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संस्कृति की

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(अर्धवार्षिक शोध पत्रिका)

सम्पादक

डॉ. मधु रानी शुक्ला

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सह सम्पादक

सुश्री शाम्भवी शुक्ला



व्यंजना

आर्ट एण्ड कल्चर सोसाइटी

109 डी/4, अबुबकरपुर, प्रीतम नगर, सुलेम सराय

प्रयागराज - 211011

अनहद लोक

(प्रतिध्वनि कला एवं संस्कृति की)

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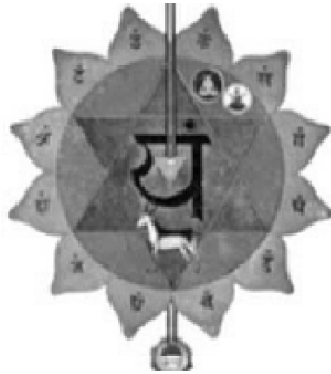
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सम्पादकीय

साहित्य संगीत कला विहीनः ,
साक्षात् पशुः पुच्छ विषाण हीनः

अनहद लोक के विशेषांक-3 , आप सभी के शुभ हाथों में सौंपते हुए अत्यन्त हर्षित हूँ, आपसे मिल रही प्रशंसा ने निश्चित रूप से सकारात्मक उर्जा का संचार किया है, त्रुटियों के लिए क्षमाप्रार्थी हूँ, समस्त लेखकों के प्रति कृतज्ञ हूँ जिन्होंने अपने लेख से अंक को समृद्ध किया। साथ ही, मैं मार्गदर्शक एवं पीयर रिव्यू कमेटी के प्रति हृदय से आभार प्रकट करती हूँ।

भारतीय संगीत की भूमिका पर विचार करें तो यह पारम्परिक साक्ष्यों से सर्वविदित है कि समाज को सुसंस्कृत बनाने में संगीत महती भूमिका निभाता है, वर्तमान में इसकी प्रासंगिकता और भी अधिक सुदृण हो जाती है जब पाश्चात्य कला एवं संस्कृति से दिग्भ्रमित युवापीढ़ी को भारतीय संस्कृति की ओर आकर्षित करने में 'संगीत' विशिष्ट भूमिका निभाता है। साथ ही जनसामान्य को तनावपूर्ण जीवन से मानसिक शान्ति प्रदान करने में समाज में फैल रही पाशविक प्रवृत्ति का संहार करने में संगीत ही सामर्थ्यवान तत्व है। सामाजिक रीति रिवाजों एवं कार्यकलापों को विविध प्रकार के संगीत ही पूर्णता प्रदान करते हैं किन्तु विषय के रूप में जब हम संगीत की बात करते हैं तो इसका शास्त्र सम्मत स्वरूप हमारे समक्ष उपस्थित होता है। यद्यपि यह वर्ग विशेष का संगीत है तथापि वर्तमान में यह जनसाधारण को सुगम विधि से प्राप्त है।

परिवर्तनशीलता तो प्रकृति का नियम है और संगीत भी उससे अछूता नहीं है राजनैतिक आपदाओं से अस्तव्यस्तता एवं भौतिकतावादी दृष्टिकोण अपनाने के कारण जनसामान्य की परिवर्तित रूचि ने संगीत को भी प्रभावित किया है। संगीत की अध्यात्मोन्मुख प्रवृत्ति गौण होकर भौतिकवादी प्रवृत्ति प्रधान हो गयी। संगीत मनोरंजन एवं जीविकोपार्जन का निमित्त बनने के कारण इसकी गुणवत्ता निश्चित रूप से प्रभावित हुयी है। यहाँ ध्यान देने की बात यह भी है कि भौतिकवादी परिवर्तनशीलता के काल में सौन्दर्यबोध भी परिवर्तित होता रहा है। अतः सौन्दर्यबोध की अपेक्षाओं के बदलते परिपेक्ष्य में संगीत का प्रभावित होना सहज और स्वाभाविक हो जाता है किन्तु यह कहना भी अन्यथा न होगा कि गुणवत्ता प्रभावित होते हुए भी भिन्न-भिन्न शोध, नये-नये तकनीकी प्रयोग में संगीत के बहुमुखी विकास को नयी दिशा दी है। "इलेक्ट्रॉनिक मीडिया" ने संगीत को सार्वभौतिक बना दिया है वहीं सी.डी. जैसे उपकरण देकर संगीत सम्पदा को सुरक्षित एवं संरक्षित रखने का महान उपकार किया है।

संगीतज्ञों की स्थिति में भी परिवर्तन आया है उन्हें समुचित प्रचार-प्रसार सम्मान मिलने लगा है, मंच के अतिरिक्त इलेक्ट्रॉनिक मीडिया ने उनकी कला को जन-जन तक पहुँचाने का महान कार्य किया है।

देश-विदेशों में संगीतज्ञों का उत्कृष्ट सम्मान होने लगा है, कलाकारों का संगीत अब अन्तर्राष्ट्रीय हो चुका है, जो कि संगीतज्ञों की अच्छी स्थिति का परिचायक है।

संगीत की व्यापकता स्वतः सिद्ध है, तीन विधाएं गायन, वादन तथा नृत्य हैं जिनमें गायन की अनेक विधाएं (ध्रुपद, ख्याल, ठुमरी, टप्पा आदि) वाद्य के चतुर्वर्ग (तत्, अवनद्ध, घन, सुषिर) एवं नृत्य की अनेक शैलियाँ हैं, सभी का भिन्न-भिन्न शास्त्र है।

इन विषयों पर विचार करने से पूर्व हम एक सत्य को स्वीकार कर लें कि शिक्षणगत संस्थानों में विषय के रूप में संगीत सिखाकर हम कलाकार निर्माण में सक्षम नहीं हैं, जिसका मूल कारण निश्चित अवधि में विस्तृत पाठ्यक्रम को पूरा करना है। इसके अतिरिक्त भिन्न नादगुण, भिन्न-भिन्न मानसिक स्तर, विभिन्न रूचि वाले अनेक शिष्यों को एक साथ सिखाना शिक्षक का दायित्व होता है। अतः इस व्यवस्था से कलाकार निर्मिति की सम्भावना मुझे तो नहीं लगती है, हाँ इनमें न्यूनाधिक मात्रा में परिमार्जन करके अच्छे परिणामों की अपेक्षा की जा सकती है।

संगीत प्रयोग विद्या है, अतः छात्र को मंच के लिए तैयार कर मंच प्रदान करना भी यथेष्ट है। सप्ताह में एक दिन निर्धारित कर विद्यार्थी एवं शिक्षक दोनों का ही मंच प्रदर्शन शिक्षण पद्धति का अभिन्न अंग होना चाहिए। किसी विद्वान कलाकार, शास्त्रकार को बुलाकर उसका व्याख्यान प्रदर्शन करवाना अत्यन्त आवश्यक है, यह प्रारम्भिक विद्यार्थियों से लेकर वरिष्ठ विद्यार्थियों तक के लिए हितकर है। समय - समय पर कार्यशालाएँ आयोजित कर कण्ठ संगीत की विभिन्न विधाओं का ज्ञान देना इसके साथ ही समर्थ विद्वानों को आमंत्रित कर मूलग्रन्थों का ज्ञान देना भी नितान्त आवश्यक है। सभी विद्यार्थियों का कण्ठ गुण एवं रूचि भिन्न-भिन्न होती है, अतः संस्थान में विद्यार्थी का परीक्षण कर उन विधाओं की शिक्षा लेने की सलाह दें जिससे उनका गुण समुचित रूप से पल्लवित-पुष्पित हो सके।

संगीत शिक्षा में केवल शास्त्रीय संगीत (ख्याल) को ही न मानकर अन्य जैसे ध्रुपद, ठुमरी, टप्पा, सुगम संगीत (गीत, भजन, गज़ल) उप-शास्त्रीय आधार लिये हुए लोक संगीत (कजरी, होली, चैती) रविन्द्र संगीत, नाट्य संगीत इत्यादि की शिक्षा देने से हम समस्त गान विधाओं के अमूल्य धरोहर को सुरक्षित रखने में समर्थ हो सकते हैं और विद्यार्थी सही मार्गदर्शन पाकर उचित परिणाम देने में सक्षम हो सकता है। कण्ठ संगीत के विद्यार्थी के लिए तबला वादन का ज्ञान होना भी आवश्यक है।

यद्यपि संगीत विधा है किन्तु विद्यार्थी स्तर पर शास्त्र-प्रयोग दोनों परीक्षाओं को उत्तीर्ण करना आवश्यक है, अतः शास्त्र को महत्व देते हुए उचित शिक्षक, समृद्ध पुस्तकालय एवं क्रियात्मक शिक्षक द्वारा उचित प्रोत्साहन देना आवश्यक है, इससे सभी विद्यार्थियों द्वारा कलाकार न बन पाने की स्थिति का जो तनाव है वह शास्त्रज्ञ, लेखक, समीक्षक, आलोचक, पत्रकार आदि व्यवसाय से जुड़कर संगीत विधा से जुड़े रहने का संतोष प्राप्त कर सकता है और तनाव को कुछ कम कर सकता है, इसके लिए विभिन्न स्तर पर प्रयास करने होंगे। संगीत के साथ ही सम्बद्ध अन्यान्य विषयों का संक्षिप्त ज्ञान देना इस व्यवसायों को अपनाने वाले विद्यार्थियों को पूर्णता प्रदान करेगा।

आडियो, वीडियो रिकार्ड्स सुनने-देखने की समुचित व्यवस्था हो, जिससे सिद्धहस्त कलाकारों का गायन-वादन देख-सुनकर विद्यार्थी अपने ज्ञान को परिमार्जित कर सकें। रागों की संख्या संतुलित हो जिससे विद्यार्थी रागों का समुचित ज्ञान प्राप्त कर प्रदर्शन कर सकें।

रागों का मानकीकरण हो। आज के समय में रूढ़ीवादिता का अन्त कर जब प्रबुद्ध शिक्षक, सौन्दर्यबोध को ध्यान में रखते हुए एक-दूसरे की भावनाओं का आदर करते हुए प्रदर्शन सुनते हैं, तो शिक्षण में अव्यवस्था क्यों? जिसका दुष्परिणाम विद्यार्थी वहन करता है। मारू बिहाग में ऋषभ प्रयोग किस प्रकार हो, गोरख कल्याण में पन्चम का प्रयोग हो या न हो, देवगिरि में नि रे, नि ग की संगति का प्रयोग में मत वैभिन्य इत्यादि अनेक विषय विद्यार्थियों को सशक्त रखते हैं और मत वैभिन्य का दुष्परिणाम परीक्षा में विद्यार्थी को प्रभावित करता है। अतः इसके लिए उचित नियम बनाना आवश्यक है।

संगीत द्वारा चिकित्सा भी सफल हो रही है। इसके वैज्ञानिक प्रभाव के प्रत्यक्ष उदाहरण भी मिले हैं अतः संगीत से चिकित्सा इस विषय को ध्यान में रखते हुये पाठ्यक्रम को निर्धारित किया जाना चाहिए जिससे कि विद्यार्थियों को संगीत विषय से जुड़कर नये व्यवसाय की सम्भावना हो।

Music Composer, Arranger, Recordist आदि के निर्माण को ध्यान में रखते हुए पाठ्यक्रम निर्धारित करें जिससे व्यवसाय के अनेक मार्ग विद्यार्थियों के सामने हो। इन पाठ्यक्रमों में प्रायोगिक संगीत के साथ ही इनके लिए आवश्यक तकनीक का भी समुचित ज्ञान देना आवश्यक है।

इन पक्षों पर ध्यान देने एवं इनको नियमबद्ध करने के साथ ही साथ उचित गुरु द्वारा सही दिशा निर्देश भी अत्यन्त आवश्यक पक्ष है। अतः अपने व्यक्तिगत स्वार्थ से ऊपर उठकर विद्यार्थी हित को ध्यान में रखकर किया गया कार्य निश्चित रूप से संगीत शिक्षा की गुणवत्ता में श्रीवृद्धि करेगा। ये बातें केवल विचार जानने तक ही सीमित न रहकर क्रियान्वित हों ऐसी अपेक्षा है।

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“Classicism” of Bharatanatyam : A Critique of the Historiography

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Abstract

This paper tries to deconstruct the historiography of Bharatanatyam and argues for the need to understand this art form as a cultural practice by its original performers, devadasis. It problematizes the iconisation of certain figures and also addresses the question of caste and gender.

Keywords

Gender, Caste, Performance, History, Sanskritisation

As Kapila Vatsyayan rightly points out, although there are noteworthy works on the social history of Indian dance, the corpus of critical writing is not too large. Vatsyayan cites the literature on devadasis by foreign scholars, Saskia C Kersenboom Stori and Apffel-Marglin Frederique, that serves as the model to recreate the social history of Indian dance and dancers (2012: 11). There are scholars who argue that all major styles of Indian classical dance are based on the rules laid down by Bharatamuni in his monumental treatise *Natya Shastra*, making all styles as regional variations of Bharatanatyam. One can consider this as an epistemological violence since it negates the distinctiveness, and the very existence of several art forms by forcefully making them a derivative of a singular art form.

Mrinalini Sarabhai argues that the dance form bequeathed through centuries by dance teachers known as Nattuvanars and ritualistic dancers called Devadasis, in the temples of India (1979:11). She lends credence to the mythological origins, and makes it a sacred art form. Krishna Sahainarrates a tale that in Treta Yuga, when entertainment had become tasteless and dissatisfying, the Devas approached lord Brahma and said, “We want a pastime which is both worth hearing and seeing. Since the four Vedas cannot be heard by the low castes, create the fifth Veda, which will be available to all the castes” (2003:29) and Brahma created the fifth Veda from parts of the four Vedas. How Devas, who were interested in just a pastime became caste sensitive and demanded a Veda which would be accessible to all castes, is not clear

however. Further, when the account proceeds one can find that the Devas in fact considered this art form their own (2003:30). His division of secular dancer and religious dancer turns problematic as devadasis eventually get reduced as the Other of nartaki.

Sahai gives a detailed account of devadasis and points out at the British attempt to abolish the devadasi system, along with certain individual attempts to rescue the art form across the country. He says, in the south, it was E. Krishna Iyer, a lawyer by profession, who almost single-handedly worked towards the revival of the true Dasiattam¹, the dance performed by the devadasis. He himself dressed up as a woman and did performances to remove the social stigma. It is fascinating if we look at it through the lens of caste and gender. He does not mention Balasaraswati's agency or her opposition regarding the art form's purification and concludes by glorifying Rukmini Devi as the first great dancer who did not belong to the devadasi clan.

According to the Canadian scholar Gatson, neither Rigveda nor Laws of Manu mention any association between dance and religious activity. She seems to make a distinction between dancers and devadasis. It is quite interesting to note Gatson's observation that dance was not restricted to Hindu temples. Gatson strives to locate the legacy of this dance form in dancers who are not devadasis.

George Kliger cites the myth which claims that the art form was transferred from ancient temple dancers to the later institution of the devadasi system, which flourished in India in the middle ages. He says these are speculations and highlights Tolkappiyam and

Silappathikaram and moves on to trace the history of the art form in the Bhakti movement (Kliger 1993: 2). What we see here is the distinction made between the temple dancers and devadasis. This, in turn, helped to delegitimise the devadasi legacy of this art form.

“Classicism” of Classical Dance :

Srividya Natarajan argues that Rukmini Devi Arundale and several Brahmin women, started to learn and perform sadir in the late 1930s and they call this art form Bharata Natya (Natarajan 1997:13). More importantly, she notes that the English-educated women belonging to middle class and upper caste, appropriated the art form without losing their status (1997: 61). Although Natarajan addresses the counter arguments by Devadasis, she did not pay heed to the arguments put forward by them. She further notes that the setting up of the music academy of Madras and the presence of Rukmini Devi Arundale have literally saved the art form and the community of performers. Although the work records the other side of the story i.e., the devadasi's discourse on it, as well as brings out the critique of the upper caste women's appropriation of this art form, it does not extend the arguments, but rather highlights Arundale's act as saving the art from its death.

Pallabi Chakravorty notes that the revival of classical dance in India is an important historical juncture as it was appropriated by the bourgeois elite from its original practitioners, textualized and canonised in the guise of authoritative knowledge, and elevated to the classical

¹ The dance performed by the devadasi is called as Sadirattam. It is also known as Dasiattam

status (1998 : 107). More importantly, she points out that the elimination of the original practitioners of dance (the devadasi and the nautch girls), from what they define as Indian classical dance was a deliberate act of erasure

Erdaman argues that the dance descriptions that related dance to temple sculptures and literary citations, and differentiation among the styles designated as “classical dance” continue to be published. Moreover, all these works accepted the renaissance or revival of Indian dance as commenced in the 20th century, when the classical dance forms were “discovered” by nationalists seeking India’s indigenous roots. Regional dance arts were appropriated from their hereditary traditions by nationalistic and higher caste reformers who accepted the western interpretation of temple dancers as prostitutes and strategised to copy the dance while replacing traditional dancers with proper young women. (Erdaman 1996: 292). Although the mentioned works problematize the “Classicisation”, they do not dismiss the concept called Sanskritisation and bring out the agency of Devadasis. It is imperative to examine the concept of Sankritisation and how it does not apply in the process of the “Classicisation.”

Sanskritization or Devadisation?

M. N. Srinivas defined Sanskritization as a process by which “a “low” Hindu caste, tribal or other group, changes its customs, ritual, ideology, and way of life in the direction of a high, and frequently, “twice-born” caste” (1962:6). Many historians like Kothari do not consider this process as problematic, and Rukmini Devi is regarded as the one who endorsed Sanskritization in her field of art even

though Rukhmini Devi Arundale’s effort cannot be considered as Sanskritization. Similarly, Uttara Asha Coorlawala explores the transformation of sadir to Bharatanatyam. She argues that as part of this process, Arundale evolved a model of the instruction and presentation of dance, that has been both imitated and resisted by several dance traditions as they upgraded their stature from local dance to “classical dance” (2004:51). Coorlawala refers to orientalist discourse, anti-Nautch movement and nationalist discourse and highlights Arundale’s role in “Sanskritizing” the dance. She says, Arundale renamed sadirattam to Bharata Natyam and argued for its aesthetic priority in order to disassociate the dance from the stigma attached to sadirattam (2004:53). While examining the reasons for this renaming, Coorlawala notes, the renaming linked the dance with the Natyasastra whose authorship is attributed to Bharata and established the dance as possessing an ancient spiritual and aesthetic heritage, and asserted that it has classical status as equivalent to western ballet.

Coorlawala articulates that Sanskritization involves a deliberate self-conscious return to ancient Vedic and Brahminic values and customs from a new intellectual perspective. According to her the Sanskritization process in dance legitimised the dance forms designated as “ritual,” “folk,” or simply insignificant and brought under the re-designation “classical” (2004: 53-54). Here she seems to justify that process by saying that the so-called ritual and folk forms become significant with this process. She says, at Kalakshetra, the school, dances were learned from members of the former devadasi- or Tamil Isai community and upper class women

challenged the right of the male nattuvanars and gurus to dictate their repertory and claimed rights to interpret the dances.

Coorlawala mentions that “Balasaraswati, rooted in her integrity as a secular performer with deeply personal devotion to Krishna, continued to resist Rukmini Devi’s trend of interpreting Srīngara (the erotic sentiment) only as bhakti or devotional and ritual worship of the Divine form” (2004:55). However, she refers to this process as Sanskritization. Although she concludes by stating that we need to honour the living Isai Vellalar community and the memory of the absent devadasis who sacrificed their way of being while giving us their knowledge and repertory, she refers to the process as Sanskritization and does not give much emphasis on Balasaraswati and other figures who resisted this process. The concept of Sanskritization does not take into consideration the process wherein the upper castes adapt/imitate/appropriate the lower caste traditions.

Balasaraswati did not teach dance to her daughter Lakshmi for a long time since she felt that her art might as well perish with her and it is after going to America and started teaching to American students that she decided to teach Lakshmi. Balasaraswati wrote :

Some seek to “purify” Bharatanatyam by replacing the traditional lyrics which express srīngara with devotional songs. I respectfully submit to such protagonists that there is nothing in Bharatanatyam which needs to be purified afresh; it is divine as it is and innately so. The srīngara we experience in Bharatanatyam is never carnal; never, never. For those who have

yielded themselves to its discipline with total dedication, dance, like music, is the practice of the Presence; it cannot be merely the body’s rupture. (2013: 14)

Sunil Kothari acknowledges how Devi amalgamated the fundamental element of Kathakali into it and made it an art form that can be performed by male artists as well (2013: 24). Thus, an art form that was earlier practised exclusively by women of the Devadasi community was reshaped for the practice of men and women in the upper caste.

Janet O’Shea discusses the contributions of the devadasis to the development of Bharatanatyam and explores the historical origin of the same. She notes that the exponents of the Tanjore court style generally regard Bharatanatyam as a dance form that has evolved slowly over several hundred years through an unbroken chain of knowledge, handed down from the teacher to student. They tend to distance themselves from the term “Bharatanatyam” and reject the incorporation of “dance theory” into “choreography” (1998:52). On the contrary, the Kalakshetra style define Bharatanatyam, not as a local, classical Tamil dance form, but as a reconstruction of an art form which is ancient and pan-Indian in origin, referring to the salvation of the form from a jeopardized and degraded state to a major accomplishment of their style. They refer historically, not to the recent past, but to a much more distant time period associated with the classical Sanskrit, focusing on the Natyasastra as the source of the dance form and extracting movements, gestures, and positions from the Abhinaya Darpana for use in the movement lexicon of the style.

According to O’Shea, reconstructivist dancers and the anti-nautch reformers had the view that the devadasis were fallen and degraded and the devadasis were threatening to nationalists because their existence fit the British image of the sexually unrestrained, inferior “native.” The Victorian construction of the devadasis as “superstitious prostitutes” could not be inverted and taken as a source of pride. But Devadasis such as Balasaraswati had pride in their heritage, and werestringly against the process of this revival/reform.

As we see while tracing the legacy of Bharatnatyam in Hindu Religious texts, the Indian and Western scholars have also highlighted the effort of iconic figures like Rukhmini Devi in the reinvention and construction of the art form Bharatanatyam by “purifying” Sadir. Conscious eradication of the devadasi community from the history of the art form has led to the reimagination of history and the conscious erasure of the history of the art form and its performers. The upper caste reformers’ appropriation of the lower caste traditions needs to be problematized (Sreebitha 2014). The mainstream historiography of Bharatanatyam is replete with the religious and casteist dimensions of it as it completely erases the devadasi performer from its purview. It is only by making Devadasis invisible or by delegitimising their right to practice their art form that the modern history of Bharata Natyam was constructed. The community’s religious and artistic roles were eradicated, and its history was reimagined. This can be called Devadasisation as this dance form of Devadasis was adopted, “revived” and appropriated by the savarnas. Janet

O’Shea’s work is an exception that critically examines this process. “Classicism” of these art forms and the hegemony of elite savarnas in the so-called classical dance, Bharatanatyam, in contemporary India can be understood only by such critical examinations of the mainstream historiography of the art form.

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Is social media leading to lonelier adolescence? Study of role of social media on adolescent social support and loneliness in Indian context

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Abstract

The present study was done to study the role social media in adolescent well-being with reference to loneliness and perceived social support. The objective of the study being how social media is affecting the quality of human relationship among adolescents. Social media has emerged as a very prominent facet of adolescent life and is affecting them in various ways which were hitherto unknown. While social media has created the opportunity for social interaction across globe and brought people together. However, the quality of these relationships needs to be understood. Are these virtual platforms substituting the face to face interaction without any compromise on quality of intimacy and connectedness or even proved to be superior to the old style face to face interactions. Else they might have led to frivolity of social interaction with emphasis on entertainment rather than deeper, meaningful relationship.

Through this research on how social media usage is contributing to loneliness and perception of social support among adolescents we intend to find out if social media is impacting adolescent loneliness and perceived social support.

Is there any gender based difference in this regard ?

Keywords

Social media, adolescent, loneliness, social support

Introduction :

The term Social media can be applied to all websites, application that enable communication, content sharing, collaboration . Social media has revolutionized the manner in which we

interact with world . The ubiquitous nature of social media has invaded our private spaces, created information overload along with giving opportunity to all to voice their opinion, showcase their talents and reach out to the world. Social media

enhances information access and sharing, building of social, political networks which may affect us both negatively and positively. Among several undesirable psychological outcomes of social media are voyeurism, unrealistic aspirations, unhealthy social comparison contributing to poor mental health, intellectual mediocrity and social discord. A social capital is built around social media initiated interaction which is driven by ease of connectivity and global reachability. Facebook, YouTube, WhatsApp, Snapchat, Twitter, Blogs are some social media platforms enabling technologically driven community for designing and exchange of user generated content. According to Pew research Center survey of U.S. teens ages 13 to 17 (2022) most adolescents credit social media to deepening of connections and providing supporting networks during time of need, while a sizeable though smaller number report being overwhelmed by drama and pressures involved with using social media.

Perceived social support :

One important contributor to social and emotional well-being among adolescents is perceived social support. Perceived social support can be understood to be individual perception availability of friends, family members for material, psychological support at time of need. A number of studies have related Perceived social support to well-being. (Siedlecki *et. al.*, 2014). Studies suggest that high perceived social support is linked to better physical and mental health outcomes as well (Uchino et al 2013).

Perceived social support and connectedness have greater impact on

decreased depression than gender, self-esteem and sleep quality among young people. (Armstrong and Oomen-Early, 2009).

Loneliness among adolescents :

Loneliness can be understood as an unpleasantness on account of any quantitative and qualitative deficiency in social relationships. (Perlman & Peplau, 1998). There is a universal need to belong having an evolutionary role in survival and propagation of human (Baumeister & Leary, 1995). There are individual differences on how lonely one feels with some being genetically predisposed to feeling of loneliness. Research examining loneliness, feelings of belonging and Social media involvement among adolescents and young adults suggest a multifaceted and complex relationship between them. Douglas Smith ORCID, Trinity Leonis & S. Anandavalli (2021). Other studies have found mitigating effect of perceived social support from parents, teachers and friends on cyberbullying and depression. Eline Frison, Steven Eggermont (2015) in their study found the relationship between perceived social support, gender and mood. They found that negative effects of Facebook use are particularly high among girls who use Facebook passively and among boys who actively use Facebook in public. However, girls who actively use Facebook in public or in a private setting and subsequently experience online social support, benefit from using Facebook actively. Semiral Öncü (2015) found that teens who lacked social support were more likely to be involved in risky social media habits. Hyun Jung Oh, Robert La Rose, Elif Ozkaya (2014).

Researchers in this study aimed to investigate whether supportive interactions on social networking sites mediate the effects of SNS use and life satisfaction. A path model revealed a positive association between number of SNS friends, supportive Interactions, influencers, perceived social support, sense of community and Life satisfaction.

Present Study :

In the context of immense adolescent involvement with social media it becomes imperative to study how it is affecting social relationships.

This study proposed to find effect of social media on social relations in terms of perceived social support and loneliness among adolescents. It also intended to find gender based differences in this regard.

Hypothesis :

1. There will be no significant difference between adolescent girls and boys on social media users on loneliness.
2. There will be no significant difference between girls and boys on Social media involvement.
3. Boys and girls do not differ significantly on perceived social support.
4. There will be no significant correlation between social media involvement and loneliness among adolescents.
5. There will be no significant correlation between social media involvement and perceived social support among adolescents.

Sample :

A total sample of 50 consisting of 25 girls and 25 boys was taken from various schools and colleges in Dehradun using quota sampling. The age was from 13 to 19 years .

Tools :

The following tools were used in this study for the purpose of data collection.

1. **Uclal loneliness Scale :** A 20 item scale designed to measure one's Subjective feeling of social isolation. participants rate each item as either O (" I Often feel this way"), S (" I sometime feel this way"), R (" I rarely feel this way"), N (" I never feel this way"). The measure has been revised two times since its first Publication once to create reverse scored items, and once to simplify the wording.
2. **Multi dimensional scale of perceived social support :** The Multidimensional Scale of Perceived Social Support (Zimet et al., 1988) is a 12-item measure of perceived adequacy of social support from three sources : family, friends, & significant other; using a 5-point Likert scale (0 = strongly disagree, 5 = strongly agree). Subjects included 136 Female and 139 male university under graduates. Three subscales, each addressing a different source of support, were identified and found to have strong factorial Validity:
 - (a) Family
 - (b) Friends
 - (c) Significant Other

In addition, the research demonstrated that the MSPSS has good internal and test-retest reliability as well as moderate construct validity.

3. Social media involvement- This questionnaire was made for the present research with following test items.

- Currently do you have an account on any social media website (facebook, instagram, LinkedIn and others).
- How much time do you spend on average on social media . Through questions, a person's

Procedure :

A total sample of 50 subject was selected quota sampling for the girls and boys. Then each subject was contacted individually and administered the 3 Questionnaires of the study.

DataAnalysis :

The raw data was further processed using statistical tests such as Mean, SD, correlation and t test.

Table-1, Showing mean and SD ofloneliness scores amonggirls and boys.

Mean score of boys is more than girls. This difference is not statistically significant.

	Mean	SD	df	SD(x)	SE _d	t	p	
Boys	28.8	12.02	24	9.20	2.57	0.7	>.05	Non significant
Girls	26.8	9.04	24					

Table-2 ,Showing mean and SD scores of social media usage of girls and boys.

	Mean	SD	df	SD(x)	SE _d	t	p	
Boys	2.18	1.43	24	6.83	1.91	1.67	>.05	Non significant
Girls	2.82	1.38	24					

Girls means values more than boys but not statistically significant.

Table 3, Showing mean and SD scores of perceived social supportamong girls and boys.

	Mean	SD	df	SD(x)	SE _d	t	p	
Boys	54.16	6.82	24	11.61	3.25	0.56	>.05	Non significant
Girls	52.52	8.64	24					

Table 4, showing correlation between social media involvement and loneliness

r	0 .15
df	23
P value	>.05
	Non significant

Table 5, showing correlation between social media involvement and perceived social support

r	-.23
df	23
P value	>.05
	Non significant

Mean, SD, t-test, and correlation were computed are shown in tables 1 to 5.

The first hypothesis was “there would be no significant difference between girls and boys on loneliness scores”. The result show 2 point difference in mean score with boys reporting higher mean for loneliness. However difference was not found to be significant at 0.5 level. Based on the findings the Proposed hypothesis was retained and we can say that there was no significant difference in loneliness scores among girls and boys.

The second hypothesis was “there would be no significant difference between girls and boys on social media involvement”. To test this hypothesis we calculated the mean, the SD calculated as shown in Table No. 2. Girls have a marginally high mean score on social media involvement but it’s statistically non-significant implying that we have to retain our hypothesis.

The third hypothesis was “there would be no significant difference between girls and boys on perceived social support”. To test this hypothesis we calculate the Mean, the SD was calculated as shown in Table No. 3. Boys report higher Perceived social support as compared to girls .However the difference is non-significant and the null hypothesis is retained.

The fourth hypothesis was that there would be “no significant correlation between social media involvement and loneliness. Table no. 4 shows a positive but statistically non-significant correlation between the two.

The fifth hypothesis stated that there would be no relation between social media involvement and perceived social support. The results as shown in table 5 report a marginally negative correlation between the two which is statistically non-significant.

Discussion and Conclusion :

The present study intended to study the effect of social media involvement among adolescents on their loneliness and perceived social support. We also intended to find out gender differences in this regard. Taking lead from previous studies which pointed towards multifaceted effect of pervasive social media on perceived social support and loneliness .Our results show that while girls and boys might not differ significantly on social media involvement, there might be some difference in type of social media involvement as in which apps are more popular among girls vis- a- vis boys. And whether girls use social media more

passively as compared to boys. The scope of present research was limited to finding difference in social media involvement among adolescent girls and boys. In-depth research in this regard can be beneficial.

The difference between girls and boys on loneliness is non significant but boys report higher mean score on loneliness. This again needs to be further examined with larger data if social media involvement implies more loneliness for boys and reasons for this.

Our results show a higher mean score for boys on perceived social support as compared to girls. This difference is statistically non significant but needs further exploration with a larger data. Are girls not getting as much support from friends, family social networking sites and how it is impacting their mental and physical well-being needs to be further explored with a larger sample.

Result of our study show a marginally positive relationship between social media involvement and loneliness implying that more involvement in social networking sites is leading to loneliness. This question needs to be further explored with a larger sample.

Lastly the relationship between social media involvement and perceived social support is marginally negative implying that more involvement with social media sites is related to decrease in Perceived social support.

Conclusion :

Most of the results of the present study are significantly non-significant. They however give some insight into how social media is impacting loneliness and

perceived social support among adolescents today and if there are some gender based differences in this regard. A more comprehensive research with larger sample size can contribute to our understanding of social media and its effect on teens social relations.

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Parsi Theatre: Mode for Socio- cultural upliftment

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Abstract

Parsi theatre introduced Modern Theatre Movement in India. The study initiates by describing the emergence of Parsi theatre and its unique Indo – European blend of theatrical styles. The paper further delves into studying contributions of Parsi theatre in four areas: language, socio cultural aspects, upliftment of women and influence on Indian cinema.

Key words

Parsi theatre, Theatrical style, Vernacular theatre, cultural unification, women upliftment

Introduction :

The Parsi community of the Indian sub-continent are a group of Indo-European speakers and believers of the Zoroastrian faith. Parsi Community is a small ethno-religious minority community for which there is a constant fear of extinguishing in India. As per the Census 2011 data Parsi (Zoroastrian) community is 57,264. Parsis are small in number but their contribution remains quite large to the Indian economy and intellect. Their past and present role in the economic, social and political spheres makes them one of the most interesting of India's ethnic groups.¹

The contribution of the Parsi community of India in the field of aviation,

atomic energy and medical sciences are well known but the ground-breaking work in the field of theatre is yet to be studied and documented. Parsis were the pioneers in the Modern Theatre Movement of India. The theatre created by them is popularly known as "Parsi Theatre".

The paper discusses the emergence, unique traits of Parsi theatre, its contribution in communal harmony, Vernacular theatre (Bhasha theatre), upliftment of women, Freedom struggle of India and also its influence in Bombay Film Industry.

Arrival of Zoroastrians :

In the 7th century, the Zoroastrian Sassanian dynasty was threatened by

Islamic conquest and a small group of Zoroastrians. They first sought refuge in remote region of Khurasan, then shifted to Hormuz for 15 years on the Persian Gulf, then moved by sea in seven ships and landed at Diu, Gujarat in present-day India, where they were called 'Parsi' (literally meaning 'people from Paras or Fars', the local term for Persia). As per one story Indian ruler Jadi Rana in Sanjan sent a glass full of milk to the Parsi group seeking asylum with a message that his kingdom was full with local people. The Zoroastrian immigrants put sugar into the milk to show an integration of their people into the local society, like "sugar in milk" which only heightens the sweetness of the milk.² The sweetest of Parsi's existence is visible in various fields including Indian Theatre.

Emergence of Parsi Theatre :

While theatre in India may be traced back to Sanskrit dramatist Kalidasa's plays, it was with Parsi theatre that a new realm of modern Indian theatre was developed during the colonial era. "The pioneering role of the Parsis in shaping modern theatre in India is now an indelible part of dramatic lore."³

The first performance of Parsi theatre in India was done in Bombay (Mumbai) by Sir Jamsetjee Jeejeebhoy. In 1840, Framji Cowasjee, a leading merchant prince, along with other leading citizens of Bombay submitted a petition for the construction of a new theatre to the Governor. Performances of Parsi theatre were usually held in two theatre buildings - Bombay Theatre, built in 1776 and Grant Road, build in 1846. The first Parsi theatre company called "Parsi Natak Mandali" was started in 1853. It was owned and

directed by Gustadji Dalal and supported by Dadabhai Naoroji, K.R. Cama, Dr. Bhau Daji, Ardeshir Moos and few others.

1850s onwards, Parsis started performing theatre which was an amalgamation of nineteenth-century European dramaturgy and local folk forms of Indian theatre. For the next three decades, Grant Road and its theatres were synonymous with the Parsi theatre.

Soon many other Parsi theatre companies were emerged such as "The Victoria Natak Mandali", "The Zoroastrian Theatrical Club", "The Student Amateur Club", "Natak Uttejak Company", and "The Alfred Natak Mandali".

They formed amateur clubs to experiment with play-acting and the proscenium stage. Each company had managed to engage a playwright known as munshi. Some well-known playwrights were Agha Hashr Kashmiri, Talib, Ronaq, Betab and Aram. By the late 1860s, these clubs were changing into professional companies managed by Parsi businessmen. To upsurge revenue, the companies began widespread tours - around India by rail and then to Indian Ocean ports by sea.⁴ The Parsi theatre was diverse and liberal in its espousals from culturally entrenched local forms.

Most Creative Period of Parsi Theatre was 1870-1890 which brought about a complete change in the attitude and perception about the theatre in the minds of the people. Parsi troupes staged a prolific and varied range of productions with focus on entertainment and social message.

From religious dramas for the viewership of believers to the plays in

vernacular Indian languages for specific linguistic viewership. Parsi theatre companies kept their style content and performances canvas large so that maximum audience can be focussed.

During the early phases of Parsi theatre mostly performed English plays but gradually when the number of Indian audiences speaking various vernacular languages increased the English plays were translated in Indian languages like Urdu, Hindi, and Gujarati and performed.

Slowly the content of the plays also witnessed change with Indian mythological stories and legends with number of songs to bourgeois social drama.

The theatre company started travelling and performed in different parts of India, and troupes went to foreign lands around the Indian Ocean. They toured to Colombo, Rangoon, Penang, Singapore, Surabaya, and Batavia⁵. The popularity of Parsi theatre was exceptional in its zenith days. A hybrid style incorporating European, West Asian, and South Asian elements, Parsi theatre enticed to audiences across a wide geographic strip. Performances of Harishchandra and Alauddin in London were graced by the presence of Queen Victoria and Edward VII and appreciated by them.

They employed script writers who can write plays in Hindustani Bhasha (amalgamation of Hindi and Urdu). The plays were inspired by Arabian Nights, Mahabharata, Ramlila. Some Famous plays are Indar Sabha, Havai Majlis and Benazir Badre Munir. Harishchandra, Gopichand, BhaktPrahlad etc. The Natak "Uttejakk Mandali" staged 1100 shows over 16 years.

Unique Features of Parsi Natak :

Parsi drama were convergence of numerous theatre genres such as mythological, historical, social and political. It also used Indian languages like Gujarati, Urdu, Hindi and English. Parsi theatre was an exceptional blend of Sanskrit drama and European structures of sets. Parsi theatre had distinctive lavish stage designs using technical apparatus and opera culture.

Like Sanskrit drama and in Bengali Jatra the play begins with chanting a prayer followed by prologue. Farce, Melodrama, humour and music were integral parts of the production. The play ends by singing a farewell song. For actors of Parsi theatre it was essential to have strong voices and good physical and have art of singing, dancing, music and acrobats. The sets had painted curtain at the backdrop which minimizes the use of props in the play. The use of painted curtain in Parsi theatre can be compared with the use of curtain in Elizabethan Theatre. Sets used in the modern-day theatre were inflexible, whereas the Parsi stage was completely flexible. In those days to change of the scene was not possible for them in a short period so they used painted curtain at the backdrops denoting the scene. In the same way Parsi theatre also used that kind of curtains and props in their performances.

The plays used to start late night around 10 p.m. and lasted until dawn, moving from comedy to tragedy, from pathos to farce, from songs to the rattle of swords, all commingled with moral lessons and rhyming epigrams.

Vernacular (Bhasha) Theatre :

Parsi theatre can be considered as pioneer of Bhasha theatre in India. During

British Raj, Indian vernacular literature was considered unequal. Exploitative colonial state ignored the possibility of parity of public theatrical sovereignty. The Parsi theatre provided, for the first time in modern Asian history, a common arena for individuals of disparate language, caste, and ethnic affiliation to congregate and partake in informal, delicately dissident dialogue. Hansen indicates that emergence of Parsi theatre was during a crucial time when 'linguistic and communal identities were fluid and overlapping'. Parsi theatre established a 'site of communal harmony' and part of a 'cosmopolitan entertainment economy' ⁶

Between 1856 and 1869, at least twenty drama companies were created by Parsis, including the Parse Naatak Mandali, Alfred Naatak Mandali, Zoroastrian Naatak Mandali, Naatak Uttejank Mandali; Gujarati Naatak Mandali and Baliwalla Theatres.³ These drama companies staged plays in various Indian languages such as Gujarati, Urdu, Hindi. Some of the popular Sanskrit plays were Shakuntala, Chandravali, Nala Damayanti, in Urdu epics like Laila Majnu, Hatim Tai, Sikandar aur Porus, Shireen, Gul Bakauli, Razia Sultana, Jawan Bakht and Tipu Sultan were big box office success. Significantly, plays with Sanskrit themes were written by Muslims like Murad Ali and directed by Parsis like Sorabji Ogra.

Play Raja Harishchandra was a box office success with over 4000 shows between 1892 and 1922. Its performing styles and stage arrangements are said to have a marked impression on new Marathi and Gujarati theatre. Probably due to its theatrical success Raja Harishchandra also became India's first film. Parsi theatre relaxed the language bar by staging more

plays in Hindustani and Urdu. It not only had influenced Indian Bhasha culture but it also gradually influenced Bombay Film Industry, Bollywood. Singled out for its enhancement, sophistication and poetic turn of phrase, Urdu became the dominant language of both Parsi theatre and, in turn, Hindi cinema.

Communal Harmony :

The playwrights were mostly Muslim or Parsis and the audience were majorly Hindus. Thus, the secularism became the common ground between the different religious mind-set interplaying in this interaction. To showcase secularism on stage the playwright not only experimented with the theme but also used some dramatic techniques. They selected themes dealing with the existential problems or day to day problems.

Secularism brings stimulating elements into the play. Plays were performed in a manner that they were neutral and brought distancing from specific religion on stage. The audiences including the Hindu and Muslim were not getting to see their religion explicitly represented on stage. Hence, they started enjoying the performances keeping the religion away. Karnad (1989) expresses his views about the relation between secularism and alienation in the following words.

"The consequences of this secularism were that every character on stage, whether a Hindu deity or a Muslim legendary hero, was alienated from his true religious and cultural moorings; and myths and legends, emptied of meaning, were reshaped into tightly constructed melodramas with thundering curtain lines and a searing climax. Unlike traditional

performances, which spread out in a slow, leisurely fashion, these plays demanded total attention, but only at the level of plot.”⁷

Secular harmony was maintained in devotional performances. In folk forms of theatre, Ram lila or Ras lila the role of protagonist was played by actors of high caste, but Parsi theatre on the contrary there were no religious or caste barriers in performing roles of Ram or Krishna. Even the female protagonist roles were played by Anglo Indian Mary Fenton and Muslim actor Gohar. Kathryn Hansen mentions, many Parsi plays, including the popular episodes of Hindu epics, were written in Urdu dialogues with songs in Hindi.

Women in Parsi Theatre :

The gendered apartheid of public and private spheres forced the isolation of women within the households. Singing and dancing were downgraded and stigmatized for women. Women performance in public platform was considered a taboo. Hence male actors dressed like females used to perform. Female impersonation continued on the Parsi stage well into the twentieth century, retaining its popularity with audiences and with company managers. The long lists of men who played women’s roles in the history of Parsi theatre are remarkable.

The theatre not only polished the art of female impersonation by male actors but also bestowed Hindi films with some of the early stars to grace its screen. The Parsi theatre is also praised for bringing women to the stage and also bringing women as audience.

Women were also discouraged from attending the theatre. Kathryn Hansen

quotes Somnath Gupt in her translation of his book *Parsi Thiyetar*: ‘At the start, it was not considered proper for Parsi women to go to the theatre, but Kaikhushru Kabraji promoted women’s independence, and finally Parsi women accompanied by their husbands or brothers began to attend plays.’ The theatre companies started shows explicitly for women. ‘The NaatakUttejak Company’s performance of Harishchandra enticed so many women that the company organised creches for their children outside the hall.’⁶

Plays with Puranic themes, like Nala Damayanti, also attracted Hindu women audience to the theatre and he judiciously arranged for more nursery facilities for their families.

It was then taboo for Parsi women to act, female roles were played by European actresses who fluently spoke Gujarati and Urdu. They included Patience Cooper, Grace Darling and Mary Fantom (renamed Meherbai). Mary Fenton was first Anglo-Indian woman on the Parsi stage, but she was considered as foreigner with notably fair skin. Later Munnibai, the wife of Khurshedji Baliwalla, emerged as one of the best-known local actresses. In 1880 Miss Gohar, followed by Miss Malka, Miss Fatima, Miss Khatun, appeared on stage. The honour for introducing women upon the Parsi stage belongs to Dadbhai Sorabji Patel for which he received support from Kaikhushrooji Nawaji Kabra, the editor of the Parsi paper *RastGuftar*. All these efforts made theatre increasingly accessible to all.

Contribution of Parsi theatre in Freedom Struggle :

On 5 May 1944 the Indian National Theatre (INT) was born to encourage

staging and research of the regional performing arts with DamubhaiJhaveri as its first general secretary. INT was intimately woven with the history of India's independence. The constitution of INT was drawn up in Prison by freedom fighters. They were patriots and scholars imbued with the breath of nationalism. Members of socialist youth groups who sustained the quit India Movement sought to use the theatre as a tool for public education, social and cultural unification of the country.

Fortunately, amid these spectacular stage effects, an awareness of themes involving political relevance to the times also crept in. Some companies staged theatre that inspired the freedom movement through socially conscious plays suggesting reforms. Communal harmony as a theme of play was very common in the nationalist theatrical performances of Parsi theatre. The participants in this Parsi performance and theatre group were from Parsi, Hindu, Muslim, Anglo-Indians and Jews of Baghdad. Very composition of the theatre company was very harmonious.

Among their greats were Kaikhushru Kabraji, Dadabhai Patel, Behramji Fardunji, Marzban Nusserwanji and Merwanji Khansaheb.

Influence of Parsi theatre on Bombay Film Industry :

Parsi theatre not only had influenced Indian Bhasha culture but it also had influenced Bombay Film Industry. The Parsi theatre helped in creating a cultural and commercial context for Bombay's film industry, which can be located in the smallest tangibles like the stylistic elements, Indic stories, the narration of the

plot through song and dance sequences, as well as humour for mass public appeal⁸. The progression from Parsi theatre to silent film was a step that was manifested by the inculcation of Parsi theatre class into the Talkies. Music and dance which are considered inseparable part of Bollywood cinema form is a derived Parsi theatrical tradition. The Bombay film industry sponged several fundamental doctrines of entertainment such as music, costumes, sets, and even gestures from the theatre while exploring and adapting them in the new fashion⁷. Sohrab Modi, Ardeshir Irani, and Prthviraj Kapoor carried the convention of theatre into cinema. Sohrab Modi's Pukar (1939) was Parsi theatre based Hindi movie. "The influence of Parsi theatre went beyond the use of Urdu. The song-and-dance formula owes its popularity to the Parsi theatre to a great extent. When the Bombay film industry grew, Urdu, by default, became the language of cinema" commented by Parsi Khabar.

Conclusion :

Parsi theatre is first Indian professional theatre in modern times. It efficaciously outdoes the barrier of caste, community and language. It promoted a feeling of reforms and rejuvenation and also provided a new direction and force to India's struggle for independence. It was launch of Indian awakening towards self-reliance to profess a theatre tradition professionally. Parsi theatre was prevailing in its panache through content, style, music and language. It had swayed the audiences of urban India by bringing the people from different religion, class, genders, and ages from different linguistic, cultural and ethnic community together. They viewed theatre as a medium

through which they could communicate with the ordinary people.

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संगीत का पेड़ पौधों पर प्रभाव

डॉ. नीमा

कलौनी

असि. प्रो. संगीत

रामचन्द्र अनियाल राजकीय स्नातकोत्तर महाविद्यालय उत्तरकाशी

सारांश

संगीत का पेड़ पौधों पर प्रभाव विषय पर अध्ययन इस आशय से किया कि संगीत का प्रभाव मनुष्यों और जीव-जन्तुओं पर नहीं अपितु पेड़-पौधों पर भी पड़ता है। इसलिए हम कह सकते हैं, कि संसार में शायद ही कोई ऐसा प्राणी हो जिसे संगीत से प्रेम न हो और जो संगीत को न जान सके न समझ सके और उससे प्रभावित न हो कुछ भी जानने या समझने के लिए प्राण-शक्ति व प्राण चेतना होना अनिवार्य है। यह सत्य है कि पेड़ पौधों में प्राण होते हैं। इस संदर्भ में महाभारत में शांतिपर्व में यह प्रश्न उठाया गया कि वृक्षों के शरीर में प्राण चेतना है अथवा नहीं? इसके उत्तर में कहा गया है कि वृक्षों के शरीर में पाँचों इन्द्रियों एवं चेतना का अस्तित्व होता है। वृक्ष भी देखते हैं सुनते हैं अनुभव करते हैं और खाते पीते हैं, प्राण चेतना के कारण ही वे पंचतत्वों से प्रभावित भी होते हैं। ऋग्वेद में भी इस तथ्य का स्पष्ट उल्लेख है कि जब मरूतनर्या गणों के साथ आकाश में विचरण करते हुए गरजते हैं तो वन के वृक्ष भय से काप जाते हैं। और छोटी-छोटी झाड़ियाँ इधर-उधर हो जाती हैं। लताएँ अपने आधार के साथ लिपटकर अपने जीवन की रक्षा करती हुई सी प्रतीत होती है।

इन तथ्यों से यह स्पष्ट होता है कि पेड़ पौधों में भी प्राण शक्ति होती है वनस्पति शास्त्रियों ने इस शक्ति के लिए अनेक पारिभाषिक शब्दों का प्रयोग किया है, जैसे मैग्नेटिज्म चुम्बत्व बाइटिलिटी प्राणशक्ति वाइटल फोर्स प्राण वनस्पतियों के शरीर में भी काम करते हैं उससे शब्द स्पर्श, रूप, रस, ओर गंध की अनुभूति होती है। संगीत में भी क्योंकि इन सब का समावेश होता है इसलिए हम निश्चित रूप से कह सकते हैं कि पेड़ पौधों पर संगीत का प्रभाव पड़ता है।

बीज शब्द

महाभारत, शांतिपर्व, प्रणव भारती, लाके, नादस्वरम्

संगीत का प्रभाव मनुष्यों और जीव-जन्तुओं पर ही नहीं अपितु पेड़-पौधों पर भी पड़ता है, इसलिए हम कह सकते हैं, संसार में शायद ही कोई ऐसा प्राणी हो जिसे संगीत से प्रेम न हो, और जो संगीत को न जान सके न समझ सके और उससे प्रभावित न हो कुछ भी जानने या समझने के लिए प्राण-शक्ति

व प्राण चेतना होना अनिवार्य है। यह सत्य है कि पेड़ पौधों में प्राण होते हैं।

इस संदर्भ में महाभारत में शांतिपर्व में यह प्रश्न उठाया गया कि वृक्षों के शरीर में प्राण चेतना है अथवा नहीं? इसके उत्तर में कहा गया है कि वृक्षों के शरीर में पाँचों इन्द्रियों एवं चेतना का अस्तित्व होता

है, वृक्ष भी देखते हैं, सुनते हैं, अनुभव करते हैं और खाते-पीते हैं, प्राण चेतना के कारण वे पंचतत्वों से प्रभावित भी होते हैं।¹

ऋग्वेद में भी इस तथ्य का स्पष्ट उल्लेख है कि जब मरूत नर्यागणों के साथ आकाश में विचरण करते हुए गरजते हैं, तो वन के वृक्ष भय से कॉप जाते हैं, और छोटी-छोटी झड़ियों इधर-उधर हो जाता हैं लताएं आपने आधार के साथ लिपटकर अपने जीवन की रक्षा करती हुई सी प्रतीत होती है।²

इन तथ्यों से यह स्पष्ट होता है कि पेड़े पौधों में भी प्राणशक्ति होती है। वनस्पति शास्त्रियों ने इस शक्ति के लिए अनेक पारिभाषिक शब्दों का प्रयोग किया है, जैसे मैग्नेटिज्म, चुम्बकत्व, वाइटिलिटी, प्राणशक्ति वाइट फोर्स आदि, प्राण, आपान, समान, उदान और व्यान ये पाँच प्राण वनस्पतियों के शरीर में भी काम करते हैं। उसमें शब्द, स्पर्श, रूप, रस, और गंध की अनुभूति होती है।³ संगीत में भी क्योंकि इन सब का समावेश होता है इसलिए हम निश्चित रूप से कह सकते हैं कि पेड़ पौधों पर संगीत का प्रभाव पड़ता ही है।

पेड़-पौधों पर संगीत (गायन-वादन) का प्रभाव :

पेड़ पौधों को संगीत सुनाकर हम देखते हैं कि उनकी पत्तियों में पहले से अधिक चमक और खुशी दिखाई देती है, इस प्रकार के प्रयोग का वर्णन पं. ओंकारनाथ ठाकुर ने अपनी पुस्तक “प्रणव भारती” में किया है सर जे. सी. बोस जिन्होंने वनस्पति में भी जीव है की प्रयोगशाला में जाकर हमने भैरवी गार्ड थी। गाने के पूर्व यंत्र द्वारा पौधों के पत्तों की अवस्था देखी और गाने के बाद उन पत्तों में आई चमक का दर्शन भी किया था, इसी प्रयोग से यह अनुभूति हुई थी कि इन वनस्पतियों पर नाद-तत्व का और भिन्न-भिन्न रागों का असर अवश्य होता है। किसी वनस्पति छूने मात्र से या उंगली मात्र से यदि वह मुरझाया सकती है तो फिर स्वर का परिणाम उन वनस्पतियों पर हो और उससे वह प्रसन्न या अप्रसन्न प्रफुल्लित या दुःखित, विकसित हो उठे तो इसमें आश्चर्य की क्या बात है?⁴

इसी प्रकार से वेस्ट, बिल अमेरिका की कृषि प्रयोगशाला में ऐसे परीक्षण हुए हैं, जिनमें संगीत के प्रभाव से खेती की फसलों को अधिक फैलने तथा फूलने-फलने वाली बनाने में सफलता प्राप्त की गई है। इस सम्बन्ध में विस्कोन्सिन के आर्थर लाके के प्रयोगों का उस देश की वनस्पति विशेषज्ञों के साथ चर्चा है। उसने फूलों को कम समय में विकसित करने तथा भारी बनाने में संगीत के प्रभाव से सफलता पाई है।⁵ इसी तरह के एक प्रयोग में डॉ. सिंह ने चावल की फसल पर संगीत का प्रयोग कर उनकी बढ़ोतरी की दर में सफलता प्राप्त की है। अन्नामलाइ विश्वविद्यालय के वनस्पति विज्ञान विभाग के डॉ. सी. एन. सिंह ने संगीत के सहयोग के परिणाम स्वरूप चावल की फसल की वृद्धि का सफलतापूर्वक प्रदर्शन किया है।⁶

वनस्पतियों पर संगीत के प्रभाव के सम्बन्ध में महाकोशल महाविद्यालय के रसायन विज्ञान शास्त्री प्रो. गोने ने लम्बे समय तक परीक्षण करने के बाद अपना मत यही बताया है कि जिस प्रकार संगीत मनुष्यों को प्रसन्न करता है, उसी प्रकार वह वनस्पति को भी उल्लसित ही नहीं विकसित भी करता है।⁷

पांडिचेरी और तमिलनाडु के सात गांवों में धान के खेतों पर तीन साल तक किए प्रयोगों से यह तथ्य सामने आया कि नादस्वरान् से चारुकेशी राग फसल के कुल उत्पादन में पच्चीस से साठ फीसदी तक की बढ़ोतरी करने में सक्षम है, जबकि मूंगफली की फसल में 45 फीसदी तक ही ज्यादा उत्पन्न करता है, ऐसे ही प्रयोग कनाडा के ऑन्टारियो शहर में गेहूँ की फसल पर किये गये थे और देखा गया था कि बॉयलिन पर पारस्परिक यूरोपीय संगीत से कुल उत्पादन में 66 प्रतिशत वृद्धि हुई।⁸

भारतीय संगीत के वाद्ययंत्रों का अलग-अलग प्रयोग करके भी देखा गया कि किस वाद्य यंत्र से किस फसल को ज्यादा फायदा हो सकता है, शोधकर्ताओं के अनुसार बांसुरी सुबह बजाने से पौधों में रस को जैसे नारियल, खजूर में नीर पात्र को आधे क्षण में भर देती है, तबला वाद्य आलू, मटर तथा

काजू की उत्पादन क्षमता को ब-सजयाने के लिए प्रयुक्त किया जाता है।⁹

अमेरिका में वैस्टविल की कृषि प्रयोगशाला में पौधों पर प्यानों, आंगन, हार्प आदि वाद्ययंत्रों के प्रभाव का अध्ययन किया जा रहा है, इस प्रयोग में कुछ किसान संगीत के द्वारा अपनी फसले तेजी से तैयार करने की कोशिश कर रहे हैं जिसमें वे सफल भी हुए है।¹⁰

कनाडा व अमेरिका में ऐसे ही सफल प्रयोग किये गये हैं वहाँ अब तक के प्रयोगों से यह पाया गया कि गेहूँ मक्का, प्याजा की फसलों में वाद्यों के वादन से उत्साहवर्धन के परिणाम सामने आए हैं।¹¹

पिछले कई सालों से छुई-मुई, टेलिग्राफ पौधा, तुलसी, हाइड्रिला आदि जंगली पौधों कासगास, पेटुनिया, कर्जकुडल आदि फूलों के पौधों और तम्बाकू, शंकरकन्द व धान आदि के पौधों पर अनेक प्रयोग किए गए प्रत्येक प्रयोग में देखा गया कि परीक्षाधीन पौधे, निरीक्षाधीन पौधों की अपेक्षा अधिक जोरदार अधिक पत्तों से युक्त अधिक हरे भरे और अधिक धने होते थे, उनमें फूल जल्दी निकलते थे, और फसल भी ज्यादा उतरती थी सर्वोत्तम परिणाम बॉइलिन, बॉसरी और नादस्वरम् की ध्वनि तरंगों का देखा गया, गायन का प्रयोग करके देखा गया परन्तु यह पाया गया कि केवल नारी कंठ ही पौधों को अधिक हरा भरा रखने और अधिक उगने हेतु उत्तेजित कर सकता है। इसका कारण यह है कि स्त्रियों की कंठ ध्वनि की श्रुति (पिच) ऊँची (4 से 5 तक) होती है, जबकि पुरुष की श्रुति नीची (2 से 3 तक) होती है, इसका अर्थ है कि 4 से नीची श्रुति पर बजाने से वाद्यों का पौधों पर प्रभाव नहीं पड़ता है।¹²

पेड़ पौधों पर संगीत का प्रभाव अभी तक हमने उसकी दो विधाओं गायन और वादन में देखा। तीसरी विधा नृत्य का प्रभाव अब देखते हैं।

पेड़-पौधों पर नृत्य का प्रभाव :

वनस्पतियों पर गायन और वादन का ही नहीं संगीत की तीसरी विधा नृत्य का भी प्रभाव पड़ता है,

इस विषय पर वर्ष 1958 में फ्रांस की 15वीं अन्तरराष्ट्रीय बागवानी कान्फ्रेंस में शोधपत्र प्रस्तुत किये गये। भारत की ओर से प्रस्तुत शोधपत्र में कहा गया “ भरतनाट्यम” से पन्द्रह दिन के अन्दर सजावटी फूलों की ऊँचाई औसत से ड्योढ़ी हुई, इसी अवधि में कुछ ऐसे प्रयोग काशी हिन्दू विश्वविद्यालय में किये गये थे इन प्रयोगों के परिणामों ने जहाँ एक ओर संगीत से पेड़-पौधों और फसलों के फलने-फूलने की रफ्तार में तेजी आने की बात पुख्ता की। वहीं यह संकेत भी दिया था कि पेड़े-पौधों, साज और आवाज के मामले में मनुष्य से भी कही ज्यादा चूजी हैं।¹³

बीजों के अंकुरण में संगीत का महत्व :

वैज्ञानिकों का मानना है कि संगीत के प्रभाव से बीजों के अंकुरण की प्रक्रिया में भी तेजी आने लगती है, एक प्रयोग में मास्को के कृषि वैज्ञानिकों ने इस प्रक्रिया द्वारा गेहूँ और जौ में 10 से 50 प्रतिशत उत्पादकता बढ़ाने में सफलता पाई है।¹⁴

इसी प्रकार के एक प्रयोग में बीजों को बिजली की घंटी की आवाज प्रतिदिन आधा घण्टा सुनाकर उत्तेजित किया जाता है, परिणामतः यह देखा गया कि परीक्षण किए गए धान, मटर, सरसों धनिया, रागी (सरसों) के आकार का यह धान्य) चना, मूंग, उड़द, सेम, बैंगन तथा अन्य अनेक बीजों की तुलना में बहुत जल्दी फूल जाते हैं, इसके अलावा ध्वनि तरंगों से उत्तेजित अंकुर अधिक सबल भी पाए गए।¹⁵

फल सब्जियों के उत्पादन में संगीत का प्रभाव:

जापान के ओसाका शहर के योशियो ओशाई ने अपने बगीचे में संगीत के कुछ ऐसे चमत्कारों की झलक देखी, ओशाई ने चुकंदर, टमाटर, और तरबूज की फसल पश्चिम के पारम्परिक संगीत मोजार्ट और बारव के मधुर संगीत से उगाई, इसका परिणाम बड़े पौष्टिक और स्वादिष्ट फलों के रूप में सामने आया जिन्हें खरीददारों ने बीस फीसदी ज्यादा कीमत देकर भी खुशी-खुशी खरीदा, पियानो-वादक जापानी किसान का अनुभव है कि संगीत फलों को मीठा और पौष्टिक

बनाने में भी विशेष से प्रभावकारी है।¹⁶

संगीत द्वारा पेड़-पौधों का उपचार एवं चिकित्सा:

उपचार के लिए संगीत किस प्रकार का होना चाहिए एवं उसे तीव्रता के साथ बजाना चाहिए या नहीं यह जानने के लिए कनाडा में प्रयोग किए गए हैं, इसके अतिरिक्त उन्होंने बरसात के तथा ठंड के गेहूँ की फसल पर प्रयोग किए तो पाया कि अलग-अलग मौसम में संगीत की तीव्रता तथा आवाज भी तेज या धीमी होनी चाहिए अर्थात् सभी मौसम में एक सी तीव्रता में संगीत बजाना सफल नहीं होता।

यह आविष्कार किया गया कि बरसाती गेहूँ को कम तापमान में धीमे संगीतिक उपचार की आवश्यकता होती है, अंकुरण बिना ध्वनि उपचार की फसल की तुलना में तीन गुना हुआ, निम्न तापमान 2 डिग्री सेंटीग्रेड के नीचे अंकुरण 6 दिनों में 34 प्रतिशत हुआ जब कि 5 किलो सायंकाल प्रति सेकण्ड की सांगीतिक ध्वनि से उपचारित किया गया। इसके दूसरी ओर एक नियंत्रित पौधे में अंकुरण बिना सांगीतिक ध्वनि के समान परिस्थितियों 24 प्रतिशत के नीचे रहा।¹⁷ इसके अतिरिक्त अधिक तापमान (25 डिग्री सेंटीग्रेड) में सायंकाल प्रति सेकण्ड के सांगीतिक उपचार से पौधों का अंकुरण 14 घंटों में 64 प्रतिशत तक रहा जबकि नियंत्रित पौधों में 45 प्रतिशत था यह प्रयोग ओटवा विश्वविद्यालय के दो उच्च वैज्ञानिकों द्वारा किया गया।¹⁸

न्यूयार्क के डॉ. डारोवो रेटालक ने रूग्ण वृक्षों की चिकित्सा में संगीत की ध्वनि-लहरों का उपयोग किया गया है, और कहा कि जिनका भविष्य संदिग्ध हो रहा था जिन्हें रूग्ण समझा जा रहा था ऐसे पौधा को भी संगीत चिकित्सा के माध्यम से रोगमुक्त किया गया और उन्हें नया जीवन मिला।¹⁹

संगीत द्वारा पेड़-पौधों पर प्रभावों को देखते हुए इस सन्दर्भ में शोधकर्ता द्वारा भी प्रयोग किया गया। जिसमें चना के अंकुरण को लिया गया। परीक्षण के

उपरान्त देखा गया कि जिन्हें संगीत सुनाया गया उनका अंकुरण जल्दी से हुआ। और जिन्हे सांगीतिक वातावरण नहीं मिला उनका अंकुरण देर से हुआ। इसके लिए मैंने फोटो लिए। इस प्रकार हम कह सकते हैं कि पेड़-पौधों पर संगीत का सकारात्मक प्रभाव पड़ता है और फसल उगने में कम समय लगता है और उनकी गुणवत्ता बहुत अच्छी होती है।

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Dismantling the Taboo in Possessing the Secret of Joy by Alice Walker

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Abstract

People in all communities have evolved social standards that influence their members' behaviour and conduct throughout history. There are many great traditions that help to preserve a culture, but there are also detrimental and harmful habits that lead to the demise of society. It is possible to criticize a tradition that destroys a tradition without denigrating or demonizing the culture as a whole. For the last few decades women activists worldwide have addressed and combated the heinous practice of female genital mutilation. Over the past thirty years Female Genital Mutation has become an iconic example of women's subjugation.

"Possessing the Secret of Joy" is about the "telling" of pain and dismantling the taboos. And when taboos are broken, new methods and modes of discourse must evolve to comprise that which has previously been unspeakable. Alice Walker's novel, Possessing the Secret of Joy forefronts the practice of ritual clitoridectomy and the genital mutilation of young women, exposing the trauma and pain and violation of human rights of this barbaric tradition.

Key words

Genital mutilation, Clitoridectomy, oppression, heinous practice

Female genital mutation is 'female genital cutting' and 'female genital mutilation/cutting' about any treatment that involves the partial or entire removal of the female genitalia for any non-medical reasons.

In certain communities the practice is part of their culture and tradition which enables girls to be mature and responsible adults. Social pressure from the

communities' force girls to undergo the surgery because of the fear of being stigmatized and rejected by their community if they don't. Girls those who undergo the surgery were rewarded in some places and celebrated like festivals. Female genital mutation has thus become an important element of cultural identity of girls and women in society. It conveys a sense of pride and community involvement for the girls. There is an

expectation that men will marry only a woman who has undergone the surgery where girls feel pure and secure only if they are undertaken the surgery. “In some communities, it is thought to restrain sexual desire, thereby ensuring marital fidelity and preventing sexual behaviour that is considered deviant and immoral” (Para 6, Eliminating).

According to Department of Reproductive Health and Research World Health Organization, many communities practises the female genital mutation for various social and religious reasons. The practice indicates the inequality of human rights and extreme form of discrimination against women. “In many societies, older women who have themselves been mutilated often become gatekeepers of the practice, seeing it as essential to the identity of women and girls. This is probably one reason why women, and more often older women, are more likely to support the practice, and tend to see efforts to combat the practice as an attack on their identity and culture”. (Draege, 2007).

World Health Organisation(WHO) is working on bringing out a change in the practice of FGM from many years. Recently on January 2022 they conducted a counselling session and training “WHO will launch a training manual on person-centered communication (PCC), a counselling approach that encourages health care providers to challenge their FGM-related attitudes and build their communication skills to effectively provide FGM prevention counselling.”

The long term and short-term health issues associated with FGM are urinary problems, vaginal bleeding, childbirth complications, injury to the surrounding

tissues, excessive bleeding, infections, mental health and death. Awareness must be given to all the communities regarding the heinous practice of FGM all over the world. Recent articles on FGM proves that the practice is still going on in many African countries. According to the study published on 8th March 2022 shows that around 79% of Somalian women have undergone FGM. There must be awareness and education for the migrant girls to avoid the practice as it affects their health. Many literary works have been written against FGM practices but there is no major change in the practice and even Europe countries migrants are following the same.

Recent incident of Maseray Sei, a 21-year-old Sierra Leone woman who died from haemorrhage after having FGM, has once again brought attention to the heinous practise has been come to light. There is even a call to criminalize the FGM practice in Texas. Migrants living in western Europe, Australia and New Zealand still practices FGM.

UN has promised to end the Female Genital Mutation by 2030 as it is a Universal problem, “In 2021, the COVID-19 pandemic has negatively and disproportionately affected girls and women, resulting in a shadow pandemic disrupting SDG target 5.3 on the elimination of all harmful practices including, female genital mutilation. UNFPA estimates additional 2 million girls projected to be at risk of undergoing female genital mutilation by 2030. In response to this disruption, the United Nations, through its UNFPA-UNICEF joint programme, has been adapting interventions that ensure the integration of female genital mutilation in

humanitarian and post-crisis response” (Para 6).

There are many awareness programme conducted by UNFPA – UNICEF to eliminate the practise of FGM in 19 countries. Through TV Programmes, social mobilizations sessions and trainings, awareness has been given to young girls. Around 17 countries have supported the initiate to eliminate the FGM practice. Community practices should not affect the freedom of others. As Alice Walker says “Torture is not Culture”.

In *Possessing the Secret of Joy* by Alice Walker published in the year 1992. Alice Walker made “female circumcision” – the destruction of female sexuality – a literary theme, and fierce attack followed. As I see it, woman herself is the wound, ripped open and patched up, sewn shut, over and over, only to be lacerated yet again. So that something can go in. So that something can come out. And if a woman, a prominent author, uncovers this wound, she, too, will be drawn and quartered — by other women. Women’s forced silence concerning what they endure is another wound, one inflicted when they open their mouths too wide. Because lust is not for them in the same way speech is not, and above all, if they are talking about whatever is “never talked about.” As long as woman the wound, the disabled, the one who is “missing something,” is perceived by masters of the discourse and regrettably also by accomplices as the (already) mutilated one, nothing will change. Despite her being identified with lack, and even if awareness of loss has already been deleted from her mind, something still must be taken away). Reclaiming the right to speak can retrieve women from their muted mutilation and restore their

integrity. Only once they reassert this right and if we all acknowledge their possession of it, this right they can also demand for themselves, will mutilation of gendered comrades be open to discuss. Failing to reveal their injuries facilitates the harm that they alone can heal - to spare the rest.

The novel presents the issues and circumstances of women in African culture. Walker criticizes the practice of FGM throughout her novel to bring awareness to the society that cultural practices should not be a torture to the human beings.

Tashi, the protagonist of the novel a young African woman who takes decision to undergo surgery because she is torn between two cultures as she is African and married to a western. She wants to be rooted in her cultural and decides to undergo the surgery even though she was an adult. Women thinks female genital mutation (FGM) is one of the requirements to be part of the culture. Olinkan community practices the mutilation as a part of their culture and makes women to believe that as a women one must undergo the practice of the culture. “Female genital mutilation is also considered to make girls ‘clean’ and beautiful. Removal of genital parts is thought of as eliminating ‘masculine’ parts such as the clitoris (Talle)”. Mrs. Ryne informs Tashi that if one didn’t undergo the surgery there will be serious issues in the future, she says that, “our leaders said we must keep ourselves clean and pure as we had been since time immemorial by cutting out unclean parts would grow so long, they’d soon touch her thighs; she’d become masculine and arouse herself. No man could enter her because her own erection would be in his way” (112,113).

Identity of the person plays an important role in this aspect. M'Lissawho performs the surgery on Tashi informs Tashi's husband Adam with pride that "the operation she'd done to herself joined her, she felt to these women, whom she envisioned as strong, invincible. Completely women, completely African, completely olinkan" (61).

According to World Health Organisation "the Female genital mutilation is nearly always carried out on minors and is therefore a violation of the rights of the child. The practice also violates the rights to health, security and physical integrity of the person, the right to be free from torture and cruel, inhuman or degrading treatment, and the right to life when the procedure results in death"(Para 7). Tashi's older sister Dura bleeds to death while undergoing the circumcision. The violation of rights to freedom and life can be seen through this.

Tashi remembers her sister as :

I remembered my sister Dura's my sister Dura's . . . I could get no further. There was a boulder lodged in my throat. My heart surged pitifully. I knew what the boulder was; that it was a word; and that behind that word I would find my earliest emotions. Emotions that had frightened me insane. I had been going to say, before the boulder barred my throat: my sister's death; because that was how I had always thought of Dura's demise. She'd simply died. She'd bled and bled and bled and then there was death. No one was responsible. No one to blame. Instead, I took a deep breath and exhaled it against the boulder blocking my

throat: I remembered my sister Dura's murder, I said, exploding the boulder. I felt a painful stitch throughout my body that I knew stitched my tears to my soul. No longer would my weeping be separate from what I knew. . . She has been screaming in my ears since it happened. (78)

Women's freedom has been curtailed by society, and they lack a distinct identity. They are considered as objects in the hands of men, and as members of society. In our society, women have no right to speak. Walker discusses circumcision, which is a societal practise performed on women. This ritual is undertaken to prepare young women for their destiny as women. This is done so that males can fully enjoy themselves. Tashi, has been traumatized for the rest of her life as a result of the culture in which she has blind faith. She loses her self-identity as a result of her naive faith. She believes that when she relocates to America with her husband Adam, she should keep her culture with her and not abandon it. She performed the circumcision process on herself in order to become an Olinkan woman, and this changed her life forever. This shows that women try to be rooted in their culture so that they are recognized by their community. Self and Identity places an important part in women's life.

Through the novel Walker shows that, Women in African civilization are so oppressed that they are rarely allowed the opportunity to express their feelings vocally, and as a result, they store all of their feelings. They are subjected to patriarchal society throughout their lives, which has an impact on their mentality as a result of intense subordination and tyranny. Walker talks about the issues

caused by the FGM in the novel. The culture practices that exist in the society leads to the physical and mental health of the women. FGM cannot be discussed in the community as it is taken as a taboo. Walker shows that ‘Resistance is the Secret of Joy’ which gives an awareness to all the community that culture should not be a reason that eliminate the happiness of other’s life and freedom.

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नई राष्ट्रीय शिक्षा नीतिकी परिकल्पना में भारतीय संगीत शिक्षा

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असिस्टेंट प्रोफेसर - सितार

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सारांश

हमारे देश में शिक्षा के महत्व पर हमेशा से ही काफी जोर दिया जाता रहा है। उत्तम शिक्षा बहुत ही व्यापक शब्द है जिसमें विद्यार्थी, शिक्षक, शिक्षा का पर्यावरण, उपयुक्त पाठ्यक्रम, प्रभावी शिक्षण पद्धति, शिक्षण के परिणाम, निरंतर रचनात्मक आकलन, विद्यार्थियों का समुचित योगदान आदि सम्मिलित है। गुणवत्तायुक्त शिक्षा का अर्थ सीखने-सिखाने तक सीमित नहीं होता, अपितु इसका उद्देश्य शिक्षार्थी के व्यक्तित्व का समग्र एवं सर्वांगीण विकास करना होता है। शिक्षा व्यवस्था कुशलता का मानदंड मात्र न होकर मूल्य संवर्धन का माध्यम भी होता है। नई राष्ट्रीय शिक्षा नीति 2020 के अंतर्गत वर्तमान शिक्षा प्रणाली में एक आदर्श बदलाव की परिकल्पना की गई है। इस नीति में विद्यार्थी के विवेचनात्मक सोच, रचनात्मक कार्यशैली तथा जिज्ञासा को बढ़ावा देने के लिए नवीन तथा गतिविधि आधारित शिक्षा और मूलभूत शिक्षा की महत्वपूर्ण भूमिका जैसी क्रांतिकारी परिवर्तन के साथ शिक्षा प्रणाली को बदलने और इसे 21वीं सदी की आकांक्षाओं के अनुरूप बनाने की परिकल्पना की गई है।

मुख्य बिंदु

उत्तम शिक्षा, नई शिक्षा नीति, संगीत शिक्षा, पाठ्यक्रम, गुणवत्तायुक्त शैक्षिक प्रणाली

किसी भी देश में जब कोई बड़ा बदलाव करना हो तो सबसे पहले वहां की शिक्षा नीति में बदलाव आवश्यक है, जिसका आरंभ हमारे देश में नई शिक्षा नीति 2020 के माध्यम से हो गया है। नई शिक्षा नीति 2020 भारत की 21वीं सदी के आकांक्षा पूर्ण लक्ष्यों के अनुरूप है। इसमें भारत को ज्ञान के क्षेत्र में वैश्विक महाशक्ति में तब्दील करने का लक्ष्य रखा गया है। लेकिन यह अपने दृष्टिकोण में वैश्विक होने के साथ ही भारत केंद्रित भी है। यह मानवाधिकारों, संवहनीय विकास और जीवन शैली तथा वैश्विक कल्याण के लिए प्रतिबद्धता को बढ़ावा देने वाले ज्ञान, कौशल, मूल्य और आचरण को स्थापित करती है। इस शिक्षा नीति में एक ऐसी शैक्षिक प्रणाली की

कल्पना की गई है जिसमें हर सामाजिक और आर्थिक पृष्ठभूमि के सभी विद्यार्थी को उच्च गुणवत्ता वाली शिक्षा न्याय संगत ढंग से मिल सके। इस परिकल्पना का एक महत्वपूर्ण लक्ष्य लाखों बच्चों को उनकी स्कूल के प्रारंभिक वर्षों में एकीकृत और समग्र रूप से कौशल शिक्षा प्रदान करना है। इस नीति का विशिष्ट उद्देश्य सामान्य शैक्षणिक शिक्षा के साथ-साथ व्यवसायिक शिक्षा का कार्यान्वयन, छात्रों में रचनात्मक सोच, तार्किक निर्णय और नवाचार की भावना को प्रोत्साहित करना है। नई शिक्षा नीति 2020 के लागू होने के साथ ही पठन-पाठन की परंपरागत शिक्षक केंद्रित व्यवस्था में भी आमूलचूल परिवर्तन हुआ है। इसमें शिक्षार्थी पर ध्यान केंद्रित

करने की व्यवस्था लाने के लिए नए प्रतिमान अपनाने की सोच उभरकर आ रही है। जिसके अंतर्गत विद्यार्थियों की रचनात्मक क्षमता के विकास पर ध्यान देकर उनका समग्र सर्वांगीण विकास सुनिश्चित किया जा सकेगा। नई शिक्षा नीति में शिक्षा के इस मूल सिद्धांत पर जोर दिया गया है कि शिक्षा का उद्देश्य केवल साक्षरता और अंक ज्ञान जैसी बुनियादी विधाओं और समस्या के समाधान के उच्च गुणों से बौद्धिक कौशल के विकास तक सीमित न रहकर सामाजिक और भावनात्मक कौशल को विकसित करना भी है। इनमें सांस्कृतिक जागरूकता और अनुभूति, आत्माभिव्यक्ति, नेतृत्व एवं संचार आदि गुणों का विकास शामिल है।

नई शिक्षा नीति के माध्यम से देश को शिक्षा के विभिन्न क्षेत्रों में गुणवत्तापूर्ण शिक्षा व नई ऊर्जा को देने का प्रयास किया गया है। 34 साल बाद आई नई शिक्षा नीति में स्कूली शिक्षा से लेकर उच्च शिक्षा तक कई बड़े बदलाव किए गए हैं। जिसमें संगीत शिक्षा पर भी विशेष बल दिया गया है।

पाठ्यक्रम और शिक्षण व्यवस्था में परिवर्धन:

इसमें स्कूली शिक्षा के लिए नई शैक्षणिक और पाठ्यक्रम व्यवस्था प्रणाली अपनाने की व्यवस्था की गई है। जो स्कूली शिक्षा व्यवस्था अब तक 10+2 के फॉर्मेट पर चलायमान थी, अब इस नई शिक्षा नीति के तहत इस का फॉर्मेट 5+3+3+4 पर आधारित होगी।

इसके अंतर्गत बुनियादी चरण अर्थात् प्रारंभिक 5 वर्ष की पढ़ाई फाउंडेशन स्टेज रहेगी। इस समयवधि में छोटी उम्र के बच्चों की प्रारंभिक अवस्था से ही मजबूत नींव तैयार की जाएगी। इसका पाठ्यक्रम राष्ट्रीय शिक्षा अनुसन्धान और प्रशिक्षण परिषद (NCERT) द्वारा तैयार किया जाएगा। इसमें प्री प्राइमरी के 3 वर्ष और पहली तथा दूसरी कक्षा का एक-एक वर्ष शामिल होगा। इस प्रकार प्री प्राइमरी के 3साल तथा कक्षा एक व दो के 2 साल यह मिलाकर कुल 5 वर्ष फाउंडेशन स्टेज के रहेंगे। इन 5 वर्षों में किताबों का बोझ नहीं होगा एवं पढ़ाई के

अतिरिक्त खेलकूद व अन्य गतिविधियों के माध्यम से कक्षा में रुचिकर एवं सुगम शिक्षा दी जाएगी।

अगले तीन साल यानी प्रीप्रेटरी स्टेज में कक्षा 3 से 5 के दौरान छात्रों को भविष्य के लिए तैयार किया जाएगा। इसके तहत छात्रों को विज्ञान, गणित, कला, समाजिक विज्ञान जैसे विषय पढ़ाए जाएंगे। यही से संगीत विषय भी मुख्य विषय के रूप में छात्रों को पढ़ाया जाएगा।

अगले तीन साल यानी मिडिल स्टेज में कक्षा 6 से 8 तक छात्रों को निश्चित पाठ्यक्रम के अंतर्गत पढ़ाया जाएगा। छठवीं कक्षा से ही बच्चों को व्यवसायिक शिक्षा एवं कौशल विकास पर आधारित शिक्षा दी जाएगी। स्थानीय स्तर पर विभिन्न कलाओं और तकनीकी के क्षेत्र में जैसे कंप्यूटर कोडिंग, पेंटिंग, सॉफ्टवेयर, संगीत एवं अन्य कला इत्यादि अन्य क्षेत्र में इंटरनेशिप भी कराई जाएगी। इस प्रकार कक्षा 6से 8 तक की अवधि में ही व्यवसायिक शिक्षा और कौशल विकास पर जोर दिया जाएगा।

कक्षा 9 से कक्षा 12 तक यानी सेकेंडरी स्टेज में 4 वर्ष तक विविध विषयों की पढ़ाई कराई जाएगी और साथ ही छात्रों में विवेचनात्मक सोच, किसी विषय के प्रति गहरी समझ व गहन अध्ययन की समझ पैदा की जाएगी। इस स्टेज में छात्र अपने पसंद के किसी भी विषय की पढ़ाई करने के लिए स्वतंत्र रहेंगे। पहले की शिक्षण व्यवस्था की भांति इस स्टेज में स्ट्रीम सिस्टम नहीं होगा। कला का छात्र विज्ञान की शाखाएं जैसे भौतिक विज्ञान, रसायन विज्ञान अथवा एकाउंट्स का विषय चुन सकता है। वहीं विज्ञान अथवा एकाउंट का छात्र कला विषयों जैसे संगीत, चित्रकला, इतिहास, राजनीति शास्त्र इत्यादि विषयों का चुनाव कर सकता है। अपनी पसंद की भाषा में परीक्षा देने की छूट रहेगी।

उच्च शिक्षा हेतु कॉलेज में एडमिशन के लिए मल्टीपल एंट्री और एग्जिट (बहु स्तरीय प्रवेश एवं निकासी) व्यवस्था लागू किया गया है। स्नातक की पढ़ाई को 3 अथवा 4 वर्ष में निर्धारित किया गया

है। एक साल की पढ़ाई के बाद सर्टिफिकेट, 2 साल की पढ़ाई के बाद डिप्लोमा तथा 3 साल की पढ़ाई पूरी करने पर स्नातक की डिग्री मिल जाएगी। 4 साल का स्नातक करने पर रिसर्च के साथ बैचलर डिग्री मिलेगी। चौथे वर्ष में रिसर्च प्रोजेक्ट पर कार्य करना होगा। छात्र परिस्थिति के अनुरूप जब चाहे पढ़ाई छोड़ दे और जब चाहे वह पुनः पढ़ाई आरंभ कर सकता है। इसी व्यवस्था को मल्टी एंटी एग्जिट सिस्टम कहा जाता है।

नई शिक्षा नीति में संगीत शिक्षा का स्थान एवं महत्व :

नई शिक्षा नीति का मुख्य उद्देश्य विद्यार्थियों की सृजनात्मक क्षमता के विकास पर ध्यान देकर उनका समग्र और सर्वांगीण विकास सुनिश्चित करना है। इसके लिए विशेष रूप से सामाजिक एवं सांस्कृतिक धरोहर को मुख्य धारा से जोड़ने पर विशेष बल दिया गया है। इस उद्देश्य की पूर्ति हेतु संगीत विषय को नई शिक्षा नीति में प्रमुखता के साथ स्थान एवं महत्व दिया गया है। संगीत विषय को मुख्य विषय के रूप में प्रतिष्ठित कर संगीत शिक्षा के माध्यम से छात्रों को अपने कौशल विकास एवं रचनात्मक क्षमता को प्रदर्शित करने का सुनहरा अवसर प्रदान किया गया है।

शिक्षा विद्यार्थी को न केवल क्रियाशील एवं ऊर्जावान बनाती है अपितु उनके अतिरिक्त आंतरिक क्षमताओं को उजागर कर उनके तर्कशक्ति नेतृत्व क्षमता का भी विकास करती है। संगीत शिक्षा का क्रियान्वयन कक्षा में अध्ययन-अध्यापन को अपेक्षाकृत अधिक समृद्ध और सशक्त बनाती है। नई शिक्षा नीति में संगीत विषय की सहभागिता, महत्व एवं असीम संभावनाओं के कुछ बिंदु इस प्रकार से हैं –

मुख्य विषय के रूप में संगीत :

संगीत विषय की शिक्षा प्रारंभिक स्तर से उच्च शिक्षा तक एक मुख्य विषय के रूप में उपलब्ध होगी। संगीत मुख्य विषयों के रूप में गायन, वादन, नृत्य, संगीत शास्त्र तथा प्रदर्शन कला आदि विषयों के रूप में माना गया है। इसका मुख्य उद्देश्य छात्रों

की पढ़ाई के साथ-साथ जीवन कौशल से जोड़ना है। अभी तक संगीत विषय को सहायक पाठ्यक्रम या अतिरिक्त पाठ्यक्रम के तौर पर पढ़ाया जाता था परंतु अब यह मुख्य पाठ्यक्रम का हिस्सा होगा। जिसकी शिक्षा प्रारंभ से ही विद्यार्थियों को दी जाएगी।

वैकल्पिक विषय के रूप में संगीत :

संगीत विषय को एक वैकल्पिक विषय के रूप में भी मान्यता प्रदान की गई है। वैकल्पिक विषय को माइनर विषय के अंतर्गत लेने का प्रावधान किया गया है। यह उन छात्रों के लिए लाभप्रद होगा जो संगीत विषय में रुचि तो रखते हैं किंतु उन्हें अपना कैरियर किसी अन्य विषय में बनाना है। संगीत विषय छात्रों में रचनात्मक सोच, तार्किक निर्णय और नवाचार की भावना को प्रोत्साहित कर एक साथ अनेक विषयों के बीच समन्वय स्थापित करता है। अब छात्रों के समक्ष विज्ञान, कॉमर्स और आर्ट्स के रूप में सीमाएं नहीं होंगी। विज्ञान एवं इंजीनियरिंग के छात्र भी अपनी रुचि के अनुरूप संगीत विषय का चयन माइनर विषय के रूप में कर सकते हैं।

ऑनलाइन संगीत शिक्षण एवं डिजिटल प्लेटफॉर्म:

संगीत विषय के गुणवत्तापूर्ण शैक्षणिक वैकल्पिक संसाधनों की तैयारियों को सुनिश्चित करने के लिए स्कूल एवं उच्च शिक्षण संस्थानों में शिक्षा की जरूरतों को पूरा करने के लिए डिजिटल अवसंरचना, डिजिटल कंटेंट, वर्चुअल क्लास व लैब्स तैयार किए जाएंगे। ऑनलाइन कक्षाओं के साथ-साथ ऑनलाइन वेबिनार, कॉन्फ्रेंस आदि व्यवहार में लाए जाएंगे। इससे संगीत शिक्षा केवल कक्षाओं तक सीमित न रहकर पूर्णतया डिजिटल प्लेटफॉर्म पर उपलब्ध होगा। जिससे कि संगीत का प्रचार-प्रसार राष्ट्रीय एवं अंतरराष्ट्रीय स्तर पर स्थापित होगा।

