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Prof. N.D.R. Chandra  
Dept. of English, Post Box-480  
Nagaland (Central) University,  
Kohima Campus, Pin-797001  
Phone-03702291470, 9436604508  
Email : chandra592001@yahoo.com

Prof. N.D.R. Chandra  
B-19, Central Avenue  
Smriti Nagar, Dist.-Durg  
Chattisgarh, Pin-490020  
Cell- 8839846685  
Cell- 9436830377  
kcchandra06@gmail.com

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## 1. Representation of Children in Literature and Media : Aesthetics of Innocence and Violence

N.D.R. Chandra\*

**Abstract :** The paper defines innocence in general and further it is also enunciates as to how innocence is attributed to children. Children are gift of God. They are childlike, simple, beautiful, energetic, bright, happy, carefree, intelligent, charming and above all innocent. Unfortunately, Children are losing innocence due to ill-treatment and hard-realities of the world. So the childhood is becoming burdensome. Children literature is a new genre which portrays the innocence and hard realities of the children's world. We have Poetry, fiction and Digital Literature, which are trying to convey the Children's world views. In Media depict innocence and trouble and tempest being faced by the children. Children are now immersing in the cyberspace and interacting with animations and hypertextual links, games and webs etc. Immersion is good but our children are losing critical faculties. Children depicted in these works are lovable, educable and civilizing, while they may be evil, brutish, savages and violent. Art is an imitation and expression of reality. It is the representation of life and refraction of beauty of life. It is the withdrawal of inner experience of the artist having either connection with the external or internal phenomena. Yet, innocence in Children is projected and portrayed and violence is regarded and celebrated. The depiction of innocence in children in life, art, literature and media arouses the emotion of proximity and closeness, where the human grace and nobility rest. On the other hand, violence in the form of noise and voice, physical and mental, verbal and psychological exploitation projected in all forms of literature, art and media are the emotion of withdrawal. They distance us for proximity. Thus the paper theorizes the aesthetics of innocence and violence relating to Children as depicted in art, literature and Media.

**Keywords :** Children Literature, Aesthetic of Innocence, Aesthetics of Violence, Media, Representation, Aesthetics, Values, Willing Suspension of Disbelief, Digital Literature, Moving Pictures.

### 1. Innocence

Innocence is an important attribute of a person and it is also associated to Christ and Lamb. But innocence is the very characteristic of a child who is not spoilt by evils of the society. One who is innocent is not guilty hence he is lovable. 'Innocence is the supreme symbol, celebrating the cult of Nature, the purity of mind and soul, and the triumph of innate goodness, symbol of hope, novelty and new beginnings, regeneration and renewal of society the incarnation of spontaneity and love. 'This innocence is corrupted by the moisture and woes of the earth and imbalanced family circle and society.' Empathy and sympathy, love and pathos, goodness and helplessness, nostalgia etc. are the qualities of innocence. The ugliness, squalor and inhumanity, the victimization, loneliness, isolation of children within a hostile environment, use, abuse and exploitation , slavery, ill-treatment ,rigid education and brutal practices of the schooling system and any sort of misbehaviour (even verbal violence) are considered violence. There have been innumerable instances that children are portrayed and depicted innocent and violence in art, literature and media. The paper briefly explores the matter in question in literature and advertisement etc.

### 2. Children as Gift of God

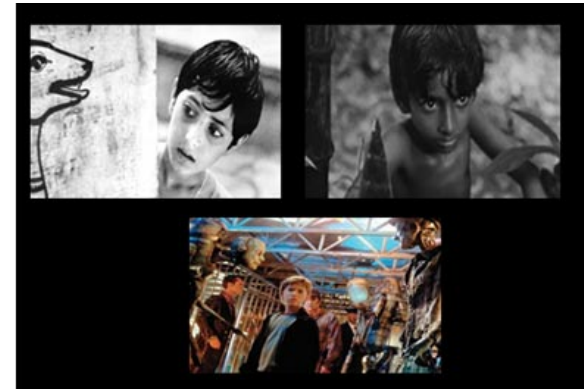
Children are the gift of God to the world. They are chirstlike, simple, beautiful, energetic, bright, happy, carefree, intelligent, charming and above all innocent. They are curious to know the mystery of the world. They are heavenly and spark at the spur of the moment. They are soft, tender and funny. They have proximity of the nature. They have unity of action, word and belief, what Gandhi ji said. At the age of six we have to guide them properly saying them, what Swami Ranganathananda says;

There is a tremendous growth waiting in front of you; in you is sleeping a great boxer like Mohammed Ali, a great spirituality illumined personlike a Buddha , a divine person like Gandhi; remember that in you are sleeping all these tremendous possibilities-physical, intellectual , aesthetic, ethical and spiritual. Live your life in such a way that you unfold them step by step.(2004:8)

We have to encourage our children to be a Wordsworth, to be Newton, to be a Tagore, to be Gandhi, to be a Nehru, to be a Vivekanand, to be a Mother Teresa, to be a C.V. Raman, to be a Kalpana Chawla, to be a Lal Bahadur Shastri and so on. We have to inspire them for all round development-physical, intellectual and spiritual. At the end, you will find Buddha like quality. "Values like love, compassion, peace, character, energy, come only out of that spiritual development of children out of that personality expansion, out of the psycho-social evolution."

### 3. Childhood is becoming Burdensome

Rousseau says, 'Man is born free but everywhere he is in chains.' It is a matter of serious concern that the children are losing their innocence now a day. The parents have immense expectations from them and they are imposing their own wishes, ambitions, way of life and behaviour. Hence, Children behave like matured adults in their very childhood. The loss of innocence is aggravated by media. There is also lack of spontaneous flowering of talent that they have no choice of their own in their area of interest. More over heavy burden of school bag is another area of anxiety in children. There are schools which still believe in "spare the rod and spoil the child." In a way they are reaching to the stage of youth before attaining adolescent. They are also losing their natural smile because of cut-throat competition in education and career. Some children who are excessively engaged in computer and internet are shy of face to face interaction. They also decrease their other physical activities and movements.



(Pictures downloaded from Internet on 1st June 2013)

The single children are also losing their innocence as they have no siblings to play with. They are becoming monopolistic and reserved. They cannot share everything with their parents because of the generational gap. Today, the joint family is disappearing because of urbanization and other reasons. Hence, in a nuclear family there is a lack of socialization like love, affection, brotherhood etc. The children of single parent, prostitutes, orphans, drunkards and slums are marginalized and generally they become deviant and vagrants. The obvious reasons are that these children do not get conducive environment for proper development. Hence, they are full of resentment, dissent and violence. It has been observed that we find transition in a child after 12 years. Their angelic quality is lost and they develop, physical, psychological, mental, and behavioural problems as they do not get conducive environment for proper growth for their personality. They generally lose child's emotion

when they encounter with the hard realities of the world.

It is interesting to record here the childhood of Gandhi and Hitler. Gandhi was serene and shy, true and obedient, while Hitler was obstinate and tough who had conflict with his father in the matter related to his career. (His father wanted to make him government officer). They are two opposite poles; one believed in non-violence (Ahimsa) and other in violence (Hinsa). In Gandhi, the peace is at the core of his heart, while in Hitler the very seed of violence was shown and watered so that it may spring up to form a future generation. He used to call upon the children when he had to fight with other country (Austria)'German youth do not forget that you are a German and Remember little girls that one day you must be a German mother.'

Gandhi was so honest, truthful and humane that he refused to copy and correct the spelling- mistake of a word even it was pointed out by his teacher through his boot, when school inspector visited. Gandhi followed the path of spiritualism and purification of soul. He had integrity of mind, heart and soul. The significant point is as to how beautifully we cheer rear, nourish and raise them. UNICEF and other organizations are doing very well for the welfare of the children. In India, we celebrate Children's Day (Bal Diwas) to commemorate Nehru's birthday keeping in view that the children are the wealth and future of the nation. We have Children's Museums in the America and Bal Bhavans in India, Science city and Planetarium to educate and entertain them. Yet, our efforts are not adequate to make them happy and cheerful.

#### **4. Children's Literature as 'Willing Suspension of Disbelief'**

Children literature comprises of folk and fairy tales, myths and legends, ballads and nursery rhymes, e-books, picture books, puzzles, riddles, cartoons, computer games and so on. With the invention of print and electronic technology, the publication became easier and attractive. The form and content, vocabulary and meaning, image and picture inculcate kind of values like good citizenship, good behaviour, morality etc. in the children. At the same time, they map the changing socio-cultural scenario of the age. The elements of mystery, suspense, amusement, entertainment, pleasure, wonder, thrill, surprise, astonishment are the important ingredients of children literature. They create a situation of make-believe or 'willing suspension of disbelief.' Children literature has been beautifully explained by Myles McDowell as follows:

Children books are usually shorter, they tend to favour an active rather than a passive with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism...children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of

a distinctive order; probability is often discarded; and one could go on endlessly talking of magic, fantasy, simplicity, and adventure (quoted in Reynolds p.25)

Children literature was there in Ancient age. However, 19th Century has been regarded as the golden age of Children literature. The prominent writers are Washington Irving, Nathaniel Hawthorne, Charles Kingsley, L.M. Alcott, Lewis Carroll, Walter Crane, Randolph Alcott, Kate Greenaway, Joel Chandler Harris and Howard Pyle. Earlier remarkable works are The Pilgrim's Progress, Gulliver's Travels, Robinson Crusoe, The Daisy Chain (by Charlotte M. Yonge), Charles Kingsley's Water-Babies (1863), Lewis Carroll's Alice Books (1865, 1871) and Mark Twain's Works. R.L. Stevenson's short story Treasure Island (1881), John Newbery's A Little Pretty Pocket (1774) etc.

In 20th Century Harry Potter's book became popular, which has been filmed also. J.D. Salinger's The Catcher in the Rye (1951) is the first book especially written for teenagers started to appear on children lists in the US and UK. Further, the writers took up the issues related to the down trodden, poor, slums and under-privileged besides portraying the problems of sexual transformations. Reynolds rightly puts that "childhood was strongly associated with nature, and children in books were regularly shown as highly capable, whether tramping and camping, sailing and riding ponies, or solving crimes. Often they were unsupervised for days on end. For the most part, childhoods in children's literature were shown as largely free from care or want, underpinning the sense of nostalgia for childhood in some of the most enduring books written between 1900 and 1950, among them Kenneth Grahame's The Wind in the Willows (1908) and the Pooh Books of A. A. Milne (1926, 1928) (2011:19-20)

In the last part of 20th Century, there has been IT revolution and Internet culture started. "Digital media have increasingly been used to deliver narrative in the form of computer games and online texts such as fan fictions or hypertext narratives. This has considerably enlarged the interactive potential of earlier formats, and a drive to increase interactivity continues to underpin many aspects of digital publishing. (Ibid;63). The audience has got new environment of multi-media ecology and they started changing media experiencing multi-sensory entertainment and enjoyment especially with Internet and science fiction. Children are now immersing in the cyberspace and interacting with animations and hypertextual links, games and webs etc. Immersion is good but our children are losing critical faculties. Children depicted in these works are lovable, educable and

civilizing, while they may be evil, brutish, savages and violent.

### 5. Children as Portrayed in Literature

Orality is the great ancient tradition of story-telling. They are alive even in the age of TV and computer. Vishnu Sharma's Panchtantra and Aesop's Fables are two great sources of moral lessons which are exciting, thrilling and arresting. They are based on animal fables where they stand for human attributes like; fox for cunning, the hare for timidity, the dog for fidelity and donkey for foolishness.

The fables are source of many proverbs like;

Might is right ; unity is strength; like father like son and so on.

The narratives are interesting for the children. Asopian tradition is still in vogue in the comics of Walt Disney's Micky Mouse and His Friends.

Vishnu Sharma believes in the theory of Karma (good action takes us to heaven and bad action to hell) and practical worldly wisdom. The Panchatantra instructs niti, worldly wisdom and the art of running a kingdom and in general, of success in life. In India, the term niti, tantra and yukti are used with a wide spectrum of connotations i.e. from polity to morality. In Ramayana and Ramcharitmanas, we have special chapter on 'Balkanda.' Mahabharata is also full of the activities of sons of Kauravas and Pandavas.

J.K. Rowling's Harry Potter volumes are wonderful creation for children as they hook us. The Supernatural elements, ghosts, the magic, childhood friendship, creative and imaginative flights, adventures in the public school and elsewhere scholarly ethos, plurality and polyphony of narratives, the fantasy and narrativity of adult play vital role. Hogwarts school believes in many formalities besides witchcraft etc.

Dear Harry Potter,

We are Pleased to inform you that you have a place at Hogwarts School of Witchcraft and Wizardry. Please find enclosed a list of all necessary books and equipment. Term begins on 1 September. We await your owl by no later than 31 July.

Yours Sincerely,

Minerva McGonagall

Deputy Headmistress (pp.42-43)

Talking about utilitarian value of these volumes Esterino Adami writes;

Harry Potter, Pinocchio, Peter Pan, Dorothy witness generational transformations in a constructive manner as fables and fantastic adventures stimulate both children and adults. They incorporate moral or ethic values, in explicit forms that have to be decoded and, while providing a reassuring distinction between

good and evil, they refer not to the 'real' life, but to inner processes of growing and living by means of metaphors and clichés. Reading these fairy tales, which are constructed as prototypes, may be a sort of therapy that young people employ to investigate into or soothe their directionless confusion. (2006:98)

One is reminded of the portrayal of children by Charles Dickens, Rabindranath Tagore, William Golding, Meera Bai, Mannu Bhandari, R.K. Narayan, Mulkraj Anand, Mahasweta Devi, Salman Rushdie, Vikram Seth, Arundhati Roy. We find innumerable memorable child characters, which are immense source of joy for us. In fact, we find Oliver Twist, Huck and Tom have their counterpart in Mulk Raj Anand's Bakha in Untouchable, Munno in Coolie, Swaminath in Malgudi Days, Bunty in Aap Ka Bunty. (Iyer 2006:60)

### 6. Childhood in Poetry

The dictum like 'Child is the father of man' etc. have revolutionized the world. Yet William Blake's Songs of Innocence and Experience are notable here to portray the aesthetics of innocence and violence. In his "Nurses Song," celebrating the innocence of the children, he inscribes of moulding and shaping the mind of the innocent child. Nature encourages the child for good deeds and restrains her from evil. In the lap of the nature Lucy imbibes beauty,

*When the voices of children are heard on the green,*

*And laughing is heard on the hill,*

*My heart is rest within my breast,*

*And everything else is still.*

*Then come home, my children, the sun is gone down,*

*And the dew of night arise;*

*Come, come, leave off play, and let us away,*

*Till the morning appears in the skies.*

*No, no let us play, for it is yet day,*

*We can not go to sleep;*

*Besides, in the sky the little birds fly,*

*And the hills are all covered with sheep*

*Well, well, go and play till the night fade away,*

*And then go home to bed."*

*The little ones leaped, and shouted,*

*And laughed, and all the hills echoed.*

Blake beautifully portrays the pitiable condition and violence like situation

of the Chimney Sweeper. He is critical to the society;

*A little black thing among the snow:*

*Crying weep, weep in notes of woe!*

*Where are thy father and mother? Say*

*They are both gone up to the church to pray*

*Because I was happy upon the heath.*

Wordsworth's Lucy poems are apt to refer here for their innocence. One of the five poems entitled "Three Years She Grew in Sun and Shower" is one in which Wordsworth mentions the nature like beauty of the Lucy's innocence;

Three years she grew in sun and shower,

Then Nature said, "A lovelier flower

On earth was never sown;

This child to myself will take;

She shall be mine, and I will make

A Lady of my own.

For him Nature has the living power majesty, sweetness and dignity.

Elizabeth Barrett Browning's poem "The Cry of the Children" is a protest against the callous employment of child-labour in factories in England. The poem gives full picture of the heartless society of the Victorian age. She provided a cruel picture of the nation that cast a gloom over the child's heart.

*They look up, with their pale and sunken faces,*

*And their look is dread to see,*

*For they mind you of their angels in high places,*

*With eyes turned on Deity:*

*'How long' they say, how long, O cruel nation,*

*Will you stand, to move the world, on a child's heart,--*

*Stifle down with a mailed heel its palpitation,*

*And tread onward to your throne amid the mart?*

*Our blood splashes upward, O gold heaper,*

*And your purple shows your path:*

*But the child's sob in the silence curses deeper*

*Than the strong man in his wrath.*

My aim here is to demonstrate two sets of poems one with glowing faces of children full of joy and innocence and other with pale face with hard realities of the world where they are ill-treated, which is saga of violent attitude to silence them.

## 7. Children & Kids in Ads and Media

**Innocence:** Kids are most invaluable signs who are widely projected in ads and media after young women. The moving images of kids are often seen in health drinks, chocolates, health and sanitary problems and junk foods. Their images especially nude images are exploited for different purposes. The captivating senses and innocence, appealing noises and voices are arresting. Childish pranks and playfulness haughty and naughty behaviours in the ads arrest attention of all types of potential consumers. Kids images are also projected for social awareness programmes meant for adults as they are attractive and arresting that symbolize innocence and emotional appeal. Kids and children are innocent and shy, straight and direct, innovative and inventive, modern and up to date. They are contrasted with aged people who are old fashioned, conservative and outdated.

The stories that engage with children's fears, anxieties, angry reactions, and naughtiness are meant for entertainment and enjoyment. Yet we must second Rousseau's idea that the champion of human struggle for freedom started in 'Children we must allow childhood to come its own fulfillment. Children should be children before they become adults.'

**Violence:** In Cinema particularly Indian cinema, children are ill treated and they are abused and exploited in day to day real life situation. The ill-treatment, child-labour, sexual exploitation and slum life have become the burning topic for the artists, creative writers, film makers and even electronic writers.

Art is an imitation and expression of reality. It is the representation of life and refraction of beauty of life. It is the withdrawal of inner experience of the artist having either connection with the external or internal phenomena. Yet, innocence in Children is projected and portrayed and violence is regarded and celebrated. The depiction of innocence in children in life, art, literature and media arouses the emotion of proximity and closeness, where the human grace and nobility rest. On the other hand, violence in the form of noise and voice, physical and mental, verbal and psychological exploitation projected in all forms of literature, art and media are the emotion of withdrawal. They distance us for proximity (i.e. why we want to see cinema full of violence and ill-treatment towards children like Slum-Dog). It is the reason that we like to see the suffering of the child in the film, dard bhari awaj of Lata and Mohammad Rafi. Our eyes rest on the violence in the visual art. The mournful music and song release and replenish our excessive emotion and we feel calm and quiet with all passion spent. The beauty of innocence, and serenity of violence experienced by humanity in representation of children in life, culture, literature visual art music song and cinema are the source of immense beauty and joy for

ever. It is the reason that we love children, we like children, we hug children, we embrace children. Their screaming sounds and sensitive senses, their noises and voices, their gestures and gesticulations, their movements and activities engage us, please us in all country, clime and culture. Innocence and violence in art and literature create psychic balance and coherence in our life, which is in conformity with Aristotle's idea of pity and fear that is meant for psychic equilibrium. Here lies the aesthetics of innocence and violence.

At the end, it is worthwhile to mention that children are to be treated nicely. They need proper care with love and affection. They are to be emboldened through proper treatment in life, literature, and media. The issues of portrayal of children in literary texts, visual arts, music and song must be for the good of the children and society. We need to discuss the children's literature highlighting the different intrinsic and extrinsic problems related to children. In fact, Children are to be treated and handled with love, affection and care so that they may flourish as a full moon and shine in their lives. The dire need is to protect their innocence so that they can enjoy fully during their childhood. At the same time, they are to be groomed in such a way that they may be ready to face the challenges, troubles and tempests in their adulthood. The need is to develop their understanding, vision, virtue, wisdom and intellectual capacity for the betterment of the universe in general and society in particular.

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- I owe to all the authors whom I consulted but might have forgotten to acknowledge.

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\*He is a Professor in the Department of English, Nagaland Central University, Kohima Campus, Nagaland. He has been UGC Visiting Professor at Dr. H.S. Gour University, Sagar M.P. in 2006. He was Fulbright-Nehru Senior Research Fellow in the USA in 2010-11 and Former Vice-chancellor, Bastar University, Jagadapur from 2013-2016. He is Editor-in-Chief of the Journal of Literature, Culture & Media Studies Email: kcchandra06@gmail.com Cell-8839846685.

## 2. Disillusion, Frustration, Death and Absurdity of Human Condition as the Theme in the Plays of Eugene O' Neill

Arvind Kumar Mishra\*

**Abstract:** Eugene O'Neill is regarded as one of the foremost American playwrights in the light of the vast amount of influence he has had on theatre the world over. He experienced the first and second world wars and the Great Depression. He was strongly influenced by the new ideas and social perceptions that were rampant during these times. He sought a 'meaning' in life, in much the same way that the Existentialist philosophers did. In his recurrent themes of disillusion, frustration, death and the absurdity of the human condition (to name but a few), we see the philosophies of Sartre and Camus. His plays were cardiograms of the impatient heart in which he charted dreams and elusive hopes of his characters, the defeated lives and tormented loves whom fate rendered unrealized. Writing plays of personal psychology and bitter domestic tragedy he unveiled the secrets of the human heart by portraying his perplexed characters as social derelicts who are quivering on the edge of society the sailors, alcoholics, fugitives, spiritual dwarfs and men and women trapped in obsessional relationships-whom the world callously passed by.

**Keywords:** Art Théâtre, behind-life, Friedrich Nietzsche, Aeschylus, supernaturalism, cynicism, Dionysian, Apollonian

O'Neill was much influenced by the plays of Strindberg and he founded his techniques, styles and themes according to him. On account of his first reading of Strindberg's plays; O' Neill developed a vision of modern drama that included the hope of an artist not being bound by commercialism. He brought naturalism, expressionism and symbolism to the American stage in plays such as *Beyond the Horizon*, *The Emperor Jones*, *The Hairy Ape* and *The Great God Brown*. These Plays recognize the strong influence of the plays of Strindberg led to O' Neill's identification with the avant-garde "Art Theatre" movement in Europe. O' Neill himself reveals in a letter to George



Nathan:

The playwright today must dig at the roots of the sickness of today as he feels it - the death of the old God and the failure of science and materialism to give any satisfying new one for the surviving primitive religious instinct to find a meaning for life in, and to comfort its fears of death with (Cargill,115).

It is one of the more recurrent themes in his plays and it will also serve to place parameters on the scope of the present study. In O' Neill's plays, death can occur on various levels. It can, of course, occur as a literal, physical death, but it also occurs on a spiritual, symbolic level. There is the death of the 'dream', as is the case with the 'pipe dreams' in *The Iceman Cometh*, or the death of a belief, illusion or hope, as in *Beyond the Horizon*, *A Long Day's Journey into Night*, *The Emperor Jones*, and *The Hairy Ape*. O'Neill often uses a physical death in conjunction with a spiritual one. For instance, when Brutus Jones is shot at the end of *Emperor Jones*, he has died both spiritually (intellectually) and physically, but Jones never fully comprehends his tragedy and can never fully transcend it. This task, as is the case with most of O' Neill's plays, is left to the audience to deal with.

Lionel Trilling, in his introduction to a collection of O' Neill's plays, writes:

Death haunts all his plays, questioning whether life and the works of man have any value at all, denying man's pride, refuting his power, suggesting, as it destroys man's affirmation, that there are values which are ultimate, standards of conduct to which our positivist minds are blind, meanings our rationalism cannot see (Trilling xv).

This human pride of intellect or rationalism is constantly attacked O' Neill. His death motif mocks this as it makes it meaningless. O'Neill feels that it is our supposed intellect that has created a dangerous duality: illusion and reality. When we live our lives in an illusion, we never actually deal with reality yet many of us do not even realize that we are living in this illusion. Thus our 'intellect' not only creates this duality, it also traps us within it and, therefore, becomes the cause of our destruction because often when the illusion (dream, hope, belief) dies, we die physically. Finally, Death forces us to deal with the ultimate questions of 'meaning' and existence which our rational intellectual side would explain away comfortably with some moral tale. Thus for O' Neill, mind becomes the cause of separation of man from man and man from himself (Trilling,xvi).Death, in one form or another is vital in order to purge man of his intellectual code and creates the opportunity to deal with reality without deception of self or others.

The purpose of the present paper is, therefore, to examine the theme of death

in selected plays by Eugene O' Neill on both a physical and spiritual level, and to show how this theme relates to O'Neill's attitude at the time of writing. Our main focus will be on his two outstanding works, and they are *The Emperor Jones* (1920) and *The Hairy Ape* (1922). In the earlier plays, especially, *Beyond the Horizon* (1918) is generally regarded as O'Neill's first important full-length play. The theme of death is prevalent throughout the play. A play in three acts, quite realistic in setting and structure, establishes the canons of O' Neill. It also foreshadows some of the expressionistic elements of the forth coming plays. His characters and the settings come to mirror the inner decay of the characters and the alternating of scenes create a rhythmical presentation.

*The Emperor Jones* represents O' Neill's progression towards expressionism. In this play, O'Neill uses only two scenes as realistic (the first and the last scene) while the six intervening ones are expressionistic. The expressionistic scenes use a character's monologue in order to intensify the emotional impact. The physical and spiritual levels of death are a very strong factor in this play. This is also true of *The Hairy Ape* which represents O' Neill's "sea plays". The expressionistic style of emphasizing certain aspects of a character, stereotyping and using distorted images of settings and emotions are employed again, and O' Neill's attack on society is refined O'Neill's war with the soul-destroying materialism of American society is to be found in *The Hairy Ape*. This progression was followed by the symbolic destruction of the creative Dion Anthony in *The Great God Brown*(1926).

In *Desire Under the Elms* (1924), O' Neill returns to the farm setting used in *Beyond the Horizon*, as well as to the naturalistic style of his early plays, and introduces the influences of Greek tragedy. *Desire Under the Elms* is analogous to the mythic account of Hippolytus and Phaedra as presented in Euripides' *Hippolytus*. The theme of death is examined throughout the play.

In the second period (mid - 1920's to the late 1930's) the plays chosen for detailed examination are *The Great God Brown* (1926) and the trilogy *Mourning Becomes Electra* (1931) returns to the Greek tragedy form used in *Desire Under the Elms*, and the theme of death is vital to the play. In this play, O'Neill moves away from his attack on society, and begins the introspective searching of his later plays.

From 1926 to 1936, O' Neill virtually disappeared from the scene of American drama only to reappear with probably his finest plays. In this final period, the best plays meant for present examinations are *The Iceman Cometh* (1946) and *A long Day's Journey into Night* (1955). Both of these plays examine man's condition as well as contribute to our understanding of O'Neill. He continued his introspection begun in *Mourning Becomes*

Electra. In these plays, a strong ambiguity in motivation and character has entered O' Neill's work. He is much more strongly influenced by the "existentialist dilemma", and by the problem of projecting value in a world devoid of absolutes. The death motif is very strong in these plays, especially on a spiritual level. Many of O' Neill's earlier themes and devices are found in these plays, yet they seem more refined. In a nutshell, we have his recurrent themes as the spiritual fall of man, the decline in the relationship between religious and theatrical ideas, the naturalistic strain in the plays and dreams versus drunkenness. The emphasis in this study is on death as a symbolic (spiritual) and/or motivational (physical) occurrence and its significance to the dramatist and his audiences.

## II

Like his contemporaries, O' Neill didn't treat form as an 'arbitrary and independent phenomenon (Beckett,13). He admitted his desire to return the theatre to the position of relevance it had held during the period of Attic tragedy of Athens. However, O' Neill acknowledged the difficulty of achieving his goal not because the tragic vision of Greek drama no longer accurately captured the underlying reality of everyday existence, but because the extra-literary basis of its form no longer existed.

O'Neill's experimentation with the form was the result of his constant search for life's significance, and at the same time, a refusal to accept any over implication of experience. He wanted to move his audiences to an appreciation of his "behind-life" truth of existence. Consequently, his interest in psychoanalytic psychology (particularly Jung), his obsession with Strindberg, and his life-long appreciation of the works of Friedrich Nietzsche resulted in continuous changes in his dramatic form. In his plays, as well as those of Aeschylus, man was capable of a wide range of behaviour and O'Neill presented it in its extremity. Shock at the extremity of everyday life was the first step toward an appreciation of an underlying reality. His stormy personal life provided ample material for critical analogies between his private world and the one he created for the stage. According to Joseph Wood Krutch, O' Neill viewed the world as "disordered because its inhabitants have lost touch with things larger than themselves at the very moment, they thought they had not so much last touch with as conquered it (the world) (Krutch,89). Agreeing with Krutch, Doris Falk maintained that O'Neill's characters were consequently, "longing for a life of meaning and purpose for a sense of order in the universe to which man can belong and in which he can trust (Falk,6).I These critics were preoccupied with man's loss of intimacy with his universe and the effects of his estrangement. O' Neill had made man's struggle to exist in a universe a theme in his plays.

Another school of criticism acknowledged man's alienation from his universe and discussed its impact on form. In *The Theater of Revolt*, Robert Brustein claimed: O'Neill's problem is that of modern drama is a whole: how to bring a religious vision to bear on a totally secular world. Eric Bentley acknowledged O' Neill's interest in the large issues of tragedy but maintained that a psychological debility prevented the dramatist from giving them an adequate formal presentation. O' Neill's vision was neurotic; he was unable to discover order and purpose in the universe because he repeatedly dramatized his familial conflict. Bentley used biographical evidence to examine the psychological imbalance. O' Neill's presentation of emotional imbalance was weighted in favour of hate. This problem originated with O' Neill's resolved conflicting feelings towards his father (Bentley,70). Bentley didn't argue the presentation of ambivalence of love and hate as a "behind-life" truth; he insisted, however, that O'Neill diminished the universality of his assertion due to a psychological handicap. While critics such as Brustein and Bentley admitted the impact of vision on form, they didn't consider how this influence occurs. Brustein's outline of the progressive decomposition of a structure universe reflected ontological uncertainty and unbelief:

The theatre of communion, in fact, reaches its historical climax with a premonitory glimpse into the disintegration of the traditional world order. The drama of the western world, like the drama of the Greeks, describes a trajectory which arches from belief to uncertainty to unbelief, .... And western drama develops from the religious certainty of the medieval playwrights to the doubts and hesitations of the Stuart dramatists, where the characters of Webster and Middleton look up to empty heavens and Shakespeare's, tragic heroes peer into a vast abyss. A growing sense of futility and despair infects both the Hellenistic philosophies, calling everything in doubt (Brustein,5).

The Greeks to modern drama, "traditional" meant tragedy but Brustein opposed the "Traditional" (Brustein,4) theatre of the western world. Although he doesn't describe the differences between the traditional and modern theatres but he analyses their organic connections and the meaningful differences as themes: order and chaos, harmony and dissonance, hope and despair, belief and unbelief, meaning and incoherence, strength and decay. Unlike the theatre of communion, modern drama began with an acknowledgement of man's inability to make sense of and feel at home in his universe.

Critics such as Bentley and Brustein emphasized the themes of modern tragedy because contemporary audiences were unfamiliar with the content

of a tragic vision, although they might have recognized the form in which it was traditionally presented. An artist's vision reflected his interpretation of the underlying reality of the world outside the drama.

However, if modern man was normally unconscious of life's innate purposelessness, then one of the modern dramatist's task was to instigate an experience of the horror of the human condition. The critics clarified the content of the vision, concentrating on its themes. What was needed was a discussion of how to affect a formal appreciation of the innate meaninglessness of existence.

O'Neill understood that twentieth-century man had no communal religions response to life's mystery. Without a sanctioned celebration of existence, there was no universally acknowledged extra-literary basis a writer could draw upon to dramatize his tragic vision. O'Neill's vision of life recognized a level of reality beneath one's daily contact with the material world and denied the universal application of any moral or ethical explanation of existence.

