھی گیا وہ ہے 'ٹیپو سلطان کنڈا کنا سو' (ٹیپو سلطان کا خواب)۔ اس کا ترجمہ بھی ہوا اور اسے کھیلا بھی گیا۔ اس کے بعد 2006 میں 'اوڈا کالو' جسے ہندی میں 'بکھرے بمب' کے نام سے کھیا گیا۔ اسی سال انہوں نے ڈراما 'مادھوے ابم' اور 2012 ڈراما 'فلوورس' (Flowers) اور ڈراما 'Benda Kaalu on

‘لکھا۔ انھوں نے اپنا آخری ڈراما رکٹش ٹائلی، 2018 میں سپر قلم کیا۔ اس کے بعد وہ بیمار پڑ گئے طویل بیماری کے بعد متعدد اعضا کی خرابی کی وجہ سے گرتاڑ کا 10 جون 2019 کو بنگلور میں 81 سال کی عمر میں انتقال ہو گیا۔

ڈکٹ کم و بیش تمام ڈرامے ایک سے زیادہ زبانوں میں ترجمہ ہوئے۔ ان میں سے پیشتر ڈراموں کا ن جمہ انھوں نے خود کیا۔ ان کے جن ڈراموں کو اکسفورڈ یونیورسٹی پر لیں نے شائع کیا ان میں ’Bali‘، ’Fire and the Rain‘، ’Nagamandala‘، ’Yayati‘، ’Hayvadan‘، ’Tughlaq‘ اور Boiled Beans on Toast، Wedding Album، Tale Danda، The Sacrifice Crossing to Talikota اہمیت کے حامل ہیں۔ اس کے علاوہ ان کے چندہ ڈراموں کو اکسفورڈ یونیورسٹی پر لیں نے ہی دو جلدوں میں شائع کیا ہے۔ گریٹ کرتاڑ تو ہمارے درمیان نہیں ہیں لیکن ان کے یہ ڈرامے ان کو زندہ رکھنے کے لیے کافی ہیں۔

گریٹ کرتاڑ نہ صرف ہندوستانی ڈراما کی ایک اہم شخصیت تھے بلکہ ہندوستانی فلم اور ٹیلی ویژن کا بھی بڑا نام تھا۔ انھوں نے ہندوستان کی مختلف زبانوں میں بننے والی فلموں میں بہترین اداکاری کی تو ٹیلی ویژن کے لیے مختلف پروگرام بنانے کے ساتھ ساتھ ان کو پیش کرنے کے فرائض بھی انجام دیے۔ یہ تمام پروگرام نہ صرف میڈیا کے لیے ترنگ پوائنٹ ہیں بلکہ آنے والی نسلوں کے لیے مثالی ہیں۔ ان کی فلمی ترینگ کی بھی نہایت اہم ہے۔ کم و بیش ایک سو کھڑ، مراثی اور ہندی فلموں میں اداکاری کے ساتھ ساتھ ہدایت کاری اور اسکرپٹ نگاری کے کام بھی انجام دئے۔ فلم اور ٹیلی ویژن کے حوالے سے جتنے انعام و اکرام ہیں، خواہ وہ اداکاری کا ہو یا ہدایت کاری کا، وہ اسکرپٹ نگاری کا ہو یا مکالمہ نگاری کا، کم و بیش تمام طرح کے ایوارڈ سے انھیں نوازا جا چکا ہے۔ کئی اہم علمی، ادبی اور ثقافتی اداروں کی سرپرستی کی ذمہ داری انھیں سونپی گئی تھی جسے انھوں نے نہ صرف نہایت خوش اسلوبی سے انجام دیا بلکہ ان کی سرپرستی میں ادارے اور تنظیم نے تھا یا اس کام انجام دیے۔ ان میں پونے کا فلم اور ٹیلی ویژن انسٹی ٹیوٹ کے ائمکٹر، اور سنگت ناگک اکاڈمی کے چیرین کی ذمہ داری بھی شامل ہے۔ انھوں نے ہندوستانی ہائی کمیشن، لندن میں (2003-2000) میں نہرو ہسپٹر کے ائمکٹر اور روزی ثقافت کی حیثیت سے خدمات انجام دیں۔ 1987-1988 کے دوران، وہ شکا گو یونیورسٹی میں بطور مہماں پروفسر اور فلبرائٹ ڈرامہ نگار کے طور پر خدمات انجام دی۔ شکا گو میں

اپنے قیام کے دوران انھوں نے ڈراما ناگ منڈل کے انگریزی ترجمہ کا دراللہ پریمیز مینپولیس کے گورنی تھیٹر میں ہوتے ہوئے دیکھا۔ کسی ڈرامانگار کے لیے اس سے زیادہ حوصلہ افزایا ت اور کیا ہو سکتی ہے۔ اس سے یہ ثابت ہوتا ہے کہ ان کے ڈرامے کی اہمیت نہ صرف ہندوستان میں تھی بلکہ عالمی تھیٹر میں بھی ان کا ڈراما مقبول تھا اور ان کے ترجمہ شدہ ڈرامے کھیلے جاتے رہے ہیں۔ ان کی خدمات کا اعتراف کرتے ہوئے انھیں 1998 میں ہندوستان کے سب سے بڑے ادبی ایوارڈ گیان پیٹھ سے سرفراز کیا گیا۔ حکومت ہند نے ان کی خدمات کا اعتراف کرتے ہوئے 1972 میں ٹکٹیت ناگ اکیڈمی ایوارڈ، اس کے بعد 1974 میں پدم شری اور پھر 1992 میں پدم بھوشن سے نوازا۔ 1994 میں انھیں ساہتیہ اکیڈمی انعام سے بھی نوازا گیا۔

گریٹ کرناڈ نے کم و بیش سائٹھ برس تک ہندوستانی ڈرامے اور ٹلی ویژن کی خدمت کی۔ ان کے ڈراموں کو پیش کرنے کے لیے ابراہیم القاضی، بی وی کارت، یونیورسٹی، سینما دیو دو بے، وجیا مہتا، شیما منند جالان، ایل الایتا اور ظفر محی الدین جیسے ہندوستان کے بہترین کار ملتوں کے ڈرامے ملک کے طول و عرض میں کم و بیش تمام زبانوں میں منتقل ہو کر سطح کیے گئے۔ گریٹ کرناڈ ہندوستانی تھیٹر کی اکتوپی ایسی شخصیت ہیں جنھوں نے تھیٹر، فلم اور ٹلی ویژن تینوں کے لیے قابل ذکر اور مسلسل کام کیا ہے۔ انھوں نے اپنی بات عوام کے درمیان رکھتے میں بھی جھجک محسوس نہیں کی یہی وجہ ہے کہ اپنے اپنے موت کی دھمکی تک دی گئی لیکن انھوں نے بھی اس کی پروادہ نہیں کی۔ وہ ہمیشہ اپنی باتوں کو اکثر اپنے فن کے ذریعے مضبوطی سے رکھا تو کبھی مجلسوں میں تقریر کے ذریعے اور کبھی مضامین کی شکل میں تحریر کیے۔ ان کے ڈراموں اور فلموں کو دیکھنے اور سراہنے والے ناظرین کی تعداد کا اندازہ لگانا مشکل ہے تو ان کے ڈراموں کے مطالعے اور ان پر سمجھدگی سے لکھنے والوں کی تعداد بھی کافی ہے۔ ان کے ڈراموں پر نہ صرف ہندوستان کی مختلف زبانوں میں لکھا گیا بلکہ عالمی سطح پر مختلف ممالک میں اس پر تحقیقی و تقدیری کام بھی ہوئے۔ ان کے ڈراموں کی مانند ان کی فلموں کو بھی غیر ممالک میں سراہا گیا۔ گریٹ کرناڈ کا جانا نہ صرف ہندوستان کے لئے ایک ایسا نقصان ہے بلکہ فلمی دنیا میں بھی اس کی پھرپائی مشکل ہے۔ اس کے جانے کا غم ہندوستان میں ہی نہیں بلکہ پوری دنیا میں منایا گیا اور کیوں نہ منایا جائے کہ:

بڑی مشکل ہوتا ہے چون میں دیدہ ور پیدا

اقبال: اپنے خطوط کے آئینے میں

☆ نذرانہ شفیع (علی گڑھ)