अन्य विषयों के साथ संगीत का सहसंबंध :

जैसा कि उपरोक्त पंक्तियों में यह बताया गया है कि छात्र चाहे विज्ञान का हो, सांख्यिकी का हो अथवा कला का हो वह अपनी रुचि के अनुरूप

संगीत विषय का चयन कर सकता है। इससे वह संगीत के साथ अन्य विषयों में सहसंबंध स्थापित करते हुए अपना भविष्य सुनिश्चित कर सकता है। इसके द्वारा आपसी सामंजस्य, एकजुटता, समरसता, समायोजन एवं एक दूसरे के साथ समूह में कार्य करने की भावना की क्षमता का विकास हो सकेगा।

लोक संगीत एवं प्रादेशिक संगीत का संवर्धन:

नई शिक्षा नीति शिक्षा के सभी स्तरों पर लोक संगीत एवं प्रादेशिक संगीत को बढ़ावा देने की हिमायत करती है। इसके लिए भारतीय शास्त्रीय संगीत के अतिरिक्त लोक संगीत तथा साथ ही प्रादेशिक संगीत को भी संगीत विषय के पाठ्यक्रम में रखा जाएगा। जिससे कि उस प्रदेश विशेष की पहचान, वहां की कला, संगीत व संस्कृति का ज्ञान वर्धन होगा। इससे लोक कलाकारों व लोक संगीत का प्रचार प्रसार तो होगा ही साथ ही लोक संगीत और प्रादेशिक संगीत का संरक्षण एवं संवर्धन भी होगा।

व्यवसायिक संगीत शिक्षण :

संगीत विषय के अंतर्गत अन्य व्यवसाय संबंधी ज्ञान भी प्रदान किया जाएगा। आधारगत प्रयोगात्मक ज्ञान से व्यवसायपरक एवं रोजगार परक शिक्षा प्रदान किया जाएगा। इसके अंतर्गत संस्थाओं में शिक्षक,

मंचीय कलाकार, नाट्य क्षेत्र, संगीत संयोजक, वाद्य वृंद वादक, गीत लेखक, विचारक, प्रकाशक, वाद्य निर्माता, वाद्य वितरक, संगीतकार, संगीत चिकित्सक, संगीत विपणन, वेबसाइट निर्माण एवं संगीत पत्रकारिता जैसे इत्यादि क्षेत्रों का ज्ञान दिया जाएगा। जिससे कि छात्र विभिन्न क्षेत्रों में रोजगार के विभिन्न अवसर प्राप्त कर सकें।

निष्कर्ष :

इस प्रकार नई राष्ट्रीय शिक्षा नीति की परिकल्पना में संगीत विषय को सर्वव्यापीकरण के एजेंडे में प्रमुख स्थान दिया गया है। इसका लक्ष्य संगीत शिक्षा की बुनियाद को मजबूत बनाना, सामान्य शैक्षणिक शिक्षा के साथ-साथ व्यवसायिक शिक्षा का कार्यान्वयन करना एवं अंतरराष्ट्रीय स्तर पर भारतीय संगीत का प्रचार-प्रसार करना है।

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संगीत एवं योग : चिकित्सा के रूप में

रमनप्रीत

असिस्टेंट प्रोफेसर (21799) परफॉर्मिंग आर्ट्स
स्कूल ऑफ जर्नलिज्म, फिल्म एंड क्रिएटिव आर्ट्स-III
लवली प्रोफेशनल यूनिवर्सिटीए जालंधर, (पंजाब)

सारांश

भारतीय संगीत का सीधा सम्बन्ध अध्यत्मिकता के साथ है, लगभग सर्वज्ञात तथ्य है कि जड़ता की आधुनिक चिकित्सा में संगीत का प्रयोग सफलापूर्वक किया जाता है। यह सत्य है कि रोगी संगीत के संवेदनशील अंश को सुनता है और यदि वह अपने ध्यान को एकाग्र कर सके तो वह रसात्मक सुख के योग्य हो सकता है। मन तो चंचल होता है। इसे एकाग्र करने के लिए ध्यान की आवश्यकता रहती है जो योग का भी मुख्य तत्व है। संगीत मन में दहकते दावानल को शान्त कर उसे स्वच्छ बनाता है। संगीत तो योग है। योग साधन है संगीत का लक्ष्य सौन्दर्य के प्रति आकृष्ट करके धीरे-धीरे चरमोत्कर्ष की ओर ले जाकर दिव्यता के दर्शन कराते हुए मानव का आत्मिक उत्थान करना है। भारतीय संगीत वैदिक काल से ही मंत्रों के उच्चारण के लिये एक शक्तिशाली माध्यम माना जाता था, जिसका सीधा सम्बंध भक्ति भावना को उभारने के लिये किया जाता था धीरे-धीरे संगीत विकास करता गया और उसमें निहित ना केवल भक्ति भावना को उभारने की शक्ति को महसूस किया गया बल्कि इसका प्रयोग मनोरंजन के लिये भी किया जाने लगा और आज तो संगीत की स्थिति इस प्रकार की है कि इसका संबंध भक्ति और मनोरंजन से लेकर योग एवं चिकित्सा के क्षेत्र तक माना जाता है। विचार आधीन विषय के अन्तर्गत मुख्य रूप से संगीत योग और चिकित्सा का अध्ययन किया गया है।

मुख्य शब्द

संगीत, चिकित्सा, योग, मनोविज्ञान, थैरैपी।

परिचय :

संगीत का मन से घनिष्ठ सम्बंध है। क्योंकि हमारे अनुभव तर्कों भावों मनोविकारों एवं हमारी कल्पनाओं, स्मृतियों और भावनाओं की बहुत सारी मानवी तस्वीरें हमारी निधि में संचित होती रहती है। इस प्रकार संगीत का जो प्रभाव देखा गया है वो मनुष्य के सभी अंगों पर पड़ता है, अगर मनोविज्ञान की बात की जायें तो इसके अन्तर्गत मन की प्रक्रिया या मन के व्यवहार का अध्ययन किया जाता है।

संगीत के द्वारा मन पर पड़ने वाले गहरे प्रभाव के कारण व्यक्ति में दिखने वाले बदलाव और मानसिक ग्रन्थियों, उलझनों को सुलझाने हेतु रोगों के इलाज के रूप में संगीत का सूक्ष्म और विकसित प्रयोग मनोविश्लेषणात्मक पक्ष का ही रूप है। देखा जायें तो संगीत के मनोविज्ञान का एक अन्य महत्वपूर्ण क्षेत्र संगीत चिकित्सा भी है, मानसिक रोगियों, मन्दबुद्धि लोगों के रोगात्मक निदान एवं बौद्धिक विकास से

संगीत के द्वारा अनुसंधान किए जा सकते हैं। सूक्ष्म दृष्टि से अध्ययन करने पर ज्ञात होता है कि एक स्वस्थ और मर्यादित मनोरंजन मनुष्य के चित्त से चिंता जैसे रोग से राहत प्रदान करता है। अनेक प्रकार के संघर्षों और जीवन की उलझनों के कारण मन चिंता ग्रस्त एवं व्याकुल हो जाता है, तो संगीत किसी ना किसी रूप में तनाव को कुछ कम करने की पूरी शक्ति रखता है। संगीत सुनने से आत्मविश्वास सुदृढ़ होता है और मानव के विचार पवित्र होते हैं। संगीत एक लोकप्रयोगी कला है, जो मानवीय भावनाओं को उदीप्त करने का श्रेष्ठतम माध्यम है। इसी कारण आज मनुष्य के रोगों के उपचार हेतु संगीत को एक चिकित्सा या Music Therapy के रूप में प्रयोग किया जाता है।

संगीत चिकित्सा (Music Therapy) :

“वर्तमान समय में म्यूजिक थैरेपी चिकित्सा क्षेत्र की एक विशेष थैरेपीया मेडीकल टेकनीक के रूप में सामने आई है। विभिन्न प्रकार रोगों के उपचार के लिये जिस प्रकार एल्लैपैथी होम्योपैथी नैचुरल पैथी और आयुर्वेदी जैसी पैथियों का प्रचलन, चिकित्सा जगत में प्रचलित है, उसी प्रकार खास तौर से मानसिक रोगों के उपचार हेतु जिस तकनीक या पैथी का प्रयोग किया जाता है, वह म्यूजिक थैरेपी है। म्यूजिक यानी संगीत के सुरों द्वारा उपचार करने की पद्धति म्यूजिक थैरेपी या संगीत-चिकित्सा कहलाती है।”¹ चिकित्सा जगत में संगीत को एक थैरेपी के रूप में प्रयोग करने का बड़ा कारण यह है कि मानसिक रोगों के पीछे कोई ना कोई अवहेलना उपेक्षा या अपमान होना, जिसे मनुष्य अपने मन से बाहर नहीं निकाल पाता और समय के साथ वहीं मानसिक रोग बनकर उसके व्यक्तित्व को नष्ट करना आरंभ कर देता है जिससे निजात पाने के लिए मनोचिकित्सको ने म्यूजिक को एक थैरेपी के तौर पर प्रचलित कर दिया है। “म्यूजिक थैरेपी भारतीय चिकित्सा और मनोविज्ञानिकों के बीच भी प्रचलित हुई है, चाहे इसका एक सफल प्रयोग

पाश्चात्य मनोचिकित्सको द्वारा भी प्रयोग में लाई जाती है, किन्तु स्मरणीय हो म्यूजिक थैरेपी प्राचीन भारत की ही देन है।”²

मानसिक रोग :

यह प्राकृतिक सत्य है कि मानव के अन्दर काम, क्रोध, लोभ, मोह, मद मत्सर आदि छः शत्रु रहते हैं। मनुष्य के शरीर की संरचना में मन एक विशिष्ट अंग है, इसकी एक स्वतंत्र सत्ता है। इस मन की अवहेलना मनोरोगों को जन्म देती है। मन संवेगों, भावनाओं, अच्छी बुरी मनोवृत्तियों का समूह है आज के ग्लोबलाईजेशन के जमाने में मनुष्य के रहने सहने के खाने पीने और सोचने के ढंग में कई प्रकार के बदलाव दृष्टिगोचर हो रहे हैं। आजकल की भागदौड़ में मनुष्य के अंदर एक अजीब सी हलचल अशान्ति बनी हुई है। इसलिए अन्दर ही अन्दर डिप्रेस्ड होना और अपने ही विचारों से संघर्ष करना उसका स्वभाव बन गया है और धीरे-धीरे मानसिक अवसाद बढ़ता चला जाता है और अन्ततः मनोरोग उसे घेर लेते हैं। डिप्रेशन या मानसिक अवसाद आजकल आम सा रोग हो गया है और किसी को भी हो सकता है। मनुष्य को होने वाले बहुत सारे रोगों का मुख्य कारण तनाव है। “मनोवैज्ञानिकों का मानना है कि प्राकृतिक रूप से हमारे शरीर की बनावट कुछ इस प्रकार की है कि करोड़ों कोशिकाएं शरीर में नष्ट होती रहती हैं उतनी नई कोशिकाएं बनती रहती हैं। तनाव के कारण इन कोशिकाओं पर बुरा प्रभाव पड़ता है। मस्तिष्क की एक कोशिका से दूसरी कोशिका में संदेश भेजने वाला रसायन न्यूरोट्रांसमीट (Neuro-transmetres) सिटोटिन डोपमाइन तथा नारड्रिपिनेप्रीन जैसे रसायनों की कमी होने लगती है। इन रसायनों का सुचारू रूप से स्राव होने के लिए मेडीकल ट्रीटमेंट की आवश्यकता पड़ती है।”³ मनोचिकित्सकों का अनुसार डिप्रेशन का मूल कारण आज की भागम भाग और दिखावे की जीवन शैली है जिसके कारण कई प्रकार के मनोरोग उत्पन्न हो जाते हैं।

1. **हिस्टेरिया (Histeriya)** : यह एक ऐसा मानसिक रोग है, जिसमें रोगी को कोई दुःख या वेदना होती है जिसे सोच-सोचकर वो अपने आप को भूल जाता है और उसे दौरे पड़ते हैं।
2. **विखंडित मानसिकता (Schizophrenia)**: इस में रोगी की पूरी मानसिकता टूटने लगती है उसका अपने विचारों पर नियंत्रण नहीं होता।
3. **मेलेकोलिया (Melancholia)** : यह एबनॉरमल साइकोलॉजी के अर्न्तगत आता है इसमें व्यक्ति की प्रवृत्ति हमेशा लोगों का ध्यान अपनी और आकर्षित करने वाली होती है।
4. **पारकिंसन (Parkinson)** : यह एक ऐसा रोग है। इस रोग में रोगी का मोटर कोऑर्डिनेशन बिगड़ने लगता है।
5. **आससेसिव कंपल्सिव डिस आर्डर** : यह राग वहम या शक करने से होता है और यह धीरे-धीरे बढ़ने लगता है। इस प्रकार आज की जीवनशैली ने बहुत सारे मनोरोगों को जन्म दिया है।

म्युजिक थैरेपी द्वारा रोगों का उपचार :

म्युजिक थैरेपी के अर्न्तगत मनोरोग से सम्बंधित कितनी ही डिप्रेशन, मेंटल रिटार्डेशन, बोलने में हकलाहट तनाव, बार-बार क्रोधित होना आदि समस्याओं का इलाज किया जा सकता है। संगीत एक संगीतक योग है। जिसका सानिध्य मनुष्य को पूर्ण रूप से स्वस्थ और चैतन्य बनाता है। “संगीत कला ध्यान के समान ही व्यक्ति को आत्मदर्शी बनाती है। संगीत एक ऐसी कला है जो तत्वान्वेषी, तत्वचिन्तक और तत्वदर्शी के समान स्थूल से सूक्ष्मता की और तथा बाहर से भीतर की और ले जाती है। संगीत द्वारा प्राप्त सल्लीनता में अपूर्व शान्ति समाहित है। इस संल्लीनता से ही करुणा का भाव जागृत होता है। क्रोध, मान, मायादि कक्षाएं, बाहर निःसृत होती हैं और उनकी मंदता मैत्री भाव उत्पन्न करती है। जो शक्ति बाहर की और प्रवाहित होती है उसे संगीत भीतर

की और लाता है। यह शक्ति को मूल स्रोत में समाविष्ट करता है। शरीर और मन की गतिविधियों को नियंत्रित भी संगीत द्वारा किया जा सकता है।”⁴

भारतीय संगीत का प्रभाव कुछ इस प्रकार का है कि यह सीधा मनुष्य के मन के भाव के साथ जुड़ा हुआ है। जिसके अर्न्तगत विभिन्न राग रागीनियों के स्वरूप इस की उदाहरण हैं। जो रस और भाव को अलग-अलग ढंग से प्रकट करते हैं। विभिन्न प्रकार के स्वर-समूह उनका स्वर-लगाव मन को अंदर तक प्रभावित करता है। यहा का शास्त्रीय संगीत, लोक संगीत, फिल्मी संगीत इस क्षेत्र में अपनी पूरी विशेषता रखते हैं। संगीत मनुष्य को हंसाने से लेकर रूलाने की भी पूरी तरह से समर्थ है, जो विभिन्न प्रकार के रसों द्वारा सामने आते हैं। रस भाव का सीधा सम्बंध मन मस्तिष्क से है। “मानवीय शरीर के प्रायः सभी ज्ञान तन्तुओं का निकास या आभास उसके मस्तिष्क से होता है और मस्तिष्क ही संवेदना का केन्द्र स्थल है। उंगली पर घाव लग जाने पर उस चोट का आभास मस्तिष्क को ज्ञान तन्तु कराते हैं और यदि ये ज्ञान तन्तु ही अलग कर दिये जाये तो घायल व्यक्ति को चोट के दर्द का आभास नहीं हो सकता। ज्ञान तन्तु संकेत द्वारा मस्तिष्क को सूचना देते हैं। ज्ञान तन्तु अनेक हैं वे अनेक प्रकार से मस्तिष्क को संकेत देकर मानवीय बुद्धि का कौशल दिखाते हैं वास्तव में एक विशिष्ट ज्ञान तन्तु जो मस्तिष्क के कान तक पहुँचकर श्रवण ज्ञान तन्तु के रूप में संकेत देकर संगीतमय संवेदना का संचालन करते हैं। वह एक वास्तविक ध्वनि है।”⁵ जिसका सम्बंध संगीत से है। वो जब मधुर भावुक बनकर मनुष्य के हृदय तक पहुँचती है तो उसका सीधा प्रभाव मन पर होता है। क्योंकि संगीत में साधना, ध्यान, लय, भाव और रस विद्यमान रहते हैं। इसी कारण इन सभी के संयोग से देश-विदेश में म्युजिक थैरेपी के द्वारा कई मनोरोगियों का इलाज किया जाता है, क्योंकि वात, पित्त, कफ और सन्निपात के मेल से बने हुए अन्य तत्वों का तन और मन पर गहरा प्रभाव पड़ता है, म्युजिक थैरेपी में

भी सात स्वरोँ में पाई जाने वाली वातज, पित्तज कफज, वातपित्तज, वात कफज वात पित्तकफज और सन्निपातज या त्रिदोषज इस प्रकार की भिन्न-भिन्न प्रकृतियों का प्रयोग किया जाता है यह रागों में उग्र शान्त व दीप्त आदि भावों को अभिव्यक्ति करती है। जिनसे देह पर विभिन्न परिणाम होते हैं। नाद के भौतिक परिणामके फलस्वरूप ही म्युजिक थैरेपी की पद्धति उत्पत्ति हुई है। भारतीय नाद कोई साधारण म्युजिक साउंड नहीं है। यह मनोरोगो या अंतर में उठने वाली दुष्प्रवृत्तियों को ठीक करने में सफल हो सकती है।

संगीत एवं योग :

“प्रागैतिहासिक प्राचीन भारत के दूरदर्शी तथा सिद्ध योगी ऋषि तथा महार्षियों ने आत्मा के मोक्ष मार्ग, साधन और समाधान, इसकी परमात्मा में लीनता और मानवता के हेतु चिर शान्ति की प्राप्ति के लिए संसार तथा उसके आर्कषणों को त्याग कर अरण्य एकाण्त में वास किया और गंभीर चिंतन तथा कठोर तपस्याए की।”⁶ जो कि केवल साधना का विषय है। इस प्रकार भारतीय संगीत में राग और रागीनियों की सृष्टि तथा उदभावना मुख्यतः अत्यन्त ही विकसित चेतन-शक्ति और सुविकसित मस्तिष्क का परिणाम है।⁷ इस प्रकार संगीत एवं योग दोनों का हमारे मन मस्तिष्क से संबंध है और वैज्ञानिक दृष्टिकोण से इन दोनों विषयों की गहराई में जाने पर स्पष्ट होता है कि इन दोनों विषयों को श्वास नामक सेतु ने जोड़ रखा है यही संगीत एवं संगीत का प्रथम कर्तव्य है योग शास्त्र में नाद को विशेष महत्व दिया गया है अनुभव का यही स्तर नादयोग है जिसमें अनेक ध्वनिया स्वयं अन्दर से प्रकट होती है, योग साधना में नाद की परम महत्ता का संगीत-शास्त्र के साथ प्रगाढ़ सम्बंध है। योग साधना का मूल उद्देश्य कुण्डलिनी को जागृति करना है “हमारे शरीर के अन्दर एक शक्ति केन्द्र होता है जिसको कुण्डलिनी शक्ति कहते हैं। इसका आकार कुण्डलाकार होता है। “गोलाकार कुण्डल

मारे रहने से सर्प को कुण्डलिनी कहा गया है। इसे जब अभ्यास के द्वारा जागृत किया जाता है तो रीढ़ की हड्डी के नीचे स्थित कुण्डलिनी शक्ति षट्-चक्रों का भेदन करती हुई मस्तिष्क में स्थित सहस्त्रार चक्र तक जा पहुंचती है, जहां शिव एवं शक्ति का मिलन होता है, जिसे कुण्डलिनी जागरण कहते हैं।”⁸

हठयोग के दो तत्व इडा और पिंगला है। इसमें ‘ह’ इडा नाड़ी और ‘ठ’ पिंगला नाड़ी का प्रतीक है। “इसे विज्ञान की भाषा में सिम्पैथेटिक नर्वस सिस्टम और पैरासिम्पैथेटिक नर्वस सिस्टम कहते हैं। दोनों का योग ही हठयोग कहलाता है। इन दोनों नाड़ियों के मध्य में ज्योतिर्मय मार्ग है, जिसे सुषुम्ना कहता है। इसका मार्ग अतिसूक्ष्म है। योग का मुख्य लक्ष्य है- सुषुम्ना को जागृत करना है।”⁹ तब मनुष्य के पदार्थ तत्व में परिवर्तन होता है। इस प्रकार योग एवं संगीत का आपस गहरा सम्बंध है। दोनों में ही नाद की उपासना की जाती है। एक में आहत और दूसरे में अनाहत नाद प्रधान रहता है, इसी प्रकार साधना दोनों का केन्द्र बिन्दु है।

निष्कर्ष :

इस प्रकार संगीत चिकित्सा एवं योग के सम्बन्ध में निष्कर्ष के रूप में कहा जा सकता है कि इसका प्रयोग बहुत सारे मानसिक रोगों को ठीक करने के लिए किया जा सकता है, जिसके कई सफल प्रयोग हो चुके हैं। म्युजिक थैरेपी आज के युग में अपने आप को सिद्ध कर चुकी है। फिर भी बहुत सी ऐसी बीमारियाँ हैं जिनके इलाज के लिये सीधा एलोपैथी का ही सहारा लेना पड़ता है। यह भी सत्य है कि मन को शान्त वह प्रसन्न चित्त करने में केवल संगीत ही सक्षम है। अतः संगीत चिकित्सा या म्युजिक थैरेपी की उपयोगिता को समझते हुए नाद योग का आधार लेकर अनेक मनोवैज्ञानिकों और मनोचिकित्सकों ने म्युजिक थैरेपी क्लिनिक खोलकर मनोरोगियों का इलाज कर रहे हैं।

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From Conflict to Conciliation: Reading Arupa Patangia Kalita's Short Story in Translation *Our Very Own*

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Abstract

*Literature plays a crucial role in enriching our understanding of the conditions and the consequences of conflict and violence. In recent times, literature has also been viewed as a conciliatory agent in offering that critical space for reflection and dialogue that are the essential conditions of any peace-building exercise. India's Northeast has been one of the country's most enduring theatres of violent conflict, making it an important focus of studies in Postcolonial nation-building. This paper examines how one of the most powerful voices in contemporary Assamese literature Arupa Patangia Kalita responds to the sporadic but extremely dislocating reality of an ethnic conflict that has engulfed the state of Assam by critically looking at her short story *Our Very Own* (2020), originally written in Assamese and translated into English by Rajarshi Kalita and Mukuta Borah. The paper argues that despite offering an insider's perspective of the violence and terror that follows the outbreak of ethnic conflict, Kalita's short story *Our Very Own* effectively challenges stereotypical perceptions of, and responses to the experiences and narratives of conflict. The short story under review *Our Very Own* offers us fresh insights into the way contemporary creative writers from Assam are shifting their focus from just re-constructing the experience of trauma and dislocation to offering the much-needed critical space for self-reflexivity and soul-searching in their writings.*

Keywords

Violence, Conflict, Short story, Critical, Conciliation

Literature plays an important role in deepening our understanding of violent conflict and eventually creating conditions for conciliation. As rightly pointed out by Angelica R. Martinez and Richard E. Rubenstein in the paper 'The Truth of Fiction: Literature as a Source of Insight into Social Conflict and Its Resolution' (2016), what makes literary texts an effective space to negotiate the complexities of human conflicts and their resolution is that they are "thick" descriptions of the human experience-including the everyday and the quotidian- unlike what is seen as

the “thin” modes of writing conflicts (209). Instead of always prioritizing the obvious, the grand, and the historical, or if I may say so, the familiar facets of conflict-zone realities, which is often the focus of non-literary narratives of conflict, literature of conflict is marked by its sensible handling of the indelible marks and scars—often those beyond the corporeal or physical— that violence and conflict leaves. It also shows a greater degree of sensibility to the ethical and moral dilemmas and ambiguities that are a usual corollary to the experience of conflict. In short, by highlighting the multi-layered and pervasive forms of violence literary narratives of conflict and violence reinvent violence, conflict, and suffering from new perspectives.

Martinez and Rubenstein term these narratives/rhetoric that share direct affinities with agendas of conflicts ‘conflict narratives’ and call attention to the way they produce and proliferate conflict (209). They do so, as argued by Martinez and Rubenstein, by encouraging mutual delegitimation, radicalization, and polarization as well as precluding reflection and dialogue. The determinativeness of conflict narratives reinforces certainty while precluding reflection and dialogue (Cobb, 2013:38). Conflict narratives are stories that often drive parties to violence, and are marked by thin plotlines and binary moral frameworks (88). Over time, dominant groups tend to gain control of the narrative landscape, while those marginalized find it increasingly difficult to story their experiences and perspectives. But works of imaginative literature can destabilize dominant narratives, granting readers access to better-formed stories (234-235), and

thereby evoke transformative encounters with others, expanding the human capacity for empathy – a necessary criterion for conflict resolution (Martinez and Rubenstein, 209). Literature can not only challenge, complicate and elaborate our understanding of human conflict, they can actually counter violence by encouraging a certain kind of self-critical and dialogic discourse by moving away from binaries and stereotypes to “Complexification” (Cobb, 217), the use of diverse political and aesthetic perspectives to create a more nuanced, multifarious discourse as a counter to the simplified, intense dualities typical of conflict narratives.

To return to the specific issue of northeast conflicts and the literary response to these crises, most writings from the region bring to the fore the incompatibility between exclusive narratives/visions that mark the conflict narratives-key to triggering conflicts - and the socio-cultural and psychological realities that are peculiar to the region. The conditions and consequences of conflicts in the region have been studied by scholars from within and outside the regions (see Hazarika 1995; Baruah 2006 and 2021; also see Upadhyay 2009). However, most of these studies are in the nature of policy discourses and they hardly capture the quotidian realities of terror and crisis, endured in a conflict zone. Besides, their preoccupation with finding a ‘policy’ to break this impasse-that is conflict-has rendered these studies blind to other usually overlooked but potential approaches to address the issue. In some of these studies, the issue of conflict is handled within generalized and generic frames making rather than grappling with the nuances and intricacies of northeast

India's multi-layered conflict.

In this situation, literature from the northeast region emerges as the much-needed aesthetic-discursive or so to say, intellectual space-to create necessary enabling conditions for self-reflectivity and criticism and thereby, to the eventual resolution of an impasse that has crippled the region for most of its postcolonial history. As the present paper illustrates, a different kind of sensibility marks these writings from the region. This sensibility also marks a shift in focus from the conventional security and conflict-centric rhetoric to that of the lived, mundane and quotidian realities that are in synergy with the vision of a more peaceful co-existence of supposedly irreconcilable ethnic selves.

It is competing discourses and ideologies, the destruction of non-violent discourse, and its replacement by socially constructed war discourse (Baruah 12) that create a perpetual state of conflict and impasse in the northeast. These are discourses that are inherently antagonistic and hostile and above all, that refuse to be self-critical and self-reflective (Oinam, 173). Most of these radicalized discourses of inclusion and exclusion almost, as a rule, rely on the particular construction of the past as collective memory. In this situation, creative writing emerges as a useful site to explore how conflict discourses and memories arise, what distinguishes them from non-violent discourses, and how they defeat alternative (non-violent) discourses, as well as how they can be deconstructed and replaced with dialogic and inclusive discourses. Although resisting hegemony and violence with new forms and expressions, literature from the region effectively morphs into a symbolic pace

to reconcile the private and public, and as a symbol of collective dialogic consciousness marking a shift from exclusive, parochial epistemic frames to one of self-criticism and reflection. They do this largely by challenging existing collective memories—those serving as conflict narratives—and constructing new ones. Taking this as a point of departure this paper now moves on to read Arupa Patangia Kalita's short story *Our Very Own* as an example of a conciliatory fictional discourse.

Set in an unspecified yet convincing spatial backdrop of inter-ethnic tension and violence that suddenly engulfs a hitherto peaceful rural landscape, the short story *Our Very Own* emerges as a crucial literary example-cum-illustration of what could be viewed as a reflective-dialogic approach to the reality of violent conflict in the northeast. Even while convincingly fictionalizing the vacillations, indecisions, and paradoxes inherent in situations of ethnic conflict the narrative by sustaining its central focus on the resolute and determined refusal of the central character Jatin to be defeated by an otherwise all-engulfing climate of inter-ethnic hatred and hostility offers an interesting reflective-dialogic (counter-) response to our usual perceptions of/take on the issue of collective violence.

The story deals with the difficult yet determined choice made by Jatin, a College student who has recently returned to his village that has recently been through a traumatic experience of getting entangled in a bloody ethnic conflict with its neighbouring Bodo, an important tribe of Assam, villagers. The whole climate is one of terror, mistrust, and hatred. As members of these two battling ethnicities

are increasingly ensnared into a vicious cycle of violence and counter-violence, material and otherwise, Jatin decides to visit the home of David, his Bodo friend in a supposedly hostile Bodo village and a Christian. What occasion this supposedly dangerous and unwise visit to a supposedly hostile Bodo friend is the eve of Christmas. Jatin has never missed his Christmas-eve visit to David's home since his school hood days and is not ready to listen to the warnings of his family members and friends cautioning him not to risk his life by visiting his friend's home this Christmas. Despite the strongest words of warning by his friends and family, Jatin refuses to change his decision, listens to his heart and after overcoming a few fleeting feelings of apprehension and uncertainty manages to arrive at his friend's home to be elatedly greeted by David's father whom he has always lovingly addressed as 'Bor-Pitai' or elder-father.

The story beautifully captures the disruptive aftereffects of the eruption of inter-ethnic hatred as they manifest in the household of the protagonist. The most obvious manifestation of the unusually somber and foreboding response of Jatin's parents and his sister all of whom avoid looking at his eyes. Interestingly, it is not their speech but their silence that is powerful enough to tell Jatin of their disapproval of his planned visit. 'Jetuki, the helping hand of the house, who would be usually humming something or the other, was also silent. He wanted to whistle at the parrot inside the cage, but didn't. The parrot was standing on one leg, looking despondent and miserable. Jatin felt uncomfortable. He felt like shouting at the top of his voice, shaking the people

standing around like statues (213).' After his father's words fail to dissuade Jatin from going, it is his mother and sister who reminds him how 'they [people from the other side that is, from David's village] killed their own people in their village and left them lying on the railway track, all in broad daylight (213).' It is at this point that Jatin bursts out in anger and confronts them on the real meaning of the expression 'their own people' forcing a new understanding as well as a moment of self-reflexivity. 'Is the family of David not our own people? Who helped us last year when Ma was languishing in the hospital? You have been promoted to the eighth standard, and you have already learnt to recognize our people and their people? (214)'. These words from the young protagonist put the narrative's take on the issue of ethnic conflict and conciliation in perspective. His response to the conflict narrative advanced by his family and friends as representatives of his ethnic community is underlined by a self-critical and reflective approach. Jatin's resolve to uphold the cause of friendship and solidarity also effectively thwarts the further circulation or advancement of the conflict/hatred narrative and thereby negates its baleful propensity.

The narrative throughout sustains its focus on these self-critical and self-reflective attributes that remain central to the way the young protagonist Jatin negotiates his situational dilemmas. As he continues on his journey, he recalls the happy memories of an idyllic past spent together with David only to be troubled by foreboding thoughts. 'It was almost a ritual- every Christmas all of them would go to David's home and stuff themselves with chicken... had it all changed so much

in three months that David would invite them with sinister designs in mind (217)?' Jatin treads along a landscape where familiar sights and scenes now bear marks of recently erupted violence and hence have assumed an uncanny appearance. As he draws close to David's house, Jatin feels his throat goes dry, he feels thirsty. However, this suspenseful and scary moment soon gives way to the much-awaited moment of reconciliation between two parted families. 'Jatin's eyes moistened, he rushed towards the extended hands of his bor-pitai. He placed his head on his broad shoulders and immediately forgot all his fears, anxieties, and apprehensions. Just like the small child scared by the flames of the will-o'-the-wisps on a pitch-black moonless night (222).' This final and powerful moment of reconciliation reinforces the transformative vision that the narrative has effectively sustained so far, forcing us to shift our focus from conflict narratives to those of (re)-conciliation.

Arupa Patangia Kalita's Assamese short story in English translation *Our Very Own* offers powerful insights into these multiple vital shades that constitute the reality and experience of violent conflict.

However, it is by foregrounding a certain kind of dialogic and self-critical perspective that the narrative transforms itself into an important example of explicitly conciliatory literature emerging from contemporary Assam.

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Nature worship among the primitive societies : Special reference to Nishis and Shertukpens of Arunachal Pradesh, Northeast India

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Introduction

Worship of nature is a variation in different religion, spiritual and practice that focus on the worship pattern of human life. The starting of a religion, naturism was the principal element for all human beings. From the beginning of human life, naturism was indeed with people.

Nishis and Shertukpens are the very significant tribal communities in Arunachal Pradesh. They inhabit the area contiguous to North-eastern Kameng extending up to Lower Subansiri District. The language spoken by Nishis and Shertukpens are their own primitive language. But nowadays, the young generation speaks Hindi along with their dialect. They are medium in height and well-built with marked Mongoloid features. They possess a broad face, flat cheekbones, small nose and broad but small eyes. Their complexion is brown to fair in colour.

Social, cultural and religious life of Nishis and Shertukpens

All tribes of Arunachal Pradesh accumulate their society based on kinship and clan relation. The Nishis are

also one of them. The Nishis have three social groups. These are- Dodum, Dolo and Dopum. Every group consists of several patrilineal clans, which bears the name of their ancestor. But they do not have hierarchy system among the clans. Normally, they all eat together; take part equally in tribal councils, religious activities, and festivals.

The Nishis believe in the influence of multitude spirits and deities, who reside everywhere i.e., in rivers, jungles, high hills, trees and houses also. The spirits are of two kinds :

1. Malevolent : these spirits are trepidation for their evil devised.
2. Benevolent : these spirits trouble people by causing accident and diseases.

To propitiate these spirits, they sacrifice animals and birds and pray to Dony-Poloor Doini-Polo, the Sun-Moon god. According to their religious belief, Dony-Polo is a celestial being, who can watch everyone, and is the lord of truth, who guides and protects the people from

the powers of evil. The longing for perpetual ecstasy and evading of evil is expressed in a Nishi folksong thus :

Oh, dear friend, let us cross the
great mountain and big river.
In future, we shall remain united
and let our life be bright.
Oh, my dear friend let us go
to such a place where nobody
may suffer from any illness
and everybody may have a
happy and prosperous life

Thus, the way the Nishis get straight to fight with the intricate environment. (Chatterjee 1974:47).

The Shertukpen are migrants from Tibet and belong to the Tibeto-Mongoloid clan. Presently, they are settled in five villages of Rupa, Jigaon, Shergaon, Thongri and Doimara in West Kameng district. Religion plays an important role in the life of the Shertukpen. The Shertukpen religion is a mixture of Buddhism and local beliefs. Buddhism with the local traditions, faiths and practices had drawn a different ritual and cultural picture in the Shertukpens community. They adore the Buddhist spiritual leaders and worship in the Gompas which have the images of Lord Buddha and his disciples (Sharma 1998:73).

Superstition plays an important role in the life of Shertukpens. Illness is thought to be the effect of evil spirits. According to them, the black water spirits are evil and are responsible for spreading diseases among man. The evil spirit *Basu Ta* alone is believed to be responsible for 148 diseases. *Ne Gawa*, *Lui Gepu*,

Subanti, *Tinki Raja* and *Lui Nakpu* are the evil spirit and the cause of diseases.

Fieldwork carried out extensive fieldwork and collected Ethnographic data on the Nishi and Shertukpen from the following villages in Arunachal Pradesh; Seppa, Rupa, Thongri and Sergaon.

The village-to-village survey led to the discovery of the following natural worship remains:

1. Donigaon, East Kameng :

Under a tree in the centre of Donigaon village were found several monolithic stones. The Nishis worship these stones. According to local belief these stones possess supernatural powers and are traditionally used by people in helping them assign guilt or innocence in the case of any wrongdoing such as theft or any other crime. Those who commit a crime are said to die within a week.



Fig.1 Chori Along-the stones worshipped by the Nishi in Donigaon village

2. SanKongMane, WestKameng :

There is an old tree in this village and the Shertukpens worship the tree as well as the stone. According to them, these stones were worshipped from the olden times as a local rain deity. They believe that by worshipping this tree and the stones bring rain, especially if no rain has fallen in the area for a long time.



Fig.2a Mane-The tree of rain in Rupa village



Fig. 2b Yang Siri Jong-the stones worship by Shertuk penin Rupa village

3. Sherching Crew, West Kameng:



Fig.3a Entrance of the Sherching Crew cave



Fig.3b Goat deity in the Sherching Crew cave

This site is located on a hilltop five kilometres away from Rupa village, West Kameng district. This is a cave temple and was first explored by the present researcher in 2008. According to the Shertukpen's, the cave has played an important socio-religious role during the time of their king *Japtang Bura*. The locals also believe that if a woman worships the deity in the cave, she will be successful in giving birth to a male child. The cave deity is a stone in the shape of a goat head. There are no paths leading to the cave leaving one with no option but to undertake a steep climb up to the hill. For this reason, the villagers today are not able to visit the cave.

4. Rupa cave burial, West Kameng :

The Rupa cave burial site was explored by the present researcher in December 2008. This cave is located in the boundary mound of the Rupa village, West Kameng district. The entrance to this cave seems to have collapsed and is now covered with heavy under-growth and trees, leaving just a few stones visible. According to the village elders, this cave was once the burial site of the dead of the Shertukpen community.



Fig. 4a Stone slab of the Rupacave



Fig. 4b One big stone is visible in the upper part of the cave



Fig. 4c Some stones are scattered in the mound near the cave

The dead were buried in the cave in a seated position. The villagers today stay away from the burial site because they

believe that the spirits of the dead will create difficulties in the lives of those who visit the site. Due to such a belief, permission was denied to the researcher to take a trial trench.

Interpretation and conclusion:

In the history of religion and culture, worship of nature as a complex system of belief among the indigenous communities has not been well documented. Worship of nature is always related to the theory of “high god- the *deus otiosus*, latin from neutral or hidden god” (Britannica). The existence of Sun- Moon as Godlike the Nishis and Shertukpens among the other ethnic communities also exist in the world. For example: Munda tribe in India and Lozi tribe in Zambia. The tribal communities of Northeast India, more akin to worship nature and consider nature their guide and as a secret form of God who always protects from all kinds of evil spirits. For example, another tribe of Northeast India- *Khasi* (Meghalaya) also have the same kind of belief about nature worship.

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RAP, HIP-HOP, Visual Culture : Influences and Cultural Discussions

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Introduction

Since the beginning of the genre, visual art has been associated with hip-hop culture. At first, this association was most pronounced in the form of graffiti and vogue (Fricke and Ahearn 2002). Fab 5 Freddy, Rammellzee, and Jean-Michel Basquiat were renowned hip-hop artists of the era whose creations blurred the lines between music and visual art. Swizz Beatz, Eclectic Method, and the Hi-ARTS non-profit organisation are more recent instances of cross-disciplinary linkages between hip-hop and visual art. These organisations work to advance educational hip-hop projects in the arts. Parallel to this, songs by hip-hop artists like Jay-Z, Nas, Kanye West, Rick Ross, and Lil Wayne have started to make more references to visual Art and Culture.

Furthermore, hip-hop has spread throughout the world and affected a wide range of societal aspects, including the arts, the classroom, and popular culture. Many academicians have studied the connections between hip-hop and visual art, fashion, and postmodernism, while others have critically analysed hip-hop's influence on visual culture in response to

the potential of this influence. Rap, Hip-Hop, Reggae, or R&B music has long been stigmatised as violent, misogynistic, and a reflection of a society that values aggressive behaviour toward one another. This genre consequently has the ability to alleviate interpersonal and emotional discomfort because it gives the majority of youngsters a cultural perspective through which to express themselves.

Some of the following issues are addressed in this paper to show the connection and influence of Visual art and culture :

- How have partnerships between hip-hop artists and visual art evolved throughout time?
- What methods of critical discourse on visual culture, cultural appropriation, postmodernism, and/or aesthetics can be used to promote knowledge of hip-hop/rap in classrooms?
- How do writers and authors present a nuanced argument that Hip-Hop Pedagogy can be implemented as a type of culturally responsive instruction?

Street Art in the Early Days of HIP-HOP :

Hip hop's early days were mostly about underrepresented communities using music to spread messages of identity and empowerment while challenging the monopoly of corporations and governments over popular narratives. In this sense, hip hop has always had a lot in common with street art. Both were and still are platforms that let people express sociopolitical messages in original ways. It comes as no surprise that these two kinds have merged frequently over the years.

It was quite uncommon to see a hip hop party, rap battle, or performance in the 1970s during the early years of rap music without a street art backdrop. Graffiti, whether it was on the DJ booth or neighbouring buildings, established a stylized style that, in the eyes of many, reinforced the connection between the two, especially because many rappers were also street artists. This connection was so strong that, along with deejaying (turntabling), rapping (MCing), and B-boying, graffiti is frequently considered one of the four components of hip hop culture (breakdancing).

The Integration Of Fine Art And Street Art :

While there has always been a strong connection between hip hop and street art, there is no such connection between hip hop and fine art. But in the late 1970s and early 1980s, this began to shift almost entirely because of a New York rapper and graffiti artist by the name of Fab 5 Freddy. But perhaps most significantly, Freddy helped artists like Jean-Michel Basquiat and Keith Haring get recognition for their

work by taking them under his wing. The aesthetics and feelings of hip hop at the time, notably the sociopolitical problems affecting the black and Latino communities, were perfectly portrayed by these figures. As an illustration, consider Basquiat's 1983 work *Untitled (History of the Black People)*, which criticises the West's perception of history and its willful blindness to slavery. Or the Harlem painting by Haring, *Crack Is Wack*, which decries the mid-1980s crack epidemic in New York. The future relationship between hip hop and art depended on getting these artists into the public eye because it sparked interest among rap fans in art that actually spoke to them personally.

How Hip Hop Embraced Fine Art :

The relationship between hip hop and fine art was not as strong as it is now, despite the fact that it started to converge in the 1980s. This came down to the fact that rap culture was still deeply ingrained in the streets and frequently disliked by the highest ranks of the art world. As a result, it was difficult for members of the hip hop community to interact with these people in real life. However, once the 1990s rolled around, things started to alter.

Hip-hop artists as Art Collectors :

Consider the art collector and hip-hop producer Swizz Beatz, who discovered Peter Max's work in 1999 while on a boat tour. He has been acknowledged by *The New York Times* for being a key player in linking hip hop and contemporary art by deejaying at art events, joining the Brooklyn Museum's board, and starting his own art fair. However, he is hardly the only hip-hop artist to dabble in fine art. Other well-known figures who have taken

up collecting include Q-Tip, Jay-Z, and Ja Rule. Q-collection, Tip's for instance, includes pieces by Richard Prince, Hassan Hajjaj, and Fab 5 Freddy.

Hip-hop Celebrities Used Art Into Their Own Works :

Through their own musical endeavours, hip hop artists like Jay-Z, Pharrell Williams, and Kanye West have additionally contributed to the fusion of hip hop and fine art. Consider Jay-Z, who not only frequently references artists like Andy Warhol, Mark Rothko, Pablo Picasso, and Jeff Koons in his raps, but also used the Pace Gallery in New York City to shoot the music video for his song Picasso Baby as part of a six-hour performance. While West hired artists like Takashi Murakami, George Condo, and Peter De Potter to create the cover art for his album, Pharrell conducted interviews with creatives for his 2015 YouTube series "ARTST TLK."

It's not surprising that rap icon Diddy was the one to make history with his purchase of Past Times; this is just one more illustration of the high art that exists today.

Rethinking Pedagogy in an Urban Classroom :

Hip-Hop based educators place a large emphasis on bringing Hip-Hop culture into curricula, rather than incorporating it into daily teaching methods, as seen by the substantial quantity of research on HHBE that falls short of offering guidance on how to do so. This paper explores Hip-creative Hop's aspects are anchored in and drawn from unique practises that are culturally relevant teaching strategies. These include, but are not limited to, DJing, break

dancing, graffiti art, and self-awareness. Hip-Hop is frequently incorporated into English curricula when it is used in educational settings to engage pupils (Hill & Perchauer, 2013; Morrell, 2002; Morrell & Duncan- Andrade, 2002; Seidel, 2011).

Repositioning Hip-Hop Pedagogy in an Indian Classroom :

Among the various qualitative research techniques that are accessible, ethnography as one of the pedagogical approaches to teaching in an urban English classroom, can be implemented to understand in-depth a description of the traditions of specific groups of people. According to this definition of ethnography, "what people do (behaviours), what they say (language), the possible conflict between what they do and what they ought to do, and what they manufacture and use, such as artefacts" are all examples of what is meant by "culture" (Creswell, 2007, p. 71). Hip-hop culture, which students engage in on a daily basis outside of college or University, both consciously and unconsciously, is at the foundation of the instructional methods that students used and are studying.

Hip Hop is a paradigm for pedagogy in and of itself because of the basis of the cultural ethos. How do educators become aware of and interact with their students' cultural intelligences? is the question posed by HHPED. This paper therefore explores Hip-hop as a pedagogy which offers a powerful method for including today's young people in the learning process while also serving as a role model for participant-centered approaches to leadership and student/community engagement.

How co-teaching models can meet the diverse needs of learners in inclusion and bilingual classrooms :

- **Co-Teaching Basics :**

Despite having different specialties, two teachers share the same level of licensure. A general education teacher and a special education or English as a Second Language (ESL) instructor are often present. Teachers are equally responsible for all students' work and classroom duties (Friend, 2014). There are six models of co-teaching.

- **One teach, one observe :**

In this co-teaching arrangement, one teacher lectures the group while the other observes the lesson. A special focus of the observer can be "academic, behavioural, or social data on certain students or the class group." (2010) (Friend, Cook, Hurley-Chamberlain, & Shamberger). A teacher may keep an eye on a single pupil, a group of pupils, or the entire class. Teachers can also utilise this model to get feedback on their performance (Friend, 2014).

- **Station Teaching :**

Three groups of students make up this co-teaching format. Students cycle between three stations that are not sequentially organised by the teachers during instruction. The third station is for individual work, while the first two are teacher-led (Friend, Cook, Hurley-Chamberlain, & Shamberger, 2010). Each teacher eventually works with each student. Although student groups are frequently diverse, there may be times when it is appropriate to divide them into groups based on abilities or have some students repeat a station (Friend, 2014).

- **Parallel Teaching :**

This purpose of this co-teaching model is to "foster instructional differentiation and increase student participation". Two teachers split the class in half and present the same material at the same time (Friend, Cook, Hurley-Chamberlain, & Shamberger, 2010, p. 10).

- **Alternative teaching :**

In the alternative teaching paradigm, one instructor teaches a bigger class while the other teaches a smaller class with more specialised needs. When a group of students requires remediation, additional scaffolding, practise, enrichment, or pre-teaching of ideas or terminology, this strategy may be employed (Friend, 2014).

- **Teaming :**

In the teaming co-teaching paradigm, two teachers share the responsibility for instruction while simultaneously instructing the entire class. This strategy is more successful when the teachers have a close bond and can communicate easily. When two teachers are needed for a particular teaching topic, such as acting out a drama with two characters or demonstrating skills relating to opposing ideas or opinions, this method may be employed (Friend, 2014)

- **One teach, one assist :**

As the name suggests, in this model one teacher teaches the whole group while the other assists. Marilyn Friend writes that this is the most commonly used and least effective of the coteaching models because it fosters dependent behavior and may distract students from the lesson. She recommends that it only be used when co-teachers are getting to know each other and the students (Friend, 2014).

Call-and-Response Method of Classroom Management :

Students participate in the call-and-response method of classroom management.

When the teacher says “no music,” students get thrilled and wait to reply by clapping.

With the corresponding beat. “Sean thinks that hip-hop music should be played in the background while students are engaged in group or independent projects at a low volume to motivate them to complete their task. Another strategy for bringing students’ real-world experiences into the classroom is CLASSROOM 75. As Sean put it, “it makes me feel comfortable. I feel at home there.

These methods will definitely be well received because they are ingrained in the students’ cultures, mirror their realities, and give the students control over their own teaching and learning. The paper also discusses how students can memorise and then comprehend any material using call-and-response and cooperative learning strategies because these methods enable them to transition from memorization to active participation through the use of culturally rooted teaching strategies. Students discovered that because they (students) belong to the same community, they are better equipped to communicate scientific material to their peers when instructing than their teacher. The teacher must establish “weak bonds” with students because they are in many ways outsiders to their culture.

The fact that this study had a favourable effect on scientific instruction

and student learning in an urban classroom is extremely important for urban learning, teaching, and research in a field where achievement inequalities are most common. However, even though this study was conducted in an urban science classroom, we think that Hip-Hop pedagogy can be useful in any subject area. This encourages us to pursue future research that expands beyond the single class that serves as the subject of this study and toward comparative analyses of classrooms in various subject areas where Hip-Hop pedagogy is employed, not used at all, or used very sometimes. The creation and revision of additional instructional strategies and activities that are rooted in the other study areas are additional potential next stages for researchers.

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Fostering a Culture of Creativity in the Indian Education System

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Abstract

One of the criticisms of the present Indian schooling system is that it does not promote creativity among children. To redress this issue, schools include co-curricular activities as a mechanism of fostering creativity among children. Popularly creativity is seen in terms of artistic expressions namely stories, poems, singing, dancing, painting. This article is a departure from this popular notion of creativity. It argues that creativity is also embedded in other forms, e.g. expressing opinion applying the gained knowledge. Promoting the culture of thinking for oneself can change the stifling environment of the classrooms. Further, the article suggests ways in which teachers can create non-intimidating spaces for fostering creativity among children and at the same time ensure their academic excellence and moral discipline in the examination oriented education system and in less resourced teaching-learning environment. The article stresses on integrating creativity as the fundamental concern of each class and creating a culture of creativity in schools and outside schools.

Key words

Creativity, Creative space, children, wait-time, discipline

Introduction :

In recent years, creativity and critical thinking are the two concepts which are the focal concerns of the educational policies and curriculum of almost every country in the world. The emphasis is on designing such learning activities which can make the learners think critically and also bring out their creativity. In Indian context, The National Curriculum

Framework(NCF)-2005 and the New Education Policy(NEP) 2020 also underscore the need of inclusion of creativity as one of the primary aims of school education and making the school space as creative space for children. (NCF, 2005: 93; NEP, 2020:5)

While the curriculum planners, policy makers, teachers and school administrators recognise the need of harnessing the

creativity of the learners, the popular notion of a creative classroom is taken where children are engaged in writing stories or poems; making paintings or sculpture; dancing or singing. The evidence of this type of classroom is taken as a room with colourful paintings, posters pasted all over the walls, short poems and stories glued to different corners of the classrooms and different sculptures kept at whatever empty space left in the classrooms. The arousal of the creative self of the learners is generally left either on the art teachers or the language teachers. It is a popular belief that a science, social science or mathematics classes can be factual only and the job of these teachers is to make the students master of knowledge, not creative.

This popular notion of creative classroom keeps little relevance when we look at the definition of creativity. 'Creativity' is a term which we use and listen to in our daily life quite often. For different persons, the term 'creativity' gives different meaning and has their own definition of it. For layperson, creativity is nothing but just story/poetry writing or doing painting and often it is considered god gifted. But when we go deep into the definition we find that creativity has got wider area to be defined by .

Defining creativity :

Creativity has been defined in various ways. There are three ways in which creativity is assigned- person, process, product and conditions. (Torrence, 1965; Klausen, 2010) While some of the scholars treat it as a product, the others treat it as a process. According to Spearman (1931) creativity does not refer to a completely

novel production rather he defines it as "...the power of the human mind to create new contents by transforming relations and thereby generating new correlates." Wilson, Guilford & Christensen (1974) maintain that "The creative process is any process by which something new is produced-an idea or an object including a new form or arrangement of old elements." (As cited in Mangal, 2010) Torrence (1965) defines creativity in terms of a child's potentialities and says that the teachers and school should sense the potentialities of the child and help them attending it. Carl Rogers (1954) defines it as the production of one's own individuality when he says: 'The creative process is the emergence in action of a novel relational product, growing out of the uniqueness of the individual' (254).

Based on the multifaceted perspectives on creativity, one can say that creativity is not only writing poetry, stories, acting, dancing, painting or singing, it's also expressing original views and thoughts: doing things in a new way and realizing one's potential and producing it. Creativity is not confined to a selected few and either it is defined by class, caste, culture, religion, gender, and age. Creativity is like a spur which inspires and persuades the individual to create something new and unique and thus acts as an impetus for expression to everyone. Everyone is capable of creative expression; every child is creative in their own way. It is the need and right of every child to exercise his or her own creative voice in the best way possible. There are various mediums to express one's creative urge; words, visual images, movement and touch, or rhythms and melodies. This

transcends all the cultural and physical boundaries. Creative activities are not only enjoyable but it also connects people to the world and helps them to convey the uniqueness of who they are, what they reason and feel, what they perceive and how they learn about themselves.

The major criticism against the present schooling system is that rather than promoting creativity among children, it suppresses and kills the creativity of children. Robinson (2009) comments that “Formal education is not helping develop our young people’s ability for creative work and creative thinking, in many ways it is actually suppressing their creativity.” Children are supposed to be in the caring hands of the teachers for development of the overall personality. Hence, the onus of nurturing the creativity among them also naturally falls on them. However, most of the time, teachers complaint of having less resources and the pressure of the system in meeting the scheduled time frame for completing the syllabus. While such scenario leaves little room for attending to the creative urge of the children, teachers can still use certain strategies which can create opportunities for children to be novel, and original.

Fostering creativity during regular class-hour by increasing ‘wait time’ :

Teachers are the one who know the capabilities, interests and aptitude of the learners. However, the current education system has a paradoxical approach towards it. Though policy makers and curriculum makers emphasise on harnessing creativity in children, the examination oriented education system demands a timely completion of the syllabus and timely

conduct of the unit test, formative and summative assessment. The repercussion of this is observed in the stifled and regurgitated responses of children to questions which demands higher level thinking like critical and creative thinking. In the process of completing the prescribed syllabus, teachers hardly provide time to students to think in their own novel ways. The classroom environment is often laden with factual knowledge transmission; activities are mostly teacher led and teacher initiated leaving any room for engaging learners in the process of their own learning. Even if teachers pose questions which demand creativity from children, they cut drastically on the wait time.

The Wait time between the teachers’ question and the students’ response plays a significant role in bringing out potential of creative thinking among children. Wait time refers to the periods of silence after the teachers’ questions and students’ responses (Stahl, 1994). Most often teachers give hardly 1.5 seconds to students to think before asking for their response to any question (Stahl, 1994) Such a short time to answer any question intimidates the students and does not prepare them to think over the question in a novel way or add their perspective to it. Giving at least 3 seconds wait time or more prepares the children to process information, recall the previous knowledge, apply their knowledge into new situation and shatter the block of hesitation and finally articulate their opinion, ideas and understanding. Reducing this wait-time has a ripple effect on the overall development of the children.

As children do not get enough time to think and response, children lose the opportunities of listening to multiple perspectives and differing voices from their peers and thus are deprived of learning and getting enriched from each other. Besides the immediate consequences, stifling of their creative voices during the schooling years may even hamper the process of creative articulation among children even in their future endeavour. Giving enough wait-time is the best way to involve all the children in exploring their creative self and ensuring a less intimidating creative space for children.

Channelizing children's (disruptive) energy to creative process :

Schools are not only the spaces where learning takes place, this is also a place where children are given moral values and led to a disciplined life-culture. Popularly, 'discipline' is often associated with negative connotation: Discipline evokes the image of physical and emotional punishment to correct the wayward and unwanted behaviour of children. In fact, most of the time, teachers do use corporeal punishment to 'discipline' the children. (Lopes & Oliviera, 2017) However, when we talk about creating a creative space in the classroom, exerting a physical punishment can either push the children out from getting engaged in the creative exploration or can make them non-cooperative to the entire teaching-learning process. Hence, it is needed that learners be disciplined without using any physical force or physical punishment-their nuisance should be channelised to creative expression.

Most often children refrain from doing the assigned tasks or do not listen to their teachers when they are forced to work on something they are not interested in. In those moments, one can spot the creative mind of the learners. In avoiding the academic works, children often come up with novel ideas of creating trouble in the classroom. Since teachers are too focussed to complete the class and syllabus, they fail to notice the originality and novelty of children at that time. However, if teachers try to understand their students and perceive the novelty in children's activities in those moments of nuisance, they can certainly turn those acts in customising the learning activities according to the children's needs and interest. For example, many a times children do not complete their homework or class work in time, simply because they find it mechanical and boring. Rather than punishing such child the need is to channelize their other interest systematically into the class work. Asking them to make a link with what is being discussed or taught in the classroom with something they are interested in can motivate the students to complete their tasks with enthusiasm than simply not doing it. Even giving the students the option to do their homework in different formats, like poster, painting, songs, ppts, blogs than just in traditional pen and paper format may encourage them to learn more and at the same time gives outlet to their creative energy. This way students' energy which is lost in disruptive behavior in or outside the classroom can be reconstructed to suit their creative needs. Changing the act of nuisance into a creative activity will engage the children in learning process as well as discipline them.

Harnessing children's creativity outside the classroom :

Teachers' role in children's learning is often considered confined to the classroom walls; outside the school premises, it is parents who become once again responsible for their well-fare whether academic, social, or even creative. However, not all parents have the means of taking care of their children and their academic, social, emotional or even creative think.

To ascertain that children's academic endeavour has a social bearing and propels them towards being creatively engaged, students can be asked to maintain a reflective journal. After each class, the students can be asked to make observation of their surroundings-whether in the school premises, on the way to home or at their home and society and note down how the knowledge they gained in the classroom can relate to the world outside or how they can use their knowledge to solve the problems around them.

Hence, the need is that the teachers give such assignments and projects to the children where they need to observe their surroundings and use their insights and creative mind in solving the problems around them.

Conclusion :

To give an outlet to this inner natural urge of every child, there is a need of every classroom to be conducive to creativity; a building of an atmosphere where children can recognize their potential and express it in the best medium possible; a classroom where a child is free to think, explore and come up with new ideas. A classroom can

be called creative only when learners are involved not in imitating the best and following only what has been told to them to do but also applying their own divergent thinking and coming with something new and something different. A classroom can be considered creative not only when the students are involved in the widely recognized forms of creativity like story writing, poetry writing, or making different posters on given topics or when the teacher brings into the classroom her own perceived notions on creativity and make it realize by making the students to do it, but also when the students come to know their true abilities and get all the opportunities to keep their views or thoughts without being affected with other's ideas and opinion. In other words, when the students are motivated to think originally and produce their original thoughts in any of the forms of communication they are comfortable with. Hence, a creative classroom is not necessarily a language or art classroom, rather any classroom where the learner can think both divergently and convergently and produce something new and innovative.

Fostering creativity among children requires sensitivity and patience on the part of the teachers. There is a need to build an atmosphere where the students can express their thoughts and views without fear and hesitation. For a teacher, the thoughts of the child may be repeated but for the child it is his/her original view or expression which should be respected and be given more scope to develop as a creative thinker. In short, a creative classroom is one where the teachers are engaged in helping the

children realize their creative potential and giving them all the opportunities to flourish their original thinking and satisfying their urge of doing something new, something different.

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Prism of Ecofeminism: Most Celebrated Renditions of Nina Simone

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Abstract

African Americans lay great emphasis on their music, that they carried to the American shores within their skin, and have held on to the treasure of their roots as a source of identity. Their literature and music therefore are deeply connected. Whether one delves into their arts from literature into the music territory or from music to literature, the core principles and discourses greatly remain the same. In other words, their musicians would find similar aid if they tried to find deeper significance in the music through their literature.

While the general view surrounding African American music by the women of color artists ranges from less credit, even oblivion, to what we may state as an outright denial by the industry and the audiences alike. Literature as a discipline has attached great value to the creativity of these women artists. Especially womanist novels abound in their reverent presentations. African Americans' own response to these artists has been shaped by the politics that surrounds them. The music industry has had a somewhat parasitic approach to it, realizing its potential and exploiting it but giving back much too less, it amounts to denial, as a consequence to racial, gender, social, political, economic—a multifaceted-all-prejudice-comprising monster called bias, against the doubly colonised women of color music artists.

However, peeked from the perspective of the discipline of literary criticism, the body of work these artists gifted the world reveals immense value. In the light of such an understanding the article delves into the work of the celebrated artist Nina Simone from a lens of womanism-ecofeminism.

Keywords

Ecofeminism, Soul music, Racial Pride, Nina Simon, womanism

Prolegomenon

Marginalization has been a living and it goes without saying that reverberances reality for all African American women of their doubly colonized reality, is directly

or indirectly, reflected in their creative-artistic expression. This essay entails a visitation of the artistic expression of their living reality through the music-lyrics of one such woman, with an aim of unravelling the mechanics that validated their subordination and was part of the dialectics that validated other subordinations. In keeping with the call of gyno criticism of creating a new canon in female tradition the project has been worked upon from the perspective of ecofeminism, thus taking upon a multicultural imperative of locating the African American woman in a new realm, that of ecofeminism, with which black women traditionally do not associate themselves. This inter-literary initiative of analyzing music lyrics as texts of literature is a humble attempt bridging the gap between the womanist and the ecofeminist perspectives, embossing the similarities between the two theories, not to obliterate them but rather to work hand-in-hand, enriching each other, and becoming each other's strength and systems of support, to fight the socially constructed myths. The degree of success of this venture can be gauged from how well African American women artist, Nina Simon's oeuvre shall prove ecofeminist in sensibility.

Cross connections between womanism and ecofeminism :

1. Both womanists and the ecofeminists recognize the systems of oppression as interconnected. A Black feminist Patricia Hills Collins enlists two works, namely, Angela Davis's *Women, Race and Class* (1981) and Andre Lorde's (1984) classic volume *Sister Outsider*
2. Françoise d'Eaubonne talks of sexual control (cause of overpopulation) and the control on production (cause of surplus production) by man - these

who consent with the view. In an essay entitled "Toward a Politics of Empowerment" included in her *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (2009) Collins asserts that domination encapsulates within the tools of—structural, disciplinary, hegemonic, and interpersonal domains of power. These remind of Warren's detailed exploration of the dynamics of unjust domination and oppressions in the *Ecofeminist Philosophy* (2000). To briefly explain, the structural domain of power encompasses how social institutions are organized to reproduce Black women's subordination and the subordination of the multiple "Others." The disciplinary domain of power (reminds of Foucault) operates not through explicit racist or sexist social policies but through "bureaucratic hierarchies and techniques of surveillance" (Collins 299). The hegemonic variant writes Collins operates through school curricula, religious teachings, community cultures, family histories and the mass media in validating unjust oppressions of non-dominant groups. Lastly, the interpersonal domain of power operates in bringing domination by replacing: "...cultural ways of knowing with...hegemonic ideologies that...justify practices of other domains of power" (Collins 306).

- issues are echoed even in the U. S. Black feminist thought. A Black feminist chronicles, while White women were : ... assigned the duty of reproducing the national group's population... U. S. population policies broadly defined, aim to discourage Black women from having children, claiming that Black women make poor mothers and that their children end up receiving handouts from the state...White women are encouraged to increase their fertility...assisted by...technologies...fertility of undocumented women of color is seen as a threat...especially if such women's children gain citizenship and apply for public services... (Collins 249).
3. Both recognize the social constructedness of the negative images of women. Where ecofeminists like Mary Daly talk of "Hags" and "Crones" in her *Gyn/Ecology*, Patricia Collins talks of the "matriarchs" and "welfare mothers" (Collins 92).
 4. Both ecofeminists (even though some amongst them try to distance themselves from it all ecofeminist positions lapse into it eventually) and Black feminists are charged of being essentialists, focusing on women's physiological and social experiences. Both qualify under the category of "essentialism per se" if one was to judge according to Kathy Ferguson's categorization of essentialisms in her *The Man Question: Visions of Subjectivity in Feminist Theory* (1993).
 5. Both hold a holistic view of nature and are sensitive to environmental ethics third theory i. e. an ecocentric view of nature that the environment has an intrinsic value and has its rights as much as any other part of the creation. The first two theories hold an anthropocentric view that man has the moral responsibility towards environment and animal life because of his sense of reason.
 6. Even though both celebrate the affinity of women to nature both are aware of the social constructivist aspect of it as well.
 7. Both cultural ecofeminists (like Mary Daly) and certain womanists (like Alice Walker herself) seek answers in spiritual alternatives

Brammer, the fourth dimension, and a pleading for inclusiveness :

Let us briefly delve into this characteristically peculiar quality of ecofeminism while we try to understand and further develop Brammer's vision of ecofeminism. Leila R. Brammer's paper "Ecofeminism, the Environment, and Social Movements," presented at the National Communication Association 1998 Convention held at New York, offers an interesting rhetorical analysis of ecofeminism, redefining what a "movement" means. The basic premise that Brammer builds on is that ecofeminism is a social movement. However, it must be noted that this rhetorical structure is based on the ideas expressed in the collection *Reweaving the World: The Emergence of Ecofeminism*, assembled by Irene Diamond and Gloria Feman Orenstein. Brammer gives a three vision rhetorical model of ecofeminism to

which I add a new womanist vision alongside two not-so-elaborately discussed visions but that find a brief discussion within the project and which can also be seen as the running link between all the four visions for they qualify as extended concerns to all in the dynamics of the interconnectedness of all these issues and the dialectical nature of oppression that operates within these Other-subordinate groups.

Figure 1.

SAGA

Devaluation of women and nature linked.

Men (via Patriarchal society, Western development, etc.)

exploit, control, despoil women and earth for gain.

Earth and its creatures are at point of crisis.

Need to change, create new consciousness

All live together in equality and harmony.



Feminist Vision

Women and children are hurt most.

Humans are dependent upon the Earth for survival.

Justice for all is the primary value.

Changes must be made now to protect women.

Localized action to stop immediate threats.

Spiritual Vision

Earth and all life forms are sacred and must be preserved. Humans must commune with earth.

Primary value is spirituality. Change must be made to reclaim past. Discover Mother Earth and live in communion with her.

Environmental Vision

Earth is an ecosystem, where all life is connected together.

Humans must live in balance with nature.

Primary value is balance/harmony. Change must be made to ensure future. Live in balance with nature, recycle. Ecocentricism.

Womanist Vision

To strive towards a society that does not jeopardy women of color because of sexism and racism. Community survival and upliftment irrespective of gender.

Environmental Justice. Racial parity.

Lift as we climb.

Children/Juvenile Vision

Children in adult-centred societies are subject to forms of discrimination similar to those experienced by women under patriarchy conceptually privatized, singularized, and stripped of their agency. Their

existence is diminished by global neglect and abuse of biophysical world. Protectionism is

based on dualistic thought and is therefore lacking. The 1970s liberationist approach's

idea of more attention to protecting children's rights instead of protecting children per se is

credible. A child inclusive view would entail:

Ethics of Relationship, Ethics of Pluralism,

Ethics of Inclusion, and Ethics of

Transformation. Ethics of Relationship : stress

upon values of mutual care, friendship,

reciprocity, diversity, appropriate trust,

interaction, interdependence, collaboration.

Ethics of Pluralism: stress upon the

idea that each child is a unique individual within a society. Ethics of Inclusion : a

child-centred social ethic where no one is

relegated to the margins based on any

conceptual political bias. Ethics of

Transformation : new patterns of thought and

behaviour to ensure the well being of

biophysical world in collaboration with

children.

LGBT (Lesbian/Gay) Vision

Emerged in 1990s. Exposes homophobia and erotophobia. LGBT studies does for sexuality what women studies does for gender. Plato's

comments through the mouthpiece of

Aristophanes in *Symposium* could serve as an emphatic queer ecofeminist case against the

critics of LGBT rights, for it explains the

naturalness of homogeneity and androgyny to

the extent of the "naturalness" of any gender

exposing the vanity of the culture/nature dichotomy even further. Like ecofeminists and even feminist understanding of the shift of patriarchal society from the matrifocal past queer theory also recognizes the social organizational shift that has caused their “unnaturalness.” It recognizes the oppressive equations of motherhood as attached to women as their “true nature” owing to the idea of “procreative” as associated with “nature” as the equation of sexuality, and the resulting marginalization and oppression of women and queers on the rhetoric. Queer are feminized, animalized, eroticized, and naturalized.

Domination as an ideology and practice is the concern at the heart of ecofeminism. Its perpetuate incarnate reality is recognizably evident in the alarming imbalances in gender relations, its reverberations across ontological landscape, often varying in hue in accordance with its relation with factors such as ethnicity, culture, class, as well as the natural world. Ecofeminism identifies the roots of such dominations in factors such as hierarchy, misogyny, androcentrism, anthropocentrism, so on and so forth. Nina Simon’s music helps understand these interlinks profoundly.

Soul music was an embracing, celebration, and assertion of the true embodying values and ways of “negritude,” that defied any easy decoding or imitation (African Americans did not believe in giving any concrete definitions themselves), and affirmed self-respect and pride. In the realm of music this brought about the era of “blacker” sounds of soul music in place of the “whitened” rhythm and blues of the 1950s that had ushered in the black pop era. However it must be noted that while the soul music was deeply

entrenched in the soul phenomenon the southern soul music was also integrationalist for it had influences of country music and the contributions of white musicians to the regional variant. The influence of the gospel and the black sacred music tradition looms large. Performances in the soul music tradition allowed for a profound sense of selfhood to manifest for the performer through an uninhibited, forceful, self-assertive, expression of private emotions in public, in a manner quite similar to the ecstatic spirit possessions that the sacred rituals of the African Americans brought about. This total vocal freedom for the singer allowed for a wide continuum of tones, to correspond to the emotions, ranging from gentle to smooth to rash and even raspy to harsh.

As its characteristic features soul music infused a rich instrumentation (making creative use of piano, drums, percussion, guitar, trumpet, saxophone, bass, guitar, horn figures), a definitive rhythm, the twelve bar, three line lyric style of the blues of the 1940s and the 1950s, call and response structure, and repetition (though the song almost never bears the same musical notes, phrases, and rhythms throughout). This rich amalgam that retains the individual creative genius as a part of the whole is indicative of the inclusiveness that ecofeminism endorses while respecting the individual.

The idea finds place in womanism as the central point affirmed through the resonant echo of the ideas of Imago Dei, ethics of care, the-man-in-the-gutter-god-maker-culture that validate the ideas that ecofeminism proposes, especially that of

alternative spirituality and ritual, that potentially establish a connection between the human, nonhuman nature, as well as the supernatural (pantheism proposed by the womanists, Agape, or the African concept of Ubuntu). Ecofeminists retrace the alternative spiritualities and Goddess spirituality of the past with an understanding that such a reverence towards the earth, our Mother implies an ecological-non-sexist consciousness oblivious to dualistic thinking that separates heaven and earth, spirit and matter, human and animal. They recognize inter connectedness of all life, an idea that bridges the gap between politics and spirituality. The music (especially spirituals, work songs, and gospel, from which soul develops over the years) reaffirms how symbols hold great healing power, and how the Goddess spiritualities as the precursors of an all inclusive holistic approach of inter connectedness of all life as one god consciousness qualify as immensely powerful symbols.

Karen J. Warren described this idea as the “care-sensitive ethic” in her essay “Ethics in a Fruit Bowl” as appears in *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters* (2000), using the image of a fruit bowl, that she described as comprising three features. She states :

First, an essential aspect of moral reasoning and moral motivation is the ability to care about one self and others. I call this the “ability-to-care” condition. Second, the universality of ethical principles is as “situated universals,” in contrast to the traditional notion of “universals” as a historical, transcendent, absolute universals. I call this the condition of “situated universalism.”

Third, the appropriateness or suitability of any ethical principle or practice in a given context is determined, at least in part, by consideration of care. I call this the “care practices” condition. I argue that care-sensitive ethics honors traditional values such as utility, selfinterest, duty, and rights, as morally salient, even if not overriding, features of ethical situations.

To provide an image of what I am arguing, consider a fruit bowl full of lots of kinds of fruit (e. g., apples, oranges, bananas, mangoes, pineapples, tangerines, black berries). All and only fruits (e.g., not books, shoes, vegetable) are appropriate candidates for the fruit bowl as fruit bowl. Which particular fruit is selected from the fruit bowl as the most appropriate or best suited for a particular situation depends on that situation.

(108)

The 1950s in American history marks a period when its economy was booming inspiring a “baby boom,” that took off in 1946, for after the Second World War the general assumption was that only peace and prosperity could come forth in the future, but the era also entailed national and international unrest, in the manifestation of the nascent civil rights movement and the international anti-communist “Red Scare.” The Southern Movement reached its zenith on August 28, 1963, with the March on Washington for Jobs and Freedom, for even hundred years after the Emancipation Proclamation the political and social injustices for the African American still persisted.

The Southern Regional Council estimated that “930 individual public protest demonstrations took place in at least 115 cities” in the South during that year, before or since. The most widely publicized campaign took place in Birmingham, where peaceful black

protesters, including young school children, were dramatically pitted against the racist brutality of Eugene “Bull” Connor’s police force with its high-pressure, flesh-peeling firehoses and snarling dogs. The national outcry provoked by Connor’s ruthless methods of law enforcement and the cumulative effects of sustained protest and petitioning throughout the country finally compelled the Kennedy administration to seek comprehensive civil rights legislation. On national television of 11 June 1963, the president denounced the continued denial of black civil rights as both a legal and moral issue. The following summer, Kennedy’s successor, Lyndon Johnson, presided over the passage of the 1964 Civil Rights Act, designed to end discrimination in public accommodations, housing and employment throughout the nation.

At one level, then, it appears as if a united and resourceful civil rights movement was still making inexorable progress towards the attainment of black equality by simultaneously transforming white racial attitudes and pressurizing recalcitrant federal authorities into making the Constitution “a charter of equality,” and the law an instrument of protection against those people and institutions whose racial attitudes proved slower to change.

Yet, beneath the surface of such soothing legislative balms much deeper racial scores continued to fester untreated. Although integration remained the dream of the vast majority of blacks, they were confronted by a bewildering array of contradictory signals about the imminence, or even likelihood, of ever being allowed to enter the main stream of American life as a respected part of a truly equalitarian plurality. For almost every advance made by the southern Movement in the early to-mid 1960s it appeared as if there was a set-back which

highlighted the sheer tenacity of racism and frustrated rising black aspirations throughout thenation. (Ward 176-7)

A notable failure apart from the assassination of Medgar Evers, the NAACP’s Mississippi field secretary, several racially motivated bombings, jailings, and killings was when the Mississippi Freedom Democratic Party’s delegation could not win accreditation at the national Democratic Party convention in Atlantic City. The betrayal of the MFDP by white liberals, civil rights leadership, and the Democratic Party prised open the cracks of the Movement coalition. Though publicly the Movement presented a stance of solidarity and common purpose it had come to be infested with the bitter tactical and jurisdictional disagreements between the SNCC (Student Nonviolent Coordinating Committee) and SCLC (Southern Christian Leadership Conference).

In spite of the passage of the Voting Rights Act because of the “Bloody Sunday” scenes, and the legislative and political successes of the Movement the manifest advancement these developments these efforts should have brought for the Southern black Americans was still drawing inspiration from the achievements in the North, North has come to the point of disillusionment by mid 1960s with the lack of evident changes from their Southern campaign efforts.

The failure of 1966 Martin Luther King conducted campaign outside South, and the aftermath of Atlantic City and Watts all came to shape the new emergent consciousness amongst the blacks that the non-violent direct action strategies which

had characterized the southern protests (of SCLL, CORE, and SNCC) were not enough and needed to be scrutinized intensively.

This new black consciousness was characterises by the feelings of black solidarity against black economic powerlessness and institutionalized systemic discrimination. African-Americans conflict with these systems of discrimination is in line with the ecofeminism's task of thwarting such systems of discrimination for domination.

The renewed black sense of individual self and community mobilized through association and identification with the civil rights struggle brought about a personal and collective empowerment (though even at its peak a major section of blacks did not actively participate), marking an era of roused black consciousness and self-respect. This black pride made the failures of mid-to-late 1960s in the fight against racially motivated prejudices difficult to accept.

A combination of new black assertiveness, raised expectations and mounting disillusionment with the rate and nature of racial change prompted a realignment within the nationalist-integrationist spectrum of black political thought and consciousness with the nationalistic components acquiring greater prominence. Yet, although the balance between them may have changed, these nationalistic and integrationist strains in black consciousness continued, less as clearly defined alternatives than as messily and mutably interlocking impulses which expressed the black desire for both self-determined and equitable access to the rewards and respect of mainstream America. After

mid decade, however, it no longer appeared so certain to many blacks that they would ever be accepted into America on equal terms, with dignity and pride intact.

It was in this atmosphere that many blacks sought an antidote to white assumptions of cultural superiority of self-consciously valorizing their own culture and celebrating peculiarly African-American experiences and practices the cultural repositories of identity and worth. (Ward 182)

Such a social, political, as well as psychological atmosphere fostered the soul phenomenon. Dorceta E. Taylor in the essay "Women of Color, Environmental Justice, and Ecofeminism" as incorporated in the work *Ecofeminism: Women, Culture, Nature* (J2014), edited by Karen J. Warren and Nisvan Erkal, adds another dimension to the civil rights as she asserts:

Civil rights cannot be separated from environmental rights and environmental justice. That is, when people of color are forced to live with disproportionate numbers of solid waste dumps, incinerators, and toxic production facilities in their backyards and to take hazardous jobs, and when the patterns of siting dangerous facilities have been shown to be discriminatory, then people's civil rights have been violated. They don't just fight for an end to toxic exposures; they link this fight to increased opportunities for safer jobs, improved health and safer communities.

(56)

Such an understanding of the civil rights that became the fostering ground for the tradition of soul music anticipates its ecofeminist outlook.

The creative oeuvre of the “civil rights diva,” “the High Priestess of Soul,” born as Eunice Waymon in Tryon, North Carolina in 1933, who acquired the name Nina Simone, bear testimony. Though Nina Simone grew up practicing to become a classical pianist attending the Julliard School in New York City her aspirations took a nose dive as she was turned down by the Curtis Institute, Philadelphia, because of what she believed was a racially motivated rejection. Dejected she took to playing in bars and at the behest of a club owner had to add vocals to her performances. Owing to her circumstances very early on, Nina Simone understood what it meant “to be young, gifted, and black,” as “a precocious little girl,” even though “she couldn’t find the words to express it” as yet (Cohodas 4). She followed the lead of James Baldwin:

Her good friend, mentor and sparring partner at dinner-table debates, a role he shared with Langston

Hughes and Lorraine Hansberry. They were her circle of inspiration, writers who found their voice in the cracking word on the page-the deft phrase and the trenchant insight that described a world black Americans soften experienced as unforgiving. (Cohodas 3)

Nina Simon linked her voice to theirs and she took her spiritual assignment of singing and using her talent for the freeing of her people from the racial injustices, as her singing went on to acquire a mix of the qualities of the spiritual and sensual, in spite of her limited singing range. This commingling of the sultry sadness, seductive passion, melancholic purr, summoned a plethora of deeply nuanced array of emotions.

Nadine Cohodas sheds light on Nina Simone’s relationship to her music, quoting Simone herself as she goes on to elaborate :

“I didn’t get interested in music,” Nina explained. “It was a gift from God.” But when private demons besieged her, a rage of breath taking dimensions obscured that gift, blinding her to everyday realities even as the anger informed her creations and at the same time served to attract, provoke, and on occasion repel an audience. Yet through it all came the unmistakable pride of accomplishment. “When I’m on that stage, I assume compensation,” she declared, “and I should.”

In the best of times Nina could embrace the mysteries of her art, finding comfort in the ineffable. “Did you know the human voice is the only pure instrument?” she wrote one of her brothers.” “That it has notes no other instrument has? It’s like being between the keys of a piano. The notes are there, you can sing them, but they can’t be found on any instrument. That’s like me. I live in between this. I live in both worlds, the black and white world. I am Nina Simone, the star, and I am not here. I’m a woman. My secret self is between these worlds.” (4)

Nina Simone’s oeuvre bears strong traces of a lurking ecofeminist sensibility. While many of her singles made it to the popularity charts, her signature song “I Put A Spell on You” recorded in 1965, written by Jay Hawkins endorses a belief in alternative spirituality, that of voodoo, affirming Heather Eaton’s idea from “The Ecological Crisis and Religion :

Ecofeminist Theology” as appears in *Introducing Ecofeminist Theologies* (2005), that :

Ecofeminist spiritualities are yet another bounteous aspect of ecofeminism and theology/religion. It is often through spirituality that religion enters the interdisciplinary ecofeminist round about. Ecofeminist spiritualities transcend theological and religious boundaries and proliferate in images such as Gaia, Mother Earth, Sophia, Christ(a), Spirit, Goddess, Divine Matrix, and Cosmic Egg. The abundance of ecofeminist spiritualities defies description. They are found within traditional religions, Goddess, Wiccan and indigenous traditions, within reinterpreted versions, or an entirely new. At times these eco spiritualities are contemporary versions of old spiritualities that were discredited, such as parts of Celtic or shamanic traditions. They are expressed in rituals and ceremony, vision quests, retreats, dance, prayers and worship, academic courses, publications, workshops and conferences. A good percentage of eco feminist spiritualities, as practiced, is an amalgamation, images and practices from one tradition are mixed with another, and interpreted in altogether new ways unrelated to their origins.

The ecological dimension of spirituality rests on the presupposition that the earth is sacred and that the immanent presence of the sacred within nature evokes respect for all living things. Interconnectedness, webs of relations, interdependence, mutually enhancing patterns of existence and the subjectivity of life itself are all terms commonly used to reach beyond the mechanistic, technical and anthropocentric world views. There is a resurgence of non-dualistic spiritualities, with an emphasis on the wisdom traditions from all religions forecological insights. There is an interest in cosmology-meaning a sense of the whole, the unfolding story of the universe, ultimate source of revelation- as the fundamental framework in which

to situate the wisdom traditions. In some cases there is a reclaiming of a 'feminine' principle, and elsewhere a deconstruction of it. It is important to acknowledge that the current period, while marked with crisis, is also one of spiritual searching and renewal. These efforts gather insights from Buddhist, indigenous, Native American, Goddess, Christian, Jewish, Moslem, Hindu and Wiccan teachings.

Women are engaged in creative exploration of fresh images that are emerging from the cultural contexts of the ecological crisis and the feminist movement. For many, actions to preserve and protect the earth are considered to be part of one's spiritual practice. Ecofeminist liturgies are appearing at the intersection, and fresh resources are becoming available. (86-7)

The popular lyrics of the song "I Put A Spell on You" which went on to become Nina Simone's signature song, are as under :

I put a spell on you
'Cause you're mine

You better stop the things you do
I ain'tlyin', no, I ain'tlyin'

You know I can't stand it
Your runnin' around
You know better mama
I can't stand it 'cause you put me down,
yeah yeah

I put a spell on you
Because you're mine
You're mine

I love ya, I love you
I love you, I love you anyhow
And I don't care if you don't want me
I'm you're right now

You hear me, I put a spell on you
Because you're mine(00:00:00-00:02:33)

The song is also in the tradition of the womanist conjure. Elizabeth Ann Beaulieu, in *Writing African American Women: An Encyclopaedia of Literature by and about Women of Color* (2006) elaborates on the concept of womanist conjure :

Womanist conjure is a black aesthetic grounded in the religious symbols, rituals, myth and folklore of voodoo and hoodoo. Black women writers who use as their creative models the mythologies of African religion to articulate issues related to black female life and appropriate the character of the conjure woman as a strong symbol of black female creative and spiritual agency are emerging in the literary act of womanist conjure.

The texts of womanist conjure carry as their essence the idea of wholeness and healing. [...]

In its traditional context, *conjure* is both verb and noun; therefore *conjure* refers to the creative process of black women and the product of that creativity. Within this framework, themes of modern mother daughter creativity and cultural inheritance are evident. Examples include Mayse Conde's *I, Tibuba Black Witch of Salem* (1992) and Jewel Parker Rhodes' *Voodoo Dreams: A Novel of MarieLeveau* (1993), both works that attempt to reclaim the lives of legendary conjure woman as creative fore mothers. These novels affirm the lives of real-life conjurers to tell the stories of women whose voices have been historically silenced.

The role and influence of the conjure woman in black communities worldwide are vast. The conjure woman may be a priestess or spiritual guide in the religion of voodoo or Santeria, a midwife, and/

or healer. Black women who represent these variations of the conjure woman in their art are engaging in womanist conjure.

In the African American literary tradition, conjure and conjurers both male and female can be traced back to the slave narrative of Fredrick Douglas and Harriet Jacobs, but it is not until Charles Waddell Chesnutt's *The Conjure Woman and Other Conjure Tales* (1899) that conjure comes into its own as aliterary device. Although Chesnutt utilizes the conjure woman as a powerful woman who uses magic or conjure as a way to empower her community, his conjure woman, Aunt Peggy, is not a layered, complex character, as she becomes in womanist conjure narratives.

Zora Neale Hurston's work is the first to truly employ womanist conjure. In *Mules and Men* (1935), Hurston goes in search of conjure and studies under a descendant of Marie Leveau, the famous nineteenth century voodoo queen of New Orleans. Hurston, a voodoo priestess in her own right, frequently employed the imagery and mythology of voodoo and conjure in *Their Eyes Were Watching God* (1937), and *Jonah's Gourd Vine* (1934). In her own auto biography *Dust Tracks on a Road* (1942) she makes reference to herself as a "seer," which in the world of conjure is another *term* for a two-headed doctor or conjurer. Womanist conjure preserves the *ethic* and cultural elements of the conjure woman in black *communities* while affirming black female agency. (923-4)

Simone does precisely this in the song under consideration.

"Don't Let Me Be Misunderstood" recorded in 1964 was written by Bennie Benjamin, Gloria Cadwell, and Sol Marcus however, composer and arranger

Horace Ott came up with the melody and chorus lyric after a temporary fall out with girlfriend Gloria Caldwell.

Marked by a slow tempo, arranged around the music of a harp incorporating several other orchestral elements, the song was backed by a choir, as Simone goes on to sing in her characteristic vocal style. The song carries as its subtext discourse the civil rights movement to the overt context of the personal life crisis of the singer. Over the years the song has been covered by many artists notable among these have been the versions by The Animals in 1965 and Lana Del Rey in her fourth studio album *Honeymoon* (2015). The lyrics of the song, however, from the prism of ecofeminism acquire a rather exalted meaning. According to the cosmological approach the universe is:

The primary sacred community, the primary revelation of the divine, the primary subject of incarnation, the primary unit of redemption, the primary referent in any discussion of reality or of value. Any human activity must be seen primarily as an activity of the universe and only secondarily an activity of the individual. (Berry 1985: 6)

At another instance Thomas Berry goes on to add :

The universe carries the deep mysteries of our existence within itself. We cannot discover ourselves without first discovering the universe, the earth and the imperatives of our being. Each of us has a creative power and a vision far beyond any rational thought or cultural creation of which we are capable. Nor should we think of these as isolated from our own individual being or from the earth community. We have no existence except within the earth and within the universe. (1988: x)

An ecotheological perspective for analysing evolutionary cosmology therefore requires for us to recognise the earth as well as the universe in its totality as comprising of the two realms, that of the spiritual and the physical, and to understand that life “is a community of beings where in each is an articulation of life’s diversity as well a mode of divine presence, and each functions in unique and critical ways for the health and creativity of the whole” (Eaton 102).

And therefore if one does what is rightful for them with good intentions, then those acts shall qualify as righteous for within life’s physical realm existential challenges permeate and therefore “no one alive can always be an angel.” Simone’s relationship with the two realms becomes apparent as she sings :

Baby, you understand me now

If sometimes you see that I’m mad

Don’t you know no one alive can always be an angel?