In his plays, however, he showed modern man trying to live in accordance with either scientific or moral pipedreams. O'Neill's artistic manipulation of the phenomenal world changed throughout his career. His work was influenced by realism, naturalism, expressionism, and melodrama (a type of drama which he was consciously reacting to). In *A Drama of Souls*, Egil Tornqvist studied O'Neill's changing formal innovations; he saw them as attempts to reveal the workings of fate. Although he acknowledged O'Neill's indebtedness to Strindberg, Tornqvist didn't call him an expressionist. O'Neill's work showed the influence of a number of difficult art movements, yet at any one time, his aesthetic was larger than the sum of them. O'Neill would use any means to force an audience to acknowledge the texture of existence. Tornqvist recognized that O'Neill's form reflects his "behind-life" truth and called it "supernaturalism" (Tornqvist, 28-35).

The tragic vision that determined O'Neill's use of form was concerned with an individual's immediate experience of existence. Life was innately meaningless, paradoxical, non-rational, ambivalent, chaotic, and randomly violent. Facing such a horrible view of life, man could no longer rely on a matrix of assumptions about life that imposed an order on the raw data of existence. In the tragedies of Aeschylus, fate influenced the lives of human beings. Although individuals were incapable of deciphering the divine code which largely controlled their existence, they commonly accepted its presence. Unlike Gloucester's cynical assessment of the universe - 'As flies to wanton boys are we to the gods. They kill us for their sport' (Shakespeare, *Lea* 119). Aeschylus' audience assumed that the heavens were out there, and further, the gods who populated them gave stature to man's

actions. Lacking such a communally significant response to one's individual experience of the phenomenal world, modern man turned to science and the remnants of religious belief. The former implied that the phenomenal world was knowable and therefore perfectible the latter denied importance to existence, insisting it had value only as a divine creation. A source of fate had disappeared; consequently, man's personal existence had little importance, according to science and religion.

While a source of dramatic tension between the vision and form of tragedy was available to Aeschylus, O'Neill could not write modern tragedies that assumed it still existed. Without a communally accepted interpretation of life, art lacked a basis with which to order an individual's existence and unlike existential dramatists, O'Neill wanted to integrate form and vision in his works. Thus, O'Neill was a dramatist who insisted on the individuality of form and vision. The problems he confronted as a dramatist were the same ones he faced as an individual living in the world outside his work.

### III

O'Neill used Jungian Theory of the collective unconscious in *The Emperor Jones* to create a renewed appreciation of the Dionysian spirit. In this play, O'Neill examined the difference between primitive and modern man's experience of the Apollonian Dionysian tension. O'Neill further analyzed the difficulty of stimulating a renewed appreciation of the Dionysian vision in *The Hairy Ape*. While Jones verbalized his confusion in the jungle, Yank was the first of O'Neill's characters who clearly articulated his inability to understand existence. The torpidity of twentieth-century society could destroy primitive man merely by ignoring his existence. O'Neill's personal life, as well as he created for the stage, demonstrated that man's life was a series of emotional, spiritual, and intellectual battles. Nietzsche explained that a person's conflicting feelings, beliefs, and ideas were part of the larger aesthetic phenomenon of existence.

One of the O'Neill's favourite ideas is that life is like stumbling fog. Man had lost an appreciation of his oneness with nature and despaired when his systems that normally explained life for him science and organized religions - failed to perform their assigned functions. Fog was a symbolic statement of modern man's alienation, the aesthetic difficulty of dramatizing a tragic vision of existence, and a possible solution to the existential and artistic problem. Nietzsche demonstrated that religious values which provided a basis for Attic tragedy had become aesthetic values capable of justifying tragedy in the twentieth century. But O'Neill was unable to integrate it formally in his plays.

The melodramatic ending of the play suggested that O' Neill had not yet discoursed how to revitalize American drama by introducing Dionysus on the stage. However, as the lay progressed, one could appreciate the effect of vision on form. Fog wasn't simply a chance occurrence; O' Neill gave it a consciousness. In the stage directions, he described silence as being like the genius of the fog" (Fog, p. 86). As a symbol of the mystery of existence, fog framed the actions of the characters. While they floated aimlessly in the fog, their personalities began to emerge. The increasing definition O'Neill gave their characterizations was analogous to the Apollonian concept of individuation. Thus, Fog was a symbolic statement of modern man's alienation, the aesthetic difficulty of dramatizing a tragic vision of existence, and a possible solution to the existential and artistic problem. Individuation had resulted in a conscious fear of death for modern man, while primitive man had celebrated his non-rational, immediate, mysterious but meaningful connection to the cyclical process of nature. Fog's dramatic form reflected the opposing views of its main characters. The presence that O'Neill suggested in his description of the 'genius of the fog' was Dionysian wisdom. Thus according to Nietzsche and O' Neill, aesthetic values replaced religious values. As O'Neill's sense of visual imagery, scenic structure, and sound suggested, he agreed with Nietzsche that language was incapable of expressing one's view of life. Consequently, O'Neill used the sound and rhythmic qualities of words, as well as music, to communicate his vision of life.

Fog was characteristic of O'Neill's early plays. From the earliest plays to *The Hairy Ape*, O'Neill classified his view of life and sought formal means to present it. He dramatized modern man's loss of intimacy with his universe and the corresponding aesthetic problem of presenting this loss in a meaningful way on the American stage. However, in *Iceman Cometh*, he dramatized his tragic vision of life in a form that complimented it. Since O' Neill understood the aesthetic implications of his vision, he avoided the awkward dramatizing and circumventions of it that had marred many of his early works. He also understood that tragic tension in twentieth century didn't share in the vitality of the Dionysian Apollonian energies as directly as attic tragedy had.

The alternatives that the characters in *The Iceman Cometh* offered to the dilemma of modern man were oblivion, death, or despair; but O'Neill was always drawing our attention away from the content of the character's views of life. Instead, he focused on the aesthetic texture of their existence, while he did not ignore the presence of everyday reality on the stage, he moved us toward an appreciation of the vital Dionysian force that existed apart from and unknown to his characters. The presence of the fog and primitive behaviour had visionary and formal importance in Fog. O'Neill used them

frequently during the first stage of his career and never fully abandoned them. They served two purposes: they articulated O' Neill's intuition of the Dionysian core of existence and they revealed the hollowness and hypocrisy of modern man's concept of life.

O'Neill shifted from a thematic presentation of the Dionysian vision to a less tangible formal one in *The Iceman Cometh*. Modern man considered this vision a cause of despair and a reason for oblivion. Quoting from a poem by Heine, Lany Shade reiterated the wisdom of Silenus: "Lo, sleep is good; better is death; in sooth/The best of all were never to be born."<sup>13</sup> This was an accurate description of modern man's alienation from the force that existed apart from and was larger than his neatly structured rational universe. *The Iceman Cometh*, a very pessimistic play; death, despair, and alcoholic oblivion were the only alternatives to the superficiality of society. Through his manipulation of seismic structure and visual image, and his use of music, O'Neill was able to counter his pessimistic themes. Thus, in Nietzsche, he found support for his tragic vision and its formal presentation.

Although the possibility of physically escaping the confinement of society disappeared, it never lost its appeal. Lavinia Mannon fled to the South Sea islands in *Mourning Becomes Electra*. And, while she was there, she acclimated herself quickly to the islanders' idyllic way of life; in fact, she admitted sleeping with one of the natives. In *The Iceman Cometh*, the backroom of Harry Hope's bar was the only sanctuary: it was a place where one could dream of former innocence or future peace, without having to act on one's dreams. And *Long Day's Journey Into Night*, contained a scene which described man's vision of oneness with the universe. In great detail, Edmund described his experience to James Tyrone.

I became drunk with the beauty and signing  
rhythm of it [the sea], and for a moment  
I lost myself actually lost my life. I  
was set free! I dissolved in the sea, be-  
came white sails and flying spray, because  
beauty and rhythm became moonlight and the  
ship and the high dim-starred sky! I be-  
longed, without past or future, within  
peace and unity and a wild joy, within  
something greater than my own life, or the  
life of Man, to life itself! (Sheaffer, 463) (*Long Day's Journey  
into Night*, Act, IV (P. 153)).

Edmund's musing defined the Dionysian vision. The sea not only occasioned

a vision of the Union of man and Universe, it symbolized the vision. It signified the ebb and flow rhythm of existence and human relations. In the above musing, Edmund's ecstasy was not a dialectical synthesis; it was a Dionysian conjunction of opposites, normally unavailable in the Apollonian world of individuation.

O'Neill was an artist and not a philosopher. He was profoundly moved by ideas. He asked himself questions, brooded over them and sought answers to them and gave them emotional expression in his plays. Certainly, O'Neill thought emotionally and profoundly moved by ideas. His views of existence was not an antiseptic instinctual abstraction. This curious combination of intellect and feeling stimulated and inhibited him as a dramatist. His setting in *The Emperor Jones* and *The Hairy Ape* was intended to show primitive man's faith in a meaningful universe which has a divine beginning is mythical pre-history, breaking down of this faith which had provided a basic for meaningful action and aesthetic form, and by implication, the need to discover a new meaning in life. By setting a play at sea, in the jungle, or in man's primitive past, O'Neill implied that the process of change was an ongoing one and the vestiges of traditional belief, which were still observable in the form of human action, survived. Their survival was not meaningless; it attested to man's need to be a part of the universe around him. O'Neill realized this need, although he couldn't accept the same basis for action and belief that enriched the behavior and religious observances of primitive man.

Eventually, in Nietzsche's eternal recurrence, O'Neill found a model for aesthetic form and as an explanation of modern man's difficulty finding meaning in life. Further, Nietzsche's historicist analysis of primitive man's actions and beliefs accounted for them as manifestations of the Apollonian and Dionysian forces in nature, forces with which primitive man was more familiar than his modern counterparts. If *The Emperor Jones* attested to the continued existence of primitive man's drives and feelings, then *The Hairy Ape* pointed out their suppression in contemporary civilization. On the other hand, Jung's theory of psychic regression was one justification for the dramatic form of *The Emperor Jones*. According to Jung, "When psychic energy regresses, going beyond even the period of early infancy, and breaks into the legacy of ancestral life, the mythological images are awakened: these are the archetypes (Jung, 77). Brutus Jones' return beyond his birth to the world of primitive man could be seen as a movement thorough his personal unconscious to the collective unconscious. In the play, his regression triggered his progressively ritualistic response to the world around him and explained the appearance of a religious ritual involving a crocodile god in the seventh scene. O'Neill, however, was attracted by

Jung's idea of the collective unconscious. And, the archetypal transfers of psychic energy also provided a way of explaining the formal circularity of primitive man's response to his universe without having to admit the existence of a deity.

In *The Emperor Jones* and *The Hairy Ape* O'Neill was not pleading for the re-emergence of primitive belief and behavior. Yank was not help up as an alternative to the lifelessness of modern society that Mildred Douglas represented. He embodied modern man's problem of trying to acknowledge the paradox of existence, the pull of rational and non-rational forces, without becoming slave to either. O'Neill constructed a visual image of modern society recoiling from the threat of unbridled primitive energy. Mildred's words are, Take me away! Oh, the filthy beast! (*The Hairy Ape*, Sc. III; pp. 191-192). Mildred was as unable to exist in Yank's world as he was later incapable of surviving in hers. O'Neill had revealed in *The Emperor Jones*, he was more than a symbol of Dionysian non-rationality.

Primitive man's meaningful relationship to his universe had deteriorated. The cycle of life which he once celebrated with rituals of renewal now simply confused him. O'Neill recognized modern man's inability to find meaning in life and reflected it through musical cacophony and visual images of disorder and confusion. At best, man was unaware of the cosmic intimacy he had lost. If he one day questions his existence, or if an event beyond his control forced him to consider life's absurdity, he was lost. Unlike his primitive ancestors, he lacked an intimacy with nature and could no longer accept modern religion's response to the dilemma of existence. Modern man could not rely on beliefs that had made life meaningful for previous generations, as he had been unsuccessful in finding new answers. Acceptance of a scientific explanation of existence meant replacing ontological speculation with groundless optimism. Modern man either remained oblivious to the paradox of existence, tried to distance himself from it through irony and cynicism, or despaired at it.

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\*Associate Professor & Principal, D.C.S. Khandelwal (P.G.) College, Mau, dr.arvindkmishra@rediffmail.com 9415844451

### 3. Counter-Reflectivities and Mythicological Framing : Arun Kolatkar's Sarpa Satra

Krishna Mohan Pandey\*

**Abstract:** *The paper studies the counteractive nature of propositions in Arun Kolatkar's poem Sarpa Satra from the perspective of mythicological dimensions. It characteristically analyses the mythic and ecological forms of structuration in which the marginalized woman's point of view gets foregrounded. The mythic story of the Mahabharata is used as the jumping ground for the ideas more relevant in contemporary times. The retelling also foregrounds the open-endedness of the Mahabharata--the epic of epics--which has inspired generations of writers by providing the democratic space generally not given by any text acquiring religious status. Simultaneously, it also makes a revisionary reading of the epic narrative. In this process, the Mahabharata functions as an intertext which is received in a syncretic context and brings to the surface the unforeseen and unheeded aspects of human existence. However, in doing so it follows the pattern of the great epic for finding out one's own responsibility and meaningfulness in life by taking a side and not remaining indifferent to the happenings around.*

**Keywords:** *Counter-reflectivity, mythicological framing, Sarpa Satra, revenge,*

The *Ramayana* and the *Mahabharata* have been the foundations of Indian culture symbolizing the heights of the Himalaya and the depth of the Indian Ocean. On account of its vast range of aesthetic, moral and ethical possibilities, the latter has been more fascinating to the creative writers in all Indian languages, written as well as oral, including English. Replete with a large number of complex characters and embedded with numerous overlapping, complementary and also sometimes contradictory stories, the *Mahabharata* has remained inexhaustible down the ages working as a kind of collective unconscious or archetype guiding us in overcoming contradictions.

The paper intends to study the counteractive nature of propositions in Arun

Kolatkars poem *Sarpa Satra* from the perspective of mythicological dimensions. It characteristically analyses the mythic and ecological forms of structuration in which the marginalized woman's point of view gets foregrounded. The mythic story of the seed epic *Mahabharata* is used as the jumping ground for the ideas which have become more relevant in contemporary times. The retelling also foregrounds the open-endedness of the *Mahabharata*--the epic of epics--which has inspired generations of writers by providing the democratic space generally not given by any text acquiring religious status. Simultaneously, it also makes a revisionary reading of the epic narrative. In this process, the *Mahabharata* functions as an intertext which is received in a syncretic context and brings to the surface the unforeseen and unheeded aspects of human existence.

Myths provide a complex of feelings and emotions and enable people to find solutions to several elemental problems and riddles of life. They help us in overcoming the dilemmas in moments of crisis. Myths have been defined as "a story or complex of story elements taken as expressing, and therefore as explicitly symbolising, certain deep-lying aspects of human and transhuman existence" (Preminger 538). Such a definition avoids two contrary views about myth by Cassirer and Chase. Cassirer thinks that myth is "simply a basic way of envisaging experience and carries no necessary connotation of story-telling" (qtd in Preminger 538) whereas Chase is of the view that "myth is literature and must be considered as an aesthetic creation of the human mind" (qtd in Preminger 538). The myths may be factually not verifiable but they have the power to transcend their inaccuracy and are capable of answering the basic questions about human existence. They attract us, move us, and encourage us to look for future utopias or to go back to the past rights or wrongs to learn from them. They become our collective unconscious which keeps on igniting us in moments of crises. According to Eric Gould, they are synthesis of values alluded to "allegory and tautology, reason and unreason, logic and fantasy, waking thought and dream, atavism and the perennial, archetype and metaphor, origin and end" (qtd. in Satchidanandan XI).

Though Vyasa complains that no one pays attention to what he says, the world has gone to the text again and again:

*Urdhva bahurviromyesa na ca kascit srnoti mam  
dharmadarthasca kamasca sa kimartham na sevyate.  
(Mahabharata, 18-5-75)*

At the end of the *Mahabharata*, Vyasa tries his best to draw the attention of the people by crying and raising both of his hands but no one listens to him that artha (prosperity) and kama (fulfillment) can be attained through dharma. But what he has uttered in the form of the *Mahabharata* has been

heard, heard attentively, inquisitively by later generations. The text has not only been studied in many ways but also been creatively used by poets, dramatists, novelists, story-tellers, painters, performers etc in almost all languages of India. "Part of the continuing fascination with the *Mahabharata* at least", says Lothspeich, "is its range of aesthetic possibilities. The great number of complex characters and the wealth of overlapping stories offer a veritable literary mine for contemporary Indian writers, filmmakers, and artists. At the same time, mythic material continues to provide a powerful sense of cultural and national identity for many Hindus." (Lothspeich 225) It has befittingly been hailed as the lamp of knowledge (jnanamaya pradipa). The name *Mahabharata* itself issuitable because of its mahattva (enormous size) and bharavatva (weightiness)-mahattvad bharavatvacca mahabharatamucchyate.

This mahavriksha or mahakantara (vast jungle) as it has been called, has remained an endless challenge, an enigma which is simultaneously simple at one level but full of complexities at various levels. I would like to elaborate this metaphor as its destruction forms the core of Kolatkars poem. In the *Striparva* (Chapter 3) of the *Mahabharata*, Vidura narrates this world as a great forest (maha atavi, gahana vana). This metaphor tells how a brahmin, unable to find his way in the dark jungle falls in a well but gets entangled in its creepers. The creeper is continuously being cut by a mouse, but honey drops also keep falling which he tastes amidst all the dangers. Despite all kinds of dangers from ferocious animals, snakes, elephants, and mice, he keeps his hope for life alive. This metaphor is used philosophically for human existence and its challenges but there is another real forest which was very beautiful and was destroyed by Arjuna and Krishna for making the new capital known as *Indraprastha* in which so many creatures are burnt alive and the survivor pledges to take revenge, ironically, not from the wrong-doers but from their progeny. This unending chain of revenge and the effort to stop it forms the base of Kolatkars poem *Sarpa Satra*.

In a significant interview given to Eunice de Souza, Kolatkars talked about his lifelong objective of claiming and reclaiming his manifold tradition:

I want to reclaim everything I consider my tradition. I'm particularly interested in history of all kinds, the beginning of man, archeology, histories of everything from religion, to objects, bread-making, paper, clothes, people, the evolution of man's knowledge of things, ideas about the world or his own body, the history of man's trying to make sense of the universe and his place in it which may take me to Sumerian writing. It's a browser's approach, not a scholarly one, one big supermarket situation. I read across disciplines, and don't

necessarily read a book from beginning to end. I jump back and forth from one subject to another. (de Souza 19)

The *Sarpa Satra* appeared in two versions written almost simultaneously: first written in Marathi and published as part of his Marathi poems titled *Bhijaki Vahi* (The Soaked Notebook) which won for him the prestigious Sahitya Akademi Award posthumously in 2005, and later, also published separately in English. Thus, it has two avatars-two versions and this pairing of the versions-Marathi in *Bhijaki Vahi*(2003) and the independent book in English in 2004 aims at erasing the gap between the mediums-the source language and the target language or, to put it in the words of Anjali Nirlekar "rigid translational ideas of the original and the duplicate"(144). She rightly observes that the individual publication "emphasizes the variability of the structure of the work-it can float away on its own or have its umbilical cord connected to the larger book"(144-45). It seems, at the back of Kolatkar's mind the image of *Srimadbhagvadgita* was moving because that text has been read more as an individual poem and less as a part of the great epic *Mahabharata*. It is the individual English version which has been discussed here.

The *Sarpa Satra* makes a revisionary reading of the last myth or the opening myth of the *Mahabharata* in which Janamejaya, the great grandson of Arjun, is performing a *yajna* in which all snakes are forcibly dragged in to die. The Vedic mantras performed in the *yajna* are speech acts in which the snakes perform their forced death by burning. Janamejaya does this to avenge the death of his father Parikshit who had been bitten by Takshaka whose family had been burnt in the burning of *Khandava vana*. Thus, Kolatkar's poem emerges from the frame narrative of the great epic which is basically built around the battle between two branches of the same family: the *Kauravas* and the *Pandavas*. This frame narrative is so built up that it mirrors innumerable fratricidal conflicts: conflicts between gods and demons, *Kshatriyas* and *Brahmins*, *Kauravas* and *Pandavas*, *Bharadwaja* and *Raibhya*, *Paravasus*, *Aravasus* and *Yavakrit*, *dharma* and *adharma*, right and wrong, and so on.

The poem is in three parts: the first deals with Janamejaya's scheme and rationale to kill all snakes through snake sacrifice; the second is in a way the core of the poem in which Jaratkaru, a Naga woman and the mother of Aastika pursues her son to stop the massacre because it would generate another chain of revenge. The last part, titled "The ritual Bath", suggests that the fire of revenge still continues in various forms and needs to be quenched. The poem begins with Janamejaya's remembrance of revenge that Takshaka took from his father Parikshit, instead of Arjun, the original wrong-doer. To settle the scores, he decides to kill all "the slippery sons of Kadru" swiftly:

My vengeance would be swift and terrible.

I will not rest  
until I've terminated them all.

They'll discover  
that no hole is deep enough  
to hide from Janamejaya. (187)

In the second part, Jaratkaru speaks to her young son Aastika about this madness. It is really madness to take revenge from the whole race because someone from the community had wronged earlier. But this does happen-happens again and again. She is shocked to see the *rishis* competing to be part of this "superstitious nonsense" sinful massacre, because they had the responsibility of giving sane advice to the king:

All the great *rishis* and *maharishis*,  
so-called  
great thinkers, all

the finest minds of our age,  
even people like  
*Atreya*, *Uddalaka*, *Shwetaketu*

--people we thought of  
until, oh, the day before yesterday  
as living volcanoes of conscience (190-91)

were worried about just one thing: how to wangle a job for themselves as officiating priests. These people were the ones on whose shoulders the responsibility of teaching good things to the people-*shreyas*(moral goodness) in place of *preyas* (material wealth) was there. She also criticizes Vyasa for not intervening to stop "the madness of his grandchildren" and for continuing his writing "the whole wretched chronicle/ in black and white(193) . She is so enlightened a woman from the margins that she wants fierce punishment for the wrong done by Takhsaka. She takes Vyasa Muni to task for not punishing him in the epic, because his act of vengeance was cowardly and terrorist like:

And I certainly do not approve  
of the way he's hiding now  
behind *Indra's* throne to save his skin,  
hoping his powerful friend



will help him escape the consequences  
of an act we're now paying for.

It only shows what cowards  
all terrorists are  
behind their snarling ferocious masks. (193)

She tells Aastika about the background of Takshaka's act of vengeance. His wife and son were burnt alive when Arjuna along with Krishna decided to burn Khandava vana which was "God's own laboratory on earth/where life had been allowed to express itself/ with complete abandon"(196). The forest had so much diversity that it "contained five thousand/ different kinds of butterflies alone/ and a golden squirrel found nowhere else.(196)

The rich splendour of the forest comprising not only the trees, birds, insects and animals, but also people-simple folk as well. All of them were burnt alive. Takshaka survived because he was not there to save his wife and son and other loved ones. Her anger knows no bounds when she tells her son about Takshaka's revenge, not from Arjuna but but Arjuna's grandson:

What I don't understand,  
I said to him, is  
where have you been all this time?

Why did you not make Arjuna  
pay for his crime  
while he was yet alive?

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Why did you wait  
for his grandson to grow up  
to give him a taste of your poison  
instead of Arjuna.

Don't you know  
That true revenge accepts no substitute? (200)

In the longest third section of part two, she remembers the earlier revenge taken by Marutta but that was not done in the name of a yajna using all the paraphernalia of Vedic event managers "complete with song and dance,/ fun and games,/ gambling and chariot races" to make a systematic burning of snakes in the fire of yajna. She looks at it as a form of sorcery in which mantras force the snakes from near and far to throw themselves into the

fire. In her eyes, there could be no worse insult to Agni, the sacred sacrificial fire, who was invoked in "the dirty job/of a common/ assassin, butcher or a mass murderer"(202). All this is done to satisfy a man's twisted logic and madness:

This snake sacrifice,  
this mockery, this grotesque parody  
of the institution of yajna

has got to stop.(203)

The significant thing here is that she doesn't want to remain just an onlooker on the sad events happening there: she also remembers that she is not a helpless creature as the strongest of the snakes, Sheshnag, is her brother whom she sends rakhi every year. She is also not unaware of the consequences of her brother's anger which may destroy all life from the earth, if he just tosses his head in anger:

Khatam.

That's what I am really worried about.  
And once that happens,

THEN what! (205)

She asks her son Aastika to try stopping the act of madness because there is no one else who seems worried about the consequences of the impious deed:

And I think it's your job,  
Aastika.

I mean who else is there to do it?

It becomes your responsibility  
automatically  
just because nobody else wants it,

not even the gods. (205)

She realises that her son is very young but that, in fact, could be his greatest strength:

It means your eyesight  
is good,  
your vision clear.  
Not spoilt by reading too many books yet,

or ruined  
 by the smoke of too many sacrifices,  
 or clouded by rage, power, ego, pride  
 or any of the other  
 common diseases of the eye. (206)

She considers other positive sides of being young. It also means that his wounds would be healed quickly—a gift given by God to children; his soul has not been infected by the dirty bandage of history; the gangrene of insensitivity has not touched his soul. After giving all these arguments in favour of his tender age, she tells him not to accept the dangerous responsibility because his mother says so, but because he thinks that it should be stopped:

But then, of course, you don't have to go /just because / your mother feels you should.

If you think it's a stupid idea, / just say so/ and I'll shut up.

If you think so, / it really must be so. / I've total faith in your judgement. (206)

The graphic portrayal of personal and communal loss is conveyed by remembering those who lost their lives in the impious yajnya: Kashak and Pishang--the playmates of Aastika, Hiranyavaha, Pradyot, Chakra, Purna, Prahas, Paila, Mandalaka, Kaladanta, Manas and his wife Pingalakshi. She is afraid that the next turn would be hers or Vasuki's. She wishes it could be hers so that her brother Vasuki is safe, at least for the time being:

Who next? / Well, it's anybody's guess, / But I hope it's me;  
 and not Vasuki. (209)

Vasuki has always been the dearest of her brothers. She reminds her son of the great valour of her brother who had coiled himself around the Mandar Mount in the churning of the ocean by gods and demons. She also tells her son Aastika that there would be no danger to his life as he had been born from a snake woman but his father being a man, he belonged to human race. So, it should be his moral responsibility to stop the wrongs of his fellow brothers, not just for Vasuki Mama's sake or for his mother's. She has full faith in him and thinks that he would succeed in his mission if he thinks he should do it:

Go, Aastika; / and my prayers go with you. / Go my son,  
 and all our hopes / go with you. / My heart tells me  
 you'll find a way/ to put a stop / to that festival of hatred.  
 (211)

The last section titled "The Ritual Bath" focuses on the farewell of the sacrificial jamborees with immeasurable wealth given to them and the effort of the king to make up for the loss by attacking the neighbouring kingdoms or by levying new taxes on the public. Very soon the world returns to its usual routine, but the fire of hatred still burns at the bottom of the sea and keeps on surging on the surface through various hateful activities of revenge. This fire also burns in the Himalayas too, still consuming "rakshasas/rocks/ trees".

The poem doesn't end with a full stop and suggests that the sinful deed of revenge still continues. There are two possibilities to stop this: one is suggested in the Bhijaki Vahi where a deluge is seen as a remedy which would wash away all mankind's dirt and hatred:

Let all the dirt be washed away

From your eyes...

The torture chambers, mass groves, corpse silos, gas

Chambers from here

The destructions sarpasatras final solutions ethnic cleanings  
 riots murders from here( Bhijaki Vahi 391)

The other possibility is the consumption of the world by fire which is suggested by the bright red flames on the cover of Sarpa Satra. The two conclusions in two versions of the poem written in Marathi and English reiterate what Kolatkar had earlier said, " Whenever I have written a version in both languages, I like to think of them as two different languages rather than one a translation of the other" ( 'From an Undated Sheet' qtd in Mehrotra 370). The significant thing that emerges from the poem is that despite being an oblique commentary on the Khandavavana burning in the Mahabharata, the poem enters the mythic frame of the seed epic and ultimately suggests what the great epic had suggested: taking a side, not because someone near and dear says so but because the individual has to take a decision between action and inaction, personal and social, personal and racial, dharma and adharma or between smaller dharma and larger dharma. It is this being and becoming by renouncing smaller dharmas or duties and embracing larger dharmas or duties individually, as interpreted by Vidya Niwas Mishra (72). It is this journey within and journey without which is suggested by both the poems.

The Sarpa Satra succeeds in creating a new perspective on the role of an individual in moments of crisis of values, specially the mindless blindness and revengeful destruction of the community on a large scale. The poem imitates on the minuscule level the moral dilemma and tone of *Srimadbhagwadgita*, known as the Song Celestial. After making Arjun aware

of the pros and cons of his action or inaction, Krishna asks him to do what he wishes: *Yatheccchasi tatha kuru*(18-63). Kolatkar provides the same role to Jaratkaru, the serpent woman and mother of Aastik who asks her son not to obey her because his mother says so. He is also given the freedom of moving ahead in stopping the mindless chain of revenge, if he finds her words meaningful and worth considering. She also posits her full faith in his power to stop the genocide as he possesses innocence, equableness and balance necessary for taking right action in the moment of crisis. The words of wisdom coming from the mouth of a woman from the margins of the society make the poem different from a retelling. The poem turns out to be "a contemporary tale of revenge and retribution, mass murder and genocide, and one person's attempt to break it" (Mehrotra 34). Though it emerges from an event narrated in the ancient epic, it obliquely overviews the genocides of the 20th century, the century of extremes. In fine, what seems to begin as a retelling of the opening myth of the Mahabharata, turns out to be a new poem with a new perspective. The shadow of the Gita starts looming large by the end of the poem, when Jaratkaru is raised to the level of Krishna and Aastika equals Arjuna who has the freedom to choose his path after exraspection as well as introspection.

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\*Professor of English, Banaras Hindu University, Varanasi-221005  
e-mail:kmpvns@gmail.com Cell No: 91-9450871426

## 4. The New Woman in the Plays of Vijay Tendulkar and Girish Karnad

Tanjeen A. Khan\*, Krati Sharma\*\*

**Abstract:** Literature is the mirror of society; it reflects what has been going in the circumference of the society. In the context of India, it is largely seen that the position of woman is at the threshold. The position of woman in a society is a parameter for the progress of the society. The growth of the human being is dependent upon the environment in which he or she lives it has a lasting impression on him or her. Literature tries to analysis the character inner conflict and how they outbroke or compromise with that of the given circumstances. Woman are supposed to be surveillant to the male counterpart. Woman are supposed to be other not similar to man. They are certain roles laid for them. They need not to speak about their whims and desires. It is a blasphemy. Indian drama has been so far so good truly represents the nerve of Indian society, man and woman relationship. In the present paper an attempt has been made to analysis the female characters of the prominent dramatist Vijay Tendulkar and Girish Kanard. Both writers have been excellent in their way of depicting and portraying Indian way of Life. The plays under discussion are Silence!, Kanyadaan, Vultures, Kamala, Ghashiram Kotwal by Vijay Tendulkar though these were written in the Marathi but because being universal in subject and portraying the subjugated position of women they have been translated into English. Girish Karnad plays taken under discussion are Nagamandala, The Fire and the Rain and Hayavadana. Both the dramatist have presented that how the females in their work has been struggling to be independent or at least heard in the male dominated society. They belong to this society it is being a challenged to create a space for themselves or cross the line. But they make an attempt and became a forerunner.

**Keywords:** Gender, Ambition, Self Analysis, Rebel.

In the beginning, the Universe was nothing but the self in the form of a man....He was as large as a man and woman embracing. This self then divided itself into parts; and with

that, there were a master and a mistress. (Campbell 9-10)

The stories of genesis, particularly about the creation of man and woman has one identical element that woman took birth after man. Whether it is Indian mythology, biblical faith or Islamic belief, woman is a counterpart of man. The images of Woman in Indian civilization, culture and mythology are as diverse as the geographical, historical and other influences that have shaped them. There are diverse concepts, which display that female are the second sex and male the first one the master. The readers are aware of strictly structured framework of social obligations within which female had to live as an efficient housekeeper, a genteel nany, a satisfying sex-partner: but what she suffered playing these multiple roles is now been noticed and that is the underlined text in this research.