کسی برگزیدہ شخص کا مکتب ایک تحریر ہی نہیں بلکہ وہ ایک ایسے صاف و شفاف آئینے کی حیثیت بھی رکھتا ہے جس سے صاحب تحریر کی شخصیت اپنی تمام تر خوبیوں اور خامیوں کے ساتھ نہایاں ہو جاتی ہے۔ اسی طرح اگر خطوط کسی ادیب، عالم، شاعر اور دانشور کے ہوں تو ان کی علمی، ادبی اور ایجادی اہمیت ہو جاتی ہے اور ایسے خطوط مکتب نگار کے بہت سے گوشوں کو منور کرتے ہیں ادیبوں، عالموں، دانشوروں اور شاعروں کے خطوط کے ذریعے جہاں ان کی شخصیت اور علمی کاوشوں سے متعلق معلومات فراہم ہوتی ہیں، وہیں ان سے اجتماعی زندگی کے مختلف مسائل کی اصلاح اور ترقی میں رہنمائی بھی حاصل ہو جاتی ہے اردو میں ہی نہیں بلکہ عالمی ادب میں بھی ایسے بے شمار خطوط کا ذخیرہ موجود ہے جس کا مطالعہ ادب پارے کی حیثیت کیا جاتا چاہیے ادیبوں، عالموں، دانشوروں اور شاعروں نے اس صنف نظر میں گراں قدر اضافہ کیا جاتا ہے۔ علامہ اقبال کیا رد و خطوط کے کئی مجموعے شائع ہو چکے ہیں۔ جن میں سے کچھ کتابیں کلیات پر مشتمل ہیں اور کچھ کسی مخصوص اشخاص سے متعلق ہیں یعنی ان اشخاص سے متعلق خطوط کی تعداد زیاد ہے اسی لیے ان خطوط کو الگ کر کے مجموعے کی شکل دے دی گئی ہے۔

ان میں شیخ عطاء اللہ کا مرتب کردہ ”اقبال نامہ“ دو حصوں میں ۱۹۳۲ء اور ۱۹۵۱ء میں شائع کیے۔ ۱۹۳۲ء میں ڈاکٹر محی الدین زور نے ”شاد اقبال“ کے نام سے ان خطوط کو ترتیب دیا جو علماً مہ اقبال نے مہاراچہ کش پر شاد کو لکھے تھے۔ ۱۹۴۶ء میں ڈاکٹر سید نذرین عیازی نے ”مکتبات اقبال“ بنا میا زالدین خان ۱۹۵۳ء میں شائع کیے۔ اقبال اکادمی نے ”مکتبات اقبال“ بنا میا زالدین خان ۱۹۵۳ء میں شائع کیے۔ ۱۹۶۷ء میں اقبال اکادمی کراچی نے ”انوار اقبال“ کے نام سے ان خطوط کو لکھا کر کے شائع کیا جو علامہ نے وقتاً فوتاً پڑے احباب اور عصر ادیبوں اور شاعروں کو لکھتے تھے۔ ۱۹۶۹ء میں ”مکاتیب اقبال بنام گرامی“ اور ”مطالعہ مکاتیب اقبال“ منظر عام پر آئیں۔ ۱۹۷۷ء میں ”روح مکاتیب اقبال“ شائع ہوئی۔ سید مظفر حسین بہنی نے ۱۹۹۱ء میں ”کلیات مکاتیب اقبال“ کے نام سے اقبال کے خطوط کو کئی جلدیوں میں

مرتب کیا۔ موضوعات کے اعتبار سے خطوط اقبال کو تین حصوں میں تقسیم کیا جا سکتا ہے۔

اول:۔ وہ خطوط جن میں فلسفیانہ افکار اور نظریات، عالم گیر مسائل اور شاعری کے لوازمات سے بحث کی گئی ہے۔

دوم:۔ وہ مکاتیب ہیں جن میں اقبال نے اپنے سفر کے حالات، مختلف شہروں اور جگہوں میں قیام کے دوران موسਮ کی کیفیت، اپنی شعری تخلیقات و تصنیفات سے متعلق تفصیلات اور مفکرین کے نظریات کا ذکر کیا گیا ہے۔

سوم:۔ وہ خطوط ہیں جن سے اقبال کی زندگی، پسند و پسند اور ذاتی و شخصیوں کا اندازہ لگایا جا سکتا ہے۔

جب ہم اقبال کے خطوط کا مطالعہ کرتے ہیں تو یہ اندازہ ہوتا ہے کہ اقبال کے افکار و تصورات کی تفہیم میں ان کے خطوط بے حد معاون و عارفانہ بحث ہے۔ ان کے خطوط اور اسرار خودی، مرد موسمن کا تصور، مسئلہ جر و قدر اور ان کے عشق رسول نبی کے نظریات میں تکمیل ہوتا ہے۔ اس لیے اگر یہ کہا جائیے تو کوئی تعلیمات نہ ہوگی کہ ان کے خطوط کو کسی خاص مسئلے تک محدود نہیں کیا جا سکتا ہے۔ یہی وجہ ہے کہ خودی سے متعلق ذیل کے دو اقتباسات میں اقبال کے یہاں پہیادی تصور خودی اور تصور کے موضوع پر ان کے تصورات کا بہترین انہصار ہوتا ہے:

”یہی تحریروں میں خودی کا لفظ دو معنوں میں مستعمل ہے اخلاقی اور ما بعد الطیعاتی“، ”بہر حال

حدود خودی کے تھیں کا نام شریعت اپنے قلب کی گہرائیوں میں محسوس کرنے کا نام طریقت ہے۔ جب احکام الہی خودی میں اس حد تک سراہیت کر جائیے تو زندگی کی اس کیفیت کو بعض اکابر صوفیائے اسلام نے فنا کہا ہے اور بعض نے اسی کا نام بقار کھا ہے لیکن پندی اور ایمانی صوفیہ میں سے اکثر نے فنا کی تفسیر و حد اثیت اور پدھمت کے زیر اثر کی ہے جس کا نتیجہ یہ ہوا کہ مسلمان اس وقت عملی اعتبار سے کارہ محض ہے۔“ ۱

اس اقتباس سے پتہ چلتا ہے کہ علامہ اقبال اپنے فلسفہ و نظریت کو تصور کی روشنی میں دیکھنا اور دکھانا چاہتے ہیں اور یہ بات خاص طور پر بتاتا چاہتے ہیں کہ مسلمانوں کے تصور پر پدھمت کے اثرات سے کس قدر منفی اثرات مرتب کیے اور مسلمانوں کو بے عمل کے بنانے اور خودی سے محروم کرنے میں بعض صوفیا کے افکار نے مسلمانوں کو بے عمل بنانے میں کیا کردار ادا کیا۔

اقبال محض اس فلسفہ اور فکر کو اہمیت دیتے ہیں جس میں تحرک اور اثبات موجود ہو۔ مگر ان کے یہاں ہر فلسفہ اسلام کے ساتھ میں داخل کرائی نئی صورت اختیار کر لیتا ہے ان کے نزدیک اسلام ایک ایسا نظریہ حیات ہے۔ جس

میں سیاسی، معاشری، وطنی و بین الاقوامی مسائل کا حل مستقل طور پر تلاش کیا جا سکتا ہے۔ آل احمد سرور کے نام ایک خط میں علامہ کے نام کو بخوبی دیکھا جا سکتا ہے:

”وکیقہ فاشرزم زمانہ حال کے کوئی اور ازم حقیقت نہیں رکھتے میرے عقیدے کی رو سے صرف اسلام ہی حقیقت ہے۔ جو بنی نوئی انسان کے لیے ہر نقطہ نگاہ سے موجب تجھات ہو سکتی ہے قدر اپنے نظر سے پہلے حقائق اسلامیہ کا مطالعہ کریں تو آپ انھیں تائج تک پہنچیں جن تک میں پہنچا ہوں اس صورت میں غالباً آپ کے شکوہ تمام کے تمام رفع ہو جائیں۔“ ۲

شروع شروع میں اقبال تصور قومیت کے علم بردار معلوم ہوتے ہیں مگر غیر ملکی سفر اور عالم اسلام کی وحدت کے تصور کے تحت ان کے تصور قومیت میں سب سے بڑی تبدیلی یہ آئی کہ وہ ملکوں کی جغرافیائی حد بندیوں کو محمد و قومیت کے ہم معنی قرار دینے لگے جس کا اندازہ ان دو خطوط کے دو جملوں سے ہوتا ہے:

”ابتداء میں میں بھی قومیت پر اعتقاد رکھتا اور ہندوستان کی متحده قومیت کا خواب شاید سب سے پہلے میں نے دیکھا تھا لیکن تجربے اور خیالات کی وسعت نے میرے خیال میں تبدیلی کر دی اور اب قومیت میرے نزدیک مخفی ایک عارضی نظام ہے۔“ ۳

علامہ اقبال کے اشعار کے علاوہ بعض خطوط سے ۴ سے گہری عقیدت اور محبت کا اندازہ ہوتا ہے ان کے متعدد خطوط سے کئی مقامات پر عشق رسول کے واضح ثبوت ملتے ہیں۔ عشق رسول سے ان کی عقیدت کی انتہا کا اندازہ اس بات سے ہوتا ہے کہ ان کو آج بھی زندہ ہی تصور کرتے ہیں۔ ایک خط میں لکھتے ہیں:

”میرا عقیدہ یہ ہے کہ نبی کریم ﷺ زندہ ہیں اور اس زمانے کے لوگ بھی اسی طرح مستفیض ہو سکتے ہیں جس طرح صحابہ ہوا کرتے تھے لیکن اس زمانے میں تو اس قسم کے عقائد کا اظہار بھی اکثر دماغوں کو تا گوار ہو گا لیکن اس زمانے میں تو اس قسم کے عقائد کا اظہار بھی اکثر دماغوں کو تا گوار ہو گا، اس واسطے خاموش رہتا ہوں۔“ ۵

علامہ اقبال کے خطوط گو پاکستان میں شیخ عطاء اللہ نے اور ہندوستان میں مظہر حسین برلن نے بڑے جامع انداز میں جمع کر کے شائع کر رکھا ہے۔ ان دونوں مجموعوں میں علامہ کے لکھے ہوئے تقریباً ہر زمانے کے خطوط ملتے ہیں

ان کتابوں میں موجود خطوط کو اگر زمانی پس منظر میں غور سے پڑھا جائے تو ان سے اقبال کی شخصیت کی بھی بہت سی گھنیماں کھلتی ہوئی نظر آتی ہیں اور ان کی فکر اور فلسفے کے ارتقا کا بھی مذاہ ہوتا ہے۔

علامہ کے پارے میں جیسا کہ ہم سب کو معلوم ہے کہ انہوں نے فلسفے میں ریسٹرچ کی تھی اور اپنی تحقیق میں مشرق میں امت مسلمہ کی بے عملی، تقدیر پرستی اور تصوف کے ارتقاء کے پارے میں بعض بالکل نئی دریافتیں کی تھیں مگر ان فکری اور فلسفیانہ مسائل کے علاوہ ان کی شخصی اور ذاتی زندگی کے بھی بعض گوشے ایسے ہیں جن سے ان کا ہر قاری باخبر رہنا چاہتا ہے۔ اقبال کی زندگی بہت خوشنگوار نہیں تھی۔ وہ اپنی گھر بیوی زندگی سے بہت خوش اور مطمئن نہیں تھے اور وہ اپنے زمانے کی ایک بڑی دانش و رخا توں عظیمہ فیضی سے بھی تعلق خاطر رکھتے تھے۔ ان کے خطوط میں ایک جگہ یہ شعر بھی ملتا ہے جو علامہ نے عظیمہ فیضی کو لکھ کر پیش کیا تھا:

علام جوش جنوں میں ہے روکیا کیا کچھ کہیے کیا حکم ہے دیوانہ خواں یانہ بنوں

گھر ان تمام باتوں کے باوجود علامہ کو ایک شاعر اور ایک مفکر کی حیثیت سے جو مقام حاصل تھا وہ غیر معمولی تھا۔ ہم اس سلسلے میں سب نے اہم بات یہ ہے کہ وہ ایک حساس دل اور تخلیقی ذہن کے مالک تھے۔ ظاہر ہے کہ خلوص، صاف دلی اور بے ریائی کے بغیر کسی شخص کو وہ فکری اور علمی کمالات حاصل نہیں ہو سکتے جن کے وہ مالک تھے۔ علامہ کے بعض مبصروں نے عظیمہ فیضی سے ان کے تعلقات کی متعدد تو جیسیں کہیں جو عموماً مبینہ تھیں۔ اس میں کوئی شک نہیں کہ علامہ عظیمہ فیضی کی ذات اور طباعی کے قائل تھے اور اپنے ذاتی ریجیات کو ان کے خطوط میں بڑی صفائی سے کر دیتے ہیں۔ ایک خط میں خلوص اور بے ریائی کا ذکر کرتے ہوئے وہ رقم طراز ہیں:

”لوگ ریا کاری سے عقیدت رکھتے ہیں اسی کا احترام کرتے ہیں۔ میں ایک بے ریا زندگی سر کرتا ہوں اور منافقت سے کوسوں دور ہوں۔ اگر ریا کاری اور منافقت میرے لیے وجہ حصول احترام و عقیدت ہو سکتی ہے تو خدا کرے میں اس دنیا سے ایسا بے تعلق اور بیگانہ ہو جاؤں کہ میرے لیے ایک بھی آنکھ اٹک بارا اور ایک بھی زبان نوجہ خواں نہ ہو۔“ ۵

یہ خط علامہ نے عظیمہ بیگم کو اس وقت لکھا جب کہ عظیمہ بیگم نے اپنے خط میں اس بات پر اظہار افسوس کیا تھا کہ:

”شمایل ہندوستان میں اقبال کو عوام میں وہ عقیدت اور قدر و مشہرات حاصل نہیں

جس کے وہ حق دار ہیں،"

اس خط کی طرح ہی اقبال نے راجہ بے شن داس کے نام ایک خط میں اپنے دل کی کیفیت کا ذکر کرتے ہیں
اور اس طرح اپنے احوال بیان کرتے ہیں گویا وہ آئینے کے سامنے اپنے خود کلامی کر رہے ہوں:
”الحمد للہ کہ آئینہ دل گر در عرض سے پاک ہے۔ اقبال کا شعار ہمیشہ محبت و خلوص رہا ہے اور انشاء
اللہ رہے گا اغراض کا شانہ خلوص کو مسوم کر دیتا ہے۔ اور خلوص وہ چیز ہے کہ اس کو محفوظ و بے لوث
رکھنا بندہ درگاہ کی زندگی کا مقصود اعلیٰ و اسی ہے۔“ ۲

یوں تو عطیہ فیضی کے نام اقبال کے خطوط کو بڑی شہرت ملی گر عطیہ فیضی کے علاوہ ویکنائیت کے نام علماء کے
خطوط کو بھی بڑی اہمیت حاصل ہے جن سے اقبال کی شخصیت کے مختلف گوشوں پر رشتی پڑتی ہے۔ اندازہ ہوتا ہے کہ
(جنی) میں قیام کے دوران جوانہیں اپنی ٹیکر و یکینیات سے قربت کا موقع ملا اس قربت نے بھی قلبی لگاؤ کی
صورت اختیار کر لی تھی۔ ان خطوط سے ویکنائیت سے ان کے قلبی لگاؤ اور جرمتی کی یادوں کے ساتھ فکر معاش کے
اندیشوں کا بھی بھر پورا اندازہ ہوتا ہے سایک خط میں وہ ویکنائیت کو اس طرح لکھتے ہیں کہ:

” مجھے آپ کا خط موصول ہو گیا ہے۔ وہ یہ افسوس کی بات ہے کہ میں اپنی جنم زبان بھول
گیا ہوں، میں بہت مصروف تھا۔ اور زیادہ نہ سیکھ سکا آپ انگریزی کیوں نہیں سیکھتیں؟ میرے
لیے آپ کو لکھنا اور اپنے دل کی بات کہنا بہت آسان ہو جائے گا۔ میرا خیال تھا کہ میں ہائیل
براؤن کے راستے سفر کو سکوں گا۔ لیکن یہ ممکن نہ ہوا میرے لیے یہ قطعی لازم تھا کہ میں پانچ نومبر کو
اندن میں رہوں۔ پروفیسر آر انڈھ مصروف گئے ہیں اور میں عربی کا پروفیسر ہوا ہوں۔ میرے ذمے
ہفتے میں دو لکھر ہیں۔ میں زیادہ لکھنیں یا کہہ نہیں سکتا۔ آپ تصوّر کر سکتی ہیں کہ میرے باطن (؟)
میں کیا ہے۔ میری بہت بڑی خواہش یہ ہے کہ میں دوبارہ آپ سے بات کر سکوں اور آپ کو دیکھ
سکوں۔۔۔۔۔ لیکن میں نہیں جاتا کہ کیا کروں۔ جو شخص آپ سے دوستی کر چکا ہو۔ اس کے لیے
ممکن نہیں کہ آپ کے بغیر وہ جی سکے۔ براہ کرم میں نے جو لکھا ہے اس کے لیے مجھے معاف
فرمائیے۔ میں سمجھتا ہوں کہ آپ اس قسم کے اظہار جذبات کو پسند نہیں کرتیں۔“ ۳

” مجھے وہ وقت بخوبی یاد ہے جب میں نے گوئٹے کی شاعری آپ کے ساتھ پڑھی اور مجھے امید