When everything goes wrong you see some bad

But I’m just a soul whose intentions are good

Oh Lord, please don’t let me be misunderstood

You know sometimes, baby, I’m so carefree

With a joy that is hard to hide

Then sometimes again it seems that all I have is worry

And then you’re bound to see my other side

But I’m just a soul whose intentions are good

Oh Lord, please don’t let me be misunderstood

If I seem edgy, I want you to know
I never meant to take it out on you
Life has its problems and I get more than
my share
But that's one thing I never mean to do
'cause I love you'

Oh baby, I'm just human
Don't you know I have faults like anyone?
Sometimes I find myself alone regretting
Some little foolish thing, some simple thing
that I've done

'Cause I'm just a soul whose intentions are
good
Oh Lord, please don't let me be
misunderstood
Don't let me be misunderstood
(00:00:0000:02:42)

I'll try so hard, so please don't let me
be misunderstood.

In a masculine, mechanistic, and
misogynist world which fosters beliefs
such as expounded by the likes of Frances
Bacon, who claimed in the chapter
"XXVI. Prometheus, or the State of Man"
of *The Wisdom of the Ancients: A Series
of Mythological Fables* (1857): "Man, if
we look to final causes, may be regarded
as the centre of the world; insomuch that
if man were taken away from the world,
the rest would seem to be all astray,
without aim or purpose..." ([https://
en.wikisource.org/wiki/The_Wisdom_of_
the_Ancients15#chapter_XXVI](https://en.wikisource.org/wiki/The_Wisdom_of_the_Ancients15#chapter_XXVI)).
Or William Derham who proposed a
similar world view as he propounded :

We can, if we need be, ransack the whole
globe, penetrated into the bowels of
theearth, descend to the bottom of the
deep, travel to the farthest regions of
thisworld to acquire wealth, to increase

our knowledge, or even only to please
outeye and fancy. (Merchant 249)

the cry of "A Single Woman," recorded
in 1993 reveals the systematic oppressive
dynamics that subjugates women. While
the times and spaces of Bacon and Simone
may have a wide gulf in between sadly
the logic of domination remains the same,
as is evident from the lyrics :

I live alone
That hasn't always been easy to o
For just a single woman
Sometimes at night, the walls talk
back to me
They seem to say, "Wasn't yesterday
a better day?"

Always alone at home or in a crowd
A single woman out on a private cloud
Caught in a world few people
understand
I am what I am, only one single
woman

There was a time, I can't remember
when
The house was full of love
But then again it might have been
imagination's plan
Just to help along, one single woman
(00:00:00-00:03:32)

The last stanza is especially
significant. When Simone remembers the
time the "house was full of love," this
time, from an ecofeminist perspective,
coincides with the time of the goddess
worship, a society in the 'feminine'
principle. From the immediate perspective
however it may be imagined as the time

of no slavery, a time when personal relationships were smooth but Simone immediately goes on to add that this may have been her imagination betraying her, henceforth a mere coping mechanism concocted by her imagination, a fancying of a time when black men would “understand” her needs, also a time when the black man would stop acting like it was a man’s world in favour of acting, to do right in this world. It would not be an over statement then that Nina Simone spearheads not just the women of color in soul music genre but also in resonating a profound ecofeminist sensibility.

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सिनेमा की नायिका और समाज की नारी

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सिनेमा को समाज का दर्पण कहा जाता है। सिनेमा के माध्यम से हम अपने समाज के यथार्थ से साक्षात्कार करते हैं। यह समाज के विविध क्षेत्रों, संस्कृतियों, रीति-रिवाजों व परिवेशों की जानकारी देता है। सिनेमा समाज में व्याप्त कुरीतियों और बुराइयों को हमारे सामने इस प्रकार प्रस्तुत करता है कि हम उससे अपना मुंह नहीं मोड़ सकते। सिनेमा मीडिया का एक ऐसा प्रकार है, जिसकी पहुँच जन-जन तक है। यह जन-जीवन को इस तरह अपने में समेटता है कि स्वयं जिन्दगी का हिस्सा बन जाता है। सिनेमा मनुष्य की अभिव्यक्ति को आधार प्रदान करने के साथ उसकी इच्छाओं, आकांक्षाओं और भावनाओं को संतुष्टि मिलने में भी सहयोग करता है। सिनेमा से प्रत्येक धर्म, वर्ग, श्रेणी और आयु के व्यक्ति का जुड़ाव होता है। सिनेमा में कलाकार स्वयं को विभिन्न रूपों में इस प्रकार अभिव्यक्त करता है, जिसे देखकर दर्शक उन विभिन्न रूपों को जीने का प्रयास कर संतुष्टि प्राप्त करता है।

जब सिनेमा समाज का दर्पण है और इसके माध्यम से समाज का प्रत्येक पहलू अभिव्यक्ति प्राप्त करता है तो समाज की नारी के बिना यह अभिव्यक्त पूर्ण नहीं कही जा सकती। हम देखते हैं कि नारी अपने पूर्ण व्यक्तित्व व जिजीविषा के साथ सिनेमा से जुड़ी हुई है। सिनेमा के आरंभिक समय में नारी-पात्र का अभिनय भी पुरुष ही करते थे, कालांतर में समाज की बदलती सोच के साथ स्त्री स्वयं अभिनय

करने लगी। कथाकार-आलोचक डॉ. कृष्णा खत्री इसे स्पष्ट करते हुए कहती हैं - “ऊँचे खानदान की लड़कियां पहले फिल्मों से दूर रहती थीं। शुरुआत के दौर में कोठेवालियों या अन्य इसी प्रकार की लड़कियां ही फिल्मों में आती थी, जहनबाई इसका उदहारण है। पर आज सारा पाटिया ही पलट गया है, भले घर की खानदानी लड़कियां इस क्षेत्र से जुड़ी हुई हैं।”

सिनेमा के आरंभिक समय में स्त्रियों द्वारा धार्मिक, पौराणिक स्त्री-पात्रों का अभिनय किया जाता था। सीता, पार्वती, तारामती, अनुसुइया, पिंगला, अहिल्या, राधा, रुक्मणी, दुर्गा, रम्भा, उर्वशी जैसे पात्र, जिनके बारे में लोगों ने किस्से-कहानियों में सुना-पढ़ा होता है, जब परदे पर साक्षात् बोलते-बतियाते देखते तो रोमांच से भर उठाना स्वाभाविक था। सिनेमा की नायिकाएं अपने सशक्त अभिनय द्वारा समाज की नारियों के बीच आदर्श रूप में प्रस्तुत होती हैं। सिनेमा की नायिकाओं को देखकर समाज की नारी काफी हद तक उसी की तरह बनने का प्रयास करती है, स्वभाव में भी और यहाँ तक कि पहनावे में भी। पहले के सिनेमा में नायिका का पहनावा शरीर को ढकने वाला होता था, आगे चलकर इसमें परिवर्तन आया। पहनावा तो ठीक रहा लेकिन नायिका द्वारा उत्तेजक हाव-भाव तथा अंग-संचालन अधिक उन्मुक्तता से दिखाए जाने लगे। इसके उपरांत अर्ध-नग्नता का दौर आया। सिनेमा से होते हुए यह समाज की नारियों पर छा गया। आज लड़कियां सिनेमा की

नायिकाओं से प्रभावित होकर अपने शरीर का प्रदर्शन खुलकर करती हैं। यह लड़कियां आधुनिकता और फैशन के नाम पर नाममात्र के कपड़ों में सर्वत्र देखी जा सकती हैं।

सिनेमा का व्यवसाय दिखावे का व्यवसाय (शो-बिजनिश) है। यहाँ जो दिखता है, वही बिकता है और वही चलता है - बात अगर दिखावे के बल पर टिके रहने की हो तो शरीर से अधिक, वह भी स्त्री-शरीर से अधिक बाजार में टिके रहने की गारंटी और क्या हो सकती है? जिस नायिका का शरीर जितना अधिक सुंदर-सुडौल होगा, उसकी मांग सिनेमा-उद्योग में उतनी अधिक होगी। जाने-अनजाने सिनेमा की नायिका ने स्वयं को उत्पाद की वस्तु (प्रोडक्ट) बना लिया है और उसकी प्रेरणा से इसी भाव का संचार धीरे-धीरे समाज की नारी में हो रहा है।

आज का सिनेमा नायिका के उन्मुक्त संबंधों को जिस प्रकार प्रस्तुत करता है, उसका प्रभाव समाज में स्पष्ट देखा जा सकता है- “वर्तमान पीढ़ी में देर से शादी का प्रचलन बढ़ा है, उन्हें बिना शादी संग रहना (लिव-इन-रिलेशनशिप) पसंद है, मगर शादी करना नहीं। वह दायित्वों के बंधन से आजादी चाहते हैं।”² सिनेमा ने बाजार की मांग पर नारी के शरीर को अपने मुताबिक इस्तेमाल किया और बदले में उसे नाम, पैसा और स्वतंत्र होने का अहसास प्रदान किया। सिनेमा ने नारी को महसूस कराया कि शरीर उसका अपना है, उस पर उसका अधिकार है, वह जैसे चाहे उसका इस्तेमाल कर सकती है। पहले शरीर का व्यवसाय करने वाली नारी को हेय-दृष्टि से देखा जाता था। आज भी देखा जाता है, लेकिन उतनी कट्टरता से नहीं। सिनेमा की नायिका द्वारा लम्बे चुम्बन-दृश्य, बेडरूम-दृश्य, कामुक रूप से अंग संचालन और अंगों का फूहड़ प्रदर्शन....क्या यह शारीरिक व्यवसाय से किसी तरह कम है? नहीं न! इसके बावजूद हमारे समाज ने इसे मान्यता प्रदान कर दी है। डॉ. कृष्णा खत्री के शब्दों में- “आज हर दूसरी माँ और दूसरी लड़की फिल्मों के खाब देखती

हैं, लेकिन कौन ऐसी होगी जो सर उठाकर शरीर-व्यवसाय करना चाहेगी? हाँ, फिल्मों की बात निराली है... स्त्री-शरीर की तरह!”³

सिनेमा ने स्त्री के स्वरूप और उसके व्यक्तित्व को उजागर करने का श्रेय अर्जित कर उसे स्वतंत्र जीवन देने का दावा किया है, किसी हद तक यह सही भी है। इसके बावजूद इस बात से भी इंकार नहीं किया जा सकता कि समाज की नारी के अन्दर आ रही नारीत्व की भावना में कमी का उत्तरदायी भी सिनेमा ही है। वर्तमान समय की नारी इतनी बिंदास है कि उसे किसी की परवाह नहीं, डर नहीं, शर्म नहीं। वह निडरता और आत्मविश्वास के साथ सबका सामना करती है। जहाँ पहले वह दूसरों के बारे में सोचती थी, अब सिर्फ अपने बारे में सोचती है। सिनेमा के प्रभाव से- “आज की महिला आधुनिकता के नाम पर उच्छृंखलता को अपना रही है। पुरुष क्या कर रहा है, इसका विरोध करने के स्थान पर उससे दस कदम आगे बढ़ना या कहें कि गिरना चाहती है। जब तक उसे अपनी गलतियों का अहसास होता है, समय जा चुका होता है और उसके पास हाथ मलने की सिवाय कुछ नहीं बचता। ऐसी महिलाओं को स्वयं से यह प्रश्न पूछना चाहिए कि जो, जिस तरीके से वह कर रही हैं, वही सब उसका बेटा-बेटी करे तो क्या वह इसे स्वीकार कर पाएंगी?”⁴ यहाँ यह प्रश्न केवल महिलाओं से न होकर समाज के हर वर्ग से है।

ऐसा नहीं है कि सिनेमा की नायिका द्वारा समाज की नारी पर केवल नकारात्मक प्रभाव ही पड़े या सिनेमा ने केवल नारी के शरीर को ही महत्व दिया है। सिनेमा ने नारी के शरीर के साथ उसके सम्पूर्ण व्यक्तित्व को महत्व दिया है। नारी की प्रत्येक संवेदना को महसूस किया है और उसे अभिव्यक्ति प्रदान की है। अगर ऐसा न होता तो अर्थ, चक्र, अस्तित्व, द फायर, वाटर, गर्लफ्रेंड, शक्ति, गॉड मदर, प्रतिघात, क्या कहना, चुपके-चुपके चोरी-चोरी, ज्योति, ऐतराज, हरी-भरी, जख्मी औरत, लीला, गुलाब गैंग, मैरी

कॉम जैसी फिल्मों का निर्माण न होता। इन फिल्मों में सिनेमा की नायिका ने समाज की नारी की शारीरिक, मानसिक, आर्थिक, राजनैतिक व सामाजिक समस्याओं को गंभीरता के साथ प्रस्तुत किया है। 'अर्थ' फिल्म में त्रिकोण-प्रेम के साथ मानसिक-बौद्धिक स्थितियों का सफल चित्रण है। नायिका (शबाना आजमी) का पति उसे छोड़कर अपनी प्रेमिका (स्मिता पाटिल) के साथ रहने लगता है। वह अपनी प्रेमिका से शादी भी करना चाहता है। लेकिन खुद को असुरक्षित महसूस करने के बावजूद प्रेमिका को यह अहसास होता है कि वह किसी स्त्री का हक छीन रही है और वह विवाह से इंकार कर देती है। परिस्थितियां उसे आत्महत्या करने पर मजबूर कर देती है। पति वापस नायिका के पास आता है और माफी मांगते हुए स्वयं को अपनाने का आग्रह करता है तो पत्नी नायक के साथ पूरे पुरुष-समाज से प्रश्न करती है- 'यदि मैं तुम्हारी तरह किसी के साथ रहकर फिर वापस तुम्हारे पास लौटती तो क्या तुम मुझे स्वीकार कर लेते?'

'चक्र' फिल्म की नायिका (स्मिता पाटिल) ने एक नारी के संघर्ष के साथ पर-पुरुष से शारीरिक-संबंधों की स्थितियों को अपने सफल अभिनय के माध्यम से उभारा है। समस्याओं का चक्र किस प्रकार नारी के अस्तित्व को प्रभावित करता है, इसकी अभिव्यक्ति इस फिल्म में की गई है। 'अस्तित्व' फिल्म में नायिका अपने अस्तित्व के लिए संघर्ष करती दिखाई गई है। नाजुक क्षणों में संगीत-गुरु से नायिका (तब्बू) के सम्बन्ध हो जाते हैं और उसे बच्चा हो जाता है। परिस्थितियां उसे पति से यह बात साझा करने की इजाजत नहीं देती। जब यह जानकारी सबको होती है तो पति के साथ बेटा भी उसे ठहराता है। नायिका ने बड़ी खूबसूरती के साथ स्त्री-अस्तित्व और यौन-समस्या से सम्बंधित प्रश्नों को समाज के सामने रखा है। 'द फायर' फिल्म में शबाना आजमी और नंदिता दस शारीरिक-सामाजिक वर्जनाओं के कारण अकेलेपन की शिकार स्त्रियों की तरह एक-दूसरे की ओर आकर्षित होती हैं। एक-दूसरे के साथ

शारीरिक सम्बन्ध स्थापित करती हैं। समाज उन्हें हेय-दृष्टि से देखता है और जिन्दा जला देता है। यह फिल्म समाज के सामने आत्ममंथन हेतु प्रश्न छोड़ जाती है।

'गर्लफ्रेंड' फिल्म में भी दो स्त्रियाँ के आपसी आकर्षण और संबंधों को व्यक्त किया गया है। इसी तरह 'वाटर' फिल्म में विधवा स्त्रियों की वास्तविक स्थिति को प्रस्तुत किया गया है। धर्म के नाम पर समाज के ठेकेदार उन्हें समाज से अलग करते हैं और रात की कालिमा में उन्हीं के साथ मुंह काला करते हैं। 'शक्ति' फिल्म में नायिका (करिश्मा कपूर) ने यह साबित किया है कि औरत कमजोर नहीं है, बल्कि अपनी ताकत के बल पर हर तरह के ताकतवर पुरुष को कमजोर कर सकती है। 'गॉड मदर' फिल्म में अंडरवर्ल्ड में पुरुष के वर्चस्व को तोड़कर नायिका स्त्री के वर्चस्व को स्थापित करती है। 'गुलाब गैंग' फिल्म की नायिका (माधुरी दीक्षित) किस प्रकार अपनी लगन और एकाग्रता तथा अदम्य सहस के बल पर स्त्रियों को एकजुट कर असामाजिक तत्वों के विरुद्ध विद्रोह कर सबक सिखाती है, यह फिल्म समाज की नारियों को प्रेरणा प्रदान करती है। स्त्री के नकारात्मक स्वरूप को इस फिल्म में महिला राजनेता (जूही चावला) ने जोरदार तरीके से प्रस्तुत किया है। 'मैरी कॉम' फिल्म में मध्य-वर्ग की लड़की अपनी लगन और श्रम के बल पर किस प्रकार देश-समाज की लड़कियों का आदर्श बनती है। इस फिल्म में जीवंत अभिनय करने वाली सिने-नायिका प्रियंका चोपड़ा कहती हैं- "मैरी कॉम सिर्फ एक बॉक्सर की कहानी नहीं है। यह हर उस लड़की की कहानी है, जो समाज और परिवार द्वारा तय की गई सीमाओं को तोड़ती हैं। सामाजिक बन्धनों से बाहर निकलती हैं।"⁵ इसी तरह 'प्रतिघात', 'क्या कहना', 'चुपके-चुपके चोरी-चोरी', 'ज्योति', 'ऐतराज', 'हरी-भरी', 'जख्मी औरत' और 'लीला' फिल्मों में भी स्त्री के संघर्ष को सफलता के साथ व्यक्त किया गया है। सारतः सिनेमा की नायिका समाज की नारी को पूरी

तरह प्रभावित करती है। उसका सार्थक व सकारात्मक अभिनय समाज की नारियों को जीने का सलीका सिखाता और आदर्श समाज की स्थापना की नींव रखता है। नकारात्मक अभिनय से सिनेमा की नायिका समाज की नारी के मन में आशंकाएं और जीवन के प्रति विभ्रम व आपराधिक भावनाओं का बीजारोपण भी करती हैं। इसलिए सिनेमा के निर्माताओं को नायिका के माध्यम से समाज-निर्माण के दायित्व का निर्वहन करना चाहिये। 'समाज जो देखना चाहता है' की जगह 'समाज को क्या देखना चाहिए' वाक्य को फिल्म-निर्माण का आधार बनाना श्रेयष्कर होगा।

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Repercussions of Auto-Correction and Auto-Suggestion on Second Language Learning in Undergraduate Learners

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Abstract

Humans from primitive times had evolved with nature and contributed to a greater extent to it. One among them is the evolution of technology, software, and AI. It can be mentioned as the greatest contribution to human lives as it made our work and lives easier in the steam of education, health, science, and transportation. The contribution of mobile phones and networks is acting as a great boon to humankind because it made us connect all over the world, who are separated by distance in a split second. This also become a great helping hand for the learners to surf and gain knowledge through online sources. The major hike in the concept of using Mobile based learning (MALL) in the educational sector can be observed after covid-19 all over the world but Its role has solely turned to the exchange of communication. Taking this as a base the research paper focus on learners' linguistic ability with the impact of keyboard auto-correction and word suggestions on mobiles. This paper follows qualitative and quantitative research with a sample population of 100 to bring accurate results and propose the outcome.

Keywords

Auto-correction, word suggestion, mobile, linguistic ability and Learners.

Introduction :

Mobile phone usage had made people communicate in a fraction of a second with their loved ones who are distanced by place and time. In the medium of communication usage of mobiles had turned out to be a helping hand and as rightly mentioned by (Throne, 2010) Users of social media can communicate and express themselves on a worldwide

scale, regardless of their country of origin it might be to share their ideas, thoughts, and opinions. The most commonly used skill by people to communicate in the digital world is texting. This is mostly observed in generation-z learners with the usage of keypads in the company of auto-correction and word suggestion being turned on which is affecting their linguistic

ability in English language acquisition. More than half of the world's population uses social media, according to statistics gathered by Chaffey Dave 2022. (58.4 percent) 4.62 billion individuals use social media globally and according to the article in the newspaper "The Economics Times" mentioned that 98% of generation-z own mobile phones and spend an average of 4 hours on them by this it can be observed that the ability to develop their linguistic ability is in the hands of learners. Even though studying a foreign language, like English, is considered one of the most challenging skills to master, students may now easily acquire a language owing to a variety of teaching methods but with the facility of auto-correction and word suggestion the ability to acquire the English language concerning linguistics became challenging.

Research Objectives :

1. To examine the linguistic acquisition in a generation -z learners with respect to MALL.
2. To analyse the effect of word suggestion and auto-correction with respect to English language acquisition.
3. To propose the outcome of the feature word suggestion and auto-correction

Review of Literature :

The literature review in this chapter informs several research publications on the subject Mobile Assisted Language Learning (MALL) and language acquisition. The primary focus of the review of literature holds from 2017 to 2021. This depicts that many researchers had focused on technological usage in education like MALL, and language acquisition.

1. Ansari, MohdShoaib, and AdityaTripathi in their research paper "An investigation of the effectiveness of mobile learning apps in higher education in India" The findings suggested that mobile learning apps can be particularly helpful in the context of higher education. The findings also demonstrated that the students possessed the necessary skills and awareness to use mobile devices and the Internet in a learning setting. (2017).
2. Çakmakf Fidel in his research paper "Mobile Learning and Mobile Assisted Language Learning" focused on the usage of mobile applications for language learning that has increased exponentially as a result of the unique learning experiences. In addition, to provide a conceptual framework of MALL design principles and dimensions, their study intends to provide more detail on the idea of mobile-assisted language learning (MALL) in relation to learning theories and problems and it also reviewed previous MALL research. (2019).
3. Guihua Ma in his research paper "The Current Situations of Mobile Assisted Language Learning" focused on reviewing the present state of MALL and its use in teaching and learning foreign languages by describing its definition, traits, benefits, and drawbacks. (2021)

Theoretical foundation :

Mobile Assisted Language Learning has been the subject of various learning theories. The theories listed below are the best since they assist students in becoming independent and self-sufficient in learning and language acquisition.

1. Universal Grammar :

Noam Chomsky put out the theoretical idea of Universal Grammar (UG). He points out that learning a language is a process in which linguistic aptitude emerges naturally and that all natural human languages have certain characteristics in common. To know for sure what skills are intrinsic and what characteristics are shared by all languages, one must observe and explore. MALL usage by learners with word suggestion and word auto-correction makes the learners acquire the language from the environment of the digital world which makes the theory closely related.

2. The monitor hypothesis :

The monitor hypothesis is one of the five ideas Stephen Krashen articulated in Universal Hypothesis, comes into play once the learner has acquired the language. According to the Monitor Hypothesis, a student develops knowledge of a language's grammatical structures and rules rather than its content. This idea mainly focuses on the accuracy of language. As evidence of the impact that language acquisition through applications has on a learner, Krashen claims that learning a language acts as a monitor and transforms the language in the student's mind. In the

same way, the EdTech applications make the learners develop their learning and knowledge skills by themselves and their knowledge, language acts as a monitor.

3. Self-Directed Learning :

Knowles is a leading advocate of andragogy, or adult learning. He asserted that as pupils age, they become more self-reliant. SDL is comparable to a learner's capacity for autonomous learning. The topic of self-direction in adult learning has drawn the attention of scholars and practitioners in adult education since the middle of the 20th century. Other names for it include adult learning projects, individual study, autonomous learning, and self-planned learning. Each of these expressions, however, emphasises the learner's personal, self-imposed responsibility in the learning process. As the facilitator just serves as a source of information rather than a mentor in EdTech apps, learners become self-reliant and self-driven as a result of these applications.

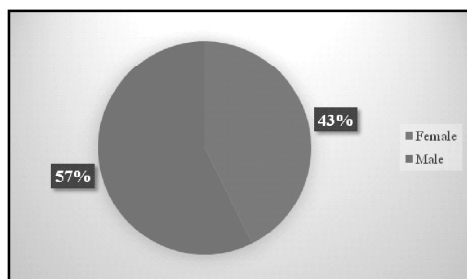
Methodology :

The methods used in the study, includes the population and sample of the study, qualitative and quantitative methods, interview sessions, discussions, and interactions, were used for the analysis of data.

Population and sample size :

A sample population of 150 undergraduate students chosen for the study. All the learners have English as a second language and have experience with mobile phone usage with auto-correction and word suggestion features. Out of 150

students, 57% are Male and 43% are female with the age group of 17 to 21.



Discussion :

Language learning from Mobile Assisted language learning (MALL) dominated Computer Assisted Language learning in recent years and it can be observed as the most used platform for second language learning in the current generation.

The protocol by the government during covid-19 on the education sector to shift to online learning impacted more on Mobile Based Language Learning. A few reasons that it dominated Computer Based Language Learning are:

- Easy Portability
- Time and distance are no more a barrier to language learning.
- It makes the learners individual in language learning.
- Information is readily available.
- Immediacy in sharing and gaining knowledge.

In the world of development, new inventions and updates are the most common procedure that can be observed in a daily routine one among them is the renovation of mobile phones and software. Auto correction and word suggestion are among the greatest feature that is available to humankind to communicate with others.

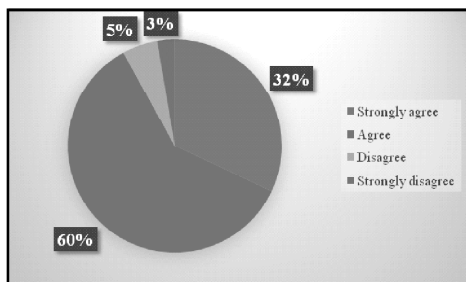
The co-founder of auto-correction is Dean Hachamovitch. He observed that typing errors might be fixed by manipulating the dictionary. He created some code that would change “teh” to “the” when the left arrow and F3 were combined. Later, he employed the spacebar after learning that it could be used to compel corrections and served as a key to separate words identified a few frequent mistakes, such as separate vs. separate. Autocorrect was introduced at this time, and Microsoft’s utter domination made it possible. (The Fact Site) His goal was to make our typing as fluid and undetectable as speaking when using a teleprompter (weird). This contribution got an outbreak and has been implemented in MS word document, and mobile phones with the selective option to be turned on by the individuals on mobile phones. This word suggestion outbreak led other companies to add the feature and develop it in their ways.

We as individuals text each person differently based on the kind of bond we have with the respected person. This language term is named formal and informal language speaking/writing this research gap was taken by the company apple; they developed it with the name contextual auto correct. This feature helps the users to receive word suggestions according to the account or the person’s chat box. This helps the users to be more specific with the use of language with the help of word suggestion software. This can be called the personalized word suggestion. Predictive text technology has been included in mobile phones, especially since the beginning of the 2010s. Apple even holds patents for the way their devices handle text entry. Even Google had also taken up and developed

their Google forms with the addition of abbreviations. The extended version of word suggestion can be observed as a sentence rewriter and creative-level sentence suggestions like Grammarly. In 2009, DimaLider, Alex Shevchenko, and Max Lytvyn founded a business that provides English writing aid this transformed from paid subscription with excessive cash flow where they turned to a freemium where the users can also subscribe for the more developed version which is paid. It can be said that the usage of mobiles in the human world became can be mentioned as it became an addition to human organs.

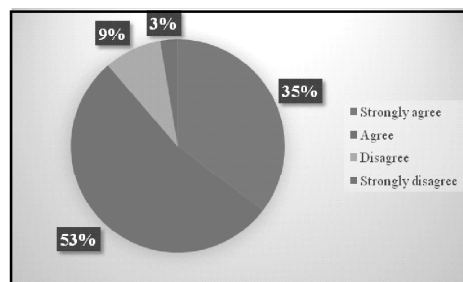
Findings :

1. I Type L1 (language) with the use of L2 (English language) alphabets.



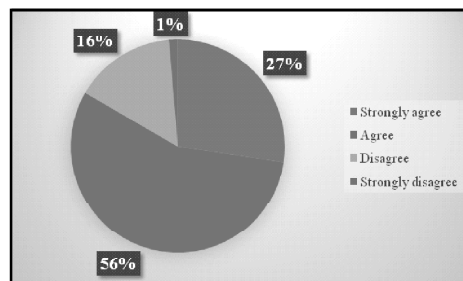
Question 1 tested and revealed undergraduate learners’ usage of language during texting it is to find whether learners use L1(language) with the use of L2(English language) alphabets. Data reveals that Out of 150 participants 92% of the agree that they use the L2 language alphabets with L1 language whereas8% of them. It reveals that learners are aware of the English alphabet while texting in the L1 language in spite of the availability of different languages on mobile.

2. I use both my L1 (mother tongue) and L2 (English language) while texting.



Question 2 investigates the learner’s usage medium of language, out of 150 participants, 53% of them agree that they use both languages while texting, 88% of them agree and12% disagree saying they don’t use both the L1 and L2 languages while texting. Interviews and discussions helped researchers to know that learners feel the use of L1 and L2 languages helps them to be comfortable or to have personal-level texting. This also reveals that learners are aware of the usage of language while texting.

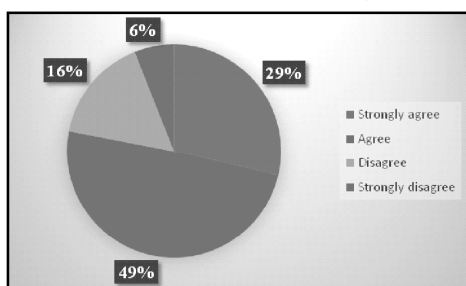
3. I prefer mobile assisted language learning than computer assisted language learning.



Question 3 sought information on the learners’ perception of the preferred mode between Mobile Assisted Language learning and Computer Assisted language learning. Out of 150 participants,83% of the individuals agree that they prefer Mobile Assisted Learning, 17% disagree that they prefer computer assisted language learning as we can see a lot more content than in mobileas they have access

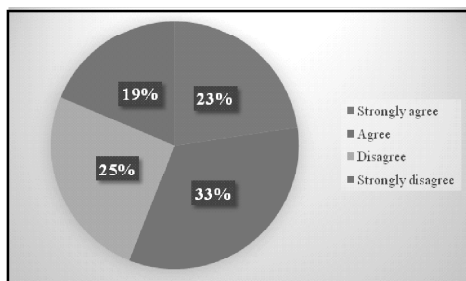
to Computers and they feel more comfortable using them. Discussions further revealed that Mobile Assisted Language Learning is preferred more as they feel it is more easy and more comfortable than Computer Assisted Language Learning.

4. I use auto-correction on my mobile.



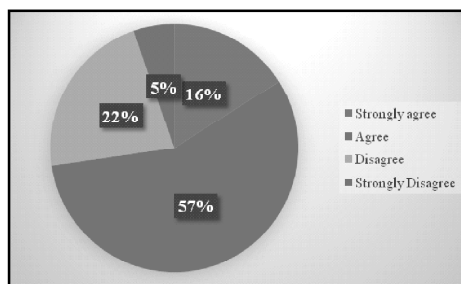
Question 4 checks and takes the learner's preference on the usage of auto-correction in their mobile while texting as it is used to correct and rectify the wrong spellings. Out of 150 participants, 78% agree with using auto-correction on their phone to help them get the correct words while texting, whereas 22% disagreed. The discussion further revealed that their usage is less compared to others. This question reveals the learner's dependency on the auto-correction feature. It can be mentioned that most learners are dependent on auto-correction which is impacting their language acquisition.

5. I spend more than 2 hours texting my friends and family on my phone



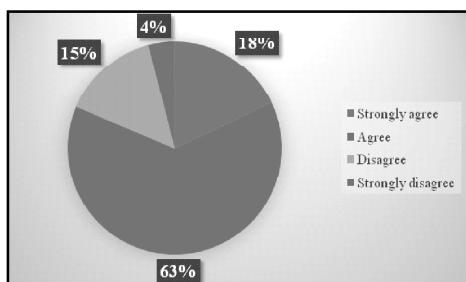
Question 5 tested and revealed undergraduate learners' usage of mobile phones in the stream of texting in a day. Most of the time now we spend a lot of time on our phones texting our friends and family. Out of 150 participants, it was discovered that 56% of them agree with using their phones for more than 2 hours whereas 44% disagree. Few participants mentioned that they prefer more voice clips when it is lengthy conversation which is indirectly affecting their second language acquisition.

6. I feel that usage auto-correction and word suggestion has a negative effect on language acquisition with respect to writing.



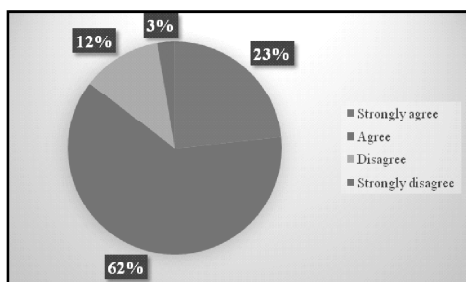
Question 6 checks and takes the learner's perception of the effect of auto-correction on language acquisition with respect to writing. Language acquisition is important in order to have a good skill or ability to read and understand, 73% of the people agree that auto-correction and word suggestions have a negative effect on language acquisition whereas 27% disagreed. This auto-correction had a negative impact on the majority of learners.

7. I make mistakes rarely which was effect of auto-correct spellings and suggestions.



Question 7 checked on learners' perception of their phonological acquisition, auto-correct and suggestions have helped a lot of individuals in order to rectify their spelling mistakes, out of 150, 81% of the individuals agree that due to auto-correct and suggestions they rarely make spelling mistakes, but 19% of them disagreed. This data presents that learners' ability of language acquisition by auto-correction has a great impact as the word suggestion is decreasing the thinking capacity of phonology in learners.

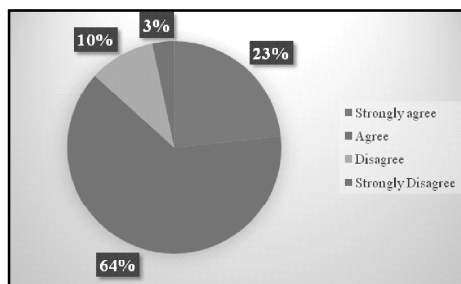
8. I have confused with usage of punctuation but auto-correct and keyboard suggestion helped me a lot.



Question 8 was to infer the learner's perception of punctuation marks. Punctuation marks play a key role in the English Language as it has the ability to change the complete meaning of a sentence taking this into consideration researchers asked a question and out of 150 participants, 85% of the individuals felt helpful with the usage of punctuation

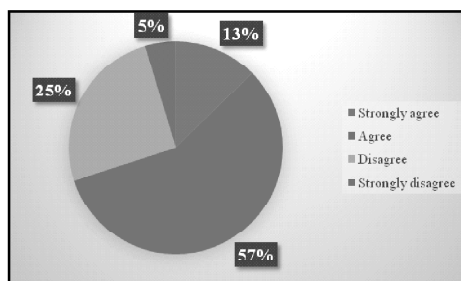
through auto-correct and keyboard suggestions, whereas 15% of disagree with it.

9. I acquired the usage of words/grammar/sentences with help of keyword suggestions :



Question 9 tested learners' acquisition after the impact on the usage of the correct words/grammar in sentences as it is essential, out of 150 participants, 87% of the people agree that they have learnt from word suggestions, whereas 13% disagreed. This represents learners are lacking acquiring skills.

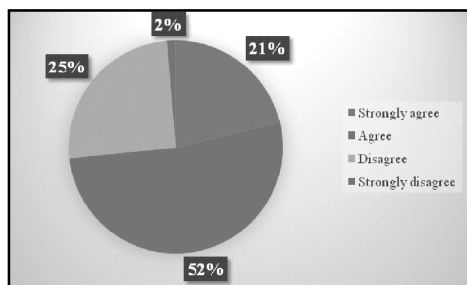
10. I often misuse the concept of capitalization during texting.



Question 10 focuses on the usage of capitalization, Capitalization during texting is using capital letters or upper case letters, as more often learners or students in examinations misuse capitalization with respect to names of persons, places, etc., and mainly with the usage of I, Out of 150 participants, 70% of people agree that they misuse the concept whereas 30% disagree.

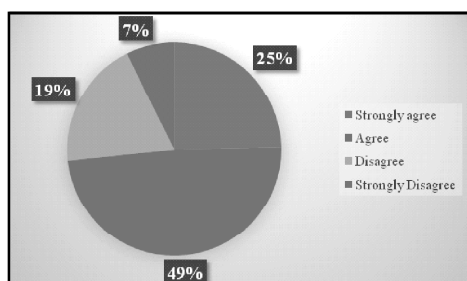
It also reveals that the usage of auto-correction has a great impact on capitalizing words.

11. I use emoticons than texting.



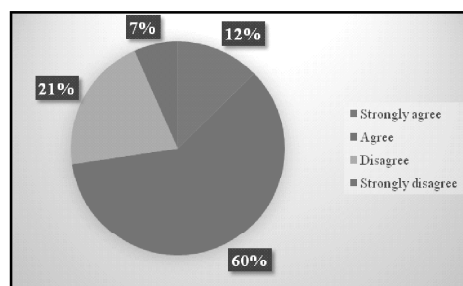
Question 11 depicts the learner’s usability of emoticons. Emoticons replaced the presentation of emotions as many individuals use emoticons rather than typing as emoticons are used to bring a fun or a better approach to show the meaning of texting through it, Out of 150 participants, 73% of the individuals agree that they use more emoticons than texting to bring in a fun element, 27% disagree. This reveals that more participants use emoticons which indirectly affects language acquisition as texting/typing has been reduced mostly as morphology and phonology acquisition will be reduced in learners.

12. I prefer using mobile based for taking notes or any type of important notes.



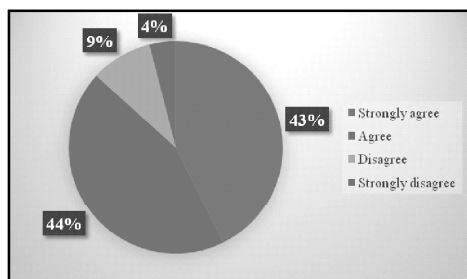
Question 12 tested the learner’s interest in taking notes as the use of phone-based or digital based for taking notes is easier and much faster compared to others, 74%% of people agree that they prefer using mobile based for taking notes, 26% Examining the data, it can be predicted that the future of taking notes will be replaced by mobiles from pen and paper. As the post covid effect in many educational institutions can be observed that notes are shared as e-notes. So, this data helps us to understand future predictions and transform the learners in the right way.

13. I google words before using them in any context and sending them.



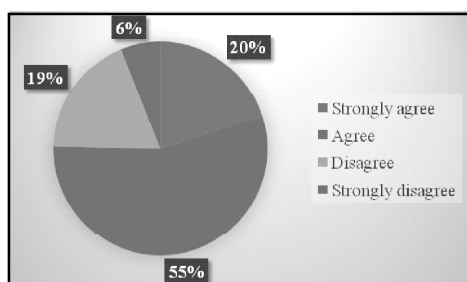
Question 13 tested the effect of googling words on language acquisition as Google has all the answers and sometimes individuals search for a particular meaning for a word before sending a text. Data reveals that out of 150 participants, 72% of the individuals agree that they Google the meaning of particular words before sending a text, 28% disagree. It reveals learners’ dependency on word suggestions, with the regular usage of mobile phones and word suggestions learners are depending on the suggestion which affects their language acquisition if one does not practice writing regularly.

14. I use shortcuts (ex : how are you-hru, good night-gn8) which impacted my linguistic ability.



Question 14 was to infer the learner's perception of the usage of language during texting as using shortcuts has become easier and more efficient for all of them in order to send something fast and small to save time. due to which out of 150 participants, 87% agree that using shortcuts has impacted their linguistic ability and whereas 13% disagree. It learner's language abilities are in danger as they restrict themselves from typing the complete message, which is affecting their phonology and morphology in the long run.

15. I get doubts about spelling during exams or while writing.



Question 15 was to recognize and portray the daily basis of an individual making spelling mistakes during examinations, out of 150 participants 75% of the individuals agree 22% disagree as they are constantly in touch with writing and reading. The data supports the

complete research as more than 50% of learners are facing the consequences of word suggestion on their language acquisition.

Conclusion:

Most mobile phones have the inbuilt feature of auto-correction which helps the users to get word suggestions even before they type the complete word and most of the time it helps them to correct their spelling errors while texting participants mentioned that it helped them in their student life like texting their respected teachers. From the findings participants agree that they use the auto-correction feature in mobile phones while texting with others but this research proves that in long run it's affecting many learners in second language acquisition in morphology or phonology and affecting them during their examinations.

With this said, the research finding further indicated that students have started identifying the effects of word suggestion but it is of utmost necessity that educational institutions and educators should consider the usage and engage learners with writing and reading as this makes the learners engage them with phonology and morphology regularly.

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हिन्दी ग़ज़ल : आधुनिक काल (परम्परा, विकास एवं वैशिष्ट्य)

डॉ. प्रियंका अरोड़ा

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सारांश

साहित्य भावाभिव्यक्ति का सशक्त माध्यम माना जाता है। हिन्दी साहित्य की विभिन्न विधाओं जैसे कहानी, उपन्यास, कविता इत्यादि द्वारा साहित्यकार अपने विचारों को प्रस्तुत करता है। इसी तरह उर्दू तथा फारसी की काव्य विधाओं के अन्तर्गत ग़ज़ल भी अपना महत्वपूर्ण स्थान रखती है जिसने समयानुसार हिन्दी साहित्य को भी प्रभावित किया है। चूंकि ग़ज़ल की परम्परा के मूल बीज अरबी भाषा से प्राप्त होकर उर्दू तथा फारसी भाषा में अपने स्वतन्त्र तथा विख्यात अस्तित्व के दर्शन कराते हैं लेकिन हिन्दी भाषा में भी इसके महत्व को कम नहीं आंका जा सकता। हिन्दी भाषा में यदि ग़ज़ल की परम्परा और विकास की ओर दृष्टिपात किया जाए तो भारतेन्दु युग से लेकर आधुनिक युग तक विभिन्न साहित्यकारों का योगदान आलोकित होता है। हिन्दी ग़ज़ल का आरम्भ भारतेन्दु युग से भी पहले अमीर खुसरो से माना जाता है। अमीर खुसरो के अतिरिक्त ज्ञानमार्गी शाखा के निर्गुणवादी सन्त 'कबीर' और फारसी कवि 'प्यारेलाल शोकी' का स्थान महत्वपूर्ण माना है। कबीर की ग़ज़लों का विषय अहंकार की मिथ्या भावना, प्रभु प्रेम के अतिरिक्त गुरु की महिमा को साथ लेकर चला है। कबीर की भांति ही प्यारेलाल शोकी की ग़ज़लों में भी ईश्वर भक्ति व प्रेम के स्पष्ट रूप से दर्शन होते हैं। इस प्रकार भारतेन्दु युग से पूर्व अमीर खुसरो, कबीर व प्यारेलाल शोकी की ग़ज़लें अपना विशेष स्थान रखती हैं क्योंकि इन्हीं के माध्यम से हिन्दी ग़ज़ल परम्परा आरम्भ होकर अपने विकास की ओर पथ प्रशस्त होती है।

बीज शब्द

ग़ज़ल, परिभाषा, भारतेन्दु युग, द्विवेदी युग, छायावादी युग, छायावादोत्तर युग, अत्याधुनिक युग।

ग़ज़ल कविता का वह रूप है जिसने अन्य विधाओं के समकक्ष ही लोकप्रियता अर्जित की है और वर्तमान समय में भी जनमानस को प्रभावित करने का सबसे अधिक श्रेय इसी को जाता है।

“ग़ज़ल शब्द अरबी भाषा का है जिसका शाब्दिक अर्थ है - प्रेमिका से वार्तालाप। ग़ज़ल मूलतः एक ऐसा काव्य रूप है जिसका केन्द्रीय विषय 'प्रेम' होता

है। ग़ज़ल की व्युत्पत्ति के सम्बन्ध में यह भी कहा जाता है कि अरब में 'ग़ज़ल' नामक एक कवि था जिसने अपनी सारी उम्र प्रेम एवं मस्ती में ही बिता दी। उसकी कविताओं का विषय हमेशा प्रेम ही हुआ करता था। अतः कुछ समय के उपरान्त इस ग़ज़ल नामक कवि के नाम पर इस प्रकार की प्रेमपरक कविताओं को 'ग़ज़ल' नाम दिया गया।”

भारतेन्दु हरीशचन्द्र ने हिन्दी कविता के साथ-साथ हिन्दी ग़ज़ल की परम्परा को भी आगे बढ़ाया जिसमें उनके समकालीन कवियों ने अपना योगदान दिया। इनकी ग़ज़ले 'रसा' उपनाम से मिलती हैं। भारतेन्दु हरीशचन्द्र ने अपनी ग़ज़लों में प्रेम, ईश्वर भक्ति के अतिरिक्त दर्शन और व्यंग्य जैसे विषयों को भी स्थान दिया है जैसे -

“उसको शहनशाही हर बार मुबारक होवे
के सरे हिन्द का दरबार मुबारक होवे।।
बाद मुद्दत के हैं देहली के फिरे दिन।

यारबतख्त-ताऊस तिलाकार मुबारक होवै।।”²

गोपाललाल 'गुल' द्वारा रचित ग़ज़ल संग्रह 'गुलबहार' (प्रथम संग्रह) 1872 हिन्दी का प्रथम ग़ज़ल संग्रह माना जाता है। इसमें रचित ग़ज़लों की संख्या 30 मानी जाती है जिसका विषय भक्ति व प्रेम है। इस प्रकार भारतेन्दु युग में रचित ग़ज़लों का विषय जहां प्रेम, भक्ति, दार्शनिकता तथा व्यंग्यात्मकता इत्यादि का समावेश है वहीं दूसरी ओर भाषा की दृष्टि से इन पर पूर्ववर्ती कवियों का प्रभाव भी दिखाई देता है। अस्तु भारतेन्दु युग अपने पूर्ववर्ती तथा परवर्ती युग के मध्य एक सशक्त कड़ी सिद्ध हुआ है।

द्विवेदी युग :

भारतेन्दु युग के पश्चात् आचार्य महावीर प्रसाद द्विवेदी व तत्कालीन समय के अन्य कवियों ने उस युग को नई दिशा प्रदान की। उन कवियों ने न केवल समाज, प्रकृति, राष्ट्र तथा अन्य मानव जीवन से सम्बन्धित काव्यों की रचना की बल्कि नवीन छन्दों को अपनाने के उद्देश्य हेतु हिन्दी में ग़ज़लों की रचना भी की। इन कवियों में श्रीधर पाठक, अयोध्या सिंह उपाध्याय हरिऔध, लाला भगवानदीन तथा राष्ट्रकवि मैथिलीशरण गुप्त का नाम प्रमुख है।

श्रीधर पाठक की ग़ज़लों पर इनके पूर्ववर्ती कवियों का प्रभाव दिखाई देता है। 'भारत-गीत' व 'मज़दूरनियों के लिए' इनकी उल्लेखनीय रचनाएं हैं। इनकी 'सुसंदेश'

नामक रचना ग़ज़ल शैली से प्रभावित मानी जाती है।

“कहीं पै स्वर्गीय कोई बाला सुमंजु वीणा बजा रही है
सुरों के संगीत की सी कैसी सुरीली गुंजार आ रही है।”³

अयोध्या सिंह उपाध्याय हरिऔध द्वारा रचित कृति 'चोखे चैपदे' में संग्रहित उनकी रचनाएं ग़ज़ल शैली के प्रभाव को दृष्टिगोचर करती हैं। जिनमें व्यंग्य व यथार्थ का स्वर मुखरित हुआ है :

“रह पर उसको लगाना चाहिए।
जाति सोती है जगाना चाहिए।।”⁴

लाला भगवानदीन की ग़ज़लें 'नदीम दीन' एवं 'नदीमे दीन' नामक कृतियों में मिलती हैं यद्यपि हिन्दी की अपेक्षा उन्होंने उर्दू छन्दों का अधिक प्रयोग किया है लेकिन उनकी कई ग़ज़लों में विशुद्ध हिन्दी भाषा का प्रयोग हुआ है जैसे -

“तुमने पैरों में लगाई मेंहदी।
मेरी आँखों में समाई मेंहदी।।”⁵

है हरी ऊपर मगर अन्तस है लाल,
है ये जादू की जगाई मेंहदी।।”⁵

राष्ट्रकवि मैथिलीशरण गुप्त ने अपनी रचनाओं में खड़ी बोली का प्रयोग किया है। 'भारत-भारती' के अन्तर्गत 'विनय' शीर्षक रचना में ग़ज़ल शैली के दर्शन होते हैं।

“इस देश को है दीन बन्धों! आप फिर अपनाइये।
भगवान भारतवर्ष को फिर पुण्य भूमि बनाइये।”⁶

उपरोक्त कवियों के अतिरिक्त नाथूराम शर्मा शंकर, पंडित नारायण प्रसाद बेताब और रामप्रसाद बिस्मिल का नाम भी द्विवेदी युगीन ग़ज़ल रचनाकारों के अन्तर्गत आता है।

इस प्रकार द्विवेदी युग में रचित ग़ज़लों का विषय प्रेम, भक्ति, स्वराज्य व क्रान्ति के स्वर को मुखरित करता है जिसके आधार पर जीवन की परिपक्वता के दर्शन होते हैं। भाषा के आधार पर कहीं-कहीं मिली-जुली हिन्दुस्तानी और कहीं विशुद्ध हिन्दी भाषा

के दर्शन होते हैं। द्विवेदी युग के गज़ल की परम्परा अपने पूर्ववर्ती कवियों के प्रभाव के साथ-साथ उस समय की परिस्थितियों को नई दिशा की ओर ले जाने का माध्यम बनी।

छायावादी युग :

छायावाद का युग हिन्दी कविता में उर्दू की तीव्रता और संस्कृत निष्ठता, दोनों को समेटे हुए है। इस समय के प्रमुख कवि हैं - **सूर्यकान्त त्रिपाठी निराला, जयशंकर प्रसाद, माखनलाल चतुर्वेदी।**

निराला जी की गज़ले 'बेला' और 'सान्ध्य काकली' नामक कृति में मिलती है। इनकी गज़लों की परिधि में आध्यात्मिक, सामाजिक व राष्ट्रीयता के विषय आते हैं। इनकी निम्न पंक्तियों में पूंजीवादी सभ्यता द्वारा सर्वहारा वर्ग का शोषण दिखाई देता है-
“भेद कुल खुल जाय वह सूरत हमारे दिल में है।
देश को मिल जाय जो पूंजी तुम्हारी मिल में है।”⁹

निराला जी की गज़लो में जहां एक ओर विशुद्ध उर्दू शब्दावली का प्रयोग हुआ है वहीं दूसरी ओर इन्होंने सफल रूप से गज़लों का हिन्दीकरण भी किया है। इस प्रकार सूर्यकान्त त्रिपाठी निराला की गज़लों में तत्कालीन परिवेश के साथ हिन्दी, उर्दू व संस्कृत भाषा की त्रिवेणी प्रवाहित होती है।

जयशंकर प्रसाद छायावादी युग के कवियों के अन्य हस्ताक्षर हैं। इनकी गज़लों का विषय प्रकृति चित्रण, प्रेम, राष्ट्रीय चेतना इत्यादि रहा है। इन्होंने अपनी रचनाओं विशेषकर हिन्दी गज़लों में उर्दू का एक भी शब्द प्रयुक्त नहीं किया। जैसे -

“विमल इन्दु की विशाल किरणें प्रकाश तेरा बता रहीं हैं।
अनादि तेरी अनन्त माया जगत को लीला दिखा रही हैं।”¹⁰

प्रसाद जी की गज़लें परिमार्जित भाषा के साथ मानव जीवन के उत्कर्ष को गौरवान्वित करती हैं। इस प्रकार हिन्दी गज़ल की परम्परा को द्विवेदी युग से आगे ले जाने का श्रेय उपरोक्त तीनों कवियों को मिलता है।

छायावादोत्तर युग :

छायावादोत्तर युग के हिन्दी गज़ल को अपनाने वाले प्रमुख कवि हैं - **रामेश्वर शुक्ल अंचल, नरेन्द्र शर्मा, हरिकृष्ण प्रेमी, जानकीवल्लभ शास्त्री तथा बलवीर सिंह रंग।**

रामेश्वर शुक्ल अंचल पर उर्दू का गहरा प्रभाव है। इनकी गज़लें 'इन आवाज़ों को ठहरा लो' संग्रह में विद्यमान हैं। इनकी गज़लों का विषय मुख्य रूप से प्रेम व सौन्दर्य रहा है -

“काश मिल जाए भटकती जिन्दगी को तेरी आस।
काश छन आए मेरे हर बिम्ब में तेरा प्रकाश।”⁹

छायावादोत्तर काल के अन्य कवि 'नरेन्द्र शर्मा' की रचनाएं भी अंचल जी की भांति उर्दू से प्रभावित हैं। इन्होंने प्रेम की विरहानुभूति और प्राकृतिक सौन्दर्य को अपनी रचनाओं का विषय बनाया है जो कि सहज व प्रवाहमय भाषा के दर्शन कराती हैं।

बलवीर सिंह रंग का हिन्दी गज़ल परम्परा में विशेष स्थान है। राजेन्द्र यादव के शब्दों में हिन्दी में अच्छी गज़ल लिखना रंग ने ही प्रारम्भ किया। इन्होंने प्रेम और श्रृंगार की सहभागिनी प्रकृति के साथ आधुनिक समय के यथार्थ बोध को भी चित्रित किया है -

“प्यारी चांदनी है तुम कहाँ हो
तुम्हारी यामिनी है तुम कहाँ हो।
तुम्हारे 'रंग' की यह रूपरेखा,
बड़ी हतभागिनी है तुम कहाँ हो।”¹⁰

प्रयोगवादी कविता में कथ्य एवं शिल्प की नवीनता दिखाई देती है इसी कारण इस युग की कविता में उर्दू का प्रभाव अधिक गहरा दिखाई देता है लेकिन अत्यधिक बौद्धिकता, शुष्कता, शब्दों की कांट-छांट एवं तराश तथा गेयता के अभाव में जनसाधारण से दूर होती चली गई।

इस युग के कवियों में शमशेरबहादुर सिंह, गिरिजाकुमार माथुर व त्रिलोचन शास्त्री का नाम प्रमुख है।

शमशेर बहादुर सिंह की गज़लों में उर्दू का प्रभाव सर्वत्र दिखाई देता है। विचारों की तीव्रता व नवीनता इनकी गज़लों में व्याप्त है-

“वही उम्र का एक पल कोई लाये।
तड़पती हुई सी गज़ल कोई लाये।।
हकीकत को लाये तख़ैयुल से बाहर,
मेरी मुश्किलों का जो हल कोई लाये।।”¹

अत्याधुनिक युग (साठोत्तरी हिन्दी गज़ल) :

अत्याधुनिक युग में लिखी गज़लों का रचनाकाल 1960 ई. के आसपास होने के कारण इसे साठोत्तरी हिन्दी गज़ल कहा जाता है जिसने अपने पांव आधुनिक युग तक पसारे हैं।

अत्याधुनिक युगीन कवियों ने समय के अनुसार समाज में व्याप्त विषम सामाजिक व आर्थिक परिस्थितियों से ग्रस्त आम आदमी की आवाज़ को पहचाना और उसे अपनी गज़लों का विषय बनाया।

आधुनिक युग के समर्थ हिन्दी गज़ल शिल्पियों में सर्वप्रथम दुष्यन्त कुमार का नाम आता है। हिन्दी गज़ल के क्षेत्र में शमशेर बहादुर सिंह व त्रिलोचन शास्त्री इनके प्रेरणा स्रोत बने इनके द्वारा रचित संग्रह ष्पाये में धूप इन्की व्यक्तिगत पीड़ा और सामाजिक वैषम्य को दृष्टिगोचर करती है -

“कहाँ तो तय था चिरागां हरेक घर के लिए,
कहाँ चिराग मयस्सर नहीं शहर के लिए।”²

इस प्रकार दुष्यन्तकुमार की गज़ले आम आदमी की व्यथाएँ देश की

नाजुक व्यवस्था, गरीबी का जीता जागता चित्र प्रस्तुत करती है जिसे भाषा की चुस्ती व कसाव के माध्यम से प्रकट किया गया है। गोपाल नीरज की गज़ले भी दुष्यन्त कुमार के समान आधुनिक या वर्तमान युग पर कटाक्ष करती है। इसके अतिरिक्त उनकी गज़लों में आध्यात्मिक रंग भी देखने को मिलता है। उनकी गज़ले सन् 1987 ई. में ‘नीरज की गीतिकाएं’ नामक संग्रह में प्रकाशित हुई जिसमें

सामाजिक विसंगतियों, आतंकवाद, अलगाववाद व साम्प्रदायिक विद्वेष के दर्शन होते हैं -

“तुम समझ जाओगे क्या चीज है भारत माता,
तुमने बेटी किसी निर्धन की अगर देखी है।”³

कुँअर बेचैन का नाम भी अत्याधुनिक युगीन कवियों में सम्मान से लिया जाता है। इन्होंने अपनी गज़ले ‘शामियाने काँच के’ और ‘महावर इन्तज़ारों का’ दो संग्रहों में प्रकाशित कराईं। इनकी गज़लों के विषय में दो जून भोजन के लिए संघर्ष करते मानव का चित्रण है -

“कैसे बतायें हम तुम्हें क्या क्या है रामफल
आँसू के एक गाँव का मुखिया है रामफल।।

मारा है जिसको रोज़ महाजन के ब्याज ने
बेबस से एक गरीब का रूपिया है रामफल।।”⁴

अत्याधुनिक हिन्दी गज़ल परम्परा के अन्य हस्ताक्षर हैं - डॉ. रामगोपाल भारतीय जिनकी गज़ले ‘आदमी के हक में’ और ‘कैसे कहूँ’ नामक संग्रह में प्रकाशित हैं। इनकी गज़लों में सामाजिक आर्थिक और राजनीतिक विषमताओं के साथ-साथ शोषितों की दयनीय दशा को भी स्थान दिया गया है।

निष्कर्षतः हिन्दी गज़ल परम्परा और विकास भारतेन्दु युग से पूर्व अमीर खुसरो, कबीर व प्यारेलाल शोकी से आरम्भ होकर भारतेन्दु युगीन कवियों से प्रेरणा पाकर अपने आगे के कवियों के लिए निश्चित रूप से प्रेरणा स्रोत बनी है जिसमें द्विवेदी युगीन कवियों ने जहां एक ओर प्रेम व भक्ति तथा राष्ट्रीयता स्वर को उद्वेलित किया है वहीं दूसरी ओर छायावाद के कवियों ने प्रकृति चित्रण के साथ-साथ पूंजीवादी सभ्यता द्वारा हो रहे शोषण को अपनी गज़लों का विषय बनाया है। छायावादोत्तर युग ने राष्ट्रीय जागरण, संघर्ष, क्रान्ति के विषय को अपनाकर गज़ल परम्परा में अपना महत्वपूर्ण योगदान दिया है। प्रयोगवादी युग और अत्याधुनिक युग के कवियों ने अपनी गज़लों में साधारण मानव की घुटन व त्रासदी को चित्रित किया है वही अत्याधुनिक युग भी जन साधारण

की भुखमरी व शोषण के साथ साथ कवियों के दृढ़ विश्वास व आशावादी स्वर को प्रकट करता है। अतः स्पष्ट है कि ग़ज़ल न केवल उर्दू व फारसी भाषा में बल्कि हिन्दी भाषा में भी एक सुदृढ़ परम्परा के साथ आगे बढ़ रही है।

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वैश्विक संस्कृति की आड़ में अपसंस्कृति का प्रसार (21 वीं सदी के हिन्दी उपन्यासों के विशेष सन्दर्भ में)

डॉ. सौरभ कुमार

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संस्कृति समाज को मूल्य देती है। किसी भी जीवन्त संस्कृति में समय के साथ उतार चढ़ाव और विकास होता रहता है। संस्कृतियाँ एक-दूसरे से आदान-प्रदान करती रहती हैं किन्तु जब विदेशी संस्कृति किसी देश की मूल संस्कृति पर हावी हो तब अवश्य ही ऐसी औपनिवेशिक दबाव में उस देश की संस्कृति के मूल्य बदल जाएँगे। इस परिप्रेक्ष्य में भारतीय संस्कृति का अवलोकन करने पर यह ज्ञात होता है कि विदेशी शक्ति से आजाद होने के 50 से अधिक वर्ष हो जाने के बावजूद यहाँ की संस्कृति दिन-प्रतिदिन संक्रमित ही होती जा रही है। आधुनिकता से उत्तर-आधुनिकता रूपी संक्रमण ने भारतीय संस्कृति को पूरी तरह से अपने आगोश में ले लिया है। सिर्फ इतना ही नहीं भूमंडलीकरण, बाजारवाद के इस युग में नव-पूँजीवादियों द्वारा वैश्विक संस्कृति के विकास के नाम पर जो खेल-खेला जा रहा है वह भारतीय संस्कृति को जड़ से उखाड़ने के लिए प्रतिबद्ध दीख पड़ता है। वैश्विक संस्कृति के विकास की आड़ में सर्वत्र अपसंस्कृति, संस्कृतिहीनता, बाजारवादी संस्कृति, भोगवादी संस्कृति का बोलबाला है जिसके प्रभाव में भारतीय समाज के मूल्य पतनोमुख प्रतीत होते हैं। यदि विदेशी संस्कृति बदलते समय के लिए समाज के अधिक अनुकूल हो, तब चिंता का विषय नहीं होती है परन्तु भारत के संबंध में इस विषय पर एक प्रकार का भ्रम फैलाया जाता है, सत्य ऐसा नहीं है।

वैसे भी ऐसा कम ही होता है क्योंकि किसी भी संस्कृति का सम्बन्ध उसके जीवन दर्शन, भूगोल और इतिहास से भी होता है। किन्तु यह स्थिति तब और अधिक खतरनाक हो जाती है जब मूल संस्कृति के जन अधिक उदार हों, जो अपनी उदारता में उस टकराव को संवाद द्वारा हल करना चाहते हैं और अनुदार संस्कृति अपनी शक्ति का दुरुपयोग करती रहती है।

दीर्घकालीन उपनिवेश गुलाम लोगों में हीनता की भावना पैदा कर देता है। वे सफल तथा सशक्त विदेशियों की संस्कृति, जीवन-शैली तथा विचारधारा को स्वीकार करने में अपना बड़प्पन और गौरव समझते हैं। भारत में औपनिवेशिक हीन भावना के चलते पश्चिम के पूँजीवादी विचारधारा की नकल भी अधिक हुई जिसका यहाँ के समाज से सरोकार कम ही रहा। उसका कारण यह है कि जब विदेशी आधुनिक हुए तब वह समाज पिछड़ा था और जब आधुनिकता अपना पैर पसार रही थी तब यहाँ के लोगों ने पाश्चात्य उत्तराधुनिक विचारधारा की नकल करनी शुरू कर दी।

21वीं सदी का युग संचार का युग है। इस युग में होने वाला हर क्रांतिकारी बदलाव संचार के माध्यम से हो रहा है। एक तरफ इसके माध्यम से जहाँ मानव का कार्यव्यापार सुलभ हो रहा है वहीं दूसरी ओर

आज यह अपसंस्कृति का वाहक भी बन चुकी है। “किसी संस्कृति के अच्छे पहलुओं को औरों तक पहुँचाने में सैंकड़ों साल लग गए पर आज के अपसंस्कृति फैलाने वाले बाज़ार जिताऊ तरीके तो रातों रात हजारों किलोमीटर दूर नकल किए जाने लगते हैं। टेलीविजन से लेकर अखबारों तक दिख-छप रही, विज्ञापनों से लेकर ‘खबरों’ तक की, अधिकांश आपत्तिजनक सामग्री मुनाफाखोर ‘स्ट्रटजी’ के तहत पश्चिमी देशों से आयातित है और देशी चाशनी में लपेटकर देशी कानों-आंखों में घुसेड़ी जा रही है। अपसंस्कृति के कारक तरीकों के ‘अचूक’ बाजार जिताऊ प्रयोग इतने व्यापक रूप से पहले नहीं थी। अब सवाल यह उठता है कि संचार माध्यम हो या कोई और माध्यम, अपसंस्कृति तो किसी न किसी माध्यम से फैलती ही जा रही है।”¹ इस प्रकार भारतीय समाज में फैलती जा रही अपसंस्कृति का पर्दाफाश 21वीं सदी के ‘जिन्दगी और जुगाड़’, ‘काशी का अस्सी’, ‘पॉलीवुड की अप्सरा’, ‘काशी का अस्सी’ आदि उपन्यासों में बखूबी किया गया है।

‘जिन्दगी और जुगाड़’ उपन्यास के कृपा ईश, परमजीत, श्रीकांत, रेणु, गंगा और गायत्री आदि ऐसे ही पात्र की भूमिका में हैं जिनका चरित्र भारत में अपसंस्कृति फैलानेवालों से मेल खाता है। इस उपन्यास का कृपा ईश प्रत्यक्षतः विश्वविद्यालय का प्राध्यापक है परन्तु अप्रत्यक्षतः उसके सम्पर्क ‘पोर्नोग्राफी’ करने तथा करवाने वाले लोगों से है। अधिक-से-अधिक पैसा कमाने की चाहत में वह अपने बेटियों से परमजीत का सम्पर्क बढ़ाता है और बाद में उसे पोर्नोग्राफी की दुनिया में धकेल देता है। इस गिरोह में पड़कर व्यक्ति कभी अपनी दुनिया में सहज जीवन बिताने लायक नहीं रह पाता क्योंकि गिरोह के माफिया लोग शुरूआत में लालच दिखाकर या आँख में धूल झाँककर नवयुवक-युवतियों को अपनी चंगुल में फंसा लेते हैं और बाद में उनसे ब्लैकमेल करते हैं। इस प्रकार से आज नारी और पुरुष दोनों का शारीरिक शोषण भी जारी है।

उपन्यासकार लिखता है कि आजकल विश्व के ‘सैक्स बाज़ार’ ने इंटरनेट आदि के माध्यम से इतनी अधिक विकृति पैदा कर दी है कि बड़े-बड़े महाविद्यालय, विश्वविद्यालय के छात्र इसकी चपेट में हैं। इन शैक्षणिक संस्थानों के परिसर में ऐसे कुकृत्यों को अंजाम दिया जाता है। श्रीकांत रेणु के साथ बुर्का पहनकर महिला छात्रावास में सात दिन-रात रहता है और पोर्नोग्राफी करके मोटी रकम पाता है-“सांझ ढलने के साथ ही रेणु ने उसे एक छोटा-सा परन्तु बहुत बढ़िया किस्म का जापानी कैमरा थमाकर एक ऐसे स्थान पर छिपा दिया, जहां से वह स्नानागार में नहा रही लड़कियों के चित्र आसानी से उतार सकता था। रेणु ने इस क्षेत्र में अतिरिक्त प्रकाश की व्यवस्था पहले से ही करवा रखी थी। जैसे-तैसे उसने कुछ तस्वीरें उतारीं, परन्तु उसकी अपनी हालत बहुत ही खराब हो चुकी थी।”²

इस प्रकार श्रीकांत पोर्नोग्राफी की दुनियाँ में प्रवेश करके पैसे तो कमा लेता है परन्तु स्वयं उसका शिकार हो जाता है। इसी छात्रावास में वह एक सप्ताह अचेतावस्था में रहता है क्योंकि इस दुनियाँ की शिकार लड़कियाँ उसे ड्रग्स खिलाकर लगातार उसका शारीरिक शोषण करती हैं। इस प्रकार देश के होनहार युवक-युवतियाँ संचार-प्रसार संसाधनों के मायावी जाल में फँसकर अपने जीवन को निरर्थक साबित कर ही रही हैं, साथ ही समाज में अपसंस्कृति फैलानेवालों की कठपुतली बनी बैठी है। इसी सन्दर्भ में व्यंग्यलोचन करता हुआ उपन्यासकार लिखता है-“विश्वविद्यालय के हर ‘हॉस्टल’ में लगभग यही स्थिति है। इसके अतिरिक्त विश्वविद्यालय के अनेक अधिकारी और प्राध्यापक उसके माफिया गिरोह से जुड़े हुए हैं। आज के युग में लड़की और पैसा, यह दो ऐसे साधन हैं जिनके बल पर कुछ भी करवाया जा सकता है।”³

उपन्यासकार ने यह भी स्पष्ट किया है कि अपसंस्कृति के वाहक ऐसे लोगों के तार विदेशों से जुड़े होते हैं जहाँ से ये सभी अनैतिक कार्य सुनियोजित ढंग से चलाये जाते हैं। उपन्यासकार के शब्दों में-

“विदेशों में सक्रिय अपराधी गुटों के साथ सम्पर्क बढ़ता ही जा रहा है। अब तो ब्लैकमेलिंग, वेश्यावृत्ति और ड्रग्स की बिक्री सरीखे धन्धों को भी सुचारु रूप से चलाया जाने लगा है।”⁴ उसी प्रकार ‘पॉलीवुड की अप्सरा’ उपन्यास के माध्यम से व्यंग्यालोचन करते हुए गिरिश पंकज स्पष्ट करते हैं कि आज-कल बाज़ार में नीली फिल्मों की मांग समाज अपेक्षाकृत बढ़ती ही जा रही है और लोग अपनी इच्छा से ऐसी फिल्मों में सक्रिय हैं परन्तु गुप्त तरीके से। उपन्यासकार के शब्दों में-“लाफागढ़ी भाषा की फिल्मों की सीडी बाजार में उपलब्ध रहती थी, लेकिन रूपिका की नीली फिल्मों की सीडी कई गुना ज्यादा बिक रही थी।”⁵ इस प्रकार देखा जा सकता है कि भारत में किस प्रकार सुनियोजित ढंग से अपसंस्कृति का प्रसार हो रहा है। भारतीय समाज में नीली फिल्मों का चलन और उसकी बढ़ती मांग निस्संदेह भारतीय समाज व संस्कृति के समक्ष एक चुनौती है।

बाज़ारवाद के इस युग में मनोरंजन के नाम पर, फैशन के नाम पर दिन-प्रतिदिन अपसंस्कृति फैलती जा रही है। सिनेमा, टी.वी., फैशन शो आदि के माध्यम से वह सब कुछ परोसा जा रहा है जिसे भारतीय समाज सम्मान के भाव से देखा करता था। आज यही सब बाज़ार की वस्तु मात्र बन बैठी है-विशेषकर नारी। कहने का अभिप्राय यह कि भारतीय संस्कृति में जिसे पूजनीय माना गया है, आज वही पर्दे पर रही है अर्थात् बाज़ारवाद ने भी अपसंस्कृति फैलाने की होड़ में कहीं पीछे नहीं है बल्कि उसका साथ दे रही है। ‘काशी का अस्सी’ उपन्यास में इस सन्दर्भ में बाज़ारवाद से अनुप्राणित अपसंस्कृति पर व्यंग्याघात करने के उद्देश्य से काशी-नाथ सिंह लिखते हैं-“हलो! हाय! वाव! हे! मेरी बेटियो, जियो और लाखों बरस जियो। अगर पढ़ते-पढ़ते ऊब गई हो; स्टेनो, प्राइवेट सेक्रेटरी, रिसेप्शनिस्ट, प्रोबेशन अफसर नहीं बनना चाहतीं, डॉक्टर, इंजीनियर, एयर होस्टेस बनना अपने वश में नहीं तो निराश न हो, शहनाज हुसैन से सम्पर्क करो और अपने नगर में-मुहल्ले में

ब्यूटी पार्लर खोल लो। या खुद को जरा गौर से देखो-बम्बई, दिल्ली, बंगलौर, हैदराबाद में पैदा नहीं हुई तो क्या हुआ? किस ऐश्वर्या राय, सुष्मिता सेन या लारा दत्ता से कम हो तुम? न ‘मॉडलिंग’ की दुनिया कहीं गई है, न ‘फैशन शो’ की कोई कमी है, न ‘सीरियलों’ का टोटा है, न ‘म्यूजिक अलबम’ की किल्लत है। टी.वी. के चैनलों पचासों हैं-अगर वीजे नहीं तो सबको खूबसूरत ‘फिगर’ और ‘क्यूट’ चेहरे चाहिए। गौर से देखो अपनी फिगर। किससे कम स्मार्ट और क्यूट हो? कोई कमी रह गई है तो उसे पूरा करने के सारे सामान भरे पड़े हैं बाज़ार में।”⁶

21वीं सदी में विज्ञान तथा सूचना तकनीक के क्षेत्र में विकास की बुलंदियों को छूने के बावजूद भारतीय समाज हीन भावना के रहते, बिना सोचे-समझे भोगवादी संस्कृति की नकल कर रहे हैं। आज विदेशों में जिस प्रकार भोगवाद प्रसारित हो रहा है उससे यह भ्रम होने लगता है कि पश्चिम के नव-पूँजीवादी करोड़ों रुपये देकर उसे प्रोत्साहित कर रहे हैं ताकि उनका माल यहाँ की भोली-भाली जनता अनावश्यक रहते हुए भी खरीदती रहे। यह भी द्रष्टव्य है कि जितना भोगवाद बढ़ रहा है उतने ही अपराध, नृशंस अपराध बढ़ रहे हैं। भोगवाद में मनुष्य को अपने लिए भोग करने की इच्छा इतनी बदलती होती रहती है कि उसे अच्छे बुरे में भेद नज़र नहीं आता। संक्षिप्ततः भोगवाद मनुष्य को राक्षस बना देता है और फिर राक्षसों को संस्कृति से क्या लेना-देना। उपभोक्तावाद का एक अन्य रूप है - मानव गरिमा का हट्टास। यह दो रूपों में हो रहा है- पहला जिसमें मनुष्य को ‘उपभोक्ता’ के रूप में बाज़ार द्वारा देखे जाते हैं या किसी राज्य या राष्ट्र के नागरिक के रूप में। इसके प्रभाव में मनुष्य स्वयं मनुष्य नहीं रह जाता और दूसरों को भी मनुष्य नहीं समझाता है। वह स्वयं की और दूसरों की हैसियत, पैसा, पद, प्रतिष्ठा या पहुँच से तुलना करता रहता है। ‘मानव गरिमा के हट्टास का दूसरा रूप ज्यादा वीभत्स है। आज स्त्रीवाद या नारी आन्दोलन मुख्यतः नारी विमर्श में बदल

गया है जो अंततः 'देह विमर्श' में रूपान्तरित हो गया है। आज की स्त्री को अपनी देह पर पूरा अधिकार है; वह उसे चाहे ढँके या नहीं, चाहें उपयोग करे और जिसके साथ चाहे सांझा करे। इस प्रकार यौन-उपभोक्तावाद का घोड़ा न सिर्फ पुरुष वर्ग में दौड़ रहा है वरन् स्त्रियाँ भी इसमें पीछे नहीं रहीं। उपन्यासकार आगे जो लिखता है वह इसकी चरम अवस्था मानी जा सकती हैं- 'पाँचों बहुत ही भूखी नज़रों से उसके बलिष्ठ शरीर को देख रही थी। जैसे कोई भेड़िया अचानक सामने आ गई भेड़ को देखता है। उसे लगा कि उसके सिर में भयंकर पीड़ा हो रही है। तभी एक युवती ने कहा, 'मेरे पास सिर दर्द की गोली है।' सिर दर्द से लेकर गर्भ गिराने तक हर प्रकार की दवा होती है। थोड़ी देर में उस पर बेहोशी-सी छाने लगी। न जाने वह कब तक सोता रहा। यह कहना अधिक उचित होगा कि वह बहुत देर तक बेहोशी की हालत में पड़ा रहा। बीच-बीच में जब भी वह कुछ चैतन्य होता तो उसे लगता कि उसका शरीर रूई के गोले सरीका हल्का होकर आकाश में उड़ रहा है। उसे अपने चारों ओर सुन्दर-सुन्दर परियों का घेरा-सा बना दिखाई देता। उसे उन परियों सहित आसपास के सब लोग निर्वस्त्र दिखाई देते। वह समझ नहीं पा रहा था कि उसके साथ क्या हो रहा है। जब भी वह उठता, उसे अपने शरीर में कीड़े-से रेंगने का आभास होता। सारा बदन जकड़ा-जकड़ा सा लगता और उसका सिर दर्द से फटने लगता है। कोई न कोई लड़की उसे दो गोलियाँ निकलने के लिए दे देती और उसे दर्द से छुटकारा मिल जाता। उसे इस बात का भी अचंभा था कि हर बार कोई न कोई अपरिचित लड़की ही उसके आसपास होती।'⁷ और इस प्रकार सात दिन गुजारने के बाद श्रीकांत जब वापिस अपने छात्रावास वापिस आता है तब उसके बैग में जो कुछ पुस्तक के रूप में बंडल थे उनमें पोर्न फोटो के एलबम और 'साथ ही एक बंडल रुपयों का भी था। उस बंडल के ऊपर ही लिखा था, 'अपनी बहुमूल्य सेवाओं के लिए हमारी ओर से एक तुच्छ भेंट।'⁸

एक समय था कि जब यह कहा जाता था- 'देह-सुख दो - पैसे लो' हालांकि यह मानसिकता अब भी है परन्तु आज 21वीं सदी के समाज में एक नई प्रवृत्ति ने जन्म लिया है इस विचार के साथ कि 'पैसे दो, देह सुख लो'। इसमें अब शौक भी है और अनावश्यक भोगवादी वस्तुएँ प्राप्त करने हेतु कमाई का माध्यम-मार्ग भी। 'जिन्दगी और जुगाड़' उपन्यास में परमजीत, श्रीकांत, रेणु तथा छात्रावास की अन्य लड़कियों में यह प्रवृत्ति दृष्टिगोचर होती है वहीं 'पॉलिवुड की अप्सरा' 9 उपन्यास में पार्वती उर्फ पैरी भी समाज में व्याप्त इस प्रकार की मनोवृत्ति का शिकार हुई युवतियों का प्रतिनिधित्व करती प्रतीत होती है जो अपने माँ-बाप के सहयोग से शहर पढ़ने को आती परन्तु उपभोगी वस्तुओं की आपूर्ति हेतु अपने शरीर का उपभोग करवाती। इस क्रम में वह स्वेच्छा से कई पुरुषों से देह-सुख प्राप्त करती है। इस हेतु वह अपने सौन्दर्य का प्रदर्शन भी इस रूप में करती है कि किसी भी पुरुष का मन उसके (देह के) प्रति आसक्त हो सके। ऐसे युवतियों के संबंध में व्यंग्यालोचन करते हुए उपन्यासकार लिखता है-

“खुद की कमाई करके जीना चाहिए। घर वालों से पैसा माँगकर अपने सम्मान को क्यों बेचा जाए?’ इस (महान या नादान) सोच के कारण कुछ लड़कियाँ देह बेचकर चार पैसे कमाने को भी बुरा नहीं समझती थीं। सेक्स वर्कर होने में क्या बुराई है। उन्हें लगता था कि यह भी तो एक तरह का मेहनत है! शारीरिक मेहनत!’¹⁰ इस प्रकार यह देखा जा सकता है कि 21वीं सदी के समाज में स्त्री-पुरुष दोनों में यौन-उपभोक्तावाद इस यौन-उपभोक्तावाद में स्पष्ट दृष्टिगोचर होती है जहाँ पैसा ही सब कुछ है। वह अब महज साधन नहीं, साध्य भी हो गया है।

'कैसी आग लगाई' उपन्यास में उपन्यासकार ने अहमद नामक पात्र के माध्यम से मनुष्य के इसी प्रकार की भोगवादी प्रवृत्ति का पर्दाफाश किया है। अहमद विश्वविद्यालय में पढ़ता है और इस दौरान उसके कई लड़कियों से संबंध स्थापित होते रहते हैं।

जिस किसी लड़की से उसके नये संबंध जुड़ते हैं उसके साथ वह जिन्दगी के तमाम सुख का उपभोग कर लेने की इच्छा रखता है। इस नशे में वह यह नहीं देख पाता है कि जिसके साथ वह जीवन का उपभोग करना चाहता है वह कौन है- कैसी है। उसके जीवन में खड़ीजा नामक एक विवाहिता आती है जो उसके उम्र से 8 वर्ष बड़ी है परन्तु समान मनोवृत्ति के कारण वे दोनों एक-दूसरे के संग जीवन के रंगीन पल को भोगते हैं। उन दोनों का लक्ष्य ऐशो-आराम भरी जिन्दगी के साथ शारीरिक भोग तक ही सीमित है। परन्तु हर बार एक नई लड़की आने पर अहमद अपने दोस्तों से यही कहा करता है कि 'वह शादी कैसे करेगा। उसके बाद हनीमून मनाने कहाँ जाएगा। टी-गार्डेन्स की जिन्दगी कैसी होती है। दार्जिलिंग और कलकत्ते के क्लबों में टी-गार्डेन्सवाले कैसे 'इन्जवाय' करते हैं। तरक्की होते-होते उसकी पोस्टिंग लन्दन में हो सकती है क्योंकि लन्दन ही चाय का सबसे बड़ा बाजार है।'¹¹ इस प्रकार अहमद के सपने भी उसके भोगवादी वृत्ति की ओर संकेत करते हैं। सम्पूर्ण उपन्यास में वह इस सपने को लेकर भटकता रहता है परन्तु यथार्थ के धरातल पर ऐसा होता नहीं है। इस प्रकार उपन्यासकार ने अहमद के माध्यम से समाज के उपभोगी वृत्ति से ग्रस्त व्यक्ति की जमकर खबर ली है।

21वीं सदी के समाज में उपभोक्तावाद रूपी विसंगति भी अपना पैर जमा चुकी है। इन सब कारणों से ही आज की युवा पीढ़ी दिशाहीन होकर

नशा, अपराध, अकर्मण्यता आदि की शिकार हो रही है जो किसी भी देश या समाज के भविष्य के लिये सबसे बड़ा खतरा है। आलोच्य व्यंग्य उपन्यासों में समाज में व्याप्त इन सभी प्रकार की सामाजिक विद्रूपताओं का अंकल करते हुए, व्यंग्य किया गया है। इस प्रकार स्पष्ट है कि सदी के उपन्यासकार ने आज के समाज में दिन-प्रतिदिन पैर पसारती अपसंस्कृति के कारकों की खोज करते हुए उस पर अवसरानुकूल व्यंग्य किया है।

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विनोद बब्बर के यात्रा साहित्य में अभिव्यक्त विदेशी संस्कृति

डॉ. सोनदीप

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यात्रा मनुष्य की मूलभूत क्रियाओं में से एक है। यात्रा और मनुष्य जाति का आपस में बहुत गहरा सम्बन्ध है। 'यात्रा' शब्द की उत्पत्ति के सम्बन्ध में 'हिन्दी विश्व कोश' में लिखा गया है "विजय की इच्छा से कहीं जाना, चढ़ाई, पर्यार्य, ब्रज्या अभिनियार्ण, प्रस्थान, गमन, गम, प्रस्थिति। दर्शनाथ देवस्थानों को जाना, तीर्थाटन, एक स्थान से दूसरे स्थान को जाने की क्रिया आदि।" प्राचीन काल से ही मनुष्य यात्राएँ करता रहा है। यात्राएँ हर एक मनुष्य के ज्ञान में वृद्धि करने की साधन हैं। आदिम मानव अपने जीवन यापन और अपनी आवश्यकताओं की पूर्ति हेतु एक स्थान से दूसरे स्थान तक भ्रमण करता और प्राकृतिक सौन्दर्य का आनन्द उठाता रहा है। धीरे-धीरे यात्रा करने की प्रवृत्ति बढ़ती गई और मनुष्य ने अलग-अलग स्थानों की यात्रा करना अपने मनोरंजन का साधन बना लिया। लोग आनन्द रस प्राप्त करने के साथ हर क्षेत्र की भौगोलिक, सांस्कृतिक, सामाजिक, ऐतिहासिक और धार्मिक प्रवृत्तियों से असीम ज्ञान प्राप्त करने के उद्देश्य से यात्राएँ करते हैं। डॉ. उर्मिला जैन के अनुसार, "यात्रा सिर्फ भ्रमण मात्र नहीं है। यात्राएँ भूगोल दिखाती हैं, इतिहास बताती हैं, साहित्य के पन्ने खोलती हैं, समाजशास्त्र का दर्पण बनती हैं और भिन्न-भिन्न रूप रंग वाले इंसानों को बेहद करीब लाती हैं यानी यात्रा एक ऐसा सेतु है, जिसके सहारे हम हर तरह के क्षेत्र में जाते हैं।"² डॉ. विनोद बब्बर भी ऐसे अनुभवों के धनी साहित्यकार

हैं, जो अनेकों स्थानों की यात्राएँ कर चुके हैं। उनकी यात्राएँ राष्ट्रीय स्तर तक ही सीमित नहीं रही, बल्कि वे अन्तरराष्ट्रीय स्तर की यात्राएँ भी कर चुके हैं। उनका यात्रा साहित्य जीवन के अनेकों पक्षों को उजागर करता रहा है। वे अपनी लेखनी के माध्यम से ही पाठक को उन सभी स्थानों के बारे में पढ़ा नहीं रहे बल्कि वहीं भ्रमण करा रहे हैं। इनकी यही विशेषता इन्हें इनके यात्रा संस्मरणों के लिए सुप्रसिद्ध बनाती है।

विदेश की यात्राएँ करने और वहाँ के समाज से जुड़ी बातों का प्रशंसनीय विवरण करने में डॉ. बब्बर बेशर्त सफल हुए हैं। उन्होंने ऐतिहासिक, भौगोलिक, आर्थिक, धार्मिक और अन्य पहलुओं का अध्ययन करने के साथ-साथ सामाजिक पहलुओं का भी उल्लेख किया है, जिसमें विशेष रूप से वे शिक्षा, स्त्रियों की स्थिति, लोगों की वेश-भूषा आदि को केन्द्र में रखते हैं। पेरिस की यात्रा करते हुए उन्होंने एक विशेष बात अनुभव की कि वहाँ इतनी सुरक्षा है कि "लड़कियाँ और महिलाएँ देर रात तक बिना डर या झिझक के अकेले घूम फिर सकती हैं। उन्हें किसी तरह का खतरा या छेड़छाड़ का सामना नहीं करना पड़ता।"³ लेखक ने ज़ोर देकर पेरिस की प्रशंसा करते हुए कहा है कि यह इस देश का सामाजिक परिवेश ही है कि स्त्रियाँ बिना डरे कहीं भी आ जा सकती हैं। लेखक यह जानकर बेहद सुखद अनुभव करता है और 2012 में दिल्ली में हुए गैंगरेप की शर्मनाक दुर्घटना की स्मृतियों में खो जाता है। इस प्रसंग में कई प्रकार

के प्रश्न लेखक के मन में कौंधने लगते हैं। जैसे परिस की तरह स्त्रियां भारत में स्वतंत्र क्यों नहीं घूम सकती? इस प्रश्न का समाधान प्रशासन ही नहीं लोगों को भी ढूंढना चाहिए, तभी भारत की स्त्रियों की स्थिति का प्रशंसनीय वर्णन किया जा सकता है।