This study adopted the plays of two of the Indian Playwrights, Vijay Tendulkar and Girish Karnad, as they both dominated Indian Literature since the date they stepped in as playwrights. They are the torchbearers of depicting myths, history and society in their plays. They in their own areas have made bold innovations, fruitful experiments and given new directions that go in the history of Indian drama as a significant mark of achievement. Both the writers in their plays portray a wide range of feminine characters- from the conventional to the rebellious. The rebellious in them rejects the conventional, they rejects the notion of a dutiful wife, they are in search of their own self, they have their own life, they have their own desires, and on the way of exploring themselves they are glorified and dishonored for the same. In the plays like Silence!, Kanyadaan, Vultures, Kamala, Ghashiram Kotwal, Nagamandala, The Fire and the Rain and Hayavadana writers have presented females struggling for their wishes in male-chauvinistic society accepting success and failure both the verdict with a heroic attitude.

Leela Benare is one among the female characters of Tendulkar who stands first in such category. Her conversation with Samant in the opening scene displays a feminist nature of her, when she talks of her career as a teacher saying her pupil, are "so much better than adults." Benare told Samant that the management is holding an enquiry against her. She bursts out, placing her hand on her swelling belly. The play starts with Ponkshe's sudden blast upon her with assaulting lines, "Miss Benare, you have been arrested on suspicion of a crime of an extremely grave nature are brought as a prisoner before the bar of this court" (Five Plays 74). In this play, the playwright has highlighted certain important themes. The males who have accused Benare are themselves the frustrated flops of the society. They are lashing out their failures as an assault on a young woman. At the end, defeated and dejected Benare admits all those charges. However, she points out that her private life is her own business. She will decide what to do with it;

she boldly admits her love affairs. They only loved the flesh in her but not the woman. Her long monologue at last with a feeble voice and sometimes with sudden screams leaves the reader wondering over the situation. There is definitely a recognizable feminine presence in the play; the new woman who dares to admit what she has done is not a crime.

The same comes with Jyoti in *Kanyadaan*. Jyoti who was aspired to create a casteless society is now yielding to the complications. Instead of achieving anything, she loses her ideals. After marrying a youth from so-called lower caste, circumstances have made Jyoti totally crushed and tired within a few months of her married life. She answers the questions hardly in one or two sentences. It is revealed here that Arun often gets drunk and beats his wife mercilessly. Jyoti tried for separation but her ideals and her father's aspirations retained her in that ugly life. She hates Hypocrisy but she finds her father as a hypocrite and thus accepts her husband's at last. With a burst she says, "I am not Jyoti Yadunath Devalalikar now, I am Jyoti Arun Athavale, scavenger...." (*Kanyadaan* 70). Like Benare, Jyoti too had a number of expectations from the society. She has started with the aim to establish an example for the society but she herself has to yield after recognizing the fact that she is only the field in the game, on which her father and husband are actually the two batsmen. Her rebel was a silent one which left her father defeated at the end of the play.

Rama and Sarita in *The Vultures* are not far from Jyoti and Benare, though they were not rebellious from the beginning but excess suppression makes them to raise their voice against male chauvinism. As is usual with Tendulkar, the woman, here Rama, got an opportunity to express her agony and frustration, in scene 2, Act II. It reminds a reader of the long speech made by Leela Benare in the last Act of *Silence*! In a rather long, moving speech, Rama gives vent to her agony and frustration. "Every day, a new death, every minute a thousand million deaths. A pain like a million needles stuck in your heart." (*Five Plays* 242) Referring to barrenness, she says, ".... It's not the fault of doctors, of learned men, of saints and sages: It's not even my fault : This Womb's healthy and sound, I swear it : I was born become a mother. This soil's rich, it's hungry. But the seed won't take root. If the seed's soaked in poison, if it's weak, feeble, lifeless, devoid of virtue-why blame the soil ?..." (242). She is disgusted with her husband's lovemaking. In the soliloquy of Rama it appears as if the age-old oppression of the womankind and her pent-up unfulfilled desire for sexual transaction finds at last an outlet by angrily setting aside all the confines of conventionality. The intensity with which she embraces Rajnath after the soliloquy is like a river breaking through all its dams. She resisted a lot but at last her desires burst and the action may appear adultery in the eyes of the world. However,

when the society is of beasts and vultures, the definition of adultery cannot remain the same in real sense.

In *Kamala*, at the center of the play is a self-seeking journalist, Jaisingh Jadav, who treats the woman he has purchased from the flash-market as an object that can buy him promotion in his job and a reputation in his professional life. He is one of those modern day individuals with a single-track mind, who pursue their goal unquestioningly. Jadav never stops to think what will happen to *Kamala* after this expose. Another woman in the play is Sarita, a sophisticated wife; she was under the illusion that she is free. Until now, Sarita meekly accepts her subordinate position in the house, willingly following every instruction to the last detail. It is only when she sees Jaisingh's commoditization of *Kamala*, she realizes that there is no essential difference between *Kamala* and herself. Answering a question to Gowri Ramnarayan, Tendulkar says, "... In the play *Kamala* the wife's realization is the result of an accidental confrontation. The village woman's innocent question, 'For how much did he buy you?' is a revelation. How dare she ask such a question? becomes 'she's right after all!'" (Tendulkar, Interview 174).

This again happens when Karnad scribes the character of Rani in *Nagamandala*. In the play, Appanna marries Rani and brings her to his house when she reaches womanhood. She arranges for his bath and serves him lunch. After lunch, he locks her in and goes to his concubine. Rani feels lonely and miserable. Mentally she is a child, craving for parental affection. Therefore, she moans 'Oh Mother! Father! In her sleep. The following day, she expresses her fear of loneliness and Appanna discounts her feelings without any compassion:

Appanna : What is there to be scared of? Just keep  
to yourself. No one will bother you. Rice!

(Pause)

Rani :

Please, you could -

Appanna: Look, I don't like idle chatter. Don't question

one, Do as you are told and you won't be punished. (*Three Plays* 28)

*Nagamandala* questions and exposes gender-based values and morals of patriarchy, which have oppressed women for ages. Juxtaposing Appanna and Rani at the village court effectively does this. Appanna enjoys extra-marital sex openly and unashamedly whereas Rani sleeps with Naga who assumes the form of Appanna. Everybody knows Appanna's relation with his concubine, yet the village elders try Rani's care only. Thus, the play uncovers the injustice of the patriarchal moral code, which demands the

faithfulness of a man to his wife. Marudisidappa, a critic expresses, "The irony of the term 'fidelity' comes through in this sequence of events. Appanna and Naganna-two faces of man, one seen at day, the other at night-symbolise the exploitation and double standards of man, while Rani is the symbol of a woman's eternal endurance of this oppression" (Marudisidappa iv). Nevertheless, Naga gives her love, enjoyment and tender little bud in her womb, consequently the little; helpless, diffident girl that she was gets transformed into a confident, courageous woman. This reminds us of Rama in *The Vultures*. In addition, of course, the Rani of Nagamandala echoes Silence!, where Prof. Damle is not punished for his sexual crime and here Appanna is given the bliss of living with Rani. Still, these women were capable enough to challenge the set norms of fatherhood in the society and lived their lives on their own terms of motherhood.

In *The Fire and the Rain*, retreating to the age of great epics, Vishakha and Nittilai are the two female characters that reverberate and repeat the same. Nittilai, a girl of the hunting community can be seen as a free wanderer of the forests and that shapes her personality. Her thoughts, language and actions are all expressive of the relative freedom she enjoys. Her response to life and people around her is natural and spontaneous and her action both in normal and critical situations is instinctual and intuitive. She is just like Benare and Jyoti carefree of the world. Whereas, Visakha, though surrounded by learned men, suffers from the repression of emotions and desires, and lacks the freedom even to communicate with her husband. Her relationship with Paravasu is one compromise through which she tries to erase the memory of her former lover Yavakri, who had abandoned her in his quest for easy knowledge. Moreover, when Paravasu is called to be the chief priest for the sacrifice, she is abandoned again. Later, once again fell in the hands of Yavakri and became a tigress when blamed by her husband and father-in-law. Tutun Mukherjee asked Girish Karnad in an interview that; "very few Indian writers have dealt with women's sexuality and adultery with such honesty treating them as 'normal' human response and not as something 'sinful?'" (Mukherjee 43).

In *Hayavadana* Padmini longs for a complete man. Her desire might have made her mix the body and head of Kapila and Devdatta. Although she symbolizes incompleteness of human desire, she is also a representation of incompleteness of a woman's desire and an incarnation of new woman who cannot remain confined to her role as a sub-ordinate. She is a type of new woman, a person who is neither subjugated nor defied, but a human desirous of living in society as a responsible member with equal rights and freedom to pursue her own goals.

For several centuries, women have been tortured by religious obscurantism

and societal marginalisation. They have necessarily to be rebels to oppose such forces. These writers have delineated the woman with all the acceptance and rejections of social norms. They accepted it as far as their endurance is concerned but rebelled when it comes to their identity and integrity. The plays show that woman's liberation lies in herself. It is only woman withdraws into herself and makes herself spiritually strong and takes the initiative to gather the forces present inside her. Benare, Rama, Jyoti. Sarita, Vishakha and Rani are all in search of a faithful partner and true love. It is not their fault but it is the responsibility of the norms made for them by the society. They broke those norms and tried to look for a new world with all the hopes and aspirations of a new woman.

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\*Assistant Professor, Department of English, Govt. M.M.R. PG College, Chhatisgarh.

Email : khan.a.tanveen@gmail.com, Cell No. : 9827168459

\*\*Assistant Professor, Department of English, Govt. MMR PG College, Chhatisgarh.

E-mail : kratibhomia@gmail.com, Cell No. : 8305750628

## 5. Urban Indifference (Genderless) in Manjula Padmanabhan's *Lights Out*

Asim-ul Islam Twaha\*

**Abstract:** *Manjula Padmanabhan's Lights Out problematises the urban self-centred and individualistic tendency of alienating oneself from the problems of others. How the urban population tends to remain in its comfort zone finds an appropriate projection in the play. "Lights Out" lays bare the social sham and hoax that people, irrespective of their gender, maintain in order to avoid confronting the reality which may otherwise put them in danger. Within a canvas of three scenes, Padmanabhan puts forth an effective portrayal of the prevalent social reluctance to succor those who are in desperate need of help. The present paper makes an analysis of all the characters of the drama and concentrates on highlighting the tendency among the characters of Lights Out, which is typical of the urban society, to conceal under various excuses and justifications the disinclination to help others; the outcomes of the study suggest that this tendency is not a gender determined attribute. In fact, all the characters are found to suffer from the "bystander effect".*

**Keywords:** *Urban indifference, Lights Out, comfort zone, bystander effect, Manjula Padmanabhan*

### Introduction

Manjula Padmanabhan's *Lights Out*, apart from being a projection of women subjugation and exploitation in a patriarchal society, is a tale of indifference which has become one of the characteristics of the urban society; this indifference gets reflected through either dialogues or actions or the both of all the characters of the play, irrespective of their gender. No doubt, the drama is a saga of women's persecution and subjugation by their male counterparts in a typical Indian social-cultural context. However, at a deeper level, *Lights Out* undertakes to lay bare the social sham and hoax that people, regardless of their gender, maintain in order to avoid confronting the reality; a reality that may pull them out of their somewhat secured life.

*Lights Out* centres around an incident of gang rape that takes place in an apartment under construction in the neighborhood of a civil and sophisticated upper-middle-class society. Interestingly, neither the rape is picturized nor the victim or any of the perpetrators make an appearance on the stage; however, the way the incident and the individuals involved in it are reported by the characters and the excruciating screams and groans of the victim are tactfully made to intermingle with the action and dialogue of the drama sends chills down the spines of the audience (or reader).

Manjula Padmanabhan, a renowned playwright, novelist, illustrator, and picture book writer for children, was born in the family of a diplomat; she remained outside India until her father's retirement. When she returned to India with her parents only at the age of sixteen and started her studies at Elphinstone College, Bombay she was "frustrated by the realities of living in an Indian city" (Dutta). Talking about the time, she says, "I was very conscious that it was stifling for a woman. In that sense, it is not at all surprising that my focus (in writing) returns to gender all the time" (ibid). However, Padmanabhan outrightly rejects any attempt to brand herself as a feminist. She believes in "the complementarity of the gendered life"; as single entities, according to her, man and woman are not complete, it is the combination of opposites that make them whole.

Padmanabhan has several remarkable works to her credit: *Lights Out* (1986), *Harvest* (1997), *Getting There* (2002), *Escape* (2008), and so on. In her creative works, we frequently come across a dystopian but plausible world where violence has disfigured male and female identity. Her first play *Lights Out* is inspired by an "eye-witness account" of a real-life incident of gang rape that took place in Santa Cruz, Bombay, 1982; in it, she delineates a precarious outcome of the "bystander effect"<sup>1</sup> against an Indian urban society background.

### Social Indifference

Within the canvas of three scenes, Padmanabhan portrays effectively the prevalent social reluctance to come out of comfort zones and help those who are in need of help. "The comfort zone is a behavioural state within which a person operates in an anxiety-neutral condition, using a limited set of behaviours to deliver a steady level of performance, usually without a sense of risk" (White 2). People are happy in their respective self-created comfort zones where they experience a sense of security. There can be seen a tendency among the characters (without regard for their gender) of "*Lights Out*" which is typical of the urban society, to conceal under various excuses and justifications the reluctance to help others.

In *Lights Out*, there are as many as five characters who make their entry on the stage: Leela, Bhasker, Mohan, Naina, Surinder, and Frieda. The play

begins with Frieda, the housemaid, opening the door for Bhasker returning from the office in the evening. At this moment, Leela makes entry from the bedroom, disturbed and anxious, enquires from Bhasker whether he informed the police about a particular incident; Bhasker initially tries to avoid her query but finally confesses that he did not. Their subsequent conversation makes it clear to the audience that the particular incident is that of a gang-rape which is executed daily in the evening hours in an under-construction apartment nearby Bhasker and Leela's place. Leela, emotionally and mentally disturbed by the screams and groans of the victim, locks herself and the children in their rooms; she pleads with Bhasker to call the police but in vain. They are joined by Mohan for dinner who, together with Bhasker, finds no point in either calling the police or trying to stop the incident from taking place; the duo without any hesitation watches the heinous crime being committed and explores different excuses for not getting involved with the incident or calling the incident a case of gang-rape. They are later joined by Naina, Leela's friend, who looking at the incident through the window is shaken badly and declares it at once a rape. She tries to persuade Bhasker and Mohan to take some steps or call the police to stop the crime but they show their reluctance and continue justifying the incident sometimes in the name of religious culture, sometimes as an occurrence of a domestic fight, some other times by calling the victim a whore as (if) whores do not require any protection, and so on. At this point, Naina's husband Surinder arrives at Bhasker's house and joins the conversation; he instantly gets exasperated to discover about the crime committed just in front of their eyes. Surinder stresses on taking some consequential steps to punish the culprits and starts devising various plans to that effect. However, none of the characters could do anything at all to stop the crime, Naina declares, "You're too late - the screaming's stopped... There's no one left out there -" (Padmanabhan, *Lights Out* 128). At this juncture, the drama culminates with all the characters practically doing nothing to stop such a disgusting act as rape. The present paper postulates that all the characters, in some way or the other, are disinclined to get involved with the crime being committed in front of their eyes. In the following sections all the characters, both female and male, have been analysed individually in order to establish the postulation.

### **Leela**

Leela, together with her husband and children, lives in a "sixth-floor apartment in a building in Bombay". It is through her dialogic exchanges with her husband that we come to know about how emotionally disturbed she is on account of the physical molestation executed every evening in a deserted building in the neighborhood. From her speeches, it is revealed that she had fostered within herself a sense of security and relief inside the

boundaries of her apartment. This very sense of safety and comfort is challenged when the screams and shrieks of the gang-rape victim intrude into the boundaries of her apartment. Leela even fails to gather the courage to go to the window and see the source of whimpers and cries. She locks her children in the farthest room, puts cotton in her ears, shuts windows as a means to keep herself and the children safe and secure. She repeatedly urges her husband to call the police so that the recurrent molestation could be stopped. Superficially, Leela appears to be concerned about the pain and suffering of the rape victim and is obliged to help her out of the clutches of the committers. However, in reality, her wish is motivated more by her desire to get back her lost sense of security than to help the victim. Leela's belief that her lost sense of security could be reinstated only if the sounds could be stopped from entering into her ears becomes apparent in her outburst "We just want them to go away somewhere else -" (Padmanabhan, *Lights Out* 123). The line reveals Leela's lack of sensitivity towards the seriousness of the problem, she seems to be quite ok if the culprits carry on their heinous activity somewhere else beyond her auditory reach. Although she herself is a woman, she hardly does anything substantial to help the anonymous victim. What she manages to do at all is to "nag" her husband Bhasker for making a phone call to the police. At no point in time, Leela is seen attempting to call the police herself.

### **Naina**

Naina, Leela's school friend, sounds clearer and straightforward in her thoughts and arguments than Leela. Even after the repeated forbidding and attempts to divert Naina's attention from approaching the window by Bhasker, Mohan, and Leela, she goes to the window and witnesses the crime. Unlike Leela, she declares that it is rape and argues logically and strongly with Bhasker and Mohan, who leave no stone unturned to prove the incident to be anything but rape. She instantly demands, "We must do something about it, get it stopped, call the police!" (Padmanabhan, *Lights Out* 113). The frivolous justifications posed by Mohan and Bhasker against the incident being rape are outrightly shattered by Naina's judicious and well-informed reasoning.

"NAINA: You're...you're mad! Both of you - you're talking nonsense! Just one look outside the window and you'll know it's rape!

...

NAINA: Three men, holding down one woman, with her legs pulled apart, while the fourth thrusts his - organ - into her! What would you call that - a poetry reading?

...



NAINA: Most forms of rape, especially gang rape, are accompanied by extreme physical violence!" (Padmanabhan, *Lights Out* 116)

Through the character of Naina, the audience is forced to confront certain hard-hitting questions.

"NAINA: Why? A whore can't be raped? Is that the law?

NAINA: But then - if only decent women can be raped, what is the point in being decent?" (Padmanabhan, *Lights Out* 117)

The dialogues and arguments put forth by Naina in the play portray her as a rational and sensible individual. However, Naina's character too like Leela fails to break free from the shackles of typical urban attitude: "the reluctance to get involved, the reluctance to get out and do something, to take a stand" (Chandra xxii). Although she repeatedly asks the remaining characters to call the police or the ambulance, she is never found making any effort on her own to do the same. Further, the rationality and straightforwardness seen in Naina's speech and demeanor subside to the background once her husband Surinder makes his entry. All these points hint towards a very selfish facet in Naina's character. She wishes to solve the problem i.e., stop the rape but without personally getting involved with it or upsetting the composure of her life.

### **Frieda**

Frieda is the maidservant at Leela and Bhasker's house, who is seen performing her duties in the kitchen and obeying orders silently; she has no dialogues. During the entire development of the drama, she is seen on the stage. Frieda is supposed to belong to the financially and socially marginalized section, alien to the one all other characters belong to. However, she, like Leela and Naina, ends up doing nothing in order to stop the sexual violence against the anonymous woman. As such, Frieda forms a homogenous group together with the other two woman characters in terms of their unwillingness to take any substantial stand to help the rape victim; she, throughout the play, remains uninvolved and indifferent. Perhaps, Frieda too possesses a sense of financial and social protection inside Leela-Bhasker's house; she does not want to lose this sense of security by raising her voice against the crime which even the house owners are not resolute enough to do.

### **Bhasker**

The character of Bhasker has been sketched as a "protective" and "caring" husband in traditional terms who is concerned about his wife's problems and tries to sort them out. We come to know from his discussions with Leela that he has been requested by Leela time and again to complain to the police about the annoying and unbearable sounds coming from outside. He

keeps on postponing the request under different pretexts and suggests her to "keep the window shut, draw the curtains and put on some music", to "do some meditation", and to consult her yoga teacher. Bhasker could never be seen interested in stopping the rape, on the contrary, he appears keener in nullifying the incident as gang rape. All his suggestions are aimed at diverting Leela's attention away from the rape not stopping it. In order to convince Leela, Bhasker invites his friend Mohan. Together with Mohan, he goes on justifying the gang-rape sometimes as a domestic fight and some other times as a religious ritual. They even explore the possibility of the victim being a 'whore', because if she's whore, the incident is no more rape, and as such, the police cannot be called. Bhasker is always reluctant to take any concrete measure to end the sexual assault.

### **Mohan Ram**

It is hinted in the play that Mohan comes to Bhasker's house to observe the gang-rape that takes place every evening in Bhasker's neighbourhood. During his appearance on the stage, Mohan claims to understand others' "points" immediately and is seen giving his expert commentary on the incident. He is very enthusiastic to watch the happenings through the window and gets "mesmerized" by it. He does not hesitate to give the raw and disgusting details of the rape phase by phase. Just like Bhasker, he is keen on invalidating the sexual assault as an instance of rape. After speculating the incident as a religious festival, he conjectures the incident as an act of exorcism, and once Bhasker suspects the victim as a whore, he instantly starts supporting him. Mohan, instead of helping the victim or motivating the other characters to stop the heinous crime, indulges in a circular debate with Naina, as such, Mohan avoids direct confrontation with the criminals and the crime.

### **Surinder**

The last character to make an appearance in the drama is that of Surinder, Naina's husband. Looking at the incident, Surinder, out of rage, breaks a glass kept on the table. Surinder is angry not because he is compassionate to the rape victim but because he feels challenged by the criminals committing the crime just in front of him. Initially, it appears to the audience that Surinder is a man of action and will do something to stop the crime. However, very soon, it is made clear that he is dynamic only in his words; when it comes to action, he is not different from Bhasker and Mohan. Surinder is seen devising various plans to "wipe them out" but is left merely contemplating on how to punish the rapists when finally, Naina makes the announcement "You're too late - the screaming's stopped" (Padmanabhan, *Lights Out* 128). Thus, whatever his words may sound, Surinder exhibits his own way of remaining uninvolved with the crime.

### Discussion

By observing how each of the above-illustrated characters react when they confront with a heinous and disgusting crime like gang rape, a common pattern can be perceived in all the characters. It is the pattern of not confronting or getting involved in the problems of others. This pattern is apparent among all the characters irrespective of their gender and socio-economic background. All the characters have created their own worlds of security or comfort zones, and they do not want to come out of that zone to help someone who is not related to them. The characters are seen adopting various measures in order to maintain this attitude of indifference. Leela, although complaints about the abominable sounds coming from outside, leaves the final decision to be taken by her husband Bhasker. Naina, who otherwise is very vocal and articulate in her words and arguments in persuading Bhasker and Mohan to call the police, shows no interest in convincing her husband Surinder to call the police or the ambulance; she looks more absorbed in calming Surinder's rage and excitement down. Naina thus keeps her distance from the crime and lets it continue undisturbed. Frieda too distances herself from the rape by not uttering a single word against it because her involvement may jeopardise her socio-economic security. Now if we look at Bhasker's character, it can be assumed that his disinclination to call the police is the consequence of his indifference to the painful screams of the sufferer coming from outside, he devises different justifications not to call the incident a rape. He invites Mohan as a spectator to the crime and an aid to his justifications. The duo, instead of stopping the incident, is busy finding explanations why they should not interfere. Finally, Surinder also proves himself apathetic towards the pain of the rape victim; he hardly pays any attention to the suffering of the rape victim, he is rather instigated by the challenge issued by the culprits. Surinder hides his reluctance to rescue the victim behind his violent and aggressive words and plans that produce no action.

### Conclusion

In conclusion, after going through the analysis of all the characters in the paper, it may be assumed that Manjula Padmanabhan in *Lights Out* critically projects the urban self-centred and individualistic tendency of alienating oneself, regardless of gender, from the problems of others. How urban people tend to remain in their comfort zones is represented in the play very appropriately. As such, all the characters in *Lights Out* are afraid to take any risk by trying to stop the gang rape. Commenting on the insensitivity of the characters, the dramatist herself said "Whatever their intentions and words, their actions are what we remember: they do nothing" (Padmanabhan, Interview with Manjula Padmanabhan). The indifference demonstrated in

the play is not gender-specific; all the characters, irrespective of their gender, employ some strategy of non-indulgence which is typical of urban life.

Note:

1The bystander effect "refers to the inhibiting influence of the presence of others on a person's willingness to help someone in need" (Blagg 63). It is the "effect of the presence of others on an individual's perception of and response to a situation" (Strickland 102).

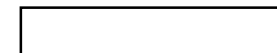
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\*Assistant Professor, Barnagar College, Sorbhog, Assam.

Email: asim4all@gmail.com, Phone: 9435328868



## 6. Sense of ennui in the writings of Sylvia Plath

Richa Verma\*

**Abstract :** *I felt very still and empty, the way the eye of a tornado must feel, moving dully along in the middle of the surrounding hullabaloo. (Sylvia Plath, The Bell Jar) Confession is an amazing gift given to us by God, particularly because of the healing we experience through it. Confessional poetry written by various writers is meant to be written for healing our sins and coming out pure. But in Sylvia Plath's poems the early confessions in the poem Ennui and a sense of emptiness portrayed in it doesn't heal her 'self' but instead go worse in her later poems making it fiercer and more intense until she chose death to end an era of an extraordinary literary figure.*

**Keywords :** *Ennui, confessional mind, poetry, imagery, solitude, struggle.*

### Introduction

"Ennui" was published in 2006 from Sylvia Plath's old collection which brought much vigor in the literary world, specially to the literary artists who were dealing with topics of feminism and confessionalism related to her work. This poem was categorized as a juvenilia collection, because it was written at quite an early life of Sylvia Plath. It was remarkable to note that she was able to express her inner feelings of distress and weariness and a sense of emptiness was seen prevailing in her character, at such an early age, which further blossomed into much force and ardour in her subsequent literary work. It was during her early years that Plath began to suffer from the symptoms of severe dejection, leading her poetic thoughts toward desolation, permanently filling her verses with vacuity and blankness.

Confessional poetry is the type of poetry associated with a poet's personal emotional journey, demonstrating delicate intimacy and self-reflection. Writing Confessional poetry leads to healing of soul and self-cleansing, it can act as therapeutic or liberating, allowing writers to release their true

inner feelings. Writing confessional poetry at a young age means that a person is genius, has a great insight and possess a distinctive technique to let go their most intimate emotions in an unruly way, without being afraid of disturbing consequences. Sylvia Plath was such a bold writer from the beginning.

On the World Socialist web site, Margaret Rees observed, "Whether Plath wrote about nature, or about the social restrictions on individuals, she stripped away the polite veneer. She let her writing express elemental forces and primeval fears. In doing so, she laid bare the contradictions that tore apart appearance and hinted at some of the tensions hovering just beneath the surface of the American way of life in the post war period" (Rees, 1998).

Factors like post-war, relationship with her father, failed marriage, uneasy and disturbed existence, strong emotions and crude episodes of life were projected in Sylvia Plath's fierce writings and such elemental incidents ultimately led her to death. She was a literary genius who was mired with a repressed and claustrophobic life with poetic writings as the only recourse to relieve suffocating atmosphere. Hopeless efforts to balance optimism and dark thoughts, fascination with death as an event and self-destruction, and a deep distrust have made an indelible impression on her poetry. Sylvia Plath's confessional poetry was not aimed to approach healing of self but was continuously purported for even more vicious and ferocious in descriptions. This essay will project her unique approach of structuring poetry as a part of her empty life and dark existence which was associated with her till the last.

### Origins of vacuity

So far, the literary community has categorized Sylvia Plath's poetry merely as confessional, bleak and blank, but very few will judge the origins of emptiness and desolation which led to "Ennui", a poetic footprint of dark self-realization and hopelessness. It was with "Ennui" that we discover how her own 'self' and her future life move towards a vacuum without a trace of vitality or charm in her early or growing years.

..Tea leaves thwart those who court catastrophe,  
designing future where nothing will occur

For her, with the poem 'Ennui' a sense of hopelessness prevailed and how weariness and apathy was promoted into the character of Sylvia Plath where

..she will predict no perils left to conquer

Plath offers a compelling insight to dreary disappointment and a hidden hopelessness in her life through powerful visuals embellished by several French words and evocative literary references.

At times the poem's craft is very impressive. Take the second quatrain: Jeopardy is jejune now: naïve knight finds ogres out-of-date and dragons unheard of, while blasé princesses indict tilts at terror as downright absurd. This is wonderfully taut and restless in a manner that recalls Robert Browning or William Empson. That first phrase is probably the best moment in the poem, relishing its own archness. These lines delight in a sense of near anarchic consonantal energy and the enjambment at the beginning of the third line is very effective, the way the word 'of' comes as a nervous jolt, hemmed up against the beginning of the line by that comma.

How this early poetry, penned down by her at a tender age could reflect her ideas of isolation and a sense of ingenuity of discovering her 'self' which began to originate into a more defined element of 'I' and its pursuit came into existence in her later expressions, need to be deliberated. Her collection of poems also describes the same emptiness and similar feelings of destituteness prolonged in her poetry of her later years.

I felt very still and empty, the way the eye of a tornado must  
feel, moving dully along in the middle of the surrounding  
hullabaloo.

(Sylvia Plath, 2016)

The weariness and languor of the last collection of poems of Sylvia Plath were extremely intense and powerful but the seed of this feeling of such dark emotions were sown much earlier when she penned down her first tragic poem "I thought I could not be hurt" when she was 14. The mental pain she was agonised to, at such a tender age was considered as an onset of her vicious writings which was felt as more blunt in her later collection of poems. "In Plath's final poems", wrote (Newman, 1970) believed that Sylvia Plath "evolved in poetic voice from the precocious girl, to the disturbed modern woman, to the vengeful magician, to Ariel-God's Lioness." Sylvia Plath felt like a victim to the men in her life, including her father, her husband, and the great male-dominated literary world. She thus wishes to escape from the patriarchal world and wanted to immerse herself in her own "self" around the component of "I". The realization of her personal identity in relation to her peculiar world, made her vulnerable and a pursuit of "self", a quest of "I" surrounded by the futility, the emptiness and a sense of proclaiming her identity crisis is what is acclaimed in her poetry.

Sylvia Plath's poetry was always considered as an expedition of 'self'. It assimilates the external reality with an imaginative expression of her life. Her poetry reveals an individuality and the extent of her alienation from the immediate environment. Sylvia Plath consciously manipulates her inner state of turmoil into artistic wholes, to recover a certain degree of hold on

reality. The introduction of a personal element of "I" in poetry is an effort to bring together the divergent aspects of her experiences relating to 'self'. We do come across a marked variation in her themes particularly in the poems written during the later period of her life and in dealing with such varied themes, Sylvia Plath usually projects her darker recesses of life, giving stress to her own and purely personal material. Element of 'I' thus becomes a focal point or nucleus of all her themes.

In order to make the intimately personal feelings adequate for poetry, Sylvia Plath writes in a voice which is unmistakably that of the poet herself, indicating perhaps the goading need to know that her 'I' existed after all. This identity crisis prevailing in Sylvia Plath's poems, is described by some of the critics, not as a kind of narcissistic complex but the traces of existential insecurity in Sylvia Plath. She accepts her loss of identity:

I am lost, I am lost, in the robes of all this light.

(Sylvia Plath, 'Fever 103°')

The combined force of ontological and existential insecurity pervades all of Sylvia Plath's creations, we come across an emptiness in her character, a sense of hollowness at the core of her being, a lack of solid perceptible identity, and an awareness of being unsure, uncertain individual. The dull empty silence at the core of her existence, is seen in her desperate voice:

My world falls apart, the centre cannot hold.

There is no integrating force, only the naked fear,  
the urge of self-preservation.

(Sylvia Plath, 2013)

Here it seems that the poet is in dilemma for she is unable to identify her role in life and the crisis within, deepens. This sense of crisis provides a creative urge in Sylvia Plath and the refrain "I am, I am, I am" compels the poet to affirm her existence in the hollow world.