ہے کہ آپ کو بھی مسر دھوں گے جب ہم روحانی طور سے دوسرے کے اس قدر قریب تھے اور ہوں کہ ہم اب بھی ایک دوسرے ہیں۔^۸ مذکورہ تمام یاتوں کے علاوہ علامہ کے ان خطوط کا ذکر نہ کیا جا لکل تشنہ رہے گی جن میں علامہ اپنی شاعری پر اپنے نظر کی رائے کو بڑی اہمیت دیا کرتے تھے اور وقار فتاپے اشعار صاف ذوق معاصرین کو مطالعہ کے لیے اکثر بھیجا کرتے تھے۔ اسی طرح کے خطوط میں ان کا ایک خط نواب حبیب الرحمن خان شروعی کے نام بھی ہے جس میں وہ ۱۹۱۳ کی طرف سے موصول ہونے والی تنقیدی رایے کا وہ خیر مقدم کرتے ہیں۔ علامہ کے الفاظ ہیں کہ: ”حقیقت یہ ہے کہ آج مجھے اپنے ٹوٹے پھولے اشعار کی داد ملی۔ آپ کا تہہ دل سے مشکور ہوں آپ لوگ نہ ہوں تو وہ ہم شعر کہنا ترک کر دیں۔ اگرچہ جلسے میں ہر طرف سے لوگ چہ معمول ان کی تعریف کرتے تھے مگر جو مزہ آپ کی داد سے ملا ہے اسے میرا دل ہی جاتا ہے آپ کا خط حفاظت سے صندوق میں بند کر دیا ہے۔ نظر ہانی کے وقت آپ کی تنقید سے فائدہ اٹھاؤں گا۔“^۹

اس کے علاوہ اقبال کے ایسے بھی خطوط ہیں جن میں انہوں نے اپنی تصانیف سے متعلق گفتگو کی ہے اور دوسرے مصنفین کی تصانیف پر اپنی رایے دی ہے۔ کہ ہم انھیں مختصر تبصرے بھی کہہ سکتے ہیں، جن سے بہت سے وضاحتی تکتے برآمد ہوتے ہیں۔ اس کے علاوہ ایسے خطوط بھی دستیاب ہیں جن میں انہوں نے شعرو شاعری کی خصوصیت، ماہیت اور اہمیت پر روشنی ڈالی ہے یا غالباً بیدل، رومی اور سنسنی جیسے شعرا کی شاعرانہ خصوصیت پر گفتگو کی ہے۔ شعرو شاعری کی ماہیت سے متعلق ایک خط کا اقتباس ملاحظہ کیا جاسکتا ہے:

”جذبات انسانی کی تخلیق یا بیداری کے کئی ذرائع ہیں جن میں سے ایک شعر بھی ہے اور شعر کا تخلیق اور ایقاطی اثر اس کے مطالب و معانی کی وجہ سے نہیں بلکہ اس میں شعری زبان اور زبان کے الفاظ کی صوت اور طرز اکو بھی بڑا دخل ہے۔“^{۱۰}

اقبال نے اپنے خطوط میں علمی و ادبی اور مذہبی موضوعات کے علاوہ سیاسی، سماجی صورت حال کو بھی پیش نظر رکھا ہے۔ جن کے مطالعے سے اندازہ ہوتا ہے کہ اقبال نے خطوط نگاری کو کسی خاص موضوع یا مسئلے تک محدود نہیں رکھا۔ ایک خط میں عطیہ فیضی کو بگال کے سلسلے میں لکھتے ہیں کہ:

”بُنگال کی تقسیم۔۔۔ مسلم بُنگال کی ہندو بُنگال سے علیحدگی۔ بُنگالی ہندو کے خیال میں ایک کاری زخم تھا جو حکومت نے بُنگالی قومیت کے قلب پر لگایا۔۔۔ دارالسلطنت قرار دے کر اپنے فیصلہ کی خود ہی کمال ہوشیاری سے تشنیخ بھی کر دی۔ بُنگالی سمجھتا ہے جیسے اسی کی روی لیکن اسے نظر نہیں آتا کہ اس کی اہمیت گھٹا کر صفر کر دی گئی ہے۔ اس مسئلہ سے متعلق دو شعر ہو گئے ہیں۔

مندل زخم دل بُنگال آخر ہو گیا
وہ جو تھی پہلے تمیز کا فرد مومن گئی
تاج شاہی آج ملکتے سے دہلی آگیا
مل گئی یا بُو کو جوتی اور پگڑی چھن گئی ॥

اقبال نے وقتاً فتاً کشمیر اور کشمیری عوام کے بارے میں مشاہیر کشمیر کو بھی خطوط لکھے ہیں اور جو کہ اقبال کے ہم عصر بھی تھے۔ ان میں منشی محمد دین فوق، خاں صاحب منشی ساج الدین میر، ہم اور شاہ لوالی، شیخ محمد عبداللہ اور ڈاکٹر رفیع الدین کے نام قابل ذکر ہیں۔ اقبال نے ان خطوط میں کشمیری یا کشمیری باشندوں کے علاوہ کشمیری دانشوروں، علماء وادباء اور سیاستدانوں غرض تمام اہل ہنر و اصحاب فکر کو اپنے فکری اور فلسفی خیالات سے آگاہ کیا اور ان خطوط سے کشمیر کی تحریک آزادی کے بعض پہلوؤں سے آگاہی بھی حاصل ہو جاتی ہے۔ کیوں کہ اقبال نے کشمیری عوام کی آزادی اور حرمت کے لیے جس جذبہ اور جوش عمل سے کام لیا وہ قابل تعریف ہے۔ اقبال کے خطوط سے پتہ چلتا ہے کہ اقبال کشمیر کے معاملے میں صرف گفتار کے غازی ہی نہ رہے بلکہ انہوں نے سیاسیات کشمیر کے ابتدائی مراحل میں بڑھنے کا کر حصہ لیا۔ یہ خطوط تاریخی، سیاسی ادبی اور علمی و متساوی ریزات کی بھی حیثیت رکھتے ہیں۔ ایک خط میں شیخ محمد عبداللہ کو لکھتے ہیں کہ:

”مسلم کاغذ کشمیر کے اخبار پڑھ کر بہت خوشی ہوئی۔ مجھے یقین ہے کہ بزرگان کشمیر بہت جلد اپنے معاملات سلیمانیں گے۔ اس بات کے لیے میں ہر لحظہ مست بُدعا ہوں اور یقین رکھتا ہوں کہ اللہ تعالیٰ اپنے فضل و کرم سے آپ کی مسائی گوپا آور کرے گا۔ لیکن جو مختلف جماعتیں سننا ہے کہ بن گئی ہیں اور ان کا پاہمی اختلاف آپ کے مقاصد کی تکمیل میں بہت بڑی رکاوٹ ہو گا۔ ہم آہنگی ایک ایسی چیز ہے جو تمام سیاسی و تمدنی مشکلات کا علاج ہے۔ ۲

اقبال کے بیشتر خطوط ایسے ہیں جن سے اقبال کے شعر و ادب کا نظر یہ، معاصر شعراء سے ان کے روابط اور ساتھ ہی ساتھ اس ادبی کلچر کا بھی مر وجہ نقشہ مکمل طور پر واضح ہو جاتا ہے جو کہ اس وقت راجح تھا۔ ایک خط میں حاجی نواب محمد سعید علی خاں رسمی دتا ولی کو لکھتے ہیں کہ:

”آپ کی کتابیں اور خط کئی دنوں سے میری میز پر رکھا ہے۔ میں بجھے علاالت جواب نہ لکھ سکا۔ اس تاریخ کے لیے معافی کا خواستگار ہوں۔ حالات زمین یعنی جغرافیہ جو آپ نے مسلمان بیان کیا اور بچیوں کے لیے تالیف فرمایا ہے نہایت عمرہ رسالہ ہے اور میری رائے ناص میں ایک بہت بڑی کی کو پورا کر رکھا ہے۔ میں نے پار پار دیکھا ہے کہ مسلمان مستورات بوجہ جغرافیہ نہ جانے کے اخبار اچھی طرح سمجھنیں سکتیں۔ آپ کا رسالہ ان کے لیے ازبس مفید ہو گا۔ قطع نظر اس کے کہ ان کو موجودہ دنیا کے واقعات سمجھنے میں سہولت ہو گی، اس رسالہ کے مطالعہ سے ان کے وائرہ نظر میں وسعت بھی پیدا ہو گی۔ لڑکوں اور لڑکیوں کے لیے جو اسلامیہ سکول اس وقت موجود ہیں یا جو آئندہ بنائے جائیں ان میں اس جغرافیہ کی ترویج نہایت ضروری ہے۔ اللہ تعالیٰ آپ کو جزاۓ خیر دے کہ آپ اپنا بیش قیمت وقت ایسے ایسے رسائل کی تصییف و تالیف میں صرف فرماتے ہیں۔“ ۳۱

اقبال نے اپنے معاصرین کے کلام سے لطف اٹھانے کا ذکر بھی کیا ہے جس سے اقبال کے باذوق قاری ہونے کا ثبوت ملتا ہے اور اقبال کے بعض علمی و ادبی معاملات کو سمجھنے کا موقع بھی ملتا ہے۔ ایک خط میں ہشت لکتوں کو لکھتے ہیں:

”دیوان ہشت کی ایک کاپی جو آپ نے از راہ عنایت ارسال فرمائی موصول ہوئی۔ میں ایک عرصے سے آپ کے کلام کو شوق سے پڑھتا ہوں اور آپ کا غائبانہ مداہ ہوں دیوان قریباً سب کا سب پڑھا اور خوب لطف اٹھایا۔ ماشاء اللہ آپ کی طبیعت نہایت تیز ہے اور فی زمانہ بہت کم لوگ ایسا کہہ سکتے ہیں۔ آپ کی مضمون آفرینی اور ترکیبوں کی چستی خاص طور پر قبل داد ہیں۔ فارسی کلام بھی آپ کی طباعی کا ایک عمدہ نمونہ ہے۔ اخاصہ یہ ہے کہ ایک مستقل اثر پڑھنے والے کے دل پر چھوڑ جائے اور یہ بات آپ کے کلام میں موجود ہے۔“ ۳۲

اقبال کے نزدیک ان کی شاعری زبان دانی کے اظہار کا ذریعہ نہیں تھی۔ اس بات کا شہر تھا کہ اس زبان اس اختراع کر دہ ترا کیب کو قبول نہیں کریں گے لیکن اقبال اس اختراع کا جواز بھی پیش کرتے ہیں اور اہل زبان کی

۱۰ گواری کا جوازان کے نزدیک صرف یہ ہے کہ ان کے دل و دماغ ان الفاظ اور اکیب سے مانوس نہیں ہیں۔ سید سلیمان ندوی کو ایک خط میں لکھتے ہیں:

”بعض خیالات زمانہ حال کے فلسفیانہ نقطہ نظر کا تبیجہ ہیں ان کے ادا کرنے کے لیے الفاظ ہاتھ پر نہیں آتے اس واسطے مجبوراً تراکیب اختراع کرنی پڑتی ہے جو ضروری ہے کہ اہل زیان کو ناگوار ہو کر دل و دماغ اس سے مانوس نہیں ہیں“ ۱۵

اقبال کے بعض خطوط ایسے ہیں جن سے ان کے معاصر شاعر اے سے ادیا اے سے گھرے قلبی لگاؤ، دنی ہم آہنگی اور مختلف روابط کا علم ہوتا ہے۔ اس سلسلے کی ایک اہم شخصیت اکبرالہ آبادی کی ہے جن سے اقبال کا گھر قلبی رشتہ تھا۔ اقبال دل کی گھرائیوں سے اکبر کا احترام کرتے تھے۔ لاہور میں قیام کے دوران اقبال اپنے ان احباب و اقارب سے دور تھے جن سے وہ ذاتی غم اور گیرجگی امور کا تذکرہ کر سکتے۔ لہذا تہائی کے ان ایام میں عطیہ فیضی کے علاوہ واحد شخصیت اکبرالہ آبادی ہی تھے جن کو انہوں نے اپنا دیست چاٹا اور روداد دل ان کے سامنے ظاہر کی۔ اکبرالہ آبادی کو ایک خط میں لکھتے ہیں کہ:

طعنہ زن ہے ضبط اور لذت بڑی افشا میں ہے
بے کوئی مشکل سی مشکل میں راز داں کے واسطے

لارڈ بیکن کہتے ہیں ”جتنا بڑا شہر ہوتی ہی بڑی تہائی ہوئی ہے۔“ سو یہی حال میرا ہے۔ ۱۶

لاہور کی بستی میں کوئی ہدم دیکھنے نہیں۔۔۔ ہاں آپ کے خطوط جا ہمیرے پاس سب محفوظ ہیں بار بار پڑتا ہوں اور تہائی میں یہیجاں موش کا غذیہ نہیں ہوتے ہیں۔۔۔ آپ کی ملاقات کے لیے میرا دل ترپ رہا ہے۔ خدا جلد کوئی سامان پیدا کرے۔ کے

اقبال نے اردو اگلہ یزدی دونوں زبانوں میں خط لکھے۔ ان کی مراحلت نہ صرف بصریہ پر یا کے معاصرین سے تھی بلکہ سمندر پار کے اہل قلم سے بھی تھی۔ اس کے علاوہ معاشرے کے طبقے کے لوگ انھیں خط لکھا کرتے تھے اور اقبال تمام خطوط کا با قاعدگی سے ان کا جواب دیتے تھے۔ کئی خطوط میں اقبال نے اپنے اشعار کی تفہیم

کے لیے اشعار کے ساتھ ان کا انگریزی میں ترجمہ بھی لکھ دیا، مثلاً 7 جولائی ۱۹۱۱ء کے خط سے اقتباس ॥ حظہ فرمائے:

خندہ ہے ہر طسم غنچہ تمہید شکست
تو قبسم سے مری کلیوں کو ناخرم سمجھ
درد کے پانی سے ہے سرہنگی کشت سخن
فطرت شاعر کے آئینے میں جوہر غم سمجھ

"FOR THE TALISMAN OF BUD, SMILE IS THE BEGINING OF THE END
REGARDS MY BUDS TOTALLY UNWARE OF SMILE. THE FIELD OF
POETRY PROBERS THROUGH THE WATER OF SUFFERING THE REAL
ESSENCE OF POETS NATURE IS SUFFERING."

خلاصہ گفتگو کے طور پر عرض کیا جا سکتا ہے کہ علامہ اقبال کے خطوط کا زمانی عرصہ کم عمر سے لے کر انتقال سے کچھ قبیل تک پھیلا ہوا ہے۔ ان خطوط سے علامہ کی مختیر رین سوانح مرتب کی جا سکتی ہے اور یہ بات بھی واضح کی جا سکتی ہے کہ علامہ اقبال جیسا ممتاز شاعر اور دانشور عظمت کس بلندی پر فائز ہے یہ ان کی عظمت ہی تو ہے کہ وہ معمولی باتوں سے بھی عبرت حاصل کرتے ہیں اور خود اپنے تصوّرات اور تلقیقات پر دوسرے اہل نظر کے تبروں کو بھی بھی انظر اداز نہیں کرتے۔ اس طرح یہ بھی کہا جا سکتا ہے کہ علامہ اقبال کے خطوط و متنوں یہی اہمیت کے حامل ہیں اور ان خطوط کو سامنے رکھ کر اقبال کی فارسی اور دوشاعری اور فلسفیانہ افکار کا مطالعہ کیا جائیے تو اقبال یہی کا اک نیا دریجہ کھلتا ہوا انظر آتا ہے۔

حوالشی:-

- ۱۔ اقبال نامہ، مرتبہ، شیخ عطاء اللہ، جلد اول، ص ۲-۱۹۳۔ ایضاً، ص ۵۷۹
- ۲۔ کلیات مکاتیب اقبال، مرتبہ، سیدہ نظر برلنی، حصہ دوم، ص ۳۹۷
- ۳۔ اقبال نامہ، ص ۵۸۲۔ ۵۔ ایضاً ۶۔ اقبال نامہ، ص ۳۶۶
- ۴۔ کلیات مکاتیب اقبال، حصہ اول، ص ۱۳۵۔ ۱۳۷۔ ۸۔ ایضاً ۹۔ اقبال نامہ، ص ۲۷۱۔ ۱۰۔ ایضاً، ص ۶۱۶
- ۱۱۔ کلیات مکاتیب اقبال، جلد اول، ص ۲۲۸۔ ۱۲۔ اقبال نامہ، ص ۲۹۵۔ ۲۹۶۔
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کرشن چندر: مظاہر فطرت کا عگاس

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کرشن چندر کا نام ذہن میں آتے ہی اُن کی مختلف تخلیقی جہات ہمارے سامنے آتی ہیں۔ وہ تاول نگار، افسانہ نگار، انسائی نگار، ڈراما نگار، خاکہ نگار، مزاح نگار اور پورتاژ نگار بھی تھے یعنی وہ ایک ایسی جماعت اور اپنی شخصیت تھے جنہوں نے مختلف ہنری سطحوں سے بہت کچھ لکھا ہے اور جو کچھ لکھا ہے اسے اپنے لفظ لکھا کہ جس میں حلاوت اور جذباتیت کا ایک حسیں امتراج موجود ہے اس سے اُن کی رومان پسندی، فطرت پرستی، انسان دوستی اور ایک بہتر سماج و معاشرے کی آرزومندی کا علّس اُبھرتا ہے۔

”طلسمِ خیال“، کرشن چندر کا افسانوی مجموعہ ہے اور ”میقان“، اُن کا پہلا افسانہ ہے ۸۰ سے زائد تک ان کی تخلیقات ہی کہی جاسکتی ان دہ تعداد اُن کے تاولوں افسانوں اور ڈراموں کی ہے۔ کرشن چندر کے افسانوں میں ہمیں موضوعاتی تو ان کے مشاہدے، تجربے اور مطالعے کی دُنیا اس قدر وسیع ہے کہ وہ ایک تخلیقی فن کا رہونے کی حیثیت سے اپنے ت دوسروں کے واقعات زندگی اور دوسروں کے تجربے اپنی زندگی میں داخل کر کے نئی نئی کہانیاں تیار کرتے ہیں۔ اردو ادب میں کرشن چندر کا سب سے بڑا کارنامہ یہ ہے کہ انہوں نے اردو افسانے کو ایک نئے رنگ و آہنگ سے آشنا اور افسانے میں زیادہ سے زیادہ مظاہر فطرت کو حسن کاری کے ساتھ پیش کیا۔ اُن کے افسانوں میں زندگی اور دُنیا کے ساتھیوں کو تباک بنانے کی آرزو، دُنیا کے ظالموں کے خلاف بغاوت، انسان دُنیا کے واحسات کو سمجھنے کی صلاحیت، اُن کے دُکھ درد اور مصائب و آلام پر رس کھانا، دُنیا کے رنج و الم کو با مٹا دینے کی خواہش ایک نئے اور بہتر جہاں کی تلاش و جستجو جیسے موضوعات کو خصوصی اہمیت حاصل ہے۔