नार्वे में भी स्त्रियों की स्थिति बहुत अच्छी है। “वे पुरुषों पर आश्रित नहीं हैं। प्रशासन तथा अन्य सभी पदों पर लगभग आधी स्त्रियां हैं। यहाँ तक कि कुछ राजनैतिक पार्टियों की अध्यक्ष भी महिलाएँ हैं।”⁴ समानता की बात की जाए तो भोजन बनाना, सफाई अथवा बच्चों की देखभाल आदि घर के सभी कामों में स्त्री और पुरुष दोनों समान रूप से अपना दायित्व निभाते हैं। इसीलिए लेखक नार्वे को “अपेक्षाकृत खुले विचारों वाला और महिला प्रधान समाज”⁵ कहकर सम्बोधित करता है। वहाँ की महिलाएँ कार्य की दृष्टि से कुछ भी बड़ा छोटा नहीं मानतीं। दफ्तर से लेकर बसों चलाने का कार्य करने से वे कभी पीछे नहीं हटतीं। स्विट्जरलैंड की बात की जाए तो यहाँ के लोग पढ़े लिखे और स्विस्, जर्मन, फ्रेंच और इटैलियन भाषाओं के ज्ञानी हैं। प्राकृतिक सौन्दर्य के साथ विशेष पहचान रखने वाला यह देश विश्वभर में अन्तरराष्ट्रीय शिक्षा केन्द्र के रूप में भी विकसित हो रहा है। इस देश के प्रति “यह कम आश्चर्य की बात नहीं है कि अब तक नोबेल पुरस्कार प्राप्त करने वालों में 123 यहाँ के छात्र हैं। दुनिया की सबसे बड़ी पार्टिकल फिजिक्स प्रयोगशाला भी इसी देश में जिनेवा में स्थित है।”⁶ पेरिस की पहचान एफिल टावर सीन नदी के किनारे स्थित है। वहाँ का भ्रमण करते हुए सड़क के किनारे लगे हरे-हरे डिब्बों को देखकर जिज्ञासा उत्पन्न होती है कि इन डिब्बों का यहाँ क्या काम ? “फुटपाथ पर बने खोखेनुमा इन हरे डिब्बों में किताबें बिकती हैं। फ्रांस के लोग साहित्य, कला और संस्कृति के उपासक माने जाते हैं इसलिए यहाँ पुस्तकों की बिक्री खूब होती है।”⁷ इससे स्पष्ट होता है पेरिस के लोग शिक्षा के प्रति कितने चेतित हैं।

डॉ. विनोद बब्बर विदेश के यातायात का भी प्रशंसनीय विवरण करते हैं। जिन देशों में उन्होंने यात्राएँ की हैं, उन देशों की यातायात की भारत से तुलना की जाए तो विदेश के यातायात को ही अच्छा माना जा सकता है। अनुशासन का पालन करती यूरोप की सड़कें अपने-आप ही लोगों के हृदय को मोह लेती हैं। यूरोप के ब्रिटेन में भी भारत की तरह सड़क के बायीं ओर गाड़ियां चलती हैं। “यहाँ यातायात का अनुशासन देखते ही बनता था। भारत की तरह कहीं हड़बड़ाहट अथवा मनमानी नहीं। सड़कें भी बहुत बढ़िया।”⁸ इसी प्रकार का अनुशासन नार्वे में भी लेखक ने देखा। लेखक की दृष्टि में विदेशों में यातायात के लिए अच्छी और साफ-सुथरी सड़कों का होना, इन देशों की उन्नति को दर्शाते हैं। विदेशी सरकार द्वारा लोगों को हर तरह की सुविधाएँ प्रदान की जाती हैं, जिसके बदले में लोग भी अपने देश के प्रति अपने-अपने कर्तव्यों का पालन करते नज़र आते हैं।

विदेश में प्रशासन बहुत ही अच्छा और व्यवस्थित ढंग से चलाया जाता है। प्रशासन के कारण ही लोगों द्वारा नियमों और कानूनों का पालन किया जाता है। शहर की साफ-सफाई का कार्य प्रशासन के हाथ में होने के कारण हर जगह साफ-सुथरी थी। वहाँ की साफ-सफाई से प्रभावित डॉ. बब्बर अपने संस्मरणों में भी इस बात का उल्लेख करते हैं। इब्सन के देश नार्वे की सुन्दरता का वर्णन करते हुए उन्होंने बताया कि प्रशासन के साथ-साथ वहाँ के लोग भी पर्यावरण को लेकर चेतित हैं। कड़े नियमों और पर्यावरण चेतना के कारण प्रदूषण हो भी तो कैसे? “यहाँ के लोग भी सजग हैं। वे कूड़ा डालने के जगह पर ही कूड़ा डालते हैं। लगभग हर गली के नुक्कड़ पर शानदार कूड़ाघर बने हैं। जिन्हें बाहर से देखकर तो कूड़ादान कहा ही नहीं जा सकता।”⁹ यहीं एक अन्य विशेषता का उल्लेख भी लेखन ने किया है कि किसी को भी मकान की मरम्मत आदि के लिए पहले अनुमति लेना आवश्यक है। अनुमति देने से पहले

अधिकारी स्वयं जाँच करते हैं कि घर को किसी प्लास्टिक या जाली से ढक दिया गया है या नहीं। उसके बाद ही अनुमति प्रदान की जाती है। इससे राहगीरियों की सुरक्षा का ध्यान रखा जाता है।

साफ-सफाई के दृश्य डॉ. बब्बर को इब्सन के देश में ही प्रभावित नहीं करते, बल्कि वे लंदन स्थित टेम्स नदी को देखकर बहुत प्रसन्नता का अनुभव करते हैं। लेखक ने बताया है कि लंदन में बढ़ती आबादी ने टेम्स नदी को बेहद गंदा कर दिया था। वहाँ की प्रशासन समिति ने सन 2000 में 'टेम्स रीवर क्लीन' अभियान चलाया। "इस अभियान के तहत साल में तय एक दिन चैल्थनम, ऑक्सफोर्ड, रैडिंग, मेडनहैड, विंड्सर, ईटर और लंदन जहाँ-जहाँ से टेम्स गुज़रती है, हर जगह लोग एकत्र होकर नदी की सफाई करते हैं। ये लोग सफाई का सारा सामान अपने साथ लेकर आते हैं। ये वहाँ के लोगों की मेहनत और दृढ़ इच्छाशक्ति का परिणाम है कि बहुत कम समय में ही टेम्स अपने पुराने स्वरूप में आ गई।"¹⁰ कहा जाता है कि टेम्स आज जितनी स्वच्छ दिखाई देती है डेढ़ सौ साल पहले भी ऐसी दिखाई देती थी। टेम्स नदी की सुन्दरता और स्वच्छता को देख लेखक के मन में भारत की गंगा के प्रति एक ही आवाज़ उठती है "गंगाजल अब गंदाजल हो गया है।"¹¹ लेखक का मानना है कि यह प्रशासन और लोगों की समझदारी की कमी के कारण ही हुआ है क्योंकि यहाँ नियम और कानूनों की पालना विदेशों की तरह नहीं होती।

लेखक बताता है कि नार्वे में श्रम को सम्मान दिया जाता है। यहाँ की यह विशेषता है कि किसी भी व्यक्ति को उसके व्यवसाय के आधार पर छोटा-बड़ा नहीं माना जाता। वहाँ डाक्टर हो, चाहे नर्स दोनों सम्मानित समझे जाते हैं। मांग और पूर्ति के सिद्धांत का पालन नार्वे में प्रायः देखा जा सकता है। "जिस श्रमिक का श्रम प्रतिदिन या स्थायी रूप से बिकता है वह सस्ता बिकेगा। परन्तु जिन श्रमिकों का श्रम कभी-कभार बिकेगा उनकी मज़दूरी स्थायी श्रमिक से

कहीं अधिक होती है।"¹² इसी वजह से नार्वे में मज़दूरों की स्थिति अच्छी पाई जाती है और आय के साधन सबके लिए बराबर हैं।

डॉ. विनोद बब्बर अपने यात्रा साहित्य में प्रशंसनीय विवरण करने के साथ-साथ निन्दनीय विवरण करने से पीछे नहीं रहे हैं जो उनके बेबाक लेखन का प्रमाण देता है। विदेश में भ्रमण करते हुए उन्हें यहाँ कहीं भी ऐसा दिखा, जो निन्दा के लायक हो, उन्होंने बिना डरे स्पष्ट शब्दों में उसकी निन्दा करते हुए लिखा। डॉ. बब्बर किसी की भी हाँ में हाँ मिलानों वालों में नहीं हैं वे हर बात की जाँच स्वयं करते हैं। भले ही उनके यात्रा साहित्य में निन्दनीय विवरण अधिक नहीं किया गया लेकिन फिर भी वे कुछ बातों के प्रति निराशाभाव को व्यक्त करते हैं। यूरोप यात्रा में डॉ. विनोद बब्बर के लिए यह आश्चर्यजनक था कि विदेशी एयरपोर्ट पर सुरक्षा कर्मियों की कमी थी। "हीथ्रो एयरपोर्ट के आसपास सुरक्षा का कोई ताम-झाम नहीं था।"¹³ जिससे मन में असुरक्षा का भाव अपने आप उत्पन्न हो जाता है। ऐसा भाव दोबारा पैदा हुआ जब रोम की यात्रा के लिए गए, क्योंकि रोम के बारे में यह कहा जाता है कि वहाँ पलक झपकाते ही सामान इधर-से-उधर कर दिया जाता है अर्थात् चोरी हो जाता है। इसीलिए अपने सामान के प्रति सावधान रहना आवश्यक है। डॉ. बब्बर बताते हैं कि "चोरी और उठाईगीरी आम है इसका प्रत्यक्ष अनुभव भी हुआ जब हमारे एक साथी का कैमरा गायब हो गया।"¹⁴ विश्व प्रसिद्ध नगर में पहुँचकर ऐसा अनुभव अपने आप में निन्दनीय और उल्लेखनीय है।

यूरोप के वेनिस शहर में बाज़ारों की स्थिति देख भी लेखक निराशा का अनुभव करता है, क्योंकि विक्रेताओं का नमस्ते इण्डिया कहने का अंदाज तो मन मोह लेता था, लेकिन हर दुकान के बाहर बैग टंगे रहते हैं, जिन्हें बहुत महंगे दामों पर बेचा जाता है और खरीदने वालों की भी कमी नहीं थी। यह बैग देखने में जितने आकर्षक थे उतने टिकाऊ नहीं थे।

सबसे निन्दनीय बात "वहां रहकर अपना सामान बेच रहे अप्रीकी हॉकर अक्रामक हैं। एक बार यदि उनसे दाम भी पूछ लिया तो वे चिपट जाते हैं और उनसे पीछा छुड़ाना मुश्किल हो जाता है।"¹⁵ वहाँ बिकने वाली वस्तुएँ महंगों दामों पर बेची जा रही थी। गर्मी से बचने के लिए बांस की बनी टोपी खरीदने का अर्थ है, भारतीय मुद्रा में हजारों रूपए खर्च करना। मिलान शहर में लगी सेल का भी कुछ ऐसा ही विवरण है। वहाँ लगभग हर दुकान पर सेल का बोर्ड टंगा हुआ है, दो के साथ तीसरा फ्री मिलने का प्रलोभन दिया जाता है। फैशन नगरी होने के कारण कपड़ों का दाम अधिकाधिक महंगा था। वहाँ के बाज़ारों से कुछ न खरीदना ही बेहतर हो सकता है।

आस्ट्रिया के एक मॉल में बिकने वाली अधिकांश वस्तुएं चीन की बनी हुई थी। यह देख आश्चर्य होता है कि चीन अपनी वस्तुओं को बेचने के लिए भारत ही नहीं विदेशी देशों के बाज़ारों पर भी अपना सिक्का जमा चुका है। चीन का "सस्ता सामान भारतीय उद्योगों को काफी नुकसान पहुँचा रहा है तो यूरोप भी उसके प्रभाव से मुक्त नहीं है।"¹⁶ एक तरफ लोगों में यह प्रचलन देखने को मिलता है कि वे विदेशी वस्तुओं को अधिक खरीदते हैं, वहीं दूसरी ओर यूरोप में आर्थिक संकट के परिणामस्वरूप इस देश के श्रमिक और कर्मचारी पलायन कर रहे हैं। इसका मुख्य कारण "यूरोप के कुछ देशों में आर्थिक एवं वित्तीय संकट इतना गहरा गया है कि अनेक विशेषज्ञ एवं योग्य कर्मचारी भी नौकरियों से निकाल दिये जाने के बाद प्रगतिशील देशों और नई आर्थिक उभरती हुई शक्तियों की ओर रूख-कर रहे हैं।"¹⁷ इस स्थिति के कारण देश की सरकार और प्रशासन दोनों चिन्ता में हैं, उनके लिए यह गम्भीर स्थिति है, क्योंकि "यूरोपीय यूनियन के बड़े देशों जैसे कि फ्रांस और ब्रिटेन में बढ़ती बेरोज़गारी और आर्थिक मंदी के कारण लोग भारत, चीन और इंडोनेशिया जैसे देशों की ओर पलायन कर रहे हैं।"¹⁸ आर्थिक रूप से यूरोप में अनेक कमियाँ पाई जाती हैं, जिसमें सुधार करने के लिए अनेक प्रयत्न करने चाहिए।

जिन देशों के बारे में कहा जाता है कि वहाँ नारी स्वतंत्रता का मूल्य काफी मजबूत है, वहाँ भी महिलाएं संघर्षरत हैं। इसका सबसे बड़ा उदाहरण गर्भपात कानून है। पश्चिमी देशों द्वारा इसे हटाने का प्रयास किया जा रहा है, क्योंकि जिस स्त्री की जान खतरे में होती है वह भी इस कानून के तहत अपना गर्भपात नहीं करवा सकती, भले ही उसकी जान क्यों न चली जाए। ऐसी एक घटना के सामने आने पर लोग कानून के ज्यादा विरुद्ध हो गए हैं। "आयरलैंड में भारतीय डाक्टर सविता का गर्भपात करना आवश्यक होने के बावजूद नहीं किया गया जिससे उसकी मृत्यु हो गई।"¹⁹ इतनी तरक्की करने के बाद भी देश सामाजिक रूढ़ियों और नकारात्मक कानूनों की चपेट में फँसे हुए हैं। इन्हें शीघ्रातिशीघ्र समाप्त करने के स्थान पर इसे पहले की अपेक्षा और कठिन बनाया जा रहा है।

यूरोप हो, चाहे पेरिस, नशे की समस्या को प्रायः देखा जा सकता है। नशा किसी भी रूप में हो सकता है। यहाँ के लोग इस विषय में अपराधी भी नहीं समझे जाते। विदेशी समाज में 'मानव तस्करी' को भी देखा जाता है। घर और देश के गरीब व्यक्ति महासागरों को पार कर ब्रिटेन की धरती पर ऐसा करने के लिए आते हैं, लेकिन उन्हें जहाँ नरकीय जीवन जीना पड़ता है। "आम बोलचाल में, गैरकानूनी तरीके से आए भारतीयों को यहाँ निन्दा भरे लहजे में फौजी कहा जाता है। काम और आय के बिना कठिन आर्थिक हालात में खुद को ये भारतीय लाचार महसूस करते हैं।"²⁰ विदेश में उनकी स्थिति ऐसी है कि वे चाहते हुए भी अपने घर वापिस लौटकर नहीं जा सकते। यहाँ भी प्रवासियों के लिए समानता के अधिकार की कमियाँ पाई जाती हैं, जो वहाँ रह रहे हर व्यक्ति के लिए समस्या का कारण है। डॉ. विनोद बब्बर ने निन्दनीय विवरण बहुत कम किया, लेकिन जितना भी किया यथार्थ के धरातल पर तौलकर अभिव्यक्ति किया है। इनके द्वारा उठाए गए मुद्दों पर गहनता से विचार करने पर ही कोई हल निकाला जा सकता है।

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शुभम वर्मा

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सारांश

कुछ इतिहासकारों के अनुसार संगीत के घरानों का आगमन आठवीं से बारहवीं शताब्दी के मध्य राजपूत काल में हो चुका था। संगीतज्ञों की राज दरबार का आश्रय प्राप्त था तथा इसी समय संगीतज्ञों ने सबसे अधिक उन्नति की। हिन्दी भाषा का घराना शब्द घर से बना है, जिसका अर्थ वंश या परिवार है। घरानों के उदय से संगीत छोटे-छोटे दायरों में सीमित अवश्य हुआ है, किन्तु इसके साथ घरानों ने कला के रक्षक का उत्तरदायित्व भी निभाया है। यदि घराने का उद्भव न हुआ होता तो हमारी यह सांस्कृतिक परम्परागत विद्या की पवित्र गंगा, संस्ते मनोरंजन के गर्त में डूबकर नष्ट हो गयी होती। घरानों ने आज तक भारतीय संगीत कला को सम्भालने का महत्वपूर्ण कार्य किया है। अब यह अनुभव किया जा रहा है कि युग परिवर्तन के साथ-साथ उसका महत्व कम होता जा रहा है।

मुख्य शब्द

घराना, पद्धति, कलाकार, विकास, अस्तित्व, निर्माण, परम्परागत, बंदिश, प्रदर्शन, आधुनिक, धरोहर आदि।

संगीत जगत में घराने का उद्भव कब से हुआ, इस विषय में बहुत से मत प्रचलित हैं। विद्वानों के अनुसार घरानों की परम्परा का आगमन लगभग ढाई तीन सौ वर्षों से अधिक प्राचीन नहीं है। मध्य युग में ध्रुपद की चार वाणियाँ जिन्हें वर्तमान में चार घराने कहा जाता है, प्रचलित थी। इन चार वाणियों से भी पहले भरत मत, शिव मत, हनुमत और नारद मत जैसे चार मत प्रचलन में थे, जो घरानों के ही समतुल्य थे। अतः यह कहना सर्वथा उचित होगा कि पहले भी घराने हुआ करते थे परन्तु उनका स्वरूप भिन्न था। वाणी और मत दोनों ही घराने के पर्यायवाची माने जा सकते हैं।

कुछ इतिहासकारों के अनुसार संगीत के घरानों का आगमन आठवीं से बारहवीं शताब्दी के मध्य राजपूत काल में हो चुका था। संगीतज्ञों की राज दरबार का आश्रय प्राप्त था तथा इसी समय संगीतज्ञों ने सबसे अधिक उन्नति की। 'राजपूत काल में (8वीं से 12वीं शताब्दी) संगीतकारों को राज दरबार में आश्रय मिला करता था।' अतः इस युग का संगीत अधिकतर राजाश्रय में ही उन्नति कर सका।²

हिन्दी भाषा का घराना शब्द घर से बना है, जिसका अर्थ वंश या परिवार है। एक वंश परम्परा जिसमें अपने परिवार की विशेषतायें अर्थात् रीति, पद्धति, स्टाइल जिसको प्रत्येक इकाई में उसके नियम

एवं उसके प्रतिस्थापक की छाप लगी हो उसे घराना कहते हैं।

विद्वान वामनराव देशपाण्डेय के अनुसार - "Gharana, literally a family, a term applied to a school of music comprising a creatively innociating founder, his pupils and those who follow in the line of discipleship."³

कुछ विद्वानों के मतानुसार संगीत में घरानों का आरम्भ मुगलकाल के अन्तिम समय से ही हुआ क्योंकि प्राचीन एवं मध्यकालीन ग्रन्थों में घराना शब्द का उल्लेख कहीं भी प्राप्त नहीं होता है। इसलिये घरानों का अस्तित्व ढाई सौ साल से ज्यादा प्राचीन नहीं हो सकता। अगर घरानों के आगमन के पहले की स्थितियों पर विचार किया जाये तो यह देखा गया है कि मुसलमानों के आक्रमण एवं शासन के बाद मूल रूप से सभी भारतीय कलाओं पर यवन संस्कृति का प्रभाव पड़ने लगा। मुगलों के शासनकाल में व्यवसायी कलाकारों के ऐसे समूह आये जिन्होंने कलात्मक प्रस्तुतीकरण में सृजनात्मकता का प्रदर्शन प्रारम्भ कर दिया। सभी समूहों के मुख्य कलाकारों के प्रस्तुतीकरण में अपना निजी योगदान होता था, इस प्रकार घराने तथा घरानेदारों का उदय हुआ।

“शासकवर्ग की उदासीनता के कारण यह कला अंग्रेज काल में निम्न श्रेणी के व्यवसायी लोगों में जा पहुँची। संगीतज्ञों में अशिक्षा, मूढ़ता, संकीर्णता और स्वार्थपरता प्रवेश कर गयी। उनके सम्मुख व्यक्तिगत स्वार्थ ही सर्वोपरि रह गया। इस वैयक्तिक स्वार्थ के गर्भ से संगीत में घरानों की उत्पत्ति हो गयी।⁴ इस प्रकार ब्रिटिश काल में भारतीय संगीत में यदि कोई सबसे बुरी बात हमें मिलती है तो वह घरानों का निर्माण है।”⁵

मुगल बादशाह अकबर के समय जिस प्रकार ध्रुपद की चार वाणियाँ प्रचलित थी उसी प्रकार इन्हीं व्यवसायी कलाकारों की वजह से मुगल बादशाह मोहम्मद के बाद तबला, पखावज और ख्याल गायकी

के घरानों की नींव पड़ना प्रारम्भ हुयी जिसका मुगलकाल के पश्चात प्रचार-प्रसार हुआ। इस प्रकार तकरीबन ढाई सौ वर्षों के बाद अर्थात् 18वीं सदी के पश्चात आधुनिक घरानों का प्रचार आरम्भ हुआ।

मध्यकालीन युग से विभिन्न स्थानों पर संगीतजीवी जातियों के लोग अपने जीविका उपार्जन के लिये विभिन्न राज्याश्रयों में रहे हैं और इसलिये वे विभिन्न स्थानों पर बस गये।⁶ उन स्थानों पर बसे विभिन्न कलाकारों की सर्मान्वत कला परिकल्पना, स्थानीय प्रभाव और लोकरूचि से उनकी कला प्रस्तुतीकरण की शैली पर जो प्रभाव पड़ा। वह स्थानीय नाम से प्रसिद्ध हो गया और उस जगह के रहने वाले कलाकारों के खानदान भी अपने-अपने स्थानों के नाम से प्रसिद्ध हुये और आगे चलकर वे नाम संगीत क्षेत्र में रूढ़ हो गये।⁷

कुछ घरानेदार कलाकारों को छोटी-छोटी रियासतों में दरबारी कलाकार होने का अवसर प्राप्त हुआ। रियासतों के नवाब एवं राजा इन घरानों के संरक्षण एवं विकास में अपना योगदान दिया करते थे। वास्तव में संगीत कला को समृद्धि घरानों के द्वारा ही प्राप्त हुयी ओर उसी के परिणामस्वरूप संगीत की अमूल्य धरोहर वर्तमान में हमारे पास है। सस्ते मनोरंजन के अंधकारमय युग में इन्हीं घरानों के संगीतज्ञों ने अपनी असीम गुरु भक्ति कठिन तपस्या और तालीम के द्वारा संगीत को जीवित रखा। वास्तविकता यह है कि संगीत की परम्परागत विद्या मध्य युग और अंग्रेजों के युग में इन्हीं घरानों की वजह से अस्तित्व में बनी हुयी है। घरानों के द्वारा ही हमारी सांगीतिक संस्कृति की रक्षा हुयी और कला के रक्षक की जिम्मेदारी को निभाया है। इस संदर्भ में श्री वामनराव देशपाण्डे लिखते हैं - “The art which migrated to the north under the mogals did of course prosper and develop various basis and gharanas.⁸ But employed as it was for the mere entertainment of the kings and emperors, it fell into the names of performers, who although otherwise

gifted, were mostly illiterate and indifferent to its science. Besides the science itself was contained in old Sanskrit texts which the performers, who were mostly Muslims, did not know. The result was that the science ceased to have any significant relation with the art as it was being practised.”⁹

घरानों के निर्माण के लिये कुछ कारण आवश्यक होते हैं। तभी किसी विशेष प्रकार के वादन की आवश्यकता महसूस होती है। वे कारण निम्नवत हैं -

1. राजनैतिक व सांस्कृतिक स्थिति।
2. देश की सांगीतिक स्थिति।
3. कलाकार का हुनर, सेवाभाव, शिक्षा दान की प्रवृत्ति एवं विशेषता।
4. गुरु-शिष्य परम्परा द्वारा शिक्षा का प्रचार-प्रसार।

“The Mahrajas loved music passionately some of them patronised eminent musicians as symbols of princely status and glory. They gave them sumptuous fees and prizes and freed them from the wories of day to day living so that they might devote themselves single midealy to the cultivation of art and its propagation and instructions.”¹⁰

घरानों के उदय से संगीत छोटे-छोटे दायरों में सीमित अवश्य हुआ है किन्तु इसके साथ घरानों ने कला के रक्षक का उत्तरदायित्व भी निभाया है। यदि घराने का उद्भव न हुआ होता तो हमारी यह सांस्कृतिक परम्परागत विद्या की पवित्र गंगाएं संस्ते मनोरंजन के गर्त में डूबकर नष्ट हो गयी होती।

घरानों ने आज तक भारतीय संगीत कला को सम्भालने का महत्वपूर्ण कार्य किया है। अब यह अनुभव किया जा रहा है कि युग परिवर्तन के साथ-साथ उसका महत्व कम होता जा रहा है। तब यह चिन्ता भी उचित ही है कि आज के मुक्त वातावरण में संगीत की सूक्ष्मतायें तथा गहनतायें अपनी पूर्वतः रक्षा कर सकने में समर्थ होगी या नहीं।

अतः संगीत में इसकी उपयोगिता को नकारा नहीं जा सकता।

आज संगीत का दायरा बहुत अधिक हो गया है। संगीत को सुनने, समझने और सीखने वालों की संख्या बहुत अधिक हो गयी है। संगीत आकाशवाणी, दूरदर्शन, संगीत सम्मेलनों के माध्यम से घर-घर में फैल चुका है। आज से 100 वर्ष पूर्व एक घरानेदार कलाकार को सुनने के लिये काफी मशक्कत करनी पड़ती थीए आज उसी गायकी या बाज को हम सहज रूप से रेडियो, टेलीविजन आदि में बार-बार सुन सकते हैं।

संगीत की सभी शिक्षा प्रणालियों तथा उसके विविध घरानों के उद्भव, महत्व और विकास पर दृष्टिपात कर लेने के पश्चात अब प्रत्येक घराने की शुद्धता के आधार पर आधुनिक परिस्थितियों में घराने की आवश्यकता और उनके स्थान पर विचार करेंगे।

आज के युग में घराने की पृथक शैली का परम्परागत एवं कट्टरतापूर्वक अनुसरण होना कठिन होता जा रहा है।¹¹

लोकरूचि के कारण संगीत हमेशा से परिवर्तनशील रहा है। संगीत के घरानेदार कलाकार, हर एक घराने की सुन्दर बातों को अपने गायन या वादन में सम्मिलित करते हैं और यही अच्छे कलाकार की विशेषता है। जहाँ तक प्रत्येक घराने की विशेषताओं की बात है तो उसकी बंदिशों का विकास योग्य गुरु के द्वारा ही बतलाया जाता है।

श्री वामन राव देशपाण्डे के अनुसार - No gharana can escape its naustral limitations. A Singer pledging himself to one single gharana is likely to develop in one-sided manner. If one wants a variety of colours, one must learn from many gurus.”¹²

“It is therefore necessary to break one’s venture out, storm the fortresses of gharana in order to attain excellence of any kind.”¹³

अतः आज के कलाकार को चाहिये कि सभी घरानों की विशेषताओं को ग्रहण कर इन सभी खूबियों को सीखने समझने तथा लय ताल के अनुरूप व्यवहार करने हेतु उसे अपने प्रदर्शन में सम्मिलित करना चाहिये। प्रत्येक घराने की हर अच्छी बात को ग्रहण करने का प्रयत्न करें और दोनों को छोड़ दें।¹⁴

आज संगीत में घराना परम्परा पर अनेक प्रश्न चिन्ह लग रहे हैं। अब उसकी सार्थकताएँ उपादेयता एवं भविष्य वाद-विवाद का विषय बन गया है। परन्तु इतना तो अवश्य स्वीकार करना पड़ेगा कि संगीत में घराना पद्धति ने अपनी कठोर साधना, गुरु-शिष्य परम्परा में लम्बी अवधि तक शिक्षा से दंश की इस सांस्कृतिक धरोहर की संजोया सम्बद्ध किया और भविष्य के लिये सुरक्षित रखा। अतः संगीत में इसकी उपयोगिता को नकारा नहीं जा सकता।¹⁵

निष्कर्ष :

मेरी दृष्टि से शास्त्रीय संगीत सीखने के लिये घरानेदार तालीम का होना अति आवश्यक है। आज के युग में घराने की पृथक शैली का परम्परागत अनुसरण होना कठिन होता जा रहा है। वर्तमान समय में किसी एक घराने की गायकी या बाज को सुन पाना धीरे-धीरे कम होता जा रहा है। ऐसा कहना अनुचित होगा कि घरानों का मिश्रण संगीत के क्षेत्र में आधुनिक संस्करण है। मानव स्वभाव के अनुसार इनका मिश्रण बहुत पहले से ही होता आया है। यह सही है घराने का दायरा टूटता जा रहा है। किन्तु यह भी सत्य है कि संकुचित दायरे से निकलकर संगीत कला उदार दृष्टिकोण में ही विकसित हो सकती है।

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भारतीय नारी की गुरुता और ऐतिहासिक संदर्भ

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सारांश

नारी को सामाजिक संकलन व सृष्टि का अभिन्न अंग माना गया है, जो सृष्टि के संचालन में महत्वपूर्ण स्थान रखती है। भारतीय नारी की महत्ता पुत्री, भार्या जननी एवं परिवार व्यवस्था का मूल कारण होने के कारण भी सर्वाधिक है। भारतीय संस्कृति में नारी का स्थान आदर्श व मर्यादा युक्त है, जो केवल पुरुष की पूरक ही नहीं अपितु यश, विद्या, शक्ति एवं संपत्ति का आद्य अधिष्ठान भी है, जो उसकी सामाजिक प्रतिष्ठा को सर्वोच्च सिद्ध करता है। भारतीय गौरवशाली संस्कृति जिसमें सहिष्णुता, ग्रहण शीलता, आध्यात्मिकता आदि विशेषताएं समाहित हैं, जिसमें यत्र नार्यस्तु पूज्यंते रमंते तत्र देवता का गौरव घोष है, नारी महत्ता को राष्ट्र के सर्वतोमुखी अभ्युदय के लिए आवश्यक मानता है। क्योंकि प्रत्येक देश की संस्कृति, इतिहास व साहित्य उस देश में नारी वास्तविक स्थिति को प्रदर्शित करता है और जिसके अभाव में किसी देश की संस्कृति एसाहित्य, इतिहास का उचित मूल्यांकन करना असंभव है। भारतीय संस्कृति साहित्य व इतिहास के माध्यम से, प्राचीन काल से भारतीय नारी की योग्यता, प्रतिष्ठा शक्ति व स्थिति का ज्ञान मिलता है किंतु समय-समय पर इसमें परिवर्तन भी आता गया।

ऋग्वेद के माध्यम से तत्कालीन समाज की उन्नत दशा का ज्ञान होता है, सर्वोच्च शिक्षा (ब्रह्म ज्ञान) प्राप्त करने में स्त्रियों पर कोई प्रतिबंध ना था, वे वेद शास्त्र में पारंगत होने के साथ ही साथ ऋचाओं की रचयिता भी थी। ऋग्वेद में प्राप्त होने वाले विभिन्न मंत्र व सूत्र ब्रह्मचारिणियों व ऋषिकाओं द्वारा रचे गए। प्राचीन भारतीय नारियां दुर्गा लक्ष्मी व सरस्वती की शक्तियों से संपन्न रही, और आज भी उनका वह देवी रूप पूजनीय है। वाक् शक्ति की परिचायक देवी सरस्वती, भारतीय नारी की विद्वता और वक्तव्य कौशल की ही प्रतिमूर्ति हैं। भारतीय साहित्य का इतिहास भी उचित सामर्थ्य से परिपूर्ण रहा है। साहित्य जगत में भी भारतीय नारियों द्वारा रचा साहित्य मर्मस्पर्शी व मौलिक है। भक्ति काल में मीराबाई, सहजोबाई, दया भाई ने उत्कृष्ट पदों की रचना कर आत्मज्ञान का परिचय दिया सुभद्रा कुमारी चौहान व महादेवी का नाम तो साहित्य जगत में भी नारी रचना का सशक्त हस्ताक्षर है। प्रमुख छायावादी कवि जयशंकर प्रसाद जी ने अपनी रचनाओं द्वारा नारी चरित्रों की संघर्षशीलताएशक्ति व उत्सर्ग को आदर्श रूप में स्थापित किया है अजातशत्रु की शक्ति मती पूछती है- 'यदि पुरुष इन कामों को कर सकता है तो 'स्त्रियां क्यों न करें' क्या उन्हें अंतःकरण नहीं है' क्या उनका कोई जन्मसिद्ध अधिकार नहीं है'

वर्तमान समय में भी प्रभा खेतान, मृदुला गर्ग, मैत्रेयी पुष्पा, नासिरा शर्मा, ममता कालिया जैसी प्रख्यात लेखिका ने समय-समय पर स्त्री संबंधी संघर्षों, समय समाज की स्थिति, समाज के बदलते मूल्यों को रेखांकित करते हुए भारतीय नारी की वास्तविक स्थिति को अंकित किया है।

निष्कर्षतः : यद्यपि भारतीय संविधान में 'प्रतिष्ठा और अवसर की समता' व 'व्यक्ति की गरिमा' वाक्यांशों का प्रयोग कर भेदभाव को स्थान नहीं दिया गया है। अनेक प्रावधानों को पोषित करते हुए कानून और विभिन्न सरकारी प्रयास हुए जिनसे स्त्रियों की स्थिति में गुणात्मक सुधार हुआ। 31 जनवरी सन् 1992 को राष्ट्रीय महिला आयोग का गठन इस दिशा में महत्वपूर्ण कदम है जो महिलाओं के संवैधानिक व कानूनी सुरक्षा के अधिकारों को उचित प्रकार से लागू करता है। इस प्रकार स्त्री जीवन में दोगुने दर्जे की स्थिति न बनी रहे, इस हेतु भारतीय नारी को स्वयं ही अपनी प्रगति के मार्ग की बाधाओं को समाप्त कर आगे बढ़ना होगा।

बीजशब्द

ब्रह्मवैवर्त, अभ्युदय, मुनिव्रत धारिणी, सद्योवधू, दोगुने

**स्वयं त्वमेव वेद विदरिन् विदुषां च गुरोगुरुः
त्वया कृतं च सत्कर्म गहन के न तत्कृतम्।**

**स्त्रीजातिः प्रकृतिरंगा जगतां बीजरुपाणि,
स्त्रीणा विडम्बनेनैव प्रपृतिश्च विडम्बनम्॥**

न तद्भारत वर्ष च पुण्य क्षेत्र मनुत्मान।

(49.50.51)

ब्रह्मवैवर्त पुराण में वर्णित उपरोक्त पंक्तियां भारतीय नारी की महत्ता को सर्वथा सिद्ध करती हैं, जिसके अनुसार तुम स्वयं वेदज्ञ हो और विद्वानों के गुरु के गुरु, किंतु तुमने जैसा कर्म किया है, वैसा इस लोक में किसी ने नहीं किया है। स्त्री जाति प्रकृति का अंश है और जगत का बीज रूप है। स्त्रियों के अपमान से प्रकृति का अपमान होता है। वह भारतवर्ष नहीं है अपितु परमोत्तम संपूर्ण क्षेत्र है। स्त्रियों का यह महत्वपूर्ण स्थान भारतीय समाज में प्राचीन काल से ही प्रतिष्ठित है। नारी को सामाजिक संकलन व सृष्टि का अभिन्न अंग माना गया है, जो सृष्टि के संचालन में महत्वपूर्ण स्थान रखती है। भारतीय नारी की महत्ता पुत्री, भार्या जननी एवं परिवार व्यवस्था का मूल कारण होने के कारण भी सर्वाधिक है। भारतीय संस्कृति में नारी का स्थान आदर्श व मर्यादा युक्त है, जो केवल पुरुष की पूरक ही नहीं अपितु यश, विद्या, शक्ति एवं संपत्ति

का आद्य अधिष्ठान भी है, जो उसकी सामाजिक प्रतिष्ठा को सर्वोच्च सिद्ध करता है।

भारतीय गौरवशाली संस्कृति जिसमें सहिष्णुता, ग्रहण शीलता, आध्यात्मिकता आदि विशेषताएं समाहित हैं, जिसमें - यत्र नार्यस्तु पूज्यते रमते तत्र देवता का गौरव घोष है, नारी महत्ता को राष्ट्र के सर्वतोमुखी अभ्युदय के लिए आवश्यक मानता है। क्योंकि प्रत्येक देश की संस्कृति, इतिहास व साहित्य उस देश में नारी वास्तविक स्थिति को प्रदर्शित करता है और जिसके अभाव में किसी देश की संस्कृति, साहित्य, इतिहास का उचित मूल्यांकन करना असंभव है। भारतीय संस्कृति साहित्य व इतिहास के माध्यम से, प्राचीन काल से भारतीय नारी की योग्यता, प्रतिष्ठा शक्ति व स्थिति का ज्ञान मिलता है किंतु समय-समय पर इसमें परिवर्तन भी आता गया।

ऋग्वेद के माध्यम से तत्कालीन समाज की उन्नत दशा का ज्ञान होता है, सर्वोच्च शिक्षा (ब्रह्म ज्ञान) प्राप्त करने में स्त्रियों पर कोई प्रतिबंध ना था, वे वेद शास्त्र में पारंगत होने के साथ ही साथ ऋचाओं की रचयिता भी थी। ऋग्वेद में प्राप्त होने वाले विभिन्न मंत्र व सूत्र ब्रह्मचारिणियों व ऋषिकाओं द्वारा रचे गए। प्राचीन भारतीय नारियां दुर्गा लक्ष्मी व सरस्वती की शक्तियों से संपन्न रही, और आज भी

उनका वह देवी रूप पूजनीय है। वाक् शक्ति की परिचायक देवी सरस्वती, भारतीय नारी की विद्वता और वक्तव्य कौशल की ही प्रतिमूर्ति हैं।

प्रारंभिक काल में स्त्री की शिक्षा अपने उच्चतम सीमा पर थी। पुत्री का भी विद्यारंभ करने से पूर्व उपनयन संस्कार संपन्न किया जाता था। पति के साथ वे समान रूप से यज्ञ में सहयोग करती थी।¹ वायु पुराण में वर्णित है, भुवना, अपर्णा, एकपर्णा, एक-पाटला, मेना, धारणी सेनति तथा मत्स्य पुराण के अनुसार शतरूपा, उमा पीवरी, धर्मव्रता जैसी ब्रह्मवादिनी कन्याओं ने अपने तपश्चर्या के बल पर अभीष्ट की प्राप्ति की थी।² इसके अतिरिक्त व्यावहारिक शिक्षा के अंतर्गत गृहास्थिक शिक्षा एवं नृत्य संगीत चित्रकला आदि था। कुलीन स्त्रियों की ललित कला में निपुणता के प्रमाण पुराणों से प्राप्त होते हैं।³ दर्शन और तर्कशास्त्र में भी सत्रियां निपुण थीं। गान के अतिरिक्त वह ललित कलाओं में भी पारंगत थीं। वैदिक युग में छात्राओं के दो वर्ग थे - सद्योवधू (जो विवाह के पूर्व तक शिक्षा ग्रहण करती थी) एवं ब्रह्मवादिनी (जो जीवन पर्यंत अध्ययन में लीन रहती थी)।⁴ कूर्म पुराण से ज्ञात होता है कि ब्रह्मा ने सृष्टि के समय शतरूपा के रूप में ज्ञान-विज्ञान युक्त योगिनी नारी को जन्म दिया।⁵ स्त्री के योगिनी स्वरूप में हमें उसके त्याग में जीवन का आभास मिलता है शतरूपा ने मनु के साथ कठिन तप किया।⁶

वैदिक युग में स्त्रियां उच्च शिक्षा प्राप्त करती थी तथा बौद्धिक कार्यों में भाग लेने में समर्थ थी।⁷ वे अपने पति के साथ समान रूप से वे यज्ञ में सहभागिता करती थीं।⁸ उपनिषदों में मैत्रैयी तथा गार्गी जैसी विदुषियां अपनी निष्ठा व ज्ञान के लिए प्रसिद्ध रही हैं। महाभारत के माध्यम से ज्ञात होता है कि पांडवों की माता कुंती अथर्ववेद में पारंगत थी।⁸

बौद्ध और जैन युग में भी स्त्रियाँ प्रायः शिक्षित और विद्वान हुआ करती थीं, अनेक महिलाएं शिक्षिका बनकर अध्यापिकाओं का जीवन व्यतीत करती थीं,

जो अपना शिक्षण कार्य निष्ठापूर्वक संपन्न करती थी। ऐसी स्त्रियां उपाध्याया कही जाती थीं।⁹

वैदिक युग से ही में भारतीय नारी पत्नी के रूप में धार्मिक क्रियाओं को संपादित करती रही है। मत्स्य पुराण में सपत्नीक यज्ञीय मंडप में प्रवेश करना मंगल दायक कहा गया है।¹⁰

भारतीय स्त्री को माता के रूप में पूज्य माना गया है। मनु के अनुसार पिता की अपेक्षा माता का स्थान सहस्र गुना उच्चतर है।¹¹

सतस्तं जननी पुत्रं बाल्ये वयसि शोभनम्।

शिक्षा या मास विविधद् गान विद्यां च कन्यकाम्।¹² शुभम बच्चों की शिक्षा-दीक्षा का उत्तरदायित्व माता का था। माताएं बाल्यावस्था में पुत्र पुत्रियों को स्वयं ललित-कला आदि का ज्ञान कराती थी।¹²

प्राचीन काल में स्त्री की उत्तरोत्तर कम होती सामाजिक स्थिति के बीच प्रबल और विदुषी महिलाओं के उदाहरण मिलते हैं। भारतीय संस्कृति को अपने महत्वपूर्ण योगदान से सिंचित करने वाली महिलाएं भी थीं। महाभारत में असामाया रूप नामक प्रथम महिला चिकित्सक की चर्चा मिलती है, जिसने कोढ़ नाशक औषधि का आविष्कार किया। ब्रह्मचारिणी शांडिल्य दुहिता को तपः सिद्धि प्राप्त करने वाली स्त्री, सुलभा को मुनिव्रतधारणी कन्या और ब्राह्मण कन्या सिद्धा को वेद की प्रसिद्ध ज्ञाता के रूप में देखने को मिलता है। आर्य वंदना महावीर की प्रथम शिष्या थी। मल्लिकुमारी ने तीर्थंकर की पदवी प्राप्त की थी। उन सशक्त स्त्रियों में चंदना नामक स्त्री चंपा नरेश दधिवाहन की पुत्री थी, जिसने राजसी जीवन का परित्याग कर जैन धर्म स्वीकार किया और महावीर स्वामी के समय में अपनी विद्वता के कारण जैन स्त्री संघ की अध्यक्षता बन गई थी। उनकी प्रेरणा से लगभग 20,000 व्यक्तियों ने जैन धर्म स्वीकार कर लिया था। इसी प्रकार अन्य विदुषी धर्म प्रचारिकाओं एवं साध्वियों का उल्लेख जैन साहित्य में मिलता है। 13 जिनमें ब्राह्मीएम्गावती, आर्य पक्षिणी, पुष्पचला,

महासुव्रता विशेष प्रख्यात है। कल्पसूत्र का कथन है कि 20,000 जैन भिक्षुणियों ने अपनी ज्ञान शीलता तथा साधना से कर्म बंधन को नष्ट कर दिया था। निश्चित ही ऐसी स्थितियों में उनका बौद्धिक विकास ऊंचे स्तर का होगा।¹⁴

इसी प्रकार बौद्ध कालीन भारतीय नारियों में थैरी गाथा के अंतर्गत 77 विदेशियों के गीत संग्रहित हैं। बौद्ध जातक कथा में उदुम्बरा को शिक्षिका कहा गया है। इसी प्रकार जातकों में भैरी, सुगाता, सिगालमाता आदि अनेक विदुषी परिव्राजिकाओं का उल्लेख है जो संसार के भोग-विलासों से दूर रहकर साधना, अध्ययन एवं मनन का जीवन व्यतीत कर रही थीं। बौद्ध साहित्य में उल्लिखित विदुषी भिक्षुणियों महाप्रजापति खेमा, किसा, गौतमी, उत्पलवरणा, वाजिरा, सुखा तुलनंदा विशेष उल्लेखनीय है। इनकी कुशाग्र बुद्धि तर्कशीलता, जिज्ञासा एवं ज्ञानशीलता उपनिषद काल की प्रसिद्ध विदुषी मैत्रेयी एवं गार्गी की कोटि की थी। बुद्ध की उल्लेखनीय उपासिका सुपिय थी, जिसने अपनी जांघ का मांस काट कर एक रुग्ण भिक्षु की सेवा की थी। खेमा के प्रकांड दार्शनिक ज्ञान तथा सूक्ष्म विवेचन ने तत्कालीन राजा प्रसनदि को आश्चर्यान्वित कर दिया था।¹⁵

भारतीय साहित्य का इतिहास भी श्री उचित समर्थ से परिपूर्ण रहा है साहित्य जगत में भी भारतीय नारियों द्वारा रचा साहित्य मर्मस्पर्शी व मौलिक है। भक्ति काल में मीराबाई, सहजोबाई, दया भाई ने उत्कृष्ट पदों की रचना कर आत्मज्ञान का परिचय दिया सुभद्रा कुमारी चौहान व महादेवी का नाम तो साहित्य जगत में भी नारी रचना का सशक्त हस्ताक्षर है। प्रमुख छायावादी कवि जयशंकर प्रसाद जी ने अपनी रचनाओं द्वारा नारी चरित्रों की संघर्षशीलता, शक्ति व उत्सर्ग को आदर्श रूप में स्थापित किया है अजातशत्रु की शक्ति मती पूछती है - “यदि पुरुष इन कामों को कर सकता है तो ‘स्त्रियां क्यों न करें’ क्या उन्हें अंतःकरण नहीं है” क्या उनका कोई जन्मसिद्ध अधिकार नहीं है।¹⁶

वर्तमान समय में भी प्रभा खेतान, मृदुला गर्ग, मैत्री पुष्पा, नासिरा शर्मा एममता कालिया जैसी प्रख्यात लेखिका ने समय-समय पर स्त्री संबंधी संघर्षों, समय समाज की स्थिति, समाज के बदलते मूल्यों को रेखांकित करते हुए भारतीय नारी की वास्तविक स्थिति को अंकित किया है।

बीसवीं सदी के प्रारंभ में सरोजिनी नायडू ने भारतीय नारी शक्ति के प्रति चेताते हुए कहा था “याद रखो जो हाथ पालना झुलाते हैं वहीं दुनिया पर राज करते हैं।” इस वाक्य को भारत के इतिहास की वीरांगनाओं अहिल्याबाई, रजिया बेगम, नूरजहां, चांदबीबी, झांसी की रानी ने अक्षरक्षः सत्य सिद्ध किया है।

राष्ट्रीय स्वतंत्रता आंदोलन में भी भारतीय नारी के प्रभाव स्वरूप एक नए युग का सूत्रपात हुआ, जिनमें प्रमुख कमलादेवी चट्टोपाध्याय, विजया लक्ष्मी पंडित, दुर्गाबाई, लक्ष्मी, लक्ष्मी मैनन, हंसा मेहता, मणि बेन पटेल एवं स्वरूप रानी का नाम स्वर्ण अक्षरों में अंकित है। सन 1917 की कोलकाता कांग्रेस में स्त्री एक्टिविज्म विषय पर अपने संबोधन में सरोजिनी नायडू का विचार दृष्टव्य है- ‘मैं मात्र एक महिला हूं और मुझे आप सब से कहना चाहिए कि जब आपका दिन शुरू हो या कि अंधेरे में पथ प्रदर्शन के लिए प्रकाश पुंजों की आवश्यकता पड़े और निष्ठा की राह में आपकी मृत्यु होने पर आप के मानक ध्वजवाहकों की आवश्यकता पड़े, उस समय भारत का स्त्रीत्व आप के ध्वजवाहकों एवं शक्ति संबल के रूप में आपके साथ होगा और यदि आप मर भी जाती हैं तो याद रखिए चित्तौड़ की पद्मिनी की भावना के सदृश भारत के पुरुषों के दिलों में आपका सम्मानीय स्थान होगा।’¹⁷

सन् 1889 के कांग्रेस की मुंबई सत्र की रिपोर्ट में कहा गया - ‘कम से कम दस महिला प्रतिनिधियों ने बंबई कांग्रेस में हिस्सा लिया जिनमें से एक का चुनाव पुरुषों द्वारा एक जनसभा में किया गया जबकि अन्य स्त्रियाँ विमेंस क्रिश्चियन टेंपरेंस यूनियन, बंगाल

लेडीज एसोसिएशन तथा महिला समाज जैसे अनेक स्त्री संगठनों से आई थी। इन दस महिलाओं में यूरोपीय, ईसाई (भारतीय मूल) एक पारसी, एक रूढ़िवादी हिंदू तथा तीन ब्राह्मण थी पंडिता रमाबाई भी उनमें से एक थी।¹⁸

उपरोक्त विवेचन सिद्ध करते हैं कि भारतीय नारी प्राचीन काल से ही आजीवन समाज, परिवार रूपी नौका की पतवार रही है, जिसे वह क्षमा, मानसिक उच्चता, शीतलता, चारित्रिक बल व बुद्धि के माध्यम से झंझावातों व भंवरों से बचाती हुई पार लगाने का सफ़र प्रयास करती है, किंतु विडंबना यह है की प्रत्येक काल में भारतीय नारी ने संघर्षों की एक बड़ी लड़ाई भी लड़ी है। उत्तर वैदिक काल तक आते-आते नारी की स्थिति में परिवर्तन परिलक्षित होने लगे-

**सखा ह जाया कृपणं हि दुहिता ज्योतिर्हि पुत्रः
परमे व्योमन्।**

समाज में नारी का स्थान अवनत होने लगा पुत्र की अपेक्षा पुत्री जन्म को हीन तथा दुःख का कारण समझा जाने लगा।¹⁹ महाकाव्य काल में भी स्त्री की स्थिति में अवनति हुई। इस काल में सती प्रथा के आरंभ होने की कुछ दृष्टांत प्राप्त होने। महाभारत में माद्री पांडु की मृत्यु देह के साथ सती हो जाती है।²⁰ इस काल तक नारियों को परतंत्रता अबोध कराया जाने लगा -

पिता रक्षति कुमारं भर्ता रक्षति यौवने।

पुत्रो रक्षति वार्धक्ये न स्त्री स्वातन्त्र्यर्हति॥

जन्म से मृत्यु तक उसे पुरुष के नियंत्रण में रहने का आदेश दिया गया। कन्या, पत्नी और माता जैसी स्थितियों में वह क्रमशः पिता पति और पुत्र द्वारा नियंत्रित मानी गई।²¹

मध्यकाल में भी स्त्रियों की स्थिति में निरंतर गिरावट आती गई सामाजिक बंधन, शिक्षा में अवरोध, पर्दा प्रथा के साथ ही स्त्री के जीवन का दायरा सीमित हो गया। बाल विवाह, सती प्रथा, बहु विवाह, बेमेल

विवाह जैसी कुरीतियों ने भारतीय स्त्री के संघर्ष की गाथा को चरम पर पहुंचा दिया। 18वीं सदी में भी अंग्रेजी शासन में भारतीय स्त्री की स्थिति में कोई बदलाव नहीं आया स्वतंत्रता प्राप्ति के पूर्व साक्षरता 6% से भी कम थी। इस समय तक भारतीय नारी की स्थिति वस्तु या संपत्ति के रूप में ही समझी जाती थी।

19वीं शताब्दी में नारी की शोचनीय स्थिति में जागरूकता व नवजागरण काल की देन स्वरूप क्रांतिकारी परिवर्तन आया। बीसवीं शताब्दी के प्रारंभ में भारतीय नारी ने स्वयं जागरूक होकर सामाजिक पराधीनता और देश की राजनैतिक पराधीनता से मुक्ति हेतु संघर्ष किया वह अपने शोषण, उत्पीड़न और प्रताड़ना के प्रति सजग होकर आवाज उठाई। मताधिकार, पर्दा प्रथा, भ्रूण हत्या, शिक्षा, दहेज, आर्थिक स्वतंत्रता आदि विभिन्न संघर्षों से टकराती आज भी सामाजिक प्रताड़नाओं को सहन कर रही है। भले ही आधुनिक समय में ऐसा कोई विषय अथवा क्षेत्र नहीं जहां स्त्री की पहुंच ना हो किन्तु प्रश्न यह है कि क्या हमारे कानून और नियम स्त्री को उसका वास्तविक अधिकार दे पा रहे हैं? क्या आज के समाज में वह प्रतिष्ठा और समानता का अधिकार पूर्णता प्राप्त कर पाई है? इस संदर्भ में मेरा मानना यह है कि नारी शोषण अथवा उत्पीड़न में प्रमुख दोषी स्वयं नारी ही है, चाहे वह परिवार में नियंत्रण का कारण हो, अथवा अधिकारों के प्रति चेतना, जब तक वह स्वयं अपने हितों और अधिकारों से अनभिज्ञ रहेगी अथवा प्राप्त अधिकारों का दुरुपयोग करेंगी नारी की संघर्षमय स्थिति समूलतः समाप्त नहीं हो सकेगी। इसके अतिरिक्त रूढ़िवादी मानसिकता का परित्याग कर प्रत्येक क्षेत्र में कानून, राजनीति एमीडिया आदि प्रत्येक स्तर पर सोच व दृष्टिकोण में बदलाव भी इस दिशा में महत्वपूर्ण कदम सिद्ध होगा।

निष्कर्षतः यद्यपि भारतीय संविधान में प्रतिष्ठा और अवसर की समताव्यक्ति की गरिमा वाक्यांशों का प्रयोग कर भेदभाव को स्थान नहीं दिया गया है।

अनेक प्रावधानों को पोषित करते हुए कानून और विभिन्न सरकारी प्रयास हुए जिनसे स्त्रियों की स्थिति में गुणात्मक सुधार हुआ।³ जनवरी सन् 1992 को राष्ट्रीय महिला आयोग का गठन इस दिशा में महत्वपूर्ण कदम है जो महिलाओं के संवैधानिक व कानूनी सुरक्षा के अधिकारों को उचित प्रकार से लागू करता है। इस प्रकार स्त्री जीवन में दोगुने दर्जे की स्थिति न बनी रहे, इस हेतु भारतीय नारी को स्वयं ही अपनी प्रगति के मार्ग की बाधाओं को समाप्त कर आगे बढ़ना होगा, साथ ही स्त्री सुरक्षा संबंधी नियम कानून को व्यावहारिक बनाने के अतिरिक्त सामाजिक ढांचे में परिवर्तित करना भी आवश्यक होगा किन्तु सत्य तो यह है कि प्राचीन भारतीय संस्कृति, पुराण साहित्य व इतिहास में प्रतिष्ठित भारतीय नारी का सशक्त स्वरूप पुरुष, समाज, संस्कृति व सभ्यता की संजीवनी के रूप में विद्यमान है, और सर्वदा रहेगा।

संदर्भ ग्रंथ :

1. ऋग्वेद, 8.31
2. योगिनी योगमाता च तपश्चके सुदारूपम
3. वायु पुराण, गीता प्रेस गोरखपुर एवं विब्लियोथिका, इंडिका कोलकाता
4. पतंजलि उपेत्याधीते अस्याःसा उपाध्याया
5. ज्ञान विज्ञान संयुता। कूर्म पु.1/8/7,8
6. वही, 1/8/8-10
7. मैकडॉनल्ड और कीथ, वैदिक इंडेक्स, 2/537, लंदन 1912
8. महाभारत
9. पतंजलि उपेत्याधीते अस्याःसा उपाध्याया
10. यजमानः सपत्नीक प्रविशोधाममऽपम/मत्स्य पु.,58/21.
11. मनु. 2/145
12. कूर्म पु. 1/23/56
13. वूमेन इन एनशियेन्ट इंडिया, बेदर पृष्ठ-59
14. स्त्री चिन्तन की चुनौतियाँ, रेखा कस्तवार, राजकमल प्रकाशन, नई दिल्ली, पृष्ठ-59
15. कल्पसूत्र-7
16. अजातशत्रु, जयशंकर प्रसाद पृष्ठ-79
17. पट्टाभि सीतारामैया, पूर्वोक्त पृष्ठ-131
18. सोर्स मैटेरियल फॉर हिस्ट्री ऑफ द फ्रीडम मूवमेंट इन इंडिया: खंड-2, सन् 1985-1920, बम्बई, गवर्नमेंट सेंट्रल प्रेस 1958, पृष्ठ-95
19. ऐतरेय ब्राह्मण 7/18
20. महाभारत, 16/7/73-74
21. मनुस्मृति, 9/3



Existential Feminism and Fascinating Womanhood: A Critical Overview

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Abstract

*Feminism has come a long way since the Suffrage movement. The digital media today has provided a significant platform for the contemporary feminist concerns. Fourth wave feminist movement has been successful in addressing issues of significance like body shaming, sexual harassment etc., along with deconstructing the stereotypical feminine ideas. However, today's woman being emancipated and empowered in her own terms has moved towards dictating her own terms of existence. The raising trad-wife culture in the west is a significant development in understanding the existential philosophy embraced by the woman of today. The commencement of fifth wave feminism appears to be revisiting the existential ideologies in establishing a new system of society that caters to the needs of women beyond liberation and empowerment. Among the existing doctrines of feminism, existential feminism is closely connected in the making of fifth wave. In this regard, the research paper undertakes the study of Simone de Beauvoir's *The Second Sex* and Helen Andelin's *Fascinating Womanhood*. The research also tries to trace the contribution of existential ideology of feminism that leads us towards fifth wave feminism.*

Key words

Domestic Goddess, Existential feminism, Fascinating Womanhood movement, fifth wave feminism, trad-wife movement

Introduction

Feminism has been considered as a revival of social and economic status of women. It is the movement that redefined the feminine values and their status in the patriarchal society. The feminist movement has gone through various stages and transition since its emergence. The western feminist theory has evolved along with the changing needs of women in the forefront of society. The fourth wave of feminism has addressed many key issues of the contemporary times and has played

a vital role in the emancipation of the voiceless and suppressed category of women. The feminist movement from the basic Right to Vote to the #MeToo movement has changed the representation of women from the 'Other' to the 'Individual' who is viewed as an equal.

The publication of 'The Second Sex' by Simone de Beauvoir in 1949 and its translation which appeared in America in 1953 marks the beginning of Second wave of feminism in America. It is soon followed by Betty Friedan's 'The Feminine Mystique' (1963) where she documents the discontent and disorientation of many American women who had taken up homemaking positions after graduating from college. Friedan had given a new dimension to the women writers of the period by provoking their consciousness to write from political, sexual, and socio-cultural perspective. Both de Beauvoir and Friedan gave a call to the women of the period to liberate themselves from being called the 'Other' or from the 'discontented homemaking position'. At this moment when the second wave feminist activity was gaining its prominence and was at full swing, we observe a major development that coincides, called the 'Fascinating Womanhood Movement'.

Helen Andelin, an ordinary home maker during the 1960's initiated the 'Fascinating Womanhood' movement that played a vital role in the lives of millions of American women. Her 'Fascinating Womanhood' movement came as a response to Betty Friedan's Feminine Mystique that documented the sufferings of the married women of America. Andelin's femininity movement became the subject of prevalent debate because of

the promotion of the traditional roles as against the radical feminists. Andelin's 'Fascinating Womanhood' movement was immediately considered as anti-feminine, and the feminists dismissed it under the apprehension that it would weaken eventually.

Spread of Fascinating Womanhood :

'Fascinating Womanhood' became popular and gathered thousands of volunteers and learners. Andelin gave a call for a return to traditional values. She did not seem to have any interest in changing the social construct. In the fast-changing modern era, where the radical feminists were more inclined to demolish the societal construct altogether and were planning to come up with new social arrangement, Andelin was focused towards seeing the 'Domestic Goddess'. For her it was the 'Domestic Goddess' who was the foundation for the entire society. Andelin believed that a woman, in order to gain supremacy over her societal status should first gain the supreme status within the four walls of the house. For her it was being in the system and correcting the system.

However, the methods adopted by Andelin to gain this supremacy invited a lot of raging controversy by the feminists. Jessie Bernard (1975), in her book, Women, Wives, Mothers: Values and Options, calls Helen Andelin as an antifeminist, who represents biblical underpinnings in her theory. Bernard is extremely critical on the techniques employed in Fascinating Womanhood that focuses on pleasing men by being feminine. She comments that the antifeminist leaders like Andelin seem to be the 'mirror image' of young consciousness – raising groups, who seem

to be compromising with the traditional sex-role conceptions, instead of fighting against the sex role status quo. Bernard considers 'Fascinating Womanhood' participants liable for the rise of an antifeminist wave.

Andelin divided the feminine nature into two qualities, the 'Angelic' and the 'Human'. In her *Fascinating Womanhood* book and classes, she emphasized on understanding the men and acting according to their wish. It was this element of 'understanding and acting' that got her the title anti-feminist. Whereas, these ideas also hold true as Meadow (1980), in her article "Wifely submission" observes that from the point of view of psychological and religious paradigm women tend to submit to masculine leadership. Meadow, emphasis on socio-cultural arguments, pathological personal motives, and growth motives as reasons for submission by a woman. She identifies four socio-cultural arguments like, social order, socio-biological opinions, maintenance of sexual differences, and scriptural authority as key elements in the formation of wifely submission. Meadow contends that Andelin's *Fascinating Womanhood* and mass media are responsible for reinforcing the traditional feminine roles assigned to women.

Andelin used myths and examples from history and literature to prove that the women's identity is constructed by their own self in the home or the social landscape. *Fascinating Womanhood* stood on the principles of finding happiness among the married women and making them the 'Domestic Goddess'. Like the feminists of the 1960's Andelin did not talk about the rights of women. Andelin called for women not to seek equality, but

to find happiness in achieving husband's adoration and devotion. However, her ideal women who would possess the qualities of both the 'Angel' and the 'Human' was ideal from a man's perspective and was not appealing to the feminists of the period. At one point of time by looking at the traditional roles of women, Andelin calls women as someone who should positively assess and identify man's ego. Accordingly, the behaviour of women must focus towards fulfilling man's psyche.

At the same time Andelin also reminds women of being supreme to men. For Andelin a woman would find her happiness not by being like man, but by understanding the differences between femininity and masculinity. Her idea of women being submissive to men and behaving in childlike manners to attain the consideration of men are myths in the concrete situation. In real world any women who is self-reliant would certainly dismiss these thoughts of Andelin and would call for being non-pretentious. Andelin believed that any women who possesses femininity would lack masculine ability, aggressiveness, competency, efficiency, fearlessness, and strength. In the meantime, these were the qualities of women that in fact helped them in establishing themselves as the equal counterparts to men and not as the 'Other'. Further, Andelin limited the role of women to the household activities like "tend to children, keep the house clean and smile". It clearly appeared as if Andelin was moving back in time. However, Andelin's *Fascinating Womanhood* offered an immediate solution to the then confused women, who were torn between the changing socio-political dynamics and the

traditional values imposed on them during second wave feminism.

Andelin appears to be asking the women to step aside and allow the new world of progress to move forward without their participation. However, Andelin's 'Domestic Goddess' was not just a housewife, but was completely responsible for domestic space, maker of the culture for forthcoming generations. It was a 'Sacred trust' to Andelin. She connected the well-being of the society to the well-being of the homes that was under the control of women. According to her women played a major role in nation building than men as they lay the foundation for a better society.

Andelin firmly believed that home making was a crucial business. She rejected Friedan's description of housewifery as mind-numbing, and the home as a "comfortable concentration camp". Andelin reminded women that there was a sense of pride and nobility inherent in being a successful homemaker. Andelin's *Fascinating Womanhood* holds a lot of debatable opinions. Though Andelin supports the return to the traditional roles played by women, they appear necessary to strike balance between being in the domestic and professional spaces. Her approach towards feminism, though questionable in nature cannot be ignored.

Existential Ideology vs. Fascinating Womanhood :

Simone de Beauvoir's *The Second Sex*, while analysing the societal gender roles emphasizes on the creation of the 'feminine self' that is dependent on the 'masculine self'. De Beauvoir draws our attention to the normalization of women's role as subordinate to men. Her famous

statement "One is not born, but rather, becomes a woman" signifies the normative construct of women as the 'Other' in the society who is understood only by her secondary relation to man. *The Second Sex* examines the existence of woman through her subservient role to that of a man. To break free from this construct of, women being held as the 'other', de Beauvoir turns towards Existential ideology that accentuates the autonomy of preferences. However, the secondary state of women is believed to be a part of the natural order to such an extent that the women accept it without any resistance. Toril Moi (1992) observes that in *The Second Sex*, de Beauvoir explores a new theory of sexual difference where women are characterised by ambiguity and conflict. As de Beauvoir reinforces, existential obscurity of traditional constructs related to women must be deconstructed.

On the other hand, Andelin's *Fascinating Womanhood* answers the questions of existential dilemma by referring to the acceptance of traditional roles assigned to women. Andelin's women operate as "Domestic Goddesses" by adding feminine touch to the household space and act as 'good homemaker'. Andelin's woman doesn't consider social construct of gender, or it is insignificant to her. In fact, she embraces the traditional construct of gender and is "skilled in the feminine arts". In contrast to the ambiguities of the modern woman of de Beauvoir, Andelin's woman is claimed to be the "queen of her household". Managing household, its finances, happiness, and motherhood are deemed as the primary concerns in *Fascinating Womanhood*. The social participation of

woman in demolishing the institutional barriers of gender is significant and Andelin paves the way for that through the domestic space. 'Fascinating Womanhood' movement could be considered as the foreground on which the current fifth wave feminism is building its foundation addressing concerns related to women. Motherhood, trad-wife movement, and indifference towards established gender roles are the significant areas of fifth wave feminism.

Conclusion :

As we critically review both Andelin and de Beauvoir's concerns in the representation of women, it can be concluded that both represented two dimensions of women's identity. Andelin's focus on the domestic landscape and de Beauvoir's concentration on the social landscape are significant in establishing the identity of women. De Beauvoir's concerns of woman being the 'other' limiting herself to the existing roles are answered by Andelin where women tend to take up the supreme position in the household space. Andelin's strict adherence to acceptance of traditional roles may seem unsettling in a world where we talk about empowered woman, however, the acceptance and division masculine and feminine roles certainly

help in striking balance between the two sexes. It can be said that Andelin's *Fascinating Womanhood* is a precursor of the trad-wife movement that is gaining momentum today. Andelin's emphasis on existential philosophy addresses the concerns of identity that exist beyond women's liberation, an understanding of her true self.

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An Analysis of Sensationalism in the Portrayal of Serial Killers in Films

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Abstract

Sensationalism is a form of editorial approach used in journalism and media. When media content is sensationalized, events and themes in news articles are chosen and phrased in such a way that the biggest number of readers and viewers are enthralled. Stories of serial killers get an enormous level of attention and exposure around the world. The present study therefore takes into account the hype created around the persona of serial killers in popular media and is an attempt to check for sensationalism in the portrayal of serial killers in films. A qualitative research design was used, and the research method adopted for this study is the content analysis method to analyze the film text. The overall result of the analysis shows that films are significantly responsible for sensationalism surrounding serial killers. In the course of the content analysis, it was established that films choose to highlight personal traits of killers, such as living a family oriented ordinary life, past military service or also relationship with their family rather than their psychological motivations for killing. The serial killers' lives and their atrocities are glamorized and glorified in the films as celebrities. As we understand it, the media shapes how we see the world, and since the media sensationalizes serial killers in films, society often finds it hard to understand their stories.

Keywords

Sensationalism, serial killers, glorification, films, crime

I. Introduction :

Impact of Films on Society :

A film, also known as moving picture, motion picture, or photoplay, is a work of visual art that uses moving images to imitate experiences and express ideas, tales, perceptions, feelings, beauty, or ambiance. (Andrew, 2005).

Cinema is a fantastic way to get away from reality. It also aids in the rejuvenation of a person's psyche. Good films nearly always have an influence on the audience; how much depends on the film and the individual. Many leaders have exploited the power of cinema to achieve their objectives throughout history. Films have

a variety of social consequences, both positive and negative. (Elezaj, 2019)

They have the potential to boost the economy, inspire individuals, and broaden our understanding of the world around us. Major studios must be extremely cautious about what they include in their films, as even the tiniest details may have a significant influence on the audience. (PoutyBoy, 2017)

Crime Genre :

In a criminal story, the primary need for safety occurs after the instigating crime is found. The secondary impulse to restore order to a chaotic world often mirrors the protagonist's own inner disarray. (Sauer, n.d.)

The protagonist acts on behalf of society to seek justice for victims who lack agency. The audience is intrigued and eager to see the mystery solved before the protagonist reveals the perpetrator. (Storygrid, 2022).

Crime story sub-genres are frequently determined by traits such as the protagonist (hard-boiled detective, police investigator), the setting (newsroom, courtroom) or the sort of crime (heist, caper, or espionage). (Sauer, n.d.)

Representation of Serial Killers in Media :

Serial killers are well-known to the public, and their names are well known to the viewer's recollection. The value of psychology can also be shown in detective shows and films that attempt to explain and apprehend serial killers. (Nasr, n.d.)

Even if there are occasions in these depictions of close relatives giving memories of their grief, the names of the victims eventually fade from the viewer's

recollection. Charles Manson, Ted Bundy, Richard Ramirez, Edmund Kemp, and others are still known to the public. (NihalHasan, 2021).

These shows include *Mindhunter*, *Memories of Murder*, and *The Alienist*. Serial killers' aesthetics are also depicted in narratives, such as putting symbols at murder scenes or even sending letters or inscriptions to the press by a serial killer. *Memoirs of a Murderer* and *The House that Jack Built* are two films that use psychological elements to introduce imaginary serial killers. (Nasr, n.d.)

Sensationalism :

In the early days of print journalism, sensationalism was employed to inform the public about corruption, bribery, and other issues. (Uniassignment, 2019)

"The use of thrilling or alarming stories or language at the expense of accuracy, especially in journalism, in order to create public attention or excitement," according to the Oxford Dictionary.

Stories are frequently sensationalized for the simple reason that if people think the subject is fascinating, ratings and reading will rise. The impact of sensational news can linger in society for a long time. (Uniassignment, 2019)

Serial murderer narratives have less of an impact, and society is not urged to evaluate those with mental illness who exhibit such inclinations of indiscriminate violence in an objective manner.

The media has a profound impact on how we perceive the world, and because of the sensationalization of serial killers in the media and in popular culture, society will find it difficult to comprehend their stories. The study's significance largely focuses on how the lives of serial

killers and their crimes are glamorized and glorified in the films as celebrities.

The objectives of the study are :

1. To analyze serial killers' traits and personalities, to check for sensationalized representation.
2. To study the portrayal of capital punishment for serial killers in films to ascertain sensationalism
3. To analyze the film's visual grammar for sensationalism

II. Review of Literature :

Researcher April Nicole Pace in her paper titled 'Serial killers in popular media: A content analysis of sensationalism and support for capital punishment' analyzes sensationalism and support for capital punishment. Since the 1980s, serial murder has been a prominent media phenomenon in the United States, and media portrayals of serial killers have the potential to greatly affect public opinion as well as the death penalty policy. Her study looked at how a dozen distinct serial killers were portrayed in internet media publications from the 1970s to the current day. The findings revealed that serial killers were frequently sensationalized and depicted in biased ways by popular media. There was also a lot of support for the death penalty. (Pace, 2019).

The research conducted by Julie Bethany Wiest titled 'Creating cultural monsters: A critical analysis of the representation of serial murderers in America' is on the critical analysis of the representation of serial murders in America. The FBI created the word and profile for "serial killer" in the 1970s and henceforth serial murder and serial killers

have received a lot of attention in fictional crime programs (e.g., different versions of "Law and Order" and "CSI"), films (e.g., "The Silence of the Lambs"), and the print media. The study which used a qualitative content analysis of 15 serial killers' biographical narratives, media stories, and judicial papers established a model to assist explain the genesis of serial killers in the United States by illustrating the workings of culture. It was observed that the characteristics of serial killers tend to represent features most closely linked with white, male serial killers in the United States, while excluding other examples of repeated murder and serial offending. (Wiest, 2009).

Another study conducted by Lindsey Lowe, explores the evolution and use of spectacular media content in order to understand this expanding phenomenon and its effects on audiences in a paper titled 'Crying Wolf: An Analysis of the Use of Sensational Content within the Media and the Desensitizing Effects it has on Audiences'. Various cinematic approaches from the inception of the medium of films like *The Arrival of a Train at La Ciotat*, *The Great Train Robbery*, the "War of the Worlds" Panic broadcast, the Hindenburg disaster, video from the Vietnam War, Apollo 11 and the first lunar landing, and *The Day After* are instances of sensational media content studied in this paper. These examples were chosen to chart the evolution and use of sensationalism, as well as to show how today's media audiences have become desensitized to sensationalism which has led audiences to believe that sensational content is the norm in the media. (Lowe, 2016)

III. Methodology

This study analyzes the sensationalism in the portrayal of serial killers in films. A Qualitative Approach is adopted with the aim to analyze sensationalism of serial killers in films and to understand to what extent sensationalism is engraved into the film text. Purposive sampling in non-probability sampling technique has been used for the selections of three films to analyze, i.e. *The Zodiac* (2007), *The Silence of the Lamb* (1991) and *The Iceman* (2012).

Content Analysis was the research method chosen to analyze the 3 films with the help of a content schedule mapping visual representation in terms of the following parameters of :

1. Archetypes of the serial killer.
2. Loaded terminology and sensationalism.
3. Negative and positive characteristics of killers.
4. Reference Capital Punishment.
5. Support for Capital Punishment.
6. Visual representation.
7. Camera Angles and Shot.

The research study also has devised certain operational definitions for the variables involved as they are parameters of analysis in the course of the study and are as follows:

Sensationalism :

Sensationalist approach in films is done by being purposefully opaque, appealing to emotions, being provocative, purposely missing facts and information, being loud and self-centered, and acting to gain attention are some of the strategies

used. Trivial information and events are frequently misrepresented and exaggerated as important or significant, and frequently include stories about the actions of individuals, the content of which is frequently insignificant and irrelevant to global macro-level day-to-day events.

Serial Killers represented in films :

A serial murderer is someone who murders three or more people, generally for abnormal psychological enjoyment, over a period of more than a month and with a large gap between them. While most authorities establish a three-murder threshold, others raise it to four or lower it to two. Serial killing is usually motivated by psychological enjoyment, and many serial homicides involve sexual interaction with the victim and motivation to kill include rage, thrill-seeking, money gain, and publicity-seeking, according to the FBI. The victims of serial killers often share characteristics such as demographic profile, look, gender, or ethnicity.

IV. Analysis and Findings

The following film synopsis of the three films describes the plot-lines in brief:

A) *The Iceman* (2012) : The film, directed by Ariel Vromen and starring Michael Shannon as Kuklinski, Winona Ryder, Chris Evans, and Ray Liotta, premiered at the Venice Film Festival in 2012. The film depicts Kuklinski's life from his beginnings as a porn distributor to his rise to become one of America's most heinous contract killers. He kept his family in the dark about his crimes, so they continued to live off his blood money until he was apprehended in

an undercover operation in 1986. The plot revolves around his years of living a double life as a devoted family man and a cold-blooded killer.

B) Zodiac (2007) : Zodiac is a 2007 American mystery thriller film directed by David Fincher and based on the non-fiction novels *Zodiac* and *Zodiac Unmasked* by Robert Graysmith, which were released in 1986 and 2002, respectively. The film which was nominated for the best thriller and film of the year in the Empire Awards, depicts the manhunt for the Zodiac Killer, a serial killer who terrorized the San Francisco Bay Area in the late 1960s and early 1970s, teasing cops with letters, bloodstained clothing, ciphers, cryptic letters, and threatening phone calls.

C) The Silence of the Lambs (1991) : The Silence of the Lambs is a 1991 psychological horror film directed by Jonathan Demme and written by Ted Tally, based on Thomas Harris' 1988 novel of the same name. It has won multiple awards such as best picture, best director, best actor & actress in the Academy Awards in 1991. The plot line depicts Clarice Starling, a top student at the FBI's training academy and played by Jodie Foster. Jack Crawford (Scott Glenn) requests that Clarice interview Dr. Hannibal Lecter (Anthony Hopkins), a brilliant psychiatrist who is also a violent psychopath serving life in prison for various murders and cannibalism in order to catch a copy cat serial killer who is inspired by Lecter and is following in his footsteps to engage in a killing spree.

The analysis of the 3 films on the basis of the parameters mentioned in the methodology are as follows :

1. Analysis of the archetypes of the serial killers in the 3 films :

The researcher Pace (2019) in her research talks about the archetypes proposed by Holmes and Holmes (2009) in their book "Serial Murder". The archetypes based on the core beliefs of serial murder are known as the visionary killer, the mission murderer, the hedonistic killer, and the power/control killer. Each of serial killer archetypes have distinct motives for killing, however one killer may fit into numerous categories.

- **The visionary killer :** Visionary killers are noted for having psychotic breaches with reality and being driven to kill by violent hallucinations like deadly talking heads.
- **The mission murderer :** Mission murderers, unlike visionary killers, feel they are on a mission to rid the world of a certain "undesirable" demographic, often prostitutes, but they are not driven by psychosis.
- **The hedonistic killers :** as the word implies, kill for the sheer pleasure of killing. The thrill and desire killers are subtypes of this category, with the latter being sexually motivated.
- **The power/control killers :** Power/control killers like to feel in complete control of their victims, so they torture and dehumanize them for long periods of time, frequently returning to the crime scene multiple times to further desecrate the bodies as they decay.

Furthermore, some categories may overlap, such as a power/control murderer who also gets a hedonistic rush from his deeds.

Films	Zodiac	The Iceman	The Silence of the Lamb
Visionary Killer	One of his many letters to the San Francisco Chronicle revealed his visionary side, in which he gloated that he wasn't afraid of the gas chamber because his murders has secured him enough slaves for heaven.		
Mission Murderer			
Hedonistic Killers	Zodiac said that killing was the most wonderful feeling and was "better than getting your rocks off with a female" in a letter to The Vallejo Times	R i c h a r d Kuklinski accepts to be enjoying killing his victims and killed just for the sheer pleasure of killing.	
Power/ Control Killers		He killed people for power and money. As a child, he always wanted power and he entered the mafia by selling illegal porn.	Buffalo Bill liked to feel in complete control of the victims and would torture and dehumanize them in his basement well. He would then skin them to make a woman suit for himself.

Interpretation: Analysis of these 3 films shows that the hedonistic and power/control killer is portrayed as the highest archetype. The hedonistic killer as the word implies, kill for the sheer pleasure of killing whereas the power/control killers like to feel in complete control of their victims, so they torture and dehumanize them for long periods of time, frequently returning to the crime scene multiple times to further desecrate the bodies as they decay. This illustrates that sensationalism is best portrayed in the hedonistic and power/control killer.

2. Analysis of loaded terminology and sensationalism in the 3 films :

This category includes any use of sensationalist vocabulary such as "horror," "terror," "monster," "devil," "slaying," "gruesome," "twisted," and "grotesque" to elicit an emotional response. (Pace, 2019)

The term "torture" was intentionally avoided because it appears in Dennis Rader's BTK moniker and is rarely included in stories about other serial killers.

Films	Loaded terminology used by media in the films	Loaded terminology used by law enforcement officers in the films	Loaded terminology used by civil society in the films
The Zodiac	Journalists and news papers referred to the Zodiac as “creepy”, “dangerous” “troubled”, “obsessed”, and also referred to Zodiac having “personality changes”	One of the law enforcement officers claimed the Zodiac couldn’t have a Christian upbringing.	Common people called the Zodiac killer a “Satanist”
The Iceman	The Iceman aka Richard Kuklinski is referred to as a “notorious” and “cold-blooded killer” in the film by journalists in the television who were reporting his arrest towards the end of the film.		
The Silence of the Lamb	The Buffalo Bill aka JameGumb is referred to as a “powerful”, “strong”, “the one in-charge”, “violent”, and “dark” by the media.	An officer referred to the killer as a “vampire” because he thought the killings were very gruesome	

Interpretation : The media has been portrayed in the films as one of the most prominent institutions engaged in sensationalism and glorification of the serial killers and the crimes committed by them. Loaded terminologies like “creepy”, “dark”, “cold-blooded” were seen used by the media representation in the films.

3. Analysis of negative and positive characteristics of killers in the 3 films :

- **Positive Characteristics :** Any mention of the killer as a “regular” person, upstanding citizen, loving husband or father, church member, company owner, or other respected

members of the community falls into this category.

This section also includes mentions of positive activities in school, work, and the military. (Pace, 2019)

- **Negative Characteristics:** This category includes personal allusions that portray the killer in a negative light. Rapists, shoplifters, loners, drifters, arsonists, mentally disturbed, cannibals, broken marriages, violent rage outbursts, and deviant youngsters are just a few examples.

Dishonorable discharge from the military and being dismissed from a job are also covered.(Pace, 2019)

Films	Positive	Negative
Zodiac	<ol style="list-style-type: none"> 1. He probably has served in the military for a while, most likely in the Air Force or the Navy, where he undoubtedly received coding training. 2. He had technological knowledge, showed aptitude with numbers and codes, and liked and was proficient with weaponry. 3. In his letters, he seemed to be very organized, bright, and well-educated. 	<ol style="list-style-type: none"> 1. He is described as a narcissistic, paranoid, loner who was primarily motivated by the desire for attention, power, and, most importantly, credibility. 2. He felt the need to demonstrate his intellectual superiority throughout the film to make up for his personal emotions of weakness and inadequacy 3. He had a self-conscious obsessive disorder and was fixated on the idea that people were misjudging him and his abilities.
The Iceman	<ol style="list-style-type: none"> 1. Richard Kuklinski lived a regular life; in the film he was described as “normal” 2. In the film, he was portrayed to be a loving husband who had a healthy romantic relationship with his wife and was also protective of his family. 3. He wrote a poem for one of his daughters on her birthday. 	<ol style="list-style-type: none"> 1. Richard goes ahead to mocks God at one point and asks one of his victims to pray to God and ask him to save him. 2. Prone to aggressive and violent rage outbursts. He chased and hit a car though it was his fault in retaliation for cursing at him and his family. 3. He lacked empathy and fear.
The Silence of the Lamb	<ol style="list-style-type: none"> 1. Despite his terrible childhood, JameGumb adored his mother. 2. Precious, his beloved poodle, was always by his side since he loved her so much. He was upset and in tears when Precious was taken by Catherine Martin, which goes onto showing his love for his poodle. 3. He is shown to be intelligent; is an excellent tailor who also has knowledge in forensics. 	<ol style="list-style-type: none"> 1. JameGumb did not consider individuals to be beings with feelings, which is one of his more unsettling personality qualities. 2. He hunted his victims in his basements with a sadistic relish, reveling in the anguish he was creating as they walked aimlessly in the dark. 3. To make them simpler to kill, he used the pronoun “it” to refer to his victims as things or animals.

Interpretation: The positive and negative characters demonstrate how all serial killers in films have nearly mundane lifestyles and no past history of breaking the law, which adds an element of surprise for viewers and fuels sensationalism. Negative personality traits like obsessive disorder, lack of empathy and fear, aggressiveness, violent rage, tendency to dehumanize his victims are glorified which leads to sensationalism. Positive traits of being a family-oriented person with a respectable job is shown as redeeming qualities of the serial killers juxtaposed against his unpardonable

negative traits and adds onto the aspects of sensationalism of the portrayal of the serial killers.

4. Reference Capital Punishment in the 3 films :

This category includes any explicit mention of the death penalty, regardless of whether it was applied to a specific murderer. Statements about a killer obtaining Life without parole (LWOP) because of a state's lack of capital punishment, as well as any mentions of actual execution sentences, are included here. (Pace, 2019)

Films	No Reference to Capital Punishment
Zodiac	No reference for capital punishment. It could also be because the killer was never found, and the prime suspect suffered a heart attack before the police could question him.
The Iceman	No reference for capital punishment. Though he was arrested by law enforcement officers, and he admits killing more than a 100 people he didn't seem to receive capital punishment instead he was sentenced to two life sentences in the same cell block as his brother Joey.
The Silence of the Lamb	No reference for capital punishment. It could also be because the killer JameGumb was killed by the FBI Agent.

Interpretation: The films show little sign of providing the victims with justice because there are few to no reference to the death penalty. Only in the film "The Iceman" did the killer end up in jail, and even then, he was only found guilty of five murders despite admitting to having killed at least 100 people. This shows these films give the impression that the perpetrators of heinous crime get away scot-free which augments glorification of criminals in the films.

execution, whether from victims' families, prosecutors and other court officials, the killer himself, or anybody else referenced, fall under this category.

5. Support for Capital Punishment :

Any words in favor of a killer's

Films	No Support for Capital Punishment
Zodiac, The Iceman & The Silence of the Lamb	No reference to support capital punishment from victims' families or law enforcement agencies in the films

Interpretation : There no support of capital punishment from victims’ families or law enforcement agencies in the films which goes to show that there is no justice served to the victims leading to sensationalism.

6. Visual representation :

It is unnecessary to describe the level of attention and exposure that serial killers receive around the world. Their names are well-known among the public.

Many of them portray the perpetrator from a psychological perspective, analyzing the crimes they did. It explains the procedure of these crimes, including

graphic details of how the murders were carried out.

In the narratives, the victims are also featured, although they are typically reduced to only names and images, subtly symbolizing the killer’s prizes in the game of murder. Even if there are occasions in these depictions of close relatives giving memories of their grief, the names of the victims eventually fade from the viewer’s recollection. On the other hand, names of serial killers like Ted Bundy, BTK, Edmund Kemp, Richard Ramirez, Charles Manson, etc., have become renowned with the passage of time gaining cult status in society.

Films	Gore Visualization	Glorification through monikers for the serial killer
Zodiac	A woman’s face, radio the car’s windows are shown covered in blood after the Zodiac shoots down a young couple who are parked at a lookout. Another pair is held hostage by The Zodiac, who then threatens them with a handgun while pretending to leave. He comes back to repeatedly attack them with a knife. The blade is shown piercing the woman’s back, stomach, and chest as she resists and yells. As he sits in his car, a cab driver is fatally shot. Later, as his body dangles from an open car door, we witness police officers inspecting the gunshot wound.	In the film, the killer is referred to as “ZodiacKiller” but the victims are predominantly reduced to as “girls,” “women,” and “babies.”
The Iceman	Earl - Throat slashed with a knife by Richard Kuklinski Unnamed Man 1- Shot three times in the stomach by Richard Kuklinski Unnamed Man 2- Stabbed in the back of the neck by Richard Kuklinski. Unnamed	Again in the film, the killer is described as “The Iceman” but the victims are predominantly reduced to “unnamed man” or “unknown man”

	<p>Man 3- Shot in the head by Richard Kuklinski. · Unnamed Man 4- Strangled to death with a wire over Richard Kuklinski's back. · Unnamed Man 5- Shot in the head by Richard Kuklinski. · Unknown Man 6-Poisoned with cyanide in his steak by Richard Kuklinski</p>	
The Silence of the Lamb	<p>When a woman approaches Jame Gumb asking for assistance while acting hurt, he sneaks up on her, knocks her out, and kidnaps her. He rips off their dress and tosses it out of his van as a calling card. He takes her to his house and abandons her in the basement's dry well, starving her until her skin can be easily peeled off. He pushes the victims from the steps in the first two instances after leading them upstairs and putting nooses around their necks. Then, after skinning different body parts from each victim, he tosses each body into a river, erasing all traces of his crimes.</p>	<p>The killer in the film is described as a "Buffalo Bill", but the victims are predominantly reduced to "woman" "she" or "it." Buffalo Bill himself refers to his victims as "it" in order to make them easier to kill.</p>

Interpretation : Gore visualization is used as a sensationalist narrative technique, wherein the film's show body dangling from the car, or a woman's skin being stitched into a body suit for the killer and so on. The audience remember only the monikers of the serial killers like "Zodiac", "The Iceman" or "Buffalo Bill" but fail to remember any of the victims.

7. Camera Angles & Shot :

The camera angle indicates where the film camera or video camera will be placed to take a shot. A scene can be

photographed from multiple camera angles at the same time.

This will provide a unique experience and, on occasion, an emotional response. Distinct camera angles will have different effects on the viewer's perception of the scene being photographed. To accomplish this appearance, a camera operator could take several different approaches.