A deep sense of alienation is involved in the poet, and this constant search for existential identity is a dominant motif in her confessional poetry. The sense of loss of identity is also portrayed in a way of describing the hostile natural world. The tranquility and quietude of nature hardly evokes any feelings of approval and she is surrounded with isolation and havoc right from her early days of youth. Sylvia Plath finds a rescue from this isolation and emptiness through her poetry:

I considered the poetry I rescued

From blind air, from complete eclipse

(Sylvia Plath, 1999)

According to Edward Butscher (1976), Plath's poems are her "brave attempt

at merging personal despair with social significance". The final vision of Sylvia Plath's poems is thus a vision of nihilistic despair. Whenever, Sylvia Plath speaks of her failure and emptiness or of the inevitable "darkness" in a nihilistic manner, we find in her poems. She herself made it amply clear in an interview conducted by Peter Orr, just a few months after her death:

I think my poems immediately come out of the sensuous and emotional experiences I have, but I must say I cannot sympathise with these cries from the heart that are informed by nothing except a needle or a knife I believe that one should be able to control and manipulate experiences, like madness, being tortured..., with an informed and intelligent mind.

(Peter Orr, 1966)

This is true to her late poems, such as, *Ariel* and *Winter Trees*. Here, the mental conflict and the inherent crisis is more pronounced as compared to the poems written earlier. The despair engendered, gradually changes to resignation. Here she makes herself to believe that she is separated from the true knowledge of the world. The sense of emptiness is further seen in Sylvia Plath's use of the word 'bald'. It carries a sense of bare pain and generates the outer bleakness and loneliness corresponding to an inner solitude. The image of a 'bald' moon symbolizes a world of absolute and despair in itself, which is accepted by her persona. The despair of her own gloomy self is exhibited in many of Sylvia Plath's poems, such as 'The Moon and the Yew Tree':

The Yew tree points up. It has a Gothic shape  
The eyes lift after it and find the moon.  
The moon is my mother, she is not sweet like Mary  
Her blue garments unloose small bats and owls.  
How I would believe in tenderness.  
(Sylvia Plath, *The Moon and The Yew Tree*)

Here, the deep sense of alienation overpowers the poet's inner self. "Blackness" and "silence" reveals the poet's failure in establishing an eternal bond with nature and an emptiness prevailed after leaving the hospital without a child. Such imperfect natural descriptions in Sylvia Plath, offers an objective-correlative for Plath's sense of alienation and anguish. Sylvia Plath's world is one where identity loses itself in the bald bleakness. The cold and icy world is delineated with the apparent despair. She sees the protection of life only in the terms of death, and thus feels isolated.

They might ignore me immediately  
In my moon suit and funeral evil.  
I am no source of honey  
So why should they turn on me?  
(Sylvia Plath, 1965)

Her poems present the notions of suffering and servitude of violent and ecstatic existentialism in relation to love and nature. They give a real and concrete example of pain and suffering and also her preservation and protection of life in terms of cold and cruel sense of love. Emptiness overpowers herself and once again the existential insecurity portends her poems, which becomes confessional at once. These lines reveal in Sylvia Plath a kind of loneliness and vulnerability.

... There is an emptiness  
I am so vulnerable suddenly  
I am a wound walking out of the hospital.  
I am a wound that they are letting go  
I leave my health behind. I leave someone  
(Sylvia Plath, *Three Women*)

What confessional poets deliver to us is a psychological equivalent for their mental state and Sylvia Plath as a true confessional poet puts herself at the centre in all these poems and imparts a unique authenticity to her works. Her experiences are too common and ordinary to give her any special identity. But the 'I' which experiences them, is special and unique. Sylvia Plath's self-disgust is expressed through the use of 'I' which includes her revelations, confessions and the various self-contradictory elements relating to the outer world. It is in this way she retains her sense of personal worth in the world of categorizers, Sylvia Plath in her poem 'In Plaster': secretly plots for her freedom from her passive 'Self':

She may be saint, and I may be ugly and hairy,  
But she'll soon find out that doesn't matter a bit.  
I am collecting my strength; one day I shall manage without  
her,  
And she'll perish with emptiness then, and begin to miss me.  
(Sylvia Plath, *In Plaster*)

The isolation and the idea of death in the above lines of Sylvia Plath shows that death has no charm of a mystical experiences and finds it desirable for her life. Despite all the darkness of mind in these poems, we find a typical melancholic lyricism. To some extent, the cold icy world is delineated with a power which denies the apparent despair, as in 'Purdah'.

I shall unloose -  
From the small jewelled

Doll he guards like a heart -  
 The lioness  
 The shriek in bath,  
 The cloak of holes.  
 (Sylvia Plath, *Purdah*)

### **Fear and loneliness**

Fear also abounds in Plath's creative development in a very profound manner. Although she is able to channelize the treat of fever and fret of daily existence through the art of poetry, yet she finds it hard to give it a way out of her dark jungle. She has written number of poems based on the typical creations; yet she feel that she could not give a proper shape to her chaotic emotions. The chaos and terror created by the World War and the fear of her existence in such a world developed a kind of hysteria in Sylvia Plath's emotions. Added to this terror of outside world is the awesome weight and incestuous allurements of personal fear. The feminine fear, creative fear, horrible descriptions of natural world, fear of death etc. are all depicted in most part of her poems. These themes relating to fear and terror extends in her later poetry too, where doom and destruction become intimate and fear more personalized.

These lines reveal in Sylvia Plath a kind of loneliness and vulnerability. Apart from such feminine fear and the fear from love and nature are some other elements of horrifying revelations in Sylvia Plath. The darkness and the silent stoniness of these fearful elements further poses danger in Sylvia Plath's life. Her fear is unidentifiable, but she feels that she is reduced to nothing in the midst of the presence of natural forces. Some of her poems represents her oft-repeated fear of inevitable doom and her urge to resist that inevitability.

Almost all the confessional poets seem to reject the original situation for an alternative and prefers to live as an alienated person. But in Sylvia Plath, the burden of her themes is the struggle for existentialism, which is unfortunately doomed to end in despair and finally in death. Her poems are considered as pre-eminently- as a declaration of guilt and such themes help her to cope with the inner crisis and unable her to pursue relentlessly the quest for meaning in personal identity. Walking through the early stages of juvenile poems of selflessness to the resolving of her identity crisis, jostling with her quest of core existence, finally adapting to death and rising like a phoenix, which become the eternal concern of her poems. In most of her verses, she, like other confessional poets reflects her concern for the vulnerability of self and describes the reality of the inner world which becomes schizoid in its implications.

### **Summary**

In the final analysis, it can be summarized that Sylvia Plath's themes are entirely personal. The conflict and crisis present in her poems do generate strength for the poet and hence the last poems of Plath become an incarnation of pure performing energy. This pure poetic form, goes beyond the core of emptiness, especially in her last poems and the effort involved to make it philosophical is marvelous. Sylvia Plath is considered as a natural poet focusing on a broader range of themes, with more realized settings and with deeper feelings, bringing to it an intensity of emotion and speech and a rich, full complexity of life. Her themes go beyond stereotyped longings and complaints. Even her feelings of loneliness and disappointment are part of a larger than life personality, abusive in its awareness of self, yet creating a drama of selfhood.

Sylvia Plath's credit goes a step further in looking for archetypal images, myths, and metaphors to elevate her personal sufferings beyond the biographical realities. This poetic transformation, and going beyond the existential core of dereliction and darkness, and the effort involved in it is the outcome of her informed and intelligent mind. Sylvia Plath in her style of bringing self as a core premise of "I", stands high with her tragic realization of emptiness or the futility of life before the fact of death and the calm acceptance of the same, gives dignity to her poems and the enjoyment is the outcome of the sheer alchemy of Sylvia Plath's own art.

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\*School of Languages, CSJM University, Kanpur, India. Email: richaverma1995@yahoo.com

## 7. Between Home and The Highway: The Liminal Philosophy of Bob Dylan

Shankhadeep Chattopadhyay\*

**Abstract :** *Literature, especially after its spatial turn, has immensely been affected by the discourse of 'liminality' because modern society with all its complexities have often endured several margins from where the imaginative potential occurs and new possibilities of ideas, skills and transformation gets generated. The functionality that liminality provides to any socio-political contexts makes the cultural imagination more flexible and free of restraints for a particular span of time. By focusing on this argument this paper explains how the narrative thrust in the songs of Bob Dylan severely contributes to the 'spatial relations' of the everyday human action which is perpetually located 'in-between' and therefore determined by an imaginary 'limit'. By undertaking a few of Dylan's pivotal songs I will argue that how the American counterculture of the 1960s resembles a conflicting status of a liminal space and how the 'Dylanological' disquisitions of the American dream reflects a state of 'limbo' or 'in-betweenness' of the human existence which remains interstitial or transitional in its critique of the categorical structures of modern society.*

**Keywords :** *rock music, liminality, belonging, American 60s, Bob Dylan.*

### Introduction

Bob Dylan, the unwashed phenomenon of American counterculture and the most influential rock poets of the 1960s, has been distinguished by the Swedish Nobel committee "for having created new poetic expressions within the great American song tradition" (Swedish Academy). Dylan's oeuvre captures an inefficacious illusion of the American Dream and exhibits distorting and disintegrating American realities hiding under the cloak of order and establishment. While the blurring boundary between high and low culture had started to fade out in the early 1960s, rock music's aesthetic foundation had started to value human primitiveness as a tool for criticizing

modern society. The rapid expansion of media and a burgeoning cognizance of mass education, according to David R. Shumway, "made people aware about art and artists, both accepted and marginal" (9). Much like the transcendentalist path of American literary tradition, which celebrated Whitman's restoration of long lyric and ballads, Dylan's treatment of the delineation of his poetic subjects culls out the distorting cultural memory of the American 60s by anachronistically masquerading the poetic voice which made his writings extremely ubiquitous and elusive. Dylan had rejected the typified and consolidated folk protest culture initiated by the urban 'new lefts' and used the medium of rock n' roll to experiment with his thoughts and ideas with abstract expressionism. His songs like, "Hard Rains's A-Gonna Fall", "Mr Tambourine Man", "The Chimes of Freedom" and several others share undivided attention towards the human condition of transition which strongly denies any conceivable boundary. In other words, Dylan's poetic technique captures the transitional segments of contemporary culture by positioning his reader or listener in an indeterminate zone of ambiguity which of course is an example of high modernism. Dylan's world is a transient one that attempts to forefront a dystopic cultural reality and his lyrics offer a transitional liminal space for his reader to inhabit where inert individualism does not conform to the corrupted established order of the society and occupy two different worlds of possibilities.

With his apocalyptic vision of American reality, Dylan had appeared on the countercultural scene in 1961. The extraordinary surge of creative energy that is reflected in Dylan's work sometimes hints at old and better America that was unalienated and where the estrangement between 'the self' and 'the society' was absent. Dylan's characters often asked exclamatory questions and in most cases, they are a directionless hobo who is exposed to the nakedness of the social reality. Andrew Gamble in his article "The Drifter's Escape" has described such stark nakedness as "authentic" and which produces "real values over the values of the straight world (which, from the standpoint of the ideal America, is really crooked world)... standing naked is to stand stripped of all honours, offices, titles, the attributes of wealth and power, naked before God" (16-17). Gamble's description of such Dylanesque nakedness covertly resembles the process of 'initiation of a liminal rite where the liminal subjects (here, Dylan's characters) are removed from their previous order of life and prepare themselves for the phase of transition. Even Dylan's musical career has been described by Sean Wilentz as "an unsteady pilgrimage, passing through deep troughs as well as high points" (9). Dylan had always searched for an alternative sensibility and a different framework than the moralist tradition of which he thought of possessing the ultimate power of corruption that devilishly transforms all the human attributes into profit-seeking businesses.

### **Belonging Nowhere**

Dylan's experience of urban America is deeply rooted in the folk tradition that was pioneered by the legendary folk singer and his idol - Woody Guthrie. Guthrie has always seen his own musical personality as a 'wandering outsider' into the society where the poetic self drifts apart from a place to another place with a motif of reinventing several nostalgic contours of modern life. Similarly, Dylan's deliberate cultivation of such characters like an outlaw, drifter, joker, thief, etc., who has left their 'home' and are surviving on the road, project a sense of 'placelessness'. The aspect of change, movement or transition in Dylan's oeuvre creates a foundational aesthetics for rock music, i.e., its liminal quality, which unfurls a relative thought process and demonstrates the zeitgeist of the American counterculture. Starting from his early folk protest songs to his thirty-ninth studio album which has recently released in June 2020, Dylan has constantly remained a staunch critique of post-modernism and his aesthetic ideal which he found in the endless process of 'in-betweenness' has distinctly marked his place in the American popular song tradition. The liminal aesthetic, which is found in Dylan's visionary art of song-writing in most cases have been generated from a prolonged state of 'confusion of the narrator'. The confusions are generally centred on Dylan's post-modern conception of social and intellectual margins or borderlines which are the transformative areas of artistic experimentation. The post-modern tendencies of Dylan's songwriting have created a certain breakthrough in the history of popular music. With his frequent use of ritualistic abstractions, pastiche, verse libre, sophisticated and obscure symbols, allusive and fragmented narrative structure, Dylan's artistic poignancy has put forward a different reading of rock music and comes up with a performative outlook for communicating with his listener or reader in a language of indecisiveness. The state of indecision, much obviously, has generated from Dylan's personal 'threshold experiences' of his time, where a binary standpoint of permanence and dynamism propelled his songwriting from the mere idea of 'transition' and which becomes a universal experience. The visionary and grotesque lyricism twisted with masculine originality that's simultaneously juxtaposed between the highbrow and lowbrow tensions of the age has distinguished Dylan's art of songwriting. He had achieved a pinnacle of success (though he has remained productive and successful throughout the years) with the release of his most famous triad of studio albums, respectively "Bringing It All Back Home" (1965), "Highway 61 Revisited" (1965) and "Blonde on Blonde" (1966). Unlike his early revolutionary and protest folk albums like "The Freewheelin' Bob Dylan" (1963) and "The Times They Are a-Changin'" (1964), Dylan's post '65 studio albums highlight a subtle eclecticism of rock n' roll that established and secured his position as one of the most significant



rock poets who with his intimate artistry had affected a radical space for transformation in the alienated world of a disenfranchised generation. The pursuit for such radical spaces, especially in the case of Dylan's masterful artistry, has always contemplated on the conglomeration of an 'oppositeness' which renders a tension with a pluralistic perspective and where a perplexing sense of liminality is in constant play with the perception of a fragmented as well as the totality of a world that exists in a space of 'betwixt and between'. Dylan found his poetic delight in the contrasting images of related 'duality' where he has expressed the delight, as Angus Fletcher would suggest in another context, in an "extremist form, in its limiting idea of the unlimited boundary of our real and imagined knowledge" (Fletcher 19). It is specifically in this process Dylan's role as a lyric interpreter of a confused generation can be deciphered within the liminal landscape of human identity formation where the human individuals as a 'group' become able to receive a heightened sense of union.

### **Liminality and The American 60s**

Any sort of structured society, in its processes of experience, evaluation and becoming contains the essence of a counterculture where the experimentation with the formation of individual or social status is highlighted as a key prospect. Liminality is an event of withdrawal from the recurrent social functionalities where the concerns regarding the values of a radical culture occupy a critical space of analysis. Aesthetically, liminality has been discussed in association with such concepts like 'sublime' and 'uncanny' by a large number of scholars but a theoretical alliance between liminality and the construction of collective identities of a counterculture, where a process of transition takes place in the everyday individual and social expression, is a less explored area of discussion. Starting from the event of Haight-Ashbury Park to Woodstock, from the Civil Rights to the Gay liberation movement and from the infuriated expression of alienation in the Beat poetry to the eclectic rhythm of rock music, American 60s has perhaps been the most remarkable phenomenon of the twentieth century where examples of breaking the rules of social consistency is not an unfamiliar spectrum. Whether it was the blue-eyed urban troubadour's cranky protest songs, Kerouac's philosophy of the road, Ginsberg's distinct oriental charm, Jim Morrison's visionary poetry and performance, Andy Warhol's plastic can painting or Timothy Leary's psychedelic adventures, each monumental countercultural moments have sprouted from the everyday experience of social life by selective individuals. Hence, the 'event' called counterculture involves a dialectical struggle between a 'delimitation' and an 'absolute' where the coexistence of a coherent social structure and unstructured

communities, i.e., 'communitas' is transparent. Like liminal entities, the icons of American counterculture, whether that's a group or a separate individual, with their disruptive artistic potential had facilitated a unified cultural stage where creativity and an aspect of 'change' can be located. The cultural imaginary of the American 60s did not conform to a boundary of social and identificatory enterprises and thus fostered a wide range of liminal spaces which allowed the individuals to simultaneously inhabit two different worlds by developing a sense of resistance and empowerment.

Victor Turner, in his book *The Ritual Process: Structure and Anti-Structure* (1969) has suggested the 'liminal stage' as an 'anti-structure' for its potential to disintegrate the normative structural order inside the community. While the initiands become temporarily detached from the societal orders, there's an ambiguous identity that gets produced by the passage rite which makes the initiand free of all sorts of social cognition and norms. Hence, this temporal space of 'belonging' consists of subversion and playfulness and resembles a "ludic time-space par-excellence" (Spariosu 32). Turner has seen liminality as a phenomenon from where new order emerges and which stands directly in contrast to the existing socio-cultural and political aspirations of the age. He has suggested the liminal situation as the "seeds of cultural transformations" which gives birth to new cultural models and symbols (Turner 76). While the word 'liminal' is etymologically rooted in the Latin noun 'limen, inis, n' which means the threshold of a house, its figurative usage refers to the initiation and end of some process which is, according to Gadoin and Rammel, "unascrivable, undescribable, neither here nor there" (Gadoin and Rammel 1). The spaces that liminal situation withdraws from the social normativity "provides a period of scrutinization of the central values or axioms of the culture in which it occurs" (Turner 167). Liminality, as a situation, tends to occur in such a setting where normativity persists for a longer time period. Hence, the liminal spaces are characterized by a massive loss of order inside the social structure where the social agency acts as a vanguard of re-orientations and tries to reach a largescale population. In his book *Process, Performance, and Pilgrimage* (1979) Turner argues that the aspect of liminality should be considered as the point of structural 'origin' and 'departure', at the same time, from cultural and social life. He goes on to say that "liminal phenomena are at the level of culture what variability at the level of nature" (95). Like 'nature', 'liminality' is also considered as an umbrella term in the studies of 'spatiality' and spatial humanities, which with its relentless critique on the human interaction with spaces and places, informs us about the aspects of 'in-betweenness' in the everyday lives of an individual or a community. Human interaction with liminal experiences, whether it's in the individual or at the community level, tethers the cognitive understanding with everyday experience which helps

shape the human identity. A liminal experience is always challenging, agonizing, menacing and hence, bears a disruptive and rebellious potential that enables the path of creativity and change by often forming what Turner calls 'communitas', which is an unstructured community where each member shares an equal status and exists without any hierarchical division amongst them. Turner further suggests that there exists a revolutionary potential amongst the 'communitas' because there's no connection exists between an everyday structural order and their momentous experience of life among the people of such communities. For example, he put forward the situation of sports events, festivals and rock music concerts where individuals are symbolically detached from a fixed point of social structure. 'Communitas' is a product of the complex modern society which arises out of conflicting liminal zones inside the categorical social structure and deliberately rejects the conventional barriers of race, class, gender, sexuality and religion. Thus, with a distributive nature of sharing experience, 'liminality', as Turner thinks, can be a very useful tool in assigning a positive alternative to any socio-political conflicts and cultural agencies. The Danish critic and anthropologist Bjørn Thomassen has claimed that liminality creates a 'hyper-real space' where, as he suggests, "the very distinction between structure and agency ceases to make sense; and yet, in the hyper-reality of liminality, structuration and meaning- formation take form" (Thomassen Intro 1). In this sense, a liminal space can function as a zone of the meaning-making process where the interstitial and incommunicable complexities between the 'self' and the 'society' contribute to a large extent.

### **The Tambourine Man**

Popular songs of America, whether that is the late 1950s dust bowl ballads, hillbilly, country-folk, migrant blues or 60's rock n' roll, have long been accommodated the idea of vagabondage and associated it with the image of a troubadour, who has left his home and has ruminatively been lumbering on the road in search for an organic lived experience. Certainly, such experiences evoke corporeality of freedom from a repressive alienated existence. Dylan's direct association with such vagabondage is not an unknown phenomenon that remained a constant driving force in his songs. Richard Elliot in his article "The Same Distant Places- Bob Dylan's Poetics of Place and Displacement" (2009 ) has rightly captured Dylan in between the conflation of past and present by directly referring to Martin Scorsese's 2005 documentary *No Direction Home* where Dylan is talking about his sense of belonging in the very opening scene,

I had ambitions to set out and find like an odyssey, going home somewhere.  
I set out to find this home that I'd left a while back and I couldn't remember

exactly where it was but I was on my way there, and encountering what I encountered on the way was how I envisioned it all. I didn't really have any ambition at all [...] I was born very far from where I'm supposed to be and so I'm on my way home. (Quoted in Elliot 12).

Bob Dylan's journey from the avenues of Duluth to the highways of New York has tremendously been affected by a restless search for a place that can be claimed as a 'home'. The idea of 'home' has never been a static and fixed space to Dylan but acted as an active agent in transition from where the 'change' can be perceived. Therefore, in many of the protest songs, his perennial search for a 'place' has been projected with a desire to escape to some 'other place'. As reflected in his 1965 track "Mr Tambourine Man", wherewith his signature cantankerous voice he expresses his romantic desire to only follow the sound of music and nothing else because all the possibilities that he sees in front are too old, weird and dead. The lyrics follow as,

Hey, Mr Tambourine Man, play a song for me/ I'm not sleepy  
and there is no place I'm going to/ Hey, Mr Tambourine Man,  
play a song for me/ In the jingle jangle morning I'll come  
following you/ Though I know that evening's empire has  
returned into sand/ Vanished from my hand/ Left me blindly  
here to stand, but still not sleeping/ My weariness amazes me,  
I'm branded on my feet/ I have no one to meet/ And the ancient  
empty street's too dead for dreaming. ("Mr Tambourine Man",  
Bringing It All Back Home, 1965)

The poet's intimate appeal to the music man is enraptured with a pensive mood for trudging down a long road. Dylan's political motive and direct rejection of the warmongering empire has remained as the central theme to his early protest songs like "Blowin' in The Wind", "Masters of War", "Maggie's Farm", "Chimes of Freedom" or "Tambourine Man". But the album which came out much later in 1965 - *Bringing It All Back Home*, as Baisya and Ray suggest in their 2007 article "The Liminal in a Diptych: A Study of Roots and the Ruminant in Bob Dylan and Kabir Suman", "is a rejection of [an] existence sanctioned by the empire" and the "most unambiguous exploration of liminal philosophy" (41). Here, the narrator hardly wants to be in the comfort of listening to the music only but has a series of political and social reasons to bring forth in front of the 'tambourine man' to support his desire to chase the melody of a tune, which the narrator thinks is the only untampered truth of the modern world. The narrator in the song has confirmed that he has been walking down a long road where he has seen the 'evening's empire' i.e., the glitzy urban existence, that has been corrupted and left him with a state of indecision as he has become weary and puzzled

that whether to follow down such accredited state of being. There is a stark contrast here in his vision of a 'road' which is a symbol for eternal dynamism and hope but here seems to be dull and dead for any possibilities for such dynamism, hence, compared with a sense of primitiveness. Therefore, the narrator urges the music man to take him on a trip in a "magic swirling ship," once again being hopeful for a utopic voyage, the reason for which he claims in the next stanza,

My senses have been stripped/ My hands can't feel to grip/  
My toes too numb to step/ Wait only for my boot heels to  
be wandering/ I'm ready to go anywhere, I'm ready for to fade/  
Into my own parade/ Cast your dancing spell my way, I  
promise to go under it. ("Mr Tambourine Man", Bringing It  
All Back Home, 1965)

Here, a paralysed state of the narrator's consciousness has been unfolded where he can't feel his limbs and waiting for his travelling boots only to get blurred into the possibilities of acceptance. The formation of such paradoxical conditions, according to Aidan Day, has created "...an attainment of the creative moment which its speaker spends so much time invoking" (quoted in Boucher and Browning 127). The repeated invocation to the tambourine man brings forth a motif of artistic liberation and a desire to break on through the static structures of society where the narrator's world is spiralling incoherently and as Baisya and Ray suggest, where the narrator is "perennially waiting for the 'another' last song. He is neither here nor there, unsure of where to be and whether to proceed" (41). The narrator ceaselessly goes on offering several paths of escape to the tambourine man.

And take me disappearing through the smoke rings of my  
mind/ Down the foggy ruins of time/ Far past the frozen leaves/  
The haunted frightened trees/ Out to the windy beach/ Far from  
the twisted reach of crazy sorrow/ Yes, to dance beneath the  
diamond sky/ With one hand waving free/ Silhouetted by the  
sea/ Circled by the circus sands/ With all memory and fate/  
Driven deep beneath the waves/ Let me forget about today  
until tomorrow. ("Mr Tambourine Man", Bringing It All Back  
Home, 1965)

Now, the narrator is situating himself at a 'threshold' by considering him to be an 'outsider' who is 'the other' and does not conform to the 'ancient empty streets' which are too dead for dreaming for new possibilities. Therefore, he wants to travel down to the 'foggy ruins of time' through the 'smoke rings' i.e., the confusions in his mind, regarding whatever is going on in the socio-cultural and political affairs in the American 60s. That certainly reflects a genuine modernist desire of escaping the 'twisted reach

of crazy sorrow' where the narrator's ability of self-recognition is getting blurred over time. There is a sense of permanent loss which is restricting the narrator of the song from communicating with his desired subjects and thus fosters an indecisive state of being inside the narrator's mind. Dylan, as a performer and narrator, has always occupied a liminal space of uncertainty where he has simply left his radical questions to blow forever with the wind and never cared to suggest any alternatives or answers, it is always open to interpretation and thus the songs achieve a quality of universal liminality.

Dylan's revolutionary poetic nature reflects a vision of an ephemeral world where everything and everyone is awaiting a sense of an ending, doom or something like a judgement day and hence, they are bound to fall. But the formation of a state of flux, especially in his most famous song "Blowin' in the Wind", which projects the eternal, unnoticed and uncared suffering of human beings, goes against the idea of situating the problem which leads to the fall, rather put forwards an array of questions, the answers to which is simultaneously ever and never known. For example, let's look at the last stanza of the song:

Yes, and how many times must a man look up/ Before he can  
see the sky?/ And how many ears must one man have/ Before  
he can hear people cry?/ Yes, and how many deaths will it  
take 'til he knows/ That too many people have died?/ The  
answer, my friend, is blowin' in the wind/ The answer is blowin'  
in the wind. ("Blowing In The Wind", The Freewheelin' Bob  
Dylan, 1963)

As the narrator, each one of the readers or listener of the song doesn't know where the suffering end and who will be there to compensate for the amount of death and destruction that has already been done by a warmongering nation. Therefore, the speaker in the song develops a culture oriented experience based on the contemporary socio-political issues, like the Vietnam War and Civil Rights Movements, etc., in his artistic activism that defies any stable ground of judgement, and simultaneously embraces a state of inconclusion. Baisya and Ray, in their article "The Liminal in a Diptych: A Study of Roots and the Ruminant in Bob Dylan and Kabir Suman", has found such motif of inconclusion or indecisiveness as "liminal" and described Dylan's deliberate choice of immobility,

[T]he author rejects the ennui yet does not/ cannot specify  
the way forward. Dylan's subjects are the inhabitant of such  
a world where everything ceases to make meaning, all that  
remains are fragments, to recognise this is to admit  
immobility...yet this is pregnant with an ever renewable

possibility of a fresh start. This is falling in love with the moment and to live it eternally in spite of its inevitable passing into obscurity. (44)

Unlike the earlier folk songs Dylan did not set any conceptual focal point for the treatment of his subjects in his rock songs, rather remained extremely spontaneous in his depiction of 'uncertainty' and 'randomness' of a liminal condition of life on the road. Dylan's character selection for his lyrical narratives majorly centres around the life of an outlaw or a drifter and they are according to Gamble "the vagabonds, the hobos, the jugglers, the clowns, the gamblers, the hustlers, the jokers and the thieves and the true Americans, or at least the ones that are keeping alive the true American spirit and the possibility of a different America" (Gamble 27). These iconic Dylanesque characters have always performed a dynamic role in the self-discovery of young America which was nascent, confused, unstructured and therefore, bearing the ultimate rebellious potential to experiment with the attitude to life. Dylan himself has experienced the life of a drifter and has never been found stagnant in his way forward - he narrates in his 1999 song "Highlands" - "Feel like I'm drifting/ drifting from scene to scene / I'm wondering what the devil could it all possibly mean". While drifting physically from one urban landscape to another as well as through the uncharted cartographies inside his mind Dylan has deliberately situated himself as a post-modern subject with no promise to any 'locus' or 'fixity'.

### Conclusion

The unique world view that sets Dylan apart from his contemporary songwriters and musicians is his hungering vulnerability and a polyvocal attitude to the idea of concretisation. Whether it is the 'God', or a 'thin man', a 'joker' or the biblical Abraham, Dylan has turned everyone down to the vividly decorative passage of the road or the highway where the "killing" must be done. The biblical sacrifice of Abraham has been projected in the track - "Highway 61 Revisited", but unlike sacrificing his son in the mythical Moriah, Dylan's Abe is asked to perform the sacrifice "out on Highway 61" as because, it is only the remarkable persistence of the journey of the road which can retain the autonomy of the self. Just like Abraham, the brave sons of America had dehumanizingly been sacrificed in the notorious Vietnam war and many other atrocious political events. Thus, by capitalising on his symbolic imagery of the 'road', Dylan has confidently established his counter-cultural resistance against the established value system. Dylan himself was never a proper blues musician but his erratic 'blues' sensitivity has always dominated his art of songwriting. Such artistic domination can be seen in "Song to Woody", "Tombstone Blues", "Tangled Up In Blue",

"Ballad of A Thin Man", "Subterranean Homesick Blues" and many others. In each of these songs, Dylan as a narrator, is never sure of his destinations, never fall back upon the vague past, but is always engaged in a constant struggle of experiencing something larger than life, something which is like an eternal odyssey through the uncharted territories of modernity. In his songs, like "Just Like a Woman", "It's Alright, Ma (I'm Only Bleeding)" and "Too much of Nothing", Dylan has politicized the existence of individual 'self' and vehemently exposed it to the virulent fragility of the modern world. Starting from the uncanny hollowness of "The Ballad of A thin Man" to the sublime profundity in the "Idiot Wind", Dylan's creative genius has not only represented a resistance but has also restored a sublime dimension of performativity for the oppressed individuals in the existing society. His lyrics whimsically meanders around ambivalent desires which are the product of an ontological in-betweenness of his characters. Dylan's poetic state of mind has always remained hazardous and in a constant process of becoming, therefore, the audacious nerves of his poetic lexicons have the potentiality to embrace a brave new world. The surreal dichotomies that Dylan provides his listeners, prepare them for an ambivalent force of 'creative becoming' that simultaneously threatens their territorial perceptions as well as regenerates an order of a new movement. Thus, the nomadic liminal confrontation in Dylan's songs acts like, what Dylan himself has suggested as 'gravity' in his song "Idiot Wind", which pull us down only to be broken apart by destiny as the circular journey of the 'being' goes on ad-infinitum.

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\* Research Fellow, Department of English, Banaras Hindu University. Email ID: shankhamanu@gmail.com Postal Address: 26A Rajkrishna Street, Rajbari Apartment, Block B, Flat No: 347, Uttarpara, Hooghly, 712258, West Bengal. Contact Number: +918584988422.