کرشن چندر مظاہر فطرت کے دلدادہ تھے۔ انہوں نے اپنے بہت سے افسانوں میں سورج، چاند، ستارے وادیاں، جھیلیں، جھنگلیں تالے اور پہلاتے موسموں کا ذکر کرنے کے ساتھ ساتھ با شخصیں پوچھے، کشمیر اور بھیتی کے قدری ماحول کی عکاہی دل کو مودہ لینے والے الفاظ و اصطلاحات کے ساتھ کی ہے۔ فطری مظاہر کی پیشگش میں انسانی جذبات و احساسات یا آرزوں، تمناوں اور محرومیوں کو ایک مخصوص تخلیقی آن بان کے ساتھ جس طرح کرشن چندر پیش

کرتے رہے ہیں وہ اُن کی انفرادیت کہی جا — ان کے ہم عصر افسانہ نگاروں میں ہمیں یہ خوبی بہت کم نظر آتی ہے چنانچہ ان کے افسانوں کا قاری کوہ کسی مظہر کا نہ صرف حال پڑھ رہا ہے بلکہ اُس سے ڈھنی حظ حاصل کرنے کے ساتھ ساتھ خود کو بھی وہاں موجود ہے ایسے موقعوں پر یہ محسوس ہوتا ہے کہ کرشن چندر فلشن نہیں لکھ رہے ہیں بلکہ شاعری کر رہے ہیں۔ اُن کی مظاہر فطرت نگاری کا سب سے اہم پہلو یہ ہے کہ وہ حُسن کی تصویر کشی کے دوران زندگی کی پڑھ صورتی کو فراموش نہیں کرتے۔ غرضیکہ فطری حُسن کی مصوری کے ساتھ ساتھ انہوں نے مظلوموں کے دُکھ درد اور سماج کی گھنٹاونی صورتیں بھی دکھانی ہیں۔ گویا وہ زندگی کے — مفہی دنوں رُخ پیش کرتے ہیں۔ پروفیسر گوپی رنگ چندر کی فطرت پرستی کو موضوع بناتے ہوئے لکھا ہے:

”کرشن چندر کی فطرت پرستی کو موضوع بناتے ہوئے لکھا ہے:“
”کرشن چندر کی فطرت پرستی کی جو ہر اُن کی حُسن کا ری ہے۔ کل سامنے کی چیز تھی پہلے دور میں اسی کا وفور اور شدت ہے۔ کرشن چندر کی فطرت کا بہاؤ اسی حُسن کا ری کا کر شہر ہے۔ وہ شخص جو پری کا نائکوں کی طسم خیال“ یا حُسن کدہ دیکھتا ہوا زندگی کے موڑ پر ”ٹوٹے ہوئے تارے“ چھتا ہو وہ ایسے افسانے کیوں نہ لکھے گا جن میں قدم قدم پر ”تارے“ ہو گئے۔ اُن میں جھیلیں، جنگل، دریا، شکارے اور وادیاں ہیں، آخر وہ سیب، خوبیانی، شفقتاوار، تاشپاتی کے پیڑ ہیں۔ چیری کے پھول اور زعفران کے شگونے ہیں۔ خوب صورت اڑکیوں کی اداں آنکھیں اور مانجھیوں کے گیت ہیں،“

کرشن چندر کا ابتدائی زمانہ کشمیر اور پونچھ میں گزرا۔ اس لیے اُن کے ذہن و دل میں اُن دلکش مقامات کے مناظر رچ بس چکے تھے جن کی عکاسی ہمیں اُن کے افسانوں میں نظر آتی ہے۔ وہ افسانے کی فضا اور نفیتی کیفیتوں کو ملحوظ نظر رکھتے ہوئے کوئی نکوئی منظر ابھارتے ہیں بقول محمد حسن عسکری:

”اُن کی نگاری اور وہ کی طرح نہیں ہے۔ اُس کے افسانے کی فضا کیفیت اور مناظر باہم ایسیں ہوتے ہیں کہ آپ اُس کے بیان میں سے ایک لفظ نہیں نکال سکتے۔ کبھی کبھی وہ خال زیادہ واضح کرنے کے لیے تصویر کو تھوڑا سا دُھندا دیتا ہے۔“

کرشن چندر لفظوں کے جادوگر ہیں۔ وہ الفاظ کے انتخاب سے ایسا سماں ہاندھتے ہیں کہ چاروں اور رنگ و نور کی قوس قرخ پھیل جاتی ہے۔ اپنے سیاق و سبق میں عالمتی محتویت حاوی ہو جاتی ہے کیونکہ کشمیر اور پونچھ کے سر سبز اور گنجان جنگلوں، وادیوں، آبشاروں، جھیلوں، جھرنوں اور پہاڑوں کی مرقع کاری کے دوران منظر نگاری کے نمونے معصوم اور پاکیزہ زندگی کی علامت بن جاتے ہیں۔

کرشن چندر کے افسانوں میں نہ صرف کشمیر کی فطری خوبصورتی مثلاً وہاں کی جھیلیوں آبشاروں، حسین عورتوں، زعفران کے کھیتوں اور ڈوبتے سورج اور شفق کی لالی وغیرہ کا ذکر ہے بلکہ ان کے افسانوں میں ویران اور سنسان جگہوں، پتھروں، دیہاتوں، پتھروں، فیکٹریوں اور کارخانوں وغیرہ کے مناظر بھی ملتے ہیں۔ آئیے کرشن چندر کے نہایتہ افسانوں میں مظاہر فطرت اور نا آسودہ ذہنوں کی عکاسی کے نمونے تلاش کرنے کی سعی کریں۔

”دوفر لانگ لمی سڑک“ چندر کا وہ افسانہ ہے جو عنوان کے اعتبار سے علامتی ہے لیکن اس میں انہوں نے کچھریوں سے کان ٹکٹک دے لی می سڑک پر رہماں ہونے والے واقعات کی مرقع کاری کی ہے۔ اس افسانے میں سڑک ہی مرکزی ذکر ہے افسانے کے مختلف پہلو غیر مربوط ہونے کے باوجود سڑک کے تعلق سے مربوط نظر آتے ہیں جس کی خستہ حالی ہاتھدار فتن میں بیٹھے ہوئے امیر آدمی کا بھکارن کی طرف حریص نگاہوں سے دیکھنا، کسی سیاہ کے استھنا کی خاطر اسکو لیچوں کا استھنا ایسے واقعات ہیں جن کی وقوع پتھری سے غلامی، معاشی تاہمواری اور تحریخی کا تاثر پہنچا ہوتا ہے۔ کرشن چندر نے سڑک کی پتھری بے حسی اُس وقت کے معاشرے، عہد اور انسانی ضمیر کے نقدان کی علامت بنایا ہے۔

”کالو بھنگی“ کرشن چندر کا طنزی افسانہ ہے۔ مصنف نے کالو بھنگی کا کردار جس فنی خوبصورتی سے پیش کیا ہے وہ اپنی نظیر آپ ہے۔ کالو بھنگی سماج کا ایک ایسا فرد ہے جس کی کوئی آن بان اور کوئی معقول حیثیت نہیں ہے لیکن ایک فطری کردار ہے جو سماجی جبرا و استھنا کے رد عمل میں کسی سفلی پن کا مظاہرہ کر کے اپنی فطرت کو مسخ ہونے نہیں دیتا۔ وہ اپنے مالک کے لیے کمی کا بھٹکا بھٹکا ہے، اپتھاں کی غلاظت صاف کرتا ہے، جسمانی اور روحانی اذیتیں برداشت کرتا ہے یہاں تک کہ بختیار کی ماں جب بہو سے لڑ جھکڑ کر گھر سے راہ ار انتیار کرتی ہے تو وہ بختیار اور اُس کی بیوی کے ساتھ بختیار کی ماں کو ڈھنڈنے جنگل میں چلا جاتا۔ کالو بھنگی کی سپاٹ ہے جس سے کوئی ایک واقعہ اور حادثہ جڑا ہو نہیں۔ وجود وہ افسانہ نگار کو ہے کہ وہ اس پر کوئی کہانی لکھے۔ ”کالو بھنگی“ میں کرشن چندر بے پناہ دسترس رکھتے۔ کئی ایسے مناظر کی تصویر کشی کی ہے جن میں ہمیں ان کے کرداروں کی ڈھنی آسودگی کا پتا چلتا ہے۔ نمونے پتھری اسے حظہ کیجیے:

”آسمان ایم آلو دھا اور سر دی سے ہاتھ پاؤ ہوئے جاتے تھے اور پاؤں تلے چپل کے ٹھک جھومر پھیلے جاتے پھر بارش شروع ہو گئی، گیا نے لگی اور پھر چاروں طرف گھری خاموشی پھاگئی اور جیسے ایک گھری موت نے اپنید روازے کھول دیئے ہوں اور برف کی پریوں کو قطار اندر قططار پاہر زمین پر بیٹھ دیا ہو۔ برف کے گالے زمین پر گرتے گئے، ساکن خاموشی بے آواز

سپید چمٹل، گھاٹیوں، وادیوں، چوٹیوں پر پھیل گئی۔

”اماں“ بختیار کی بیوی زور سے چلا

”اماں“ بختیار چلا

”اماں“ کا لونگھنی نے آواز دی

جنگل گونج کے خاموش گلبا پھر کا لونگھنی نے کہا ”میرا خیال ہے وہ علگر گئی ہو گی تمہارے ماموں
سے گے یاں“

کرشن چندر ایسے ایسے ہیں جن کی ارضی وابستگی اتنی ٹھیک ہے کہ انھیں ماورائی فضاؤں میں پر واز
کرنے کی مہلت ہی نہیں۔ ان کی تخلیقی قوت اس بات میں پوشیدہ ہے کہ انھیں دھرتی کے حسن اور خوشبو اس پر رفاقت
ہونے والے قدتی ساتھات، اُس کی پلچھیوں اور نیچیوں، اُس کی مخلوق، ان کی خواہشوں، اُمنگوں، دُکھوں، محبوں
جنی اطافوں، اُن کی تادانیوں اور مصالح سے اتنی وابستگی ہے کہ انھیں زندگی کے مابعد الطبعیاتی پہلوؤں کی طرف
متوجہ ہونے کی ضرورت نہیں پڑتی۔ کرشن چندر کی بیہی ارضیت ہمیں ان کا دوست بناتی ہے۔ وہ ہمیں دھرتی کی
زندگی کے اُن تمام حسین اور کریمہ اشکل پہلوؤں سے واقف کرتے ہیں جو ہماری نگاہوں کے سامنے ہونے کے
باوجود آنکھوں سے اوچھل رہتے ہیں۔ زندگی مختلف رنگوں میں ہوتی ہوئی ہے۔ ہر رنگ کا اپنا ایک المیہ ہے، اپنی ایک الگ
کہانی ہے۔ افسانہ ”مہا لکشمی کا پل“، میں کرشن چندر نے انہی مختلف رنگوں کی مرقع کشی کی ہے۔ مہا لکشمی کے پل کے
اوپر لوہے کے ٹکٹکے پر چھ ساڑھیاں لہراہی ہیں۔ مختلف رنگوں کی ان ساڑھیوں سے افسانہ نگار نے چھ عورتوں کی
امدوپنگل زندگیوں کی مصوری اس طرح کی ہے کہ سماجی تابراہی اور امیری و فرشتگی کا امتیاز واضح صورت اختیار کرتا
ہے۔ مذکورہ افسانے میں مہا لکشمی کا مندر روحانی سکون و تشقی کا استعارہ ہے اور پل زندگی جس پر ہر طبقے اور مرتبے کے
لوگ گزرتے ہیں اور ساڑھیاں زندگی کے مختلف رنگوں کا استعارہ ہیں۔ مثلاً یہ مظہر ملاحظہ ہو:

”مہا لکشمی کے پل کے اوپر یا یاری طرف لوہے کے ٹکٹکے پر چھ ساڑھیاں لہراہی ہیں۔ پل کے
اوپر اُس طرف ہمیشہ اس مقام پر چند ایک ساڑھیاں لہراہی ہیں۔ یہ ساڑھیاں کوئی بہت قیمتی نہیں
ہیں۔ یہ لوگ یہاں ہر روز ان ساڑھیوں کو ہو گر سوکھنے کے لیے ڈال دیتے ہیں اور ریلوے لائن
کے آر پار جاتے ہوئے لوگ مہا لکشمی اشیش پر گاڑی کا انتظار کرتے ہوئے لوگ گاڑی کی کھڑکی
اور دروازوں سے جھاٹکے گریا ہر دیکھنے والے لوگ اکثر ان ساڑھیوں کو ہوا میں جھولتا ہوادیکھتے
ہیں وہ ان کے مختلف رنگ دیکھتے ہیں۔ بھورا، گہرا بھورا، مت میلا، نیلا، قرمزی بھورا، بُرخ کنارا

، گہرائیلا اور لال۔ وہ لوگ اکثر انہیں رنگوں کو فضا میں پھیلتے ہوئے دیکھتے ہیں۔ ایک لمحے کے لیے دوسرے لمحے میں گاڑی پل کے نیچے گرد رجاتی ہے۔

افسانہ "غالیچہ" کا مرکزی کردار ایک آرٹسٹ ہے جو ایک دکان سے غالیچہ خریدتا ہے جہاں اُس کی ملاقات رُوپ واقعی نام کی ایک خاتون سے ہوتی ہے جو بعد میں رقص کرتے ہوئے پاؤں کی ہنائی لکیر سے اُس کے دل کو مومہ لیتی ہے۔ گلروہ عشق کی منزلیں ایک نکھلے شاعر کے ساتھ طے کرتی ہے۔ اس افسانے میں کرشن چندر نے زندگی کی محرومیوں اور الجھنوں کا ایک سورج نقش کھینچا ہے اور زندگی کے گوناگون تاثرات غالیچہ کے رنگوں، مستطیلوں، گوشوں اور لکیروں میں رہنا ہوتے ہیں۔ گیونکہ افسانے میں غالیچہ ہی ایک زندہ اور متحرک کردار بنتا ہے۔ یہاں بھی کرشن چندر کی ذہنی نا آسودگی کی عکاسی قاری کو روحانی لطافت فراہم کرتی ہے۔ نمونے کے طور پر مذکورہ افسانے کا یہ اقتباس قابل توجہ ہے:

”میجر نے اب تعارف کرنا مناسب سمجھا بولا“ آپ آرٹسٹ ہیں کافی پر تصویر میں کھینچتے ہیں۔ یہ مس روپ و تی ہیں۔ یہاں لڑکیوں کے کالج میں پرنسپل پوکر آئی ہیں ابھی ابھی انگلینڈ سے تعلیم حاصل کر کے یہاں.....“

وہ بولی ”حکیم تو یہ غالیچہ آپ ہی لے لیجئے مجھے تو خاص پسند نہیں۔“

”آپ کا احسان ہے“ میں نے گالیج کی قیمت ادا کرتے ہوئے کہا ”کیا میرے ساتھ کافی پینا گوارہ

کریں گی، جسے تا ذرا

کافی ہاں تک اگر تا گوار خاطر یعنی“

”شکر یہ گلر میں ذرا یہ بلا وزد کیک لول،“ وہ مسکرائی، مسکرا ہٹ بھلی معلوم ہوئی۔ ذہن بیضوی چھرے کا رنگ زرد تھا۔ صندلی رنگ پر لبوں کی ہلکی سی سُرخی اک عجیب تمونج سا بیدا کر رہی تھی۔ بلا وزد کا کچیرا خرپہ کر جب وہ میرے ساتھ چلنے لگی تو لڑکھڑا گئی۔ میں نے پانہ سے اور پوچھا ”کیا بات ہے؟ کیا آپ ہمیشہ لڑکھڑا کر چلتی ہیں؟“ وہ بولی ”نہیں تو،“ میں نے غور سے و پٹی بندھی ہوئی تھی۔ ”زخم ہے،“ میں نے پوچھا افسانہ ”تائی ایسری،“ میں کرشن چندر نے بڑی فنی بکدستی تائی کا کردار منظر عام پر لایا ہے۔ یہ ایک ایسا کردار ہے جو ہمارے سماج کا جانا پہنچانا کردار ہے۔ تائی ای، در دمند، بے لوث، وفا شعار، دوسروں کے کام آنے والی چاچی، سب کی چاچی جو ہر آن محبت و اخوت کی رنے والی شخصیت ہے جو کچھ کام بے بن گئی رنے اپنے مقنای طیبی اور تخلیقی لمس سے اُسے ایسی افسانویت عطا کی تائی ای کو عام سطح سے اُسے چاہو یہ شخصیت عطا کرتی ہے صبر و شکر ارنے والی انسانی اقد مرثیہ والی، بھگوان اور نوں سے