Many crime films have "bloody" scenes or situations where crimes are perpetrated in close-up shots from various angles.

a. Close Up Shots:

Zodiac :



Figure 1: Women Moments before getting stabbed by the Zodiac killer

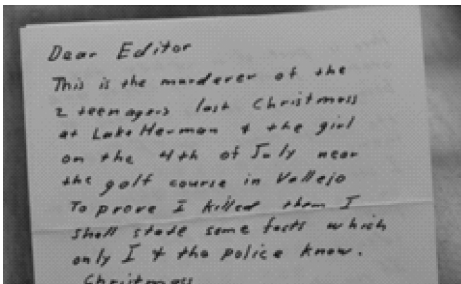


Figure 2: Insert Close Shot used to examine details of letter given to journalists

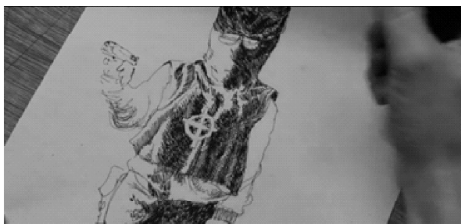


Figure 3: Close-up scene of a cartoonist drawing the zodiac killer (how the victim described the killer)

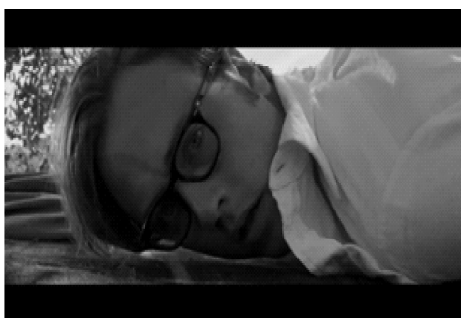


Figure 4: A man moments before getting stabbed by the zodiac killer



Figure 5: Close up shot of newspaper article talking about The Zodiac

The Iceman :



Figure 6: Murder of Marty Freeman by the Iceman



Figure 7: Iceman killing his partner with gun

The Silence of the Lamb :



Figure 8: Raspail's head is found in a garage



Figure 9: News of Buffalo Bill in newspapers



Figure 10: Moth found in a victim's mouth being cut for investigation

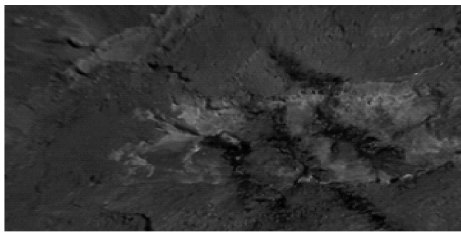


Figure 11: One of the victim's nail found in Buffalo Bill's well

Interpretation: The three films use close-up shots to show gore visual scenes like shown in figure 1 to 11. The close-up shots in the film mainly display blood, gruesome deaths and gore visualization which goes to show the use of sensationalism narratives in the film.

b. Long Shots :

Zodiac :



Figure 12: Zodiac captured his victims on a gunpoint



Figure 13: Victim after escaping The Zodiac by jumping out of his car

Interpretation : Long Shots in the film Zodiac display the killer's interaction with his victims and their escape as shown in figures 12 & 13. One scene also displays the killer returning to the crime scene and checking on his victims. The large representation of the shot displaying the victim's interaction, fear and eventual death shows the sensationalized narrative in the film.

The Iceman :



Figure 14: The Iceman chopping the bodies



Figure 15: Long shot angle of Iceman shooting his partner

Interpretation: Long Shots in the film The Iceman display the killer after he has murdered his victims as represented in figure 14 & 15 and how the killer disposes of it as shown in figure 14. The gory representation of the shot displaying the victim's death and disposal of the victims shows sensationalism portrayed in the film.

The Silence of the Lamb :



Figure 16: Buffalo Bill's victim found



Figure 17: Buffalo Bill making a woman suit after skinning his victims



Figure 18: Hannibal Lecture being transferred by law enforcement officers

Interpretation : Long Shots in the film *The Silence of the Lamb* displays the killer after he has murdered his victims as represented in figure 16. The figure 17 depicts how the killer skins women to make a body suit for himself and figure 18 shows Hannibal Lecture being taken by law enforcement agencies and his attempt to escape while killing several officers. The several killings depict glorification and sensationalism in the film.

Conclusions :

The overall result of the analysis suggests that films are significantly responsible for sensationalism surrounding the serial killers. The films choose to highlight personal traits of killers, such as living an ordinary life, family oriented, past military service or also relationship with their family rather than their psychological motivations for killing.

The 3 films about serial murderers illustrates that sensationalism is best portrayed in the hedonistic (killing for sheer pleasure) and power/control killer as the highest archetype. Loaded terminologies like “creepy”, “dark”, “cold-blooded” were seen used by the media for the serial killers in the films.

Gore visualization is used as a sensationalist narrative technique. The audience tends to remember the monikers of the serial killers like “Zodiac”, “The Iceman” or “Buffalo Bill” but fail to remember any of the victims. In fact, one fails to remember the actual names of the serial killers. The films’ glorification and sensationalism were boosted by the long shots that showed the perpetrators toying with the victims before or after the murders had taken place, which in turn also increased gore imagery.

The serial killers’ lives and their atrocities are glamorized and glorified in the films as celebrities. The storytelling that should showcase the makings of a serial killer in a society is diluted, and the masses are not encouraged to view people with mental illness leading to such tendencies of indiscriminate violence in an objective way. As we currently understand it, the media shapes how we see the world,

and since the media sensationalizes serial killers in films, society will forever find it hard to understand their stories.

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Insights and Implications of Theatre for Development and Music in Pop Culture : Post Pandemic

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Abstract

This paper is a focused study of the role of Applied theater and music with a special focus on Theatre for Development in popular culture for a positive social change in the context of post-pandemic. Pop culture is the culture that is embraced by the majority in a society, therefore, in the context of India where we have more than 160 crores of people, this pop culture has a unique place. Applied theater and music can be intentionally customized to fit a positive social change that can enhance popular culture in various ways for the betterment of society. It is evident in the post-pandemic scenario that the students are no more interested to be confined within the walls for formal schooling, rather, they love interactions, activities, and media exposure than the traditional teaching style. In this context, Applied Theater comes into the picture to address the needs of the students. The Applied theater converts a classroom into a more vibrant and active environment; therefore, students are eager to go on with the classes. Moreover, Applied Theater activity can be conducted outside of the class on the open ground or lawn to perform this activity in the open air. The social well-being scale is used to understand the need the society for the required change and the review of secondary sources is conducted to explain the variables listed.

Keywords

Popular culture, Applied Theatre, Post-Pandemic, Theatre for Development (TFD), Social Change, mass media, culture.

Introduction:

Applied theater and music can be effectively and intentionally customized to meet the need in popular culture for a positive social change, especially in the context of post-pandemic. One can note the importance of pop culture in the Indian

context considering the great population of India and how a great number of people are influenced by pop culture. One advantage of applied theatre is that it can be customized as per the need- such as the theme to be conveyed and based on the requirements of the audience to reach

the audience with a clear message that will help them move towards a positive social change. In the post-pandemic scenario, it is the need of the hour that students should be engaged in a very creative and interactive way and there is a high need for a transition from traditional pedagogy. This is the context in which applied theatre plays a key role to fulfill these needs of the students by transforming the classroom into an active and energetic space for interaction and communication along with learning the concepts. This type of teaching method will encourage the students' attention and participation that in turn lead to a positive learning outcome. As the students are no more bored with attending the classroom activity, this also improves the overall capacity of the students in areas such as concentration, interaction, self-initiation and motivation, communication, fluency, and confidence, improving vocabulary, confidence, etc. it is not necessary that the applied theatre activity to be conducted within the classroom, but, it can be done outside of the classroom where the students do not feel the constraints when they are inside the classroom.

Popular Culture and its influence :

Popular culture or Pop Culture is a set of belief systems and practices of a particular community that is broadly shared among most of its members. It is spread across all the areas such as education, entertainment, linguistics, leisure, etc. Popular culture is mainly focusing on the common people in general in opposition to the High Culture which is adopted by the highly educated and well-to-do segment of society. Pop culture is highly dependent on mass media consumption by most people in society.

With the wide and growing use of the internet and smartphones, people have access to plenty of information ranging from sports, news, games, leisure, literature, entertainment, fashion, lifestyle, etc. The entire globe is accessible with much ease and people can access a lot of information from around the world.

Unlike High culture, which is not meant for mass consumption, Pop Culture is highly influential in the decision-making process of people. A lot of people buy a particular piece of clothing or a gadget not just because they have a detailed knowledge of its specs but because it is popular, and the promotion is made through the mass media. Now, look at the Impact of Pop culture in the context of India- the Country has a population of over 163 crores as on October 2022, the second largest in terms of the population right after China (India Population (2022) - Worldometer). It can be observed that there is a substantial growth in the acceptance of popular culture and the decision of the mass and how they make the decision has a great impact.

Using Social Wellbeing Scale :

A baseline assessment was conducted in October 2022 using the google survey platform on sixty-one participants who are Undergraduate students between the age of 17 to 20 from a well-reputed University in Bangalore, among whom the majority were female (66 percent). A customized version of 'The Social Wellbeing Scale' is used to assess the comfort level of the students in the community in which they live. 19 questions were used in the google survey format focusing on social aspects such as social Integration, Social Acceptance, Social Contribution, Social

Actualization, and Social Coherence (Lages et al.) to understand the social well-being of the students and thereby understand the need for implementing Theatre and music as tools to impact them towards a positive social change. Students voluntarily responded to the survey. Many of the students responded to the questions related to social Integration with a neutral stand (30 percent), but an equal number of students strongly believed that they are recognized, and they have a vital role to play in society.

Regarding the questions on Social Acceptance, some students still took the neutral step (25 percent), whereas about 27 percent of students had a negative outlook toward society. This was showing their dissatisfaction and their need for change. Questions regarding Social Contribution, comparatively only a few have taken the neutral step (20 percent), however, many students (30 percent) felt that they are important in society and their contribution could be used for the betterment of society. Concerning the questions on Social Actualization, still, 32 percent of the students were neutral, but 26 percent of the students felt that society is progressing and that positive social progress is very much possible. In the last section of questions on Social Coherence, 25 percent of the students felt that the world is a bit too complex for them to understand, whereas 16 percent took a neutral step and 15 percent believed it is not too complex for them.

This assessment was greatly helpful in understanding the need for a positive social change among the students and the possibility of using Applied theatre as a tool in the pop culture that quickly influences the students to help them

towards a positive social change and make effective use of Theatre and music in achieving this.

Applied Theater and its influence on Pop Culture :

Applied theater is generally used as an umbrella term for the wide variety of theatrical practices that are intended to create social change by imparting knowledge to the people on certain issues. In the post-pandemic scenario, it is observed that the students are no more interested to be confined within the walls for formal schooling, rather, they love interactions, activities, and media exposure than the traditional teaching style. In this context, the applied theater comes into the picture to address the needs of the students. The Applied theater converts a classroom into a more vibrant and active environment; therefore, students are eager to go on with the classes. Applied theater can be used to improve the communication skills of the students, take out the stage fear, build vocabulary and make them eloquent in conversation. Since fluency in the conversation is going to play a vital role in the interview process and career of the students, such applied theater activities can cater to these needs.

It is also to be noted that, the Applied theater activity need not be conducted only inside the classroom, but the students can be taken outside of the classroom to the open ground or lawn to perform this activity in the open air. One of the advantages of Applied Theater is that it doesn't require any physical infrastructure or complex prior preparation but can be conducted anywhere at the discretion of the facilitator. Prentki states that "Applied

Theatre reduces the distance between the practitioners and the participants (or the audience) to enable interactive discourse and make everyone an active theatre creator” (Prentki et al.). As it is conducted among a group of people instead of on a stage, people are allowed to come closer, mingle, and interact.

Thakur observes that “In India theatre emphasizes the themes such as agriculture, literacy campaign, social harmony, girl trafficking, child labor, gender discrimination, religious tolerance, women empowerment, prevention of HIV-AIDS, family planning, pulse polio, nutrition, environment pollution, etc. ... theatre plays an effective & crucial role in conflict resolution, cultural identification, community development, social control, social protest, spreading mass awareness in different social issues to the grass root people”(Basu Thakur). In this twenty-first century, after the pandemic, the applied theater is given importance for its social relevance and its potential possibilities to transform society for the best. A well-written edited book titled, ‘Critical Perspectives on Applied Theatre’ has captured some of the major social relevance of applied theater. This book is a critical response to the twenty-first century’s quest for reliance on Applied theater.

Theatre for development (TFD) :

One type of applied theatre that is very influential in bringing social change is Theatre for development. Online English Dictionary definitions.net defines the Theatre for development (TFD) as “a type of community-based or interactive theatre practice that aims to promote civic dialogue and engagement. Theatre for development can be a kind of participatory

theatre that encourages improvisation and allows audience members to take roles in the performance, or it can be fully scripted and staged, with the audience simply observing. Many productions are a blend of the two. The Theatre of the Oppressed, an influential collection of theatrical forms developed by Augusto Boal in the 1970s, aims to create dialogue and interaction between audience and performer as a means of promoting social and political change. Hundreds, if not thousands, of organizations and initiatives have used theatre as a development tool: for education or propaganda, as therapy, as a participatory tool, or as an exploratory tool in development”(What Does Theatre for Development Mean?).

TFD works on the permission that human society can be changed with external influence and at times changes are necessary. Therefore, TFD can bring that positive social change that society requires. Not only that this sort of Applied theatre can be intentionally customized to teach the language to make them fluent and proficient, but also the concepts and the need for change can be conveyed through this mode and it will be easier for the people who are spectators to relate to the message conveyed through the performance. It is rightly said that “it is impossible to consider the advent of TFD without viewing it as part of a wider movement that gathered momentum after 1968 for using theatrical practices for educational purposes” (Prentki et al.). Common problems and issues that need to be addressed can be used as topics for these applied theatre activities and the script can talk about the consequences or the disasters of such problems. The script even can include the alternative that is

going to help them. This alternative which is the positive way of doing things can be helpful for people who are not sure about how they plan to help society as well as for those who are looking to come up with some solutions towards a positive social change. Even a person who is neutral or indifferent could get some ideas and motivation to impact society constructively.

Some NGOs that are centered in Bangalore are known to use Theatre for Education to teach their students language skills and take the students to the streets to enact TFD there to teach the public who are not well educated. It is also seen that these types of Applied Theatre activities can break the limitations of the language and regional differences and limitations and convey the message across the spectrum. When discussing the TFD in the African context, Prentki suggests that “the two sources of African TFD are the university traveling theatre movement and the more conventional one, common to TFD elsewhere, of NGO-sponsored projects designed to address development issues. The former places its emphasis on theatre aesthetics while the latter grew out of the need to improve the efficacy of development communication.” (Prentki et al.)

It is interesting to note that in 1967 even an organization by the name PETA-Philippine Educational Theater Association has come up intending to use it as a pedagogical tool to train the Philippines and the same later gave birth to the National Theatre there. Prentki has conducted a case study where he has rightly noted that ‘applied theatre Knowledge’ is vital in the effective delivery of the Theatre to aim for social

change. He talks about the multiple dimensions of this knowledge, “There are several dimensions to this: Understanding: understanding of the nature, purposes, advantages, strengths, and limitations of applied theatre and its relationship to its contexts. Techniques: understanding of the structures and procedures of applied theatre, and the ability to design effective applied theatre programs or components. Skills: the ability to manage and teach effective applied theatre programs or components.” (Prentki et al.)

Theatre for Education :

An Applied Theatre organization named Rangbhumi in India made a study of the children on the application of Applied Theatre- its efficiency and effectiveness in the Indian context during the pandemic by employing the Applied Theatre models mainly for students in the formal academic setup known as Theatre of the Oppressed (TO) which “...was created/founded by a Brazilian theatre visionary Dr. Augusto Boal for community-based education which emphasizes theatre as an instrument to bring about social change” (Mehrotra et al.) and Playback Theatre which is “a community-building improvisational theatre in which a personal story told by a group or audience member is transformed into a theatre piece on the spot by other group members. Playback theatre combines artistic expression and social connection based on story-telling and empathic listening, thus bringing together modes of thought to promote healing” (Mehrotra et al.).

In the end, the students gave the feedback that the welcome song gave them a feeling of happiness and motivated them for the upcoming show. They all felt the

warmth of working together and learning the concepts conveyed through the theatre activity. Their initial impression of the theatre was all about watching movies or dramas, but they enjoyed taking up different roles, expressing themselves, and making their dialogues matching to the context. It was the best way of internalizing the key concepts of the theatre activities. The students were more willing and confident as the program progressed. It was also observed that “The participants were immersed in the entire process and received the learning so well that it never felt like this was our initial experience in this type of workshop. The group dynamic was well coordinated, their confidence level was high, and they were not disturbed by any obstacles” (Mehrotra et al.). Though this activity was intended mainly for students in the formal academic setup, the same activity can also be used to reach the common people and convey the intended message to the community.

Impact of applied theater in the context of India: In the pre-pandemic academic scenario, it was observed that most of the students were feeling shy to face the class in role-play activities such as applied theatre, but they were well-disciplined and good at sitting attentively in the classroom. In the post-pandemic, students do not love to be confined within the four walls of the classroom and they feel restless in such situations. However, if teaching is done through activities, they become very active and attentive. Moreover, they are eager to come forward and take part in the role play voluntarily. Even from the case study conducted by Rangbhumi, it can be observed that the applied theatre model in the classroom and among the community can positively

influence the students and motivate them for positive social change.

Role of music in Pop culture :

Considering undergraduate-level classroom teaching, most of the talk and leading is done by the teacher, though there can be interactions in the class. Usually, students’ attention span is only for about 10 to 15 minutes, and at the best, it could stretch another 10 minutes, thereafter, they lose focus and concentration. Therefore, the teacher must ensure that the students can be engaged in the class throughout the teaching time. One method is to use the Applied Theater as mentioned above and the next is to make effective use of music in the classroom which has the power to heal, soothe and bring about social change. Prontostates, “It’s natural for a student’s attention levels to vary according to motivation, mood, perceived relevance to material, and other factors. For teachers, developing a successful class period can depend upon how effectively it is structured to fit your student’s attention spans. A typical student’s attention span is about 10 to 15 minutes long, yet most classes can last for 30 minutes to an hour. For remote teaching or video conferencing, you need to consider the reality of partial attention and devise ways of ensuring your students are effectively engaged all through. When you leverage the interactive learning tools available at your disposal, you will see that there are tons of efficient ways to keep students engaged” (Student Attention Span and How to Capture and Maintain It · Pronto).

An effective application of music can be very beneficial to keep the students motivated in the classroom. It can create

interest in the learning process of the students and help with the language acquisition and conditioning of the students. Ramadan clearly stated, "Songs are a useful tool in language acquisition. Language teachers can use them to open or close their lessons, to introduce topics or themes, to add variety or change the pace, to present new vocabulary or recycle known language structures" (Ramadan). Songs can be selected based on the interest of the student and it is to be made sure that the songs are selected with the right message to be imparted to the listeners. There can be a team-wise discussion on the theme of the song that helps the participants to internalize the message and the facilitator can sum up the points and give some more insight.

Conclusion :

It can be observed that pop culture through various mass media has a greater influence on the population in general and the youth in particular. People absorb the ideas- both the beneficial and not-so-beneficial that are propagated through pop culture. It is important to make sure that the youth learn the right social behavior to contribute towards a healthy society. As it is noted, one best way to achieve this is through the applied theatre that is intentionally customized to teach the right social behavior and through songs that are intentionally selected and employed. Similarly, employing the song to teach a concept and convey a message is also a great way to achieve the result by keeping the students interested and focused. These will not only keep the audience interested and engaged but also influence them with the right social values that will make the youth all the more socially responsible which in turn create a healthy society.

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APPENDIX :

Social Well-Being Scales (Lages et al.) (Customized for undergraduate students)

Social Integration :

- You feel like you're an important part of your community.
- If you had something to say, you believe people in your community would listen to you.

- You feel close to other people in your community.
- You see your community as a source of comfort.
- You believe other people in society value you as a person.

Social Acceptance :

- You think that other people are unreliable.
- You feel that people are not trustworthy.
- You think that people live only for themselves.
- You believe that people are more and more dishonest these days.

Social Contribution :

- Your daily activities do not produce anything worthwhile for your community.
- You don't have the time or energy to give

anything to your community.

- You feel you have nothing important to contribute to society.

Social Actualization :

- You believe that society has stopped making progress.
- Society isn't improving for people like you.
- You don't think social institutions like law and government make your life better.
- For you, there's no such thing as social progress.

Social Coherence :

- The world is too complex for you.
- You cannot make sense of what's going on in the world.
- Most cultures are so strange that you cannot understand them.



सोशल मीडिया का सामाजिक-सांस्कृतिक प्रभाव

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सारांश

आज के भूमण्डलीकरण के इस समय में सूचनाओं का आदान-प्रदान तेज़ी से हो रहा है, इसीलिए आज पूरे विश्व को वैश्विक गाँव कहा जा रहा है। सोशल मीडिया ने दुनिया के लोगों को एक-दूसरे के नज़दीक तेज़ी से ला दिया है। सूचनाएँ मानव जीवन में निर्देशन और परामर्श का काम करती हैं तथा सामाजिक विकास के लिए लक्ष्य और कार्यक्रमों का सृजन भी करती हैं। एक सही सूचना मानव जीवन को बदलने और उसका विकास करने की क्षमता रखती है। सोशल मीडिया ने आज समाज में परिवर्तन ला दिया है, जिससे ज़्यादातर व्यक्तियों की भागीदारी सोशल मीडिया पर है तथा इसने समाज को बदलने में भी महत्वपूर्ण भूमिका निभाई है। आज हमारा समाज वास्तविक दुनिया को छोड़ कर वर्चुअल दुनिया में ज़्यादा समय व्यतीत करने लगा है, जिससे उसके व्यवहार, स्वभाव और सामाजिक जीवन में परिवर्तन आया है।

बीज शब्द

सोशल मीडिया का सामाजिक प्रभाव, हिंदी सोशल मीडिया

सामाजिक परिवर्तन एक अनिवार्य सामाजिक घटना है, लेकिन इसकी गति प्रत्येक समाज में समरूप नहीं होती। जहाँ कार्ल मार्क्स आर्थिक कारकों को, मैक्सवेबर धार्मिक कारकों को, सोरोकिन सांस्कृतिक कारकों को सामाजिक परिवर्तन के लिए उत्तरदायी मानते हैं, वहीं आधुनिक समाजशास्त्रियों के अनुसार मानवीय विवेक द्वारा चेतन और सुव्यवस्थित प्रयत्नों द्वारा सामाजिक परिवर्तन किया जा सकता है। सोशल मीडिया सामाजिक सक्रियता का एक सशक्त उपकरण बन कर उभरा है। पहले लोगों को दमनकारी शासन के खिलाफ आवाज़ उठाने में भय लगता था। उन्हें भय था कि कहीं वे अलगाव की स्थिति में न आ जाएँ। उनके पास कोई लोकतांत्रिक मंच भी नहीं था जो उनके विरोध के स्वर को संगठित कर सके। इस दशा में इनकी वितरणात्मक शक्ति सीमित तथा बिखरी

हुई थी। “सोशल मीडिया से लोगों को यह पता चला कि अन्य लोग भी हैं, जो विरोध के पक्षधर हैं। इससे विरोधी स्वर एक जगह लामबन्द हो पाया और लोग ज़्यादा मज़बूती के साथ सामूहिक कार्रवाई करने के लिए सामने आए।”¹

इसी को प्रसिद्ध समाज शास्त्री टालकॉन पार्सन्स (Talcon Parsons) ने सामूहिक शक्ति कहा है, “जहाँ ‘क’ और ‘ख’ दोनों साथ मिलकर शक्ति का प्रयोग करते हैं। इस स्थिति में ‘क’ और ‘ख’ की संयुक्त शक्ति काफ़ी बढ़ जाती है। वे दोनों इकट्ठा ‘ग’ पर शक्ति का अधिक प्रयोग कर पाते हैं।”²

समाजशास्त्री आपबर्न के मत में “प्रौद्योगिकी समाज के पर्यावरण में परिवर्तन द्वारा जिसके प्रति हमें अनुकूलित होना पड़ता है, यह परिवर्तन प्रायः भौतिक

पर्यावरण में पहले-पहल आता है। हम इन परिवर्तनों के साथ जो अनुकूलन करते हैं, उससे प्रथाओं तथा सामाजिक संस्थाओं में परिवर्तन हो जाता है।³

यह तथ्य सोशल मीडिया पर भी लागू होता है क्योंकि सोशल मीडिया ने सामाजिक संबंधों में अनेक परिवर्तन उत्पन्न कर सामाजिक जीवन को व्यापक रूप से प्रभावित किया है। अपनी इस यात्रा में सोशल मीडिया ने देशों की भौगोलिक, राजनैतिक व सांस्कृतिक सीमाओं को भी समेट दिया है। इसके कारण खान-पान, वेशभूषा, रहन-सहन तथा जीवन शैली पर प्रभाव पड़ा है। लोकतंत्र, मताधिकार, स्त्रा-शिक्षा का प्रसार, अंधविश्वासों के उन्मूलन जैसे गंभीर सामाजिक मुद्दों को प्रकाश में लाने में सोशल मीडिया की महत्वपूर्ण भूमिका रही है। वेल्बर्ट एम. मूर ने मीडिया को सामाजिक परिवर्तन के अभिकरण के रूप में देखा, जो सोशल मीडिया पर भी लागू होता है। वे लिखते हैं कि “समाज में मीडिया जो परिवर्तन ला रहा है। वह हमारे परिवार, सामाजिक सम्बन्धों और राष्ट्र के प्रति सोच का प्रतिनिधित्व कर रहा है।”⁴

सोशल मीडिया के अलग-अलग रूपों का प्रभाव समाज के अलग-अलग वर्गों पर एक-सा नहीं पड़ता। आज सोशल मीडिया का प्रभाव इतना व्यापक और ज़बरदस्त ढंग से दिखाई देता है कि उसकी उपेक्षा करना लगभग नामुमकिन है। वर्तमान समाज की संरचना और परिकल्पना आज सोशल मीडिया के आईने में दिखाई देती है। उदाहरण स्वरूप फेसबुक को लेते हैं। यह एक ऐसा माध्यम है जो अपनी बात को लिखने, बोलने और वीडियो पोस्ट करने की शक्ति के कारण विश्व में करोड़ों लोगों को प्रभावित करता है। वहीं इंटरनेट के माध्यम से चलने वाले अन्य सोशल मीडिया प्लेटफॉर्म व्हाट्सएप, ट्वीटर, इंस्टाग्राम, यूट्यूब जैसे सोशल साइट्स भी करोड़ों लोगों से जुड़ने का मंच बने हैं। आज व्यक्ति के हर पल की जानकारी इन सोशल साइट्स पर उपलब्ध है। अब हालात ये हो गए हैं कि यह सोशल मीडिया ही हमारी दिनचर्या को नियंत्रित करने लगा है। सुबह

आँख खुलने से देर रात्रि तक की दिनचर्या में सोशल मीडिया की घुसपैठ इस तरह से हो गई है कि हमारी दिनचर्या की नियंत्रण की शक्ति का रिमोट इसके पास चला गया है। आज इंटरनेट व तकनीक आधारित बहुत से एप्लीकेशंस हैं जो आपके सोने, जागने, टहलने, खाना खाने, कैलोरी कितना बना और कितना उपयोग हुई के साथ ही साथ रक्तचाप और ईसीजी भी करते रहते हैं।

हमारे कई धार्मिक एवं सांस्कृतिक स्थानों पर समय-समय पर प्राकृतिक आपदाएँ, जैसे- बाढ़, भूकंप, सुनामी इत्यादि आते रहते हैं। ऐसे अवसरों में भी इंटरनेट व सोशल मीडिया बहुत उपयोगी उपकरण के रूप सिद्ध हुआ है। जब प्राकृतिक आपदाएँ आती हैं तो उस क्षेत्र के मोबाइल नेटवर्क पर अत्यधिक भीड़ होने के कारण वे कार्य करना बंद कर देते हैं। ऐसे में इंटरनेट की उपलब्धता त्वरित संचार हेतु कारगर सिद्ध हुई है।

सोशल मीडिया के प्रयोग से लोगों के सामाजिक व्यवहार में भी परिवर्तन आया है। प्रेम, दोस्ती, परिवार संबंध, घनिष्ठता, भाषा और अभिव्यक्ति या किसी वस्तु को पसन्द या नापसंद करना आदि के विषय में हमारे पूरे दृष्टिकोण में सोशल मीडिया के आने के बाद बदलाव आया है। आज एक क्लिक से हम चित्र, वीडियो, संगीत, दस्तावेज़, फोटो और तमाम तरह की सूचनाओं का आदान-प्रदान एक-दूसरे से करने लगे हैं, जिसने हमारी भौतिक दूरियों को तो कम कर दिया है, लेकिन हमारे समाज पर बहुत गहरा प्रभाव भी पड़ा है। पहले हम लोगों के साथ आमने-सामने बात करते थे, आज हम ऑनलाइन बात करने में ज़्यादा सहजता महसूस करते हैं। बच्चों से लेकर नवयुवक और वृद्ध तक आज फेसबुक, यूट्यूब, इंस्टाग्राम, व्हाट्सएप, ट्वीटर आदि सोशल नेटवर्किंग साइट्स का प्रयोग करते हैं। समाज का एक बहुत बड़ा वर्ग धीरे-धीरे सोशल मीडिया को आज के जीवन के अंग के रूप में स्वीकार करने लगे, इस विषय पर समाजशास्त्री हैगेल ने कहा है

कि- “समाज की संरचना व्यक्तियों के बीच संबंधों का ताना-बाना है और ये संबंध आपस में संवाद और संप्रेषण के द्वारा ही बनते और बिगड़ते हैं।”⁵

ज्योतिष जोशी अपनी पुस्तक ‘साहित्यिक पत्रकारिता’ में लिखते हैं कि “इस युग का पूरा सामाजिक जीवन बदलाव और नैतिकता की नई निर्मितियों का साक्षी है, क्योंकि सूचना क्रांति ने भारतीय सामाजिक संरचना को पूरी तरह से विखण्डित कर दिया है।”⁶

विदित है कि सदियों से धीरे-धीरे बदल रही सामाजिक व्यवस्था को सोशल मीडिया ने बहुत तेज़ी से बदल दिया है। सामाजिक बदलाव पर सोशल मीडिया का सर्वाधिक प्रभाव पड़ रहा है। सोशल मीडिया आज समाज का आईना बन चुका है। इस विषय पर डॉ. प्रमोद कुमार तिवारी ने अपने शोध पत्र में ब्रायन सोलिस द्वारा बताई गई परिभाषा में व्यक्त किया है कि - “सोशल मीडिया टेक्नोलॉजी से अधिक सोशियोलॉजी और साइकोलॉजी से जुड़ा है। आज सोशल मीडिया समाज से जुड़ा हुआ ज़रूर है, परन्तु इसका समाज पर नकारात्मक भी प्रभाव पड़ रहा है, क्योंकि हम इसके प्रयोग से समाज से दूर होते जा रहे हैं। बस हम, अपने में ही व्यस्त हैं। सोशल मीडिया प्रयोग करने के कारण हम अपने आस-पड़ोस में रहने वाले लोगों के सुख-दुःख में शामिल नहीं होते हैं परन्तु हमें इसका कोई भी अफ़सोस नहीं रहता है। समस्या यह है कि व्यस्तता से भरे हुए जीवन में और इन सोशल साइट्स से घिरे होने के पश्चात् भी हमें अकेलेपन का एहसास होता है।”⁷

सोशल मीडिया के माध्यम से ही निर्भया को न्याय दिलाने के लिए बड़ी संख्या में युवा सड़कों पर आ गये, जिससे सरकार दबाव में आकर एक नया एवं प्रभावशाली कानून बनाने पर मजबूर हो गई।

कोरोना के समय सोशल मीडिया ने सामाजिकता का बहुत बड़ा उदाहरण प्रस्तुत किया। समय-समय

पर किसी को खून, प्लाज़्मा देने में भी सोशल मीडिया बहुत काम आया, लेकिन कई बार हमारी समस्याओं के समय फेसबुक या अन्य सोशल साइट्स से जुड़ा हुआ दोस्त काम नहीं आता है। उस समय हमें महसूस होता है कि हम अकेले हैं। कई बार जब वर्चुअल रियलिटी हमारे किसी काम नहीं आती तो हमारे काम हमारा वास्तविक यथार्थ आता है।

आज सोशल मीडिया का प्रयोग हम ज्यादातर करते हैं। हम आस-पास बैठे व्यक्तियों से बात नहीं करते हैं या नहीं करना चाहते, लेकिन हम सोशल मीडिया के ज़रिए किसी दूर के दोस्त से ऑनलाइन बात करते हैं। धीरे-धीरे कुछ लोग अपने घर में भी ऐसा करने लगे हैं। अपने घर परिवार में कम और सोशल मीडिया को अधिक समय देते हैं जिस कारणवश हमारे आपसी संबंध प्रभावित हो रहे हैं। ‘द सोशल डीलैमा’ का एक प्रसंग है कि “इस डॉक्यूमेंट्री में एक परिवार में चार लोग हैं और उनका खाना खाते समय अपने मोबाइल फ़ोन एक बंद डिब्बे में रखने का नियम पहले ही दिन भंग हो जाता है।”⁸

इस डिजिटल युग में सोशल मीडिया पर अधिक से अधिक व्यस्त रहना सामाजिकता को कम कर रहा है। सोशल मीडिया ने दायरा तो अवश्य बढ़ा दिया है, परन्तु सामाजिकता पर प्रभाव पड़ा है। “मनुष्य एक सामाजिक प्राणी है और इसीलिए महफ़िलें सजाना उसकी फ़ितरत का एक भाग था। युग बदला, नज़ारे बदले और महफ़िलों के अड्डे भी बदलने लगे हैं। चौपाल में जुटने वाला एक हुजूम चैट रूमों से जुड़ने लगा है।”⁹

इक्कीसवीं शताब्दी के इन दिनों में जब हम सोशल मीडिया का वर्तमान दृष्टिपात करते हैं तो पाते हैं कि सोशल मीडिया के ये साधन व्यक्ति के लिए केवल मनोरंजन के साधन ही नहीं बल्कि एक तरह का नशा भी है जो उसे रोमानी फैंटसी के क्षणों में ले जाता है जिसमें वह अपने ड्राइंग रूम में बैठकर डूबा रहता है। इस सम्बन्ध में हेबर मॉस कहते हैं कि हम अपनी रोज़मर्रा की दुनिया को संचार

क्रिया द्वारा ही बनाते हैं- “वे कहते हैं कि संचार क्रिया को बदल दीजिए तो समाज बदल जाएगा।”¹⁰

वर्तमान परिप्रेक्ष्य में जब सोशल मीडिया के तमाम बिन्दु समाज के परिवर्तित हुए सरोकारों से जुड़ गए हैं तो समय आ गया है कि उन बिन्दुओं पर भी ध्यान दिया जाए, जिसके द्वारा इन माध्यमों का सामाजिक दायित्व कहीं संचार के लोकतंत्रीकरण में एक वर्ग विशेष के लिए ही महफूज़ न हो जाए।

भूमण्डलीकरण तथा बाज़ारीकरण में मीडिया के अर्थ बदल गए हैं। आज मीडिया के इस बदलाव में उपभोक्तावादी संस्कृति तथा बाज़ार प्रमुख तत्व हैं, जिनके सहारे प्रसारण तथा संचार माध्यम अपनी साख का एक स्रोत देख सकते हैं। इस तरह के बदल रहे सामाजिक परिदृश्य से आने वाले दिनों में अनेक सामाजिक परिवर्तनों की उम्मीद की जा सकती है।

सोशल मीडिया तथा सामाजिक जीवन के बीच गहरा सम्बन्ध बनता जा रहा है। गिडंस के अनुसार “आधुनिक समाज में जनसंचार के साधन मूलभूत भूमिका निभाते हैं, समाचार पत्र, पत्रिकाएँ, टेलीविज़न, रेडियो, सिनेमा, इंटरनेट (सोशल साइट्स) इत्यादि जो बृहद् जन तक पहुँचने में सक्षम हैं, उनका हमारे जीवन पर गहरा प्रभाव पड़ता है।”¹¹

सोशल मीडिया की भूमिका सामाजिक-सांस्कृतिक परिवर्तन में कई परिप्रेक्ष्यों में दृष्टिगत होती जा रही है। आज सोशल मीडिया समाजीकरण का माध्यम बनता जा रहा है। इसमें प्रचारित-प्रसारित होने वाली पोस्टों ने न केवल व्यक्ति की सोच में परिवर्तन किया है बल्कि उसकी जीवनशैली को भी प्रभावित कर रही हैं। ये पोस्ट एक ओर सामाजिक जागरूकता लाकर शिक्षा, स्वस्थ समाज की अवधारणा समाज में उत्पन्न कर रहे हैं, वहीं पर इन्हीं पोस्टों में प्रचारित विवाहेतर

सम्बन्धी कार्यक्रम, षड्यंत्रकारी पोस्ट, कानून का उल्लंघन व हिंसा के पोस्ट जो परम्परागत मूल्यों और मान्यताओं को अनैतिकता और अपरिहार्य रूप में प्रस्तुत कर रहे हैं। इंटरनेट आधारित सोशल मीडिया व्यक्ति की जीवनशैली और व्यक्तित्व को बदल रहा है। यह एक ऐसे समाज की रचना कर रहा है जहाँ ज़्यादातर चीज़ें बाज़ार की तरह खुली हैं।

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THE ROLE OF NEW MEDIA IN TIMES OF CRISIS : WITH SPECIAL CONTEXT TO COVID-19 PANDEMIC

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Abstract

The Covid-19 pandemic has hit the world so hard that there was a great loss of everything across the globe. The destruction caused during these two years has left people in depression, stress and even has made the economy of the nations to decline. In these hard times, people still got something to get engaged, have an access on the recent information and to at least have some sort of mental and emotional support and this was all possible just because of- NEW MEDIA. This paper discusses the crisis situation of Covid -19 that how was the things taking place at these hard times. New media is often treated as the best tool for the society either to establish connections or to step towards progress and digital development, the author has also considered this point and has highlighted the pros and cons of social media at the time of crisis. The role of media, the support that it has provided to the community, use of it to fight against the crisis and the way it has saved the businesses and education from getting completely shut down; has all been discussed in this paper. This paper throws light on all these aspects by taking the available literature into consideration.

Keywords

Crisis, new media, web portals, social media, Covid-19 pandemic, info-demic, online communication, business, education, mental health, emotional support

Introduction :

Everybody wishes to spend a happy and healthy life but the things take up an ugly face whenever the world gets hit by the pandemic or any other crisis. The same thing has happened at the time of Covid-19 pandemic, where it led to huge destruction all across the world. The lives of people turned upside down as many of

the business got shut, educational institutions got closed, people lost their jobs and lives on a large scale which is actually so disheartening. At these hard times of crisis, where there was emotional and mental ill health was going on, new media played its role of providing the information and worked as a mental and

emotional support system as well. It has helped people a lot to not feel alone and disowned from the society even if they got hit by the worst phase of their lives. New media helped people in adopting a new way of living the lives; not being away or discriminated from the whole world in spite of getting locked inside their homes. The digital world assured to stay connected and aware at these difficult times where it was always advised to do not step out of the houses unless and until it is very necessary.

The concept of Crisis - A Global concern :

Crisis can be defined in many a way, in the simple words it is a situation that leads to mass destruction emotionally, economically and in terms of humanity as well. It raises a major concern to take the immediate action in order to control it and the devastation caused by its occurrence.” It is defined as a serious incident that threatens the safety of people, the environment and products or distort the image of the organization, according to which is observed hostile attitude of the media” Èavaliæ, Admir. (2015). Crisis communication and the Internet. “Crisis can also be defined as a situation which is characterized by surprise, a serious threat to important values of the organization and a short time to make a decision.” Èavaliæ, Admir. (2015). Crisis communication and the Internet.

There is a long list of the humanitarian crisis from the past decades till recent times; the Syrian Crisis in 2011, Conflict in Yemen in 2015, Democratic Republic of Congo 2017-20, Tigray, Ethiopia in November, 2020, The Afghanistan Conflict in 1978, crisis of Sudan in 2019, South Sudan at times of December 2020,

Crisis of Somalia (Giovetti, 2021). These were the 8 most devastating crises in the human history. In the global history there are many instances when people have suffered with the death causing pandemics and many other crises as well. If talking about the pandemics then again there is a list for the death causing situation all across the globe. Having a look at the history, then the first ever pandemic has happened in “430 B.C.: Athens that happened during Peloponnesian war, in 165 A.D., Antonine Plague took place, followed by Cyprian Plague in 260 A.D., Justinian Plague in 541 A.D., Leprosy grew into a pandemic in 11th century, the Black Death in 1350, the Columbian Exchange in 1492, the great Plague of London in 1665, First Cholera Pandemic in 1817, the Third Plague Pandemic in 1855, Fiji measles Pandemic in 1875, Russian flu in 1889, Spanish flu in 1918, Asian flu in 1957, HIV/AIDS in 1981, SARS in 2003 and the recent pandemic going on, Covid-19 since the year 2019”(Editors, 2019). So, the history shows that there were many a times when the world has encountered the death causing pandemics and which has led to a huge destruction. There are few of the pandemics which are treated as the most threatening one in the human history.” The Centre for Disease Control and Prevention defines an epidemic as being when there is an increase- often suddenly- in the number of cases of an infectious disease above what is normally expected in a localized population”(the worst global pandemics, n.d.). This is how a pandemic takes up, there are few of the pandemics which are said to be the worst global pandemics, are mentioned in the table below:

Pandemic	Year
Smallpox Pandemic	1877-1977
Black Death Plague	1347-1351
Spanish Flu Pandemic	1918-1919
HIV/AIDS Pandemic	1981-present
Plague of Justinian	541-542
Third Plague Pandemic	1855-1960
Hong Kong Flu	1968-1970

According to the article published under the category of Finance and Development article, the author has presented a global view of macroeconomics consequences of pandemic. The table mentioned below focuses on the 15 large pandemic events that had the data of at least 100,000 deaths (Òscar Jordà, 2020). The list is as follows:

Historical perspective			
Throughout recorded history, there have been at least 15 large pandemic events with at least 100,000 deaths.			
Event	Start	End	Deaths
Black Death	1331	1353	75,000,000
Italian Plague	1623	1632	280,000
Great Plague of Seville	1647	1652	2,000,000
Great Plague of London	1665	1666	100,000
Great Plague of Marseille	1720	1722	100,000
First Cholera Pandemic	1816	1826	100,000
Second Cholera Pandemic	1829	1851	100,000
Russia Cholera Pandemic	1852	1860	1,000,000
Global Flu Pandemic	1889	1890	1,000,000
Sixth Cholera Pandemic	1899	1923	800,000
Encephalitis Lethargica Pandemic	1915	1926	1,500,000
Spanish Flu	1918	1920	100,000,000
Asian Flu	1957	1958	2,000,000
Hong Kong Flu	1968	1969	1,000,000
H1N1 Pandemic	2009	2010	203,000

Sources: Alfani and Murphy (2017); Taleb and Cirillo (2020); and https://en.wikipedia.org/wiki/List_of_epidemics and references therein.

New media in our lives :

There was a time when the mode of mass communication used to be street plays, puppet shows, radio programs, television, newspapers, books and magazines. All these falls under the category of traditional media. On a broader note, for the advertisement purpose, leaflets, fliers and billboards were also used as the hoardings catch the attention of people whenever they travel or simply go for outings. Traditional media had its own importance and aura which used to be very fascinating and interesting for the masses till the new media has not stepped into this world. With the emergence of new media and the privatization, whole scenario has been changed that has led to convergence of media, fast flow of information and has provided with infinite options of entertainment and communication.

New media has actually given birth to a more developed and newer world where the things have got digitalized and advanced. The social media, web portals, websites of newspapers, television and radio, augmented and virtual reality, mobile applications has totally changed the perception towards the advantages of media. It has provided us with lots of benefits as now the things have become easier and quicker. Because of the pros of new media, it is getting more popular among the users irrespective of any dimensions.

Media in times of crisis :

The crisis times are the hardest times, when lots of disturbances and destruction get caused. As discussed above, there is a history of the crisis and the pandemics which has made the world to suffer a lot.

In the previous times, when new media was not there, it was a tough time to spread the awareness among people and to normalize the panic situation created among people. The situation of people remains quite similar at the time of crisis or whenever disaster takes place, there is panic, unstable mental health, sorrow, loneliness, etc. which actually needs help from stopping the situation to take up the worst scenario.

In this 21st century with the advancement in science technology, the crisis communication has got much easier and is happening on a faster pace, as compared to the past times. At the times of flu pandemic in 1918, according to CDC it is an estimate that it has affected more than third of the population of world, at that time these new media technological tools were not available. In an article titled “The role of social media during a pandemic”, it is mentioned about the crisis communication in past times. “A public health report on Minneapolis’s response to the 1918 flu shows that the critical information regarding the virus was primarily shared via postal workers, boy scouts, and teachers.”(Kushner, 2020) . This shows how difficult the lives are without the existence and use of social media. New media has proved itself to be the most powerful tool of communication and to ensure the fast flow of information.

Literature Review :

Crisis situation needs an immediate action to control the further dangerous consequences. As the world is so unpredictable so the crisis management must be an important aspect for every organization or the nation. The conference paper Crisis Communication and the Internet throws light on this situation and

how the internet behaves as the crucial tool for crisis communication (Ēavaliā, 2015). In today’s world people are facing many crisis situations which can be social, political or economic, the main thing is to manage the situation, and here comes the role of crisis management. “Crisis situation shares six characteristics which are rare, significant, high impact, ambiguous, urgent and involve high stakes” (Zamoum & Gorpe, 2018). The world has faced many crises till date and the most recent one is Covid-19 Pandemic. In today’s era the internet has helped a lot to combat the situation in many a way (Howard, 2004). The most occurring problem during a crisis is mental health where new media plays a major role in assuring the guidance and support to make it stable (J, Wang, Su, & Ziapour, 2021). New media has played a crucial role in these tough times of to maintain the connection and communication (Stephens, 2019). Despite of many of the advantages the new media was responsible for creating the false news as well which is explained in news article titled Coronavirus and the media: In times of crisis, a democracy needs a free press more than ever (Dhume, 2020).

Covid-19 pandemic has brought a new change in the lives of health professionals as the health care has taken place through online mode rather than being available through physical modes (Anwar, Malik, Raees , & Anjum Anwar, 2020). In a blog entitled, “despite concerns, Covid-19 shows how social media has become an essential tool in the democratization of the knowledge”, it is explained about how the social media has played an important role in providing the information about covid-19 and to have

the public discussions as well (Das & Ahmed, 2020). At the time of pandemic, social media is responsible for disseminating the fake news as well so it is must to know about how it must be monitored and handled, it is well explained in the article “What is the Role of social media during the COVID-19 Crisis?”(Valck, 2021). Media is one of the major sources of info-demic which often leads to misleading information so there is a need to bridge the gap between the media and the society (David & Sommerlad, 2020).

Methodology :

This work is done by taking the available literature in to consideration related to role of new media in the times of crisis. This includes articles, research papers, journals, books, news articles, etc. based on the crisis and role of new media at such times referring these through the newspaper’s websites, research gate, springer.com, google scholar, etc. The work is performed by collecting the data and literature available using the keywords like Crisis, new media, web portals, social media, Covid-19 pandemic, info-demic, online communication, business, education, mental health, emotional support, mental health, use of new media, etc.

Discussions :

In these tough times of COVID-19 Pandemic, the new media has made the lives easier as compared to the past times when the modes of communication were really rare and not much effective. The digital world often helps in managing a crisis as it is the biggest platform that maintains a connection among the people of the society. At this crisis situation as

well, new media has proved itself to be the most effective tool in crisis management in many ways.

- Fight against the situation of info-demic :

Info-demic is the word that has originated after combining the two words- information and epidemic. This has happened because of new media where there is information everywhere in abundance. Not only this the spread of information has led to the spread of misinformation as well the new media, especially the social media is responsible behind this scenario as there is no control on the users and the content that they share. But on the other hand, it is the solution as well for this problem, as many of the trustworthy websites, healthcare professionals and other organizations has taken a step further to make people aware of the rumors and misinformation.

- Media as public health communication tool :

Covid-19 pandemic needed a lot to be done for being prepared to fight against it. The major concern was to spread the awareness among people so that they can take up the preventive measures. Quarantine necessity, wearing face masks, maintaining a distance of at least six feet, wearing masks properly, using hand sanitizer, washing hands again and again, avoid travelling as far as possible, not to step out of the houses and all other measures were needed to reach to masses, this thing got possible because of new media. The other thing which made a trend was

approach to celebrities and other influencers to do so. Many mobile applications were also formed related to health concerns to help out the people and even the connection was established between the patients and doctor through online mode or the consultancies.

The other benefit is the access to the information. New media is not being used just for the entertainment purpose but it also got used to access the information regarding the death and recovery rates, emergency facilities, availability of beds and other support system, how to self-monitor, which precautions to be taken, when to visit a doctor, etc. It also provided the information regarding the people who needed financial or emotional support which was of great help to others for their survival.

- To combat mental health and provide the emotional support :

Being alone and getting surrounded by the negative news makes a person demotivated and often leads to situation of anxiety and depression. New media has played a major role in combating this situation which worked as support system for the people. Quarantine and the lock down period were something that made people to get frustrated and unentertained. This also led to increased cases of divorce and domestic violence, panic attacks, increased stress, job losses, business shut downs, economical decline, etc. At this time, many new trends came up to make people engaged and enjoy this period of staying at home. The

content was produced in forms of images or videos that how people are enjoying their time in the lockdown period, either by cooking or by doing something creative. It also helped people to grow their business by working from home. Many of the masses who shared their experience of recovery and how they fought against it created a positive impact and provided a mental and emotional support.

- Online mode of growing and promoting business :

With advancement in science and technology, a lot of development has taken place and that too on a large scale. One of the greatest developments is going digital and adopting digital technology in getting the things done. With this, the new marketing strategies have got evolved which has occupied its space on online platform. Either it is for promotional purpose or to get the feedback of consumer, each and everywhere the use of web can be seen for running a business. It helps in promoting a business at a faster pace, to connect and communicate with the consumers and also provides the instant feedback that helps in knowing the demands.

- New measures of education :

Education system is the one that keeps on changing and trying to make it better with the use of most effective strategies and tools. Here also, new media plays an important role. Few years back the concept of smart classes has come up that involved the classroom teachings to happen with

the help of presentations and other smart methods. But at this time, when there was a complete shutdown of educational institutes, the teaching and learning method took place through complete online mode. Many applications were mad in use to conduct the meetings and classrooms or for any other discussion. Study material and tuition facilities were also provided online. This has helped students to learn in an interesting and different manner from the usual one.

Conclusion :

New media is one of the most important tools in this new, modern and technological world. Its use is not limited to entertainment or just for the communication purpose rather its advantages are beyond the limits. In the worst times of crisis, it is the one on which most of the population relies upon for one or the other reasons. With all the advantages, sometimes it causes problems as well and for that there is a need of control. A system must be made that can keep a check on the content which is being spread across the new media platforms. Crisis situation of COVID-19 pandemic has left the world in a saddening situation where people still feel disheartened for their losses but the new media behaved as a backbone in these hard times in order to provide support and help. This study provides an overview of the crisis situation

and role of new media to fight against it and all the positive deeds that took place because of it.

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कोविड-19 भारत की राजनीति एवं आर्थिक क्षेत्र में अवसर एवं चुनौतियाँ

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सारांश

कोविड-19 इक्कीसवीं सदी की एक वैश्विक महामारी है। कोविड-19 बीमारी जो सीवियर एक्ज्यूट रिस्पायरेटरी सिण्ड्रोम के कारण होती है। इस वैश्विक महामारी ने विश्व के अधिकतर देशों को अपनी चपेट में ले लिया है। कोविड-19 एक अदृश्य शत्रु के रूप में आज पूरे विश्व में विद्यमान है। इस महामारी के प्रकोप ने विश्व के सभी क्षेत्रों सामाजिक, आर्थिक एवं राजनीतिक क्षेत्रों को प्रभावित किया है। कोविड-19 ने भारत के राजनीतिक एवं आर्थिक क्षेत्रों को काफी बुरी तरह प्रभावित किया है जिससे आज भारत के समक्ष एक विकट चुनौती है। भारत ने भी 'आत्मनिर्भर भारत' 'वोकल फॉर लोकल' जैसे संकल्पों के माध्यम से इस चुनौती को अवसर में बदलने का प्रयास किया है।

संकेत शब्द

कोविड-19, भारत की राजनीति, महामारी समस्या, आर्थिक क्षेत्र, अवसर, चुनौती, आत्मनिर्भर भारत।

प्रस्तावना :

कोविड-19 जैसी महामारी ने आज पूरे विश्व को अपने चपेट में ले लिया है। इस बीमारी का नामकरण 'कोविड-19' विश्व स्वास्थ्य संगठन द्वारा किया गया। कोविड-19 का प्रथम केस चीन के वुहान शहर अक्टूबर-नवम्बर 2019 में देखने को मिला चूकि कोविड-19 एक संक्रामक बीमारी थी अतः धीरे-धीरे एशिया, अफ्रीका, यूरोप, आस्ट्रेलिया विश्व के सभी भागों में इसका प्रकोप बढ़ता गया। इस वैश्विक संकट ने न केवल राजनीतिक संस्थाओ एवं ढाँचो को प्रभावित किया है बल्कि पूरी वैश्विक अर्थव्यवस्था को प्रभावित किया है। काविड-19 के चलते पूरे वैश्विक बाजार में अनिश्चितता एवं अस्थिरता बनी

हुई है जिससे बहुत सी उभरती हुई अर्थव्यवस्थाओं के विकास में निवेशक बाजार में निवेश को एक खतरे के रूप में भी देखेंगे।¹

भारत के संदर्भ में कोविड-19 ने भारत के सामाजिक, आर्थिक, राजनीतिक, स्वास्थ्य सेवाओं आदि सभी क्षेत्रों को प्रभावित किया है। इस महामारी ने देश की राजनीतिक व्यवस्था एवं आर्थिक-ढाँचे के समक्ष एक चुनौती पेश की है। 'आत्मनिर्भर भारत' जैसी आशावादी नीतियों के माध्यम से भारत ने इन चुनौतियों को अवसर के रूप में स्वीकार करने का प्रयास किया है जो देश की प्रगति में एक सकारात्मक कदम है।

अध्ययन के उद्देश्य :

- राजनीतिक संस्थाओं एवं प्रशासनिक क्रियाओं के मध्य सामंजस्य एवं समन्वय ।
- भारत के राजनीतिक एवं आर्थिक-ढाँचों को अधिक सक्रिय एवं सुदृश्य करना।
- देश में जनसंख्या के अनुपात में स्वास्थ्य सुविधाओं को बेहतर करना ।
- सरकार एवं प्रशासन के साथ-साथ आम नागरिकों के व्यवहार में परिवर्तन एवं उत्तरदायित्व को बढ़ाना।
- <https://www.imf.org>, international monetary fund, global financial stability report, june 2020

मुख्य भाग :

कोविड-19 का भारत की राजनीति में प्रभाव : भारत विश्व की सबसे बड़ी लोकतांत्रिक व्यवस्था है अतः इस व्यवस्था में स्वतंत्रता, निष्पक्षता एवं पारदर्शिता जैसे तत्व प्रमुख हैं । कोविड-19 ने भारत की राजनीतिक प्रक्रिया एवं नीतियों के संचालन को प्रभावित किया है। इस महामारी के प्रकोप ने भारतीय राजनीति में एक चुनौती पेश की है ।

भारत की राजनीति में कोविड-19 के प्रभाव का अध्ययन निम्न दो स्तरों पर कर सकते हैं -

1. राजनीतिक संस्थाओं एवं ढाँचों की संकट पूर्व तैयारी।
2. संकटपूर्ण परिस्थिति उत्पन्न होने पर भारतीय राजनीति की सक्रियता, नीतियों का क्रियान्वयन एवं भागीदारी।

1. राजनीतिक संस्थाओं एवं ढाँचों की संकट पूर्व तैयारी :

भारतीय राजनीति में कोविड-19 प्रभाव को समग्र रूप से देखा जा सकता है। अचानक ऐसी परिस्थिति उत्पन्न होने से भारतीय राजनीति की पूर्व तैयारी व नीतियों के निर्माण का अधूरापन देख सकते

हैं। भारत सरकार द्वारा अपनी जी. डी. पी. का केवल 1.28% ही स्वास्थ्य सुविधाओं में खर्च किया जाता है जो अन्य यूरोपीय देशों की तुलना से बहुत कम है। विश्व स्वास्थ्य संगठन 2016 की रिपोर्ट के अनुसार भारत सरकार द्वारा स्वास्थ्य सेवाओं में खर्च के मामले में 188 देशों में से 170 वें स्थान पर है।²

भारतीय राजनीति की प्रक्रिया प्रणाली में विभिन्न विभागों जैसे स्वास्थ्य एवं परिवार कल्याण मंत्रालय की भूमिका को और प्रभाव पूर्ण बनाने की आवश्यकता है। आई. सी. एम. आर. भारतीय आयुर्विज्ञान अनुसंधान परिषद में शोध एवं विकास के कार्यों में और बढ़ावा एवं निवेश को बढ़ाना चाहिए। परिणामस्वरूप वर्तमान चुनौतियों के साथ-साथ भविष्य में उत्पन्न होने वाले संकटों से निपटने के लिए मूलभूत संरचनाओं को मजबूत किया जा सकेगा। भारत में लगभग 12.4% जनसंख्या गरीबी रेखा के नीचे जीवन यापन कर रही है।³

भारतीय नागरिकों को अच्छी स्वास्थ्य सुविधायें देने के विशेष कदम उठाये जाने चाहिए जैसे कि भारत में कुपोषण एवं भुखमरी की समस्या अभी भी एक बड़े स्तर पर बनी हुई है। इस सम्बन्ध में संयुक्त राष्ट्र संघ के सतत् पोषणीय विकास के लक्ष्य

1. गरीबी उन्मूलन, लक्ष्य
2. भुखमरी का अन्त, लक्ष्य
3. अच्छे स्वास्थ्य जैसे उद्देश्यों की प्राप्ति की समय सीमा 2030 तक निर्धारित की गई है।

उपर्युक्त तीनों लक्ष्यों की प्राप्ति की दिशा में भारत सरकार को बेहतर एवं ठोस कदम उठाये जाने की आवश्यकता है। वस्तुतः इस संदर्भ में भारत सरकार ने कई सराहनीय कदम उठाये हैं। जैसे पोषण अभियान।⁴

2. <https://www.financial express ,samrat Sharma india spending more on health care now,but yet not as much>

as others, here show much us, china spend, 8 April 2020

3. [http://en.m.wikipedia.org/poverty in india](http://en.m.wikipedia.org/poverty_in_india)
4. <https://niti.gov.in,Poshan Abhiyan>

प्रधानमंत्री सुरक्षित मातृत्व आश्वासन, 'आयुष्मान योजना' इन योजनाओं के माध्यम से लोगों को बेहतर सुविधायें प्रदान करने की कोशिश की जा रही है। इस प्रकार इन विभिन्न नीतियों को सफल बनाने में प्रशासनिक एवं राजनीतिक इच्छाशक्ति की भूमिका प्रमुख है। इन नीतियों के क्रियान्वयन में प्राप्त परिणामों के आधार पर पुनर्विलोकन किया जाना चाहिए जिससे प्रशासन में पारदर्शिता स्थापित की जा सके एवं योजनाओं को भ्रष्टाचार मुक्त तरीके से सफलतापूर्वक लागू किया जा सके।

जिम्मेदार एवं उत्तरदायी पदों पर आसीन प्रशासनिक अधिकारियों व क्षेत्रीय नेताओं में उस इच्छाशक्ति का होना बहुत जरूरी है जिन उद्देश्यों की प्राप्ति हेतु इन योजनाओं को लाया गया है। भारतीय राजनीति में इच्छाशक्ति के अभाव को भी देख सकते हैं। जिस प्रकार से चुनावों के दौरान स्थानीय स्तर से लेकर राष्ट्रीय स्तर तक के जनप्रतिनिधियों में जो उत्साह एवं ऊर्जा रहती है। चुनाव उपरान्त जब कार्य करने का समय आता है तब उनमें उत्साह एवं कार्य के प्रति लगन एवं जोश का अभाव दिखता है। कोविड-19 ने जिस प्रकार से स्थानीय स्तर से लेकर राष्ट्रीय स्तर पर जो परिस्थितियां उत्पन्न की है। उनके निराकरण के लिए हमारे राजनीतिक प्रतिनिधि उभरकर सामने नहीं आये जिस प्रकार से गैर सरकारी संगठनों, ट्रस्टों एवं बहुत से लोगों के द्वारा उनके व्यक्तिगत स्तर पर आगे आकर लोगों की मदद की गई। इस प्रकार से कोविड-19 जैसी महामारी ने भारतीय राजनीति के लिए एक चुनौती पेश की है। पूरे देश में जब लॉकडाउन की घोषणा की गई उसी दौरान दिल्ली, मुंबई जैसे शहरों से प्रवासी मजदूर व श्रमिक अपने घर जाना चाह रहे थे परन्तु इस सम्बन्ध में सरकार द्वारा पहले से कोई योजना नहीं बनाई गई थी

परिणामस्वरूप हजारों लाखों की संख्या में श्रमिक अपने घर जाने के लिए पैदल ही सड़कों पर निकल पड़े। पैदल चल रहे लोगों में बुजुर्ग लोग, महिलाएं, बच्चे सभी थे। बहुत से लोग भूख प्यास सहते हुए पैदल तेज धूप में लम्बी दूरी तय करते हुए अपने घर पहुँचे।

भारत में 2011 की जनगणना के अनुसार 45.36 करोड़ लोग आन्तरिक प्रवासन करते हैं जो कि पूरे देश की जनसंख्या का लगभग 37% है।⁵ यह ऐसी दयनीय स्थिति थी जिससे लोगों में कोविड-19 से संक्रमण का खतरा तो था परन्तु उससे कहीं ज्यादा लोग लॉकडाउन के चलते प्रभावित हुए जिसमें लोगों के रोजगार छिन गये, रोजी-रोटी के स्रोत बंद हो गये। इस प्रकार की भयावह स्थिति हमारी राजनीति व राजनीति प्रतिनिधियों की निष्क्रियता एवं अदूरदर्शिता का परिचय देती है।

भारत का राजनीतिक-ढाँचा बेहतर व श्रेष्ठ है परन्तु कहीं न कहीं इसकी कार्य प्रणाली एवं उत्तरदायित्व जैसे तत्वों में कुछ खामियाँ हैं। भारतीय राजनीतिक-ढाँचे का जो स्तरीकरण है यदि इसके अनुरूप विभिन्न योजनाओं एवं कार्यों की व्यवस्थित एवं इच्छापूर्ण-ढंग से किया जाये तो किसी भी समस्या को बेहतर-ढंग से सुलझाया जा सकता है और परिणाम भी आशानुरूप प्राप्त कर सकते हैं। बेहतर परिणाम के लिए प्रशासन व राजनीति में ईमानदारी एवं तत्परता के साथ सक्रियता की आवश्यकता है।

2. संकटपूर्ण परिस्थिति उत्पन्न होने पर भारतीय राजनीति की सक्रियता, नीतियों का क्रियान्वयन एवं भागीदारी :

भारत की राजनीति एक लोकतांत्रिक प्रणाली है जिसमें आम जनता की भागीदारी सुनिश्चित होती है तथा जनता के चुने हुए प्रतिनिधियों द्वारा नीतियों का निर्माण किया जाता है। कार्यपालिका इन नीतियों एवं योजनाओं को लागू करती है। कोविड-19 के चलते जिस प्रकार से भारत सरकार द्वारा त्वरित निर्णय लिए गये और उन्हें लागू किये गये एक दृष्टिकोण से तो

सही एवं उचित प्रतीत होते हैं परंतु वही इसका दूसरा पक्ष भी है जहाँ हजारों की संख्या में लोगों के रोजगार छिन गये, रोजी-रोटी के स्रोत बंद हो गये इसी प्रकार अन्य बहुत से संकटों का सामना करना पड़ा।

सरकार द्वारा गरीब कल्याण योजना के तहत 5 किग्रा. गेहूँ/चावल प्रतिमाह, 1 किग्रा. चना प्रतिमाह की सुविधा गरीबों के लिए मार्च से नवम्बर तक मुफ्त में उपलब्ध कराये जाने की योजनाओं के घोषणा की गई। पेट्रोलियम एवं प्राकृतिक गैस मंत्रालय द्वारा उज्जवला योजना के तहत महिलाओं को उनके खाते में डी.बी.टी. के माध्यम से रूपये भेजकर उन्हें LPG सिलेण्डर सरकार द्वारा मुफ्त में उपलब्ध कराये जा रहे हैं। इस योजना से देश के 8 करोड़ गरीब लोगों को लाभ पहुँचेगा।⁶

परन्तु इन सुविधाओं का लाभ उन्ही नागरिकों को मिला है जो पंजीकृत हैं और जिनके पास BPL कार्ड व राशन कार्ड है इस योजना से वे लोग वंचित रह गये जिनके पास राशन कार्ड उनके मूल निवास स्थान का है और वे रोजगार हेतु अपना गाँव शहर छोड़कर किसी अन्य शहर या प्रदेश में हैं।

सरकार द्वारा प्रवासी श्रमिकों के लिए 50 हजार करोड़ रु. पैकेज की घोषणा 'गरीब कल्याण रोजगार अभियान' योजना के लिए की गई।⁷

आर्थिक क्षेत्र में अवसर एवं चुनौतियाँ :

कोरोना के बढ़ते संक्रमण एवं इसके प्रकोप ने भारतीय आर्थिक-ढाँचे को प्रभावित किया है। जहाँ कोविड-19 के चलते बहुत से उद्योगों को बंद किया गया एवं विनिर्माण उद्योगों में निर्माण एवं उत्पादन की प्रक्रिया को बंद किया गया। इससे बाजार में वस्तु एवं सेवाओं की उपलब्धता में कमी आयी जिससे मांग व पूर्ति की प्रक्रिया बाधित हुई। इन सब गतिविधियों के चलते बेरोजगारी काफी बढ़ी।

विभिन्न क्षेत्रों संचार प्रौद्योगिकी जैसे उद्योगों पर इतना नकारात्मक प्रभाव पड़ा क्योंकि इन क्षेत्रों के लिए घर से बैठकर ही कार्य किया जा सकता था

परन्तु कुछ उद्योगों जैसे - कपड़ा उद्योग, जूता-चप्पल उद्योग, चमड़ा उद्योग, खाद्य-प्रसंस्करण विनिर्माण क्षेत्रों में व्यक्ति प्रत्यक्ष रूप से उपस्थित होकर ही कार्य कर सकता है तभी उत्पादन सम्भव है परन्तु कोविड-19 ने इन क्षेत्रों में नकारात्मक प्रभाव डाला है। इस चुनौती पूर्ण समय में लोग रोजगार के विकल्प तलाश रहे हैं ताकि उनके जीवन में स्थिरता बनी रहे।⁸

इन क्षेत्रों में अवसर एवं विकल्प की खोज में सरकार प्रयास कर रही है, बैंक भी आर्थिक ढाँचे के पुर्नस्थापना में जुटे हैं। उनका प्रयास है जीवन व आजीविका को हर हाल में सुरक्षित किया जाये। हाल ही में भारत सरकार द्वारा 'आत्मनिर्भर भारत' 'वोकल फार लोकल' जैसे सिंद्धांत दिये गये जो निश्चित रूप से भारत को आर्थिक रूप से सुदृढ़ता प्रदान करेंगे। आधुनिक मानव के विकास और कल्याण में अर्थशास्त्र ने अहम भूमिका निभाई है। इस प्रकार मानव विकास व आर्थिक विकास की प्रक्रिया एक चरणबद्ध तरीके से आगे बढ़ती है। प्राचीन काल में मानव आखेटक जीवन से लेकर आज विज्ञान व तकनीक के विकास से भूमण्डलीयकरण के दौर तक आ पहुँचा है।

6. m.hindustantimes.com, Rajeev jayaswal-over 85mngas cylinders have been availed under gareebkalyanyojna , 4 june 2020, New Delhi
7. en.m.wikipedia.PM Garibkalyan yojana
8. <https://www.imf.org>,unemploymentintoday's recession compared to the global financial crisis, July 23, 2020

जहाँ सम्पूर्ण विश्व एक गाँव के रूप में सिमट गया है। किसी भी अर्थव्यवस्था का आर्थिक ढाँचा बदलता है तो उसमें पुराना ढाँचा नये आर्थिक ढाँचे के स्वरूप में एक सहायक की भूमिका के रूप में कार्य करता है। हाल के समय में जैव अर्थव्यवस्था में

अस्तित्व को बचायें रखने के लिए पृथ्वी से परे अन्य ग्रह पर जीवन की सम्भावनाएं खोजी जा रही है। जैसे एलानमस्क की कम्पनी स्पेस एक्स की सफलता एवं प्रयासों को देख सकते हैं।

कोविड-19 प्रभाव के चलते वर्तमान में आर्थिक क्षेत्र में वैश्विक स्तर की बहुराष्ट्रीय कम्पनियां जो चीन में स्थापित थी आज विकल्प के रूप में आसियान देशों व भारत की ओर आकर्षित हो रही है। अतः यह भारत के लिए एक सुनहरा अवसर है कि इन कम्पनियों को भारत में अनुकूल वातावरण प्रदान किया जायें। नियम व शर्तों को सरल बनाया जाये जिससे ये बहुराष्ट्रीय कम्पनियां भारत में आयें तथा विनिर्माण क्षेत्र में निवेश एवं उत्पादन करें चूँकि भारत में कौशल युक्त युवा व सस्ते श्रम की उपलब्धता है अतः विनिर्माण उद्योग स्थापित होने से रोजगार के नये अवसर खुलेंगे। परिणामस्वरूप देश की अर्थव्यवस्था में प्रगति को एक नई दिशा मिलेगी।

कोविड-19 के प्रभाव में कृत्रिम बुद्धि का प्रयोग :

मई 2020 योजना मासिक पत्रिका में प्रकाशित आंकड़ों के अनुसार भारत में एक हजार व्यक्तियों पर 0.8 चिकित्सक की उपलब्धता है जबकि चीन में 4 डॉक्टर प्रति एक हजार व्यक्तियों पर, यू. के. में 2.8 प्रति एक हजार व्यक्तियों पर, आस्ट्रेलिया में 5 डाक्टर प्रति 1000 व्यक्तियों पर।

भारत की जनसंख्या 130 करोड़ से अधिक है और एम.बी.बी.एस. डाक्टरों की उपलब्धता मात्र 9,27,000 है। इस प्रकार भारत में प्रत्येक नागरिक को अच्छी स्वास्थ्य सुविधाएं नहीं मिल पाती अतः इस प्रकार की समस्याओं से निपटने के लिए चिकित्सा एवं तकनीक के क्षेत्र में कृत्रिम बुद्धि के प्रयोग को एक अवसर के रूप में लेना चाहिए। जहां कुशल चिकित्सकों का कार्यभार कम होने के साथ-साथ आम लोगों की समस्याओं का निराकरण किया जा सकता है। कृत्रिम बुद्धि के प्रयोग से कोविड-19 या किसी अन्य बीमारी का पता समय रहते लगाया जा सकता है जिससे डाक्टरों, वैज्ञानिक व शोधकर्ता इन

समस्याओं से निपटने के लिए पहले से तैयार रहेंगे। शोध एवं तकनीक के माध्यम से समस्या का बेहतर समाधान खोज सकते हैं।

कृत्रिम बुद्धि के प्रयोग में चुनौतियाँ :

1. तकनीकी समस्या
2. सामाजिक एवं सांस्कृतिक प्रभाव
3. कानूनी एवं नैतिक बाध्यता
4. दैनिक जागरण, सम्पादक- जी.एन. बाजपेयी, सेची और एलआईसी के पूर्व चेयरमैन- 17 जुलाई 2020

निष्कर्ष : इस शोध पत्र में कोविड-19 का भारत की राजनीति व आर्थिक क्षेत्र में अवसर एवं चुनौतियों का अध्ययन किया गया है जिसके निम्न परिणामों को देख सकते हैं :

- भारतीय राजनीति में लोकतांत्रिक संरचनाओं एवं इनके कार्य करने की प्रक्रिया में सजगता एवं तत्परता की आवश्यकता है।
- कोविड-19 ने जिस प्रकार से चुनौती पेश की है उसके आधार पर लोकतांत्रिक ढांचों व संस्थाओं को सुदृश किया जाना चाहिए।
- भारतीय राजनीति में कुशलतापूर्वक कार्य करने एवं क्षमताओं के विकास को प्रोत्साहित किये जाने की आवश्यकता है।
- इस संकट काल में लोग स्थानीय नेतृत्व की भूमिका से परिचित हुए हैं जो आगे आने वाले चुनावों में लोग अपने प्रतिनिधि का चुनाव बड़ी सजगता एवं जागरूकता के साथ करेंगे।
- इस प्रकार की सजगता एवं जागरूकता भारतीय राजनीति को एक नई दिशा प्रदान करेगी।
- कोविड-19 ने जिस प्रकार से भारत के आर्थिक क्षेत्र को क्षति पहुँचाई है उसके पुनर्संरचना के नये मार्ग खोजे जा रहे हैं।
- विकास के नये आयाम सूचना, संचार एवं तकनीकी विकास पर जोर दिया जा रहा है।

- कोविड-19 के दौरान भारत के विभिन्न प्रौद्योगिकी संस्थानों एवं डी.आर.डी.ओ. द्वारा नई-नई तकनीकियों का विकास किया गया है।
 - तकनीकी व मेडिकल में निरन्तर शोध कार्य किये जा रहे हैं।
- चुनौतियाँ :**
- भारत विश्व की दूसरी सबसे बड़ी आबादी वाला देश है अतः भारत की जी.डी.पी. वृद्धि दर को बढ़ाना होगा जिससे लोगों के जीवन स्तर को बेहतर बनाया जा सके।
 - लोगों में शिक्षा, जागरूकता एवं सजगता को लाना होगा।
 - गरीबी, भुखमरी को समाप्त करने की चुनौती।
 - तकनीकी, प्रगति एवं अवसंरचनाओं के विकास को सुदृढ़ करना होगा।
 - औद्योगिक एवं तकनीकी विकास में उपयोग होने वाली वस्तुओं एवं उपकरणों की निर्भरता अन्य देशों से कम करनी होगी।
- संदर्भग्रन्थ सूची :**
1. योजना मासिक पत्रिका, सार्वभौमिक स्वास्थ्य, मई 2020
 2. योजना, जुलाई 2020, आत्मनिर्भर भारत
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 9. en.m.wikipedia.org, Pm Garibkalyan yojana
 10. दैनिक जागरण सम्पादक - जी. एन. बाजपेयी नये आर्थिक ढांचे की दस्तक, सेवी और एलआईसी के पूर्व चेयरमैन 17 जुलाई 2020
 11. <https://www.imf.org>, unemploymentintoday's recession compared to the global financial crisis, July 23, 2020



A Study on the Use of Resistance as a Tool against the Political and the Patriarchal in Mahasweta Devi's "Draupadi"

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Abstract

Mahasweta Devi is the author of several short stories, novels and plays as well the winner of prestigious awards like the Jnanpith and Magasasay Awards. Her propensity to question, shock and reevaluate existing systems is only exceeded by her artistic and social sensitivity. Her involvement in depicting the atrocities and struggle that the Santhals faced in postcolonial India is consistent with the theme of 'resistance'. To highlight the unforgivable social conditions that the Santhals, especially the women face, she revisits the past and re-creates a realistic version of Draupadi, the heroine of the great epic Mahabharata. She draws parallels between the two women depicting how despite being thousands of years apart, there is no improvement in the status of women. Additionally, she weaves several instances of state apparatuses, military control and centuries old patriarchy that are used to subjugate resistance from the 'Other'. Devi's heroine, Dopdi, experiences the violence of rape, yet uses her body and sexuality as an agent of resistance. This paper will explore how Devi uses a counter-narrative to push the reader into rethinking the difference between myth and reality and how we can fight the necessary evil of caste, class and gender politics.

Keywords

Nationalism, military violence, female resistance, gender politics

Introduction :

Resistance, a powerful term for minorities and a threat for the elite, is perhaps the most singular and outstanding theme that shakes up the very core of Mahasweta Devi's "Draupadi". It shatters the political, social and communal fabric of our society as it shouts out at the cruelty

that the subaltern woman experiences. Devi uses her protagonist, Draupadi or Dopdi, as a mode of resistance against a political and ideological framework that delights in using assault, violence, and oppression that often have underlying patriarchal and political tones consistent

with a classist, casteist and gender discriminatory society. It forms the core theme of Mahasweta Devi's "Draupadi". The only means of resistance the oppressed typically find when living in unfavourable social circumstances is through the use of their language and the dissemination of their oral and written literature outside of their immediate community. Practically speaking, translation is crucial to the continued existence of these literary works and communal narratives outside of their immediate locale. This appears to be the case with Mahasweta Devi's "Draupadi" which evolved from an epic into a Bengali narrative before being translated into English by Gayatri Spivak.

Mahasweta Devi's works are among the best-known translations in Indian literary fiction, especially her short story, "Draupadi," that was translated by Gayatri Chakravorty Spivak. Devi's writing emanated an engaging and provoking literature, while Spivak's translation became instrumental for political intervention. Her writing highlighted a great distinction between homogenous and heterogenous societies, problematizing preconceived cultural identities. An anthropologist and journalist, whose literary oeuvre included novels, plays and short stories, Devi was also a vociferous champion of the voiceless tribal also known as *Ādivasior* the first settlers. Yet at a time of nation building, in postcolonial India, these were the most threatened minorities.

Exclusiveness in postcolonial India :

In postcolonial India, nation building thrived under the idea of a uniform society,

leading to homogenization and guiding the nation's people through a particular perception. This form of governance began thriving as a popular model for modern day liberal democracies, which had the state and other organizations exercising a repressive and ideological notion of the nation whose foundation lay in dominant/majoritarian views. With the heterogeneity now being gradually eliminated the question of which benefits from new governance arose. Critics like Judith Butler and Gayatri Chakravorty Spivak have thrown light on this in *Who Sings the Nation-State?*

If the state is what "binds," it is also clearly what can and does unbind. And if the state binds in the name of the nation, conjuring a certain version of the nation forcibly, if not powerfully, then it also unbinds, releases, expels, banishes. If it does the latter, it is not always through emancipatory means, i.e. through "letting go" or "setting free"; it expels precisely through an exercise of power that depends upon barriers and prisons and, so, in the mode of a certain containment. (4-5)

Devi, a fierce activist for the marginalized questions the role of the state and the effect of its repressive ideology on the subalterns, especially the female; in this case Dordi a Santhal female revolutionary. She is a victim of the state apparatus who according to Louis Althusser contain the 'the Government, the Administration, the Army, the Police, the Courts, the Prisons.' By definition this apparatus 'functions by violence - at least ultimately' (Althusser 1490). For the process of homogenization and 'unification' to actually thrive the marginalized/other has to be subordinated

to the 'dominant' in the hierarchal power structure. It is this political relation that renders it the 'subaltern.' Devi picks the Santhal tribe, as a subaltern representative and names her female protagonist Draupadi or DopdiMejhenthe inferior or the other who becomes a symbol of endurance of violent historical events of oppression that originated from the Aryan invasion and found it's true purpose in the colonial exploitation as well as state sanctioned violence.

The Epic character of 'Draupadi' rewritten :

In this shockingly powerful narrative, Devi names her protagonist 'Draupadi' or 'Dopdi' after the infamous heroine of the epic the 'Mahabharata'a symbol of the voiceless woman who becomes a victim of tyranny and exploitation when her five husbands or the Pandavas lose her in a game of dice against their cousins the knowKauravas. Daraupadi's transactional status depicts the worth of a woman i.e. a man's property to be bargained off when needed. In Devi's story DopdiMejhn too is a complicated and contradictory character whose identity is linked to that of her husband Dulna and his ancestral values. *Mahabharata's* Draupadi is subjected to *cheerharanor* disrobing by the hands of Dushasanaamid the court, and in saved in the end by Lord Krishna. In the narrative she was born of the Agni Kunda (altar) that personified itself in her dark skin. Rejected by her Father Drupada she signified a boon that would only be effective with her acceptance and her pivotal part in the politics of Aryavarta (India) later on. Her humiliation was the final toll of the bell that led to the downfall of one clan and

the rebirth of another. Devi's protagonist depicts that not much has changed and that tribal women were regularly subject to an onslaught social and political crimes.

Devi introduces Dopdi to us through a police leaflet that features in the conversation between two police officers namely Liveried One and Liveried Two, using a mocking tone to at their surprised expressions when they see a revolutionary Tribal not on the list of wanted criminals, since her name was not typically tribal, as it was a "Dopdi" a rewriting of the Sanskrit name "Draupadi."

Name : DopdiMejhen, age twenty-seven, husband Dulna Majhi (de-ceased), domicile Cherakhan, Bankrajharh, information whether dead or alive and/or assistance in arrest, one hundred rupees... An exchange between two liveried uniforms.

FIRST LIVERY : What's this, a tribal called Dopdi? The list of names I brought has nothing like it! How can anyone have an unlisted name?

SECOND : Draupadi Mejhen. Born the year her mother threshed rice at SurjaSahu (killed)'s at Bakuli. SurjaSahu's wife gave her the name.

FIRST : These officers like nothing better than to write as much as they can in English. What's all this stuff about her?
SECOND: Most notorious female. (Devi 1981, 392)

It is here that Devi subtly and surreptitiously attracts our attention to the relationship and the discrimination between the classes. What is the purpose of two different pronunciations of the same name? Draupadi is the name given to her by SurjaSahu's- the farm owner -

wife who is an upper caste Hindu. Dopdi is what her uneducated and illiterate linguistic senses adapt to. Interestingly Spivak points out: the difficulty of a Tribal in pronouncing a word in Sanskrit, the Indian language of learning, or its appropriation, and consequent translation, by the Santals to their own language, which few in Bengal know (1981, 387). Ironically, the Tribals resisted Aryan culture, but Sanskrit, the very language of Aryan culture, was forbidden to them, including low-caste people and Tribals. Devi uses her name as a tool to highlight the classist and casteist distinction and that reveals the power structure and hierarchy that also influenced the governmental structure. While the elites held complete control over the identities of the Other, them adapting the name to the language of the Santals can be perceived as a form of resistance. The other parallel that Devi's draws is Dopdi's dark skin that serves as a reminder of blatant discrimination and ostracism. In the Mahabata 'Draupadi' was constantly singled out for her dark skin, yet her privileged class and upbringing shielded her from the cruel fate unlike Dopdi. It underlines the politics of representation in Literature and confirms the unfortunate fact that most narratives are written by educated and privileged people from the dominant group or oppressors. This robs the underprivileged or the double subaltern groups of a voice. Unlike "Draupadi" Devi emphasizes, her protagonist resembles 'Draupadi' only in name. Therefore, she presents a counter-narrative where her heroine Dopdi, ululates with her full being upon being tortured signifying that the Others do have a voice, and it is one of resistance.

Systemic Repression and Gendered Violence :

Unlike 'Draupadi' DopdiMejhen is no heroine with the luxury of wealth, powerful family or a divine intervention. Firstly, the police are informed and the reader subsequently that that Dopdi and Dulna Majhi, presumed dead were itinerant workers, employed for harvests, until their participation in Operation Baluki in 1971. The worst victims of drought and the caste based discrimination results in Dopdi and her husband to taking revenge from SurjaSahu who treated them like untouchable beasts. While questioning the use of inhuman methods on the tribals Devi also reveals the after effects of violence on the less fortunate. Human endurance has limits, and she does not mince her words when describing the conditions due to which Dopdi and her ilk go into hiding.

Dossier : Dulna and Dopdi worked at harvests, rotating between Bir-bhum, Burdwan, Murshidabad, and Bankura. In 1971, in the famous Operation Bakuli, when three villages were cordoned off and machine gunned, they too lay on the ground, faking death. In fact, they were the main culprits. Murdering SurjaSahu and his son, occupying upper-caste wells and tube wells during the drought, not surrendering those three young men to the police. In all this they were the chief instigators. In the morning, at the time of the body count, the couple could not be found. The blood-sugar level of Captain Arjan Singh, the architect of Bakuli, rose at once and proved yet again that diabetes can be a result of anxiety and depression. Diabetes has twelve husbands – among them anxiety. (Devi 1981, 392)

Spivak explains political context of this exploitative system, where the Rebellion- called 'Hul' in the local language, predated the 1857 revolt, and was a direct result of the exploitative colonial rule and the zamindari system forced upon the Santhals. It was deliberately effaced from history and only the revolt was celebrated as the 'first' war of independence. Devi's attempt at this story rouses a curiosity about knowledge manipulation of historical events that ultimately create the idea of a united and uniform nation-state. Post-Independence, the tribals were stripped of their own land, trapped in debt, deprived of basic necessities; things which became a precursor to the Naxalite Movement. The dominant volcano armed revolt led to the corrupt nexus of the British and the local zamindars who arbitrarily auctioned the Santhal land. Following this they introduced the system of currency and then the barter system. This made the Santhals inevitably dependent on the local zamindars for money and then entailed a vicious cycle of infinite debt.

In the Mahabharata 'Draupadi' lives in exile with the Pandavas, after being displaced from her home; here too Dopdi and Dhulna are displaced by the government and forced into the dark and dense forests while waiting out the inevitable. Devi expertly weaves the narrative of displacement under the garb of escape into the unknown and dangerous jungles. At this point they could only rely on Nature to survive as they were being pursued by their own kind. Compelled to depart from their native place they make the forest their karambhoomi (working-place) and try to take on the authorities by through guerilla warfare.

Since after escaping from Bakuli, Dopdi and Dulna have worked at the house of virtually every landowner, they can efficiently inform the killers about their targets and announce proudly that they too are soldiers, rank and file. (Draupadi)

Devi uses the forest of Jharkhani as a setting of Dopdi's escape from the clutches of injustice just like the 'Draupadi' who lived with the Pandavas in exile, facing endless dilemmas trying to hold onto their body and soul. The hapless couple suffering from the retaliatory actions of wander around till they get separated and Dhulnadie. What ensues is a witch-hunt to nab Dopdi - a bitter yet brilliant replication by Devi of the episode in the Mahabharata, when the agyatvas (exile) Kichak, tries to molest the honour of Sairindhri - Draupadi in disguise. Her ambiguity forces the authorities to announce a reward in her name. Yet the headstrong and rebellious, Dopdi is not cowed down. She blatantly questions:

"What will they do if they counter me? They will counter me. Let them." (Devi, 397)

Unlike the epic heroine Dopdi does not receive any help from divine intervention. Her long-awaited capture was cause for celebration as the Senanayak had finally found a space to justify violence. A woman has successfully evaded capture and challenged their masculinity. The act of rape and torture, which ensues, is used by Devi as tool to break the monotony and shock us into acknowledging how they tried to overpower her with physical authority. It

is here that the fine lines between savagery and civility are blurred. Devi depicts the irony of a well- educated upper class adopting savagery to control the rebel. The Senanayakis the internal colonizer. His chilling utterances, “Make her” and “Do the needful” evokes patriarchal undertones and power granted by the majoritarian state. As Althusser puts it, the Sennanayak’s function is to impose ‘class oppression’ and assure the ‘conditions of exploitation and its reproduction.’ Basically he safeguards the State and its patrons i.e. wealthy landlords, who collaborate to share profit, thus upholding the status quo of subjugation. A shrewd man, he respects the enemy despite their practices and believed that in combat - “In order to destroy the enemy, become one (theoretically)”. His desire for authorial signification lies in the information he can get and also authorise. An avid reader of the anti-fascist literature (*The Deputy, First Blood*), he publishes articles demolishing the idea of ‘the gentlemen’ or ‘bhadrakalok’ while highlighting ‘the message of the harvest workers’ (Devi 19–22). The Senanayak, the author of tribal suppression, use two ways to justify his assaults Firstly, using his gun – a phallic symbol of overpowering - and, secondly, by theorizing them as objects of intellectual inquiry. The Senanayak cannot decipher Dopdi’s text is and becomes it’s ‘Author’ intellectualizing what Gopal Guru states as “experiential space”. In taking over her space, the tormentor now morally paralyzes the victim. The final sequence plays out like Draupadi who in the epic is dragged being dragged down by Dushasana to Duryodhana’s conference hall. At this point we are left

wondering whether a Lord Krishna like persona will save her from ill fate. Devi uses this moment to deliver a forceful reminder that in reality there is no God for the subaltern. Neluka Silva in his paper, ‘Narratives of Resistance: Mahasweta Devi’s “Draupadi” explains:

The description of the relentless torture that is inflicted upon Draupadi relies on two kinds of imagery. Devi encodes the ceaseless rapes, followed by the mutilation of her breasts, through animal metaphors and metaphors of military/technology, which not only divest Dopdi of humanity, but underscore the animalistic ethos that pervades the domain of war. This strategy inverts the dominant power relations in the story. When Dopdi acts like an animal, by tearing her cloth with her teeth, it invokes terror among the guards and they are unable to deal with her behaviour. It forces them to face what they have made of her. Ironically, animalistic brutality, when perpetrated by men, is often legitimised and vindicated, but her animalistic behaviour becomes “irrational” because it disrupts conventional feminine traits of victimhood.