## 8. Reconfiguring the Role of Gandhi : Nation, History and Ideology in Select Indian Fiction in English

Mithilesh K. Pandey

**Abstract :** *The conditions that urged nationalist consciousness and independent struggles in the third world countries particularly in India during the first half of the 20th century marked the beginning of the Gandhian era. Benedict Anderson's notion of 'imagining' of the nation and Partha Chatterjee's "moment of manoeuvre" covertly determine the role of Gandhi as crucial in the emerging nation where there is no common language, religion, ethnicity or shared history. They conceive nationalism as a socially formulated cultural artifact and analyse the various factors responsible for the formation of the modern nation. The pre-independence Indian writers have underlined the role of Gandhi as stimulus in awakening the nationalist consciousness in colonial India. Writing in the midst of political turmoil, Raja Rao, Mulk Raj Anand and R K Narayan could not ignore the national movement and hence represented the different facets of Gandhi in their works who was the inspiring force behind the movement of the masses. The present paper attempts to explore the multiple roles of Gandhi, his genius and socio-political acumen as narrated in the fictions of the 'trio' which testify to Partha Chatterjee's interpretation of Gandhi's intervention as the "moment of manoeuvre".*

**Keywords :** *Mahatma Gandhi, nation, manoeuvre, masses, independence, imagine, role.*

Unlike Europe, the conditions that provoked nationalist consciousness and independence struggles in the third World countries particularly in India during the first half of the 20th century marked the beginning of the Gandhian era. Benedict Anderson's concept of the nation "as an imagined political community" (6) and Partha Chatterjee's "moment of manoeuvre" (125) determine the image of Gandhi as crucial in the emerging nation where there is no common language, religion, ethnicity as shared history. They conceive nationalism as a socially formulated cultural artifact and analyze

the various factors responsible for the formation of the modern nation. However, India, which was divided on the basis of caste and creed, Gandhi's mediation acted as a unifying factor among the peasants, untouchables, marginalized women, the elite and the middle class and awakened a sense of national spirit all over the nation. Negating the logic of the political concept that no nation could be created without war, Gandhi was instrumental in forging a new nation without an armed conflict and through non-violent methods, thus setting a model to the many emerging nations. Just as the methods of resistance are different, the political nature of the new nation is also unique and "distinct from alternative political models such as Anglo-Saxon liberalism, French republicanism, aesthetic communism and Islamic theocracy" (Guha, 758). Though the urgency of the moment was the political independence, but it was imperative to unite the masses of the country. Gandhi's role was essential to mobilize these masses for an unified national identity "but this mobilization could never be achieved", as Partha Chatterjee observes, "because it required the intervention of a political genius and spellbinding of a Gandhi" (150). Therefore a revival of mythical past and a glorification of rural India, attempted by Gandhi himself, were requisite to arouse a cultural nationalism central to nationalist consciousness and to obliterate differences within the nation.

While colonialist writers like Sir John Strachey and others could not even conceive the idea of a unified single nation with regard to India, it fell to the lot of Anglophone writers during 1940's to narrate the image of Gandhi and his dream of a nation and kindle the spirit of nationalism among the millions in the sub-continent. Indian novelists writing in English before independence came under the influence of Mahatma Gandhi as the dominating figure in the national movement. For most of the writers, Gandhi became an ideal person struggling against the colonizers through his revolutionary thoughts and actions. As K.R. S. Iyengar perceptively remarks:

Life could not be the same as before, and every segment of our national life-politics, economics, education, religion, social life, language and literature-acquired a more or less pronounced Gandhian hue. Thus it was that Gandhi exercised a potent influence on our language and literatures, both directly through his own writings in English and Gujarati and indirectly through the movements generated by his revolutionary thought and practice (248-49).

Thus being influenced by Gandhi, these novelists prioritized a representation of India breathing in unison, beyond the differences of language, caste, class and gender with its people joining to form one united front in resistance to the colonial rule. English though alien and the language of the colonizer,

was the common language of the upper class elite who led the struggle. In India with its diverse linguistic communities, English served as a lingua franca among the educated. According to Benedict Anderson, "the convergence of capitalism and print technology on the fat diversity of human language created the possibility of a new form of imagined community, which in its basic morphology set the stage for the modern nation" (46). Anderson emphasizes the role played by the printed novel and the newspaper in making the nation become aware of itself, enabling the citizens of a nation to form an imagined community in the midst of their diversity. The novel conveys the sense of "the solidity of a single community, embracing characters, authors, and readers moving onward through calendrical time" (Anderson 27). Thus these writers constructed the idea of the nation in an alien language in the early stages of the freedom struggle. But the novels written in alien language, consistent with the ideas conceived by Anderson contributed to the imagining of India as a nation, highlighting its unity in diversity. The novels of Raja Rao, Mulk Raj Anand and R.K. Narayan testify to the upsurge of mass movements for the freedom and to the role of the Mahatma which was the common and dominant factor of these upheavals. Writing in the midst of the political turmoil, these novelists could not ignore the diverse facets of the national movement and had to capture in their novels the various dimensions of the role and impact of Gandhi. The present paper attempts to analyse the power structures in the society and the representation of the role of Mahatma Gandhi and his relevance in the select novels of 'trio' in the pre-independence period.

## I

Before independence, the role or impact of Gandhi is vigorously reflected in Raja Rao's maiden novel *Kanthapura* published in 1938. The story is based on a South Indian village divided into different sections according to caste and class and awakened to Gandhian principles and values through the intervention of an urbanized villager and Gandhian Moorthy. He was a representative of the nationalist students who went back to their native villages in the 1930's and strove to reform the social life of the villages and build miniature nationalist groups to resist the onslaughts of the foreign government. Gandhi, however, with his miraculous powers became a beacon of hope for Indian peasants with his call for social reform and self-sufficiency. As Claude Markovitz aptly observes that such hopes expressed themselves fully during non-cooperation, and even after its abandonment, "they remained linked in the minds of many to the person of Gandhi. They continued to burst forth sporadically during the 1920's, taking the form of localized agitations led by charismatic leaders who were seen as little Gandhis" (142).

Being inspired by Gandhian programme, Moorthy as a 'little Gandhi' was able to transform the mindset of the villagers who called him 'Big mountain' and 'small mountain'. Gandhi's ideas during the civil disobedience and non-cooperation movements had convinced such young people like Moorthy that religion and tradition held no barrier to political and nationalist movements and in fact these traditions could be invoked to mobilize the peasants to facilitate the social reform. In the novel, religion serves as a link between urban nationalism and the life and thoughts of the peasants. It was appropriate that Gandhi was introduced as a larger than life image, with the depth of influence he had over the masses and the decisive role he played in incorporating the peasants into the nationalist movement and in transforming the village life.

Raja Rao's treatment of Gandhian ideology is also very much evident in his biography *The Great Indian Way* apart from his fiction *Kanthapura*. Despite his sojourn in France, he was an Indian by heart in his portrayal of Gandhi which belongs to the category of "reverential ideology" (Sethi, 87). However, in the foreword to the novel *Kanthapura*, Rao indicates that the Mahatma had become part of the 'Sthala-purana' of the village, just like Ram or Sita had been incorporated into the legendary histories of Indian villages, only because they had passed by these villages. It is the reason that Gandhi even without his physical presence in the village, had become such a mythical figure, and was given a status similar to that of gods and goddesses. When the carts brought goods to the village fair at *Kanthapura*, pictures of the Mahatma were mixed with that of Rama, Krishna and Sankara, testifying to the divine status given to Gandhi in these villages. In fact the novel exemplifies how the nationalist movement used traditional rituals and patterns of religious belief to serve political interests. When Moorthy was very young, he had a vision of God Hari and that holy vision got merged with one he had of Gandhi. It was a magical and reconstructing experience for him because he ultimately became a true Gandhi follower:

Mahatma patted him on the back, and through that touch was revealed to him as the day is revealed to the night the sheathless being of his soul. And he wandered about the fields and the lanes and the canals and when he came back to the college that evening, he threw his foreign clothes and his foreign books into the bonfire, and walked out a Gandhi's man. (39)

Here Gandhi's image and effect is obvious which transforms Moorthy and later reconstructs the village life. The change that the village undergoes is mirrored in the narrator, Achakka, who changes from an orthodox naïve Brahmin grandmother to a secular and open-minded narrator and can easily

connect with her readers, even when her belief in Goddess Kenchamma remains unwavering. Apart from Achakka, many peasant women irrespective of their caste and class, are inspired by Gandhi's political call for freedom. As Madhu Kishor observes "While for the mass of women it meant spinning and weaving, the well-to-do women were exhorted not only to give up their foreign finery but also to don Khadi, which purified both the body and soul" (282).

Gandhi's concept of 'Sarvodaya' finds its repercussions in his attempts to include the pariah community into the mainstream, introduction of spinning wheel and rejection of foreign clothes. Gandhi's much acclaimed Dandi march against the new salt law and the subsequent Civil Disobedience movement are the main historical events which parallel the many incidents in the novel *Kanthapura*. The women like Rangamma and Ratna represent the newly awakened Indian rural women inspired by nationalist fervour under Gandhian movement. Though Gandhi himself believed that non-violence is the inherent quality of women and as they sacrifice for the family in the same way they can learn to make sacrifices for the country. Even though they had never met Gandhi but a awakening transformed the women of *Kanthapura* too, and it was the result of Gandhi's miracle working through Moorthy. These women were the first to follow Moorthy when the 'Don't Touch the Government' campaign began. As Rangamma cries out against the colonizers:

Now, sisters, forward! and we all cry out, Mahatma Gandhi Ki Jai! And we deafen ourselves before the onslaught, and we rush and we crawl... We move on and on, and the lathis rain on us ( 149).

In this way, Gandhi as Moorthy inspired the women of *Kanthapura* and many other villages to break the shackles of age-old orthodoxy and superstitions courageously and transform themselves into "something that the urban intellectual can easily understand and empathise with" (Shingavi 95).

Gandhi's intervention in the nationalist politics monopolized by urban elite as the 'movement of manoeuvre' was important to include the peasants into the national movement. This inclusion was essential to give a new shape to the movement, a sense of whole scale participation, which would help in the negotiations with the Britishers. In *Kanthapura*, this 'moment of manoeuvre' is highlighted with the political mobilization of peasant women and untouchables, exercising the name and guidance of Gandhi. The dull and illiterate village society got a rude shock and underwent a drastic change with the advent of Gandhism in their turmoil. This change was spontaneous and natural especially in the case of women who whole-

heartedly participated in the village movement to get freedom. As the narrator Achakka points out:

But how can we be like we used to be? Now we hear this story and that story and we say we too shall organize foreign cloth bycott like at Sholapur, we too, shall go picketing cigarette shops and toddy shops, and we say our Kanthapura, too shall fight for the Mother (23).

What Shahid Amin remarks in this context about the influence of Gandhi on every person is true "Gandhi, the person, was in this particular locality far less than a day, but the Mahatma as an idea was thought out and reworked in popular imagination in subsequent months" (Amin 1988, 289).

## II

Among the 'trio', Mulk Raj Anand has also been heavily influenced by Gandhi as is pronouncedly reflected in his novel *Untouchable*. The main protagonist Bakha, being influenced by Gandhi is curious to get a glimpse of the Mahatma. As the novelist narrates "The word Mahatma was like a magical magnet to which he, like all the other people about him, rushed blindly" (126). Bakha, the untouchable, was among the crowd hurrying to see and hear the Mahatma, and he was exhilarated like the rest. They hoped that Gandhi would show them a way out of their oppression. Anand presents their eagerness and expectations vividly as they think that the Mahatma would bring a new dawn to them and rescue them from their condition of indolence and subjection. But Bakha's excitement did not last long because he felt that his caste alienated him from other people as "an inseparable barrier between himself and the crowd" (128). The Mahatma was the only common factor which made the crowd one. Anand presents Bakha's dilemma and his hope for the future in the following lines:

Gandhi alone united him with them, in the mind, because Gandhi was in everybody's mind, including Bakha's. Gandhi might unite them really. Bakha waited for Gandhi. (128)

It is obvious that as in *Kanthapura*, Gandhi is the rallying cry for the masses, the unifying factor for the different sections in the society, including the oppressed and marginalized. It is the reason that Partha Chatterjee has interpreted Gandhi's intervention as the moment of manoeuvre in the long march of the freedom struggle because Gandhi has the mission to gather the masses and enthrall them to ensure their participation in the national movement.

According to Anand, any attempt to weaken the national party would only undermine national unity and consequently India's attempt at decolonization would be negatively affected. So the incorporation of the minorities and

outcastes into the national movement was necessary to create a sense of unified India even at the expense of their interests and demands. Anand's novel tentatively offers the solution of technology to the problem of untouchability, but presupposes a liberated nation. National liberation was of primary importance as Gandhi himself had emphasized, "Full and final removal of untouchability... is utterly impossible without swaraj" (61: 166).

But what is remarkable in *Untouchable* about Gandhian ideology is inconsistencies in his attitude towards the untouchables. Due to this, the European educated Muhamadan condemn Gandhi as a hypocrite, a sentiment shared by Ambedkar. The same inconsistencies make Bakha confused when he listens to the Mahatma, only one step away from Krishan's judgement in Anand's autobiographical novel *The Bubble* that the Mahatma is a failure. It is Anand's socialist leanings and his early association with Bloomsbury group that compels him to pass this judgement on Mahatma Gandhi. As Rosenmary George remarks "Anand's hope for a socialist future takes over the narrative and is coupled with a very clear authorial distancing from the Gandhian position on caste" (97). It is obvious that despite the ambiguities in the Mahatma's perspective regarding caste, Anand could not ignore the image of Gandhi as remained dominant in Bakha's mind even at the end of the novel keeping in view his involvement in the national movement.

## III

R.K. Narayan's *Waiting for the Mahatma*, though published after independence in 1955, is a fictional text in which Gandhi appears again as a dominant character. Like Raja Rao and Anand, Narayan was not politically involved in the freedom struggle and mostly remained confined in his South Indian town Malgudi. Though the novel is set in the Malgudi town but the sedate world of Malgudi encounters turmoil and disorder with the arrival of Mahatma Gandhi. The transformation that the main protagonist Sriram undergoes is a manifestation of this turbulence which is indicative of the profound changes that happen at the national level. Narayan presents the exposure of remote villages of South India to Gandhian ideals through the minor events that happen in the life of Sriram. These personal incidents are linked with the events of national significance like Gandhi's social and political activities apart from 'Quit India Movement' and the Gandhi's assassination.

Like Raja Rao's *Kanthapura*, in *Waiting for the Mahatma*, the national movement is depicted through the perspective of a single character. In *Kanthapura*, the main protagonist is not significant in himself but only in relation with the movement. But in Narayan's work, the national movement serves the interest of the protagonist as Gandhi is a means to fulfill Sriram's dream of marrying Bharati. It is the reason that he becomes active under



Gandhian influence as Meenakshi Mukherjee points out "in the familiar setting of Malgudi Sriram sleeps and eats, sits in his arm-chair, and walks smugly in his circumscribed universe, until suddenly he wakes up in a different world when the Mahatma and his followers came to his town" (48).

Though the narrative moves through Quit India Movement to India's independence and partition to Gandhi's assassination historically but highlights Sriram's changes in Gandhi's presence. Sriram's small world is juxtaposed with the vast canvas of Gandhian nationalism. He encounters the larger world during a train journey to New Delhi, on his way to meet Bharati. He is surprised to meet so many different people, speaking different languages and in this way gets a glimpse of the nation and its diversity. That crowded, congested compartment while traveling becomes a miniature of the Nation but Sriram is not particularly thrilled by his experience. What Narayan seems to suggest ironically is that an awareness of the nation is not always an exhilarating experience in comparison to Sriram's own transformation to Gandhian methods. According to Priyamvada Gopal "the novel does take the question of personal transformation seriously as its protagonist attempts to evolve from Malgudi delinquent to Gandhi-man and eventually, dedicated citizen of independent India" (56). This change is obvious in the beginning when Sriram was influenced by Gandhi for his personal purposes but later on he became Gandhian and is unhappy when Gandhi leaves his village as "the thought of having to leave a mundane existence without Mahatmajji appalled him" (72). This proves the Mahatma's image and his unique ability to reach into the hearts of the people and transform them even inactive persons like Sriram.

However, the main thrust of the novel is on the humanistic ideals rather than the political and Narayan also uses comic irony to give a new dimension to the characters and events. Though with the realistic presentation of events and people, Narayan does not only focus on Gandhi's political activities but also on Gandhi's role as 'Mahatma' and his relevance in personal relationships.

Thus the fictional narratives of Raja Rao, Anand and Narayan have not only captured the image and role of Gandhi who was the main inspiring force behind the mass movements but also his personality as 'Mahatma'. Situated in the context of these insurrections, their novels foreground the multiple dimensions of the national movements and the germinal impact of the Gandhi. Though in Raja Rao's *Kanthapura* and Anand's *Untouchable*, Gandhi's socio-political relevance is narrated and accordingly his image distinctly established whereas in Narayan's *Waiting for the Mahatma*, his role is affirmed adequately on personal level. However, the rare political prodigy of Mahatma Gandhi and his socio-cultural acumen in uniting the

masses, as reflected in these select novels, make his role heroic apart from his altruistic and humanitarian nature as father of a nation which is still a model to decipher the riddle of life and contemporary national issues of the world.

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\* Professor, Dept. of English, Faculty of Arts, Banaras Hindu University, Varanasi-221005 (U.P.)

## 9. The Poems of Uma Parameswaran: 'Trishanku' as The Obsessive Metaphor

Guda Chenna Reddy\*

**Abstract :** *Uma Parameswaran, one of the first generation South Asian Canadian immigrant writers had achieved prominence with her literary outputs in South Asian Canadian Literature. She focuses the Indian anxieties and frustrations, dilemmas and the problems of cultural adjustment faced by the Indian diasporic communities in Canada. Her 'Trishanku' poems are a search for a new identity as an expatriate in Canada. Trishanku was a mythical king who was forced to hang in midair upside down because he was denied entry with his mortal body into heaven. The poet used the metaphor for the migrants as 'Trisanku' which was taken from Indian epic The Ramayana, in the sense that who belongs to neither here' nor 'there'. This is an exact situation faced by the immigrants as they are strained to straddle two societies, two cultures and two entirely dissimilar new worlds. Generally, it is assumed that an expatriate writer always clings to the ethnic identity with the trauma of rejection in an alien culture. The speakers in her poems are haunted by Indian memory, looking back repeatedly and rethinking nostalgically to come back to their native soil and at the same time tried their best to assimilate into Canadian society.*

**Key Words :** *Migration, memory, nostalgia, identity, exploitation, cultural crisis, dilemma*

South Asian Canadian Literature depicts a vast diversity of style, theme, and setting as well as a new 'voice' and a new perception of the South Asian Diaspora. The literature is wide-ranging in content and form, but common to all of the writers is a passionate faith in their own voice that is raised to express their Canadian experience and brings to their writing not only their victimized racial discrimination, memory and contemporary history, but also the poetic traditions and modes of South Asian countries.

Concerning the South Asian women writer's contribution, they have carved

out a space for themselves on the literary scene, and staked an intellectual, literary and emotional territory of their own, "as women writers, as South Asian writers, and as South Asian women writers, writing in English" (Lau, 2002: 125). The pioneering writers were acutely aware of the political climate and ongoing upheavals; as a result, their literature creates images and identities for South Asia, South Asians, and South Asian women. Thus, these diasporic women writers in particular play a very important role in the promotion and distribution of these images. Their writings clearly demonstrate that notions of identity, exile, nostalgia, discrimination, culture and of its conflicts are intimately bound up with concepts of memory, home and place. Their writings also suggest that these notions, as conceived of by the women characters, change over time, and significantly, change depending on their location and environment. They, in particular, have contributed significantly to the evolution of South Asian Literature.

Uma Parameswaran, one of the first generation South Asian Canadian immigrant writers who have emerged from this women writers group, had achieved prominence with her literary outputs in South Asian Canadian Literature. Being a critic, dramatist and poet, Parameswaran has strongly advocated this newborn literature, as distinctly a "New World phenomena". As she felt, to read it without taking into account Canadian social, political and cultural history is to misread the literature. In an essay entitled "Dispelling the Spells of Memory: Another Approach to Reading our Yesterdays", Parameswaran traces two historical events happened at the shores of Canada and haunted the writings of South Asian Diaspora:

"Two historical events that need to become the cornerstones of the Indo-Canadian ethos are the Komagatamaru incident of 1914, and the Air India tragedy of June 1985. We have to write about these events, talk about them, and cross-reference them at every turn until they become literary and cultural archetypes of the history of Canada". (2007: 325)

### Uma Parameswaran as 'Trishanku'

Uma Parameswaran is a skillful lyricist and has a gift for writing lyrical poetry, which covers personal, social, cultural, religious, political aspects of Canadian life. Her collection of poems covers over a twenty-year span of time as a sequence of sixteen distinct voices representing the diverse generations of immigrants of South Asian origin in general and of Indian origin in particular. She focuses the Indian anxieties and frustrations, dilemmas and the problems of cultural adjustment faced by the Indian diasporic communities in Canada. The speakers in her poems are haunted by Indian memory, looking back repeatedly and rethinking nostalgically to

come back to their native soil and at the same time tried their best to assimilate into Canadian society. This type of ambivalent nature of the people truly reflects the nature of 'Trishanku'. Moreover, the anger she feels against the deliberate supportive attitude of the government in multicultural Canada in favor of the white people above the other races and cultures, is often found expression as distress in her poems. Despite of it, her poems convey a positive attitude towards adjustment in Canadian Society.

The first collection of her poems, *Trishanku and Other Writings* (1988), is considered her most important contribution to diasporic literature of the South Asians. Her 'Trishanku' poems are a search for a new identity as an expatriate in Canada. Trishanku was a mythical king who was forced to hang in midair upside down because he was denied entry with his mortal body into heaven after leaving the earth behind. Uma Parameswaran used the metaphor for the migrants as 'Trishanku' which was taken from Indian epic *The Ramayana*, in the sense that who belongs to neither here nor 'there'. It is generally used in Indian literature to indicate a confusing state or hanging between two different unattainable things. In the same way many speakers in this collection, suffer like 'Trishanku' without their own identity. In fact, the episode of Trishanku is found in the chapter of Bala Kanda of the *Ramayana*. It runs as follows. Once, a King of Ayodhya dynasty named Trishanku requested his guru Vashistha to perform a ritual by which he could go to heaven while he was still alive. Vashistha denied his wish as it was unnatural to the cycle of creation. Disappointed with him, Trishanku requested Vashistha's sons to help him to get fulfilled his wish. They too denied it and cursed him out of angry to become old. Trishanku immediately turned old. Then he approached another great sage, Vishwamitra, for his help. The sage promised him that he would send him to Heaven with his mortal body and performed a Yajna (Ritual). He chanted mantras and made offerings to gods. However, the gods did not want anyone to break the law and enter heaven alive. Therefore, they did not accept the offerings. Vishwamitra was furious at their resentment and announced that he would send him to heaven by his own yogic powers. On his magical command, Trishanku began to rise and reached the gates of heaven. The ruler of Heaven, Indra, stopped him and cursed him to fall down towards the earth. Trishanku started falling back. Vishwamitra anyhow, made him stop from his falling. Thus, Trishanku was hanging between the heaven and the earth. Then the sage created another heaven for Trishanku. He created the stars and when he was about to create another Indra, (the king to rule the artificial heaven) the gods requested the sage to stop his deeds as they were against the creation. By the time, Vishwamitra realized his mistake and agreed to stop but declared that he had to keep up his promise to Trishanku. He assured that Trishanku would live in his created heaven along with the stars

that he had created. The gods agreed but declared that Trishanku would live in his heaven upside down. Rejected by both the earth and heaven, he was given a heaven of his own in the sky. It is the third space in which the mythical character Trishanku from the epic *Ramayana* lives. Thus, the poet coined the metaphor 'Trishanku' to indicate inbetweenness or nowhere belonging of diaspora people as they related to neither native space nor alien space.

This is an exact situation faced by the immigrants as they are strained to straddle two societies, two cultures and two entirely dissimilar new worlds. Generally, it is assumed that an expatriate writer always clings to the ethnic identity with the trauma of rejection in an alien culture. As Vinay Kirpal in *The Third World Novel of Expatriation* observes "Revival of ethnicity makes bearable to some extent the marginal shadowy existence of these migrants in the new world" (1981:165).

An expatriate author who lives away from homeland aims mainly at the homeland and the past. Therefore, an expatriate Indian writer living abroad aims at Indianness. Therefore, Parameswaran as a diasporic poet is forced to select Indian sensibility as major of aspect in her works. The poet, who is assailed by longing and the loss of homeland and dear ones, redefines identity by taking a positive attitude of complacent with a new self. As she writes in her, *Sisters at the Well*.

And we, the diaspora,  
Must wander through air and sand,  
Returning only in memory  
To our father's land. (Parameswaran, 2002:80)

She creates a space of her own to which is able to relate physically and psychologically. She traces the immigrant's journey in most of all her poems through the fusions and confusions that accompany this turbulent dislocation. Moreover, the poet uses irony, as a technique to come to terms with the duplicity of identities for it is a trope that incarnates doubleness. Irony allows her to address the dominant culture from taking examples of India. She also presents her point of view projecting the rich legends, myths, values and culture of the native land. Nostalgia becomes strength and in the transformation of the individual, it plays a vital role. Finding herself in a melting pot, she attains a level of maturity that could have never materialized without immigration. Further, she is very pragmatic and resourceful and her poems instill optimism in prospective immigrants. Her critical insights enable her to analyze the condition of the Indian diaspora and it is proved to the world that developing the right perspective and attitude will hold them in good stead at times of crisis and enable them to lead lives with dignity and self-esteem. In addition, we notice that Parmeswaran's oeuvre,

which is puzzling with her experiences, seems like a powerful collage of personal and social histories wrapped in transplanting the human dimensions of an ancient culture and heritage to a new land.

In addition, her second volume *Sisters at the Well* published in 2002 unfolds and demonstrates a sequence of poems in the form of a distinct cycle of voices, which delineates the Indo-Canadian experience representing the different generations of immigrants of the last twenty years through six major personae and several minor ones. The poems are interconnected and interrelated. The voices come repeatedly thus they give a reader an impression that they are all from an Indian family migrated and living in Canada. They share their experiences among themselves. The various voices of the speakers in her volumes of poetry capture the experiences of the Indo-Canadians; collectively her poems address various phases of immigrant experiences from nostalgic view for the land left behind. Here are few voices that depict the horror, surprise, the ambiguity, the dilemma, the sense of failure, rage, loneliness, depression and extreme nostalgia, at the same time a dominant inclination to carry on in the new environment. The speakers reappear in all her works and these voices like Chander, Usha, Chandrika, Dilip, Savitri, Sharad, Jayant-caught in between the worlds like "Trishanku" and trying to create a third space of their own. The style of writing seems to be a type of prose verse in a dramatic narrative technique. Her poems are well crafted and present a positive attitude towards life, which include not only the immigrants but the larger community of women too. The Indo-Canadian women who are deeply embedded with native orientation in their inner self, which is invariably connected to the 'Samskara' of a traditional South Asian woman. These aspects are found expression in the poetry of Uma Parameswaran and thus she describes the life and hardships of immigrants in Canada through a variety of characters. The diasporic experience in an adopted land throws one to introspect into one's psychic self, producing a conflicting existence. In response to the external stimuli, the individual seeks to find space to exist. It is related to neither native space nor alien space. It is the third space in which the mythical character Trishanku lives.

The poet writes that people who migrated to Canada from India are in a confusing state of their loyalty as they have roots (soul) elsewhere in India in one hand and physically (body) living in Canada on the other in two separate independent countries under two different laws. The poet is in a puzzled state by asking the renaissance scholar that they (the migrants) belong neither 'this law' nor 'that law' but to 'a third one', in the opinion of the poet, the third one belongs to 'nowhere' which is called "the state of Trishanku". As a representative of the migrants, the poet asks Greville

whether they would hang themselves in the sky like Trishanku who hanged himself in the middle between the earth and heaven during epic age as in the following lines:

White and brown.

And what shall I do now,

Fulke Greville, And what?

Shall I hang myself in the sky

As Trishanku did of old? (15 TP)

In a poem, "Chandrika" in *Trishanku Poems*, the speaker could not be able to find satisfaction living in Canada, because of it; she speaks with a deep nostalgic and dislocated voice in the following manner:

I have been there, my brother

The land is green but my heart was barren,

Warm are the people but my heart was lonely,

Money flows in rivers but my heart was dry

Bereft of wants and tension

Bereft of sorrow and pain

Bereft of comradeship

My heart lost its voice, my brother

It is not the land for you and me. (TP: 51)

In *Canadian Life*, the first generation migrants due to their traditional values confused at host culture as a result they were reluctant to intermingle freely with the host culture with a fear of losing their own culture and identity. However, in course of time, in the case of second-generation migrants, they forgot their own culture and thus they happily transformed themselves as 'Trishanku'. Thus in *Trishanku poems*, one of voices, an Indian school going child, Dilip speaks with his mother about his interest in French on coming back from his school. He is very much influenced by the songs of French language, which is a dominant one in Canada. As the poet writes, "Ammma, I like school / It is such fun. / We play most of the time / and sing songs in French" (32 TP). The boy thinks that his mother tongue is not so sweet as French, because of attending school and mixing with other boys, without knowing about the importance of his own mother language; he likes to sing songs in a dominant language of Canada. It resembles as a (Macaulay) mark of psychological influence (attack) on innocent (Indian) boy. At child level, it is first stage of westernization. In the second stanza, the boy moves to the next stage of hybridity asking her mother for getting his nails of fingers polished with many different colors of nail polishes and further asks his mother that his name to be changed from Dilip to Jim or David. As his name is differently sounding among the names of his fellow western

children, this innocent boy is not satisfied with his Indian name. Due to this reason, he wants to be changed his name as one, which resembles the western one. To say in the poet words, "Amma, fingerpainting is such fun / So many bright colors / Ma, you think you could change my name / To Jim or David or something?" (32 TP). In the last stanza, the boy wants his brownish colour to be turned into nice white. He innocently believes that when snow starts falling in winter his brownish colour becomes whitish. In this final stage, he wants to be changed his body (completely losing his own identity) and thus he wants to become a different man from his culture. In this context the poet describes as, "When the winter comes / I'll turn less brown / Won't I, Ma? / It would be nice to be white, / Like everyone else, you know?" (32 TP). In an ironical tone through the voice of the boy, the poet criticizes the five-day working day system in the West as "No school on Saturdays / Just think, Amma, no school / Ever on Saturdays!" (32 TP). This poem is not simply applicable to the innocent schoolchildren. Here, he represents the entire community of the diaspora people. Stage by stage the migrants lost their own language, traditions, customs, rituals, religion, dress codes, their education system more over their spirit. After losing their spiritual outlook, they would finally transform into hybrid condition. This is considered due to the impact and encounter of Westernization and colonial forces.

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\* Assistant Professor of English, NBKR Institute of Science & Technology Vidyanagar, Nellore (DT), AP, Mobile No: 9440155050

## 10. Female Psyche in Shashi Deshpande's Novels

Anand Prakash Dwivedi\*

**Abstract :** *Shashi Deshpande has emerged as one of the leading women novelists on the Indian literary horizon. Being the author of the 70s and the 80s, she reflects a realistic picture of contemporary middle-class woman. The term New Woman has come to signify the awakening of woman into a new realization of her place and position in family and society, conscious of her individuality. Deshpande's women are neither the old, orthodox type nor the modern, westernized type. They are the familiar Indian women of the middle-class society. Her novels usually begin with an unconventional marriage leading to the problems of alienation, accommodation and adjustment. The conflict in her protagonists is resolved through their desperate unconscious submission to traditional roles. Thus, despite the impact of western culture and alien moves and values on them, they remain intrinsically Indian in sensibility.*

**Keywords :** *Feminism; Marxist-Socialist; Subjugation; Communist Manifesto; Colonial; New Woman.*

Feminism as a movement has been well established, and women creative artists especially women novelists are very well familiar with the feminist movement. Hence a survey of feminism will be helpful to understand the novelist, Shashi Deshpande. In the west three intellectual revolutions of the past have played significant roles in moulding the structure of feminist thought. The oldest of these is the birth of liberalism in the seventeenth and eighteenth centuries. The important concern of this theory was the "right of man" expressed mainly through the writings of Locke, and Rousseau. It was chiefly concerned with the rights of man before law and the public life right to vote. This idea was subsequently followed by an equivalent claim about "the rights of women." It is the first women's movement which advocates for the equal political and legal rights for women.