یکساں محبت کرنے والی تائی ایسری جب دنیا سے رخصت ہوتی ہے تو سب کے دلوں پر غم کی گھٹا چھا جاتی ہے کرشن چندر نے ایک سچے اور سلیمانی ہوئے انداز میں بعد از مرگ تائی ایسری کی خوبیوں کو ان الفاظ میں منعکس کیا ہے: ”اندر گمرے میں ان کی لاش پڑی تھی ایک سفید چادر میں ملبوس چہرہ کھلا رہتے دیا تھا۔ کمرے میں کافور اور لوپان کی خوبیوں کی خوبیوں کی خوبی اور ایک پنڈت ہو لے ہو لے وید منتر پڑھ رہا تھا۔ تائی ایسری کا آنکھیں بند تھیں اور ان کا معصوم بھورا بھورا چہرہ پر سکون خاموش اور گہرے خوابوں ہوا ایسا تھا۔ تھا یہے وہ تائی ایسری کا چہرہ ہے وہ دھرتی کا پھیلہ ہوا متناہی چہرہ ہو“

”پورے چاند کی رات“ رومانی طرز کا افسانہ ہے جس کا پس منظر کشمیر ہے۔ اس افسانے میں کرشن چندر نے ہندوستانی زندگی کی حقیقی مرتع کشی کی ہے۔ یہ افسانہ ایک ملبوس گن انجام کے ساتھ اختتام کو پہنچتا ہے۔ یوں تو مذکورہ افسانہ بالائی پر ایک ایسے انسان کا المیہ ہے جو اپنی مشعوقہ سے اس لیے دور ہو جاتا ہے۔ کیونکہ اُس کی وفا پر مشکوک رویہ اختیار کرتا ہے لیکن غور کرنے کے بعد معلوم ہوتا ہے کہ کرشن چندر نے اس افسانے میں انسان کی کسی ناقابل فہم بھوری یا نقص جو اُس کی دوسری نظرت ہے کا بھید فاش کیا ہے۔ افسانہ ”پورے چاند کی رات“ میں خوب صورت زبان و بیان میں کشمیر کے دلکش مناظر کو ایک خالص رومانی کہانی کے تحت پیش کیا گیا ہے۔ اس افسانے سے ماخوذ یہ اقتباس ملا حظہ فرمائیے:

”اپریل کا مہینہ ہے۔ سہ بیہر سے شام ہو گئی ہے اور میل دیکھ کیل کے کنارے کھڑا بادام کے پیڑوں کی قطاریں دیکھتا جاتا ہوں اور جنک ہوا میں سفید شگونوں کے گچھے لہراتے جاتے ہیں اور گلڈنڈی کی خاک پر کسی چانے پہچانے قدموں کی آواز سنائی نہیں دیتی۔ ایک حسین دو شیزہ ہاتھوں میں ایک چھوٹی پوٹی وباۓ پل پر سے بھاگتی ہوئی گز رجاتی ہے اور میرا دل دھک سے رہ جاتا ہے۔ وہ پار ٹھوکوں سے پرے بنتی میں کوئی بیوی اپنے ٹھوکوں کو آواز دے رہی ہے۔ وہ اُسے کھانے پر بلارہی ہے کہیں سے ایک دروازہ بند ہونے کی صد آتی ہے اور ایک روتا ہوا بچہ کیا کیک پچ ہو جاتا ہے۔ چھوٹوں سے دھواں نکل رہا ہے اور پرندے شور میجا تے ہوئے ایک دم درختوں کی گھٹی شاخوں میں اپنے پر پھر پھراتے ہیں اور پھر ایک دم چپ ہو جاتے ہیں۔ ضرور کوئی ہانگی گارہا ہے اور اُس کی آواز گو جتی اُفق کے اُس پار گرم ہوتی جا رہی ہے،“

فطری ماحول کی پوری بیاس کرشن چندر کے افسانوں میں جاری و ساری رہتی ہے اس کی وجہ یہ ہے کہ وہ شہری ماحول کے بجائے دیہاتی ماحول اور خاصی کرکو پستانی علاقوں کو بہت پسند کرتے ہیں۔ کرشن چندر کا بچپن اور

پونچھ اور گھیر میں گز را ہے اس لیے بچپن کی پیاری یادیں بار بار ان کے تخلیقی ذہن پر دستک دیتی ہیں۔ یہاں تذہن نہیں رہے کہ انسان جس ماحول میں پیدا ہوتا ہے، پتا بہتتا ہے، بچپن اور جوانی کی منزلیں طے کرتا ہے وہ ان کو پہلے حد تک نہ ہوتا ہے۔ کرشن چندر کے ساتھ بھی یہی معاملہ ہوتی آیا۔

”دانی“ کا شمار بھی کرشن چندر کے انہم انسانوں میں ہوتا ہے۔ اس میں ایک ایسے انسان کی دروازگیز تصویر ملتی ہے جو بے پناہ جسمانی قوت کے ہوتے ہوئے پر صورتی، گھر درے پن اور کم فہمی کے کارن سماجی استھصال کا شکار ہے اور زندگی کی جیادی ضرورتوں مثلاً روتی، کپڑا اور مکان کے لیے ترستا ہے۔ وہ سماجی استھصال کا شکار ہو کرنہ صرف اپنے خوابوں میں ہے بلکہ معمولی عقل و شعور سے بھی ہاتھ دھوکھو کشی پر مجبور ہو جاتا ہے۔ یہ افسانہ زندگی سے گھرا تعلق رکھتا ہے جو دو کرشن چندر کے تخلیقی ذہن کے خود مختیارانہ عمل کا مظہر ہے۔ اس لیے اس میں مقصودیت کے بجائے تجربے کا داخلی برتاؤ اور فنا رانہ پختگی ملتی ہے۔ افسانہ ”دانی“ کا جسمی تاثر المناک ہے۔ ٹریا اور دانی کے خواب وقت اور حالات کے باعث مسماਰ ہو جاتے ہیں۔ ٹریا جس مجبوری اور ناگہانی حادثے کے تحت دانی کے ہاتھوں میں آتی ہے۔ اسی طرح وہ اُس سے ہمیشہ کے لیے پچھڑ جاتی ہے۔ اس افسانے میں بھی مصنف نے حالات و واقعات کے تاثر بانے اور عینہ زبان دیاں کے ساتھ دلکش مناظر کی مصوری کی ہے۔ مثال کے طور پر یہ مظہر ملاحظہ کیجیے:

”وہ دونوں انہوں کو گر جا کے آہنی جنگلے کو پکڑ کر دوزانوں ہو گئے۔ جیاں دار آہنی سلاخوں کے درمیان گر جا کے وسیع صحن کے وسط میں یسوع مسیح کا بُتِ حیلیب پر آؤ یہاں تھا اور ایک طرف نیلے پیخروں کے گراٹوں میں مریم کے مقدس بچے کو اٹھا کر کھاتا اور گراٹوں میں موئی شمعیں روشن تھیں اور گلِ ہیر کی تارک پتیاں ہوا کے جھونکوں سے ٹوٹ ٹوٹ کر چاروں طرف گر رہی تھیں اور مقدس مریم کی گود میں ایک چھوٹا سا بچہ تھا جیسا بچہ ہر ماں کے تصور میں ہوتا ہے اور یہ رات مریم کے لبادے کی طرح میریاں تھی اور کسی نیند میں ڈوبے ہوئے یسوع کے خواب کی طرح معصوم...“

کرشن چندر کے ان انسانوں کے مطالعے سے یہ بات واضح ہو جاتی ہے کہ وہ مظاہر فطرت اور یہاں آسودہ ذہنوں کی عکاسی کرنے میں خاصے ماہر تھے۔ اُن کے کردار عوام میں زیادہ مقبول ہیں۔ یہاں یہ امر بھی قبل ذکر ہے کہ ایک بڑے افسانہ نگار کی شناخت یہ ہوتی ہے کہ وہ اپنے معاصروں اور آنے والی نسلوں کو کسی تکمیل اپنی عملی و فنی بصیرت سے متاثر کرتا ہے اور وہ بذات خود ایک طرز احساس کی کہاں تک صلاحیت رکھتا ہے۔ اس اعتبار سے دیکھا جائے تو کرشن چندر ایک عہد ساز افسانہ نگار ہیں۔ جنہوں نے گذشتہ صدی کے دوران اردو ادب کو شاہکار افسانے دیئے ہیں۔ ☆☆

Our Mission

The mission of C M College is to educate and develop the whole person. Our students will be equipped to become leaders, living ethical, healthy, useful and fulfilling lives with a strong sense of personal accountability and civic responsibility. To provide a foundation for a lifetime of learning, we are dedicated to fostering intellectual growth, aesthetic appreciation, and character development in our students. The C M College community thrives on the principle that knowledge is acquired through discipline, competence is established when knowledge is tempered by experience, and character is developed when competence is exercised for the benefit of others.

Our Vision

Affirming and building upon its heritage, C M College commits to maintaining high educational standards, to fostering and inspiring student success, to creating diverse opportunities for lifelong learning. By attracting strong leadership and distinguished faculty to a College of excellence, we are committed to create an enriched learning environment that empowers students to transform their lives.

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