Dopdi’s act of resistance is when she walks in naked defiance towards Senanayak, in broad daylight, physically almost dead but mentally more alive than ever. She declares:

“What’s the use of clothes? You can strip me, but how can you clothe me again? Are you a man? She looks around and chooses the front of Senanayak’s white bush-shirt to spit the bloody gob at and says, there isn’t man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on,

counter me come on, counter me .. Draupadi pushes Senanayak with her two mangled breasts and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid.” (p. 196)

Her very nakedness and indomitable laughter shocks him into silence. His failed attempt at engendering any shame in Dopdi renders him mute and his theories extinct, momentarily. Devi masterfully uses reject the patriarchal state apparatus that seeks dominance on the subaltern by taking away their dignity. She in fact hands Dopdi her naked mutilated body as a weapon of protest. The parody here are the words “Counter me” that ironically comes from a woman belonging to a hunted and displaced society and is drilled into the minds of the insurgents. A euphemism for being killed by the police, Dopdi utters this to challenge her captors, accentuating the violence that existed in the political and military discourse at the time. A subaltern uttering these words only emphasizes the underlying truth of traumatic human abuse, that is often masked by language of the oppressors. Ironically the phrase, “Counter me” empowers Dopdi instead of destroying her. Similarly, “Make her” re-creates her character. Rape is associated with reaffirming male territory, since it was traditionally used to signify territorial and military gains. It also objectifies woman as a “sexualised, eroticised and ravaged body”, while also re-enforcing patriarchy in the political functions. Interestingly Devi points how the state sponsored violence evolves from a patriarchal language of nationalism, while the “raped”, “dishonoured” woman represents the motherland that needs recuing by

brave sons of the nation. In Devi’s narrative, it is:

“The state, through its intermediaries – the armed forces, Police, intelligence service – which becomes the rapist, raping its own citizens, those it is sworn to protect” (Ahmed 19-20).

In an attempt to “Make her”, the Senanayak releases a powerful and heroic moment fails to silence the subaltern who “ululates with the force of her entire being” (Devi 195). Dopdi has now transformed into an epic and formidable figure, as she “... pushes Senanayak with her two mangled breasts” laughingly stating through mangled and bloodied lips, “The object of your search Dopdi-Mejhen”. Unlike the names on the military dossier, she renames herself and reclaims her subjectivity by discarding the phallo centric tone and language of the nationalist/military enterprise.

The Politics of Patriarchy :

Devi weaves in certain patriarchal underpinnings within the Draupadi myth in the story. For instance, Dopdi like her counterpart is a devoted wife who is effectively involved in her husband’s ideology. Her struggle arises from is a loyalty and promise, “By my life Dulna, by my life. Nothing must be told” (Devi 193). Devi uses instances from Dopdi’s life to highlight a deeply – entrenched system that constitutes indebtedness to her forefathers, a sense of pride in her “blood” and the knowledge that they protected their women. Her belief in ethnic purity is contrasted to Shomai and Bhudna, the traitors referred to as “half-breeds” whose blood is diluted by American soldiers (Devi 193). The implication of controlled

sexuality and is ironic as this tribal woman reproduces the dominant ideology of racial purity, despite the fact that her tribal purity overrides all other markers of identity. At this point, Dopdi is definitely a revolutionary character but one guided by codes of female behaviour, the number one rule being the utmost devotion to the husband. This belief forms the basis of her rebellion; an affirmation to the fact that patriarchy transcends class, ethnicities and regional ethics.

Another instance of patriarchal leanings is represented through the traitors. Shomai and Budhna help the police refuse to be led by Dopdi who becomes the leader after Dulna's death. The possibility of them not wanting to be led by a woman comes into question. Always demoted to the tender sex this denial of access to opportunities just causes more exploitation especially in the tribal women. Draupadi faces rejection by her caste men, is sexually oppressed by the upper-caste officers therefore becoming doubly marginalized. Dopdi's punishment is a harsh reminder that brutal punishments will be meted out to those who flout norms. Devi reminds us that the so - called "liberatory politics" ignore the underlying message male-centred ideology, and only provide an illusion for gender equality. Women are only allowed to be active within the movement as a political strategy to uphold that belief of a patriarchal revolutionary movement. They merely fill the numbers when the men begin dying, as it happens in Dopdi's case.

Devi's offers her protagonist a mode resistance when she subverts the narrative by opposing dominant gender relations.

Unlike the Mahabharata that preserves the patriarchal hegemony, Devi overturns the patriarchal politics and nationalist undertones when her protagonist retaliates against the rape. These final moments provoke questions that entail female insurgency, patriarchal resistance, aimed to destabilise dictatorships. This leaves us with the idea of a successful solitary revolt and its limitations. Devi leaves us wondering whether such an instance can ever be replicated or collectively applied. While Dhillon states, that this "proves to be the true face of feminist assertion in India" (76), we are left with the practicalities of dealing with a deeply repressive and exclusionary system. Devi's authorial freedom and privilege provides her with a tool to bring to the forefront the voice of the Other. She goes beyond a linguistic barriers and aesthetic stance and makes her writing an act of political defiance act against various forms of gender and racial oppression – in this case the of a marginalized Santhals especially their women.

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Free within the Boundaries : Female 'Leads' and Patriarchy in Malayalam Films

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Abstract

The most widely used media form for expressing popular taste and culture is film. The Malayalam film industry, popularly known as Mollywood, is known for its brilliant scripts and the creation of complex characters, but unfortunately, the hidden and misogynistic voices have not vanished from the industry yet. Although there have been many significant changes in Malayalam cinema over the past several decades, there are films that support or uphold the patriarchal and traditional gender norms even today. In this regard, the present paper sheds light on the significance of women characters in Malayalam films by analysing the theme of misogyny. The study examines twenty-four Malayalam films over the past few decades through the lens of feminist theories. The research attempts to show the changes in gender roles by applying textual and thematic analysis methodology. The study also critically examines women in Mollywood cinema from the perspective of how they are portrayed in movies and how they hold the lead role. The study attempts to analyse whether modern women characters as portrayed in the films are a mere variation of traditional feminine identity and how far the Malayali audience is ready to 'approve' women as independent beings, devoid of patriarchal 'values'.

Keywords

Misogyny, Women, Patriarchy, Mollywood cinema

Introduction :

Constructing male and female identities is a usual practice in society. Problems surface between society and individuals when they manifest mismatching gender behaviours. In this relation, art & culture have always played a pivotal role in tying the loose ends of

the societal fabric and maintaining harmony. Since the inception of bioscopes, the representation of human relations on celluloid has gained impetus. From theatre to street plays and eventually films, the modes of mirroring society have changed multi-folds. In modern times,

films, undoubtedly are treated as the most promising means to replicate aged thoughts. Not only mainstream cinema, but regional cinema has also been sensitive to changing face of society and human bonds and has also endeavoured to sensitize the masses about the same. In the present paper, an attempt has been made to understand Malayalam cinema, popularly known as Mollywood, which has largely been very conscientious in developing women characters in a conventionalised manner.

Kerala is largely identified as a misogynistic society with engrained patriarchal social systems. According to the latest National Health Survey 2019-20 (NFHS-5), 10 per cent of married women in Kerala have experienced physical or sexual violence, and 1 per cent have experienced both forms of violence. Even while embracing modernity, the complex socioeconomic reality of patriarchy and male dominance is still prominent in the Mollywood industry. In many aspects, Mollywood has empowered society by effectively portraying political challenges that directly affect the larger masses, but unfortunately at the same time, the absurdity of female representation in Malayalam films has not seen a marked change. Verbal abuse, physical aggression, humiliation, and other threatening behaviour are standard forms of female gender discrimination and Malayalam films seem to promote gender inequality in this way. Several films featuring prominent male chauvinists were box office successes recently, inspiring the filmmakers to create sequels and prequels.

The paper analyses the trend of Malayalam film making over the past few decades, focussing on the treatment of

misogyny as a prominent theme in the selected twenty-four Malayalam films. The study moves chronologically, focusing on the popular films from 1928 to 2022. The paper examines the portrayal of gender roles in the Mollywood industry, using textual and thematic analysis methodology.

Influence of Misogyny in Malayalam Films :

In Mollywood, misogyny manifests itself in various ways, including patriarchy, sexual harassment, demeaning of women, and sexual objectification. Malayalam cinema, largely, endorses male dominance through many dialogues and situations. 'Superstars' play their parts as enticing alpha males, and the female characters' dance moves and songs emphasise their maleness. Most women characters in the Malayalam industry were shown to be weak, superficial, and laughably ignorant.

J. C. Daniel's first Malayalam feature film *Vigatha kumaran* which was released in 1928 is the first case in point. The heroine, Rosy, a member of the Dalit community, faced persecution and was compelled to leave the region because she donned the role of a high caste Hindu woman. The feudal Nair clan was upset for casting a Dalit woman—a group socially shunned and considered spiritually filthy to touch - as a Nair lady. According to Rashida Manjoo (2015), "The inter generational nature of caste discrimination condemns women to a life of exclusion, marginalisation and disadvantage in every sector of life." This statement holds true in Rosy's case as her home was burned down and she suffered torture and assault. Thus, the first female protagonist in Malayalam cinema was forced to flee for

her existence and dwell in isolation in Tamil Nadu.

In the post-Independence era also, the scene did not change much. Classic films like *Neelakkuyil* (1953) and *Chemmeen* (1965) normalised sexual violence and glorified the rapists by masking their actions. Neeli, a lower-class woman, was impregnated by Sreedharan Nair, a teacher from an elite caste. Nevertheless, the issue was 'resolved' when he welcomed the child following his marriage to an upper-caste lady. The movie completely ignores the violence and injustice Neeli experienced but surprisingly the rapist received more attention in the film. The irony of *Neelakuyil* is that at its core, it is an indulgent narrative of the exploitative Sreedharan rather than the oppressed Neeli's story. Despite the brutal way he mistreated Neeli, his lively nature throughout their relationship received much more screen time than his heartless actions. By portraying him lamenting Neeli's death and sobbing for her when no one is around, the script tries to convey that he loved her in his own twisted, selfish manner. *Neelakuyil* is "a glass half full of being extremely advanced for its time and half empty of a Dalit woman's outright rebellion" (Times of India), despite its lovely music and cultural details. *Neelakuyil* is ultimately the story of an upper-caste man who 'changes' for the better and gets rewarded. *Chemmeen*, the first south Indian film to receive the National Award for Best Feature Film weaves a more complex narrative. *Chemmeen*, the tale of a destitute Hindu fisher woman shunned for falling in love with a Muslim man, is pertinent even after 55 years from its first screening.

The relationship between Karutthama and Pareekutty is the central theme of Ramu Kariat's film *Chemmeen*. It is a story about the lives of fishermen. The theme is a myth that exists among Kerala's coastal communities of fishermen. It is supposed that the sea goddess (Kadalamma) would consume the fisher woman's husband if she practised infidelity while he was at sea. To ensure the safety of their men in the deadly waters of Kadalamma, the woman at the seashore must be pure and uncorrupted. The battle between traditionalism and modernism is seen throughout the entire film. Although the film-maker favours core values, yet the film is a powerful tool for moralising and promoting conservatism. Several of the characters violate the accepted beliefs and practices. Karuthamma also violates social norms by falling in love with Pareekutty, a Muslim man. She eventually has to deal with the contempt and rage of the villagers, including her father. However, the film shows a tragic ending when Karutthama, her lover, and her husband Palani are discovered dead on the coast. Karutthama is blamed for their deaths because of her extramarital affair. Here, even after her death, the heroine is accused of continuing to be deceitful and sinful. Similarly, movies like *Nalla Thanka* (1950), *Visappinte Vili* (1952), *Nairu Pidichapulivalu* (1958), *Ammayenna Sthree*(1970), and *Pourasham*(1983) satisfy the thought : 3 Biologically and temperamentally women were made to be concerned first and foremost with child care, husband care, and home care³ (Spock, 1991). In these films, women are portrayed as helpless, dependent, and sexual objects and do not play significant game-changing roles. These films also

contain the elements of discrimination toward women based on their caste, class and gender.

The 1990s Malayalam cinema has portrayed women throughout the 1990s as devoted mothers and as spouses, sometimes submissive and at other times responsible for their husbands' hardships. Sathyan Anthikad's *Thalayanamanthram*, released in 1990, focuses on an avaricious and insecure housewife Kanchana. In the film's first scene, Mohanan (Kanchana's brother-in-law) marries Shylaja, his beloved, and she becomes the family's second daughter-in-law. Insecure and envious, Kanchana is disturbed by Shylaja's entrance into the home, and she begins to feel inferior because Shylaja is highly educated and has a well-paying job. Kanchana gradually starts to cause complications in the family by pinpointing unnecessary concerns that interfere with the regular operation of calm family life. Finally, Sukumaran leaves the family home and begins living with Kanchana in a rented house. She pressurizes her husband to purchase luxury household appliances, hire a dance teacher for their daughter, and enrol her in an English-medium school to match their social position with her new neighbours. The enormous economic obligations eventually crush Sukumaran, and Mohanan steps in to save them after learning that Kanchana misled his brother. The film shows that Kanchana is responsible for all the unfortunate things in her husband's life. Also, throughout the film, the male director states that female friendship is a myth. Kanchana's character agrees with Gozitan's view, "Women like to have their way; they are only nice towards their husbands when they want something from

them." In the movie, women as home makers are portrayed as envious, competitive, and selfish who disrupt their family's serenity.

Thalayanamanthram pictures Kanchana in a villainous shade, and Fazil incorporated the same vicious woman element in his 1993 psycho-thriller film *Manichithrathazhu*. It depicts the tale of a woman, Ganga who has multiple personality disorders. Her secret identity is the gutsy dancer Nagavally, who fights against and overthrows the oppressive and feudal structures that prevent her from living a life of liberty and choice. In the end, Dr. Sunny practises hypnotherapy on Ganga as his treatment method. When he asks her name, she says "it is Ganga,". When he demands to tell her full name, she says, "Ganga Nakulan." The full name alludes to the reality that women are typically positioned secondary to men in society. The woman's name and identity are meaningless until they are linked to the man's life and space. The scene also represents the power a husband has over his wife. People with identity disorders switch their identities when challenged with a stressful event in the real world. However, this film gave the impression that Ganga's life with Nakulan was quite peaceful and stress-free. Nagavally has a strong personality and has more apparent motivations than Ganga. Besides wanting to live a "regular" life as Nakulan's wife, the audience does not know much about Ganga's goals and her aspirations. Also, the movie ends on a happy note by representing Ganga as Nakulan's same old devoted wife.

Many movies emphasise the absence of a motherly figure to depict imperfect families and the miserable lives of children.

A 1995 film, No. 1 Sneha theeram, was released with the same theme. Manju Warriar, also known as 'the lady superstar', acted in a movie titled Pathram in 1999. The Times of India noted that "the dialogues in Pathram are sharp and convincingly written, which suits well for the characters", even though the film presents many stereotypical conversations on gender. The film begins with the story of an influential female journalist who is capable of living an independent life, but the film ends with her being a mere love object of the hero. Similarly, Aaram Thampuran (1997) by Shaji Kailas revolves around Jagannathan, a former criminal from Mumbai who purchases the historic kovilakam (royal estate) and changes the village's political powers by his heroic actions, earning him the nickname "AaramThampuran" (sixth lord). Unnimaya, the lady character, merely acts as the mighty hero's 'cute' love interest. Kanmadam (1998) by A. K. Lohithadasis a journey of the hero, Viswanathan. He visits the village of Damodaran, whom he accidentally killed in an encounter. Damodaran's sister Bhanu initially makes Viswanathan uncomfortable, but he eventually develops feelings for her. The movie illustrates how patriarchy normalises a female who is brave enough to stand on her own against all the pressure. Viswanathan possesses the patriarchal cultural authority that is sufficiently masculine to normalise Bhanu as a respectable female role model. Traditional gender roles likely encourage attitudes and behaviours that accept and normalise women in culture. Viswanathan thinks Bhanu is a socially and sexually challenged woman. In a particular scene, he hugs her firmly without permission and

invades her personal space because he wishes to 'correct' her. Bhanu tries to stop his act of violence but ultimately surrenders to his arrogance. Soon after this encounter, she begins to exhibit her femininity by falling in love with him.

The analysis of the above two films proves what Beauvoir rightly said "one is not born, but rather becomes a woman" by dealing with the issue of female subjectivity. It is observed that female lead characters in big-budget movies are more likely to be objectified, perpetuating negative pre-conceptions about women and girls. Megan Deck, an American researcher, in her study, claimed that the lack of female directors, writers, producers, and other behind-the-camera positions is responsible for these depictions. Women who speak English, dress elegantly, and voice their opinions in public without fear are presented as narcissistic and arrogant characters. It is assumed that she should be saved by the hero for discovering her 'real' purpose in life. She will then change into the typical feminine role by assuring traditionality. It is clear that the women presented in leadership roles in these films are more likely to be portrayed as sexual objects than their male counterparts, illustrating how movies are frequently told from the perspective of the 'male gaze.'

The male protagonist of Mr Bulter (2000) impresses every woman in his locality with his problem-solving abilities. As John Berger states in his Ways of Seeing, "A man's presence suggests what he is capable of doing to you or for you. His presence may be fabricated because he pretends to be capable of what he is not. But the pretence is always towards a power which he exercises on others". The

hero is presented as someone who can fix everything, including all the women in his life. This film views, in Bacon's words, women characters as "young men's mistresses, companions for middle age, and old men's nurses". All the women characters are illustrated as passive beings and problem makers responsible for men's sufferings or misfortunes. Other film makers like Ranjith have developed the passive 'qualities' of women. In his film *Chandroltsavam* (2005), the main character is a man who travels the world and returns to his house bearing a mystery of his past. The film finally turns out to be about the hero winning a lady, despite the title and theme suggesting a celebration of the protagonist's life. In this story, the female character, Indulekha, goes through many hardships without doing anything wrong. Indulekha is married to one of Sreehari's friends, but the villain who wants to marry her has disabled him. So, she remained a virgin for the hero to win her ultimately. Despite her husband's disability, she continues to be a loving wife. She sacrifices all of her dreams and stays a *pativrita*; after that, everything happens in a conventional movie fashion. As Teresa De Lauretis claims, "gender is both product and process of cinema's representation and self-representation" in the film, the hero has come home to live out his life to the fullest. He has a strong desire for his life in contrast to the female character in the movie, who suppresses her dreams.

Misogyny or Feminism :

Films produced after 2010 showcase the elements of both feminism and misogyny. Many films have important female characters, but their significance is questioned when comparing their

actions with the male characters. A typical sequence in movies of various genres has a woman being molested and a super human hero saving her. The woman would be saved if she were the hero. If not, she would be murdered, and the entire story would focus on the hero's vengeance. Most villains were portrayed as sexual perverts and Bollywood had some actors who frequently played rapists. The Malayali audience, strangely, adored them in such roles.

Jeetu Joseph's *Drishyam* (2013) has won numerous awards, including the Kerala State Award for the popular film category. *Drishyam* tells the tale of Georgekutty, a local cable TV operator, and his family, who struggle to cover up a murder but ultimately succeed. Georgekutty is married to Rani and has two daughters. During a nature camp, his daughter Anju gets photographed in the bathroom by a hidden cell phone. The culprit is Varun, the son of the Inspector-General of police Geetha. Anju, threatened by Varun with her nude video, confides in her mother. Rani compassionately tries to reason with Varun not to spoil her daughter's life and even addresses him as "mone" (beloved son). They accidentally kill Varun when he demands sexual favours from Rani in exchange of accepting her request of not publicizing her daughter's video. Maddened by her only child's death, Geetha summons Georgekutty and his family for interrogation following brutal oppression and humiliation. The family, however, survives the murder investigation with their honour unharmed, the tape is deleted, and the secret is hidden safe with the blackmailer, much to the audience's relief. Even though the director pictured

Geetha as a strong character, she ultimately fails to exercise her power. She feels defeated as a mother and as a police officer by the hero. While Drishyam appears to show a compassionate family bonded together in times of need, “control is exercised over ‘her’ sexuality through numerous rigid rules of monogamy” (Venkatachalam, 2020). The movie does challenge the idea of a woman’s reputation and has merely reinforced the existing problematic narratives. A general opinion of the public is that Drishyam’s female protagonists are strong, brave, and determined. But a rigorously critical approach to the movie eventually exposes the movie’s notion of “pseudo feminism,” leading to the undisputed triumph of patriarchal consciousness.

On one hand, if Drishyam portrayed a ‘polished’ way of male dominancy, in 2015, Premam openly showcased women as “second sexes”. Viewers watched and rewatched the movie Premam, making it a commercial success grossing 600 million rupees. It tells the story of George’s journey from a young man to an adult, paralleled by the narratives of his romantic interests. The letters he writes to Mary, the hero’s compliments on his teacher’s blemished skin, and the strategic shot with his adult love interest clarify the unspoken objectification of women in the movie. According to Mulvey, the camera is also searching for these masculine types of voyeuristic pleasure through the lens of the ‘phallic camera’, which is equal to a viewer in the theatre who watches a movie through the vision of the masculine personality. Another similarity between the female leads is that they are all chased by other men, making them once more valuable objects that the hero must secure

immediately. In a nutshell, the film shows the toxic male life and justifies their behaviour.

In the film Ramante Edenthottam (2017), Elvis is portrayed as Nandini’s cruel and abusive husband. Nandini lacks a sense of empowerment, so the time she needs advice, she speaks to Raman, another male character. He motivates her for coming out of the problematic marriage. The film demonstrates how men may be both villains and saviours. Eventually, Nandini leaves her unhappy marriage and gains financial independence. She still enjoys Raman’s attention, however. It demonstrates that although women can live alone, they require a man’s care. She is shown as enjoying having a man as a companion. Even though the director tries to emphasise the equality of men and women, the narrative framework of this movie is driven by an active patriarchal system. In this respect, it should be noted that the language of the film is “encoded with patriarchal values” and has “difficulty in challenging the structures that diminish women” (Lacan).

The protective nature of Raman’s character may have influenced Amal Neerad’s 2018 hit Varathan. The film explores the conventionalised notions of male protectors and female victims. This movie perpetuates the damaging idea that a man must be harsh and aggressive to be a complete man and a protector of women. When a group of people rape the heroine, she blames her husband for his inability to protect her. The cinematic method also serves as another patriarchal tool to terrorise women who defy social norms threatening them of undergoing violent treatment. According to Laura Mulvey, “In a world ordered by sexual imbalance,

pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female form, which is styled accordingly.” The director uses the heroine only to play the victim card to exaggerate the emotions of the masculine hero.

A few films from 2019 onwards show a slight change in the picturisation of women characters. For example, *Uyare* (2019) deals with a young girl, Pallavi’s dream of becoming a pilot. The story shows how she survived the trauma of an acid attack and elevated herself to the level of the survivor from the victim state. The film reveals the problematic sentiments that society neglects in the name of love. According to Beauvoir, throughout childhood, girls were fed a steady diet of stories that led them to believe that to succeed as a woman was to follow in love – and that to succeed at other things would make them less lovable. The heroine’s ex-lover Govind goes beyond the ‘limits’ by invading Pallavi’s personal space, and the film justifies how love can be toxic and controlling. The lady lead in *Uyare* is widely admired for being the model of a strong, independent woman.

The 2021 movie, *The Great Indian Kitchen* is about a newlywed woman who tries to live up to her husband and his family’s expectations of her as a subservient wife. The story’s subjects are the oppressive culture and its enduring practices for maintaining women’s blind obedience to men. *The Great Indian Kitchen* discusses how female personhood is constructed inside a family. It certainly outraged a significant portion of the audience, but it also inspired the stories of many women who felt that their real-

life struggles were acknowledged in the movie. The film attempts to make a statement on how women’s labour and identities are marginalised inside these hierarchical structures of power created and maintained by the male conscience.

The fully-fledged female experience of 2021 films hasn’t influenced 2022 much. Women’s hostels in Malayalam films are often portrayed from a male point of view; mostly, it is viewed as men trying to enter female spaces or observing them from a distance. In the 2022 film *Super Sharanya*, “the gaze is from the inside, with the script portraying the bonding between a group of young women in an engineering college” (*The Hindu*). *Super Sharanya* first gives the impression that it will be a more revolutionized movie, one where the women are more than just a man’s love interests. Even a humorous caricature of a toxic man who resembles the well-known “Arjun Reddy” in appearance and behaviour has been crafted by the scriptwriter. Beyond being the target of the desire of the important male characters in the movie, *Sharanya* does not have much of an identity or presence. *Sharanya*’s subordinated space refers to the “inferior position of women, their lack of access to resources and decision making, etc.” (Jagger and Rosenberg, 1984). She is even revealed to be falling for a pointless relationship.

Many recent films promote ‘feminist’ ideas and are very effectively framed on the outside. By employing this tactic, the filmmakers can win over a bigger audience, regardless of their viewpoints. Makers are intentionally popularising the idea of creating a contemporary female identity that is not parted from patriarchal beliefs and customs. The background of

cultural ideology which supports patriarchy works behind such types of conceptual constructs. Mulvey believes, “Within the patriarchal culture, women stand as a signifier for the male other bound, by a symbolic order in which men can leave out his fantasies and obsessions through linguistic command by imparting them as the silent image of women still tied to her place as a learner and not maker of meaning” (Mulvey, 59). Female-focused movies today often use commercialising themes that have an immediate effect on the viewers. Women have recently been given roles in better and more essential movies. Although, it does not imply a total transformation. Yet, it’s impressive to see how far female characters have come and are being portrayed with diverse viewpoints comparatively free of sexist, racist, and toxic speech and the visuals also seem to significantly impact audiences.

Conclusion :

‘Modern patriarchy’ preserves patriarchal ideas and emphasises previously formed identities for women by not changing the conventional gendered social framework. Films portraying such ideals cannot be referred to as modern films until they promote gender neutrality. The portrayal of women’s traditional identities in movies has evolved into a contemporary setting. The essence of the ‘new woman’ in these films is told from the male perspective of feminism, which is a mirror reflection of aged ideologies. One of the most critical aspects of films today is how women are portrayed. However, this does not imply that the women and the issues they face receive top priority; instead, they are only employed to boost the popularity of films.

The main tools used for this are a woman’s physical attributes and her acceptance of women-centric issues. In Malayalam films, female identities are restricted to the usual gendered notion of womanhood in which their identities are determined by their genders, such as mother, wife, and sister. Movies produced after 2019, however, aimed to illustrate some deviations from the patriarchal depictions of marriage, family, and parenting for women. The true meaning of freedom, till today, needs to be defined on celluloid and it largely depends on the ‘acceptance’ of cinema’s stakeholders i.e., the audience.

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Analytical Study of Marathi Natyasangeet based on original Bandishes of Hindustani Shastriya Sangeet

(Special Reference to Sangeet Swayamwar And Sangeet Manapmaan)

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Abstract

The purpose and study of this research paper was to take two Sangeet Natak's into consideration- Sangeet Swayamwar and sageetManapmaan. The study started knowing about the history of Natyasangeet and its background. Going ahead finding out the available literature as well as the research gap of the taken topic. Further understanding the objective of research and the reason of choosing this topic and the scope that is included in the same.

The information about the two taken Sangeet Natak's, the list of chosen natyageet(s), their lyrics, comparative analysis and the changer that were undertaken in the natyageet(s) according to the requirement of the characters of the play is been explained in the body of the paper. The Research method includes the use of sources available online as well as offline and the interviews taken for the research. The conclusion of the research signifies the findings of the research that have been worked on. As, there are only two play's and a chosen natyageet(s) have been worked on it does limit the research in a manner. Various books, youtubelinks , blogs, articles have been taken into consideration to undergo this subject.

Keywords

Sangeet Natak, Natyasangeet, Bandish, Lay.

Introduction :

The history of music in theatre is seen from the Vedicperiod. Even Ramayan, Mahabharat and buddha eras are said to have had theatre presentations which included music and dance. The thought of presenting the play through music lead to the presentation of natyageet in sangeet natak. Natyasangeet has been performed,

evolved, and changed over the period according to the changing times and layman's interest.

Music and dance have been an integral part of the Vedic period. During that period the performing arts evolved, and that legacy was followed by Bharat Muniwho believed that theatre is

incomplete without music and he explained it in the Natyashastra.

In the 17th century, the Bhosale's of Tanjavore made a Marathi theatre outside Maharashtra which included songs based on classical music, conversational and songs narrating the story. "अल्पावधीतच सर्वपरिचित सीता स्वयंवर आख्यानातप्रसंगानुरूप पदांचा समावेश करून विष्णुदासांनी साथीदारांसह 5 नोव्हेंबर 1843 साली श्रीमंतांपुढे नाट्यरूप सदर केले आणि मराठी नाट्याकालेचा जन्म झाला"¹

The initial natyageet(s) had compositions based on lokgeetsthat included saaki, dindi, kamada, lavni etc. In order to reach out to the layman these compositions were used. Later taking this legacy forward Annasaheb Kirloskar, Krishnaji Prabhakar Khadilkar, Bhaskarbuva Bakhle brought a new aesthetic to the Marathi Sangeet Theatre by adding Hindustani Classical and Semi classical music to the Sangeet Natak. And thereon the marathi Natyasangeet reached to each and every house of Maharashtra which that gained popularity and eventually lead to create a golden era for the Marathi theatre.

Literature Survey and Research Gap :

The researcher has referred the book VedhNatyasangeetache, ChritraKosh, a few articles from newspapers, blogs etc. as well as the thematical program by Dr.Vasantrao Deshpande 'Shakuntalte Manapmaan',videorecordingsby marathi-rangabhoomi and other singers.

Although there is data available on the Sangeet Natak and natyageet's along with the lyrics and other related information that includes the information of the raag and taal on which the natyageet is based but no specific data on the comparative

musical analysis of the original bandish and natyageet is available. The researcher did not find enough data related to the analysis of Natyageet(s) based on original bandishes, thurmri's etc.

Objective of Research :

1. To study the chosen natyageet(s) that are based on classical as well as semi classical forms which include hindibandishes, thumri, dadra, tappa etc.
2. To analyse and do the comparative study of the original bandish and the eventually the natyageet that was composed using the same raag and tune but in Marathi language with a different approach and sung on stage during the play to take the story ahead.
3. To understand the nuances and intricacy's of the bandish as well as the small changes that were made in order to make it a part of sangeet natak so that even though the base is similar yet it sounds as a complete new art form which is performed while acting on stage with the lights, make up, drapery on and still maintain the sanity of the composition and yet present it aesthetically.
4. To observe that why the particular bandish was chosen to be converted to the natyageet.
5. It would be really enriching for the researcher to study, analyze and compare the bandish and the natyageet to find out the similarities and the differences between the two.

Scope and Limitation of Research :

Marathi theatre has had a huge history of Sangeet Natak that included social, moral, and even mythological topics. The

researcher has worked on only two of the many Sangeet Natak's even though there are many more Natak's that had compositions that were based on or derived from a bandish or in some natak's the actual bandish was also used as is. The research topic is wide enough to be worked on taking various aspects into consideration. In the taken two Natak's only a few chosen bandish's have been taken considering to cover various forms of music i.e., classical as well as semi classical forms. Therefore, even in the taken natak's there is a scope of analyzing each and every Natyageet.

The researcher has taken two Natak's and limited natyageet(s) which were based on hindibandishes. As the researcher has not covered all the compositions of the natak's there is a limitation to the analytical study and in a way it stays incomplete.

During that period as there were many Sangeet Natak's that had Natyageet's based on various classical and semi classical forms which were directed by various music directors there was a different approach to each and every individual involved in the process and thus there remains a study of the approach and their thought towards using a particular raag, taal or even musical form for that particular composition.

Social and Musical Status of Natysangeet in the early years of 20th Century :

Till 1900 there was prominence of lok sangeet in Maharashtra. There were many renowned singers who were persuing classical music and were performing but it wasn't reaching to the layman. On the other hand singers like Bhaskarbuva Bakhle, Balgandharva, Master Deenanath

Mangeshkar etc who were well trained in classical music brought this form into Sangeet Natak in a more simpler and aesthetical form which eventually reached out to the layman and started gaining popularity. The early years of the 20th century were considered as the golden period of Sangeet Natak. "संगीत रंगभूमीचे सुवर्णयुग" 1911.1933 मानले जाते.त्या काळातील नव्वद हिशशांनी रागसंगीतच आहे"२

The researcher will do an analytical study of a few bandishes which were converted to Natyageet's with reference to Sangeet Swayamwar and Sangeet Manapmaan.

Sangeet Swayamwar :

Sangeet Swayamwar was written by Krishnaji Prabhakar Khadilkar and was presented on the stage on December 10, 1913, under the music direction of Bhaskarbuva Bakhle. Balgandharva was in the lead role of Rukhmini (Female Character) in the play. This has been one of the historic play's of all times as it had various compositions based on classical bandishes, thumri, traditional folk compositions etc. and the number of compositions taken in the play initially was around fifty in number. In the later years as with the time constraint, it was not possible to take all the natyageet(s); a few chosen compositions are taken during the show.

The compositions that we will be taking for the comparative analysis would be as follows :

- SujanKasa Mana Chori
- Roopbali to Nar Shardul

SujanKasa Mana Chori :

This composition is based on the Jaipur Atrauli Gharana's traditional

bandish 'PhulavanSejSawarun' of Raag Bhoopali originally based on Taal Panchamsawari but is widely sung by various singers in Teentaal as well as GandharvaTheka. To give a different flavour to the natyageet, Gandharvatheka was applied to the natyageet so that it sounds different.

बंदिश

-: स्थाई :-

फुलवन सेज सवारूँ
हारी वारी अनधन मंगल

-: अंतरा :-

आनंद भईलवा मोरा रे मंदरवा
शुभ घरी शुभ दिन लगन घर आयो
ब्याहन आयो सदारंगीले ममदसा

नाट्यगीत

-: स्थाई :-

सुजन कसा मन चोरी
अग हा चोरी यदुकुलनंदन

-: अंतरा :-

सहज नेत्र भिडे सहज मोह पडे
सहज चि करी मम हृदय हे वेडे
विलीन लोचन मार्गे शिरत घरी

The above given Natyageet was composed on the given paramparik bandish. The Mukhda of the Bandish रेग सारे साध सारे ग signifies bhoopali in the first part itself and it is used as is in the natyageet. The bandish was strictly restricted to the raag which followed the rules of Bhoopali as in Classical music there are no Swara's allowed that do not belong to the raaga; on the other hand the natyageet was sung taking a few phrases that had a hint of Shuddhakalyan using a meend in सा ध्र and प ग, deskar using sad

ha sangati and singing in the uttarang etc. in a subtle manner. These two ragas being close and similar to Bhoopali did blend easily in the natyageet. Therefore, this shows the main difference in the gayaki of the bandish and the natyageet wherein the bandish is strictly true to the raag and in the natyageet there is scope of raag mishran.

Roopabali To Nar Shardul :

This composition is originally based on a Semi Classical form - Hori. Hori is a traditional composition that comes in the series of seasonal songs related to radha-krishnaleela in the festival of holi. Hori can be sung in various taals- Dhamar, Punjabi, AddhaTeental etc.

होरी

-: स्थाई :-

कौन तरह से तुम खेलत होरी
देखो लला मोरी अखियन खटके

-: अंतरा :-

गारी दुंगी तोसे ना डरूंगी
अब के फाग मेईन तोरी पाग भिजोउंगी
देखो लला मोरी अखियन खटके

नाट्यगीत

-: स्थाई :-

रूपबली तो नरशार्दुल साचा
क्षणी विनाशित रिपुभाव मनीचा

-: अंतरा :-

खला देखी मग भ्होल फेकी
नयन भाषणे मनास जिंकी
क्षणी विनाशित स्वभाव रिपुचा

This above natyageet is sung to praise the beauty and personality of Krishna sung by Rukhmini. Even though it is based on a hori the natyageet has it's own essence

to it. Aakaryuktagayki-apt use of words to sing on. In the sthayi the aalapi is done using the work narshaardul so as to use the aakar of the word Shaardul and khala in atara for the same purpose. Use of shuddhanishad in kaafi enhances the expression of the song which was used efficiently by the singers. The natyageetis concluded by taking some laykari patterns combined with taana's and using a few vivadiswaras like shuddhagandhar in a subtle manner. Phrases like - मगम गुरेगुरेसारे निसास, रेम पध मप गुरे ऽऽ मप निस निस साऽ Swere taken in the natyageet. In the Hori no taanas are taken on the other hand while singing the natyageet a specific type of 'Firki ki Taan' is taken to ensure gimics.

Sangeet Manapmaan :

Sangeet Manapmaan was written by Krishnaji Prabhakar Khadilkar under the music direction of Govingrao Tembe. The first show happened on March 12, 1911 in Mumbai under the Kirloskar Natak Mandali. The lead role of 'Bhamini' was done by Balgandharva. This play was later done by Deenanath Mangeshkar as well as Chhota Gandharva during their career in which they played the role of the 'Dhairyadhar' which was another lead role of this musical drama. The play has various compositions based on Traditional Bandishes, thumri, dadra etc.

'The speciality of this drama is this that there were different persons acted as writer and music director as against previous tradition. Mr. Krishnaji Prabhakar Khadilkar, the writer of the play, appointed Mr. Govindrao Tembe separately as a music director for this play. For the first time the songs were added to emphasize on the musical aspect of the drama which actually help to turn the

attitude of the audience. The audience started looking towards the songs from the aspect of gayaki aang.'³

The compositions that would be taken for analysis are as follows TM

- Mi Adhana
- NayaneLaajvita

Mi Adhana :

This natyageet is based on a traditional dadra 'Shyam Tore Nainava Jaadu Bhare' composed in Raag Pilu and Taal Dadra.

दादरा

--: स्थाई :-

श्याम तोरे नैनवा जादूभरे
इकरार करेए नैनवा जादू भरे

--: अंतरा :-

हमें शिकवा है तुम आवत नाही
तरपत हुं जल बिन मछरिया

नाट्यगीत

--: स्थाई :-

मी अधना न शिवे भीति मना
योग्य धना चौर्यचिंतना

--: अंतरा :-

रवी हिमकरही भययुत ग्रहणी
भय नच ते दीपमना
समयी त्या दीपमना

In this natyageet the character in the role of Bhamini is singing explaining that she is not scared of leaving the home late in the night to meet Dhairyadhar and therefore to express this through the singing style this couldn't be sung in the format of a dadra even if it was based on it. The motive was to express her courage as she sings it in front of him along with a

hint of love and affection in it. To fill in the natyageet tappa ang tanas were taken avoiding long notes and stances over swaras and the composition being in pilu had the scope of mixing different notes and taking shuddhagandhar prominently while phrasing as :

गऽगरेगसागऽमगऽमधुऽपगरेगसाऽऽऽ

NayaneLaazvit :

This is based on Raag yaman's bandish 'Itna Sandesava Mora' in taal Jhapaal. The bandish is composed in a way that it is sung taking Madhyam as Saa. This was released as a record by Gauhar Jaan.

बंदिश

-: स्थाई :-

इतना संदेसा मोरा
कोई कहियो जाए
उन बिन चैन नहीं
रैनिया जगाये

-: अंतरा :-

कासे कहूँ मोरी
बातें जिया की
साजन बिन मोहे
कल नाही आये रे

नाट्यगीत

-: स्थाई :

नयने लाजवित बहुमोल रत्ना
जणूधैर्यधर धरित धनदासम धना

-: अंतरा :-

नमवी पहा भूमि हा चालताना
सुचवित तिज तूचि मजपुढे निर्धना

In this composition Shuddha Madhyam is prominently used in both the bandish and natyageet as well as while elaborating the same therefore it inclines

more towards yamankalyan to be precise. The use of Shuddha Madhyam is done as निरेगमरेगमरे which defines yamankalyan in the Madhya saptak and as this is sung keeping madhyam as saa the major spatak covered is from mandrasaptakpancham to the madhyasaptakpancham.

Research Method :

The researcher has undergone taking references from books, recordings available on youtube, interviews, as well as programs based on the topic chosen. The research was done using various sources available online as well as offline including blogs, websites for the lyrics. This being a qualitative research does focus majorly on the lyrics and the musical aspect of the taken Bandishes and Natyageet(s).

Conclusion of Research :

1. Hindustani Shastriya Sangeet was an important art form during the early 1900's and was more popular as compared to the other art forms, therefore the inclusion of shastriya sangeet in Sangeet natak helped it to reach out to the common man.
2. Marathi loksangeet was a part of the culture and later around 1940 Bhavgeet based natyageets were also introduced in the sangeet natak's.
3. There is a major Difference between the gayaki if a classical music bandish and Natyageets which includes Raag Mishran, taankriya, inclusion of various music forms in it like thumri, dadra etc.
4. Thus, as classical music became a part of Sangeet Natak the popularity and interest of Classical as well as natyasangeet increased gradually amongst the people.

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फांस उपन्यास में वर्णित किसान जीवन

अखिलेश कुमार

शोधार्थी

हिंदी विभाग, दिल्ली विश्वविद्यालय

सारांश

आजादी के सात दशक बीत जाने पर भी किसानों को न्याय नहीं मिल पा रहा है। वह समस्याओं के मकड़ जाल में घिरा हुआ है। कभी प्राकृतिक आपदाएं तो कभी सरकारी नीतियों से वह परेशान हो रहा है। उसकी फसल का न्यूनतम मूल्य न मिलना भी आज एक गंभीर समस्या हो चुकी है, स्थिति ऐसी आ चुकी है कि किसान आत्महत्या आज चिंता का वि-नवजयाय बन चुका है।

बीज शब्द

किसान, कर्ज की समस्या, फांस, संजीव, पलायन

भारत का समाज पारंपरिक रूप से कृषि प्रधान रहा है। उदारीकरण और वैश्वीकरण के समय में भी भारतीय अर्थव्यवस्था में सबसे ज्यादा रोजगार कृषि से जुड़े कार्यों से पैदा होता है।

खेती किसानों सबसे ज्यादा रोजगार तो पैदा करती है लेकिन उसके सापेक्षिक पूंजी और आर्थिक लाभ पैदा करने में आज की कृषि व्यवस्था असफल रहती है। किसान पूरे देश का अन्नदाता है लेकिन उसकी आर्थिक स्थिति आज बद-से-बदतर होती गयी है। आज के बाजारवादी दौर में वह हाशिए पर चला गया है। उसकी फसल सामाजिक समस्या बन गयी है। उसे अपनी फसल का उचित मूल्य नहीं मिल रहा है। कर्ज की समस्या से आज का किसान घिरा हुआ है। खाद, बिजली और पानी की समस्याएँ उसे परेशान कर रही हैं। उसका कई आयामों पर शोषण हो रहा है। किसानों की समस्या मुख्यतः तीन स्तरों की है आर्थिक संकट, पारिस्थितिकीय/ पर्यावरणीय संकट एवं अस्तित्व का संकट।

1991 के बाद शुरू हुए उदारीकरण ने खेती

किसानी के संकट को कम करने कि बजाए बढ़ा ही है। बाकी जरूरी चीजों कि कीमतें बेतहासा रूप से बढ़ी हैं लेकिन अनाज एवं खेती से जुड़ी वस्तुएं आज भी सस्ते दामों पर मिल जाती हैं। खेती किसानों के इस संकट को समकालीन हिन्दी उपन्यासों ने बखूबी दर्ज किया है।

एक अच्छा साहित्य वही होता है जो अपने समय कि घटनाओं को बखूबी दर्ज करे। इस कड़ी में संजीव का उपन्यास 'फांस' एक महत्वपूर्ण अवधारण प्रस्तुत करता है। यह उपन्यास 2015 में प्रकाशित हुआ था। संजीव को आज एक ऐसे कथाकार के रूप में पहचाना जा रहा है जो एक विषय पर पहल अनुसंधान करते हैं फिर उस अनुसंधान का पक्ष अपनी सृजन धर्मिता में तब्दील कर पाठक-संसार को सौंप देते हैं। उनके अनुसार उनके लिए साहित्य कोई निष्क्रिय उत्पाद नहीं है। नोबेल पुरस्कार विजेता दक्षिण अफ्रीकी रचनाकार नादीन गार्डीमर ने कहा था कि, एक लेखक अपने 'विषय' से पहचाना जाता है और वे विषय उसकी समसामयिक युग चेतना से गढ़े जाते हैं।

संजीव का उपन्यास 'फाँस' किसान आत्महत्या को केन्द्रित करके लिखा गया है। इस उपन्यास की पृष्ठभूमि में महाराष्ट्र के यवतमाल जिले के गाँव के बनगाँव का चित्रण किया गया है। लेकिन इसमें आंध्रप्रदेश व कर्नाटक के किसानों सहित भारत के उन सभी किसानों की कहानियाँ शामिल हैं, जिन्हें पहले जी. एम. बीजों का इस्तेमाल करने के लिए फुसलाया गया और फिर कर्ज दिया गया लेकिन कुछ सूखे की मार और कुछ प्रकृति के साथ अनाचार के कारण सीधे-सादे किसानों की जिन्दगी कर्ज और सूखे के बोझतले इस तबाही में आत्महत्या की तरफ बढ़ती गयी। फाँस उपन्यास में संजीव ने बताया है किसान किस तरह अपनी छोटी-छोटी आवश्यकताओं को पूरा करने के लिए कर्ज लेता है और यही कर्ज उसकी जिंदगी की सबसे बड़ी फाँस बन जाती है और अंत में किसान जब कर्ज नहीं चुका पाता तो आत्महत्या कर लेता है।

पहले हरित क्रांति और बाद में उदारीकरण के बाद भारत में फसलीय विविधता बुरी तरह से नष्ट हुई है। इसके परिणामस्वरूप नगदी फसलों की बुवाई में भारी बढ़ोत्तरी दर्ज की गयी। हमारी पारंपरिक खेती में फसल का स्थानीय भूगोल से एक गहरा रिश्ता हुआ करता था। किसान स्थानीय जलवायु को ध्यान में रखकर ही फसलों की बुवाई करते थे। जहाँ पानी की उपलब्धता कम होती थी वहाँ मोटे अनाज बोये जाते थे। धान, गन्ना एवं कपास जैसी फसलें सिर्फ वहीं लगाई जाती थी जहाँ पानी की पर्याप्त उपलब्धता होती थी। खेती और भूगोल के बीच का ये रिश्ता पहले हरित क्रांति ने समाप्त किया और रही सही कसर उदारीकरण ने पूरी कर दी। इन नई नगदी फसलों में न सिर्फ पानी ज्यादा लगता है बल्कि इसमें कीटनाशक और खाद इत्यादि भी ज्यादा लगता है। इन नगदी फसलों का खर्च भी ज्यादा आता है और इसकी वजह से इसमें पैसा डूबने का जोखिम भी ज्यादा होता है।

महाराष्ट्र के अपेक्षाकृत सूखे इलाकों में बीटी कटान कि खेती शुरू की गयी। संजीव अपने उपन्यास में लिखते हैं कि, 'सन 2000 में आया था कापूस

का महाबीज बीटी कॉटन बीज; क्या, तो विलायत से कि अमेरिका से! विलायती बीज है, नाजुक बीज, खाद चाहिए? लो! कीटनाशक भी चाहिए? लो! पैसे नहीं है, सरकार कर्ज दे रही है न लो और पानी? ऊपर वाला देगा उस साल ऊपर वाले ने दिया भी क्या रेसे थे, क्या फसल थी, बीटी कॉटन का महाबीज दूसरी बार फिस्स हो गया। अब फिर खरीदी सरासर धोखा है। फिर से खाद, कीटनाशक, फिर से मजदूरी, फिर से कर्ज, शोतकारियों में कसमसाहट हुई फसल में नये-नये कीड़े, नये-नये रोग और बिक्री केंद्र पर नई नई बेईमानिया तौल में गड़बड़ी'।¹

किसानों की बदहाली इस कदर बढ़ चुकी है कि लेखक को लिखना पड़ता है कि, 'इस देश का किसान कर्ज में ही जन्म लेता है, कर्ज में ही जीता है, कर्ज में ही मर जाता है।'²

इन सब परिस्थियों के बीच गाँव से शहर कि ओर पलायन तेजी से बढ़ा है। गाँव के छोटे और मझले किसान शहरों की तरफ पलायन को मजबूर हैं। शहर जाकर भी उन्हें कोई बहुत बेहतर विकल्प नहीं मिलता है। इस बात को दर्शाते हुए संजीव लिखते हैं कि 'एक किसान मर गया और प्यून जिंदा हो गया।'³ तुमने भी तो अपनी बेटी उमा की शादी किसान से नहीं मजदूर से की क्योंकि? इसलिए न कि किसानों का मतलब है मौत तुम्हें यकीन नहीं आएगा अब 10 एकड़ की मुसम्मत मालकिन दल्लू से कर्ज लेती है.....प्यून से'³

आज कि खेती में कितने जोखिम शामिल हैं इसे 'अकाल में उत्सव' पुस्तक के इन पंक्तियों से बखूबी समझा जा सकता है, 'भविष्य में फसल से चुका देने की उम्मीद पर कर्ज ले लिया जाता। बाद में पता चलता की फसल पर कोई न कोई प्राकृतिक आपदा आ गई या यह की फसल आने से पहले ही कोई और दूसरा बड़ा खर्च सामने आ गया और कर्ज के स्थान पर पूंजी प्रवाह उस और करना पड़ा। कर्ज तो था कब तक देखता, अंततः वह जमीनों को हड़प कर अपना पेट भर लेता। छोटी जोत के किसान के सिर

पर आपको हर प्रकार का कर्ज मिलेगा जितना छोटा उसका रकबा, उतनी तरह का कर्ज'।⁴

किसान से मजदूर बनने की प्रक्रिया के बारे में बताते हुए लेखक पंकज सुबीर अपनी पुस्तक 'अकाल में उत्सव' में लिखते हैं कि 'छोटा किसान जब तक लड़ सकता है तब तक किसान रहता है और फिर हार कर मजदूर बन जाता है पहले अपने लिए मजदूरी करता था अब दूसरों के लिए करता है जब अपने लिए करता था तो कभी कुछ मिलता था और कभी कुछ भी नहीं मिलता था लेकिन दूसरों के लिए करने में यह तो तय ही रहता है कि मजदूरी तो मिलेगी ही घर में तो चूल्हा तो जलेगा ही'।⁵

किसान समस्याओं के प्रति सरकारी रवैये की उदासीनता को दर्शाते हुए संजीव लिखते हैं कि 'सरकार ने मान लिया है कि शेतकरी तो मरेंगे ही मरेंगे इन्हें पात्र से अपात्र बनाने के लिए कोई प्रमाण पत्र देने वाला तो हो पोस्टमार्टम में क्या मिलेगा जहर न लाचारी मिलेगी न टेंशन न कर्ज'।⁶

नगदी फसल में अत्यधिक पानी की जरूरत होती है। इस फसल और पानी के बीच की समस्या को इंगित करते हुए संजीव लिखते हैं कि 'दुनिया का अगला महाभारत पानी के लिए होगा और यहां इसकी शुरुआत होगी तुमसे और हमसे ! पानी न सही मेरी बैल बंडी ही ठीक कर देता तो सो भी नहीं।'।⁷

कर्ज का ब्याज किस तरह किसानों की जिंदगी में किस तरह दखल देता है इसे दर्शाते हुए संजीव लिखते हैं कि 'कर्ज चालीस हजार से बढ़कर एक लाख हुआ और साल दर साल बढ़ता रहा सुरशा के मूह की तरह। इधर मुलगिया (लडकिया) जवान हो रही थी, कोई मुलगा अभी तक देखा नहीं नवरा (घरवाला) को तो दारू छोड़कर कुछ दिखाई पड़े तब ना पर इन दिनों न नवरा न मुलगी न शादी वह निरंतर खेत और कर्ज के बारे में सोचती रहती थी'।⁸

उपन्यास का एक मुख्य पात्र सुनील सभी गाँव वालों को समझाता है कि उन्हें कर्ज नहीं लेकना चाहिए एवं जिंदगी की लड़ाई हारकर आत्महत्या नहीं करनी चाहिए। सुनील और एक पात्र शिबू दोस्त होते हैं। सुनील गाँव के लोगों के लिए एक छोटी सी उम्मीद कि तरह है। लेकिन अंत में वह भी हार जाता है। उपन्यास के अंत में शिबू कहता है कि 'बुत बनता गया सुनील - इन सब का दोषी मैं हूँ सबको हिम्मत बँधाने वाला खुद ही हिम्मत हार बैठा हवा में किकरे उड़ रहे थे - कभी कर्ज कभी मर्ज, कभी सूखा, कभी डूबा' दूसरा फिकर'।⁹

समकालीन भारत में विकास और खुशनुमा प्रगति के आँकड़ों के बीच किसानों की आत्महत्या का सिलसिला थम नहीं पा रहा है। समस्या यह है कि कृषि संकट अथवा किसान की उपेक्षा निरंतर की जा रही है। भारत में लगभग 84 करोड़ लोगों की जीविका खेती पर निर्भर है। किसानों की औसत प्रति व्यक्ति आमदनी 40 रुपये प्रति दिन से कम है। जब से देश के निजीकरण, उदारीकरण और वैश्वीकरण की काली आँधी चली, तब से सरकारी आँकड़ों के मुताबिक तीन लाख से अधिक किसान आत्महत्या कर चुके हैं। आज भी हर रोज न जाने कितने किसान आत्महत्या करने को मजबूर हैं। संजीव का यह उपन्यास 'फाँस' समकालीन भारत में किसानों कि समस्या को समग्र रूप से दर्शाता है।

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The Birth of an Actor : Out of Democracy Ancient Greek Society, Culture and Law

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In the 6th century B.C., the Greek society provided two major breakthroughs: Democracy and Theater. Hymns, called dithyrambos, were sung in praise of Dionysus. Post this, the next development came in the form of Tragedy. This research paper will not only investigate the birth of theater and the need for the introduction of an actor but will also provide insights about how these inventions politicized Greek society and culture.

Key Words

Tragedy, Democracy, Theater, Chorus, Poetics

In the 6th century B.C, Greek society provided two major breakthroughs: Democracy and Theater. The inventions were a result of the Cultural Revolution. It could be traced from architecture to literature to vase paintings. Democracy was a result of organization and theater was invented as the society needed reorganization in order to hold on to what was organized initially. Democracy and theater grew together in the ancient Greek society and helped each other to sustain. Ancient Greek civilization has influenced many aspects of the future world apart from drama, like philosophy, architecture, art etc. 'History of the city of 'Athens' is deeply imbibed into history of theater'. (Wilson & Abbott, 2013, 0:03:15- 0:35:15) Ancient Greek culture was a great example of community living and

collective ritual performances. Art was an important aspect for their civic life. Art was the most prominent public event around which the political, social and religious lives of the citizens revolved. Attendance at the theater events was mandatory in order to qualify as an Athenian citizen. Theater unified the ancient Greek society and provided the grounds for moral knowledge. Theater in society took two forms: rituals as performances and theatre as entertainment. When rituals took the form of theater performances, different genres of performance i.e. tragedy, comedy, satyrs etc. were formed. "The shape and form of a Greek tragedy may fairly be described as ritual. Ritual is not, indeed, confined to religious worship. A framework of ritual controlled the composition and production

of an ancient Greek tragedy.” (Greenwood, pp.4) The playwrights blended rituals, religion and myths with contemporary politics in their writings so that Tragedy had a direct impact on the citizens. Tragedy was considered the greatest amongst all. Theater and democracy were intimately connected and to understand the nuances of this connection we must explore the origin of theater, in particular tragedy.

Nietzsche in his book, “The Birth of Tragedy : Out of Spirit of Music” mentioned that Dionysian was associated with music and dance, the form of human expression beyond language. Hymns called dithyrambs were sung in praise of Dionysus as a part of early celebrations. The next development was tragedy and theater became a regular part of the festival. Nietzsche investigated the nuances and the importance of participating in a human culture. He interpreted the origin of tragedy as a tussle between the principles of two Greek deities: Apollo and Dionysus. “Apollo embodies the drive towards distinction, discreteness and individuality, towards the drawing and respecting of boundaries and limits; he teaches an ethic of moderation and self-control. The Dionysian is the drive towards the transgression of limits, the dissolution of boundaries, the destruction of individuality and excess.” (Nietzsche, 1872) The Dionysian choral singing and dancing, along with the ordered speech of the actors on stage, gave birth to the ancient Greek tragedy. Nietzsche believed that if Apollo and Dionysus were successfully brought into alliance in a tragedy then ‘pessimism’ can be transformed into one’s increased ability

to live vividly. The whole city came together to celebrate these impulses in order to feel closer to God and to live a vivid life (Wilson & Abbott, 2013, 0:3:15-0:35:15). Tragedy was a democratic invention as it was strongly politicized, not only in its content (plays) but also how theater events were organized. Greek society was democratized in a way that it gave birth to highly political content in the form of tragedy.

Aristotle mentions the origin of Tragedy in “Poetics”. He lays emphasis on the transition of ritualistic songs to drama. It is believed that Thespis was the first actor in Greek drama. It is debatable whether Thespis was the first actor himself or was the first to introduce an actor on stage, which resulted in a dramatic change. (Ley, 2006, pp. 17-65)”Tragedy certainly began with improvisations, as did comedy. Tragedy advanced by slow degrees; each new element that showed itself was in turn developed. Having passed through many changes, it found its natural form, and there it stopped. Aeschylus first introduced a second actor; he diminished the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting.” (Aristotle, pp-8) The Greek word for playwright is ‘didaskalos’ which means trainer. These trainers were not only meant to train performers but also the citizens for participation in democracy through theater. For example, ‘Ajax’ written by Sophocles, mentions the sacrifices to be made in order for democracy to work in a society. In the play, Ajax commits suicide and his suicide sparks a debate on justice (Wilson & Abbott, 2013, 0:3:15-0:35:15).

This play provides us with an excellent example of what role theater played in ancient Greek society. The story of Ajax asked the audience what you would do if you were in an Ajax-like situation. Theater was used as a powerful tool to sustain democracy and educate its citizens about it. Greek tragedians kept working on the old myths and rituals in order to weave it in the form of a tragedy, which posed existential questions in front of its citizens. Tragedy was woven in the complex matters and asked society to reflect upon it.

It must be noticed that the origin of Greek tragedy has been a topic of debate. Even the exact meaning of the word 'tragedy' is uncertain. The art of theater came under the auspices of God Dionysus. Many theoreticians, in their writings stated, it had been universally believed, in the word of Aristotle, that in some way Tragedy, having its origin in the Dithyramb, had risen from rites in honor of the god Dionysus. (Tierney, pp. 331-341) Though Sir William Ridgeway in his book 'The origin of Tragedy' rejected Aristotle's claim and stated that Tragedy originated from the worship of the dead. Dr. Gilbert Murray in his work 'Themis' claimed that Tragedy has its origin in Sacer Ludus, a form of ritual dance, which was believed to depict the life, sufferings and death of Dionysus. Leon Golden in his article, "Towards a Definition of Tragedy", analyzes the definition by Aristotle and claims that the three terms: pity and fear, mimesis and catharsis offered some theoretical difficulties. "The ultimate goal and primary pleasure associated with tragic mimesis is the intellectual clarification (catharsis) of the

pitiable and fearful dimensions of human existence. The significant position which tragedy enjoys among literary genres derives in large measure from its role in depicting greater and lesser degrees of noble failure in the critical enterprises of human existence. For noble failure, rather than heroic triumph or meaningless absurdity, describes the common destiny of the majority of mankind. " (Golden, pp.21-33) Aristotle in chapter-9 of 'Poetics' claims that 'poetry is more philosophical and significant than history because it aims at the expression of universals and rather than particulars'. The specific pleasure of tragedy is derived from pity and fear through mimesis. The goal of tragic mimesis must be an intellectually pleasant learning experience concerned with the phenomenon of pity and fear in human experience which Aristotle has designated as the appropriate object of tragic imitation. Tragedy can be recognized through its widely used characteristics. Aristotle helped us verify the important characteristics of what qualifies as Tragedy. However, Aristotle's beliefs have been continuously contested by the critics and scholars over time. It is important to notice that Aristotle was trying to prescribe the general nature of Tragedy and not mapping the entire phenomenon of Tragedy as a process.

Athenians required and enjoyed tragedy since it consisted of sufferings of others that generated moral knowledge for the audience. Is it this simple to take this as the reason for the success of tragedy? "Greek tragedy offered symbolism rather than illusion; its actors represented rather than fully impersonated the characters of the story. The method of representation

then was symbolic suggestion, not realistic illusion.” (Greenwood, pp-3) Greenwood highlighted that the audience felt an association with tragic performances and was important for the success of tragedy. Tragedy showed the very basis of human existence: Suffering. This suffering was an act of self destruction of the character which was an outcome of human fate. The elements of both pain and pleasure made the Ancient Greek tragedy the highest form of art present at that time. Tragedy transmitted the truth about the world and human conditions. Athenians added an actor along with chorus and invented the idea of Theater performance. Before the introduction of an actor, a trained chorus was available for Dithyramps and this chorus consisted of a large group of performers who danced and sang praising God Dionysus. Theater’s sole purpose was not only entertainment but to educate Greek citizens and to engage them in a critical dialogue which resulted in self analysis. Sufferings and knowledge were interconnected in tragedies. In the end, knowledge used to generate through suffering and purification of emotions would happen. The introduction of an actor, in comparison to a chorus, also laid emphasis on individuality of a character; however, this individuality soon gets destroyed due to the destruction caused as a result of tragedy.

It is important to understand the role of chorus in relation to actors in order to further understand the birth of an actor. ‘Choruses were central to Greek civil life. Sources that discuss tragedy emphasize the critical function of the chorus in civic education and laws assisted choregos in recruiting participants. Plato (Leg. 654b)

pronounces those without experience of choral performance to be uneducated and states that choral dance is the whole of education’. (Leg672e; 653c) (Foley, pp-4) Choregia was the institution that financed and trained both dramatic and dithyrambic choruses for the theater festivals. Choregoi developed an important and intimate patronage relation with their choreuts as they were directly involved in supervising their training (Ley, 2006, pp. 30-33). Wealthy citizens named choregos were selected by the state to finance choral training and equipment. Chorus was seen as an education institute for the young. A successful chorus was not only judged on the basis of the precision of their movement and song but through their role playing also. In the beginning, the chorus consisted of fifty people. It was probably Aeschylus who lowered the number to twelve. This decrease in number is to shift the attention on actors on stage. When the actor got its place in tragedy, then the need for better training also rose. “The art of acting apparently developed and was refined radically during the fifth century; the performance was probably more amateurish when poets like Aeschylus were their own first actors. Nevertheless, by the fourth century a good actor, says Aristotle in his discussion of delivery in the Rhetoric, wins prizes by suiting his voice to different emotional modes and varying both the volume and pitch of his voice and his vocal rhythms.” (Foley, pp-6) The art of choral dancing and singing was undoubtedly far more developed when tragedy began than the art of acting. Actors came to compete successfully with chorus by further developing their

performance skills. We have proof of this development in the writings of Helene Foley, "Plutarch (Quaest.conv. 7.711c) uses standard theatrical language when describing slaves trained to perform Platonic dialogues by suiting the character (ethei), modulation of the voice (phones plasma), gestures (schema) and delivery to the part (existing masks). Epictetus praises the late fourth century actor Polus for his brilliance in performing Oedipus as both King and beggar; when Sophocles' Trachiniaiæ offered the protagonist the opportunity to play the both very feminine heroine Deianeira and her hypermasculine spouse Heracles, it is hard to believe the actor did not welcome a comparable chance to display his versatility." (Foley, pp-6) With the developments in training actors, the chorus as a group made efforts to compete with the performance of actors and poets in the eyes and minds of the audience. "The Greek word for actor was hypokrites, which probably meant 'answerer' originally: the composer, in taking a part in performance, is extremely likely to have 'answered' the chorus." (Ley, pp-34) After the introduction of actors, choruses were looked at as of lower social status than the characters. However, stylistically, linguistically, and per formatively strong language, themes, songs and dance of their performance gave a tough competition to actors. The tussle for better performance between chorus and actors helped in betterment of Greek tragedy. The words and the stage actions were framed in a way to dilute the impact of reality so that it was tolerable to humans. This was done by constructing a realm that Nietzsche calls Schein, i.e. of appearance or semblance.

(Nietzsche, Introduction, 1872) Greeks not only presented complexities of human behavior in front of its citizens through theater, even challenged it through time with their new discoveries.

"Choral mentality derives from the religious sphere as much as and perhaps more than from the political sphere. Choral performance of ritual gestures or allusion to ritual or the gods is as pervasive a part of its role as its relation to a civic community." (Foley, pp.21) Chorus narrated myths and performed as a moral guide for actions and as an alter ego of a specific character. Chorus came forward to offer serious advice on general political principles. It provided an insight of the protagonist's hidden fears and secrets. The voice of the chorus was the voice of the author. Whatever the author wanted the audience to know was included in the chorus. Chorus was the representation of the society; it stood for and dramatized the communal voices of the people. Mark Damen in his article, "Actor and Character in Greek Tragedy" investigated the characters played by actors in Greek tragedy; he specifically provided insights about the roles an actor played. "All actors wore masks and body length costumes hiding their personal features except their height and voice. The mask and costume lent credibility to the differentiation of the characters played by the same actor and to that extent made it possible for actors to play multiple roles." (Damen, pp. 316-340) He was not merely looking at how multiple roles were played by the actors but how this phenomenon affected the Greek tragedy. "The history of Tragedy as a whole is that of the gradual triumph of the dramatic over the mimetic, of the

actors over the chorus, of the skene over the orchestra.” (Tierney, pp-331-341) As discussed earlier, introducing actors on stage was a breakthrough in Greek theater history and the actors played multiple characters by changing masks and costumes.

Theater evolved over the time and its audience too. The beliefs, staging and concept of performance changes continually as it is the nature of the creative process. The aesthetics and literal value of the ancient Greek theater lied in its use of poetry, music and chorus. The curation of the ancient Greek tragedy represented the taste of its society and artists. The Greek tragedies were adapted differently in cultures, the basic plot being the same, so that the contemporary audiences can relate to it. Greek tragedies were adapted in a way that it maintained its original story but re-imagined and re-set it to make it relatable to the modern audience. Some elements of the original plot are further amplified for it to reach the audience of a particular culture. The important part is to keep the suffering part of tragedy intact as it is the soul of the whole process. It should reach the audience without any kind of distortion. For example, ‘Mojada’ is an adaptation of ancient Greek tragedies: Electra, Oedipus the King and Medea by Luis Alfaro. Set in the 21st century streets of Los Angeles, it questions the role of citizens and community play in social issues faced by us all today. Alfaro in his writing chose to diminish the traditional construct of chorus, the rhythmic meter and any sense of Imperial setting. These amplification and diminution of certain elements helps to aim a certain audience. The successful

adaptations of the Greek tragedies in modern times prove that they are timeless and part of a never ending process. They will keep on evolving with the thriving of new cultures and times. Greek tragedy will keep on asking the complex questions of human existence through its adaptations. As a great theater practitioner Antonin Artaud mentioned, ‘Life is the ultimate suffering’. The Greek tragedies will keep on representing the complex nature of human behavior through the suffering of its characters.

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बनारस घराने के तबला वादन में 'उठान'

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एम. ए. नेट, प्रवीण (तबला)

शोध सारांश

तबला वादन में 'उठान' बनारस घराने की मौलिक विशेषता है। यँ तो उठान पखावज व कथक नृत्य की चीज़ मानी जाती है परन्तु तबला स्वतन्त्र वादन में उठान एकमात्र बनारस घराने में बजाया जाता है। बनारस घराने के कलाकार अपना वादन ही उठान से प्रारम्भ करते हैं, तत्पश्चात् ही अन्य रचनाओं का वादन होता है। खुले व जोरदार वर्णों से युक्त उपज आधारित अथवा बँधे स्वरूप के उठान को अत्यन्त प्रभावशाली ढंग से सादा या चक्रदार बजाकर बनारस घराने के कलाकार समस्त श्रोतागण को अपनी ओर आकर्षित कर लेते हैं। उठान से पहले 'ऽतेतऽता ऽत्रकतेतऽता' बोल समूह द्वारा उठान के वादन की भूमिका व लय निर्धारण कर लिया जाता है। बनारसी तबला के उठान को और अधिक भली-भाँति समझने के लिए व्याख्या आवश्यक है, जिसे बनारस घराने के तबला वादकों के साक्षात्कार एवं वर्णनात्मक प्रविधि के माध्यम से बंदिशों सहित प्रस्तुत किया गया है।

मुख्य शब्द

उपज आधारित, चक्रदार, बन्दिश, चलनचारी, स्टोरी लाइन।

बनारस में स्वतंत्र तबला वादन का प्रारम्भ उठान से किया जाता है, जबकि अन्य घरानों में स्वतंत्र तबला वादन का प्रारम्भ पेशकार नामक रचना से होता है। उठान के विषय में विभिन्न शास्त्रकारों ने निम्न परिभाषाएँ दी हैं :

- पं. ओमकार नाथ ठाकुर कृत संगीतांजली के अनुसार, 'वह बड़ा और जोरदार बोल जिसे तबला वादक अपना ठेका प्रारम्भ करने से पूर्व बजाता है।'¹
- श्री अरविन्द मुलगांवकर कृत तबला के अनुसार, 'स्वतंत्र तबला वादन में नगमा या लहरा सारंगी पर अथवा हार्मोनियम पर शुरू हो जाने पर सम से या उसके बाद आने वाली किसी भी मात्रा से

बँधी उत्स्फूर्त तिहाई या नादसमूह का अर्थ उठान होता है। इसमें किसी विशेष प्रकार के बोल होने ही चाहिए अथवा वह मात्राओं के ठेकों के अनुसार बँधा हो, ऐसा कोई बन्धन नहीं है। इतना है कि वह ताल में हो और सम या विषम पर सही ढंग से समाप्त होना चाहिए।'²

- श्री गिरीश चन्द्र श्रीवास्तव कृत तालकोश के अनुसार, 'इसका शाब्दिक अर्थ है उठने की क्रिया या गति की प्रारम्भिक अवस्था। यह टुकड़ा या परन का एक विशेष प्रकार है। इसे पूरब के तबला वादक या पखावज वादक अपना स्वतंत्र वादन प्रारम्भ करते समय या नृत्य की संगति करते समय बजाते हैं। यह साधारण टुकड़ों की अपेक्षा जोरदार होता है।'³

- श्री भगवत शरण शर्मा कृत ताल प्रकाश के अनुसार, 'यह परन का ही एक प्रकार है, जो तंत्रवादक की संगति अथवा नाच के प्रारम्भ में बजाया जाता है। कभी-कभी तबला के एकाकी वादन (सोलो) के प्रारम्भ में इसका प्रयोग किया जाता है। यह कई-कई आवृत्तियों का भी होता है।'⁴
- पं० सत्यनारायण वशिष्ठ कृत तबले पर दिल्ली और पूरब के अनुसार, 'इस प्रकार के बोल समूह को अधिकांश पखावज पर ही बजाया जाता है। पूरब घराने के तबला वादक अधिकांश इसी बोल से मुक्त वादन सोलो का प्रारम्भ करते देखे जाते हैं। उठान की बन्दिश परन के समान ही हुआ करती है।'⁵
- श्री मधुकर गणेश गोडबोले कृत तबला शास्त्र के अनुसार, 'उठान परन का ही एक विशिष्ट प्रकार है, जो नृत्य या तबला सोलो में सर्वप्रथम बजता है। नाच के आरम्भ में जिस प्रकार एक जोरदार छन्द (परन) द्वारा शुरूआत की जाती है, उसी प्रकार पूरब बाज (वाराणसी) में ऐसे बोल से सोलो का आरम्भ होता है। इसके बोलों में परन की सारी विशेषताएँ होती हैं, इसलिए इसे प्रारम्भिक परन कहना अनुचित न होगा।'⁶

शास्त्रकारों की परिभाषा के आधार पर यह कहा जा सकता है कि उठान मुख्यतः पखावज की रचना है, जो तबले पर भी बजाई जाती है। स्वतंत्र तबला वादन के साथ-साथ नृत्य एवं तंत्रवाद्य के साथ संगति करते समय भी उठान बजाया जाता है। तबले में उठान शब्द बनारस घराने की मौलिक विशेषता है। एकमात्र बनारस घराने में स्वतंत्र वादन का प्रारम्भ उठान से किया जाता है। बनारसी तबला के उठान को और अधिक भली-भाँति समझने के लिए तबला-वादकों की व्याख्या को भी जानना आवश्यक है।

बनारस घराने के प्रसिद्ध तबला वादक पं० छोटेलाल मिश्र जी ने कहा है, 'उठान' शब्द तो बनारस घराने से सम्बन्धित है, अन्य पाँच घराने का तबला वादन पेशकार से प्रारम्भ होता है। पहले के समय में स्वतंत्र वादन के साथ-साथ, गायन, वादन एवं नृत्य के साथ संगत करने के विभिन्न उठान थे, परन्तु वर्तमान में अधिकतर नृत्य के साथ उठान का उपयोग होता है। अतः उठान के बोलों में परन की सभी विशेषतायें सम्मिलित होती हैं। उठान को पहले बराबर की लय में, फिर आड़लय में, फिर दुगुन एवं अन्त में आड़ के दुगुन अर्थात् तिगुन या दुगुन का दुगुन अर्थात् चैगुन में की गई रचना को बजाया जाता है।⁷ बनारस के प्रसिद्ध कलाकार पं० ईश्वर लाल मिश्र के अनुसार, 'किसी भी टुकड़ा या चक्रदार से वादन प्रारम्भ कर सकते हैं, ये उठान ही कहा जायेगा क्योंकि उठान का अर्थ है शुरू करना। पड़ार को उठान कह सकते हैं।'⁸

पं० विजयशंकर मिश्र जी के अनुसार, 'उठान मूलतः टुकड़ा और परन जैसी रचना होते हुए भी इस अर्थ में भिन्न होता है कि इसमें कई प्रकार के लयों और लयकारियों का समावेश होता है। प्रायः विलम्बित लय से शुरू करके चैगुन, अठगुन तक में इसका वादन किया जाता है। इसके बोल खुले और जोरदार होते हैं, और इसके अन्त में एक अच्छी और बड़ी तिहाई होती है।'⁹

उठान एक धमाकेदार शुरूआत का माध्यम है। यहाँ यह ध्यान देने योग्य बात है कि सीधे उठान से बनारस घराने का तबला आरम्भ नहीं होता बल्कि उसके पूर्व ऽतेत्ताऽ ऽत्रकतेत्ता ऽत्रतेत्ता आदि जैसे बोल बजाने के बाद उठान का वादन प्रारम्भ होता है। पं० पूरण महाराज ने निश्चित (Fix) तथा उपज आधारित दो प्रकार के उठान की बात कही है। वह पं० कंठे महाराज जी की परम्परा में बजने वाले उठान की विशेषता पर प्रकाश डालते हुए कहते हैं

कि 'बब्बा या पापा को देखा है कि वो उपज आधारित उठान पराल अंग का (पखावज की भाँति) बजाते थे, जिसमे विभिन्न प्रकार की लय का समावेश रहता था। उनके अनुसार पखावज आधारित उपज उठान के पश्चात् तबले पर मुखड़ा या मोहरा फिर आमद (बँधा या नहीं बँधा), उसके बाद चलनचारी (ठेके का विस्तार) होती है।'¹¹

प्रख्यात गायक पं. छत्रलाल मिश्र के पुत्र एवं पं. अनोखेलाल मिश्र जी के नाती पं० रामकुमार मिश्र उठान के विषय में विस्तारपूर्वक चर्चा में कहते हैं, 'धाऽतूना किटतकतातिर किटतकतिरकिट तकतातिरकिट धाऽतिरकिट तकतातिरकिट धाऽतिरकिट तकतातिरकिट धा--- ये उठान है, इसमें विस्तार नहीं आ सकता। चूँकि तबला लखनऊ से आया वहाँ कथक का माहौल था तो बनारस के तबले में नृत्य का प्रभाव आया। हम सोलो उठान से शुरू करते हैं, उठान के बाद छोटी-छोटी तिहाइयों की अलग-अलग ढंग की, अलग-अलग मात्रे से, विलम्बित की 2-4 आमद दिखा सकते हैं कि ये उठान हो गया। चलन के पहले कथक की 2-4 आमद करके दिखा सकते हैं, वो पूरी तरीके से उपज आधारित होता है, कोई-कोई निश्चित भी होता है। बनारस ये नहीं कहता कि 4 आवर्तन यही उठान बजाये---न ये शास्त्र में आता है और न ही ये बनारस है।'

अतः यह स्पष्ट होता है कि बनारस घराने के तबले में उठान बजाने का प्रचलन नृत्य तथा पखावज के प्रभाव को दर्शाता है। बनारस घराने के कलाकार परणगत विशेषताओं तथा खुले एवं ज़ोरदार वर्णों से युक्त उठान को अत्यन्त प्रभावकारी ढंग से बजाकर समस्त श्रोतागण को अपनी ओर आकर्षित एवं केन्द्रित कर लेते हैं। उठान के पहले 'ऽतेतऽता ऽत्रकतेऽताऽ' बजाकर उठान वादन की भूमिका बनाते हैं साथ ही अपनी लय का निर्धारण करते हैं। इसमें 'ता' को जोर से बजाकर थाप देकर तबले के स्वर का भी

आकलन कर ऊँचे-नीचे स्वर की नुटि दूर कर वादन के पूर्व ही तबले को मिला लेते हैं तत्पश्चात् उठान बजाया जाता है। बनारस घराने में 'उठान' के उपरान्त ही तबले की अन्य रचनाओं को प्रस्तुत करने की वर्तमान परम्परा है।

प्रस्तुत उठान पं. ईश्वरलाल मिश्र जी को उनके गुरुजी द्वारा प्राप्त सबसे पुराना उठान है। 'ताऽ' का निकास थाप से करना पखावज के प्रभाव को दर्शाता है।

उठान-तीनताल (चक्रदार)

ताऽ	तिन्नाकिटतक	तातिरकिटतक	तिरकिटतकतिर
X	किटतातिरकिट	धाऽकिटतक	तिरकिटतक
2	किटतकतिरकिट	तकतिरकिट	धाऽ
0	तिन्नाकिटतक	तातिरकिटतक	तिरकिटतकतिर
3	धाऽकिटतक	तिरकिटतक	तिरकिटधाऽ
X	तकतिरकिट	धाऽ	ताऽ
2	तातिरकिटतक	तिरकिटतकतिर	किटतातिरकिट
0	तिरकिटतक	तिरकिटधाऽ	किटतकतिरकिट
3			तकतिरकिट

नीचे प्रस्तुत उठान बनारस घराने का प्रसिद्ध उठान है, जिसे प्रख्यात तबला वादक पं. लच्छू महाराज बजाते थे।

उठान-तीनताल (पं० लच्छू महाराज)

ताऽत्रक	धेतऽताऽ	ऽऽत्रक	धेतऽताऽ	ऽऽत्रक	धेतऽताऽ	धेऽधेऽ	धामेते।
X	कतेतेत	गिनधामे	दिऽऽना	तेतेधामे।	तेतेकता	ऽनकतऽ	धेऽधेऽ
0	कतेतेत	ताऽकत	कऽतधे	तेतेकऽ।	तधेतेते	कतकत	गदिगन
X	कतेतेधे	तेतेधाऽ	क्रधाऽन	धाऽकत	धाऽक्रधा	ऽनधाऽ	कतधाऽ
0							क्रधाऽन। ¹²

बनारस घराने के यशस्वी कलाकार पं० शुभ महाराज के अनुसार संगीत में अविस्तार कुछ भी नहीं। उठान के विस्तार स्वरूप का वर्णन शुभ महाराज जी इस प्रकार करते हैं, 'पहले दायाँ हाथ चलता है, फिर बाँये हाथ की Entry होती है फिर दोनों में बातचीत होती है। बात डेढ़ेलय में पहुँचती है, डेढ़े लय के बाद वो दुगुन में पहुँचती है। दुगुन के पश्चात् द्रुतलय में पहुँचकर, फिर तिहाई पर समाप्त होती है, तो ये पूरा किस्सा है, एक Storyline Buildup

होती है। 'पं० किशन महाराज जी के शिष्य पं० शुभ महाराज उठान वादन के प्रदर्शन में अपने गुरु की प्रेरणा से ऐसा करते भी हैं। उठान को उपज आधारित ऐसा विस्तार देना पं० किशन महाराज जी की परम्परा की विशेषता है। पं० किशन महाराज जी द्वारा लिखित लेख 'झपताल' से उद्धृत उठान उदाहरणार्थ प्रस्तुत है-

उठान-झपताल (पं० किशन महाराज)				
धागेतेटे	तागेतेटे।	कड़ाधाकड़	धाकितक	दीदी।
x		2		
0	नानानाना	कतेटेधा।	ऽकत	धाकत
x	धाधिरधिर	किटतकतकिट।	धाधिरधिर	किटतकतकिट
0	किटतकतकिट	धा।	धागेतेटे	तागेतेटे
x	धाकितक	दीदी।	नानानाना	कतेटेधा
0	धाकत	धाकत।	धाधिरधिर	किटतकतकिट
x	किटतकतकिट	धाधिरधिर।	किटतकतकिट	धा
0	तागेतेटे	कड़ाधाकड़।	धाकितक	दीदी
x	कतेटेधा	ऽकत।	धाकत	धाकत
0	किटतकतकिट	धाधिरधिर।	किटतकतकिट	धाधिरधिर।
x				
0				

बनारस घराने के उठान की एक सबसे प्रमुख विशेषता विभिन्न लयों का प्रयोग है। नीचे प्रस्तुत उठान बनारस घराने का प्राचीन उठान है। इस उठान को संगति में प्रयोग के साथ-साथ, इसके कई प्रकार स्वतंत्र वादन में भी बजाये जाते हैं।

उठान-तीनताल				
धाऽऽऽ	दुंन	किटतक	ताऽतिर।	किटतक
x				2
0	धाऽऽऽ	तिरकिट	तकता	तिरकिट।
x				3
0				

उठान-तीनताल (पं० संजू सहाय)				
धातेटेधा	तेटेधाधा	तेटेधाधा	तेटेधागे।	दिऽदिऽ
x				2
0	कतिरकिटधे	तेटेधाधा	तेटेकेते	तेघेन्त।
x	धाऽऽधे	तेटेधागे	तेटेकते	तेघेन्त।
0	धाऽऽधे	तेटेधागे	तेटेकते	तेघेन्त।
x				2
0				

धातेटे, धातेटे, धाधातेटे, क्रधातेटे 3-3-4-4 के छन्द से उपर्युक्त उठान का खुला एवं जोरदार प्रारम्भ अत्यन्त प्रभावशाली है, तथा इस बन्दिश में चक्रदार तिहाई का प्रयोग किया गया है।

इस प्रकार हम देखते हैं कि बनारस घराने की परम्परा में निश्चित तथा उपज आधारित दोनों प्रकार

के उठान बजाने का चलन है। कुछ कलाकार उपज आधारित उठान में विस्तार की सम्भावना की दृष्टि से इसे विस्तारयुक्त रचना की श्रेणी में रखने का समर्थन करते हैं।

निष्कर्षतः हम कह सकते हैं कि बनारस घराने में पखावज के ओज को समाहित करते हुए एक धमाकेदार एवं प्रभावशाली तरीके से तबला वादन का प्रारम्भ 'उठान' से किया जाता है और ऐसी परम्परा या विशेषता तबले के अन्य किसी घराने में नहीं दृष्टव्य होती।

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अभिनय और उसकी महत्ता : कथक नृत्य के वर्तमान परिप्रेक्ष्य में

प्रेरणा अग्रवाल

रिसर्च स्कॉलर (कथक विभाग)

श्री श्री यूनिवर्सिटी, कटक

सारांश

भरतमुनि के नाट्यशास्त्र अनुसार अंग संचालन द्वारा भावों की अभिव्यक्ति अभिनय है। यूं तो सभी शास्त्रीय नृत्य शैलियों में अभिनय एक अहम हिस्सा है, किंतु कथक में अभिनय और भाव प्रदर्शन की अपनी पृथक मान्यताएं हैं। कथक नृत्य में अभिनय का प्रयोग हमारी सांस्कृतिक रचनात्मक धरोहर है। नृत्य और अभिनय के बीच एक प्रगाढ़ रिश्ता है। भावप्रवण अभिनय के बिना नृत्य की प्रस्तुति बेमानी है। अभिनय के बिना नृत्य अधूरा है। अभिनय का प्रयोग कर नृत्यकला निखरती है, अभिनय बंधन नहीं वरन यह नर्तक को बंधन से मुक्त करता है, नई सोच को जीने का अवसर देता है।

संकेत शब्द

अभिनय, कथक नृत्य, भाव, नृत्य प्रदर्शन, अभिनय के भेद, अभिव्यक्ति, प्रयोगशीलता

संपूर्ण विश्व में सिर्फ भारत ही एक ऐसा देश है जहां ईश्वर की पहचान भी सुर, ताल, संगीत और नृत्य से जुड़ी है। भगवान शिव का तांडव नृत्य हो या कृष्ण की रासलीला या फिर देवी पार्वती का लास्य नृत्य, देवी देवताओं की दुनिया में भी इन शास्त्रीय कलाओं का खास अस्तित्व रहा है। शायद यही कारण है कि नृत्य विधा में खासतौर पर भारत को दुनिया की सबसे बड़ी रंगभूमि और कर्म भूमि माना जाता है।

हर काल और हर संदर्भ में प्रत्येक शास्त्रीय नृत्य भारत की भव्य और अदम्य भावना की संवेदनशील अभिव्यक्ति रहा है। कथक नृत्य में कदमों की थिरकन, हस्त संचालन, चक्री का जितना महत्व है, उतना ही महत्व अभिनय का भी है।

“कथा कहे सो कथिक कहावे” कथक शब्द की व्याख्या के लिए यही एक उक्ति पर्याप्त है। कथक की उत्पत्ति ही भक्ति आंदोलन के परिणामस्वरूप हुई। भक्ति आंदोलन के समय इसमें भगवान श्री कृष्ण के बचपन की कहानियां तथा अन्य कहानियों को अभिनय के प्रयोग द्वारा नृत्य के माध्यम से इस तरह दिखाया जाता था जिससे वह सर्वसाधारण के ग्राह्य योग्य हो। कथक नृत्य की परंपरा लगभग 2500 से 3000 वर्षों पुरानी है। यह नृत्य भारत के समस्त सांस्कृतिक उत्थान पतन का पारदर्शी है। एक ओर जहां मुगल साम्राज्य की छाप से कथक नृत्य चमत्कार तथा श्रृंगार से जुड़ते हुए दर्शन, धर्म, आध्यात्म से विच्छिन्न हो, विलास का साधन बना, इसमें सुर, ताल तथा शब्द ही नहीं वरन् आमद, तोड़े, टुकड़े, सलामी का समावेश हुआ, वहीं दूसरी ओर उत्तर मध्यकाल में

महाकवि सूरदास, तुलसी, स्वामी हरिदास, मीराबाई आदि महापुरुषों के आविर्भाव से पुनः भक्ति भावना का काव्य, साहित्य और संगीत इस नृत्य में समाविष्ट हुआ। कृष्ण तथा राम की भक्ति भावना ने कथक के सुर, लय, ताल को तो प्रभावित किया ही, कथक के भाव पक्ष अर्थात् अभिनय को भी सुदृढ़ बनाया। अभिनय की रचनात्मक क्षमता को अग्रसर किया, तदपि इस नृत्य में इतना वैविध्य है, इतनी उन्मुक्तता है, इतनी ताजगी और जीवंतता है।

जिस प्रकार हमारा जीवन केवल वर्तमान में ही पूर्ण नहीं हो जाता वह भूतकाल से जुड़ा है एवं भविष्य की आमद की झंकार भी जहां सुनाई देती है। उसी प्रकार कलाओं की परंपरा समाप्त नहीं होती। संभावनाएं हमेशा सुंदरतम रूप लेती रहती हैं। कथक में अभिनय, अन्य नृत्य शैलियों की तुलना में अधिक सूक्ष्म एवं स्वाभाविक है क्योंकि इसमें चेहरे के भावों और हस्त मुद्राओं आदि का इस्तेमाल काफी लचीले ढंग से किया जाता है। नृत्य में अभिनय प्रयोग की कुछ अनिवार्य शर्तें होती हैं, जैसे कल्पना की उड़ान, प्रतिभा, प्रेरणा, कलाकार का व्यक्तित्व एवं परिवेश। इन्हीं सब से जुड़कर अभिनय का परंपरागत प्रयोग किया जाता है।

नृत्य और अभिनय का संबंध :

नृत्य और अभिनय के बीच एक प्रगाढ़ रिश्ता है, भाव प्रवण अभिनय के बिना नृत्य की प्रस्तुति बेमानी है, प्रत्येक शास्त्रीय नृत्य में जीवन का हर पहलू समाहित है और इसे वही महसूस कर सकता है जो इसके प्रति पूरी तरह से समर्पित है।

अभिनय के तीन भेद हैं - नाट्य, नृत्य और नृत्य। किसी कथा के अनुसार अभिनय करना नाटक कहलाता है। नाटक को अभिनय के तीनों भेदों में सर्वश्रेष्ठ माना जाता है। कथक नृत्य में गत भाव भी नाटक के अंतर्गत माना जाता है।

नृत्य में भाव दर्शाने का कोई अन्य साधन नहीं है, मात्र तालबद्ध अंग संचालन किया जाता है।

कथक नृत्य में नाचे जाने वाले बोल, ठाट, परन, तोड़े, टुकड़े आदि नृत्य के रूप हैं।

अभिनय का तीसरा भेद नृत्य है, नाट्य और नृत्य के समन्वय से नृत्य की उत्पत्ति होती है, ताल के अनुसार अंगों का संचालन करते हुए भावों को प्रदर्शित करना नृत्य है। वर्तमान में अभिनय का अर्थ एक्टिंग से लिया जाता है, किंतु नाट्य शास्त्र में अभिनय का अर्थ बहुत व्यापक है। आज अभिनय नाटक का एक अंग मात्र होता है, लेकिन नाट्य शास्त्र में नाट्य नामक तत्व अभिनय का एक अंग हुआ करता था। वास्तव में अभिनय के दायरे में गायन, वादन, नर्तन, मंच, शिल्प, काव्य, अध्यात्म, दर्शन, योग, मनोविज्ञान, प्रकृति आदि अनेक विषय आते हैं। अन्य शब्दों में 'अभिनय' का अर्थ है-, "अभिनेताओं का अन्य कलाओं में भी दक्ष होना" किंतु आधुनिक जगत में मनोरंजन की बढ़ती मांग, भाषा के विकास एवं विकसित विज्ञान के कारण तेजी से बढ़ते मनोरंजन के साधनों की बहुलता आदि कारणों से नृत्य, संगीत एवं अभिनय का वर्गीकरण हो चुका है। आज का कथाकार तेजी तैयारी पर तो ध्यान देता है किंतु अभिनय की बारीकी को समझने की वह सोच नहीं रखता, या यूँ कह सकते हैं कि आज के कथककारों को अभिनय की गहनता को समझने का धैर्य नहीं है।

शास्त्रीय नृत्य कलाएं कदमों के स्पंदन, नृत्य में स्फूर्ति एवं सौंदर्य तथा अभिनय द्वारा दर्शकों को आश्चर्य से भर देती हैं। कुछ लोगों का सोचना है कि इस आधुनिक युग में शास्त्रीय कलाओं के बारे में लोगों की दिलचस्पी कम हुई है तो ऐसा कदापि नहीं है। भारत के युवा ना सिर्फ महानगरों में, छोटे-छोटे शहरों और गांवों में भी शास्त्रीय नृत्य कला सीख रहे हैं। आज जब हम सोशल मीडिया की ओर नजर उठाकर देखें तो ज्ञात हो जाता है कि भारत के अलावा अन्य देशों के लोगों में भी कथक नृत्य के प्रति अत्यंत रुचि जागृत हुई है, वे इसके बारे में जानते हैं, इसे पसंद करते हैं, इसे सीखते हैं और इसकी सराहना भी करते हैं।

कथक के विभिन्न घरानों में अभिनय :

कथक नृत्य के विभिन्न घरानों में हमें अभिनय के विभिन्न रूप दृष्टिगोचर होते हैं। लखनऊ घराने के पंडित बिंदादीन महाराज ने अनेक ठुमरियों की रचना करके कथक को एक अनमोल निधि प्रदान की है, जो कथक में काव्य प्रतिभा का एक अभूतपूर्व प्रयोग था, जिसने कथक को सात्विक और आंगिक दोनों ही प्रकार के अभिनय पक्ष में अधिक रचनात्मक स्वर प्रदान किया। वहीं जयपुर घराने में पंडित नारायण प्रसाद जी ने कृष्ण लीला को आधार बनाकर बहुत से लंबे-लंबे कवितों व ठुमरियों की रचना की, जिसमें अभिनय के आंगिक, वाचिक व सात्विक सभी पक्ष समाहित हैं।

कथक को लोकप्रियता के सर्वोच्च शिखर पर पहुंचाने का श्रेय पंडित बिरजू महाराज को जाता है। जहां एक ओर अनेक प्रकार की गिनती की तिहाइयों को जन्म दिया और उन्हें आम जीवन से जोड़ा अर्थात् गिनती की तिहाइयों को ताल में पिरोकर अभिनय के साथ प्रस्तुत किया, जैसे- हॉकी खेलना, टेलीफोन तिहाई, आयु के तीन पड़ाव-बचपन, जवानी और बुढ़ापाय गाय, हिरण और शेर की तिहाई, चिड़िया और उसके बच्चों की तिहाई आदि।

वर्तमान में कथक का दायरा अत्यंत विस्तृत हो गया है, हर मूर्त और अमूर्त विषयों को ध्यान में रखकर न केवल एकल वरन समूह नृत्य नाटिकाएं एवम् नृत्य संरचनाएं हमें दृष्टिगोचर हो रही हैं।

वर्तमान में कथक में भारतीय शास्त्रीय संगीत व लोक संगीत गायन शैलियों पर भी अभिनय के प्रयोग हो रहे हैं। जहां पहले कथक नृत्य में ठुमरी, दादरा आदि पर ही अभिनय किया जाता था वहीं आज अभिनय पक्ष में नवीनता लाने के लिए गायन शैलियों के प्रकारों पर अभिनय कर कथक में प्रयोग किए जा रहे हैं। ठुमरी के प्रदर्शन में व्याख्यात्मक और भावनात्मक नृत्य तकनीकियां आपस में अंतर्ग्रथित हैं। मूलरूप से कथक पौराणिक कथाओं और प्रकृति से लिए गए विषयों के इर्द-गिर्द घूमता है। देवी-

देवताओं, पृथ्वी का उद्गम, प्रकृति के विभिन्न रूप इत्यादि के बारे में कहानियां पौराणिक कथाओं एवं दंत कथाओं से चुनी जाती हैं और उन्हें नृत्य द्वारा प्रस्तुत किया जाता है।

यदि हम वर्तमान संदर्भ की बात करें तो विद्यार्थियों को अभिनय में प्रशिक्षित करने के लिए रचनात्मक गतिविधि का सहारा लेते हुए उन महत्वपूर्ण देवियों, प्राकृतिक स्वरूपों अथवा मूल जीवन की परिस्थितियों को चुनने के लिए कहा जा सकता है जिसका अनुभव उन्होंने प्रत्यक्ष रूप से किया है। इस प्रकार से कुशलता पूर्वक अभिनय की गहनता को समझ सकते हैं, जैसे गणेश, पार्वती, दुर्गा, सरस्वती, कृष्ण आदि तथा महत्वपूर्ण नदियां, पवित्र वृक्ष प्रतीकात्मक संदेश, नायिका सज्जा आदि।

कथक नृत्य में अभिनय प्रस्तुत करने के लिए नव रसों की अभिव्यक्ति का ज्ञान होना प्रमुख महत्व रखता है जो कभी पदाभिनय जैसे- स्तुति, अष्टपदी, ध्रुपद, ठुमरी, भजन आदि द्वारा तो कभी गत भाव, तो कभी कवित्त तो कभी कवितांगी बंदिशों, परणों आदि द्वारा प्रस्तुत की जाती हैं।

हर नर्तक को यह समझना आवश्यक है कि अभिनय के बिना नृत्य अधूरा है। अभिनय का प्रयोग कर नृत्यकला निखरती है। अभिनय बंधन नहीं वरन यह नृत्यकार को बंधन से मुक्त करता है, नई सोच को जीने का अवसर देता है। अभिनय के प्रस्तुतीकरण के समय नर्तक, नर्तक नहीं रहता वरन कुछ और हो जाता है, स्वयं से मुक्त हो स्वच्छंद आकाश में विचरण करने लगता है। किंतु इस अनुभूति को जीने के लिए प्रत्येक नृत्यकार को समर्पण, निष्ठा, परिश्रम और एकाग्रता की तीव्र आवश्यकता होती है। जो अभिनय करता है वही इस मर्म को समझ सकता है एवं एक उत्कृष्ट अभिनय पूर्ण नृत्य, दर्शक मात्र के हृदय व मस्तिष्क पर लंबे समय तक के लिए गहरी छाप छोड़ देता है जिसका मनोवैज्ञानिक प्रभाव होता है कि दर्शक नर्तक के साथ भावनात्मक रूप से तादात्म्य स्थापित कर लेता है।

अभिनय, रस और भाव के संयोजन से ही होते हैं एवं नृत्य और भाव अभिव्यंजन से युक्त हैं। कथक में अभिनय का अर्थ भाव से लिया जाता है और भाव को प्रदर्शित करने की क्रिया भी नृत्य है।

आचार्य नंदीकेश्वर के इस कथन के अनुसार यह और अधिक स्पष्ट हो जाता है -, “जब मुंह से गाना गाया जाए, हाथों की मुद्राओं से उस गीत के शब्दों का अर्थ बतलाया जाए, आंखों से उसका भाव बताया जाए और पैरों से ताल के अनुसार ठेका दिया जाय, तब नृत्य होता है” किंतु अभिनय प्रयोगों के इस दौर में नृत्य नाटिकाएं तथा समूह में भी नृत्य होने लगे हैं। कथक अपने प्रस्तुतीकरण में कितना स्वतंत्र है उतनी शायद कोई अन्य शास्त्रीय नृत्य शैली नहीं। आज कथक को अधिक लोकप्रिय बनाने के लिए और अधिक प्रासंगिक बनाना होगा। नए-नए प्रयोगों की संभावनाएं काफी अधिक हैं।

कथक 'सर्वजनहिताय सर्वजनसुखाय' मान्यता पर आधारित है; अतः आवश्यकता है कथक जैसी परंपरा युक्त शैली को आधुनिक भाव बोध से जोड़कर उसमें अनेक नवीन प्रयोग करने की। कथक समकालीन विषयों को समाहित करने की क्षमता रखने वाला एक अथाह सागर है, वर्तमान समय के कथाकार को इस सागर में गहरी पैठ बना कर ही मूल्यवान मानिक प्राप्त हो सकते हैं।

संदर्भ ग्रंथ :

1. अभिनय दर्पण - डॉ. पुरुदाधीच
2. कथक नृत्य शिक्षा (भाग-1) - डॉ. पुरुदाधीच
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The New Performance Spaces and Multimedia in Contemporary Indian Theater

Gaurav

Abstract

Theatre has a long history of experimentation with performance spaces and these experiments have made possible new relationships with spectators. Multimedia has expanded the horizons of theater by being able to deliver multiple narratives. The new theater produces a unique visual language to interact with the spectators. The paper will discuss the case studies, to explore the process of devising theater performances in new spaces with Multimedia as a crucial element.