The second phase of women's movement, what is now popularly known as the modern feminism is triggered by the writings of Simone de Beauvoir, Betty Friedan and Germaine Greer and others like Virginia Woolf. The theories of these writers are valid for all societies. There are the socialist theories, which have the impressions of Marx and Engels. The Marxist-socialist theory grew from the realization that political liberalism was hollow without economic equality. Thus, economic rights were added to political ones. So those feminists, who were influenced by the Marxist theory, came to be called as Socialist Feminists. The modern feminism in the later nineteenth century and the early twentieth century was influenced the notion of sexuality and sexual behaviour in social and political contexts. Freud, Jung and Lacan played tremendous roles in challenging modern feminist thought to unexplored new region. These writers introduced the psychological theories and thinkers began to rethink on the relationship of sexuality to society. Expressions like, 'sex role stereotyping' soon became frequently used expression in feminist writings. Simone de Beauvoir can be considered as the keystone of the modern feminism. In *The Second Sex* (1949), Beauvoir analyses that women's subordination proceeds from the assumption that men view women as fundamentally different from themselves. In being defined as 'the other women are reduced to the status of the second sex'.

The theorist categorized themselves by different terminologies, such as, Marxist-socialist feminist, radical and lesbian feminists and, liberal feminists etc. Despite divergence in their perspective, they are united by a common belief that women are oppressed - culturally, politically, and psychologically and exploited economically. Further, this system is maintained and reproduced by a patriarchal structure that seeks to naturalize it. Marx and Engels have considered the status of women in the family and in the society from an entirely new angle. In the *Communist Manifesto* (1848) the bourgeois attitude to woman has been exposed. Engels in his essay, 'The Origin of Family, Private Property and state' examines the change in the status of women from the barbarian society to the modern bourgeois society. He sums up his own view and also that of Karl Marx on the entire man-woman relationship: The first-class antagonism which appears in history coincides with the development of antagonism between man and in monogamous marriage, and the first-class oppression with that of female sex by the male. He ridicules the idea of monogamy because in the male dominated society 'monogamy is only for the woman, not for the bourgeois because bourgeois are not at all contented with having the wives and daughters of their proletariats. They seek greatest pleasure in seducing each other's wives. The notion for bourgeois marriage and chastity for women has distorted the image of woman in literature. It has given rise to two

characters the wife's paramour and cuckold. The bourgeois marriage reduces the wife to the level of the prostitute. Marx and Engels believed that woman can never find her status based on dignity and freedom in bourgeois society. It is only in the communist society that the woman would be really free and her dignity would be restored to her. There is a different vision of socialist feminists. They think that a society would be politically and economically democratic. The means of production would be publicly owned and the fruits of production equally distributed. Factors like sex and race would be no longer predetermine one's status. It also says that most of the functions that a family performs would be socially performed.

The liberal feminists believe that the inferior post of women is due to cultural and psychological factors. John Stuart Mill is considered the first liberal feminist. In fact, Mary Wollstonecraft, who in her book *Vindication of the Rights of Women* (1792) made many points which were later taken up by John Stuart Mill. In her book, she attacks the educational restrictions and mistaken notions of female excellence that keep women in a state of ignorance and slavish dependence. However, Mill's classical work *The Subjection of Women* (1869) became the bible of the feminists in the later part of the nineteenth century. It provided the movement a philosophic vision. According to Mill, the subjection of women was the product of age-long custom and was not the proof of any inherent inferiority in them. Like other liberals, Mill also believed that equality between the two sexes can be brought about by moral reforms, education and legal measures. Among contemporaries, the views of Betty Freudian come nearest to this attitude.

In the third world countries, feminism has a very different set of concerns. With the history of colonization behind them, the feminists from these countries engaged themselves in the task of liberating their women from oppressive cultural and regional conventions like purdah, Sati etc. They confront antagonistic forces like the lack of proper education and influence of superstitions. Although most of the third world countries differ politically, socially and economically from one another, there is often a similarity their ideologies which result from a common colonial experience. In third world countries female labour is considered as the property of man. They are undervalued and ignored. These colonial ideologies have attached low status to women and their work. As feminism is primarily a revolution of social consciousness, it affected literature and literary criticism from its earliest days. Feminist criticism has now become a fully established branch of literary studies. One section of feminist critics has engaged themselves in re-reading of literature written by women to discover hidden expression of feminist protest. For example, the work of Susan Gubar and Gilbert Sandra who discover the mad woman in *Attic in Jane Eyre* as the concealed feminist protest in Bronte. Another section of feminist critics engages themselves

in the task of exposing the forgotten, unknown and unappreciated texts of literary importance. Research in this field has brought into light several female writers like Rokeya Hossein. These critics take up re-reading of male texts to search the positive or negative attitudes to feminism that these works conceal.

Another significant attempt in this field has been to discover a female tradition in literature. One of the pioneering studies in this field is that of Elaine Showalter. In her *A Literature of Their own* (1977) she studies the work of the British women writers and discovers a female tradition and subculture in English literature, which has been overlooked by male critics. The female writers of this phase portrayed their heroines as "ideal woman" as the angel in the house, surviving on sacrifice, endurance and passive subservience. The second phase of literary subculture is a protest against the dominating values and standards. The protest is manifested mainly through the advocacy of minority rights and values including demands for autonomy. Showalter calls this stage 'the feminist phase'. The third stage, the 'female stage' is marked by the development of women-centred literature. Showalter observes: "The novels of this stage are physiologically rather than socially focused and exhibit the recurrence of the symbols of an enclosed or secret room" (Srivastava 15).

The theorists and the crusaders of the feminist movement believe that woman will attain her real status based on security, dignity and freedom, if she is fully emancipated, intellectually equal to man, economically independent and discards all her shackles. This was their cherished hope but the fact belies such a hope. Actually, the western movement fights for the undeclared sex orientation while the feminist movement in the developing countries is based upon the socio-economic issue. However, gender is the common strand among all the feministic approaches. It exerts a greater pull to the disadvantage of woman. It plays its role in bringing about the poverty. Instead of economic parity with men, women are being pushed below the poverty line. It is very much visible in the developing countries like India. Even achievements of economic independence do not guarantee emancipation from male dominance. Rather the economically independent, educated, emancipated modern woman find herself burdened with even greater shackles. Ajita Garg has termed it as "Women doubly enslaved - enslavement on the domestic front and enslavement on the employment front" (Garg 24). The girl child even in the educated families continues to suffer due to gender discrimination, while the educated housewife's lot is no better. In many cases, she is treated as an instrument of augmenting her Outside the family, women is being reduced more and more to the level of commodity. The obsession to exploit a woman's body for advertisement and sales promotion

in taking away the last shreds of the dignity of a person. In the so-called civilized societies crimes against women are in the increase. So, in the modern society, women still do not enjoy security, dignity or freedom in the real sense. Engels has put the situation correctly when he observes:

That woman was the slave of man at the commencement of society is one of the most absurd notions that have come down to us from the period of Enlightenment of the eighteenth century. Woman occupied not only a free but also a highly respected position among all savages and barbarians. People whose women have to work much harder than we would consider proper often have for more real respect for women than Europeans have for theirs. The social status of the lady of civilization, surrounded by sham homage and estranged from all real work, is socially infinitely lower than that of the hard-working woman of barbarism. (Marx *Eagles* 481-82).

Shashi Deshpande who is relatively free from several prejudices regarding man and woman, is highly sensitive to the issues involving women, who has deep impressions of Western feminism and considers gender central to her writings? Her works deal not only with ordinary women in ordinary, urban situations but stem from a firm belief that our lives are to a great extent governed by gender. She feels that woman have not participated in world making; the stories, myths and legends in our Puranas, epics and Kathas have been written by men. Moreover, women have been conditioned to a great extent by myth: "To be as pure as Sita, as loyal as Draupadi, as beautiful as Laxmi, as bountiful provider as Annapurna, as dogged in devotion as Savitri, as strong as Durga -these are the ultimate role models we cannot entirely dismiss" (Deshpande x).

Deshpande feels that women never start with a picture of themselves on a clean slate, their self-image honoured by the hegemonic influences of myths, movies and current day soap operas. She sees herself as a writer whose writing comes out of, she says:

My own intense and long suppressed feelings about what it is to be a woman in our society, it comes out of the experience of the difficulty of playing the different roles enjoined on me society, it comes out of the knowledge that I am something more and something different from the sum total of these roles. My writing comes out to a consciousness of the conflict between my idea of myself as human being and the idea that society has of me as a woman (Deshpande 90).

Deshpande expresses her unhappiness at the consistent ghettoization of "Women writers", at their marginalization. She herself says; I call myself just

'novelist and short story writer". Truth is, I am deeply interested in human beings, in the human about our relationships with one another, with conditions. ... society and our moral values" (Deshpande x).

In fact, Shashi Deshpande is extremely objective in treating with human being. Premila Paul observes: "Shashi Deshpande does not glorify women's sufferings. Though she enlists a sufficient amount of sympathy for her protagonists, it is not on the ground of her being a female sufferer (Paul 67). Shashi Deshpande clarifies that she has chosen to have a woman as a central character not in order to project or support some feminist position because she feels that she can write about a woman with conviction and some inner knowledge. She says: "I know women better than I know men, so perhaps my books are more about women, and that's about it" (Dickman 32). Statements like this may not leave one in doubt about the writer's feminist stance. Shashi Deshpande maintains that she has never consciously projected any feminist ideas. Her novels and short stories which contain feminist thought - women's sexuality, the construction of gender roles as a wife and mother, self-discoveries lead the reviewers to ask the question as to what extent she would consider herself a feminist. Her reply is:

I now have no doubts at all in saying that I am a feminist. In my life, I mean. But not consciously as a novelist. I must also say that my feminism has come to me very slowly, very gradually and mainly out of my own thinking and experiences and feelings. I started writing first and only then discovered feminism. And it was much later that I actually read books about it (Dickman 32).

Most of the feminist writers in India hold almost the same view. C.S. Laxmi, the Tamil writer expresses the similar opinion when she says, "I also don't sit down and tell myself that I am going to write a feminist story. Feminism is part of my life, it's what I am" (Dickman 34). But the reviewers like Malashri Lal are not convinced by Shashi Deshpande's statement that she is not a conscious feminist novelist. She thinks that she shares "her protagonist's conviction that women are God's and society's cruelly wronged creatures (Lal 169). They contend that *The Dark Holds No Terrors* contains several scenes - in a village, in a college cafeteria, in a Bombay chawls, in bedroom, in maternity wards - where women are denied the rights to be individuals.

Shashi Deshpande, however, feels that her brand of feminism is not the militant feminism adopted by the western writers. The problems of her protagonists rise mostly from situations in the Indian context and differ from those of their western counterpart. She does not refer to western ideology in her

novels, but rather regrets the fact that Indian feminist critics do not have the clear idea of the concept of says: many of the feminism. In an interview with Lakshmi Holmstrom, Shashi Deshpande It is difficult to apply Kate Millet or Simone de Beauvoir or whosoever to the reality of our daily lives in India. And often there are such terrible misconceptions about feminism by people here. They often think it is about burning bras and walking out on your husband, children or about not having children etc. I always try to make the point now about what in feminism is not and to say that we have to discover what it is in our own lives, our experiences. And I actually feel that lot of women in India are feminists without realizing it (Holmstrom 26).

Other critics like R. Mala interpret extra-marital relationship as part of feminism. She says that sexually ignored or sexually repressed Deshpande's women "strive for expression through sexual relationships or affairs with men other than their husbands. Saru's affair with Boozy (her boss) and Padmakar Rao (her college mate) seems temporary substitute for her unfulfilled marital life (Mala 56).

A close study of the novel reveals that Saru does not indulge in any physical relationship either with Boozy or with Padmakar Rao, and so the question of being unfaithful or having an extra-marital affair does not arise. On the contrary, Saru seems to have lost interest in sex after the rightly assaults of her husband, Many. This is made clear when she says: "And for me sex was now a dirty word" (Deshpande 4). R. Mala presumes that an educated woman, who tries to assert herself as an individual, must necessarily develop, should develop sexual relationships with several men. This is typical thinking of the most of the Indians. By the assertion of self, Deshpande means that a women must not allow her she' to get deceased, which certainly does not mean - propounding feminism or any kind of 'ism'. Shashi Deshpande further explains her own conception of feminism in one of her interviews with Malini Nair, she says:

The women in my book are people who come to realize what it is to be a woman in the process of their own lives and the situations they face not through books and theories. I think feminism is an entirely personalized perception. It is when you start questioning preconceived notions about your roles. I don't think there is anything 'inherent' in a woman apart from the fact she can conceive. All other things are equally important for them as they are for the men (Nair 25).



Many Reviewers have labelled the novel *That Long Silence* as a feminist or feminine novel but there are some reviewers like K.C. Nambiar who is against any kind of labelling. He says *That Long Silence* is "a muted and essential sympathetic treatment of the problems of marital relationships; maintaining a credible balance between the sexes (Nambiar 6). Keki N Daruwalla, a distinguished Indian English poet, says: "labels are inadequate here, as they always are when confronting a work of art. One cannot dub *That Long Silence* either as a feminist or psychological novel. It has been written... with an unerring eye for character. Shashi Deshpande never over reaches herself" (Daruwalla 6). As Shashi Deshpande talks of equal status of man and woman except their gender, woman conceives while man helps her in conception. At the point of marriage, Shashi Deshpande says that it should not be taken as to satisfy the sexual urge and woman should not be used as a tool that helps in procreation. Under the impression of western movement, Shashi Deshpande says that woman has every right to find fulfilment in the act of sex. Marriage should be the mutual subjugation of man as well as woman. None should think of dominating over the other. In the novel *The Binding Vine* Deshpande discusses the evil of marital - rape. Mira, who is modern, educated and awakened is the victim of marital-rape. Shashi Deshpande is extremely against all such oppressions which bring about the physical and mental wreck. Although to some extent Shashi Deshpande is impressed by the western feminism, but not to the extent of Simone de Beauvoir who declares most of the Indian marriages are obscene. She declares:

Marriage is obscene in principle in so far as it transforms into rights and duties those mutual relations which should be founded on a spontaneous urge; it gives an instrumental and therefore degrading characters to the two bodies in dooming them to know each other in their general aspects as bodies, not as persons (Beauvoir 463).

Deshpande's protagonists are no doubt, victim of unequal power structure in marriage, but in all her novels, she shows how one can rise above such injustice and lead a meaningful existence. In the end, her protagonists almost always strive to make their marriages work. As J. Bhavani observes: "This is to a negative but a realistic end to the novels, Deshpande upholds marriage as the backbone of society, what is stifling is the personal of the wife and not the institution of marriage" (23).

We may notice that Deshpande's views coincide with the thoughts of Elain Showalter, who says: "The women protagonists in her novels achieve "personhood", yet do not negate the family or the society. They go beyond what he (Elain Showalter calls) the "Female Phase" which is the phase of self-discovery, a turning inward freed from the dependence of opposition,

a search for identity" (Showalter 13). They no doubt discover themselves but the quest does not end there. It should be observed that they are not feminists in the first stage but in the second. The second stage cannot be viewed in terms of women alone but also in terms of the separate personhood or equality with men. The second stage involves coming to new terms with the family, new terms with love and work. It is a kind of enlightened reintegration into the society where they find their own voices; no longer being directed by others. In the end they acquire self-knowledge. Shashi Deshpande says that she is neither in favour of feminism nor against it. Being a woman, she says, it is "an acceptance of my womanhood as a positive thing, not a lack. An understanding that I am different, not inferior" (Deshpande 83). She further elaborates that feminism can never be anti-men because it really works for a better, a more meaningful and companionable relationship between men and women, instead of an uneasy relationship. Shashi Deshpande has always been negating to the charge that she is a feminist. However, it took years to say, "I am a feminist". Actually, her utmost desire is to be called a writer, not an Indian writer, Asian writer or post-colonial writer, but she wants to be known only as a writer. However, when she says that she is a feminist she means that male as well as female have equal rights to born and survive. Everybody has equal rights. Nature has never differentiated between male and female. She elaborates the point in her essay "Why I am a Feminist as such:

I believe that the female of the species has the same right to be born and survive, to fulfil herself and shape her life according to her needs and the potential that lies within her, as male has. I believed that women are neither inferior nor subordinate human beings, but one half of the human race. I believe that women (and men as well) should not be straitjacketed into roles that warp their personalities, but should have options available to them. I believe that Nature, when conferring its gifts on humans did not differentiate between males and females, except for the single purpose of procreation. I believe that motherhood does not bar everything else, but is a bonus, an extra that women are privileged to have. Would the anti-feminist deny all this. (Deshpande 83)

We take notice that Shashi Deshpande is strictly against the position of women as prostitute as is declared by Marx and Engels. But her views, to some extent, coincide with modern feminist thought which has changed much since the radical feminism of the 1960s. Betty Freidan in her book *Feminine Mystique* challenged the universal belief that a woman should find contentment in motherhood and domesticity. Two decades later, Betty

Friedan, in her book *The Second State* says that humanity can survive only if women make certain compromises. She suggests that women should pursue some meaningful activity within marriage in order to find happiness and contentment in their lives. Thus, Shashi Deshpande agrees with the views of Betty Friedan and Elain Showalter that a woman whether she be the career woman, or housewife would not feel dissatisfied. She should happily and eloquently play her myriad roles in her family, and seek pleasure within her household.

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\*Assistant Professor, Department of English, D. C. S. Khandelwal Postgraduate College, MAU 275101

## 11. Marginalisation of Minority Community in the novels of Rohinton Mistry

Ram Autar\*

**Abstract :** *Literature is the representation of life and presents the real picture of our society. It is the best medium of expressing our views, feelings, emotions, sufferings, joys, and other dimensions of life. Indian society is structured into various classes such as upper class, middle class, lower class, and the depressed class. There are some sections of the society that are regarded as marginalised due to having some uncommon noticeable traits. People of these communities are marginalised, deprived of socio-economic opportunities. They become the victim of social, educational, cultural and political exclusions. They are not part of the main stream of the society. The dominated and marginalised community is subjugated and silenced by the threats of the dominant community. The present paper is an effort to present the pitiable and marginalised condition of minority community in our secular Indian society as depicted in the novels of Rohinton Mistry. It talks about marginality and its application in the novels of Rohinton Mistry.*

**Keywords :** *Marginalisation, Oppressor, Oppressed, Cultural Hegemony, Minority, Communal Harmony, Minority, Subjugation.*

The term marginality is used an approach to study literature and social science for raising the voices of the voiceless and deprived people. It talks about people who are socially, politically, economically, culturally, and legally deprived of their rights in the society. It is multidimensional, multi-causal and historical phenomenon. The ideological system, patriarchy, political, social system and religion have direct impact on the effectiveness of marginalisation over a specific group or individual. These systems help in deciding the gravity of marginalisation. In the words of Peter Leonard marginalisation is "being outside of the main stream of productive activity and or social reproductive activity" (48). Peter Leonard is of the view that

it is the situation of being away from the main stream of the productivity whether social or personal in the society.

Religion plays a central role in the social and individual life of Indian people. It is a set of belief about a particular religious ideology which is considered one of the strongest dividing forces in India. The trouble arises when personal faith is converted into communal antagonism. In our country some religious communities hold antagonistic views regarding other religion and its followers. This antagonism sometimes leads to the eruption of communal violence in the society. It is not the religion, but the staunch supporters of it, who begin to fight for their self interests of imposing their own cultural hegemony upon others. Communal violence has become such a wide spread issue in India that it has compelled the social thinkers and litterateurs to raise it strongly and express their concern through their fictions and non-fictions. Communal feelings create a barrier between communities creating threats to national integrity and unity. The term communal has been derived from the word 'commune' that refers to a group of people living as a community. Mohammad Hasan remarks about communalism "as an ideology of preaching hatred against other communities or of snatching amenities from other communities for the benefit of their own community" (194)

The concern of the study is to analyse the novels of Rohinton Mistry in the context of minority marginalisation at different levels and their oppression by the dominant Hindu society. We know that Rohinton Mistry has presented and observed the sufferings of the marginalised people, marginalised communities, the poor, and the downtrodden section of Indian society. His novels can be said to be the record of social and political issues occurred in the post Independence history of India. Through his novels, he has depicted the problems of minorities of India who suffer from the communal disharmony, religious insecurity, religious chauvinism, and cultural diversities. He talks about Parsi, Muslims, Sikhs and Christian minorities who possess sense of insecurity, anxiety, and threats by the so called dominated Hindu culture in his novels. He is adept in juxtaposing the universal themes to the local and individual's one. Being a Parsi, he has not only raised the issues of Parsi community alone but other communities too. He has touched the basic and common issues shared by all the minorities communities in India. His novels deal with the life of marginalised Indian minority communities who suffer from ethnic and cultural diversities narrating realistic image of minority people and political uncertainty of the periods 1960s, 1970s and 1990s. His novels depict the unease and emotional turmoil felt by the minorities' communities in secular India and oppression of the poor by the dominant ideologies in the society. We find in his novels that dominant ideologies lead towards the cultural domination which

distorts the heterogeneity of the secular India. People of marginalised communities suffered a lot during crucial historical events like emergency periods, the demolition of Babri Masjid, assassination of Indira Gandhi and wars with China and Pakistan. These are the major historical events in the history of India which have changed the psyche of people triggering more communal riots.

Family Matters (2002) can be discussed in the context of not only Parsi marginalisation but also other minority communities like Muslims, Sikhs and Christians in a dominated Hindu community with the illustration of historical facts and events. The novel depicts the oppressive situation of India in 1990s, the demolition of Babri Masjid triggering communal riots between Hindu and Muslims. Nariman Vakeel, Yezad, Jahangir, Roxana, and Hussain suffer a lot due to erupted communal riots followed by demolition of Babri Mosque. Their daily routine life is disturbed after the eruption of communal riots between Hindu and Muslims. The novel revolves around a 78 years old Nariman Vakeel, a retired Prof of English, who was living with his step children Coomy and Jal Contractor. We find the description of religious chauvinism and rise of tyrannical extremists' politics in the novel from the very beginning. Coomy stops Nariman for going outside for morning walks due to the political turmoil and erupted communal violence. She gets surprised over the hue and cry following the demolition of mosque in Ayodhya. The novel projects Shiv Sena as Hindu Fundamentalist who believes in creating riots, looting and burning the houses of minority communities creating sense of terror and fear among them. Hussain, a tragic victim of the post Babri Masjid riots, witnesses of his own wife and children burning alive. He describes the tragic events against Muslim minority as follows-

sahab, in those riots the police were behaving like gangsters. In Muslim mohallas they were shooting their guns at innocent people. Houses were burning; neighbours came out to throw water. And the police? Firing bullets like target practice. These guardians of the law were murdering everybody! And my poor wife and children...I could not recognise them... his voice was a sob now and he stopped speaking... And now Shiv Sena has become the government. (155)

The fundamentalists try to arouse the sense of fear and insecurity among the minority people of India by targeting them in different ways. They are trying to distort the peaceful co-existence of multi cultural and multi lingual India. Yezad is deeply hurt at Hussain's tragedy and said that- "South Indians are anti-Bombay; Valentine's Day is ant-Hindustani. Film stars born before 1947 are traits to the country" (Mistry 32).

Minority people developed sense of insecurity, fear and anxiety from the Shiv Sena and Baj Rang Dal. Shiv Sena demanded Maratha Raj in India. Gustad, the central character of the novel, *Such A Long Journey*, expresses his fear with a prophecy that in near future India is going to be like America as it is for the black people. Minority people will be deprived of democratic rights. He says-

No future for minorities, with all these fascists Shiv Sena politics and Marathi language nonsense. It was going to be like the black people in America-twice as good as the white man to get half as much. How could he make Sohrab understand this? How to make him realize what he was doing to his father, who had made the success of his son's life the purpose of his own? (*Such A Long Journey* 55)

The above statement reveals Gustad's psychological fear and insecurity about his son's future. He thinks that minority people have no future in India now because of growing fascist activities of Shiv Sena and Bajrang Dal for their demand of Maratha Raj. They fought for Maratha people and Marathi language. In the hands of Shiv Sena, cultural diversity of the nation is considered to be threatening. They had banned censorship. A journalist was badly beaten by the Shiv Sena leaders for publishing the then government's policy regarding minority. Gautam, a character in *Family Matters*, the journalist had to face humiliations and threats of Shiv Sena leaders for highlighting their vices.

..."Yes." Gautam described how a dozen of them had accosted him, screaming that journalists who maligned the Shiv Sena had blackened it's good name by printing lies would receive the same treatment. The men twisted his arms behind him and grabbed his hair to keep him still. They had a tin of Cherry Blossom black shoe polish, and applied it to his face and ears and neck even running his shirt in the process. (*FamilyMatters* 207)

People of marginalised community such as Muslims, Parsi, Sikhs and Christians had to undergo severe social humiliation and threats if they ever try to violate the orders of those in powers and politics. They had prepared the list of some Muslims and projected them as enemy of the nation. Minority community become the victim of racial and language discrimination. In the novel, we find that Shiv Sena leaders and BJP had introduced several policies to strengthen their identity and impose them on minority people. Under such policies Bombay was changed as Mumbai hurting the minorities' identity and sentiments. They tried to remove all non-Hindu names replacing those purified Hindu names. Mr. Kapur, a member of Parsi community was mercilessly murdered for his denial of changing the name

of his shop from 'Bombay Sporting Goods Emporium' to 'Mumbai Sporting Goods Emporium' by Shiv Sena activists. This has brought a sense of insecurity and fear among minority people. There are many other issues and problems which are brought to our notice by the novelist.

The statement of Dinshawji, a character in *Such A Long Journey* expresses his sense of being marginalised due to growing political power of Shiv Sena as he says to Gustad that days are not far away when we will face real 'gunda raj' in Maharashtra. Shiv Sena is changing the old names and replacing the new one according to their choices. Changing the old names is nothing but to erase the old historical facts and producing the new one. This is a process of cultural hegemony. Minority communities are not ready to accept these changes. People of Parsi community feel themselves at the margin of the society. They feel insecure at the emergence of Maratha Raj. Regarding the presentation of Parsi communities' sense of fear and marginalisation by Rohinton Mistry, following words given by Jaydipsinh Dodiya is appropriate and mention worthy-

Mistry is sensitive to the various anxieties felt by his community. He has demonstrated this by responding to the existing threats to the Parsi family and community in particular and to the country in general. He presents his community through the different narratives of the characters who invariably express their concerns for their community and the changes that affect them. (44-45)

The Parsi migrated from Iran to the west coast of India in 936 C E in order to avoid their compulsory conversion to Islam by Arab. Zoroastrian is one of the oldest religions of the world. But it is vanishing fast, turning to be marginal community in the world. It is assumed that there is only 9000 follower of Zoroastrian religion. Rohinton Mistry is well conscious of this fact. That's why he tried to write focussing the marginality of his religion, its antiquity and their contribution in terms of population. He writes about Parsi psyche, tradition, myths, habits, and marginality with sympathy. He is conscious of the vanishing population of Parsi and follower of Zoroastrian. He considers his community as marginalised community because of adherence to old traditions and taboos. Rohinton Mistry discusses others weakness and problems of his community such as declining population, late marriages, low birth rates, negative attitude towards the girls child and high rate of divorce and many more social issues that project Parsi as marginalised community in comparison to the dominant Hindu community. Through the character of Gustad in *Such A Long Journey*, he expressed his concern about staunch and firm belief in religion-

All religions are equal, he was taught; nevertheless one had

to remain true to one's own because religions were not like garment style that could be changed at whim or to follow fashion. His parents had been painstaking on this point, conversion and apostasy being as rife as it was, and rooted in the very history of the land. (*Such A Long Journey* 24)

Gustad lives in a small flat known as Khodadad building. In Khodadad building majority of inmates was Parsi. The building possessed a wall in front of it. People of dominant culture and those who were powerful used that wall as a public toilet. Parsi people don't have courage to speak against this unacceptable and disgusting issue. This social sense of being dominated leads them under the category of marginalisation. They had to face such inhumane torment. The Parsi people thought that there was a time when that wall was used as a symbol of protection for them and now it had been changed into public toilet. Gustad in order to avoid this emotional painful situation had invited the painters to paint the religious images of Gods and Goddess of different religions so that people stop urinating over that place. The wall was functioning as a security for Parsi, but the Municipal Corporation has issued order to demolish the wall, snatching their traditional security. Parsi community does not like and approve the name changes of Mumbai streets. Dinshawji considered it as the harbinger of bad times for minority community. The fascists and racists activists are creating problems and triggering massive violence targeting minority community of India. They had developed hatred for other local majority community. The communal hatred does not allow them to work peacefully for the development of the nation. Such antagonistic atmosphere weakened the unity of the country.

The members of Parsi community are not happy with Indira Gandhi and her rule. They feel insecure in her regime. Sohrab, the son of Gustad criticises Indira Gandhi and blames her that in her Prime Minister ship Parsi are not safe. She used minority people for her own benefits. In *A Fine Balance*, we find that Ashraf Chacha's shop was changed to 'Krishna Tailors' from 'Muzaffar Tailoring' for the fear of being attacked by the Hindu fundamentalists. They were targeting the Muslims. Avinash, Ishvar, and Om saved the life of Ashraf Chacha. The changing of the name acted as a tonic for him. Ashraf was not considered as other Hindu people of the society. He was considered as a culprit because of being a Muslim. His story leads us to the conclusion that he faced many ups and downs in his life. He was marginalised from the main stream of the society. He worked as a tailor in the town. He was forced to stitch clothes for the untouchable in the town. Untouchability was deeply rooted in the psyche of Hindu fundamentalists. During the Hindu Muslims riots, Muslims were targeted for physical assaults

by Hindu fundamentalists. Omprakash and Ishvar tried to save the life of Ashraf and his family members from the riots. Ishvar and Om had to face many cross questions in order to prove that they were not Muslims as they were living with Ashraf. One of leader of the riot said-

One of the saffron-shirted men stopped forward. 'Listen smart boys, if you are lying, I will myself skewer on the three points of my trishul.' Why should lie? Said, Ishvar. I am the same as you. You think I want to die to save Muslim? There was more consultation outside the shop. Step on the pavement and remove your pyjamas, said the leader, both of you. Why are you harassing Hindu boys. Have you run out of Muslims? (A Fine Balance 129-30)

In the novel, we find that Bal Babas spread the seeds of communal violence and riots in their hateful speeches narrating the old memories of Hindu Muslims clashes during post-partition days. They brought with them stories of Muslims attacking Hindu in many parts of the country in order to destroy the peace of the society.

We must get ready to defend ourselves, they said. And also to avenge ourselves. If they spill the blood of our Hindu brothers, this country shall run red with rivers of Muslim blood'... 'Better to drive out the Mussulman menace before we are burned alive in our huts. For centuries they have invaded us, destroyed our temples, and stolen our wealth... every day trains are crossing that new border, carrying nothing but corpse. My agent arrived yesterday from the north; he has seen it with his own eye. The trains are stopped at the station and everyone is butchered on both sides of the border. (A Fine Balance 122-126)

In the violence erupted after the assassination of Indira Gandhi, the Sikh taxi driver had to change his face in order to conceal his identity. He says- "the real murderers will never be punished, for votes and power they play with human lives. Today it is Sikhs, last year it was Muslims..." (583) He talks about the violence erupted after the assassination of Mrs Indira Gandhi by her own Sikh body guard. A Fine Balance describes the black historical days of partition when the conflict between Muslims and Hindu erupted. The trains were loaded with corpses from both borders; the whole country was in the grip of communalism. It also describes the communal riots of 1984 erupted after the assassination of Indira Gandhi when Sikhs were ruthlessly burnt alive.