Key Words

Multimedia, Post dramatic, Space, Spectators, Scenography

Introduction :

Can theater exist without an audience?

Jerzy Grotowski

At least one spectator and one performer are needed in a space for a theater performance to happen. Performers and spectators are each other's subject of interest. It is the relationship between performer and spectator in which the aesthetics of the event lies. The main elements of a theater performance are performer, spectator and performance space. Theater happens through the relationship between spectator and performer: this relationship depends on both being the participants in the event. This is the relation through which theater transforms with time and new theater is formed again based on this relationship. The earliest surviving Sanskrit theater,

traditional theater forms, theater under colonial period and modern Indian theater used this relationship in different ways to provide varied theater experiences. The utilization of space in theater productions has been central to Theatre and Performance studies.

“If spatial and temporal experiences are primary vehicles for the coding and reproduction of social relations (as Bourdieu suggests), then a change in the way the former get represented will almost certainly generate some kind of shift in the latter.” (Harvey, 1991)

Harvey articulated the concept of time space compression, which occurred as a result of technological innovations that

condense spatial and temporal distances. This is the basis of contemporary life and the active involvement of technology in daily life reduced the gap between space and time, which in turn transformed the social spheres. As Harvey mentions, if there is change in the notion of experiencing space and time, then there is also a shift in the relations based on it. Performance spaces use different technology; multimedia being one of the most important. Altering the architecture of theater space also alters the ways of consuming it. It is interesting to investigate the spectator's position in this shift. These spaces try to penetrate the spectator's shell and provide them with new kinds of experiences. The spectators must continually negotiate and re-negotiate their responses and reactions to the performance.

Theater has a long history of experimentation with performance spaces and these experiments have made possible new relationships with spectators. The shift to devised or alternate performance spaces developed new relations between performers, spectators and space itself. This was a new proposal to engage spectators in dramatic action. These spaces emerged as conceptual spaces with new dynamics and possibilities of variable interaction between spectators and performance space. The concept of found spaces or alternate theater spaces alters the process of making and watching theater. The act of placing theater in a kind of space like these, challenges the normative idea of being a part of a performance. It is therefore necessary to consider the material conditions, spectator's relation and influence these performance spaces have on the theatrical productions.

Multimedia and Theater :

Post dramatic theater of the 1960s provided us with new theatrical concepts and refers to theater after drama. It worked on the relationship between dramatic and the 'no longer dramatic' forms of theater that have emerged recently as experimental theater, multimedia theater, performance art etc. Multimedia has expanded the horizons of theater by being able to deliver multiple narratives within it. Erwin Piscator and Bertolt Brecht devised epic theater as a form of socio-political theater and opposed Aristotelian theater of catharsis. Piscator explored multimedia, ranging from use of still and cinematic projections in performances. A lot of western theater groups such as Wooster Group, Ex Machina and Forced Entertainment, use multimedia elements in order to explore performance spaces. Multimedia acts as an agent of narrative. The inclusion of multimedia along with non-theatre spaces is creating a unique performance experience for spectators. At the same time, it is also challenging the idea of live performance and spectatorship. Performance makers, who are aware of the spatial implications of multimedia, utilize it to create new ways of presenting characters.

Hans-Thies Lehmann in his book 'Post Dramatic Theater' talks about the politics of performance space and multimedia. He discusses in depth about inventive responses to the emergence of new technologies and a historical shift from a text-based culture to a new media age. Grotowski explained in detail the concept of 'the proximity of living organisms' and how it dominates perception. If one reduces the distance between performers and spectators to such

an extent that the physical and physiological proximity (breath, sweat, panting, movement of the musculature, cramp, gaze) masks the mental signification; then a space of a tense centripetal dynamic develops. In this space theater becomes a moment of shared energies instead of transmitted signs.

Contemporary Performance Space : The Cabinet of Dr. Caligari :

Space is described by its dynamics-the geometry and its characteristics-the atmosphere it inhabits. The most crucial factor of space is that it always negotiates and renegotiates with respect to human usage. Each space has its own characteristics, which are open to negotiations. These characteristics of a space can be molded to create a new one. As Ngugi WaThiong'o mentions in 'The politics of performance space', that Performance space attains its actual power only in relation to the audience.

"There are many ways of looking at performance space. One is as a self-contained field of internal relations: the interplay of actors and props and light and shadow-mise-en scene and between the mise-en-scene as a whole and the audience. The director utilizes the entire playing field, to maximum effect on both the actors and the audience. He will look for various levels, heights, centers and directions of force in the acting area. But these levels and centers acquire their real power only in relation to the audience." (Thiong'o, 1997)

The Cabinet of Dr. Caligari is an example of a modern theater space. The movie is about an insane hypnotist (Werner Krauss) and a somnambulist (Conrad Veidt), who is used by doctor to

commit murders. It is considered as a revolutionary film, as it represents brutal and irrational authority, where Dr. Caligari represents the German war government and Cesare is symbolic of the common man conditioned like soldiers, to kill. The German movie was adapted into a play by Performance Studies Collective, Ambedkar University; Delhi. 'The Cabinet of Dr. Caligari' was set in a big warehouse space (WS5) in Ambedkar University.

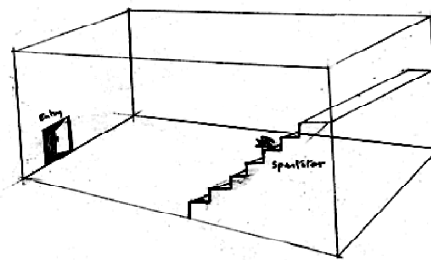


Fig.1. WS-5 Performance space for The Cabinet of Dr. Caligari

The performance space is actually an enlarged version of the cabinet used in the performance. The cabinet used in the performance is home to Cesare. In the beginning of the play, the spectators are brought into performance space and it is like they are invited into the big cabinet to reveal what is inside the small cabinet. From the very beginning of the play, it involves spectators into role-play. The spectators symbolize the many Cesare's sitting inside the big cabinet.

When spectators sit, what they see in front of them is- a piano, candle stand, ladder on left hand side and three cabinets and a frontal glass structure placed touching each other on the right side. On the right there was a sofa placed close to the gallery. The half part of the opposite wall of the spectators is used as a projection screen. The spectator was

surrounded by a variety of sights and sounds. One of the attractions of the space was how spectators joined and explored the space. At some point Spectators found themselves in intimate physical proximity to the performers and in the next moment quite far away. In one scene, an actor was standing among the spectators; the performer was so physically close to the spectators that it became part of the action observed by the other spectators. Spectators' visual and auditory senses were made to focus on bodies that carried a metaphoric significance beyond their reality. It made spectators more aware and provided a variety of perspectives. The Cabinet of Dr. Caligari is a detailed production which provides a unique spatial experience for the spectators. The care with which the space was chosen and the way in which materials, images, projections were placed complimented the idea of play to greater extent. The space is not merely the physical space but psychological space which acts on spectators. The psychology of these spaces exists in the environment built by various elements of performance. The tool of this psychology is scenography, which organizes performance space to construct the environment suitable for performance. The performance had no fourth wall hence establishing a direct relationship with the spectators and hence involving the confrontation between spectators and performers. This interaction helps spectators in discovering their part in the performance. The performance space had the potential to present their own perspective to an individual spectator. The performance space acts as a communicative tool to lay the basis of interaction between performance and spectators.

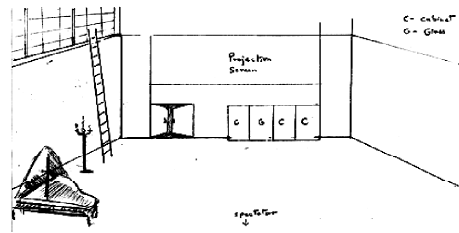


Fig.2. Drawing of the performance space from spectator's point of view

“To achieve this mix of technical and live performers nothing less than the whole space is needed. The kind of work I am talking about can't happen if one territory belongs to the audience and another to the performers. The bifurcation of space must be ended. The final exchange between performers and audience is the exchange of space, spectators as scene-makers as well as scene-watchers. This will not result in chaos: rules are not done away with, they are simply changed.” (Schechner, 1994).

The exchange of spaces between spectators and performers is only possible if the performance space provides the scope to execute it. The power of space lies in its geometry, the spatially aware performance maker will always take its spectators and performers together on this journey of geometrical exploration. In Caligari, every scene or action creates its own new space within the premises of performance space. The performance wants to make an alternate life inscribed in the performance space. If you want to create an alternate life which is not a mere imitation of life you have to create an alternate space and time to place it. This performance space serves as the ground for the birth of an alternate life.

The New Theater Language :

The performance space speaks with spectators and the spectators speak to the performance space, this is the organizing principle of the new theater. The performance space touches spectators not literally but psychologically. The new theater calls for the responsibility to respond to the environment and actions, when instances of direct interaction happen with spectators. At some instances, the confrontation may happen in the performance, which further leads to intimate involvement and calls for participation. Performance engages spectators bodily at multiple levels; this space interrupts the representation and provides spectators to reflect back in the same space. As the performance space provides scope for the performance to reach spectators individually hence it also motivates them to respond individually. The new spaces are transformed spaces, which use hybrid structure to create an alternate reality of performance. The multiple modes of expression like-the word, the image, the sound, the action, the movement etc. along with the actor's body are fused in the performance space to give birth to an immersive experience.

The performances use multimedia as a crucial element in designing the spatiality of performances. The recorded elements serve as the background or as the virtual character or as a symbol or metaphor in the performance. In *Caligari*, Francis is sitting on the sofa and conversing with the old man. A prerecorded video of an old man is projected on the wall. Francis is present as a live actor but the old man is a virtual character. The multimedia elements surely expand the performance space beyond its physical

appearance. But at times they also interrupt the proximity created by the performance and make spectators conscious of the physical distancing. Multimedia needs immense care in order to incorporate it into theater performances as it involves the risk of dominating the live actors. While designing multimedia elements, the performance maker must keep in mind the proximity and interactivity of the performance.

The new theater comprises a hybrid language and it is interested in targeting the senses of spectators. In these theater performances the environment becomes the essence of such theater. Scenography is aiming to provide an immersive experience. This new theater is focusing more on the involvement and participation of spectators in the performance. In this new hybrid structure none of the elements of theater is at center but it is actually a culmination of all the elements.

Conclusion :

“This vast array of possibilities in performance spaces has clearly heightened the awareness of producers of performance concerning the semiotic potential of such places. In this way, the theoretical self-consciousness, so typical of modern life in all its aspects, has entered this area of the theater experience. Our traditional emphasis upon the dramatic text, both written and performed, has often led us to neglect the other conditioning elements of the theater event.” (Carlson, 1989).

The contemporary theater is becoming aware of the potentials of new spaces and the possibilities they offer to create theater performances. As human life nowadays is becoming more individuated this new theater also wants to reach each

individual spectator. This new model is based on the urge to interact with the individuality of spectators. This is the re-appropriation of theater space and its elements to bring theater close to the spectators. This process of closeness targets five senses of spectators and creates a theatrical intimacy. These performances are trying to make it a lived experience for both spectators and performers in the given time space. Technology is an inherent part of modern life. So, the new technologies placed in new performance spaces make the basis of new theater. Cyberspace is an element of the scenography, which offers a new spatiality within performance space. The inclusion of new technologies in the theater made it even more interesting, as it is considered an illusion but with these inclusions made it move even one step beyond by providing multiple illusions within the same space.

Lehmann talks about post dramatic theater and its role in offering an alternative space, a space of presence rather than representation, a space in which theater draws on different forms (technologized or perhaps non narrative) to interact with the spectators. The precision in its usage in theater space is very important because it's not new to spectators, its use in theater is new but spectators know the intricacies of it. It should not just act as an attention grabbing element but must take on a character in the theater. The new theater invites spectators to join in the action and hence making theater a collaborative task to be performed by both. The unique quality of this theater is that it keeps

changing; at times it becomes a social event and at times treats spectators as a theater performance. This theater wants us to realize the importance of both performers and spectators in a theater event. It does not mix the dramatic and participatory structures but lets them coexist in the same space and time; in this sense this theater is more liberating. This theater challenges the notion of spectatorship and wants spectators to discover their role in the performance space. This structure wants spectators to carve their own realities and identities as participants.

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वाल्मीकि रामायण में शरणागति

रामाय रामभद्राय रामचन्द्राय वेधसे।
रघुनाथाय नाथाय सीतायाः पतये नमः॥

सुमित व्यास

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श्रीमद्वाल्मीकीय रामायण भू-तल का प्रथम काव्य है। यह सभी के लिये पूज्य है। भारत के लिए तो यह परम गौरव का विषय है और देश की सच्ची बहुमूल्य राष्ट्रीय निधि है। वाल्मीकि रामायण जो कि इस धरा धाम पर भक्त समुदाय के लिए वरदान स्वरूप है रामायण रूपी गंगा युगों से भक्तों के प्रेम को वर्धमान की तरह बढ़ाने के साथ-साथ उनके कल्याण में भी सहायक है। इसका एक-एक अक्षर महापातक का नाश करने वाला है :

एकैकमक्षरपुंसां महापातकनाशनम्।

यह समस्त काव्यों का बीज है-

‘काव्यबीजं सनातनम्।’

इसमें साहित्यिक गुणों के साथ-साथ आध्यात्मिक गुण भी विद्यमान हैं जिसमें शरणागति जैसे उदगारों का होना तो स्वर्ण में सुगंध जैसा ही है। रामायण में आए शरणागति के कुछ प्रसंग निम्नलिखित हैं :

1. रावण वध के लिए भगवान विष्णु जी की शरण में जाना :

समस्त देवता, यक्ष गंधर्व आदि रावण से कष्ट पाते थे जिसके निराकरण के लिए उन्होंने विष्णु जी के शरण में जाकर रावण वध की प्रार्थना की जिससे की उन्हें शान्ति मिल सके और वे अभय पा सकें।

**सिद्धगन्धर्वयक्षाश्च ततस्त्वां शरणं गताः।
त्वं गति ही परमा देव सर्वेषां नः परंतप॥ (25)**
(बालकाण्डे पंचदशः सर्गः)

इसके बाद कमल नारायण श्री हरि ने अपने को चार स्वरूप में प्रकट करके राजा दशरथ को पिता बनाने का निश्चय किया :

**मानुष्ये चिन्तयामासं जन्मभूमिमात्मनः।
ततः पहपलाशाक्षः कृत्वाऽऽत्मानं चतुर्विधम्॥ (31)**
(बालकाण्डे पंचदशः सर्गः)

2. श्रीराम और निशादराज गुह का मिलन :

श्रीराम जब श्रृंगवेरपुर पहुंचे तो निशादराज गुह ने उनका आतिथ्य सतकार किया निशादराज गुह श्रीराम के प्राणों के समान प्रिय मित्र थे। उसने श्रीराम को कहा “महाबाहो! आपका स्वागत है। यह सारी भूमि जो मेरे अधिकार में है आपकी ही है। हम आपके सेवक हैं और आप हमारे स्वामी, आज आप ही हमारे इस राज्य का भली-भाँति शासन करें।”

**ईदृशं हि महाबाहो कः प्राप्स्यत्यतिथिं प्रियम्।
ततो गुणवदन्नाद्यमुपादाय पृथग्विधम्॥ (37)**

**अर्घ्यं चोपानयच्छीघ्रं वाक्यं चेदमुवाच ह।
स्वागतं ते महाबाहो तवेयमखिला मही॥ (38)**
(अयोध्याकाण्डे पंचाशः सर्गः)

यह संवाद निशादराजगुह की शरणागति को दर्शाता है।

3. भरत का वन को जाना :

श्रीराम को अयोध्या लाने के लिए भरत वन गए उन्होंने श्रीराम को राज्य ग्रहण करने के लिए बहुत प्रार्थना की। भरत ने कहा “अब आप अपने दास स्वरूप मुझ भरत पर कृपा कीजिए और इन्द्र की भाँति आज ही राज्य ग्रहण करने के लिए अपना अभिषेक करायें।”

तस्य में दासभूतस्य प्रसादं कर्तुमर्हसी।

अभिषिंचस्व चाद्यैव राज्येन मघवानिव॥ (8)

“मैं इन समस्त सचिवों के साथ आपके चरणों में मस्तक रखकर याचना करता हूँ कि आप राज्य ग्रहण करें। मैं आपका भाई, शिष्य और दास हूँ। आप मुझ पर कृपा करें।”

एभिश्च सचिवैः सार्धं शिरसा याचितो मया।

भ्रातुः शिष्यस्यदासस्य प्रसादं कर्तुमर्हसी॥ (12)

ऐसा कहकर कैकेयीपुत्र भरत ने नेत्रों से आँसु बहाते हुए श्री रामचंद्र जी के चरणों में माथा टेक दिया।

एवमुक्त्वा महाबाहुः सबाष्पः कैकयीसुतः।

रामस्य शिरसापादौ जग्राह भरतः पुनः। (14)

(अयोध्याकाण्डे एकाधिकशततमः सर्गः)

पद्मपुराण पातालखण्ड में आया है कि भगवान श्रीराघवेन्द्र जब लंका से वायुयान द्वारा आ रहे थे, उस समय श्री हनुमानजी के द्वारा संदेश पाकर भरत जी उनके सम्मुख जाने लगे और जब भगवान् ने देखा कि मेरा भाई भरत जटा-वल्कलादिसम्पन्न त्यागी तपस्वी का वेष धारण किये पैदल ही आ रहा है, तब वे बार-बार ‘भाई, भाई, भाई’- इस प्रकार रट लगाते हुए तुरंत विमान से उतर पड़े -

यानादवतताराशु विरहक्लिन्नमानसः।

भ्रातर्भ्रातः पुनर्भ्रातर्भ्रातर्भ्रातर्वदन्मुहुः॥

(पद्मपुराण पातालखण्ड 2.28)

उन्हें भूमि पर उतरते देख भरत जी के हर्ष से आँसू बहने लगे और वे दण्ड की भाँति धरती पर पड़ गये। भगवान् ने अपनी दोनों भुजाओं से उठाकर उन्हें हृदय से लगा लिया। उस समय भगवान् श्रीराम और भरत दोनों ही प्रेम में मुग्ध हो गये तथा दोनों की ही वाणी गदगद हो गयी।

इस प्रकार भरत का बार-बार श्री राम के चरणों में मस्तक रखना और उनसे विनयपूर्वक प्रार्थना करना उनकी शरणागति को दर्शाता है।

4. श्रीराम लक्ष्मण और सीता का तापसो के आश्रममण्डल में सत्कार :

दण्डकारण्य में तपस्वी मुनियों के बहुत से आश्रम थे। उन मुनियों ने अपने प्रिय अतिथि भगवान श्रीराम को पर्णशाला में ले जाकर ठहराया तथा सब कुछ निवेदन करके वे धर्मज्ञ मुनि हाथ जोड़कर बोले - रघुनन्दन! दण्ड धारण करने वाला राजा धर्म का पालक, महायशस्वी तथा इस जन-समुदाय को शरण देने वाला माननीय पूजनीय और सबका गुरु है। जैसे माता गर्भस्थ बालक की रक्षा करती है, उसी प्रकार आपको सदा सब तरह से हमारी रक्षा करनी चाहिए। हम आपके राज्य में निवास करते हैं अतः आपको हमारी रक्षा करनी चाहिए।

निवेदयित्वा धर्मज्ञास्ते तु प्रांजलयोऽबुवन।

धर्मपालो जनस्यास्य शरण्यश्च महायशाः॥ (18)

ते वयं भवता रक्ष्या भवद्विषय वासिनः।

नगरस्थो वनस्थो वा त्वं नो राजा जनेश्वरः॥ (20)

(अरण्यकाण्डे प्रथमः सर्गः)

5. वानप्रस्थ मुनियों द्वारा श्रीराम से प्रार्थना करना :

शरभंग मुनि के ब्रह्मलोक जाने के पश्चात् बहुत से मुनियों के समुदाय श्रीराम के पास पधारे

तथा उन्होंने कहा - हम आपके पास प्रार्थी होकर आए हैं; इस वन में रहने वाला वानप्रस्थ महात्माओं का यह महान समुदाय जिसमें ब्राह्मणों की ही संख्या अधिक है, राक्षसों के द्वारा अनाथ की तरह मारा जा रहा है अतः इन राक्षसों से बचने के लिए शरण लेने के उद्देश्य से हम आपके पास आए हैं। श्रीराम! आप शरणागत वत्सल है, अतः इन निषाचरों से मारे जाते हुए हम मुनियों रक्षा कीजिए।

ततस्त्वां शरणार्थं च शरण्यं समुपस्थिताः।

परिपालय नो राम वध्यमानान् निशाचरैः॥ (19)

(अरण्यकाण्डे षष्ठः सर्गः)

6. सीता की शरणागति :

जब हनुमान लंका में सीता जी के पास जाते हैं तो सीता जी कहती हैं- दूत! उनके माता-पिता तथा अन्य कोई सम्बन्धी भी ऐसे नहीं हैं, जिन्हें उनका स्नेह मुझसे अधिक अथवा मेरे बराबर भी मिला हो। मैं तो तभी तक जीवित रहना चाहती हूँ, जब तक यहाँ आने के सम्बन्ध में अपने प्रियतम की प्रवृत्ति सुन रही हूँ।

न चास्य माता न पिता न चान्यः स्नेहाद्

विशिष्टोऽस्ति मया समो वा।

तावद्वयहं दूत जिजीविष्येचं यावत् प्रवृत्तिं शृणुय

प्रियस्य। (30)

(सुन्दरकाण्डे सप्तत्रिंशः सर्ग)

सीता जी के यह हृदय के उद्गार उनकी श्रीराम के प्रति शरणागति को बताता है।

7. विभीषण की शरणागति :

विभीषण ने रावण को बहुत समझाया परन्तु रावण ने विभीषण का तिरस्कार किया अतः विभीषण ने रावण का त्याग कर, राम की शरण में जाने का निश्चय किया विभीषण ने आकाश में स्थित रहकर सुग्रीव तथा वानरों की ओर देखते हुए उच्च स्वर से कहा- “उसने मुझे बहुत सी कठोर सी बातें सुनाई और दास की भाँति अपमान किया इसलिये मैं अपने स्त्री पुत्रों को वहीं छोड़कर श्रीरघुनाथ जी की शरण में आया हूँ। वानरों! जो समस्त लोकों को शरण देने वाले हैं, उन महात्मा श्रीरामचन्द्र जी के पास जाकर शीघ्र मेरे आगमन की सूचना दो और उनसे कहो- “शरणार्थी विभीषण सेवा में उपस्थित हुआ है।”

सोऽहं परूषितस्तेन दासवच्चावमानितः।

व्यक्त्वा पुत्रांश्च दारांश्च राघवं शरणं गतः॥ (16)

निवेदयत मां क्षिप्रं राघनाथ महात्मने।

सर्वलोकशरणाय विभीषणमुपस्थितम्॥ (17)

(युद्धकाण्डे सप्तदशः सर्ग)

रामायण के शरणागति के सभी प्रसंगों का वर्णन करना लेखनी के सामर्थ्य में नहीं है परन्तु उपर्युक्त बिन्दुओं से प्रतीत होता कि श्रीराम की शरण लेना सभी मनुष्यों के लिए उत्तम है -

श्रीरामचन्द्र चरणौ मनसा स्मरामि

श्रीरामचन्द्र चरणौ वचसा गृणामि।

श्रीरामचन्द्र चरणौ शिरसा नमामि।

श्रीरामचन्द्र चरणौ शरणं प्रपद्ये॥



Dance Forms of Kashmir

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Abstract

Any referral of cultural tradition of any of the Indian state would be unintelligible without referral about the music and dance of the belt. Innovative dance forms and melodious numbers are collected which is the appreciation of performing art forms of J&K. Rouf is a conventional dance performed by the women of Kashmir valley during Eid festival & in wedding seasons. Hafiz Nagma is based on the concerning ancient culture, music of Kashmir the sufiana kalam. The sufiana kalam is based on Maqams which is equivalent to the Raga system of Indian sub-continent. The prominent instrument used in Hafiz Nagma is santoor (one hundred stringed instrument played with sticks), the danseuse in this tradition is known as 'Hafiza'. This marriage song cum-dance form has the elements of theatre in it. Kashmir is in the north of India, a more beautiful state/UT than any other state in the country for its pleasant climate and natural beauty. It is also famous for India's most fascinating forms of performing arts which are attempted to exhibit through this research article.

Key words

Rouf, Hafiza, BandPaethr, Wanvun, Hanzae.

Introduction : Kashmir is rich in cultural diversity, the centuries' old tradition of rich folklore culture of Kashmir flourished in the verdant valley's weddings, festivals, farmlands, & other celebrations in multiple forms like Wanvun, Ruv, Bhand e Pather, Bach e Nagma, Sufiana-mosiqui & so on.

Major Folk Dances of Kashmir :

One of the most popular traditional & conventional dance form in all the regions of J&K is Rouf/Row. It is the combination of Kashmiri folk dance and

kashmiri folk song performed by Kashmiri women/girls on different occasions like on the arrival of Holy Ramadhan, Eid festivals, betrothal/engagements, matrimonial ceremonies, crop harvesting etc.





Rouf is also performed as a welcome dance & is performed for the onset of spring season where audience are unable to take their eyes off the performance because it is so exquisite & everyone likes to bask in the allure and tranquil music of the stunning valley.

The dance is clearly inspired by a bee and it is the lovemaking of the bee that is portrayed in the dance. Rouf dance is performed by a group of women facing each other and perform simple footwork which has a sensuous charm about it. The simple footwork of Rouf is both a visual as well as an artistic treat. Rouf dance is almost steeped in antiquity & is always performed in the accompaniment of pleasant pathetic song.

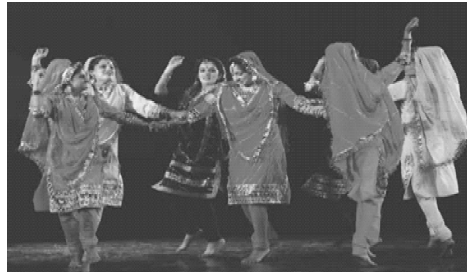


Rouf Dance performance :

All the women join together by following simple steps, The excellent performances of Rouf is done by the Kashmiri women in beautiful and colourful dresses. Women wear Salwar Kameez with a beautiful scarf known as Kassab & traditional silver jewellery and perform this dance during the time of harvesting with poetic music. Each row of girls (5-6) move one step forward and then back in swaying motion while singing the Rouf song. The song in the background is in the form of questions and answers, where in one group questions and the other responding to it in a rhythmic way.

Hafiza Dance :

The popular hafiza dance is performed by Kashmiri women at weddings and festivals with the accompaniment of sufianakalam (devotional music of the Muslim mystics known as Sufis). Hafiza dance is a wonderful performing art form, based on the classical music of Kashmir which is called the sufiana kalam. The Hafiz dance of the sufiana kalam has a dance style- Hafiza, performed on the respective music pattern.



Instruments used- Unique instruments are used to play the classical songs to which the Hafiza dance is performed with is santoor, saaz I kashmir, setar etc.

Bhand Pather/Bhand Jashan :

It is a traditional folk theatre performed by a group of 10 to 15 artists in their traditional style accompanied by light music for the entertainment of people. Bhand Pather is the combination of play and dance in a satirical style where traditions, critics, evils are depicted and performed in various social and cultural functions.



This dance form does not include dance only but also includes play between dances that captivates the audience at the time of gatherings & weddings.

Wanwun :

Wanwun, literally “chorus”, is a style of singing by kashmiri people before certain rituals such as Yagnopavit and marriages. Wanwun is sung on a fixed beat, and on a fixed tune, with a spoken word

type rhythm & differences in the pitch based on the occasion for which it is sung. Some co-relate it with Rouf where the term refers to a traditional dance form performed by women on social occasions and cultural events. The songs in the background comprise questions and answers, where one group puts the question and the other group answers, resembling with Rouf dance. Wanwun singing entertains the guests or welcome the bride or the groom.

Instruments used - Tumbaknaer (a drum indigenous to kashmir valley with Harmonium.



Wanwun is the traditional style of Kashmiri Chorus singed during the farming season in rural areas where scores of women and men working in the fields sing it loudly. The women singing use alliteration, emphasis, metaphor, and simile to tell stories through the song. Some popular songs used in wanwunare :

- 1) Bismillah Karith Hemewanvonuey, Sahiboazwalosonuyey
- 2) Qazisabo pass nakarizay, SaasMohrukagzaslekhze.

- 3) AtriGulaabseetchelivdahanai, Aduheyewshahzadsundnaaw
- 4) QaziSabasNuelkrankhwaje, NikahlekhanKhanimaje.

Hikat :

The Hikat dance is a very old form of folk dance which is performed in the form of a challengeable game usually practised in wedding time by young girls & boys who hold the hands of each other very firmly & makes a whirl in a fast tempo with folk singing.

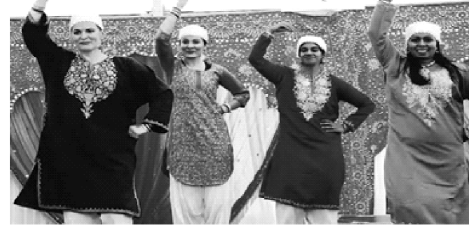


The girls comes out from their groups of Rouf, start clapping & swirl rapidly in circle, the loser usually loses when she felt giddiness & her hands are left free to defeat her by letting the opponent to get away from the circle. Hikat usually lasts for a short while, when Rouf dance reaches its climax, it ends with hikat.

Wuegi-Nachun :

A lesser-known dance form of Kashmiris, it is performed at the end of

marriage ceremony. After the bride has left, women dance around the bridal rangoli. This dance form is generally performed after all the rituals of wedding when the bride is about to leave her parental home.



Kashmiri pandit females gather around bridal rangoli and dances with sad songs & with the songs of separation & finally adieu her with all the love & blessings.

Dumhal/Dammali/Dambali :

Dumhal dance is one of the most prominent folk dances in J&K. The dancer tunes are folk melodies that they sing in a chorus. Only the women folk of the wattal (cobblers) tribe are privileged to perform this dance, on specific occasions and at set locations.





Dancers performing this dance are dressed up with vibrant colored robes and conical caps which are generally studded with beads and looks really beautiful. There is a special ritual manner in which dancers have to dance and a flagged banner is dig into the ground and dance generally takes off with group of men dancing around this banner. Dancers sing in a melodious voice in chorus and they are joined by drum beats in between.

Bache Nagma/ Bacha Dance :

BachaNagma is quite popular during marriage ceremonies & cultural celebrations. The dance is performed only by boys/men(dressed as boys).The attire & outfit has a resemblance with the dress worn by kathak dancers. It consists of six to seven members with a lead singer who plays the role of Female and performs Hafiza style of dance along with singing in a melodious voice creating a very charming atmosphere& is showcased during the harvesting season.



Bacha dancer wears a Peshwa JAMA which is tight on the chest/hips and a loose skirt that touches the ground with a scarf on the shoulders, he also wears Payal (anklets). BachaNagma forms one of the major sources of public jubilation. Bacha dances to the tunes of song sung by the singer on the festival in Donga (House Boat) on Dal Lake.

Instruments used - The instruments used in bacha nagma are Sarangi, tumbaknari, dholak & Rabab.

Henzae, A Folk Genre :

Henzae is another music style performed by kashmiri pandits on religious and cultural festivals.



Henzae seems to be the oldest extant folk genre of Kashmiri verse. Alongside the proverb and the riddle it certainly is one of the earliest items of folklore in the Kashmiri language. It signifies a conventional type of the ceremony chant called wanvun, sessions of which cover, in toto or in part, series of socio-cultural concomitants of ritual associated with various stages or steps in the ceremony concerned, particularly zarakaasay (tonsure), maekhal (sacred thread-investiture) and wedding. Hanzaeword came to signify a specific type of ceremony chant rendered by a select group of Kashmiri women of the Pandit community, joined by other women sitting around. The elderly lady who leads the group is held in high esteem as vanavangar (a competent lady specialising in ceremony chant.) In form, the henzae snatch is just a wanvun piece framed within a couplet the second line of which is invariably shorter than the first, at least by two syllables. Krishna Razdan deserves special mention for a number of popular chants in his Shiv-lagan particularly those in the contexts of the arrival of Shiva as the bridegroom and the subsequent floral worship (called Poeshi-poozaa) of the bride and the bridegroom. It is, indeed, the floral worship of Shiva.

Conclusion :

Music and Dance in Kashmir has the most captivating traditional folk art forms in India, J&K is one of the best destinations to showcase it. The performing arts in J & K are based on true expressions of life. One can observe special songs and dances for almost in all the occasions such as birth celebrations, wedding ceremonies and crop harvesting.

These innovative dance forms and melodious numbers are attached with distinct features of age old tradition and deep ethnicity. The culture of J&K is an interesting reflection of color, zest, harmony and unity in diversity. Not only the demographic variations, but also the cultural diversity of Jammu, Kashmir and Ladakh are counted as remarkable in performing arts.

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Interview :

1. Ghulam Rasool Bhagat S/o Subhan Bhagat, a renowned artist/Dancer (Hafiz Nagma) from Akingam Anantnag Kashmir,
2. Shahid Shabir, a theatre artist hailing from watura area of chadorabudgam, J&K.

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HOME : A METAPHOR FOR DIASPORIC EXISTENCE IN SELECT TRANS NARRATIVES

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Abstract

The nature of cross cultural existence is one of the prominent themes in the literature of Diaspora. The image of home in diasporic studies is central in addressing the questions of identity and social belonging in diasporic discourses. The urge to migrate out of homeland, the hard part of maintaining identities in a foreign land and the purpose of extending solidarity with the foreign culture encompass the sum total of the experiences of diaspora. In heteronormative culture, the desire to return to one's homeland is perceived as a common desire. In the case of the third gender, the desire to return to one's own community, outside one's home, becomes the central concern of the trans individuals. Thus, home forms a metaphor for diasporic existence in the literature of the third gender. The article titled "Home: A Metaphor for Diasporic Existence in Select Trans Narratives" addresses the prime concern of trans individuals in select trans narratives to return to their specific community as they fail to develop a rapport with the members of the family within the four walls of home. Thus, they return to their homeland which is but their own constructed community where they feel at home anytime. Home, therefore, symbolizes the kind of space that nurtures diasporic sensibility in trans consciousness.

Key Words

Diaspora, identity, home, transgender, culture, longing, belonging

The age-old conviction that gender decides and dictates our lives has worn out its significance in contemporary society. Elizabeth Abel has argued in her work *Writing and Sexual Difference* "Sexuality and textuality both depend on differences" (82). Striding further from formalistic approaches, researches on gender studies notify their readers of the

cryptic patriarchal tendencies that largely figure out what Derrida describes as the 'difference' – the privileging of one concept over the other. The privileging in trans writing reflects the prevalent tendency to uphold the masculine and degrade the feminine. The identity of an individual is shaped particularly in terms of the respective gender roles assigned to

them by the society at large. The cause of identity crisis has long been a prominent topic of research in literatures associated with queer writings.

The term identity was made popular by the American Psychologist Erik. H. Erikson in his essay “Identity and the Life Circle : Selected Papers” who explained the concept of identity as the “self-understanding of a person or an individual” (44). In the Eriksonian sense, the identity, thus referred, encompasses how an individual comprehends the flow and stability of his personality. The undue importance given to the exceptionally normal (male-female binary) concept of identity has, in the long run, brought forth a dynamic list of enquiries and initiatives into the study of queer culture. To that end, many of the rational convictions revolving around art and literature are subject to a wider enquiry.

The complexities and contradictions surrounding the definitions of the self are put into question. A curious awakening of the consciousness of the self leads to a much broader understanding of the creation of cultural consciousness. Manobi in *The Gift of Goddess Laxmi* is perplexed each time he arrives at questions regarding his personal and social identities. Manobi remarks :

Who was I? Why was my body different from my soul or was I mistaking my identity? Why was I born this way? Was it some past karma for which I was being made to pay so dearly? What could I do to escape this trap? Most of the people I knew concluded that I was a homosexual. They had classified me as a ‘girlish boy’ who was preparing to become a hijra (31).

Though physically a boy, Manobi is convinced that within himself he is a girl and definitely not a homosexual as the outside world have tagged him. Manobi’s physical and emotional bonding with the men of his age almost denies him acceptance in the heterosexual world. The term transgender was not a very common term in those days but people knew very often that there happened to be a third place in the male-female binary though they named it using distinguished nomenclatures. The different nomenclatures have gradually advanced to become a part of a new cultural consciousness – the indigenous hijra culture. Thus the prospect of ‘ I ’ becoming ‘ Us ’ – the journey from the self to the collective – creates constant ripples of change in cultural anthropology leading to myriad definitions of transgenderism in cultural terminology.

The disagreement has always been alive in what the individual and the society expect in the case of the third gender community. The basic requirements of trans people are often defined in terms of the do’s and don’ts of the social group of which they are an integral part. The tendency to stress the disparity between the individual and the society of which he/she is a part is in fact the primary concern confronted by the trans community. In the context of the individual and the society of which he/she is a part of, the term diaspora has become a privileged expression. Diaspora refers to any people or ethnic population forced to leave their national territory - dispersed throughout other parts of the world. Usually, the marginalized community have a hope or at least a desire to return to their homeland at some point of time. The same sense of displacement - like the one experienced

by the migrated ethnic population – is what the third gender encounter when they are confronted with parameters and boundaries within the family.

The sense of displacement at their own birth places and the sense of double consciousness when their own kith and kin start staring at them with prying eyes set the boundaries of social behavior intact for them. This inculcates the feeling of diaspora within the hijra consciousness. Thus, Home forms a metaphor for diasporic existence for the third gender community. Most of them find it difficult to surpass and transgress those boundaries of social behavior, yet they leap beyond those limits to be in their own spaces free from the hard clutches of public discrimination. The most recent and contemporary perceptions on plural identities and the multiple dimensions of cultural studies demand a reconstruction of the concept of Diaspora beyond the scope of the host vs. homeland ideology.

Subverting the hitherto accepted definition of Diasporic sensibility, the weird experiences of the third gender have taken the connotation of diaspora to an extended sense. For the transgender, it is not the longing to be back to their native homeland, rather an ardent desire to escape from the sophisticated norms and standards of living within their native abodes. They often desire to relocate to a foreign space uninterrupted by the restricting specifications of homes. Revathi speaks about her experience in the memoir *Truth About Me : A Hijra Life Story* :

If society scorns us, then we turn to our families, if we have a family. But if family scorns us, who do we turn to? Is this why people like me do not stay in touch with their families? Could not God have created me as a man or a

woman? Why did He make me this way? Why is He savoring this spectacle that He created? In a rage, hitting my head against the wall, I began to cry. (186)

The fact remains that hijras are neither tolerated in their houses nor in the villages they are born and brought up. When family scorns at them the hijras consider their own existence as a puzzle – a puzzle that very often questions their existence neither as a man nor as a woman. The sense of double consciousness creates a sense of displaced identity wherein the hijras believe that they are complete misfits in a gender dominated social set up. The displaced sense of belonging instigates in the hijras a sense of lack and the feeling of otherness thus provoking them to leave their native homeland and join the community of hijras. Revathi says : “If you are a hijra and poor, you must expect to be abused and humiliated. It is best I be with others like me, only that would ensure me dignity.” (186)

The conviction has turned to be an expectation in the case of hijras wherein they believe and “expect to be abused and humiliated” (186) within and outside the family. This necessitates their decision to relocate from their houses and thereby create an indigenous space of their own. In a world dominated by men and women, the place of the third gender often pose a curious question. Every hijra is forced to pursue a different path – the path of their own people. As Vidya says in his memoir *Im Vidya : A Transgender's Journey* :

In a world of men and women, where no one has the maturity to accept us naturally, the pace of tirunangais was always going to be a problem. My family is not to blame. They are but representatives of a world of men and

women.I had to pursue my path , my life , my desires , my dreams – my future , if I had one.(81)

Hijras as cultural performers have maintained a cult of their own which has gone through various phases of research and criticism ever since the formation of a separate community of their own. One of the defining characteristics of the third gender community is to leave behind the natal home and be a part of the hijra culture. A person is initiated into the hijra culture by choosing a guru or teacher who happens to be an elder member of the community representing the hijras. The guru in his /her turn will teach the hijra, the community's way of living. Basically, the hijras are devoid of any particular support system to uphold their basic rights ,privileges and interests. The hijras include such gestures of reverence in their culture so as to compensate for the lack they experience in the heteronormative social structure – in a broader sense identifying the gaps and compensating for the absence –the process of “undoing the certainties concerning a certain identity” (Wolfreys 120).

The certainties bothering the hijra community are infact the uncanny treatment meted out to them in the name of sex and gender which the hijra culture tries to undo or subvert when it comes to their cultural ideologies. Beyond the social, political and cultural space , the community of hijras reconstruct a third space – a site of resistance – to initiate the global drive towards a homogenous culture.The trans specific cultural practices and rituals redefining the concept of home and identity are linked

to the emergence of a new indigenous culture – the hijra culture.The emergence of hijra culture as a separate entity leads to hybridity wherein the homo-hetero scuffles continue to trigger the hijra consciousness thus creating the sense of double consciousness within the trans psyche.

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Food as the Apple of Eye in Jhumpa Lahiri's Writings

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Abstract

Life is a two sided coin, it has both the sides of happiness and darkness, it is not a bed of roses to live happily, but at the same time life is not a bed of thrones to bleed anytime. Nothing is temporary in this wicked world, not even our troubles, so we all should be bold to face any troubles, to be strong at our miseries, to welcome whole heartedly our happiness even though it is a minor one. Life is beautiful, for those who are celebrating every happiness and sorrows: life is a tragedy for those who are looking for their troubles only in life; everyone must understand the concept that life is to be enjoyed and celebrated. Life without food is like a fish out of water. None can live without food and water. At the same time everyone has some expectations to live a luxurious life, but all could not sail in the same boat, some might have born with silver spoon some may not, but improving themselves and adjusting to miserable situations may lead them to live a happier life. Immigrants are not an exception in this case. They are like chasing rainbows but sometimes that will be the right chance to them to realize the worth of their own tradition and culture by comparing with alien culture. The most celebrated Diaspora writer Jhumpa Lahiri depicts her own experiences through her characters in a perfect manner as well she expresses how food is essential to people, immigrants are not an exception, and how food plays a vital role, it remembers as a cultural segment everywhere.

Key words

Immigration, Diaspora, Alien life, Nostalgia, Culture. Food as the Apple of Eye in Jhumpa Lahiri's Writings

Life is a challenging sport. It is interesting when we face both the success and failure in the same mind. Life without food is like a fish without water, so food is an apple of the eye to all. Everyone's life has two sides like a single coin.

Prosperity and adversity follow one after the other naturally just like a day is followed by night and night by day. No man can remain prosperous or continue to experience only hardship till the last day of his earthly life. Life is always a bed of

both roses and thorns. All roads leading to prosperity are only through adversity. Anyone who refuses to believe this ceases to be a human being. Since happiness and sorrow come in life one after the other, one should not be over joyous when one is very happy. If one has to go through the life of misery and distress, one should not lose heart.

It is natural that the trees, the flowers, and the earth, which lose their beauty and splendour during the extreme wintry days, once again blossom and become beautiful with the coming of spring and fill the earth with the living colours and odours. When man's adversity makes him cry, he must be hopeful thinking that his patience and perseverance in adversity will bear fruits. Hence, when he "falls on the thorns of life and lies bleeding" (Shelley, WW), he should not desert his optimistic outlook on life. In the Old Testament of the Bible, it is said that man should not feel disheartened at his life of misfortunes because;

*He should rejoice in his sufferings,
knowing well
that his suffering produces endurance in
him, and
his endurance, in turn, produces in him
a very good
character; his character then brings him
the hope that
will never disappoint him because God
is his hope (Prov. 20.7).*

Life is not worth living without difficulties. Only those who brave misfortunes will realize the truth what Shakespeare has said in his romantic comedy As You Like It. According to him, "Sweet are the uses of adversity, Wears yet a precious jewel in his head (3.3, 31-

33)." The poor people of France had experienced the tyranny of the monarchy and the cruelty of the aristocrats for a long time. They had to put up with such untold and endless hardships with the fond hope of complete freedom. Their hope never deserted them, and it was realized in the form of the French Revolution. The Blacks in South Africa had patiently gone through inhuman racial discrimination at the hands of the Whites. They had to live with the hope that one day a spring would bloom in their life, leaving behind the seemingly interminable winter of discontent and distress. As they had hoped, the day dawned with the end of racial discrimination and the beginning of their free, happy and peaceful co-existence with the whites.

Hence, man must realize that joys and sorrows, happiness and suffering, smiles and tears, and rain and sunshine work in hand in hand to decide the course of his earthly life. He should face the one with courage, boldness and guts, and look forward to saluting the other. He should bear the one with the calmness and prepares himself to face the other cheerfully. Winter does not disappoint man who has self-confidence and positive attitudes and who does not give way to despair and dejection. It is said that the fortune favours the brave and so does the winter. Therefore, every man must be optimistic like Shelley even when he is experiencing the throes of life realizing the fact that 'if winter comes, can spring be far behind?' (70).

Man should not find fault with anyone or God for his misfortunes in his life; neither should he enjoy fortunes forgetting God. He fails to be grateful to God for His having blessed him with fortunes.

Everything that is happening to man is predestined because whatever is happening is happening according to God's will. Without realizing this fact, man turns to God for help and comfort in his hour of distress. Man always looks forward to the days of prosperity, but nobody realizes the fact that adversity has its blessings too. Bacon in his *Of Adversity* expresses his opinion about the significance of adversity stating:

Prosperity is the blessing of the Old Testament; adversity is the blessing of the New, which he says, carries greater blessing and is sure sign of God's favour Prosperity is not without many fears and distastes, and adversity is not without comforts and hopes" (23).

He struggles very hard to find ways and means to escape from the life of adversity. But whenever his attempts end in failure, he looks disappointed and dejected. He also feels that his life of suffering will never have the traces of silver lining. At once, he begins to feel that he is always fighting a losing battle in his life and as such, his life will be without any relief. But Arthur Hugh Clough gives a promise of hope and cheers to such depressed human being saying that he should not think that his struggles are without any relief. Hence, he should not give up his fighting spirit in the sufferings of his life because such a life has a meaning and it is worth living too. "It is better to drink of deep grieves than to taste shallow pleasures" (Hazlitt, *Characteristics*, 1823).

This is the world in which both the lamb and the tiger have to coexist to share the same earth and the sky. Similarly, happiness and sadness are indispensable parts to make human life a meaningful and complete one. This is the world which comprises men like Falstaffs and Hamlets. Falstaff stands for optimist whereas Hamlet is for pessimist. An optimist like Falstaff looks up and counts stars, where there are none and he derives joy out of it. But a pessimist like Hamlet looks down, finds a ghost where none exists, talks philosophy and utters notes of pessimism. For the optimist, even winter has elements of spring whereas for the pessimist, the spring brings shades of winter too. But such men forget God's purpose and fail to realize that both spring and winter are bound to have their innings in the natural course. Moreover, Falstaff cares for nothing but food and wine, he is considered as a glutton.

Prosperity invites the fair-weather friends, but it is only adversity, which not only make the sufferers shun them but also have the better chance of knowing who is good and who is bad among his friends. Prosperity makes a man complacent, ungrateful and forgetful whereas adversity brings the best in him, awakens him and makes him understand the ways of the world. It is only adversity that motivates him to go ahead with alertness and agility. When fortune smiles on man, he forgets himself, even unmindful of God and His blessings. He embraces pride and haughtiness and becomes completely materialistic. It is only when he receives stroke after stroke of misfortunes that he realizes his mistakes and follies, repents and laments and at last, chastens and purifies himself. Then he

understands the real meanings and purpose of life.

No human being realizes the truth that adversity is the means through which God fashions him to be good. This is what George Herbert drives home through his poem *The Pulley*. According to him, God has bestowed man with all the riches except 'rest'. God does not want to bless man with the gift 'rest' lest man should forget Him and spend his time only in the enjoyment of His gifts. If man does not think of Him, he will not reach His heavenly abode. If he fails to reach Him in Heaven, he will lose Him. But God's desire is that man should reach Him. If man does not reach Him, God's desire will not be fulfilled. As a result, God will lose him. But God does not want both to be the losers. Hence, He expects man to seek rest only in Him but not elsewhere, and hence, He decides:

*Yet let him keep the reset,
But keep them with repining restlessness.
Let him be rich and weary, that at least,
If goodness lead him not, yet weariness
May toss him to my breast (16-20).*

Most renowned writer Jhumpa Lahiri is the best instance to express her immigrant experiences through her works. The immigrant Ashima in *The Namesake* also feels so many struggles to adopt into new culture. She feels very difficult to adopt into her alien food items. She usually prepares Indian food items at home and serves to the family. Moreover we all know that Indian tradition, customs and its heritage and culture is a divine one and in addition to this, Indians are really much honored of their inborn cultural heritage. Some may adopt themselves into

alien culture like Ashima's husband Ashok, and some may not, and in other hand, even though some people migrate to America, they may follow their traditional customs there. Jhumpa is the great creator for this; she is well versed of moulding minds of immigrants as real pictures, she exposes her highlighted tradition and her inborn Bengali culture through her writings and compares that culture with alien culture through the chronicle of the immigrant character Ashima.

Lahiri pictures the concept of 'Melting Pot' and 'Salad Bowl.' Melting pot refers to most of the immigrants might have melted together. In this case, some immigrants might have abandoned their own cultures for the sake of totally assimilating into American society. This is the reason that US is often called as a 'melting pot.' On the other hand, many countries like UK consider cultural diversity as a positive one and in this concept immigrants have always been encouraged to maintain their traditions and their native culture. This concept is related to 'salad bowl' why because different fruits mixture makes the salad in a bowl, likewise different cultures unite in a single country makes a social harmony. Even though various fruits may be mixed, every single fruit has an individual taste; as well every country has an individual culture of its own. Apart from the rootedness, there is also imbued with ethnic identity, costume, food, religion and rituals act, language, culture are notable symbols to be interconnected with their native tradition.

Food is essential to everyone, even though anyone can survive anywhere. Food items may differ from region to

region, country to country, but the importance of food is common to every human. Therefore food plays a vital role in diaspora writing, Lahiri is not an exception and Mira also. Ashima, the immigrant, always prefer to Indian food like meals, fish, and especially south Indian dishes like idly, vada, dosa etc. Also she used to wear Indian traditional wear sari and salwar as well occasionally sometimes wear modern dresses due to her work. Ashoke adopt himself into the modern way of dressing because of his career but he is also fond of wearing dhoti often. The couple is very particular of traditional based cultural recitals, rituals and spiritual carnivals are offered in the fest of Durga puja, Diwali, etc. These scenes are beautifully depicted by Lahiri in *The Namesake*.

Next focus is on the fully Americanized born child, Gogol. He is an example of western culture, as is opposite to his parents. Even his sister Sonia may love Indian culture, but he never. He strongly pushed him into American culture and he struggles to involve himself into Ashima's traditional performances. His father named him as his choice, but Gogol feels even that love might be an unwanted behaviour. He lives without any goal; he wants to enjoy his life as an American citizen. Even though he is an American citizen, he likes to eat Indian Tradition food, at the same time he eats western food at outside. Whenever Ashima serves Indian food during their dining, she remembers Indian tradition and expresses her childhood experiences to her son.

In her short story collection *Interpreter of Maladies*, the second story entitled as *When Mr. Pirzada came to dine*, the title itself highlights how Lahiri has

given importance to food and dining in her mind. A Pakistani Mr. Pirzada and the young girl Lilia, an American child of Bengali Immigrant parents love Indian tradition food the most. Lilia describes, "From the kitchen my mother brought forth the succession of dishes; lentils with fried onions, green beans with coconut, fish cooked with raisins in a yogurt sauce." (IM, p.30) In the story Mrs. Sen also, the titular character Mrs. Sen is fond of Indian Tradition food items. She loves cooking Indian food and serves to Eliot, an Americanised child with more love. "She took vegetables between her hands and hacked them apart, cauliflower, cabbage, butternut squash. She split things in half, then quarters, speedily producing florets, cubes, slices and shreds. She could peel a potato in seconds." (IM, p.114)

All the immigrant character are fond of cooking and eating Indian traditional food items. Indian Tradition vegetables and other groceries are available all over the world, because Indians exist everywhere. In her another collection *Unaccustomed Earth* also expresses the importance of Indian food items. The titular story protagonist, Ruma is willing to cook traditional food items. She serves with much interest to her family by sharing her beautiful experiences in her native to her child. At first Akash, an Americanised child hates the plate of Indian food, but later he starts to love eating Indian food. Meals plays a major part in the titular story. Akash at first struggles to eat by fingers but later he starts to eat through his observance. In *Hell-Heaven* also Aparna longs for Indian tradition as well as her husband Pranab also remembers with Indian tradition food, music and memories with him always. They are

physically present in abroad but they are living mentally in India. All the immigrant' characters in this collection also exposes the importance of Indian traditional food and culture. Portrayal of Indian Food items is placed with much interest in the mind of writer as well as the readers.

Wherever we go, wherever we exist, Food is essential to everyone. Without food, no one can live in the world. Food varies as per the tradition and culture. Healthy food items only make human a strong living being. A brain acts smart when we eat healthy foods, at the same time a brain confuses and feels tired of eating heavily. We always remember the quote that too much of anything is good for nothing. So the people may go to abroad is not bad, they can follow Indian tradition in abroad is not bad, but they must adjust themselves in the new culture also. Adjustment is an indispensable quality of every human being. None can deny the fact that food is the most important cultural nutrition in every nation as nutrition is to human.

To put it in a nutshell, Lahiri's characters are the best instances of Salad Bowl concept. They were not abandoned their original culture, they just try to adapt a new culture for the sake of family or education or career. Whenever the immigrants think of their mother culture,

they will be real disciples of respecting their own rather than other cultures. Everyone has a mother, but wherever we go, we can find some other woman like mother caring us, supporting us, treating us as her children, but no one can replace the place of a real mother. Likewise in culture also, there will be no replacement. Immigrants can learn the various cultures but never abandon their original culture though it's in everyone's blood. Wherever we live, we can learn the traditional food items through the reading of books. According to Bacon, "Studies serve for delight, for ornament and for ability." (Of Studies, p.38)

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21 वीं सदी का हिंदी उपन्यास और समाज का 'वो' वर्ग

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सारांश

उपेक्षित वर्गों की आवाज़ बनना हिंदी उपन्यास की विशेषता रही है। आज हिंदी उपन्यास समाज के अनेक उपेक्षित समुदायों के पास पहुँच रहा है। चाहे वो स्त्री हो, दलित हो, आदिवासी हो, अल्पसंख्यक हों या तीसरी दुनिया के लोग, जिन्हें किन्नर, हिजड़ा, छक्का पता नहीं कितने हिकारत भरे संबोधनों से ये समाज पुकारता आया है। समाज में आज स्त्री और पुरुषों को महत्त्व मिल रहा है लेकिन एक तीसरा समाज तृतीयपंथी के रूप में पहचाना जाता है। उसको समाज में आज भी महत्त्व नहीं मिल रहा है। समाज और सरकार दोनों से ही यह समुदाय उपेक्षित है। आधार कार्ड में उनकी उपस्थिति दर्ज करने का निर्णय भी भारत सरकार ने कुछ समय पहले लिया है। अभी तक ये समुदाय अस्तित्वविहीन, पहचानविहीन जीवन जीने को मजबूर था। 'हिजड़ा' -शब्द हमारे समाज का सबसे अभिशपित शब्द माना जाता रहा है, लेकिन यही शब्द किसी व्यक्ति विशेष या समुदाय विशेष के लिए संबोधन किया जाता है। मानवता की भावना से विचार किया जाए तो उनके दिलो-दिमाग में अपने प्रति क्या विचार आते होंगे? उनकी अंतरात्मा अपने आप से क्या कहती होगी? क्यों इन्हें इस समाज से बहिष्कृत कर उनकी दुनिया अलग मान बैठे हैं? उनकी शारीरिक बनावट भी हमारे जैसी ही है, फिर क्यों उनको इस समाज में रहने एवं सामान्य जीवन जीने का अधिकार नहीं है? उनका कसूर क्या है? उनका दोष सिर्फ यह है कि वह न ही नर हैं और न ही नारी। ईश्वर ने उनकी पहचान तीसरी दुनिया की बना दी है। क्यों वर्तमान समय में ये लोग लगातार अपने अस्तित्व को कायम करने के लिए संघर्ष कर रहे हैं। हमारे समाज में हिजड़ा शब्द गाली के रूप में लिया जाता है लेकिन ये शब्द ही किसी की पहचान बन गया है? उस समाज को क्या कह सकते हैं? समाज में और सरकारी दृष्टि में जिनका कोई अस्तित्व नहीं था, ऐसे समाज पर 21वीं सदी में हिंदी उपन्यास ने अपनी दृष्टि डाली है। उनके जीवन को लेकर अनेक उपन्यास लिखे गये हैं।

संकेताक्षर

किन्नर, हिजड़ा, छक्का, तीसरी दुनिया, यमदीप, किन्नर कथा

21वीं सदी में किन्नर समुदाय की समस्याएँ, 'यमदीप' उल्लेखनीय हैं। 'तीसरी ताली' उपन्यास के आवश्यकताओं को लेकर कई महत्वपूर्ण उपन्यास माध्यम से प्रदीप सौरभ ने किन्नर समाज के कटु लिखे गए, जिनमें प्रदीप सौरभ का 'तीसरी ताली', यथार्थ को दिखाने का प्रयास किया है। हमारे समाज चित्रा मुद्गल का 'पोस्ट बॉक्स नं. 203 नाला सोपारा', में आज भी एक बहुत बड़ा तबका खुद को बहिष्कृत महेंद्र भीष्म का 'किन्नर कथा,' नीरजा माधव का मानता है या समाज द्वारा बहिष्कृत कर दिया गया है।

लेखक ने उपन्यास के जरिए लौंडों का शौक रखने वाले दबंग समाज के लोगों तथा उनकी विकृत मानसिकता पर जीवंत आघात किया है। जहाँ बलिया गाँव का एक गरीब लड़का 'ज्योति' जमींदार 'श्यामसुंदर सिंह' की जागीर बनकर उसकी वासना का शिकार होता है, अपने तथा अपने माँ-बाप का भरण-पोषण करने के लिए उसे जमींदार श्यामसुंदर सिंह का रखरौल तक बनना पड़ता है।

भारतीय समाज में हिजड़ा पैदा हो जाना सिर्फ उसके खुद के लिए ही मुसीबतें खड़ी नहीं करता, बल्कि समाज की नजरों में उस पुरुष के पुरुषत्व पर भी सवालिया निशान खड़े कर देता है और इसी शानो-शौकत में उस मासूम के साथ बहिष्कार का खेल शुरू हो जाता है। जबकि ये कोई पुरुषत्व का मसला नहीं है। बहिष्कार, अपमान और अस्तित्व मिटाने की शुरुआत घर से होती है, समाज तो बाद में अपराधी बनता है। इसलिए महेंद्र भीष्म लिखते हैं, “संतान कैसी भी हो, उसमें कैसी भी शारीरिक कमी क्यों न हो, माता-पिता को अपनी संतान हर हाल में भली लगती है, प्यारी होती है, फिर भले ही वह संतान हिजड़ा ही क्यों न हो फिर भी सामाजिक परिस्थितियों, खानदान की इज्जत-मर्यादा, झूठी शान के सामने अपने हिजड़े बच्चे से उसके जन्मदाता हर हाल में छुटकारा पा लेना चाहते हैं।”¹

किन्नरों के प्रति ये सामाजिक मनोवृत्ति केवल और केवल जागरूकता और सामाजिक स्वीकार्यता से ही तोड़ी जा सकती है। 'पोस्ट बॉक्स नं. 203 नाला सोपारा' का बिन्नी इसी सामाजिक मनोवृत्ति को तोड़ने के लिए लोगों को शपथ दिलाता है, “भविष्य में कोई माता-पिता लोकापवाद के भय से लिंग दोषी औलाद को डर-डर की ठोकरें खाने के लिए घूरे पर न फेंके। शपथ लीजिये यहाँ से लौटकर आप किसी लिंग दोषी नवजात बच्चे-बच्ची को, किशोर-किशोरी को, युवक-युवती को जबरन उसके माता-पिता से अलग करने का पाप नहीं करेंगे। उससे उसका घर नहीं छीनेंगे। उपहासों के लात-धूसों से उसे जलील होने की विवशता नहीं सौंपेंगे।”²

माँ-बाप की यही झूठी शानो-शौकत बच्चे के लिए उम्र भर का अभिशाप बन जाती है और वो अपने खिलाफ होने वाले अत्याचारों को चुपचाप सहता है, जैसे तीसरी ताली का ज्योति सहता है। ज्योति की पीड़ा दोहरी है, एक तो किन्नर, ऊपर से दलित। जब उसको गाँव के कुछ मनचलों द्वारा 'चूम' लेने के बाद ठाकुर श्यामसुंदर सिंह उसे जूठा समझ कर उसका परित्याग कर देता है। इस घटना के बाद जब उसे कोई रास्ता नहीं दिखता तब वो चाय की दुकान खोलने का मन बनाता है, फिर उसके दिमाग में यह बात आती है कि दलित लौंडे की दुकान की चाय कौन पिएगा? 'लौंडे पर सवारी तो की जा सकती है, लेकिन उसके हाथ का खाना-पीना सभ्य लोगों के लिए हराम था'।³

नीरजा माधव के 'यमदीप' में किन्नरों के प्रति समाज घृणित रूप सामने आया है। लेखिका ने पूरी बेबाकी के साथ परिवार, समाज, धर्म, राजनीति, मीडिया, प्रशासन व्यवस्था एवं शिक्षा आदि के चेहरों को बेनकाब किया है। सामाजिक स्तर पर किन्नरों की समस्याओं को दिखाया गया है, कैसे नंदरानी एक दिन नाजबीबी बनने पर मजबूर हो जाती है? नंदरानी के माता-पिता उसको पढ़ा-लिखाकर अपने पैरों पर खड़ा करना चाहते हैं, पर परिवार और समाज के दबाव से नाजबीबी को घर छोड़ना पड़ता है। इस पर महताब गुरु जो किन्नरों की गुरु है, वह कहती है कि “माता जी किसी स्कूल में आज तक किसी हिजड़े को पढ़ते-लिखते देखा है? किसी कुर्सी पर हिजड़ा बैठा है? पुलिस में, मास्टरी में, कलेक्टरी में किसी में भी? अरे इसकी दुनिया यही है, माता जी कोई आगे नहीं आएगा कि हिजड़ों को पढ़ाओ, लिखाओ नौकरी दो।”⁴

हुबहू यही चेहरा आज भी मौजूद है, जहाँ किसी किन्नर का नौकरी लग जाना, किसी चुनाव में जीत जाना बहुत बड़ी उपलब्धि के रूप में पेश किया जाता है, क्योंकि अभी भी इस समुदाय के उत्थान के लिए बेहद कम प्रयास हुए हैं। न्यायालय ने 377 पर भले

ही फैसला हक में सुना दिया हो, मगर इस समाज ने, इस व्यवस्था ने अभी तक किन्नर समुदाय को मान्यता नहीं दी है, अभी तक इसे अपनाया नहीं है। कई बार हिजड़ों के समुदाय को किसी ऐसे बच्चे के बारे में पता चलता है कि वह किन्नर है तो उसे जबरन अपने साथ समुदाय में शामिल करने का प्रयास किया जाता है। इसका उदाहरण 'पोस्ट बॉक्स नं. 203 नाला सोपारा' में मिलता है। इसमें पहले तो हिजड़ों के गुरु चम्पाबाई, 'बिन्नी' के घर हंगामा करती है फिर उसे अपने साथ भेजने की धमकी उसके घर वालों को देती है। ऐसा ही उदाहरण भगवंत अनमोल के 'जिन्दगी 50-50', प्रदीप सौरभ के 'तीसरी ताली' में भी देखने को मिलता है।

घर छोड़ने के बाद किन्नरों के पास दो ही विकल्प रहते हैं, या तो डेरे में शरण मिल जाए या फिर मकान किराए पर लेकर रहो। मगर क्या ये इतना आसान है? जिसको अपने ही परिवार ने अपनाने से इनकार कर दिया; जिसको समाज ने बहिष्कृत कर दिया; जिसके लिए अपने घर के दरवाजे बंद हो गए, उसके लिए क्या कोई और अपने घर के दरवाजे खोलेगा? इस बारे में डॉ. एम. फ़िरोज़ खान की टिप्पणी गौर करने योग्य है, जो इस समाज की नग्नता को भी सामने रखती है, वो लिखते हैं, "ज्यादातर मकान मालिक हिजड़ों को मकान किराये पर देते ही नहीं हैं। मकान मालिकों की बेरुखी से तंग आकर बहुत से हिजड़ों को गंदी कच्ची बस्तियों में रहने को मजबूर होना पड़ता है और वहाँ से भी उन्हें लगातार पुलिस-प्रशासन द्वारा बेदखल किया जाता रहता है।"⁵ 'यमदीप' में भी किन्नरों को एक ऐसी बस्ती में रहते हुए दिखाया गया है, जहाँ कोई सभ्य व्यक्ति नहीं जाता है।

जब समाज किन्नरों को पूरी तरह बहिष्कृत कर देता है; उनको नौकरी पर रखना पसंद नहीं करता; हर जगह हेय दृष्टि से देखा जाता है; बस स्टैंड से लेकर रेस्टोरेंट तक नजरें इनका पीछा करती हैं, तो मजबूरी में ये वेश्यावृत्ति की तरफ कदम बढ़ाते हैं।

कई किन्नर तो बाकायदा समूह बनाकर व्यावसायिक स्तर पर वेश्यावृत्ति में लिप्त पाए जाते हैं; जैसे कि 'तीसरी ताली की रेखा चितकबरी'। वेश्यावृत्ति की तरफ हिजड़ों के झुकाव का कारण बताते हुए 'तीसरी ताली' में 'प्रदीप सौरभ' लिखते हैं, "दिल्ली में इन दिनों नाचने गाने वाले हिजड़ों का अकाल था। अधिकतर हिजड़े सेक्स बिजनेस में लगे थे कमाई भी मोटी हो जाती है सेक्स के धंधे में। फिर किसी गुरु की धौंसपट्टी और समाज से निकाले जाने का डर भी नहीं होता। बिना किसी परवाह के, अपने मन के मालिक। सेक्स के धंधे में लगे हिजड़े नाचने-गाने को घटिया काम समझते थे।"⁶ 'यमदीप' की जुबैदा, सोबती; 'तीसरी ताली' की रेखा चितकबरी, सुनयना, पिंकी; 'गुलाम मंडी' की अंगूरी, अनारकली; 'पोस्ट बॉक्स नं. 203 नालासोपारा' की हिजड़ा सायरा आदि वेश्यावृत्ति में लिप्त रहती हैं।

ऐसा नहीं है कि यहाँ आकर किन्नरों की समस्या का अंत हो जाता है या उनकी मुसीबतें खत्म हो जाती हैं। किन्नरों के साथ यौन शोषण जैसी घटनाएं समाज में आम हैं। अब जिस समाज ने जिनका अस्तित्व ही नकार दिया है, वो उसके लिए तो जिन्दा लाश ही रह जाएंगी, जिसके साथ वो कुछ भी करने का भाव रखता है। पुरुष इन्हें असहाय, मजबूर और आसान शिकार समझकर इनके ऊपर यौन हमला करता है। यहाँ चैंकाने वाली बात ये है कि इस तरह के मामलों में पुलिस रुचि भी नहीं लेती है। 'में पायल' में तो पायल सिंह पर यौन हमला करने वाला एक सिपाही ही रहता है, जिस पर समाज की सुरक्षा का दायित्व रहता है- 'मुझे लगा कोई मेरे गाले को सहला रहा है, उभरी छातियों पर हाथ फेर उन्हें टटोलने में लगा है। मेरी नींद टूटी और मैं जाग गयी और उठकर बैठ गयी, प्लेटफॉर्म की लाइटें जल रही थीं। शाम ढल चुकी थी। पटरियों की ओर धुंधलका फैला हुआ था। क्यों लड़की कहाँ जाना है? मेरी बगल में बैठा गंदी हरकतें करने वाला मुच्छड़ सिपाही मुझसे बोला।"⁷

ऐसी ही उदासीनता और सजा का डर न होने के कारण ही 'पोस्ट बॉक्स नं. 203 नाला सोपारा' में विधायक का भतीजा 'बिल्लू' अपने दोस्तों के साथ मिलकर पूनम जोशी के प्रति पाशविकता की हद तक जाते हैं। 'पोस्ट बॉक्स नं.203 नाला सोपारा' में पूनम जोशी विधायक के यहाँ एक कार्यक्रम में बतौर नर्तकी जाती है परन्तु उसके भतीजे द्वारा यौन हमला किया जाता है, "किवाड़ ठीक से बंद नहीं किया उसने या उसके सिटकनी चढ़ाने से पहले ही अपने चार दोस्तों के साथ बलात् किवाड़ खोल विधायक जी का भतीजा और उसके चार दोस्त कमरे में घुस आए। पूनम जोशी ने आपत्ति प्रकट की। उसे कपड़े बदलने हैं। वे कमरे से बाहर जाएं भतीजे ने पूनम जोशी को दबोच लिया। कहते हुए, वह डरे नहीं कपड़े वे बदल देंगे उसके। बस वह उनकी ख्वाहिश पूरी कर दे।"⁸

इसके साथ ही कई बार किन्नरों के बीच लड़ाई-झगड़े जैसी घटनाएँ भी देखने को मिलती हैं, जो भयावह रूप भी धारण कर लेती हैं। इसमें ज्यादातर संघर्ष अधिकार क्षेत्र या असली-नकली को लेकर ही होते हैं। ऐसे में किन्नरों के सम्मुख आने वाली समस्याओं का समाधान उन्हें कानूनी मान्यता देने भर से ही नहीं हो जाता। आज उन्हें एक ऐसा माहौल उपलब्ध कराने की आवश्यकता है, जिसमें वे बिना किसी हीन भावना के गरिमापूर्ण जीवन जीने के लिए आवश्यक जरूरतें प्राप्त कर सकें। किन्नरों की शिक्षा पर आज सबसे ज्यादा ध्यान देने की आवश्यकता है। क्योंकि हमें भूलना नहीं चाहिए कि शिक्षा ने ही स्त्री विमर्श के द्वार खोले थे। कई बार हमें ऐसी घटनाएँ भी देखने-सुनने को मिलती हैं, जहाँ किन्नर समुदाय के लोग किसी बच्चे के जन्म, विवाह के अवसर पर किसी घर में जाते हैं और मन मुताबिक पैसा न मिलने पर न केवल हंगामा करते हैं बल्कि मारपीट तक उतर आते हैं। ऐसी घटनाएँ कई बार खूनी हिंसा

तक पहुँच जाती है। अब अगर किन्नर समुदाय में शिक्षा का अभाव नहीं होगा, तो उनके पास नौकरियों के अवसर होंगे, नौकरियों के अवसर होंगे तो उन्हें दर-दर भटकने की जरूरत नहीं पड़ेगी और ऐसे में समाज भी उन्हें घृणा या बोझ की नजरों से नहीं देखेगा।

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Impact of Distance Education on English Language Teaching : Perspective of Covid-19

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Abstract

Lately, the world was struck by the unexpected arrival of a coronavirus, which set off the Covid-19 pandemic and had far-reaching effects on many sectors of human life. As a result of the unanticipated lockdown that ensued after the proclamation of the outbreak, health care, the commerce, and academic institutions throughout the world were all thrown into disarray. In response to the pandemic, many educational facilities had to close their doors, face-to-face teaching was halted, and an immediate shift to online learning was put into effect. Several studies have examined how the pandemic has affected the need for and accessibility to English-language learning resources. The ability to communicate in English is a contributing factor. This comprehensive literature review analyses and summarises studies on ELT and learning English in contexts of conflict, violence, and disaster from all around the globe.

Introduction

More than 90% of students throughout the globe were affected by school cancellations and emergency online learning, as reported by UNESCO (2020). According to recent studies, this sudden shift has affected about 1.5 billion students throughout the globe.

English is the de facto international language of instruction from pre-school through university (1 Baird & Baird, 2018; 2 Deniz et al., 2016; 3 Nunan, 2003). Given English's historically high value in comparison to many other world languages, the spread of the language and its study have disproportionately increased the pandemic's difficulties.

As the world shifts toward online learning, we need to be clear about how we talk about various modes of education.

Numerous researches have been published on many diverse facets of urgent situation online teaching of English, including teachers, pupils, classroom activities, materials, teaching platforms, and the instructing of linguistic skills from elementary school through university (for examples, see 4 Andriivna et al., 2020; 5 Jones, 2020; 6 Maican & Cocoradã, 2021; 7 Nartiningrum & Nugroho, 2020; 8 Russell, 2020; 9 Sepulveda-Esco).

An all-encompassing review of the relevant literature is required to paint a full

picture of English language education, including the challenges faced, the ways in which these obstacles can be overcome, the pros and cons of delivering instruction online, the availability of appropriate tools and resources, and the perspectives of both students and educators. In light of this analysis, it is clear that there is an urgent need for a comprehensive research evaluation and integration of the existing literature. A review study that sheds light on the worldwide practice of urgent online English language teaching during the first year of the Covid-19 outbreak might thus provide light on the pedagogical and techno-pedagogical factors. On the basis of the existing literature on the subject of ESL education, this study aims to address the following queries:

1. What commonalities do the Covid-19 research have in respect of their research foci, study populations, methodological approaches, and geographical locations?
2. How effective are online platforms and educational management techniques, and what are the merits and cons of using them for urgent online learning in light of the global spread of the Covid-19 pandemic?
3. Language learning and proficiency enhancement programmes?
4. How do language instructors and students feel about online education?

Methodology :

The primary purpose of this research is to have a deeper familiarity with the global characteristics of English language education during the Covid-19 pandemic. Because of this, a thorough literature evaluation served as the foundation for the development of this study's detailed

survey methodology.

Procedure :

Many studies on ELT have been conducted and released in a variety of countries from the start of Covid-19. Studies conducted during the outbreak are used in this study. All of the research publications were assessed and graded every three months using a predetermined set of criteria. Findings.

This research aimed to understand the make-up and findings of studies on ELT throughout the world that were undertaken during the Covid-19 pandemic. The answers of the provided questionnaire were fairly conflicting in the analysis of research articles addressing the epidemic from the perspective of ELT and learning from across the globe.

Overlap between the research in regards of our primary variables of interest (i. e., study topic, sample size, setting, educational setting, and country) :

As such, this can be claimed that this interdisciplinary study paints a vivid picture of how the Covid-19 pandemic affected English language instruction and education across the world.

Most evidence suggests that the quick shift to urgent online instruction was the most noticeable alteration brought about by the Covid-19 epidemic's impact on English language classes (23 Moser et al., 2021; 24 Novikov, 2020; 25 Turchi et al., 2020). After first being implemented to lessen the effects of the pandemic, the results showed that online education is now the favoured method of teaching English, including in the post-epidemic age (4 Andriivna et al., 2020; 26 Karakuzu et al., 2020; 27 Scully et al., 2021).

Online or urgent remote education has a number of implications for language classrooms, including the teaching of English. According to the findings, the transition to distance education took several parties by surprise, leading to changes in the way English language classes are taught and learned (4 Andriivna et al., 2020; 23 Moser et al., 2021; 25 Turchi et al., 2020).

The statistics show that there are constraints for urgent online English teaching as well. Everyone participating in the language-learning process, from teachers to learners to their homes, found the unexpected shift to emergency remote instruction stressful (28 Hadianti & Arisandi, 2020).

Because of their lack of familiarity with online education, many educators are unfit to teach in this format, and those who have tried it have found it to be both unsuccessful and discouraging for both students and instructors (34 Atmojo & Nugroho, 2020; 9 Sepulveda-Escobar & Morrison, 2020).

The findings show that there are a number of opportunities for ELT over the internet, regardless of the fact that there are also certain drawbacks and hurdles. With the shift toward teaching English online, students now have access to a wealth of extra materials and more opportunities to use English in a variety of contexts. Pupils' introduction to new instructional platforms and technologies benefited from this move, and it also boosted the pupils' digital skills as a 21st-century skill (10 Chiatoh & Chia, 2020; 9 Sepulveda-Escobar & Morrison, 2020).

Study participants and their teachers participated in simultaneous language

lessons using online video conference tools including Zoom, Google Meet, and Microsoft Teams (11 Almekhlafy, 2020; 12 Destianingsih & Satria, 2020; 13 Hakim, 2020; 14 Hamid, 2020; 7 Nartiningrum & Nugroho, 2020).

The research done to establish the effect of urgent online education on the language development of pupils, based on language skills and subject areas, found considerable impacts, however the findings of the research applied for this inquiry were conflicting.

Second language growth of children was first judged to have been unaffected by the school suspensions and temporary ban of courses throughout the pandemic, notably in language domains when compared to the pre-pandemic period (15 Hopp & Thoma, 2020). Researchers found that online classes were less effective in boosting students' listening & writing skills. Writing abilities, however, were proven to benefit from mixed or synchronous online education (16 Dahmash, 2020).

The findings concerning the attitudes and motivations of teachers and students toward online emergency education :

It became clear that there were divergent opinions amongst teachers and their pupils on the usefulness and implementation of urgent online ELT. Not all teachers of English shared the opinion that the urgent move to online classes would improve their pupils' language skills or raise the bar for learning English.

Students throughout the world valued urgent online education more than instruction in English; yet, some research has shown inconsistencies between these

two trends (17 Allo, 2020; 18 Karim & Hasan, 2020). These studies showed that students had a positive view of online ELT throughout the year because of the independence, control, and confidence they get from it.

Despite positive feelings for emergency online training, both instructors and pupils indicated negative perceptions and attitudes regarding its effectiveness. The findings suggest that the transition to emergency online education was rocky. Teachers were divided on the effectiveness of emergency online education despite working hard to provide effective instructional support by encouraging students to actively participate in developing their competence and by exploring new choices for their instructional strategies. Unfavorable views among instructors and pupils may be attributed to a number of factors, including a lack of familiarity with online instruction and learning and a dislike of technology (19 Aji et al., 2020; 20 Astuti & Solikhah, 2021; 21 Fuad et al., 2020; 22 Lie et al., 2020; 23 Moser et al., 2021; 24 Novikov, 2020; 29 Rahayu & Wirza, 2020). Although pupils were able to adapt to urgent remote learning, they preferred face-to-face instruction due to boredom with the virtual classroom (21 Fuad et al., 2020; 30 Patricia Aguilera-Hermida, 2020; 31 Zboun & Farrah, 2021).

Covid-19 crisis prompted an increase in studies examining the emotional, motivational, & intellectual aspects of ELT and learning. All parties involved found this to be a frustrating obstacle. Teachers, using their unique cognitive perspectives, looked for ways to overcome the difficulties of emergency online instruction. Their coping mechanisms

heavily relied on coming up with creative solutions to the problems brought on by this fresh approach (32 Gao & Zhang, 2020). In response to extreme stress and negative emotional states, some teachers used evasion coping methods while others adopted more active coping approaches (33 MacIntyre et al., 2020).

Conclusions :

This study found that online English training fell short of expectations because of pedagogical factors such as teachers' inability to adequately use technology and their unfamiliarity with relevant pedagogical topics. Some teachers of English as a foreign language lacked the expertise to teach the subject online, according to research by (34) Atmojo and Nugroho (2020), since they were not familiar with the differences between traditional classroom education and online learning. Our research shows that most teachers were unprepared to teach English online, so their classes were particularly unproductive. Though the same held true for kids, they were more prepared to tackle technological hurdles. Despite this, most teachers and pupils saw urgent online education as counterproductive to language learning (35 Hartshorn & Mcmurry, 2020; 23 Moser et al., 2021; Patricia Aguilera-Hermida, 2020). To be more precise, the research characteristics studied in this study showed inconsistent results among the several articles analysed here. Others found that the availability of online courses at times of crisis only added to their anxiety (10 Chiatoh & Chia; Hadiani & Arisandi) (32 Gao & Zhang, 2020). The success of emergency online education sparked a wide range of reactions and concerns. Global practises of ELT online may lead to similar learning

and teaching flaws unless a host of aspects are handled carefully, such as making arrangements for a decent strategy for digital training, helping to encourage student teachers to obtain the necessary infrastructure, taking the required safety precautions in inspiring the students, and lowering teacher concerns.

Because of this, lawmakers and teacher training programmes need to make adjustments to provide teachers with the necessary pedagogical knowledge of these numerous methods of training to ensure that online English teaching in school systems is of a high quality.

It follows that even in the future, education professionals and their mentees will need to be prepared to engage in rapid-fire pedagogy. As a first line of defence toward this end, universities should strengthen their English as a Second Language (ESL) courses.

Limitation :

This study is not without its flaws. Only studies that were used as references in this analysis will be considered. However, the study is limited to studies conducted from the start of the outbreak and Feb 2021, when the compilation of research articles was finalized. The methodology of the research, which consists mostly of a literature review, is also a limitation. The study might be conducted as a meta-analysis in future studies.

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Impact of Television Programmes on Women

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Abstract

Particularly, in recent years, television has grown to be one of the most significant mass media instruments. It is significant to how we live our daily lives. Viewers are exposed to fresh knowledge about the outside world through television. It has not only brought the entire globe into the homes of the viewers, but it has also gained their trust in terms of its dependability. Television evolved as a powerful medium tool for women. Women's media consumption habits have experienced a radical change as a result of the expansion in the number of television channels in India during the past years. The women are greatly influenced by their content as well as how different cultures and lifestyles are portrayed. In recent years, several developments have been observed in women. Due to television, women's viewing, thinking, and understanding habits have altered. Women are now more rational and comprehensible in terms of things and situations thanks to television. For the research 300 women of age group 20 to 40 of rural area were selected to get the relevant data. So, the objective of this study is to find out whether the television is really touching or influencing the attitude of rural women.

Keywords :

Television, Mass Media, Rural women, Entertainment, Preference.

Introduction :

Over the past few years, television has established itself as a regular fixture in the family setting. In recent years, it has become odd for a family to not own a television, and it is also equally rare for a household to have just one television. In India today, television is by far the most popular form of entertainment for people of all ages and social classes. It commands over the "perceptions, emotions and the

outlook" of the masses than any other media. It also argued that television involves the person as a "whole-cinematically, subliminally, emotionally and intellectually." It is reasonably priced, practical, and can be enjoyed at home with the whole family. Television is occasionally the only source of entertainment in a nation like India, where the majority of people live in rural areas

with limited entertainment options and many families cannot afford to visit a movie theatre. Television evolved as a powerful communication tool for women. The fictional world of television stimulates them. Due to television, rural women's behaviors have changed significantly in recent years. It has been noted that both in urban and rural areas, the length of time spent watching TV in general and watching TV alone has increased. The typical Indian household now has access to satellite and cable television, and viewers can access local, national, and international networks for news. He has alternatives of many kinds because of the sheer number of channels. It is a potent media with a wide audience.

Kundra (2005), asserts that mass media like television serve as an institutionalized source of information for disseminating knowledge about advances. One of the most adaptable audio-visual tools ever created. Its capacity to portray life and events in motion has a significant impact on the general populace. It is also an effective teaching tool. Television is one of the most promising modern educational media thanks to rural women's keen eyes and ears. People frequently perceive television as an electronic magic carpet, the technological revolution's greatest persuasion tool, and the most potent agent of societal change. The primary distinguishing element of TV is its distinctive blend of commercial, political, scholarly, and cultural programming. Electronic advancements in the late 19th and early 20th centuries made TV a reality. (Vijaylaxmi) says that Television has been able to influence the people living in remote areas of as it outreaches the remotest villages and tribal

pockets. Viewers now have more choices than ever before in viewing or enjoying the TV programmes according to their preferences. With the explosion of cable programmes, viewers have got more choices of viewing. Different channels have come up with different type of programmes for women.

There is no question about its ability to spur societal transformation. Even the penetration of cable and satellite television channels has crossed demographic and geographic boundaries to reach every part of the nation. Most people agree that television has developed into a very potent medium and that its influence may undoubtedly alter preferences, learning styles, and societal norms. Many specialists have recently paid more attention to the impact it has on human lives at all stages of development. Given its combined acoustic and visual effects, television is regarded as a potentially powerful agent for rural women and other family members.

Review of Literature :

The review is an evaluative text report of studies related to the study area.

Chakrvarty (2007) : Focused on the aspects of the existing T. V. programmers of women and how women are portrayed in programmers T. V. she conducted her research on the bases of T. V serials and advertisement. The portrayed of women in the advertises stereotyped and producer use beautiful women to sell their products to consumers. Because T. V. is conditioned by the commercial programmer and advertisement. It is dominated by the male producers. She concludes that T.V is power medium through information regarding different social issues is

disseminate. So media should concerned the serious issues related to women and prepare the women to play equal role in the society.

Hiremath (2009) : Opines that the impact of T.V programmes in empowering rural women by telecasting programmes in the area of social, cultural, educational, health technological , gender sensitization etc. T.V provides new information about the social problem and economic problems . She studied about the positive effect of T.V in rural areas. Women's in rural areas become more aware about the education.

Meena (2009) : States that television currently holds a significant place in homes, and studies have shown that how viewers perceive the messages, pictures, and concepts they see on television has an impact on the entire social structure. The current television audience's awareness and respect for the socio-cultural philosophy of our many regions have grown. Television has helped our society's masses develop a scientific mindset and tear down social barriers. According to studies, media exposure promotes an understanding of social and cultural ethos. Information flow is crucial for the implementation of any social transformation.

Kaul et al. (2010), are of the opinion that the current "communication revolution" has created opportunities for faster progress, particularly for the advancement of women. He concentrated on the portrayal of women in television series and looked into how these series affected them.

McMillan (2011) : Mentions that content assessments of Indian television

episodes broadcast on the country's network "Doordarshan" during the 1980s revealed that women were mostly portrayed as housewives and as an object of "male desire." This study uses a "critical postcolonial theoretical" background and a "narrative analysis" technique to identify gender philosophies in programmes arbitrarily chosen from a calendar months' worth of programming on the nation's "transnational, national, and regional television networks."

Mrunalini (2011) : Opines that women should be deliberated under dual headings: women as workforce in media and women as content in media. Women audience makes up the additional group. Globally, a sizable portion of television watchers is women. Given that television is the primary source of recreation for "middle-class women" with a decent level of education, it is possible that the proportion of women who watch programs in India is higher.

Findings and Discussions :

The study's findings reveal that the majority of women from rural areas indulge in television viewing every day. They watch television mostly to unwind, for pleasure, and to break up their daily practices. The shift of society from agricultural to industrial and then mass media society ushered in new era where boundaries are disappearing. The research also showed that soaps, reality programmes, dramas, and movies are primarily watched by women. Everyone of whatever age enjoys watching soaps on entertainment networks. Maximum women express interest in programmes that focus on familial relationships. However, there are few women who view informative programmes on Science and Discovery

networks. The majority of women are frequent “television viewers,” and enjoy television shows in the evening after finishing their household chores. There is no denying that television is much liked by women, and the reason it works for them is that they watch its shows when they are unburdened with any responsibilities. Women like watching the lifestyle of the television and film personalities, as well as outside influences like fairs, holidays, and marriages. The viewership rose during these times when women were exempt from household duties. On the other hand, when such events required a large number of women participants, the audience size decreased. Most women watch television moderately, that is around two to three hours of watching television every day and because of this growing reliance on Television and its widespread use, several women have admitted that they typically schedule their work so that they can watch their favorite serials. It is because of their growing reliance on television and its widespread use, majority of women clarified that they frequently schedule their work hours around the times of their preferred shows. Women concurred that their routine of watching Television has contributed to numerous private and communal transformations in their lives. They also noted that TV shows have a significant influence on their eating, speaking, and clothing habits.

Conclusion :

As a result, it is clear from the research above that television viewing has a significant influence on the lives of rural women in India. Television has largely replaced other sources of knowledge and amusement. It has also been noted that the

majority of the effects produced by television as “mass media” has been beneficial, though there are some exceptions. Additionally, it has changed men’s attitudes about women change. Women are being guided on their road to advancement and growth by television. The ideals of family and society that impact women have been successfully changed by television as a tool for communication. It contributed to the development of an open and modern society that was advantageous to women. Therefore, it is undeniable that television is a powerful mass medium that succeeded in transforming the everyday life of women in rural areas in India.

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Missing Chutkis in Action : A Study of Gender Representation in Indian Cartoon Chota Bheem

Visual narration has emerged as one of the powerful and influential mode of communication in the 21st century. Children's entertainment channel has developed as an exclusive domain globally. Children start to watch television from an early age. Children throughout the world are fascinated by the animated cartoons. The first decade of millennium witnessed not only the rise of a number of entertainment channels for children but also animated series for children which were rooted in Indian terrain.

As television becomes an omnipresent presence in children's lives from an early age they are also become susceptible to the content portrayed in television. Hence the content of these apparently innocent content require scrutiny as it produces and circulates different discourse about identity, society, gender and culture. Televisions tell them stories, fantasy and construct images about the real world. According to Ahmad and wahad (2014) animated movies and cartoon are valuable and highly influencing source of socialization. There have been various studies that analyses influence of media in discourse construct and gender representation in different

forms of media including television. Though in 21st century women constitutes a major part of the work force and have made a significant contribution in different fields they are either represented mostly in insignificant way. The field of children's cartoon is no different from the popular trend in media.

Children's cartoon and gender construct :

Children are surrounded with a plethora of images that they constantly engage with. Children tend to imitate what they watch on television. They not only mimic the language but also tend to identify themselves with cartoon characters they watch. Television thus plays a significant role learning process. Here the question what are they learning become pertinent? Dominant media messages tend to promote certain ideologies more than others. A constant engagement with the media can possibly make children internalize the dominant ideological discourse. "What media teach kids about gender" by Caroline Knorr (2017) highlights how children start imbibing specific traits of being strong or fearful, as she avers, "strong and brave superhero" becomes aggressive and

hostile. That “fearful and meek princess becomes submissive and weak”. Permanent and consistent exposure to such shows cultivate in children a set of ‘values, beliefs, dreams and expectation which play a crucial role in shaping adult identify and reinforcing gender role.

Fairytales which were considered as classics were re-read to expose the gender ideologies embedded. Patricia Mathew and Jonathan Greenberg (2009) in “The Ideology of the Mermaid: Children’s Literature in the Intro to Theory Course” also emphasize upon reinforcement of stereotypes through continuous watching as they highlight. Children absorb these ideological codes and hence its important to study these texts closely.

Lemish (2010) in her seminal work, ‘Children and Television - A Global Perspective’, summarizes a few themes to establish how television is integrated in children’s everyday lives. The key themes outlined include – age, gender, context, content and potential. The investigation of each of these themes can help us look at children’s relationship with television in more comprehensive ways. While each of these constructs requires to be investigated independently as well as in conjunction with each other, this project’s immediate concern is to address representation of gender and gender role in Indian children’s cartoon.

Indian cartoons channel post-liberalization era has witnessed a burgeoning market. While in the nineties most of the superheroes were exclusively from west like Spiderman, superman etc

in the first decade of the millennium they were replaced by cartoon characters rooted in Indian terrain. Most of these indigenous cartoon characters are directly or indirectly influenced by mythology like Bal Hanuman, Chota Bheem, Krishna Aur Balram, Roll No21—etc. people find it an effective way of teaching children mythological stories. These mythological stories have gender stereo types inherent in them. Most of these animations reinforce linguistic, cultural, racial and gender stereotype. It’s exactly the point where these innocent “representation become problematic.

India is a land of plurality with it’s varying landscapes, climate, language, castes, religion, sects and culture. This Plurality and its representation is often missing in these stories. The homogenous representation of India or the portrayal of the popular culture in these cartoons is strictly based on Hindu culture. Other identities like the minorities often have had a completely subordinate existence in these TV shows. The protagonists of these TV shows are from upper middle class with a Hindu identity. There is hardly a protagonist from the minority community in these cartoon shows. Moreover those characters who are negative shades are mostly brown in colour. For instance when we look at the portrayal of “Kaliya” in Chota Bheem, he is a bulky, dark skinned fat boy whereas Bheem is a boy with fair skin and muscular body. Throughout the whole series representation of other genders is not prominent. The series fails to address the heterogeneous nature of India.



This tendency to homogenize representation is something that needs to be questioned and the absence of plurality is something that needs to be addressed. The study attempts to study of gender representation in children's cartoon in with special focus on Chota Bheem. As culture theories postulate children are actively engaging with media and negotiating its text actively. Hence it's imperative to make sense of the cultural constructs being portrayed in these cartoons.

Hypothesis :

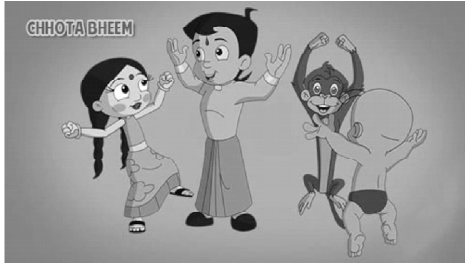
The present study intends to explore the gender representations in Indian cartoon Chota Bheem .Boys are often identified with “doing” in the public sphere while girls are associated with being in the ‘private sphere’. These stories play a very active role in reinforcing popular gender roles. Hence the present study has used textual analysis to analyse the representation of female characters in the above mentioned cartoons.

Chota Bheem is one of the most popular cartoon series in India. The series produced by Gold Animations is broadcasted on Pogo channel, many times a day. These cartoons which form an

integral part in an Indian kids lives are often viewed as innocent and harmless, often escapes scrutiny. Chota Bheemis an animated series based on the adventures of nine year old boy, Chota Bheem. The stories are situated in the imaginary kingdom of Dholakpur. The major characters apart from Bheem are Raju, Chutki, Indhumathi, Jaggu (monkey), Kaliya, Dholu and Bholu. The main character is inspired by the legendary character of Bhima, from Mahabharata. Bhima second of the pandavas was known for his valour and enormous strength.

As discussed in the introduction most of the cartoon in India fails to address the plurality of Indian society. Chota Bheem is no different. It's a highly gendered text. There is a dearth of female characters in most of the episodes. Chota Bheem's core group has three friends: Raju, Jaggu, and Chutki. Chutki is the only female in the group and her role is mostly limited to being part of Bheem's daily adventures and providing him with unconditional support.

Chota Bheem represents highly masculine traits. He is portrayed as independent, courageous, powerful, intelligent and adventurous. Like most of the protagonist in the cartoon series it is Chota Bheem who saves his village and people from all the dangers though most of them are adults. Even Raja Indaravarma, the ruler of Dholakpur often takes his help. The image of his masculinity dominate and overshadow all the narrative of the show. The title song of the show shows Bheem to be picking up boulder, vehicle and even a bull, stating about his enormous strength.



His best friend Rajuis more of an Infant. Another member of Chota Bheem's Gang is Jaggu , a monkey who is with Bheem all the time. The animal character is given a clear male identity. Kaliya who is the villain of the represent a very one dimensional, physical version of masculinity. Kaliya's physical appearance is the most striking feature in his portrayal. Kaliya is portrayed as large, heavy, clumsy and dark skinned. Dholu and Bholu who are chamchas of Kaliya is portrayed less masculine yet they are cunning and scheming. Apart from Kaliya and Bheem another important male character is Raja Indraverma. He is a good king, who

encourages Bheem and look upon him as a problem resolver. He sees Bheem as his successor though he has a daughter , Induamathi.

Female characters in Chota Bheem :

Chutki :

Chutki is a seven year old girl who is the close friend of Bheem. She is only a female who is present in all episodes. She is not portrayed as timid character. She is someone who always assists Bheem in all his adventurous but her role is often limited to assist Bheem in his adventures. She is never the problem resolver. She is always there to applaud Bheem on his victories. Chutki is portrayed as someone who helps her mother in her household chores while Bheem and other friends are shown outside either playing or engaged in other activities and in many episodes she gets jealous when Bheem gets close to other girls. Chutki's physical appearance also conforms to the gender stereo types; she is fair, has long hair and always wears a skirt even while engaged in physical activities. Chutki is provided with a guardian to watch over her shoulder; her mother, Tun Tun Mausi, while for most of the male characters parents are missing. It is Chutki who always carries the ladoos for Bheem. Though she is as brave and adventurous as Bheem she is often praised for kind-heartedness and generosity but never forvalour. Moreover the fact that she is not given a proper name while the monkey has name. 'Chutki is an endearment meaning little. The very structure of the story is structured to reinforce the dominant ideology through these portrayals.

For instance in the episode ‘Bheem and Santa Claus’ the children are shown to be discussing what gifts they had asked from Santa Claus. While Raju says he has asked for bow and arrow, Chutki says that she wanted a doll. Bheem and Kaliya say that they did not ask for anything. This is an instance of a gendered narrative with no subtleties. Boys like weapons and girls like dolls. Bheem and Kaliya’s reluctance to ask for a Christmas gift also creates a gendered hierarchy in the group. By saying that he did not want a gift, but wanted to give one to every child in the village, Bheem portrays the role of the male head of the family. Kaliya rationalizes his reluctance by saying that he already has everything thus displaying a distant and arrogant attitude which is very typical of masculine representations. So there is a hierarchy with the good male at top and the bad male at the bottom, with subordinate masculinities and femininities in between.

Indumathi :

Indumathi is the princess of Dholakpur. She is a close friend of Bheem. There are subtle messages of romantic attraction between Indumathi and Bheem. Indumathi is always shown in company of her father, the king and never alone. Despite being the only heir, her father considers Bheem as his successor, leaving one wondering what would have been case of Indumathi was a prince? Indumathi is always the one who gets kidnapped and in trouble and thus gives Bheem the chance to save her. In the episode; ‘Kidnapping of the princess’ when an announcement is made about Indumathi’s abduction Bheem is the one who is there

for action and rescue. When the king has his own soldier he relies on a small boy. Indumathi is denied an agency, she is never part of an action she is there to be kidnapped and then to be saved by Bheem

TunTun Mausi :

Tun Tunmausi is Chutki’s mother. She is a chef who makes tasty ladoos which gives Bheem his powers. Like Chutki, her mother also doesn’t have a proper name. She is portrayed as someone who is not intelligent. Let’s have a look at some dialogues from the episode: ‘Chota Bheem and Ali Baba.’

Robbers approach Tun Tunmausi (Chutki’s mother) when she is selling laddoo (Indian sweet meat) at her shop.

Tun Tun : tum log kaunho? (Who are you people?).

Robbers : Ali Baba ka namsunahai? (Have you heard Ali Baba’s name?).

Tun Tun : Achcha to tum Ali Baba ho? (OK. So, you are Ali Baba?).

Robbers : Nahin, hum Ali Baba ke chalees chor hain. Agar kal hamen chalees tokrey laddoo kenadiye to tum dekhna hum kiya karte hain. (No, we are the forty thieves of Ali Baba. If we don’t get forty baskets of laddoo (sweets), you will see what we will do).

Chutki tells the whole story to her friends. Chutki : Ma bechhriki kiya banega agar laddoo ke tokrey na pahunchey? (What will become of my poor mother if they don’t get forty baskets of laddoo?)

These dialogues carry out the message that women are weak; they cannot protect themselves, cannot even

complain against cruelties. When Tun Tun is threatened, she goes on making so many baskets of laddoo without asking for help or telling anyone that she has been threatened. It is her daughter Chutki who speaks out, but unfortunately she is also dependent on Bheem, the hero of every episode. The ironical thing is that women are exploited at every age. It does not matter whether they are mothers or daughters, young or old, professional or house wives. Furthermore, in this particular episode, an elderly female is depicted as devoid of intelligence. She cannot decide from their dress, or harsh treatment, not even a clue from the robbers, and is unable to reach an intelligent conclusion as to who they actually are. In typical Indian society, as it is in most patriarchal societies, women are considered as devoid of intelligence. The head or intelligence is the symbol of males, whereas emotions and the heart are associated with females.

Throughout the whole series women are often portrayed as the weaker exaction is for male while female are passive spectators waiting to be rescued. The settings of most of the episodes also weaved an interesting gender discourse. The settings of the episodes also weave an interesting gendered discourse. Women are never a part of groups and congregations. Few women who are seen in the frame as stories progress are engaged in some kind of domestic chores always. While Bheem is generally shown to be exercising, juggling and running, Raju playing with bow and arrow. These stories resonate the popular gender stereotypes and reinforce them.

Conclusion :

Though India is referred to as a country with a cultural plurality and variations, the literatures produced for children are based on a core culture. The writings in the magazines and the cartoon series produced for children are part of the dominant culture. While depicting the heroic actions of Bheem, the CB series is not free of the naturalization of violence and subordination of women. Masculine, feminine, neutral, and equal gendered characters are not equally distributed in the Chota Bheem series. Chutki and Indumati - the two female characters in Chota Bheem series are treated as inferior at different levels - physical, moral, intellectual and emotional. The gender bias in the series is explicit, when Chutki is portrayed as a close associate of Bheem and does not involve in a physically strenuous fighting. When the literatures and other cultural products meant for children convey the gender stereotype images, children take it as naturalized. Connell in Gender sees the gender stereotypes as a mixture of positive and negative reinforcement. He adds: 231 ... most children would learn the gender-appropriate behaviour as they grew up. They would eventually do it automatically, and come to think of themselves as the kind of people they were supposed to be. They would actually develop the traits of character the society thought appropriate for women or for men, and thus 'internalize' the norms. (77). Hence it is imperative that these children' shows should attempt for more diversity in characterization and representation

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Role of Bhakti and Sufi Movement in Cultural Plurality

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Abstract

The keywords “religion” and “spirituality” are commonly used synonymously. Bhakti is a religious concept that denotes obedience to a superior God whom one individually believes in order to be saved. This notion has its roots in the Brahmanical and Buddhist traditions of ancient India as well as various texts like the Gita. However, Bhakti underwent a theological theory to become a popular movement based on religious egalitarianism and wide-ranging social participation for the first time in South India during the seventh and tenth centuries. The goal of social work is to help people and make society better. It was impossible to establish a chronological tie between Hinduism and Islam, if one existed. But there are certain similarities between the Sufi and Bhakti movements. Tasawwuf, another name for Sufism, is a general phrase that refers to a variety of mystical Islamic beliefs and movements. Direct communication between God and man was to be established via one-on-one experiences with innate mysticism. The linguistic landscape of India is equally as varied and dynamic as the nation’s various and distinct civilizations. The simultaneous flow of numerous languages in the culture at a given period is the source of the vivid diversity of Indian literary traditions. Since there are twenty-two recognised primary regional languages in India, there is no such thing as the “Indian language,” but rather there are hundreds of diverse dialects. Indian literary traditions have flourished due to their continuity, dynamism, and transformations. Whether they are Meera’s or Bulleh Shah’s traditions, they are still evident today and continue to be practiced in various ways. When a speaker or writer switches between two or more languages, or language subtypes, throughout the course of a single conversation, prose piece, or poem, this is referred to as “linguistic plurality.” Indian society’s cultural diversity necessitates mutual understanding, negotiation, and adaptation. When it comes to the diversity of languages, this is seen in the fact that individuals regularly engage in bilingualism or multilingualism in innovative and unforced ways, even in normal social interactions.

Key Words

Bhakti Movement, Sufi Movement, Integrity, Linguistic Plurality, Language, Cultural Diversity, Multilingualism.

Due to the inescapable pluralistic interplay of cultures and languages, languages are always expanding, increasing, and changing vibrantly throughout Indian communities. As a result, one may conclude that people in India are natural multilinguals who effortlessly adjust. However, it is clear that people do not exist in a vacuum. As a result, while designing social practice, supervision, and programmes, it is important to take into account factors that affect human wellbeing, such as metaphysics and spirituality. The study is based on a secondary source to comprehend how the Bhakti and Sufi movements are connected and how social workers and educators may promote social integrity in society. The adoption of religion research methodologies allowed for the elaboration of numerous ideologies and papers calling for constructive literariness, secularism and religious neutrality in public.

The link between Sufism and the Bhakti movement is made clear by the remarkable parallels between the two. Commonalities included monotheism, the role of the spiritual mentor (Pir or Guru), and mystical union with God. Additionally, conservative elements in Islam and Hinduism were criticised by a number of Sufi organizations and Bhakti saints. It is necessary to comprehend the significance of Koranic law and practices while working with Muslim clients. Islam has created rules and regulations that must be followed on birth, food, prayer times, women's care, and death. They must be honoured and utilized to improve therapy outcomes. On the other hand, while retaining the respect and value of each individual believer, the unfavourable

effects should be appropriately managed. Examining the rich and cosmic legacy of these traditions, which are ingrained in the everyday culture of lively Indian society, is necessary to comprehend the language diversity in the Sufi and Bhakti traditions. One may better examine the subtleties of these mystical traditions by being aware of their history. A mystic is someone who has attained or thinks they can attain insight into secrets that are beyond the scope of common understanding while in a state of spiritual ecstasy. Therefore, the mystical unity of the person with God was highlighted by both the Sufi and the Bhakti groups.

They placed a lot of emphasis on love as the link between God and each person. These ideals and the passion of the missionaries were what gave rise to the popularity of these groups among the general populace. They abandoned the use of conventional languages like Sanskrit, Arabic, and Persian in order to make their teachings more understandable to the general public. Instead, they favour regional tongues, or the language of the ordinary man, such as Sindhi, Hindi, Bengali, and Marathi. This made it possible for these movements to benefit from linguistic diversity. Only through a careful analysis of both traditions will it be possible to grasp this linguistic diversity. How can the average individual comprehend these movements? According to Wendy Doniger, the dissident socio-spiritual groups that gradually gained widespread societal support were basically what the Bhakti and Sufi movements were all about. These two movements had quite different beginnings, yet their principles and motifs seem to be the same. Importantly, both of these groups show

opposition to outdated, traditional religious standards and practices, therefore promoting their own spiritual perspectives. One of the central ideas of these groups is the idea of the “Unity of Being” and “the belief in one God.” Additionally, the focus on the inherent equality of all humans and the close contact between the worshipper and God made these movements really innovative for their eras.

These movements’ literary output reflects the essence of their spirituality in some way. High-caliber literary works were created in a variety of regional tongues. In lieu of Sanskrit, the Nathpanthis wrote their works in the Apabhramsha and other regional tongues. Regional languages are real, as highlighted by Amir Khusro, a student of Nizamuddin Auliya. According to him, these languages have been used to communicate about everyday matters since the dawn of time. One defining characteristic of mediaeval India may be the development of several of these languages into mature dialects and their usage as vehicles for literary works. The Sanskrit language lost some of its prestige with the decline of Brahmanism. Unquestionably, a key component in the development of these languages was the use of the common tongue by the Bhakti saints. Actually, early hermits in several regions of the nation created these languages specifically for literary purposes. Sufis from eastern Uttar Pradesh, such as Maulana Da’ud, who authored Chandayan in Hindi, and Malik Muhammad Jaysi, who wrote Padmavat in Awadhi, were both writers. On Ashraf Khan’s suggestion, a Sufi practitioner, Daulat Kazi, authored Lor Chandrani in Bengali. Padmavat was

translated into Bengali by the Bengali Sufi poet Saiyed Alaol in the seventeenth century. Consequently, these poets and saints spread Sufi ideas in a way that was simple enough for the average person to understand.

Many poet-saints interacted with these novel social settings, ideas, and institutions in both explicit and implicit ways. One of the most important people of the period was Kabir. He is arguably one of the most remarkable poet-saints to have evolved in this setting. Through an examination of the works that have been attributed to him, historians have attempted to recreate his life and times. These exercises have been shown to be difficult on a variety of levels. Three different but overlapping traditions have assembled the verses that are attributed to Kabir. Kabir Granthavali is connected to the Dadupanth in Rajasthan, and many of his writings can be found in the Adi Granth Sahib. The Kabir Bijak is preserved by the Kabirpanth in Varanasi and other locations in Uttar Pradesh. These collections of manuscripts were created several years after Kabir’s passing. By the nineteenth century, printed collections of poetry credited to him were available in Bengal, Gujarat, and Maharashtra, among other places. Some of Kabir’s poetry was written in the unique language of nirguna poets, which has persisted in many languages and dialects. Others, referred to as “ulatbansi” (upside-down sayings), are written in a way that flips the meanings of commonplace expressions. Expressions like “the lotus, which grows without flower” or “fire blazing in the water” give a sense of Kabir’s mystical experiences, but they also suggest how difficult it is to articulate the essence of the ultimate truth in words.

The variety of traditions Kabir drew from to depict the ultimate reality is also impressive. He named Allah, Khuda, Hazrat, and Pir as the ultimate reality, which includes Islam. Alakh (the unseen), Nirakar (the formless), Brahman, Atman, and other terminology from Vedantic traditions were also employed by him. Other words with mystical overtones were taken from yogic traditions, such as Shabda (sound) and Shunya (emptiness). These poems convey a variety of sometimes opposing themes. Some poems employ the monotheism and iconoclasm of Islam to criticize Hindu polytheism and idolatry, while others convey the Hindu practice of nam-simaran (remembering God's name) using the Sufi concepts of zikr and ishq (love). If these words were written by Kabir himself, who knows? We may never be able to say for sure. Although researchers have attempted to identify which lines could be by Kabir by examining the language, style, and subject, this extensive collection of poetry also demonstrates that Kabir was and continues to be a source of inspiration for individuals who challenged long-standing social and religious norms in their pursuit of the Divine.

Kabir's beliefs were likely developed via discussion and debate with the Sufi and Yogi traditions in the Awadh area, and many organizations have claimed his legacy and continue to do so. This is particularly clear in subsequent arguments about whether he was Muslim or Hindu by birth, arguments that are mirrored in hagiographies. Many of them were started writing in the seventeenth century, which was around two hundred years after Kabir's period. Hagiographies of the Vaishnava tradition attempted to indicate

that he was a Hindu by birth, Kabirdas (Kabir is an Arabic word that means "good"), but was raised by a poor Muslim family who were related to the caste of weavers, or julahas, who were new converts to Islam. They also claimed that he was taught Bhakti by a guru, maybe Ramananda. However, the poems attributed to Kabir use the phrases "Guru" and "Satguru" without mentioning any specific teachers by name. Historians have highlighted that it is very difficult to establish the contemporaneity of Ramananda and Kabir without granting them both or one of them incredibly long lives.

As a result, while the traditions connecting the two cannot be taken at face value, they do highlight how significant Kabir's influence was for following generations. The most linguistically diverse writer of this era could be Amir Khusro. This is due to the fact that he wrote mixed-language ghazals with alternate Persian and Hindi hemistiches, which had a significant impact on the formation of the Urdu language. In his writings, notably in his couplets, he liberally employed Hindi vocabulary. His spoken language was referred to as "Hindavi" or "Dehlavi" by Amir Khusro. Other scholars have adopted the trend of writing hybrid poetry. The Bhakti and Sufi saints were crucial in the development of the Urdu language. The Sufis knew that it was pointless to attempt to convert the Indian masses to Islam by using a language they did not understand-Persia. As a result, these saints frequently used Hindavi phrases when speaking with their followers and ordinary people. Literary innovation spread fast and extensively throughout India because the subjects of

the new literature frequently shared a common interest with several regions. In Gujarat, Shaikh Qutb Alam and Shaikh Ahmad Khattu are credited with popularising the Hindavi language. The revered Sufi saint Sayyid Muhammad, also known as Gesudaraz, is considered to be the earliest writer in this school. Similar to Sufi saints, Bhakti saints too used this language instead of Sanskrit since it could be easily understood by the general public.

Chaitanya and the poet Chandidas, who wrote a piece on the subject of Radha and Krishna's love, both spoke Bengali, one of the eastern languages. Wandering ministers also produced popular ballads about current events. Additionally, in the fourteenth century, Assamese became widely used in the Brahmaputra Valley thanks to a Bhakti saint named Shankardeva. In order to communicate his beliefs, he created a number of brief one-act plays that included Puranic themes. Twelfth-century writings found at the Jagannath temple in Puri refer to the emergence of the Bhakti tradition in that area. These manuscripts' language has traces of the regional tongue Oriya, which eventually emerged from it. The Vaishnava Bhakti Padas were spread through Chaitanya's use of Oriya as a medium. Similar to this, Vaishnava and Bhakti literature also contributed to the formation of Maithili, a language spoken in contemporary Bihar. There are several literary works in this language that deal with the Sufi and Bhakti traditions.

Eknath and Tukaram were the ones who brought the Marathi Bhakti tradition to its pinnacle. Eknath asserts the value of Marathi by asking, "If Sanskrit was created by God, was Prakrit born a

language of thieves and knaves?" God is not a partisan. This unquestionably captures the feelings of everyone who wrote in regional languages. It also demonstrates the stature and assurance that these languages command. Furthermore, it is thought that the Indian Bhakti tradition expanded in diversity as a result of the Sikh Gurus' writings in Punjabi. In the area surrounding contemporary Uttar Pradesh and Delhi, Hindi was a common language. At the courts of Rajput monarchs like Prithviraja Raso, Vishaladeva Raso, and many others, it first took shape with the historical epics written by regional bards. The devotional Bhakti saints Kabir, Nanak, Surdas, and Meerabai later used it extensively. The saints of the Sufi and Bhakti traditions introduced the concepts of equality, liberty, freedom of choice of worship, and the value of being a person and an individual into the vernacular languages. This had a significant impact on how people lived and thought. Both the Muslim Sufis of the Sufi Movement and the Hindu saints of the Bhakti Movement had more open worldviews.

Their main priority was to purge their religions of the ills that had seeped in. The leaders' emphasis on equality weakened the caste system's rigidity to some extent. The repressed individuals developed a sense of esteem for themselves. The Sufi and Bhakti traditions promoted a spirit of tolerance. Not only did the divide between Hindus and Muslims narrow, but they also started getting along. The movements highlighted the need to lead a chaste life filled with kindness and devotion. And to top it all off, it strengthened the moral foundation and spiritual practices of mediaeval Indian culture by urging the

next generation to live in harmony with one another and with a spirit of tolerance. The reformers' preaching in many local languages was more successful since it was simpler to grasp, which is the most essential point of this paper. In the languages that the majority of people spoke, they wrote hymns and songs. Regional language development in India benefited as a result. As a result, there was a notable expansion of literature in each of these languages, creating a solid foundation for Indian literary traditions and, perhaps, making them one of the most linguistically diverse traditions in the mediaeval world.

Thus, it can be said, poets and writers can only be grasped if we have an understanding of the context and the ideas, beliefs, and practices of those who created and used these works of art. These sources include stories about religious preceptors, compositions attributed to women and men engaged in the quest to understand the nature of the Divine, and stories about religious hymns. There is a large range of written material available in several languages and writing styles. They vary from the ostensibly straightforward language of the Basavana vachanas to the elaborate Persian of the Mughal emperors' Farman. Understanding each sort of writing requires a separate set of skills: in

addition to being fluent in a number of languages, the historian must be aware of the minor stylistic differences that distinguish each genre. Almost all of these religious traditions are still alive and well today. For historians, this consistency has certain benefits since it makes it possible to compare current practices to those that are recounted in texts or shown in historical artwork and to track developments. However, because these customs are ingrained in people's habits and beliefs, there is sometimes a reluctance to consider the notion that they have evolved over time. Understanding religious traditions, like other traditions, are dynamic and evolve through time while conducting sensitive examinations is a difficult task for historians.

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तबले की सममात्रिक तालों में चक्करदार के विभिन्न प्रकारों का गणितीय विश्लेषण

चक्करदार बन्दिश के विभिन्न प्रकार होते हैं साधारण चक्करदार, फरमाईशी चक्करदार, कमाली चक्करदार, नौहक्काव चक्करदार तिहाई उपरोक्त 5 प्रकार की बन्दिशें चक्करदार बन्दिशों के अन्तर्गत आती हैं। तबले की सममात्रिक प्रचलित तालों की परिधि में सबसे पहले झपताल 10 मात्रा, एकताल 12, आड़ा चारताल 14, तीन ताल 16 मात्रा मुख्य रूप से आते हैं इसके पश्चात् तबले की मत-ताल 18 मात्रा में भी स्वतन्त्र वादन सुनने को मिल जाता है। विशेष रूप से तबले में फरमाईशी चक्करदार और कमाली चक्करदार बजाने की श्रृंखला रही है। इन बन्दिशों के गणितीय विश्लेषण से विद्वानजन परिचित हैं परन्तु इन प्रचलित फरमाईशी व कमाली के अतिरिक्त हम और क्या नयी खोज कर सकते हैं और किन नवीन तथ्यों को शामिल कर सकते हैं इसी सम्बन्ध में मेरा कार्य करने का उद्देश्य है। प्रत्येक तालों में किस प्रकार से नयी-नयी बन्दिशों को आसानी से सहजता के साथ उनको याद रख सके और उन बन्दिशों का वादन कर सके... यह तथ्य भी मेरे शोध कार्य काक्षेत्र रहेगा। इसी

क्रम में दुगुन की फरमाईशी चक्करदार व आड़ एवं तिगुन लयकारी की चक्करदार, छन्द की फरमाईशी चक्करदार इन सभी बिन्दुओं पर कार्य होगा और इन्हीं बन्दिशों को सहजतासे स्वीकार्य करने के लिए कुछ नियम व फार्मूले बनाने होंगे। उदाहरणार्थ यदि - पताल 10 मात्रा को ले रहे हैं तो इसकी दुगुन एक आवर्तन में 5 मात्रा में आती है और उन्ही 5 मात्रा की तिहाई का प्रयोग किया गया है अर्थात् इसमें धी ना

धी धी ना ती ना धी धी ना पूरे ताल के ठेके को दुगुन के एक आवर्तन में बजा करके हम उसको एक तिहाई के रूप में प्रयोग करते हैं और किसी भी तबला वादक के लिए यह सहज होगा कि जब हम दुगुन की फरमाईशी के वादन के लिए प्रेरित होंगे तो उस बन्दिश का स्वरूप हमारे सामने होगा जैसे - ताल का दुगुन 5 मात्रा में आना है और इसकी रचना इस प्रकार होगी - ताल में कुल 10 मात्राएं होती हैं 5 मात्रा की यदि तिहाई करेंगे तो 5 मात्रा बचती है इस प्रकार हम 5 मात्रा का बोल लेंगे अर्थात् इसमें 5 मात्रा का बोल व 5 मात्रा की दुगुन एक आवर्तन में बोली जाएगी और उसके बाद धा एक मात्रा का अर्थात् 6 मात्रा का एक पल्ला होगा इस प्रकार जब तिहाई को 3 बार बजाया जाएगा तो तीन बार बजने पर 18 मात्राएं हो जाएगी और जब इसमें 5 मात्रा का बोल समाहित करेंगे तो कुल मात्राओं की संख्या 23 हों जाएगी और इसके पश्चात् प्रत्येक पल्ले के बाद जब हम एक मात्रा का दम दें देंगे तो 24 मात्राएं प्राप्त होगी और इस प्रकार की गणित को बड़ी ही सहजता के साथ याद रखा जा सकता है इस प्रकार जब हम दुगुन की फरमाईशी चक्करदार को तैयार कर लेंगे तो इसके बाद हमइसके कई और प्रकार से प्रयोग कर सकते हैं जब हमइस बन्दिश को बजाते समय ताल के बोलों का प्रयोग करते हैं उन्ही ताल के बोलों के स्थान पर यदि हम-ताल के बोलों के छन्द का प्रयोग कर लेंगे तो वह बहुत ही खूबसूरती के साथ उस रचना का एक अलग दूसरा ही सुन्दर स्वरूप नज़र आयेगा। धी ना धी धी ना ती ना धी धी ना

बोलो के स्थान पर धाऽग धा तिऽन धातेटे धाऽग ताऽग तातेटे धाऽग धाधिन धा इस छन्द का प्रयोग करके एक नयी रचना की प्रस्तुति कर सकते हैं यदि हम इसके साथ साथ इसको एक और रूप भी प्रस्तुत करना चाहे तो - झपताल के ठेके की मात्राओं के बोल के अनुरूप ही - झपताल के रेले का प्रयोग कर सकते हैं जैसे -

धातिर किटतक। धातिर किटतक तिरकिट।
 तातिर किटतक। धातिर किटतक तिरकिट। धी
 x

इसको भी तिहाई के रूप में प्रयोग कर सकते हैं इस प्रकार हम दुगुन की फरमाईशी चक्करदार को याद करके छन्द की फरमाईशी चक्करदार में भी प्रयोग कर सकते हैं और छन्द के स्थान पर रेले का प्रयोग करके हम एक साथ तीन प्रकार की चक्करदारों की प्रस्तुति देने में सक्षम हो सकते हैं और इसमें अन्य बोलो को याद करने की आवश्यकता नहीं पड़ेगी अतः यह विधि अत्यन्त सरल सिद्ध हागी जिससे कि हम एक ही बन्दिश के माध्यम से तीन विभिन्न प्रकार की बन्दिशों को प्रस्तुत कर सकते हैं और अपनी इच्छानुसार बोलो का चयन करके बन्दिश की एक नए पताल या आड़ा चार ताल लेंगे तो उसमें भी उन तालों के छन्दों व रेलों को ले सकते हैं और जब हम तीन ताल को बजाएंगे तो उसमें दुगुन

के साथ-साथ चैगुन की लयकारी भी कर सकते हैं।

उदाहरण- दुगुन की फरमाईशी चक्करदार
 धिरधिरकिटतक तकिटधाऽ धिरधिरकिटतक तकिटधाऽ।

x
 तकिटधाऽ तकिटधाऽ धिरधिरकिटतक तकिटधाऽ।

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 धातिं तिताताधिं धिंधा ।

3
 धाधिंधिंधा धाधिंधिंधा धातिंतिता ताधिंधिंधा ।

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 धाऽऽऽऽ ऽऽऽऽ, 22×3=66-2=64, 16×4=64

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इस प्रकार यह रचना तीन ताल की मध्य लय में चार आवर्तनो में पूरी-पूरी आयेगी।

इस प्रकार से शोधार्थी/विद्यार्थी के पास बन्दिश के सौन्दर्यवर्धन के कई, विकल्प हा जाएंगे इस प्रकार से शोधार्थी/विद्यार्थी अपने मन मिज़ाज के अनुसार बोलों का सृजन कर अनेको बन्दिशों सहजतापूर्वक निर्माण करने में सफल हा सकेगें। इसके साथ ही सभी सममात्रिक तालों में विभिन्न चक्करदार बन्दिशों के निर्माण का गणितीय विश्लेषण भी किया जायेगा जिससे कि किसी भी तबला वादक की उपज व सृजन शक्ति का विकास होगा वह साथ ही साथ वह किसी भी सममात्रिक ताल में चक्करदार बन्दिशों की प्रस्तुति देने में सहजतापूर्वक सफल हो सकेगा।



वर्तमान परिप्रेक्ष्य में तबले के पाठ्यक्रम और चयन प्रक्रिया की विसंगतियां

रूचि गुप्ता

तबले का क्षेत्र अत्यन्त विशाल है। तबला वादक को स्वतन्त्र वादन के साथ बहुत से सांगीतिक कर्तव्यों का निष्पादन करना होता है जिसका निर्वहन करने के साथ ही वह सांगीतिक जगत में अपना योगदान दे सकता है। तबला वादक को विभिन्न प्रकार की गायन शैलियों, तन्त्र वाद्य, सुषिर वाद्य, कथक-नृत्य साथ ही लोक संगीत के साथ संगति करनी होती है और यह सब संगति ... कर्तव्यों का निर्वहन आजकल के वर्तमान समय में तबले के अधिकतर विद्यार्थी नहीं कर पा रहे हैं। तबला स्वतन्त्र-वादन की प्रस्तुति तो दूर बल्कि वह अपना वाद्य अच्छी तरह से मिला तक नहीं पा रहे हैं क्योंकि आज के विद्यार्थियों के पाठ्यक्रम के अनुसार पूर्ण कार्यवाही नहीं हो पा रही है तबले के विद्यार्थी को प्रारंभिक स्तर से जो बातें गहनतापूर्वक सिखायी जानी चाहिए उसका सर्वथा अभाव ही दृष्टिगोचर होता है क्योंकि संगीत शास्त्र के आधार पर लिखित परीक्षाओं के माध्यम से उन्हें उत्तीर्ण कराके अगली कक्षाओं में प्रवेश दिला दिया जाता है। हमारे संगीत विषय के सभी शिक्षकों एवं कलाकारों को अवगत है कि कक्षा 9 एवं 10 की परीक्षाओं में संगीत गायन हो अथवा संगीत वादन (तन्त्र अथवा अवनद्ध) दोनों ही कक्षाओं की परीक्षा से प्रयोगात्मक परीक्षाओं का संचालन समाप्त कर दिया गया है परिणामस्वरूप प्रारंभिक स्तर पर वादन के माध्यम से प्राप्त होने वाली शिक्षा के लाभ से विद्यार्थीगण वंचित रह जाते हैं। 10 कक्षा की परीक्षा उत्तीर्ण करने के पश्चात वह 11, 12, बी. ए., बी. पी. ए., बी.

म्यूज., एम. ए., एम. पी. ए., एम. म्यूज की परीक्षा किसी तरह उत्तीर्ण कर ले जाते हैं और वह भी अच्छे अंको से क्योंकि पाठ्यक्रम में विद्यार्थी को तबला वादन में प्राथमिकता दी नहीं जाती है और न विद्यार्थियों को उतने समय वादन की शिक्षा दी जाती है जितनी उसको आवश्यकता होती है।

प्रारम्भिक तालीम के दौरान ही विद्यार्थी को हाथ के रख रखाव के साथ-साथ हथौड़ी भी पकड़ना सिखाना चाहिए, उसको लहरें का ज्ञान भी देना शुरू कर देना चाहिए एवं पाठ्यक्रम की सभी प्रयोगात्मक शिक्षा को कक्षा 9 से ही प्रारम्भ कर देना चाहिए जो कि बिल्कुल भी नहीं होता है संगीत का शास्त्र जिसमें अधिकतर जैसा कि मैंने विभिन्न विश्वविद्यालयों व उनसे सम्बन्ध अनेकों कालेज में देखा है कि पाठ्यक्रम में संगीत की विकास यात्रा, विभिन्न तबला वादकों का जीवन परिचय, ताल के प्राण, अंग, जातियां, तालों का परिचय, तालों के ठेके आदि समाहित होते हैं परंतु इन्हे मात्र याद करने से विद्यार्थी जन लाभान्वित नहीं हो सकते हैं अपितु इनको प्रयोग में लाना अति आवश्यक है और संगीत जगत के विद्यार्थियों के समक्ष एक बहुत बड़ी समस्या यह भी है कि सभी विश्वविद्यालयों में पाठ्यक्रम लगभग पूर्णतया भिन्न ही रहता है इससे होता यह कि सबका ज्ञान का स्तर भी अलग हो जाता है परन्तु ऐसे सभी विद्यार्थियों को जब सांगीतिक प्रतियोगिता का सामना करना पड़ता है तो वह घबरा जाते हैं।

अब बात आती है कि संगीत जगत में जो चयन-प्रक्रिया है उसमें क्या क्या त्रुटियाँ हैं? सबसे पहली बात कि विभिन्न स्तरों पर जब विज्ञापन जारी होता है तो मात्र U.P. Higher Education को छोड़ करके सभी विज्ञापन में या तो 'संगीत' करके पद निकालते हैं अथवा 'संगीत वादन' ऐसे में होता क्या है? जब इस प्रकार का संगीत का कोई भी विज्ञापन आता है तो उसमें सभी विद्यार्थी चाहे वह गायन के हो अथवा तन्त्र वाद्य के या फिर अवनद्ध वाद्य सभी उस पद के लिए आवेदन करते हैं- अब इन संगीत वादन के विद्यार्थियों को समय के साथ साथ आर्थिक समस्या का भी सामना करना पड़ता है और साथ ही जो बोर्ड इन आवेदनों को विषयवार जाँचते हैं उन कर्मचारियों की कार्यक्षमता का बेवजह ह्रास होता है और इनका एक दुष्परिणाम यह भी होता है कि विद्यार्थियों में शोभ व असंतोष की भावना उत्पन्न होती है और कहीं-कहीं तो कुछ विद्यार्थीगण अपनी कार्य दिशा ही बदल देते हैं।

चयनप्रक्रिया के दोषपूर्ण होने के कारण परिणाम यह होता है कि सितार के शिक्षक के स्थान पर तबले के विद्यार्थी का चयन हो जाता है तो कभी सितार का विद्यार्थी संगीत गायन का पद प्राप्त कर लेता है क्या एक तबले का विद्यार्थी सितार वादक का अच्छा शिक्षक हो सकता है। कभी नहीं अब आप सभी को अन्दाजा हो गया होगा कि यह प्रणाली कितनी अधिक दोषपूर्ण है इसीलिए मैंने अपने शोध का यह विषय श्वर्तमान परिप्रेक्ष्य में तबले के पाठ्यक्रम और चयन प्रक्रिया की विसंगतिया चुना। जिस प्रकार यदि किसी प्राणी की मस्तिष्क की चिकित्सा हेतु Orthopaedic Doctor के पास उसे ले जाना हास्यास्पद प्रतीत

होता है- ठीक उसी प्रकार से संगीत की किसी एक विधा के विद्यार्थी को दूसरी विधा का शिक्षक नियुक्त किये जाने पर हास्यास्पद ही प्रतीत होता है ।

प्रयोगात्मक शिक्षा के अभाव में संगीत के विद्यार्थियों की नींव ही कमजोर पड़ जाती है। शास्त्र पक्ष पर केन्द्रित विद्यार्थियों का जब उच्च पदों पर चयन हो जाता है तो वह उनके क्रियात्मक पक्ष का कम अभ्यास व अनुभव के कारण संगीत जैसे प्रयोगात्मक विषय के आचार्य होने के उपरान्त भी अपनी प्रस्तुति देने से सर्वथा अपने को दूर ही रखते हैं जिससे कि ऐसे आचार्यगणों के अधीन अध्ययन करने वाले विद्यार्थियों का जीवन भी क्रियात्मक पक्ष की ओर बहुत उत्कृष्ट नहीं हो पाता है ।

निष्कर्ष- मैंने इन सभी समस्याओं के निराकरण हेतु ही शोध का अपना यह विषय "वर्तमान परिप्रेक्ष्य में तबले के पाठ्यक्रम और चयन प्रक्रिया की विसंगतियों" चुना जिससे कि हमारे संगीत जगत की आगे आने वाली पीढ़ी को इस प्रकार की समस्याओं से कदापि गुजरना पड़े क्योंकि संगीत केवल शास्त्र का विषय नहीं है। इसमें प्रयोग अति आवश्यक है और संगीत विषय में प्रयोगात्मक जो भी पाठ्यक्रम है उसी से उसका शास्त्र भी परिलिखित होता है ।

सन्दर्भ - साक्षात्कार पर आधारित :

1. श्री पंडित विजय शंकर मिश्र, संगीत समीक्षक, लेखक, कलाकार
2. श्री पार्थ चक्रवर्ती, भूतपूर्व प्रोफेसर ऑफ़ तबला
3. श्री अनूप बनर्जी, ए ग्रेड तबला कलाकार (आकाशवाणी एवं दूरदर्शन)



तबले का रख रखाव एवं बैठक

प्रो. जयन्त खोत

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सुप्रभा

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सारांश

लखनऊ वाद्यों में तबला एक लोकप्रिय वाद्य माना गया है। इसका सही रख-रखाव एवं बैठक हमारे प्रदर्शन में अत्यधिक महत्व रखता है।

घराने के हिसाब से तबला का रख रखाव सभी घरानों में भिन्न-भिन्न देखा गया है, परन्तु यह पूर्ण सत्य भी नहीं है, क्योंकि तबले का रखाव एवं बैठक कलाकारों के सुविधानुसार भी निर्भर करता है।

लखनऊ घराने में बायें की स्याही के भाग को थोड़ा सा दाहिने की तरफ करके रखते हैं और दायें तबले को हल्का सा आगे की ओर झुका कर रखते हैं। कुछ लोग थोड़ा झुकाते हैं तो कुछ कम झुकाते हैं।

तबला बजाते समय मुख्यतः दो आसन ही प्रयोग में लाये जाते हैं बज्रासन और मुखआसन। जैसे लखनऊ के खलीफा आबिद हुसैन खाँ साहब बज्रासन में बैठकर ही तबला बजाते थे और उस्ताद आफाक हुसैन खाँ, उस्ताद इल्मास हुसैन खाँ जी सुखआसन में प्रस्तुति करते हैं।

बनारस घराने में भी देखा गया है कि पं गुदई महाराज जी का बायाँ (डग्गा) का रखाव सबसे भिन्न था क्योंकि इनको बायें के रखाव में स्याही वाला भाग पीछे और मैदान वाला भाग आगे हुआ करता था और दायाँ आगे की ओर ज्यादा झुका होता था। वहीं अनोखेलाल मिश्र जी दायाँ में आगे स्याही पीछे मैदान वाला भाग और दायाँ सीधा आगे की ओर झुका हुआ होता था।

निष्कर्षतः तबले का रख-रखाव एवं बैठक कलाकारों के सुविधानुसार और गुरु-शिष्य परम्परा के अन्दर सिखाई गई शिक्षा के अनुसार होती है।

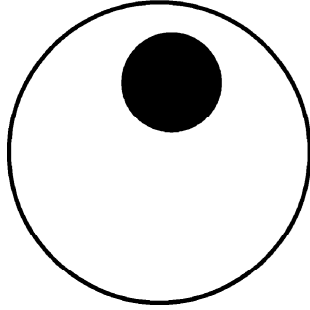
बीजशब्द

घराना, बज्रासन, सुखआसन, सुविधानुसार बैठक

अवनद्य वाद्यों में तबला एक लोकप्रिय वाद्य का रख-रखाव एवं बैठक कलाकारों पर अपने माना गया है। इसका सही रख-रखाव एवं बैठक सुविधानुसार भी निर्भर करता है। हमारे प्रदर्शन में अत्यधिक महत्व रखता है।

लखनऊ घराने में बायें (डग्गा) की स्याही के घराने के हिसाब से तबला का रख-रखाव सभी भाग को थोड़ा सा दाहिने की तरफ करके रखते हैं घरानों में भिन्न-भिन्न देखा गया है, परन्तु कहीं-कहीं और कहा जाता है कि यह रखाव उनके वादन शैली यह तथ्य पूर्ण तरह से सही नहीं है, क्योंकि तबला के लिये विशेष ढंग से उपयुक्त है। जैसा कि चित्र सं.

(1) में देखा जा सकता है :



तबला का ऐसा रखाव उस्ताद आफाक हुसैन खाँ, उस्ताद इल्मास हुसैन खाँ, पं. सपन चौधरी आदि जी के तबला प्रदर्शन में देखा गया है।

लखनऊ घराने में दायें तबला को हल्का सा आगे की ओर झुका कर रखते हैं। कुछ कलाकार थोड़ा ज्यादा झुकाते हैं कुछ थोड़ा कम ही झुकाते हैं। जिस प्रकार लखनऊ घराने की वादन शैली है। उसके सुविधानुसार ज्यादातर कलाकार तबला का

रखाव इसी प्रकार रखते हैं। परन्तु कुछ की सुविधानुसार अपनी स्वयं की शैली होती है।

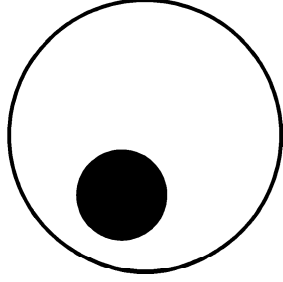
ऐसे ही तबला बजाने की बैठक अपने सुविधानुसार स्वयं की शैली के अनुसार बैठते हैं जिससे वह सरलता से अपनी प्रस्तुति दे सकें।

तबला बजाने में मुख्यतः दो आसन ही प्रयोग में लाये जा सकते हैं - ब्रजआसन और सुखआसन। जैसे लखनऊ के खलीफा आबिद हुसैन खाँ साहब ब्रजासन में बैठकर ही तबला बजाते हैं। उस्ताद आफाक हुसैन खाँ, उस्ताद इल्मास हुसैन खाँ जी सुखआसन में बैठकर तबला वादन प्रस्तुत करते हैं।

तबला वादन में बैठने के लिये कलाकार की अपनी पसन्द होती है। लखनऊ की एक खास बात यह भी है कि यहां के कलाकार तबला बजाते समय अपने चेहरे पर अत्यधिक भाव को प्रकट नहीं करते हैं। वो साधारणतः से तबला बजाने में ज्यादा आनन्द को प्राप्त करते हैं।

बनारस घराने में देखा गया है कि पं. गुदई महाराज जी का बाँया (डग्गा) का रखाव सबसे भिन्न था। जबकि यह बनारस घराने की कोई वादन शैली नहीं थी। यह उनकी अपनी शैली थी। पं. गुदई महाराज जी की यह शैली उनके शिष्यों में भी देखने को मिली। गुदई महाराज जी का ही दायां तबला आगे की ओर झुका हुआ देखा गया है एवं बायें (डग्गा) के रखाव में स्याही वाला भाग पीछे और मैदान वाला भाग आगे हुआ करता था। चित्र सं. (2) में देखें।





बनारस घराने के ही पं. अनोखे लाल मिश्र जी के तबले के रखाव में दायां बिल्कुल सीधा और बायां भी झुकाव रहित एवं स्याही वाला भाग आगे और मैदान वाला भाग पीछे हुआ करता था। यही छाप इनके शिष्यों में भी दिखाई दी। चित्र सं. (3) में देखें-



पं. अनोखे लाल मिश्र

पं. शीतल प्रसाद मिश्र जी के अनुसार -

हमारे गुरु पं. कण्ठे महाराज जी प्रारम्भिक अवस्था में बाँया पैर हिप के नीचे और दाँया पैर उठाकर वीरासन की अवस्था में उनकी बैठकी होती थी। परन्तु बाद में पलथीमार के बैठने की परम्परा चल पड़ी क्योंकि ये सुखआसन है और वीरासन थोड़ा कष्टप्रद आसन है। सुखआसन में देर तक बैठा जा

सकता है। मगर इसमें भी बहुत लोंग देर तक पलथी मार के बैठ ही नहीं सकते।

बाद में किशन महाराज जी भी बैठकी को बदले और हमारे गुरु जी भी बदले जब अवस्था ज्यादा होने लगी। जब तबले को थोड़ा ज्यादा जोर और कंट्रोल में रखने के लिये दोनों पैर पीछे कर लेते थे। पैर का पिछला हिस्सा हिप के नीचे आ जाता था। इस प्रकार की बैठक भी होती थी। तबला वैसे ही रखते थे।

उस्ताद इल्मास हुसैन खाँ जी के अनुसार -

पहले जमाने में लगभग 60-70 साल पहले तबले के रख-रखाव में फर्क था क्योंकि जो आज हम लोग तबले के नीचे रिंग रखते हैं, उस समय वो रिंग नहीं हुआ करते थे तो जैसे कोई कपड़ा ले लिया, उसे गोल करके रख लिया उस पर बायां तबला रख लिया और दाहिने को पैर से फसा लिया। इस तरीके की बैठक हुआ करती थी या कभी-कभी दोनों तबले में कपड़े गोल करके रख लिया जाता था। जब से रिंग आ गया तबसे आसान हो गया तबला रखना और हमारे यहाँ जो बैठक है वो पलथीमार कर बैठते, उससे ज्यादा आराम महसूस करते हैं।

बनारस में भी पलथीमार कर बैठते थे पर कभी-कभी पैर पीछे करके बैठते हैं। तबला बिल्कुल सीधा रखते हैं खास तौर से बाँये को। दाँये को भी सीधा रखते हैं और दाँये को इतना ही झुकाते हैं जितना हमारा हाथ ज्यादा नीचे न रहे, ऊपर ही रहे क्योंकि उससे वेट कम हो जाता है।

विशेष अध्ययन से यही ज्ञात होता है कि तबले के रख-रखाव एवं बैठक के लिये किसी भी घराने की कोई विशेष परम्परा नहीं है, बल्कि यह कलाकार के सुविधा के अनुसार होती है।

सन्दर्भ सूची :

साक्षात्कार के माध्यम से -

1. उस्ताद इल्मास हुसैन खाँ
2. पं. शीतल प्रसाद मिश्र



तबले का बाज

प्रो. जयन्त खोत

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सुप्रभा

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सारांश

घरानों के निर्माण में बाज की केन्द्रीय भूमिका होती है, बाज से ही हमारे तबला के घराने इंगित होते हैं।

“वादन प्रणाली एवं वादन शैली को बाज कहते हैं।”

तबले के बाज का तात्पर्य तबला बजाने की वादन शैली, तकनीकी फलस्वरूप उनके बोलों की निकासी तबले-तबले पर हाथ रखने का ढंग एवं अंगुलियों से तबले में प्रयुक्त होने वाले वर्णों के निकास से माना जाता है।

तबले के दो प्रमुख बाज होते हैं - पश्चिम बाज एवं पूरब बाज। पश्चिम बाज के अन्तर्गत दिल्ली एवं अजराड़ा घराना आता है और पश्चिम बाज को ही बन्द बाज कहते हैं। पूरब बाज के अन्तर्गत लखनऊ, फरुखाबाद एवं बनारस घराना शामिल है और पूरब बाज को ही खुला बाज कहा गया है।

बीजशब्द

बाज, पूरब, पश्चिम, शैली, घराना

तबला में बाज क्या है? ये जान लेना अत्यधिक महत्वपूर्ण है क्योंकि बाज से ही हमारे तबला के घराने इंगित होते हैं और घरानों के निर्माण में बाज की केन्द्रीय भूमिका होती है।

बाज का अर्थ किसी भी वाद्य की वादन शैली से माना जाता है जिससे किसी भी वाद्य की वादन शैली की तकनीकियों का पता चलता है। “तबला वादन शैली के लिए लोकभाषा का शब्द (बाज) अधिक प्रचलित है जिसकी व्युत्पत्ति वाद्य शब्द से हुई है। संस्कृत भाषा में बजने वाले यंत्र के साथ-साथ उसे बजाने की विधि को भी ‘वाद्य’ कहते हैं। ‘वाद्य’ शब्द से ‘बाज’ शब्द की व्युत्पत्ति इस प्रकार हुई-वाद्य-वाद्य-बाज्य-बाज।”¹ किसी वाद्य को बजाने की वादन

शैली, विधि या तकनीकी को बाज कहते हैं। तबला के बाज का तात्पर्य तबला बजाने की वादन शैली, तकनीकी, फलस्वरूप उनके बोलों की निकासी तबले पर हाथ रखने का ढंग एवं अंगुलियों से तबले में प्रयुक्त होने वाले वर्णों के निकास से माना जाता है।

विभिन्न विद्वानों के मतानुसार बाज का स्पष्टीकरण:

1. श्री विजय शंकर मिश्र के अनुसार - “बाज शब्द वस्तुतः ‘वाद्य’ शब्द का अपभ्रंश है किन्तु आधुनिक युग में इसका प्रयोग वादन शैली के अर्थ में होता है।”²
2. डा. आबान. ए. मिस्त्री जी के अनुसार - वादन प्रणाली एवं वादन शैली को बाज कहते हैं।³

3. डा. योगमाया शुक्ल जी के अनुसार - “वादन में विशिष्ट हस्तक्षेप की प्रधानता से युक्त वादन विधि को ‘बाज’ कहते हैं।”⁴

तबले पर हाथ रखने की पद्धति (रखाव):

- तबले पर दायें उँगलियों से विशिष्ट क्रियाओं द्वारा विशिष्ट स्थान पर आघात करके खास नाद उत्पन्न करने का कौशल और रीतियाँ।
- बायें पर विशिष्ट पद्धति से उँगलियों की सहायता से विविध नाद निर्माण करने की पद्धति।⁵

श्री सुधीर माईणकर जी के अनुसार उपयुक्त लक्षणों के आधार पर ज्ञात होता है कि सब शारीरिक क्रियाओं के लक्षण हैं जिन्हे ‘बाज’ या वादन शैली कहकर सम्बोधित किया जाता है। जब हम घराने की रचना के प्रस्तुतीकरण के सम्बन्ध में बोलते हैं तब हमारा मतलब उक्त घराने के बाज से ही होता है। जब हम दिल्ली घराना बोलते हैं तब ‘दिल्ली बाज’ की संकल्पना उससे अंतर्भूत होती है।

4. श्री मनोहर भालचन्द्रराव मराठे जी लिखते हैं कि ‘तबले की वादन शैली (बाज) तथा घराने का घनिष्ठ सम्बन्ध है। घराने की मान्यता का एकमात्र आधार उनकी वादन शैली होती है। जिन्हे ‘बाज’ कहा जाता है। प्रत्येक घराने की वादन शैली में भिन्नताएं दो प्रकार से आती हैं।

- वर्ण या बोलों के निकास विधि द्वारा।
- घरानों की अलग-अलग मौलिक रचनाओं द्वारा।

इसी से घराने की विशेषताएं स्पष्ट होती हैं तथा उनके बाजों का स्वरूप स्पष्ट हो जाता है।”⁶

विशेष अध्ययनार्थ बाज का सम्बन्ध हम ‘बजाना’ धातु से समझते हैं। बाज का अर्थ है कि किसी भी वाद्य को बजाने की विधि शैली या स्टाइल है।

विभिन्न घरानों का निर्माण बाज से ही है। वाद्यों के वादन शैली में भिन्नता आने के बाद ही एक नये घराने का निर्माण होता है और विभिन्न घरानों की बोल संरचना उनके बन्दिशों की प्रस्तुतीकरण एवं उनके बोलों की निकासी से माना गया है। इन्ही क्रियायों से उस घराने की पहचान होती है जैसे-तबला में प्रचलित प्रमुख दो बाज माने गये हैं और इन दोनो बाजों को चाँट के बोल एवं थाप के वादन के आधार पर विभाजित किया गया है। तबला के प्रमुख दो बाज-पश्चिमी बाज एवं पूरब बाज है।

अगर हम विभिन्न बाज की चर्चा करें तो पश्चिम बाज के अन्तर्गत दिल्ली बाज और अजराड़ा बाज आता है जिसे हम दिल्ली घराना और अजराड़ा घराना भी कहते हैं।

दिल्ली बाज में किनार के बोलों की प्रधानता पाई जाती है। चत्रस्त्र जाति के कायदे एवं मुलायम बोलों का प्रयोग होता है। अजराड़ा बाज की पहचान, बायें के बाज में विशिष्टता एवं आड़ी लय के कायदों पर विशेष बल दिखाई पड़ता है। पूरब बाज के अन्तर्गत लखनऊ, फर्रुख़ाबाद एवं बनारस बाज का समावेश हुआ जो कि ये तीनों बाज पश्चिम बाज के घरानों से भिन्न हैं जो कि इसमें चाँटी की अपेक्षा लव स्थान का प्रयोग तथा परन, गत, फर्द का प्रस्तुतीकरण होता है। इस प्रकार बाज के अर्थ में प्रमुख बाज के अन्तर्गत विभिन्न बाजों (घराना) के भिन्न-भिन्न वादन शैली, अनुशासन, भूमिका और प्रस्तुतीकरण आदि कुछ समाहित होती है।

डा. आबान. ए. मिस्त्री जी ने अपनी पुस्तक पखावज और तबला के घराने एवं परम्परायें में बाज के दो प्रकार बतायें हैं। खुला बाज एवं बन्द बाज। बन्द बाज और खुला बाज को स्पष्ट करते हुए लिखा है कि -

बन्द बाज : इसमें मर्यादित ध्वनि उत्पन्न होती है। इस बाज में चाँटी अर्थात् किनार का अधिक प्रयोग होता है। अतः इसे किनार का बाज भी कहते हैं। इस बाज में दो अंगुलियों का अधिक प्रयोग होता है।

दिल्ली और अजराड़ा घराने की वादन शैली बन्द बाज है।

खुला बाज : इस बाज में ध्वनि गुँजयुक्त एवं प्रबल होती है। यह बाज पखावज की वादन शैली के अधिक निकट है। इसमें अँगुलियों के साथ-साथ पूरे पंजे का प्रयोग भी प्रचलित है, अतः धिरधिर बोल का विशेष चलन है और थाप का भी खुला प्रयोग होता है। इसका प्रचलन लखनऊ, फर्रुख़ाबाद तथा बनारस घराने में होता है।

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Exploring Crisis of Identity in Hazar Chaurasi Ki Maa : Studying the life of Naxalism in Bollywood

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Abstract

The Indian Cinema has carved a special place for itself in its audiences across the globe. It is believed to be capable of raising issues and at times changing people's perceptions. One of the major issues that are of concern in India today is the ongoing war between the state and those branded as Naxals. These Naxals claim to be the indigenous of the state. Since Naxalbari the war has grown many folds and incidents like Dantewada has put every Indian to shame. Cinema too has tried to draw and explore this crisis of identity several times. One such attempt was Govind Nihalani's Hazar Chaurasi ki Maa produced in 1998. The film received critical acclaim for its impeccable adaptation of Mahaswetadevi's novel of the same name. The film is a landmark in portraying the war taken up by the so-called naxals against the state. Also as the journey is through the character of a mother whose son is killed by the police for being a naxal makes it all the more interesting to be studied. This paper tries to study the complexities of establishing identities within those branded Naxals and those who are closely related to them. The paper would explore the crisis of identity in Govind Nihalani's Hazar Chaurasi ki Maa thus studying the life of Naxalism in contemporary Bollywood. The study would take up a paradigmatic semiotic analysis of the films and construct various codes bringing to light the hidden meanings in the analysis and thus deconstructing the complexities of the identity of the Naxals in Bollywood.

Keywords

Bollywood, Naxalism, Hazar Chaurasi Ki Maa, Semiotic Analysis

Introduction :

Ever since its inception during the 1960s, the Naxalite movement in India has been the focus of scholarly interest and political analysis. Despite internal splits and external repression by the state, this agrarian mobilization continues to gain ground in Bihar and elsewhere. Kunnath, G. J. (2006). Cinema has been an

influencing factor across the world. The theme of the rights of the land has been a prominent area of discussion among the intellectuals and it has been the reason for various revolts again it has been a potent subject in literature and films. Roy, S.(2015). Considering this universal obsession with cinema it starts a discussion and also provides food for thought. Among such films is a film called Hazar Chaurasi ki Maa by acclaimed director Govind Nihlani. The film questions the societal divide between the ruler and the ruled through the equations of the so-called bhadrakalok and the naxals. The film diligently handles the adaptation of Mahasweta Devi's novel of the same name. It effectively portrays the growing unrest of the period post-Naxalbari. It brings to life the complex relations through the characters of a family. The study intends to look at the film from the angle of the sign and signified and bring out the cinematic representation of the ongoing tussle of right and wrong in society which has been questioning the very basic structures of society. The story Draupadi is retold by Mahasweta Devi in her work depicting the character of Dopdi projecting her as strong as she could have, who "spread her arms, raises her face to the sky, turns towards the forest, and ululates with the force of her entire being. Jangir, N. K. (2018).

The paper aims at finding out colloquial practices in a confused society using semiotic analysis under the umbrella of Critical Discourse Analysis (CDA) to offer critical recognition to Nihalani's Hazar Chaurasi Ki Maa. Cinema being a creative field tries to reflect an underlying philosophy, and sometimes more than one philosophy is also portrayed through a film

(Wartenberg and Curran, 2005). This study applies qualitative analysis to the selected film as its prime source complemented by secondary data sources such as documents related to the film. The study is based on, Chandler's (2000) categories of codes so that it matches with CDA and the significant conversational practices in Hazar Chaurasi ki Maa. In the film, issues of Naxalism and those associated with it on either side are articulated via societal, explanatory, syntagmatic, and paradigmatic codes. These codes are progressed by two regulatory codes class and money. Background, music, images, customs, happenings, natural phenomena (darkness), and the psychosomatic state of characters are other signs which imitate implied meanings. Also, obscurity and brilliance have been deployed for echoing inherent meanings. Thus, this paper underwrites suggesting a systematic approach to the study of the exploring of the crisis of identity in Nihalani's Hazar Chaurasi Ki Maa. While semiosis originally refers to the inter-subjective production of meaning, it is also an important element/moment of "the social" more generally. Semiosis contains not just (verbal) language, but also different forms of visual language. Bob. J, (2004).

The concept :

The issue of class struggle has existed for ages. Studies claim it to be as old as human civilization itself. In today's age of modernity, there is a complex arrangement of this issue in our societies. On one hand, people publicise their indulgence in class struggle whereas on the other people condemn it and fight it. But one thing is for sure it cannot be ignored. Hence the issue has even found representations on celluloid putting forth various views of

society on the issue. The Naxalite Movement or Naxalism as is usually known as an armed political peasant uprising that took place in post-independent India, attracting extensive attention not only inside the nation but also from various international levels. Shaw, A. (2020). Cultural references indicate a strong presence of Naxalism in Bengali films of Satyajit Ray and Mrinal Sen that were made during the time that followed the Naxalbari revolt. Mahashweta Devi (Hazar Chaurasi Ki Maa, 1974; Aranyer Adhikar, 1979 and Chotti Munda Ebong Tar Tir, 1980) works to signify her keen connection with the problems of the underprivileged. (ibid). Contemporary Hindi cinema, along with regional cinema, is rather hard-hitting and talks of hardcore Naxalism as shown in Nihalani's Hazar Chaurasi Ki Maa. The study would focus on establishing relations between the signs and the signified portrayed in these films. It will also analyse the cinematic representations of the Naxal movements in Hindi cinema and explain the ideologies presented in the film. The Naxalite Movement challenged the necessary theoretical foundations of the Naxalite movement and indicates broad differences based on the theoretical and practical philosophies of Mao Tse Tung the Naxalites (Dasgupta. B, 1974). A powerful statement is expected to emerge out of the analysis which would be a manifestation of the customary ideologies in modern society.

Crisis of Identity :

The fight for identity has given birth to the ongoing debate of class and caste. Nihalani's Hazar Chaurasi Ki Maa Nihalani, G., Bhaduri, J., Kher, A., Biswas, S., & Das, N. (2008). brings forth

this class struggle in a hard-hitting manner. The audiences of cinema in India are completely awed by the medium. But the popular recognition of the medium is yet only professional. Thus it calls for a critical recognition of the medium that has immense potential for social transformation and bringing to light the positivity or for that matter issues that can be directed towards positivity.

This popular recognition of films, however, needs to be strengthened by professional and critical recognition for the film is a medium extremely powerful and can encourage human behavior change. The study aims at identifying contextual meanings of third-party reproduction in the selected films with gender and religious orientations from a hypothesis that there are veiled meanings and social semiotics which signify different representations. Thus, this study intends at narrowing the research gap in the study of a case of an identity conflict for there is a dearth of such studies which saw the conversational practices and this contemporary issue from the perspective of CDA and semiotics.

Objectives of the Study :

The drive of this study has been to analyze audiovisual representations, in terms of physiognomies specific to the audiovisual events and actions.

General Objective :

This study is essentially intended to look into the socio-political complexities and identity constructs of Hazar Chaurasi Ki Maa film using Fiske's (2010) model of semiotic analysis and types of codes Chandler (2007).

Specific Objectives :

Based on the above general objective, this study is geared towards:

Finding out the body of language utterances, symbols, visual images, and other forms of semiotics in *Hazar Chaurasi ki Maa*;

Exploring the crisis of identity in different sociopolitical contexts;

Examining the contribution of the discursive practices used in the films to social transformations in a different social context.

Significance of the Study :

This study has fundamental uses to uncover inequalities that emerge from the power relationships of different groups in the selected film. The present research would help viewers to see the hidden meanings of films that are revealed by CDA using film semiotics as a research tool. Moreover, other critics and other stakeholders in the film industry could take this research work as input to see micro and macro societal values from different perspectives. Besides, nominating films to awards films of the past, this research work will provide some guidelines. This research may also enlighten stakeholders' vision on the necessity of professional critics of media texts in general and the produced films in particular.

Methods of the Study :

This study has used a qualitative method of study.

Selection Criteria of Films :

The film has been selected based on some parameters set by the analyst. The criteria that were used to choose the film were:

1. Fame during the time of making,
2. The essentialities of their themes to the social values,

3. the period of the film, and
4. their literary merits.

Sources of Data :

The researcher has used primary and secondary data in the research work.

Primary Data :

The particular film *Hazar Chaurasi Ki Maa* was used as primary data. These data sources were chosen among other films based on the above criteria.

Secondary Data :

The study used text analysis to find data. The documents (secondary sources) were: records, papers, articles, periodicals, and other related writings about the selected film, semiotics, and CDA.

Methods of Analysis :

The researchers have used a qualitative method of analysis which is more of analytic and descriptive nature.

Scope of the Study :

This research work is limited to the discourse and semiotic study of the *Hazar Chaurasi Ki Maa* film hence the scope is limited to Semiotic Critical Discourse Analysis and the analytic procedures thereof.

Analysis :

Analysis of 'Hazar Chaurasi Ki Maa'

Hazar Chaurasi Ki Maa is a melodramatic film that reflects strongly the social complexes around class struggle. The analysis is based on signifiers that can be put into categories of semiotic codes, and social codes paradigmatic in nature.

Background Information about the Film

Hazar Chaurasi ki Maa was produced by famous director Govind Nihalani. The

cast of *Bol* includes the talented Jaya Bachchan, Nandita Das, Anupam Kher, and Joy Sengupta in lead roles. The issues of class and identity form the basics of the film. The film has a regional setting to reflect the days after Naxalbari, so the background music, dressing (customs of actors and actresses), and names of actors and actresses are all given a backdrop to suit the premise.

Synopsis of the story :

Dibyanath Chatterji, his bank-employed wife, Sujata, and youngest son, Brati, are a part of a prosperous existence in Calcutta, West Bengal, India, circa the early 1970s. Sujata is a soft, heartfelt Hindu, spiritual, and sympathetic woman, and Brati has completed his school and has now joined college. His close relatives are proud of him and keep track of his development. Then their world is traumatized during the early hours when they learn from the police that Brati has been killed. Dibyanath and Sujata go to ascertain Brati's body, bewail, wailing inconsolably. They now know that their lives have changed forever - for by the police they will be termed the parents of corpse No. 1084. Sujata tussles to understand Brati's death and causes, by meeting his friends one by one, she finds out that Brati had a girlfriend named Nandini Mitra, and that's when discovers that Brati was part of a rebellious group often referred to as "Naxalbari", a radical leftist group. As she investigates deeper to look into Brati's former life, she begins to comprehend and appreciate her son's struggle and decides to continue to further this. What Sujata is unaware of is her and Dibyanath's lives are endangered, and they will end up dead and as numbered bodies in a police mortuary.

Broadcast and Narrowcast Semiotic Codes of the Film :

Hazar Chaurasi Ki Maa consists of some broadcast and narrowcast codes. There are frequent signs around the acts which display the activities, conducts, and dialogues of these people and their contenders. The signs in the film may be divided into two different categories: broadcast and narrowcast codes.

Broadcast Codes :

The film carries a dark setting to portray the darkness associated with the issue. The name Brati has been given to the protagonist which means love indicates the positive thoughts of Brati on equality. His name is an umbrella name for all those who vote to spread the fragrance of equality. Sujata the mother means one belonging to a high class which is a representation of a high-class female who seems to have all the luxuries of life. Similarly Nandini the only female protagonist means joy and that is what she tries to bring to the lives of people around her. The other broadcast codes are more colors. For example, Black and white colours are very frequently used in films denoting the characters. Sujata is generally shown wearing white clothes signifying the purity of her character. Semantically other colours are used to broadcast opportunities and prevailing situations in the film like yellow is used as the background of the house signifying hope.

Narrowcast Codes :

The conversations between the Brati and his friends signify a possible hope to break the barriers of caste and class though slowly. The important conversation between the father and Brati about the fight for equality is shown not face to face but

in the first instance they talk across a closed door meaning the doors of discussion are shut from the side of those who use class for their benefits and don't want to broaden their horizons whereas, in the second incident, Brati confronts his mother though lovingly. Red and pink colors are used while people are enjoying a party signifying love and happiness. The scenes in the police station are void of colors denoting the harshness of the place and the people. Lastly, Sujata too pledges to take forward the cause of her son forwarding hope in the film.

Social Semiotic Codes :

The social codes include verbal and nonverbal codes, commodity codes, behavioral codes, and regulatory codes. Let us see these codes in *Hazar Chaurasi ki Maa* follows.

Verbal and Nonverbal Codes :

The first verbal code signified in the film is the conversation between the family and his mother where she pleads to be told what's happening but the family creates suspense and she finds out on her own that her son is now a body whose number is 1084. The second salient verbal code is that between Somu's mother and Sujata which brings to light the grave inequality and how they lost their son and his friends to the hatred and caste struggle. The conversation is a hard-hitting comment on the state of affairs which was relevant at the time the film is placed as well as today. The third important verbal code that one cannot miss is the conversation between Sujata and Nandini where they both trace their ideologies and give an insight into two different worlds through the character of Brati. Where Sujata tries to talk of Brati as a loving and dotting son Nandini talks

of him being a revolutionary and how he attained martyrdom after being cheated by a comrade. All the verbal codes of the film hint towards the hypocrisy of the world where the class fight is very much prevalent and where the life of a fighter converts to a mere number. Talking of the nonverbal codes of the film the use of body language and colours effectively speaks for the message the film wants to convey. In the above-quoted code, audiences can very well comprehend the macro societal practices that are needed to be highlighted.

Commodity Codes :

Talking of commodity codes, the setting of the houses of Brati and Somu has a striking difference. Where the house of Brati is well furnished and has every modern luxury the house of Somu is void of even the necessities of life. Also, the degree of torture shown by the Naxalites in the film showcases the extent of the war between the Naxalites and the state. The setting of rooms where Brati and his friends meet for their secret meetings in an important commodity code signifies the secrecy and importance of the mission of those involved in the fight

Behavioral Codes :

The film talks of stark realities that existed at the times post-Naxalbari. The behavior of the character of the father and Brati show diligently the ongoing struggle signifying the authoritarian and the oppressed. The importance of equality is pushed through Sima Biswas's character of Somu's mother and how it is denied to people on basis of caste and class. The struggle of high-class people to maintain their family relations and the complication in their lives too is portrayed through the characters of Brati's brother and sister.

Regulatory Codes :

There are two main regulatory codes in the film. These are: class and money.

The first regulatory code is class, which is the motive of the struggle. The so-called upper-class people don't want the lower class to see them eye to eye. They would violate human rights and make the poor suffer. The other regulatory code is money. It is the trigger that creates the classes. Those who have it consider themselves superior to others. The regulatory codes are repeatedly used in the film to justify the actions of the characters.

Summary and Conclusions :

Hazar Chaurasi ki Maa is an attempt to bring to public view multiple contemporary issues related to class, this study concerns the war of naxals with society. The war considered an important issue in contemporary times finds portrayal in Hazar Chaurasi ki Maa which gives it a language and provides the audience with food for thought. From time class struggle has been prevalent in our societies. It has been biased as all other issues when it comes to class. As Hazar Chaurasi ki Maa beautifully portrays how one class is looked down upon in society for conducting in a certain way and the other is glorified and celebrated for the same act. All the settings, clothes music, and other signs have been used in the film to represent embedded social practices concerning the class struggle. Dark settings of the film signify the dominant margins (like poverty, famine, ignorance, and loss of consciousness) of the Naxal-affected areas.

The study has looked at the paradigmatic aspects of semiotics to derive the implied meanings conveyed in the film.

Hazar Chaurasi ki Maa is a landmark film that has talked of issues that need to be given a voice. This title itself explains the state of human beings reduces to just a number when they are dead and upon that blamed for being Naxals. To sum up, scholars in the field of Moviemaking, Literature, and other related areas can watch signs from semiotic standpoints and uncover concealed social practices.

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