Rohinton Mistry has brought before us the burning issues of Indian society through the depiction of non-Hindu community during Emergency and post

Emergency period which need to be discussed at large scale. Communal riots destroy the spirit of unity in a country. Mutual harmony and peaceful atmosphere should prevail in our society, otherwise, all our claims of development would be nullified and self rejected. Through his novels detailing the problems of minority community Mistry has given us suggestion to change our mind set not to look minority people as 'other' rather as equal to us. Communal harmony and mutual understanding would strengthen the unity and diversity of our country.

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\*Lecturer in English, C.S.J.M. Government Polytechnic Balrampur, Uttar Pradesh, India Email: ramubhu2009@gmail.com Cell-9721345705.

## 12. Corruption, Political Violence & Capitalism in Arundhati Roy's *The Ministry of Utmost Happiness*

Dr. Astha\*

**Abstract :** *The paper is an attempt to highlight the corruption, political violence and capitalism driven society through the novel 'The Ministry of Utmost Happiness'. Corruption runs into the veins of the present society. From time to time, we get to witness the political violence which is the product of both corruption and terrorism. The paper also attempts to analyse capitalism in the context of the present society. An example of allusion is presented by the novelist which highlights the explicit identification to a person who is related to historical background in order to reveal the event. Civil rights- which were suspended that time are discussed by the novelist properly. It is highlighted here in the novel that how the country like India was getting through changes. Surprised and shocked humanity is projected with different prospects in order to depict the changing facets of the people worldwide which is unique in itself. This novel wonderfully depicts the disappearing morals of human being which leaves the question of survival for the nation world wide which is quite interesting to analyze from the context of corruption, political violence and capitalism as well.*

**Key Words :** *Corruption, Political Violence, Terrorism, Conflict, Brutal World, Journalist Leaders, Promotion and Capitalism.*

### Introduction

The Ministry of Utmost Happiness paints a portrait of contemporary, postcolonial Indian politics. Through the differing points of view of the story's characters, Arundhati Roy illustrates the many ways in which various groups of the Indian population have been let down and oppressed by their political leaders after the 1947 partition between India and Pakistan. In particular, through her illustration of the ongoing Kashmir conflict between these two countries, she highlights corruption in all political groups involved: the Indian army, Indian leftists who oppose the occupation of Kashmir, and the Kashmiri locals and militants who apparently resist the

military occupation. Each group claims to have a moral or religious imperative behind what they advocate for, and yet they take actions that are often selfishly motivated by monetary gain and therefore out of alignment with their alleged beliefs. In questioning the integrity of each group involved, Roy ultimately sheds light on the ways in which corrupt capitalism undermines the supposedly moral intentions of the groups involved in the Kashmir conflict.

The one thing all have in common is the sectarian violence, the political corruption, and the terror visited on them by the revolutionaries, jihadists, and the state. Related to these are the corruption of individuals and institutions that add to human suffering, as well as the dead hand of indifference allied with capitalism. It is a brutal world of random violence and death delivered without differentiation of the innocent and the not so innocent. This is a chronicle of broken and shattered lives, of survival, and of coping. The only salvation is found in human kindness that keeps the flame of individual dignity alive within the Ministry of Utmost Happiness. This is not an easy read. It does not flow along smoothly. There are changes of narrators and time jumps backward and forward over decades. Characters abound and are unceasingly interesting, but they come and go, and do not always return.

Additionally, Indian officials are prone to killing innocent Kashmiris and pretending they are dangerous terrorists, because they are rewarded for this. Biplab Dasgupta, an Indian bureaucrat who narrates part of the novel and works with the Kashmir conflict, wryly comments, "everyone [the military] picked up was always "dreaded," seldom less than "A-category," [...] because each of those adjectives had a responding incentive," such as a cash reward. Biplab implies that these adjectives don't always apply to the captured Kashmiris, which means that, again, Indian soldiers are willing to undermine their own supposed mission-to win the war against Kashmir-for capital gain. Not only are they simply not doing their job; they are willfully harming Kashmiris, who are technically Indian citizens, which furthers their characterization as corrupt. Finally, although Roy is not as extensively critical of corrupt Kashmiris as she is of characters from mainland India, she does make sure not to exempt them from criticism of corruption.

In Biplab's narration of the Kashmir conflict, he shares, "For all their religiosity, Kashmiris are great businessmen. And all businessmen eventually, one way or another, have a stake in the status quo-or what we call the 'Peace Process,' which, by the way, is an entirely different kind of business opportunity from peace itself." In this moment, again, readers are exposed to the idea that those who seem to be fighting to end a conflict often profit from its continuation. The double irony in this sentence is that Biplab refers

to the "peace process" as different from peace itself.

As India is on its way to becoming a global superpower, international companies like Kmart and Starbucks arrive in Delhi. The metaphor that compares India to an elderly woman plays off of the idea that gender oppression, women are like objects to be bought and sold. This metaphor also suggests that the city has real problems analogous to the grandmother's described health problems, that it wants to pretend do not exist in order to attract foreign investors and tourists.

[Delhi's] new masters wanted to hide her knobby, varicose veins under imported fishnet stockings, cram her withered tits into saucy padded bras and jam her aching feet into pointed high-heeled shoes. They wanted her to swing her stiff old hips and re-route the edges of her grimace upwards into a frozen, empty smile. It was the summer Grandma became a whore"..*(Abrams, M.H.A Glossary of Literary Terms: 70)*

"But even if I was President of America, that world class Brahmin, still I would be here on hungerstrike for the poor. I don't want dollars. Capitalism is liked poisoned honey. People swarm to it like bees. I don't go to it." *(Roy, A. A review- The Ministry of Utmost Happiness: 203)*

"The city is still stunned by the simultaneous explosions that tore through a bus stop, a café and the basement parking lot of a small shopping plaza two days ago, leaving five dead and very many more severely injured. It will take our television news anchors a little longer than ordinary folks to recover from the shock. As for myself, blasts evoke a range of emotions in me, but sadly, shock is no longer one of them."

"I feel a rush of anger at those grumbling intellectuals and professional dissenters who constantly carp about this great country. Frankly, they can only do it because they are allowed to. And they are allowed to because, for all our imperfections, we are a genuine democracy. I would not be crass enough to say this too often in public, but the truth is that it gives me great pride to be a servant of the Government of India." *(Clark, A. The Ministry of Utmost Happiness- A patch work of narratives: 108-109)*

The Indian Army receives the brunt of Roy's criticism for their seemingly limitless corruption and unwarranted violence against Kashmiri citizens-all for the sake of profiting from the war. In one moment, Naga, a leftist Indian journalist, is questioning Aijaz, a young member of a Kashmiri militant resistance group. Aijaz shares with Naga that the militant group buys their ammunition from the army, explaining, "They don't want the militancy to end. They are very happy with the situation as it is. Everybody on all sides is making money on the bodies of young Kashmiris."



This suggests that in addition to benefitting from the conflict, Kashmiri businessmen are complicit in contributing to the myth that the selling of arms and continued fighting is an effort towards peace when they are, in reality, destined to bring unending conflict, and therefore unending profit to the businessmen who take advantage of the political situation.

"I would like to write one of those sophisticated stories in which even though nothing much happens there's lots to write about. That can't be done in Kashmir. It's not sophisticated, what happens here. There's too much blood for good literature."

(Roy, A. *Chicagotribune.com/ Ministry of Utmost Happiness*)

Through Roy's characterization of Naga, a corrupt journalist who allegedly reports on human rights abuses, she also criticizes the Indian left. Naga is a journalist who claims to have radical leftist beliefs, and yet who, according to Biplab, "has a handler-though he might not see it quite that way-in the Intelligence Bureau." Biplab later reveals that when Naga begins to collaborate with the government, he receives promotions and accolades at work because he is the first journalist to hear about special, government-related news. As a character, Naga embodies the corruption of the media: in spite of his so-called progressive values, he is ultimately willing to tell only the stories the government wants him to tell, because doing so grants him a position of power within his profession. Like the soldiers, Naga is willing to stray from his values due to the influence of capitalism.

"Like many noisy extremists, [Naga] has moved through a whole spectrum of extreme political opinion. What has remained consistent is only the decibel level. Now Naga has a handler-though he many not see it quite that way-in the Intelligence Bureau. With a senior position at his paper, he is a valuable asset to us." (Roy, A. *The Ministry of Utmost Happiness*: 178)

"The inbuilt idiocy, this idea of jihad, has seeped into Kashmir from Pakistan and Afghanistan. Now, twenty-five years down the line, I think, to our advantage, we have eight or nine versions of the 'True' Islam battling it out in Kashmir [...] Some of the most radical among them [...] are actually on our payroll. One of them was recently blown up outside his mosque by a bicycle bomb. He won't be hard to replace. The only thing that keeps Kashmir from self-destructing like Pakistan and Afghanistan is good old petit bourgeois capitalism. For all their religiosity, Kashmiris are great businessmen. And all businessmen eventually, one way or another, have a stake in the status quo-or what we call the 'Peace Process,' which, by the way, is an entirely different kind of business opportunity from peace itself."

Here, Aijaz highlights the ultimate act of corruption on the part of the army: they are fueling the very conflict that they claim to be fighting against. While Indian military officials in Kashmir claim to believe in Indian nationalism, and supposedly want to integrate Kashmir into their country, in reality they want the conflict to continue simply so that they can continue to profit from the war. They would swarm out of their homes in their hundreds of thousands and march to the graveyard, unaware that even the outpouring of their grief and fury had become part of a strategic, military, management plan

"This was Kashmir; the Separatists spoke in slogans and our men spoke in press releases; their cordon-and-search operations were always 'massive,' everybody they picked up was always 'dreaded,' seldom less than 'A-category,' and the recoveries they made from those they captured were always 'war-like.' It wasn't surprising, because each of those adjectives had a corresponding incentive-a cash reward, an honorable mention in their service dossier, a medal for bravery or a promotion." (Batra, J. *A study of The Ministry of Utmost Happiness*. *Humanities and Social Science Review*: 321-322)

Rumor had it that the unidentified martyr who was buried that night-the founder-corpse-was not a corpse at all, but an empty duffel bag. Years later, the (alleged) mastermind of this (alleged) plan was questioned by [...] a member of the new generation of freedom fighters, who had heard this story and was troubled by it: "But [...] does this not mean that our Movement [...] is based on a lie?" The grizzled mastermind's (alleged) reply was,

"This is the trouble with you youngsters, you have absolutely no idea how wars are fought."

On this occasion Miss Jebeen was by far the biggest draw. The cameras closed in on her whirring and clicking like a worried bear. From that harvest of photographs, one emerged a local classic. For years it was reproduced in papers and magazines and on the covers of human rights reports that no one ever read. The corrosion in Kashmir ran so deep that Amrik Singh was genuinely unaware of the irony of picking up a man whose wife and child had just been shot and bringing him forcibly, under armed guard, to an interrogation center at four in the morning, only in order to offer his commiseration."

"If that fool didn't know how to live here with the military, why did he have to come into this world in the first place?"

She described how, when her brother's body was found in a field and brought home, his fists, clenched in rigor mortis, were full of earth and yellow mustard flowers grew from between his fingers. (Roy, A. *The Ministry of Utmost Happiness*: 69)

## Conclusion

By casting all groups involved as corrupt, Roy avoids aligning herself with any particular political ideology. However, she does effectively paint a portrait of the heavy influence of corrupt capitalism in modern geopolitics, and the ways in which moral or religious ideologies serve primarily to mask capitalist interests rather than as the real motivations behind war. So, it can be concluded that the novel highlights political and social incidents as well and it is better to speak that the depicted incidents in the novel have occurred in India and other parts of the world at the backdrop of its story because it seems full of so many allusions to many political figures, political issues and the incidents which have occurred in the past few decades in India and around the world. A prolific novelist like Arundhati Roy very well understands the need of the time, the rise of Hinduism and Nationalism, the struggle for Kashmiri Independence. As, it is a fact that India has seen major social and political ups and downs in past few years. It can be said that - a flock of Hindu Nationalists, cow protectors have shot upto execute the process of saffron inaction. Many incidents of cruelties against the minorities in the name of cow protection have been reported. This novel is a mixture of political things which encapsulates the rapidly transformed face of Indian democracy with the rise of right-wing political ideology, the degenerating condition of the marginalized group of people where the atrocities are rampant.

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\* Assistant Professor in English, J.V.M.G.R.R (PG) College, Charkhi Dadri

## 13. Mythopoeia and Contemporary Representation of Indian Myths: Reading Amish Tripathi's Shiva Trilogy

Dharmendra Kumar\*

**Abstract :** Attempts to examine, reinterpret, and rewrite the rich Indian mythological material have been done numerous times. Many Indian authors and researchers have studied and recognised this significant tendency across languages and cultures. These Indian creative minds have shown a strong desire to re-create, re-interpret, and re-present scenes or characters from Indian mythology, legends, and folklore. In diverse political, social, and cultural contexts, mythical material has been re-investigated, re-explored, and re-defined. This mythological material has been a constant source of inspiration for writers like Amish Tripathi, who cleverly feeds the fervent thirst of Indian readers by pouring thrilling mythical stories before them. Despite the objections and charges that myths are primitive fictions, calling their authenticity and validity into doubt, myths continue to enchant us, immersing us and inspiring us to understand current political, social, and cultural challenges in relation to our past. Mythopoeia satisfies the writers' creative need to kickstart their desire to build a new and transformative mythology based on classical and traditional mythological archetypes, as seen in contemporary popular fiction and genre books. In view of the foregoing, the purpose of this article is to examine how successfully and skillfully Amish Tripathi has provided a modern translation to the most prominent God of Indian Mythology, Lord Shiva, in his Shiva Trilogy, using the plight of imagination. The Shiva Trilogy tells the story of a man who transforms into a god, a humanised and convincing tale that suggests God exists as a result of a narrative force.

**Key Words :** Myth, Mythopoeia, Contemporary, Archetype, Reinterpretation, Shiva.

Myth comes from the Greek term mythos, which means "story" or "word." The study of myth is known as mythology. Myths, as stories (or narratives),

describe how people experience or enact a predetermined sequence of events. The term myth has come to refer to a specific genre (or category) of stories that share traits that set them apart from other oral narrative genres like legends and folktales. Many myth definitions reiterate the same general features of the genre, which can be described as follows: Myths are symbolic tales from the distant past (typically from prehistoric times) that deal with cosmogony and cosmology (the origin and nature of the world), are often linked to belief systems or rituals, and can guide social activity and values. In his book *The Texture of Culture*, Aleksei Semenenko affirms the timeless beauty of myths, stating that myths do not "belong exclusively to the past and archaic cultures, but constitutes an intrinsic part of modern culture as well" (40). In his book *Myth and Literature*, A. Joseph Dorairaj traces the uniqueness and vagueness, broadness and looseness of myths as universal and distinct in nature, storytelling, and forms. He states:

Myths are uncanny phenomena. They are at once regional and yet universal; static and yet protean; archaic and yet contemporary; profligate and hallowed; fantastic and yet highly structured; divine and yet human in that they are as much about gods and goddesses as about human beings. Though they belong to a pre-literate and pre-historical era, they keep recurring in all ages and are a part of our contemporary society. Though they belong to the realm of primitive religion and come under the purview of anthropologist, folklorists, and phenomenologist of religion, they are an integral part of literature and other arts. (09)

William Bascom in his very famous and popular article *The Forms of Folklore: Prose Narratives* defines myths as tales believed as true, usually sacred, set in the distant past or other worlds or parts of the world, and with extra-human, inhuman, or heroic characters (4-5). Many people still regard myths as valuable discourses that explain a lot about human nature. It's difficult to establish a distinction between myths and legends, folklore, and historical truths on the one hand, and legends, folklore, and historical facts on the other. While myths have proven to be a rich source of information for historians, anthropologists, sociologists, and psychologists, as well as a source of inspiration for writers, it is the discipline of mysticism that discovers in them a message that often transcends history or any academic interpretation, revealing or implying a greater truth. As myth lends meaning and purpose to even the most divergent and fractured components of civilization, it also confirms life's changing and refashioning processes.

Mythopoeia (also Mythopoesis according to Hellenistic Tradition) was a

term coined by English linguist and fantasy author J.R.R. Tolkien in one of his poems called 'Mythopoeia' published in *Tree and Leaf* (1931) which means the creation of a myth, even if it be from nothingness, using the themes and archetypes of traditional myths which have been passed on through the generations. This can also be defined as literature that either creates a new and transformative mythology, or incorporates and transforms existing mythological material. This can be seen in genre novels, television, film, comic books, and computer games, where these genres are able to incorporate classical mythic archetypes and must be reshaped accordingly. The key is transformation; a static reference to legendary components, whether imagined or pre-existing, is insufficient. The mythological components in the work must be significant enough to influence the characters' spiritual, moral, and/or artistic lives, as well as reflect and support the author's underlying concepts. At its best, this form of work should compel the reader to consider the role of mythology in his or her own spiritual, moral, and creative growth. Writers in this genre come in different shapes and sizes, as do their distinct notions of mythopoeic writing and its manifestations. Because mythological archetypes are rewritten in a rationalised manner in Mythopoeic fiction, the concept of rewriting myths in a rationalised manner is always at the heart of these narratives, and these creation myths have travelled and transformed into a new-fangled accepted position in contemporary times, located by newly emerged mythopoeic writers. Retelling mythological and historical stories is not a new practice in Indian literature. S.Anandh Raj, in his *Multi-Visions in English Language and Literature* (2016), supports the mythopoeic component of myths and its value in modern times and pertinently observes:

Issues of present world find their parallels in the myths and fables of the past which lend new meanings and insights through analogy reinforcing the theme. By transcending the limits of time and space, myths provide flashes of insight into life and its mystery. They form an integral part of the culture consciousness of the land, with their associative layers of meaning, their timelessness and relevance to contemporary issues. (52)

Kiran Budkuley, in the article, "Mahabharata Myths in Contemporary Writing: Challenging Ideology" (2010), states:

Myth have always fascinated the creative mind of writers and challenged their critical faculty. This preoccupation with myth-whether to create a new one or to reconstruct the old-can be gauged by understanding the relation between the authorial intent behind myths and their functionality as

cultural documents within a continually 'shifting' societal reality. In creating a new myth, an author puts his/her own intention to work through the myth visualized, whereas in the case of re-construction of extant myths, the palpable functions embodied within the original myth are questioned, challenged, substituted, negated, reversed or re-focused. (16-17)

Literature is a constantly evolving activity. New forces evolve over lengthy periods of time in every social formation, whereas old forces remain intact even after the new forces become dominant. In order to nourish the literary craft, Indian writers in English reflected on their ancient past. They went back to India's rich tradition to capture the essence and sensibility of the country. In an adopted language, English, Indian writing has evolved into a profusion of interconnected genres that convey the simplicity of Indian existence and the intricacy of Indian values. The entrance of English into the Indian literary scene changed the face of practically every genre, from drama to thriller to romance to tragedy to nonfiction and poetry. Authors nowadays are attempting to reinterpret and rewrite classic stories in order to make them more believable and relevant to today's audiences. The tradition of recounting mythology in literature, particularly in Indian Writing in English, has undergone significant alterations in recent decades to meet the expectations of modern readers. Throughout history, mythology has been a constant source of inspiration and study in writing. Regardless of the criticisms and allegations levelled upon myths, writers have been reinterpreting mythical stories for centuries. The primary motivation for writers' insatiable curiosity in mythology is to understand the meaning of their present in relation to their ancient history. Retelling mythical stories is a widespread activity that involves reconstructing stories and characters in accordance with the setting.

Recently, a new generation of writers such as Amish Tripathi, Ashok Banker, and Ashwin Sanghi, among others, have been experimenting with the mythological genre by fusing it with various forms of expression. For example, Ashok Banker and Amish Tripathi have combined mythology and fantasy mode in their works. These writers are updating Indian mythology in a mythopoeic style with these kinds of applications. These books frequently rewrite Indian tales in innovative ways to address contemporary difficulties as well as timeless human dilemmas. This rewriting of mythical subject matter through mythopoeic modes of expression has shown to be a successful method for connecting to one's cultural past while also assisting in the assertion of one's current cultural and socio-political identity. These contemporary authors are reworking Indian mythological subject matter to create major expressions that are an important component of contemporary Indian English literature.

With Ashok Banker's famous eight-volume Ramayana Series, the trend of successful books with mythological content began in 2003. Many novels followed in Banker's footsteps, and today, retellings of Indian mythological legends are among the most popular. The modern Amish perspective, on the other hand, is founded on historical, linguistic, and cultural research, as well as imagination. The Shiva Trilogy by Amish Tripathi is the story of a Man who became a God, a humanised and convincing tale that suggests God's existence as a result of a narrative force. "What is required is an acceptance of varied, even opposing ideas, because there is no single 'truth,'" he continues (Interview with FirstPost October 17, 2016). His interpretation of the tale not only deconstructs the real narrative, but also raises concerns about what it means to be "real." It fundamentally questions Truth and raises a slew of uncomfortable problems in the process. In the hands of Amish Tripathi, mythology has once again proven their never-ending relevance and resourcefulness. Despite being a best-selling series, his books have inspired the Young Adult community to research the origins of these stories.

The Shiva Trilogy by Amish Tripathi is well-known among Indian readers for its reimagining of the ancient Lord Shiva narrative. The Immortals of Meluha (2010), The Secret of the Nagas (2011), and The Oath of the Vayuputras (2013) are included in the collection. All three books in the trilogy are examples of reworking and refashioning Indian traditional mythological material, with Amish presenting the story of Lord Shiva as a modern-day Story of a more human Shiva who is devoid of his divinity confronting evil. Amish has exhibited the conversion of an ancient Indian mythology into a fresh and improvised language that is appropriate for today's multi-narrative scientific society. The Trilogy is an excellent example of modern mythopoeia. It enables the authors to rework and examine traditional mythology. It also allows authors in this genre to delve into the complexities of the language and its long history in order to better understand the probable connections between classic myths, archetypes, and the emergence of new emergent trends and sensibilities in the globalisation period.

The Immortals of Meluha is set in 1900 BC near Mansarovar Lake, at the foot of Mount Kailash in Tibet, almost 4000 years ago; in the Indus Valley Civilization geographical area. The tale opens with Shiva, a Tibetan tribal leader who, tired of fighting and quarrels with other tribes, considers a new way of life based on peace and harmony. The Meluha Kingdom, controlled by the Suryavanshi rulers, invites him in. He remembers the offer given by Nandi,

Come to our land. It lies beyond the great mountains. Others call it Meluha. I call it Heaven. It is the richest and most powerful empire in India. Indeed

the richest and most powerful in the whole world. Our government has an offer for immigrants. You will be given fertile land resources for farming. Today, your tribe, the Gunas, fights for survival in this rough, arid land. Meluha offers you a lifestyle beyond your wildest dreams. We ask for nothing in return. Just live in peace, pay your taxes and follow the laws of the land. (The Immortals of Meluha, 02)

The foreigner's words reverberate in Shiva's head, forcing him to accept the offer. He takes the job and relocates to Meluha. The Meluhans are always at odds with another Chandravanshi country, the Nagas, who are supported by their saviour Neelkanth's cursed tribals. After eating the restorative potion somras, Shiva's throat glows blue, revealing him to be the neelkanth. Shiva falls in love with Princess Sati, the daughter of Suryavanshi king Daksha. He is, however, forbidden from marrying her since Sati is regarded as Vikarma, a bearer of bad luck, as a result of crimes committed in former lives; she is thus an untouchable. Shiva decides to repeal this antiquated rule, and Daksha agrees to their marriage. The Meluhans' longevity potion, Somras, is made on Mount Mandar with river Sarswati water. This river is on its way to being extinct. Shiva travels to Mount Mandar and forms a deep bond with the chief scientist, Brihaspati. However, when Brihaspati returns to the capital, the enemy destroys this production equipment, and he goes missing. The Chandravanshis are declared enemies by Shiva. They attack Swadeep, the Chandravanshis' homeland, defeat the Swadeepans, and capture the Chandravanshi monarch. However, seeing Shiva on the Suryavanshi side enrages the Chandravanshi king, for the Chandravanshis, too, had been waiting for the arrival of their saviour Neelkanth, who was prophesized to aid them in eliminating the Suryavanshis. Shiva is taken aback when he learns this. Shiva and Sati travel to Ayodhya, Swadeep's capital, to see the famous Ram temple. The priest informs Shiva that he is not the first Mahadev to be isled. It is not his responsibility to eliminate 'evil.' He is required to perform the most important task, which is to answer the most important question, 'What is evil?' Shiva is burdened by the Chandravanshis' bravery, which the Suryavanshis saw as "bad." He's now learnt that the Chandravanshis regard the Suryavanshis as bad and have been waiting for him to destroy them. As he exits the Ram temple, he notices that his wife Sati has followed him there. He spots a Naga prepared to attack from behind a tree. Shiva rushes to Sati's aid towards the end of the story. The follow-up *The Secret of the Nagas* picks up the plot where the Immortals of Meluha left off. Shiva has rescued his wife from a Naga soldier who has left, leaving some cash behind. These coins feature engravings of the Branga king Chandraketu. Because some of the people from Branga dwell in Kashi, Shiva travels to Kashi to learn more about this. A riot of the Branga people occurs in Kashi, and Shiva's General Parvateshwar is gravely hurt while

attempting to quell the violence. Parvateshwar is cured by Divodas, a Branga banker who employs a medication that grows on the Naga kingdom's Panchavati. Shiva discovers that the Branga people are suffering from a terrible illness that can only be cured by Panchavti herbs. As a result, the Branga are forced to join the Nagas in their fight against the Suryavanshis. Sati stays in Kashi while Shiva sails to Branga. She will assist the king in his fight against the lions who are assaulting the people. Sati is ready to lose this battle, but Ganesh and Kali, two Naga troops, help them win. Kali reveals that she is Sati's sister, who was dumped by Daksha due to her deformities. She also reveals that Ganesha is Sati's first child, who was said to have died at birth. Shiva must continue his trip after reaching Branga in search of Parshuram, a bandit who is the only person who knows the prescription for the medication that can save the Branga people. Parshuram forbids anyone from approaching him and kills everyone who dares. Shiva, on the other hand, approaches him and realises that Parshuram is a Vasudev. The Vasudevs are devotees of Lord Vasudev, Lord Ram's faithful lieutenant. Shiva returns to Kashi after receiving the medicine formula from Parshuram. Ganesh was the one who attacked Sati at Ayodhya, so he can't reconcile with him. Later, when Ganesh saves Shiva's son Kartik from a lion assault, he forgives him. When Shiva confronts Daksha, he discovers that Daksha murdered Sati's first husband, dumped Kali, and told Sati lies about her son. Shiva, according to Daksha, is to blame for the breach between him and his daughter. Shiva then makes the decision to travel to Panchvati. Kali, the Naga queen, leads him, but they are assaulted while on their trip. They suspect Daksha is responsible for the attack. They manage to evade the attack, and when Shiva arrives to the Naga capital, he discovers Brihaspati alive. The narrative ends here, but Shiva's search for a solution to his query "What is evil?" will continue in the following part, *The Oath of the Vayuputras*.

Shiva learns the wellspring of evil in the third and final instalment of this trilogy. Brahaspati informs him that making somras necessitates a large amount of water. The Saraswati River has been depleted as a result of this. The waste byproduct is dumped in the Tsangpo River (Brahmaputra), causing a serious illness in the Branga and Naga areas. Because of the influence of Somras, their children are born with abnormalities. In the Nagas, the Somras produces a high rate of cell multiplication, resulting in malformations. To answer this query, Shiva must travel to meet the Vayuputras. The Vayuputra council is an ancient clan left by Rudra, the previous Mahadev, with the mission of training the Neelkanth in order to defeat evil whenever the need arises. The chief of this council is Gopal, who lives in Ujjain. Shiva swears war on Meluha after meeting him since

it is the centre of Somras production. Shiva's initial attempt to apprehend Meluha fails. As a result, he wishes to obtain the weapon Brahmastra in order to exert pressure on the Meluhans. When he meets up with the Vayuputras again, he runs upon Mithra, the Vayuputras' chief and maternal uncle. Because Brahmastra is a weapon of mass destruction, Mithra recommends and grants him Pahsupathiastra. The Meluha's Devagiri is the centre of Somras production. Shiva uses his astra to demolish the city and, by extension, the evil route. Shiva then relocates to the Himalayan foothills of Mount Kailash. Tripathi chose Shiva, the most captivating of the Indian gods, but he portrays him as a mortal human being, posing the question, "What if Lord Shiva was not a fabrication of a rich imagination, but a person of flesh and blood?" You and I, for example. Because of his karma, a guy rose to become godlike. That is the concept of the Shiva Trilogy, which combines fiction and historical fact to portray ancient India's rich mythical legacy. The subject that goes across these three works is the search for the meaning of evil. Shiva is initially persuaded that the Chandravanshis, Nagas, and Brangas are all bad. He soon realises, however, that this is not the case. He discovers that good and evil are two sides of the same coin during the course of the novels' action. Evil is a situation, not a person. The story aims to explain the Shiva myth's mystical element.

The preceding discussion has brought to light certain similar aspects in the novels under consideration. The fact that these novels are alternate interpretations of popular mythological texts, and that mythical language is used throughout the novels, is the first and main. The novels' surroundings and characters have been given a contemporary feel by using contemporary terminology and idioms. They portray the gods, goddesses, and deities as ordinary people and attempt to rationalise the personalities and happenings. Gods and Goddesses have been shown as having human characteristics. These characters are human beings with human aspirations, flaws, and strengths. Second, minority voices are prioritised in these narratives. Even in the Shiva Trilogy, Ganesh and Kali are portrayed to have been thrown out and brought back by Sati. The voices of the marginalised are heard, and the reader is introduced to the perspective of the defeated. Finally, there is an attempt to give the female characters their due respect, as seen by the fact that some of the characters make it a point to narrate the story from a female perspective. Finally, these stories are retold because they contain reflections on the current socio-political situation, as well as an interest in or fascination with the mythological past. The Indians, who were still warring over language, caste, religion, race, and petty egos, were oblivious to the dice rolling over their sacred territory. Most of the novels discussed in this study make similar statements. The author does not take

the readers on a fantastic journey into the past. His fiction's idea is firmly rooted in the realities of the current situation and makes the reader view the myth of Shiva from a contemporary perspective.

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\* Research Scholar, Department of English, Banaras Hindu University, Varanasi, U.P.

Email- dharmendra.k04@bhu.ac.in Cell-9758717375

## 14. An Overview On 21st Century Creative Teacher Education Practices

Jaya Singh\*

**Abstract :** *The standard of the training is largely based on the quality of education. While teaching is called science and skill, it is ultimately an art of excellence. He is the teacher who designs the children's growing plastic mind unconsciously. Training, therefore, is not a mechanical process. It's actually complicated, complex and challenging. Strong leadership and appropriate teaching strategies will improve the effectiveness of the teacher. The changing nature of human culture does not contribute to irreversible and fixed reactions to education problems. In terms of pedagogical and technical transition, teachers from the 21st century have to contend with a world other than the 20th century. Therefore, teacher training cannot in any case prepare teachers. Teachers themselves would have to choose from various alternatives. Often, their decisions must always be checked by instructors. It can be achieved by the implementation or sponsorship of new teacher education concepts and activities. As teachers are necessary for quality education, it is therefore extremely important to encourage innovative teacher training. In this article, innovative ideas and creative teacher training methods will be promoted. This article focuses on innovative ideas and practices, such as team education, brainstorming, creating and blended learning and reflection.*

**Key Words :** *Innovative practices, team learning, constructive teaching, blended learning, reflective teaching, soft-skills learning, digital learning, on-line learning, mobile learning.*

### Introduction :

A nation's development depends in particular on its students' qualities, such that education is considered the most noble of all careers. Thus, teachers play an important role both in education and in society. The lectures, however, are not mechanical. It's a very tough, dynamic and challenging one. Though teaching has been regarded as science and ability, it is

fundamentally a great art, since the teacher actively shapes the children's young plastic minds.

It's the teacher, like an artist, who trains or re-designs the actions of young people. Consequently, the mentor cannot offer shape to the young person he is in touch with; instead, he must be a careful artist. Teachers have played many different positions in the history and they continue to do so. In today's world, however, rapid changes and great evolution occur. Even schooling in such an atmosphere cannot endure transition. As a result, new time imperatives, new requirements and new visions delegate the role and responsibility of the teachers.

Advanced technology one day has effectively revolutionized society. The arrival of a generation of children from multi-dimensional digital media networks, a generation whose global visions and ambitions differ significantly from those of previous generations, was an unpredictable consequence. If these children are to have a technologically intensive and effective future in the world, then we have to replace current approaches with a modern education model which builds on the ability of children to acquire native and technical skills.

Since educational problems have no permanent and pre-determined solutions, professors can need to choose from a variety of alternatives. Teachers will need to continually re-examine their decisions. The introduction or promotion of new ideas and practices of teacher education may be carried out.

### Definition of creative teacher education practices :

There are large gaps between countries about what they see as the growth, reform and development of the learning process. For instance, the use of colored crack and basic audiovisual material may be perceived in some developing countries as an educational progress, while in other more advanced countries innovations relate to the manufacture and implementation of advanced technologies, techniques, practice etc. This electronic technology has dramatically infiltrated all aspects of our social and cultural life..

Today children have grown up with remote controls and spend more time reading video games in the Internet and computer. Buttons and lights are always lined with toys now. "How do we train this new generation in such a situation? This is very critical.

In response to that, they must create their own ideas in a supportive environment; both individually and together they must be provided. The term 'innovation' etymologically derives from the Latin word 'Innovare' meaning something else. It supports new ideas and practices in education and training. The manner in which schooling has evolved and means

changed greatly over the years. Study and creativity is a crucial factor in the quality of teachers and their curriculum at all levels of teaching.

It needs new ideas and approaches in classroom transactions and other transactions. Strong leadership and appropriate teaching methods will improve the effectiveness of the teacher. No teacher training programmer teaches teachers in all cases. Teachers will have to choose from different alternatives themselves. The educational programs are intended to prepare teachers with professional skills for the various roles of the country.

### **21st century creative teacher education practices :**

Following are some of the innovative ideas that need to be focused:

#### **1) Team Teaching :**

Since teachers and students are too restricted to work, "team teaching" is always a good option. The preparation or coordination of teams is a team work in which participants assist each other to achieve an agreed objective. Cooperative learning is a successful form of teaching where small teams of students at different levels use a variety of training activities to develop their understanding of a particular subject. Each team member is responsible not only for learning what is taught, but for helping teammates learn and do this.

Provides incentives for the faculty Teaching given below:

- Learn the teaching
- Boost your ability to teach
- to socialize students in the field of teaching o
- Leave your comfort area
- Creative prospects for job
- Launch and upgrade interdisciplinary research
- See directions in students' minds
- Avoid the lonely, repetitive, fragmented experience of solo education
- Learn new knowledge about your fields
- A clearer understanding of disciplinary failures
- Establishing college links
- Fostering conformity;
- Cross-disciplinary understanding bridges are built

#### **2) Reflecting Teaching :**

It is an essential component of being an educator to represent your own job and to train teachers. Teachers must examine concepts, assumptions and

preferences in teaching and learning and assess how they influence the practice of students. Reflection is a normal process that enables potential behavior to be formed in view of past and present conduct. Reflection refers to the process of critical study and refining of practice, keeping in mind schools, classrooms and different positions of teaching people's psychological, educational, social and ethical contexts.

### **Reflective teaching benefits for instructors :**

Teachers benefit from reflective methods of teaching in a number of ways. Most of this activity consists of arranging the lessons, reviewing the previous ones and developing your teaching techniques. Reflective activities have a lot to say if you want to improve your education.

1. Growth of the profession
2. Innovation Progress
3. Activate Teaching
4. Improved teacher-student partnership
5. Render lessons appealing and animated
6. Enhance problem solving
7. Boost classroom democracy

### **Reflective study benefits for students :**

Reflective research practices may also be available. In this context reflection involves, analyses and strengthens learning in order to better understand the knowledge and understand the lessons and topics, as well as the development of a better understanding. Students will benefit from reflective learning methods in their courses in the following ways:

- Improvement of student results
- Participation raise class
- development of the capacity to think and cope objectively
- Improving student motivation
- Enhancement of overall performance

### **3) Constructivism and Teacher Education :**

The theory of constructionism originated from cognitive psychology. Piaget, Vygotsky, Gardner, Dewey, Tolman and a few more contributions are required for the construction model. It also reflects a convergence of many dominant learning perspectives. The main point of constructivist theory is that people actively learn to build their own knowledge, compare and use new ones together to create a new one. Constructivist learning depends on



students engaging constructively in the resolution of problems and reflective thinking about learning experiences.

Students build their own expertise by researching ideas and techniques. They apply new knowledge and combine it with existing conceptual frameworks, based on previous expertise. The teacher is a teacher or mentor who leads the students in critical thinking, analysis and synthesis throughout their learning. The professor is also a co-learner in this phase.

In some tasks that pose difficulties for school children, teachers can also facilitate cognitive development. In that sense, students raise problems to promote purposeful, thoughtful thinking and a logical solution. The problem-solving course is defined.

If a person encounters a new experience or idea, then that new experience or idea must compare with previous experiences and ideas. This reconciliation act either changes original convictions or denies new facts. Therefore, as human beings we establish or develop our own knowledge by analyzing our knowledge and evaluating it.

#### **Constructive classroom teachings :**

Constructors count on more on learning experiences instead of learning textbooks. The professor will aim to recognize and use active methodology such as problem resolution and real-world experimentation to answer student views and expand on them. In a constructivist classroom, teachers inspire students to wonder about their methods and how the activities improve their comprehension. Students are experts on the creation of active awareness and not on a number of details.

#### **Benefits of constructive education :**

There are some benefits of teaching constructivism. This method of teaching is beneficial for students who best learn in a realistic setting to help students link the knowledge they learn to their lives. The Building Curriculum often involves previous student experience, allows teachers to spend more time with pupil favourite topics and enables teachers to focus on relevant and significant material. In a classroom for constructionism students frequently work in groups. It helps students to develop their social skills, help the learning process and respect each other's viewpoints and contributions.

#### **4) Blended- learning :**

Blended learning is a learning approach in which teachers use technology typically on the Web with and as a complement to live teaching, or even using components of Web-based learning with elements which require the presence and guidance of the teacher. The benefit of a mixed approach is

that it provides a way to make sure that students have independent learning experiences that drive them. The Web usage in such environments provides teachers and students a wide range of resources in the form of communication networks, sources of knowledge and management tools.

These aspects tend to make blended learning particularly appropriate for students in teacher training, especially in larger groups where support for direct teachers may be difficult. Mixed learning describes learning that typically mixes conventional learning and methods of learning with IT. Mixed training seeks to improve the learning experience of the student and enable the teachers to qualify as an online facilitator.

##### **a. Flexible**

The presentation of content is essentially versatile through a mixed learning process. Complex subjects can be seen in classrooms while other subjects can be viewed online. With an online aspect, you are also versatile and relaxed with how and when your employees engage in your training.

##### **b. Efficiency**

Garrison and Kanuca studied mixed education (and of the many academics, I am sure). Their research shows "mixed learning has a demonstrable potential both to increase the efficiency and the effectiveness of meaningful learning experiences."

##### **c. Effectiveness**

You can provide a wide public with a well-planned, effective and fast mixed learning strategy. The reuse potential of digital assets such as pictures, recordings and eBooks is enormous. You will help more people get up to speed after the initial training runs.

##### **d. Cost-effectiveness**

Most of us like policies that save our business money. Mixed learning is one of them! Travel and missed work is avoided with additional online options. When organizing live online activities, you eliminate travel expenses for staff and instructors.

##### **e. Customisation**

Any training that is not done well would produce an isolated, impersonal learning experience with a cookie cutter. But the good news is that a good mixed approach offers a seamless shift from class to class or vice versa. You may build ways to continue talks and customize contents for a specific job or individual's interest.

**f. Enlarged spectrum**

The implementation of a blended learning approach almost always reduces training time. By scanning the expertise of talented teachers or specialists, a portion of the costs of high-quality contents will meet more consumers.

**5) Soft skills teaching:**

Development in human capital is an important asset because it allows the nation to grow. Quality human capital comes from high-quality training from a sophisticated and well-structured education system. Soft expertise are personal qualities which improve the relationships, job performance and opportunities of individual and difficult skills that appear to be unique to a specific position or activity. Soft skills refers to the personal qualities, social grace and fluidity of expression, personal conduct, friendship and optimism which characterizes people on various levels.

Skill is common to teacher education programs in order to establish a complete economic, social and personal resource. teacher education curriculum can therefore be created. The necessity of the job is to instil soft skills into the teacher education curriculum.

Soft skills in every area of your life are essential, as you already know, to freedom and confidence. You will definitely be maintaining your relationship if you are satisfied with your workers.

Let us talk now about the value of soft skills in our daily life:

**Good communication :** Respectful attitude and productive contact with your clients and employees. You can hear clearly and converse with difficulty with this experience.

**Leadership abilities :** It reveals how committed you are as a person who makes and respects your decisions. You thus enter a completely different stage of personality in which you can meet the mentors that you have.

**Issue management skills :** In difficult conditions, you have to be constructive. Always seek to find, enforce or propose alternatives.

**Critical Thought :** Always try to throw the first clearest thoughts in your mind, only if you can get out of your comfort zone and think out of the box.

**Productivity :** it is defined only by what you say. You are all happy to be successful if you complete all activities at the end of the day.

**6) Mobile learning:**

Mobile learning is very common in the current scenario. Online learning

is also known as M- learning, which is a modern way of accessing different contents online from a mobile phone. Mobile learning is the perfect way for students to get support. Many schools and colleges embrace the concept eLearning and moving learning. They distribute and encourage students to use them for schooling on their mobile telephones and laptops. Mobile learning can be exciting for children yet helpful in the right way and can greatly assist students and adults. Many educational apps are accessible online, and the popularity of school students is immense. Teachers/ professors/instructors are also helpful in studying a subject or providing examples. Students can also refer to these apps if or when appropriate. The online presence of many outlets is best used for mobile learning. If you do not get it from one location, you can look for it from somewhere else. When used, you are able to provide input easily and address your question or suggestion with the software developer or app developer.

Mobile education is very common and its use has increased considerably in recent years. The following are 5 mobile learning advantages and why:

**1. Access wherever and whenever**

Since mobile learning is all about mobile research, it is possible to access it from all over the world.

**2. It is really far away**

The major advantage of mobile learning is its long distance and that you can access the same material or assessments at the same or different times even though you are in Canberra, Australia or California, United States of America. Distance is not a mobile learning concern.

**3. Content variety**

Most of the content is online. It is very useful for people because of its wide range; and a large number of people from different places around the world can also use it for different subjects or topics.

**4. Fosters students**

Several educational applications are available to track progress through online tests (daily, weekly or monthly, depending on firm to firm). The research is presented to attract students and therefore game assessments inspire students to better perform in their previous work.

**5. Check your skills**

Online testing will enable you to expand your knowledge and solve

these questions, puzzles and riddles, as discussed above. Besides studied materials, there are various other online questionnaires, puzzles, multiple choices, etc. that can be tested and even increased the IQ level by playing these games.

## **7) Digital learning :**

The use of digital learning is ingenious in digital technology and instrument teaching and learning and is also known as TEC or digital learning. Digital learning gives students control over place, time and trajectory in a technical way. Each day more and more traditional education is being replaced by digital learning.

### **1. Custom Learning :**

The key advantage of the interactive method of education is the opportunity for students to learn in the most suitable directions and tempo. One-to-one is the greatest example of individual learning. However, it is expensive and time consuming. The conventional learning style generates an overall learning gap and sometimes causes students to lose their interest because they do not fit the other courses. The teachers will adapt the program on a digital basis to students' learning speed and skills.

### **2. Allows students more intelligent :**

Students may develop effective self-start learning skills by learning resources and technology. The students will analyze the results and use online resources they need. Digital learning increases performance and productivity. In addition, critical understanding skills, which form the foundation for systematic thought, are strengthened in order to attract students, digital learning opportunities and technology. Students also develop strong sense of use through the mastery by using digital learning platforms for new information and skills that give them the confidence to learn.

### **3. Self-motivating students :**

The studies are constantly interested in extending their knowledge base by means of digital techniques and methods. Digital, a much more immersive and memorable learning environment, offers a more engaging and desirable environment than conventional education processes rather than generous texts or one-sided lectures. Digital learning allows students to connect with the materials they learn.

### **4. Expanded opportunities for learning :**

One of the key advantages of digital learning is that it provides more

options for learners. Digital learning expands educational opportunities so that students can explore how learning takes place on multiple occasions and in various ways. Students are learning many new things through digital resources and technology.

## **5. Establish Student Accountability :**

The Digital Education Framework makes the evaluation of every student much simpler and more informative with an in-house assessment of performance and a self-produced study. It helps students to thoroughly analyze their performance and create the necessary solutions. Digital learning can be automatically guided, as online students research a subject thoroughly and obtain useful information through online browsing..

## **6. Higher rate of commitment :**

The traditional learning approach enables students to engage in small numbers because the dynamics of a classroom are pupils, textbooks and educators. On the other hand, students will benefit from the digital educational system in a wide variety of ways. The limitless availability of pictures and images, virtual reality, interactive sessions and more allow students to understand digital education.

## **8) On-line learning:**

Computerized training, Web-based training, online training, e-learning, mobile education and distance learning - Online training is a number of different names, but is important to computer science and technology training, Web-based training, Internet based training and electronic training. Training online.

"Online learning is electronically supported learning that relies on the internet for the interaction between teachers and students and for class materials to be distributed."

This simple definition provides a quasi limitless spectrum of teaching and learning experiences outside classrooms and schools. Online education with the Internet and electricity will turn students into a classroom. Audio, video, text, animations, immersive training settings, live chat with teachers will be part of the program. It is an area for separate and more flexible learning than a classroom.

In its full use of its ability, online education has shown greater efficiency than personal education. It can be sexy, enjoyable and tailored to the agenda of virtually all.

**Online programs for education**

**1-100% on-line training** - Fully on-line graduates are easily accessible from home without having to visit the campus or university.

**2-Hybrid Education** - Hybrid training provides both online and on-campus courses to students. Hybrid training.

**3-Online courses** - Online courses are often available for study or acquisition of a certain subject, while online courses must be included in the degree program.

**4-MOOC** - MOOCs are usually distributed in lecture format or online courses of up to 10,000 participants.

**Online learning benefits :****1) Work anywhere, at any time :**

This is the most enticing benefit of online training for students with several balanced activities. Because everything is accessible online, accessing class materials and uploading work is very easy. This depends exactly on the student when and how the due dates of the assignment are reached.

**2) Instantly review readings :**

It's easy for your mind to go during a chat. University of California Psychologist Jonathan Schooler finds that students became lost in a 45-minute course about five times. In several online curricula, however, students can read the teacher's words automatically, either re-wind the audio or video or reading the transcript.

**3) Unlike bullying :**

Many students in classroom settings are not comfortable in public speaking. Sharing thoughts with others in an online community can be much simpler. Online education appears to promote better class participation with 74% of the people who are anxious to chat, according to the National Institute for Mental Health..

**4) More time to consider prior to sharing :**

Online schooling also has a discussion component, often in a forum or panel. Students on-campus need to rapidly take a position or think about it in the classroom and sometimes talk before they learn something. Students may spend as long as they want to represent and form their own ideas on the Internet. This can lead to greater reliability and elegant debates.

**5) Focusing on concepts :**

Online students don't worry about body language, because 93 percent of the communication is not verbal. Although body language can be good at times, university researchers learn more and studying online removes physical decisions the cloud-based debate.

**6) Contact party :**

Many graduate programs today require a certain type of community or teamwork. Coordination of these hours and days means collaborations with those on the campus or locally, so that everybody can take part. Fernseh learning programs, however, promote virtual communication and allow students to interact with team members via email, chat rooms and other user-friends.

**7) Flexible timetable for learning :**

Campus students can need to lecture in person for the last hours. Each online curriculum is not the same, but many use PowerPoint presentations and other media, which students can digest into bits. In other words, the first half of the lesson will be one day and the second half. It can be especially helpful to someone who does not enjoy sitting in one place too much.

**Conclusion :**

In today's age, knowledge and understanding are crucial and necessary contributions to growth and survival. The society needs to see education as a catalyst for furtherance in its age of information, guided by its windfall awareness and studied, instead of just seeing schooling as a means of social upliftment. For any country and colleges, creativity is the way forward for the nation's future.

It is not necessary to plan and invent an invention; it can also be a crude, unstructured, informal method adopted by a teacher for the benefit of large students. Creative methods and innovative ideas and instructional strategies must also be celebrated in our schools, colleges, universities and other organisations.

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\* Professor of Humanities, The ICAFI University, Kumhari, Raipur, Chhattisgarh . Email:dr.jayasinghh71@gmail.com Cell-7000356538.

## 15. Mathematics Performance and Mathematics Anxiety of students in relation to Gender, Locale, Parental Education and Occupation

Surendra Yadav\*

**Abstract :** *Understanding of mathematical concept is an essential aspect for the math performance. Mathematics anxiety can cause problem to this performance. In this study it was aimed to find the relationship between math anxiety and math performance of students. Effect of gender, locale and parents related factors like education and their occupation was also explored. Sample of the study consisted of 300 class XI students (237 male and 63 female) from the government schools affiliated to CBSE New Delhi in Varanasi city. Data was collected by the use of self constructed tools, Mathematics anxiety scale and Mathematics achievement test. Analysis of the data was done by the application of various descriptive and inferential statistical techniques. Result showed the significant low negative correlation between math anxiety and math performance. Male students performed better on Mathematics achievement test than the female students. Those students who reported their locality rural have performed significantly higher than the urban students. Parental occupation has significant contribution towards mathematics performance of the students. Parents' education was not found to be significantly impacting math anxiety and math performance. Parental occupation was not significant towards mathematics anxiety of the students.*

**Keywords :** *Mathematics, Mathematics Performance, Anxiety, Mathematics anxiety, Gender, Locale, Parental Education and Parental Occupation*

### Introduction

Mathematics subject occupies an important place in school curriculum. It helps an individual to develop his or her logical thinking and apply the learned ability in real life situations. It also provide basis for the future education at college level in higher mathematics and sciences. It is the foundation subject for the computer and Science and technology. The Indian

Education commission, 1964-66(quoted in Pedagogy of Mathematics by NCERT, p.91) has also emphasized on the importance of inclusion of mathematics education from school to higher education level. The commission opined that survival of a nation in the present complex technological world depends upon the mathematics education. According to National Curriculum Framework (NCF) 2000(quoted in Pedagogy of Mathematics by NCERT, p.92), Mathematics subject develops skill of quantification, decision making, reasoning and analysis. It builds abilities of mathematisation in students as per NCF, 2005(quoted in Pedagogy of Mathematics by NCERT, p.92). Therefore, performance of the students in this subject is of much concern. It is needed to be enhanced. But, there is always a kind of fear in minds of students so far mathematics is concerned. It is considered as a difficult subject. Everyone expects that students need to perform better on this subject. This kind of expectation creates an extra pressure on students to constantly perform better on this subject. Performance in the Mathematics subject depends upon various factors. Mathematics anxiety is one among such various factors. Tang (2012) found moderate low significant negative correlation between math anxiety and math achievement. A moderate but significant negative correlation between the math anxiety and math achievement has been observed by many researchers (Cowen et al., 1963, Lunneborg, 1964, Suinn et al., 1972, Wigfield and Meece, 1988 and Cooper and Robinson, 1991). However, it is also important to note that, Hunsley (1987) and those of Hadfield and Maddux (1988) in their study did not indicate a significant relationship between mathematics anxiety and math achievement.

Mathematics anxiety is feelings of tension and anxiety that interfere with the manipulation of numbers and the solving of mathematics problems in a wide variety of ordinary life and academic situations (Richardson and Suinn, 1972). According to Rossnan (2006), "mathematics anxiety is a learned emotional response to one or more of the following: participating in a math class, listening to a lecture, working through a math problem, discussing mathematics. This anxiety can happen on elementary school children, high school and college students (Tobias, 1993). It has negative impact on Mathematics performance, if it is high among students. Low or moderate level of anxiety can be helpful to the students but its high level is bad for the mathematics performance. Its impact can be reduced by increasing mathematics self-efficacy and many other relevant positive factors which have positive impact on mathematics achievement.

Gender is the one of the many important variables which has been studied to find its impact on mathematics performance/achievement. Some of the researchers have found gender as a significant contributor on mathematics achievement.

In some studies its impact was not found to be significant. It is related to the value of girls' education in any society or place. If proper help and guidance is provided to these girls without any discrimination then they also perform at par with the male students. Similar situation arises with the variable, locale. It may be found that in rural areas learning opportunities are not satisfactory in comparison to urban areas. Those students who move to urban areas for their further studies they may face some difficulties in their performance due to change in their learning environment.

Parents play crucial role in the students' education. Parents are the potential contributors in their wards education. They can provide better facilities to their kids in terms of resources and educational guidance. Those parents who are educated can provide academic and moral support to their kids and it may help these kids in the better performance on mathematics subject.

Hembree (1990) had done a meta analysis of 151 studies on mathematics anxiety and mathematics performance. In the finding it was reported that mathematics anxiety was responsible for low performance in mathematics tests. Female students were found to have high level of math anxiety than the male students. The results indicated a consistent negative correlation of 0.3 or more for studies involving school children, and one of 0.25 or more for those involving tertiary students.

However, in another study, female students were found to have low math anxiety than the male students ( Olmez &Ozel, 2012).

Therefore it is not very clear about the relationship of mathematics anxiety and math performance. Role of gender is also ambiguous regarding mathematics anxiety. Due the above highlighted reason the researcher has decided to study the performance of students in mathematics subjects and mathematics anxiety in relation to gender, locale and parental education and occupation. The aim of the study was also to find the relationship of parents related factors and mathematics anxiety among the students and performance in mathematics subject. Role of gender and locale is also studied to find the interference of gender and locale on mathematics anxiety and its performance.

### **Objectives of the Study**

Following objectives were framed to be achieved in the study:

- 1: To find out the level of Mathematics achievement of the students in relation to Gender, Locale, Parents Education and Parental Occupation.
- 2: To determine the level of Mathematics anxiety among students in relation to Gender, Locale, Parents Education and Parental Occupation.
- 3: To compare Mathematics achievement of students on the basis of Gender,

Locale, Parents Education and Parental Occupation.

4: To compare Mathematics anxiety of students on the basis of Gender, Locale, Parents education and Parental occupation.

5: To determine the nature and magnitude of the relationship between Mathematics anxiety and Mathematics achievement.

### **Null Hypotheses of the Study**

- 1: There is no significant difference between Mathematics performance of male and female students.
- 2: There is no significant difference between Mathematics performance of rural and urban students.
- 3: There is no significant difference among Mathematics performance of students on the basis of their parental education.
- 4: There is no significant difference among Mathematics performance of students on the basis of their parental occupation.
- 5: There is no significant difference between Mathematics anxiety of male and female students.
- 6: There is no significant difference between Mathematics anxiety of rural and urban students.
- 7: There is no significant difference between Mathematics anxieties of students on the basis of their parental education.
- 8: There is no significant difference among Mathematics anxiety of students on the basis of their parental occupation.
- 9: There is no significant relationship between Mathematics performance and Mathematics anxiety of students.

### **Methodology**

To realize the objectives of this study, descriptive survey method was applied to collect the required data. Data collection was done from 300 students of class XI of higher secondary schools affiliated to CBSE, New Delhi of Varanasi city. Participants of the study were selected by applying random sampling techniques method. Sample consisted of two genders (male and female) and the students from rural and urban background on the basis of the information provided by them. To collect data, two tools were used. Mathematics Anxiety Scale (48 items) was administered to collect data related to Mathematics Anxiety. This tool was self constructed. To Measure performance of students in Mathematics subject a self constructed Achievement Test (42 items) was administered on the students. Descriptive

statistics was used to determine the level of mathematics performance and mathematics anxiety of students on the basis of gender, locale, parental education and parental occupation. To compare mathematics performance and mathematics anxiety of different groups' t-test and ANOVA was applied. Relationship between mathematics anxiety and mathematics performance was determined by the application of product moment correlation coefficient formula.

### Analysis of Data and Result

Objective wise analysis and obtained result is mentioned in the following sections.

#### Result related to objective 1:

**Objective 1:** To find out the level of Mathematics achievement of the students in relation to Gender, Locale, Parents Education and Parental Occupation.

To achieve objective one, descriptive statistical techniques were applied and the obtained results are shown in the following table.

**Table 1.0: Statistics related to Mathematics Performance of the students**

SN	Variables	Number	Mean (Mathematics Performance)	SD
Gender				
1	Male	237	18.6	7.81
2	Female	63	16.3	6.19
3	Total	300	18.1	7.54
Locale				
4	Rural	94	19.5	7.43
5	Urban	206	17.5	7.53
Parental Occupation				
6	Government service	180	16.6	6.79
7	Private Service	17	18.2	7.08
8	Business	44	19.6	9.14
9	Other Occupation	59	21.6	7.38
Parental Education				
10	Post Graduate and above	78	17.7	7.97
11	Graduate	120	18	7.5
12	Below Graduation	102	18.6	7.3

From the result presented in the above table 1.0 it is clear that average

of Mathematics performance of all the students is found to be 18.1 and its standard deviation is 7.54. It is clear that this average is less than 50% of the total score that can be achieved by a student since number items in the Mathematics achievement test were 42 and each correct answer was for 1 mark. Average performance of male students is 18.6 where as female students average on mathematics achievement test was found to be 16.3. Average performance of male students was found to be higher than female students.

According to locale, rural students' average on mathematics achievement test was found to be 19.5 where as urban students' average score was found to be 17.5 with standard deviation for rural and urban students 7.43 and 7.53 respectively. Rural students' average performance was found to be higher than urban students' average performance on mathematics achievement test.

Mathematics performance average score for children of government serving parents was 16.6. Children of private serving parents scored 18.2 where as children of businessman parents achieved 19.6 marks as average performance. Children of parents who do other job for their livelihood scored 21.6 marks as their average performance. Children of parents who do other job have performed better than the other three categories namely government service, private service and business.

Mathematics performance of the students according to their parental education was 17.7, 18.0 and 18.6 for post graduate, graduate and below graduate parents' education. Children of those parents whose education is below graduation have achieved better scores in comparison to the children of Post graduate and graduate parents.

#### Result related to objective 2:

**Objective 2:** To find out the level of Mathematics Anxiety of students in relation to Gender, Locale, Parents Education and Parental Occupation.

To achieve objective two, descriptive statistical techniques were applied and the obtained results are presented in table 2.

**Table 2.0: Statistics related to Mathematics Anxiety of the students**

SN	Variables	Number	Mean (Mathematics Anxiety Performance)	SD
Gender				
1	Male	237	64.1	31.3
2	Female	63	63.6	20.5
3	Total	300	64.0	29.3

SN	Variables	Number	Mean (Mathematics Performance)	SD
Locale				
4	Rural	94	66.1	30.3
5	Urban	206	63.1	28.9
Parental Occupation				
6	Government service	180	66	29.4
7	Private Service	17	65.7	31.5
8	Business	44	58	28.1
9	Other Occupation	59	62.1	29.4
Parental Education				
10	Post Graduate and above	78	64.8	28.2
11	Graduate	120	65.8	29.1
12	Below Graduation	102	61.4	30.5

From the information given in the table 2.0 it is clear that average mathematics anxiety score was found to be 64.0 with standard deviation 29.3. This score is below average for the total no of items (48) kept in the scale. It was found that male students mathematics anxiety average score (64.1) is higher than average mathematics anxiety score of female students (63.6).

According to locale rural students mathematics anxiety score (66.1) was found to be higher than mathematics anxiety score of urban students (63.1).

According to parental occupation Mathematics anxiety score of children for Government serving, private serving, businessman and other occupation were found to be 66.0, 65.7, 58.0, and 62.1 respectively. Children of government serving parents were found to have high mathematics anxiety than the other three occupation categories. On the basis of parents education students' mathematics anxiety was found to be 64.8, 65.8 and 61.4 for the children of Post graduate, graduate and below graduate parents respectively. Children of graduate parents have expresses high mathematics anxiety in comparison to the children of post graduate and below graduate parents.

### Result related to objective 3:

**Objective 3 :** To compare Mathematics Achievement of students on the basis of Gender, Locale, Parents Education and Parental Occupation.

To achieve objective 3, four null hypotheses were tested. Hypothesis wise

analysis and result is provided in the following sections for comparison of mathematics performance of students on the basis of gender, locale, parents' education and parental occupation.

**Null Hypotheses 1:** There is no significant difference between mathematics performance of male and female students.

Null hypothesis one was tested by the use of t-test. Result of the analysis is presented in the table 3.

**Table 3 : Result of the T-test for null hypothesis 1 related to Mathematics Performance and Gender**

Variable (Gender)	N	Mean	SD	t-value	df	S/NS*
Male	237	18.6	7.81	2.12	298	S
Female	63	16.3	6.19			

**\*Significant at 0.05 level of significance.**

From the table 3, the computed t-value is 2.12 at 298 df. It is greater than the table value 1.97 (df 300) at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference between mathematics performance of male and female students is rejected at 0.05 level of significance. Hence, female and male students' performance on mathematics subject differs significantly. Male students were found to be performing significantly higher than the female students on mathematics subject.

**Null Hypotheses 2:** There is no significant difference between mathematics performance of rural and urban students.

Null hypothesis 2 was tested by the use of t-test. Result of the analysis is presented in the table 4.

**Table 4 : Result of the t-test for null hypothesis 2 related to Mathematics Performance and Locale**

Variable (Locale)	N	Mean	SD	t-value	df	S/NS*
Rural	94	19.5	7.43	2.15	298	S
Urban	206	17.5	7.53			

**\*Significant at 0.05 level of significance.**

From the table 4, the computed t-value is 2.15 at 298 df. It is greater than the table value 1.97 (df 300) at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference between mathematics performance of rural and urban students is rejected at 0.05 level of significance. Hence, rural and urban students' performance on mathematics



subject differs significantly. Rural students were found to be performing significantly higher than the urban students on mathematics subject.

**Null Hypothesis 3:** There is no significant difference between mathematics performances of students on the basis of their parental education.

Null hypothesis 3 was tested by the use of ANOVA. Result of the analysis is shown in table 5.

**Table 5: Result of the ANOVA for null hypothesis 3 related to Mathematics Performance and Parental Education**

Source of Variance	Sum of Squares	df	Mean Sum of Squares	F	S/NS*
Between Groups	45	2	22.5	0.394	NS
Within Groups	16966.9	297	57.1		
Total	17011.9	299	79.6		

**\*Not Significant at 0.05 level of significance.**

Result of the test of null hypothesis 3 is presented in table 5. The computed F value for the significant difference among mathematics performance of students of different parental education group is found to be 0.394 at 2,297 df. This value of F is not significant at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference among mathematics performances of students on the basis of their parental education cannot be rejected. Hence, all the three groups' performance on Mathematics achievement test is same. There is no significant impact of parental education on the students' performance in mathematics subject.

**Null Hypothesis 4 :** There is no significant difference among mathematics performance of students on the basis of their parental occupation.

Null hypothesis 4 was tested by the use of ANOVA. Result of the analysis is shown in the table 6.

**Table 6: Result of the ANOVA for null hypothesis 4 related to Mathematics Performance and Parental Occupation**

Source of Variance	Sum of Squares	df	Mean Sum of Squares	F	S/NS*
Between Groups	1199	3	399.6	7.48	S
Within Groups	15813	296	53.4		
Total	17012	299	453.0		

**\*Significant at 0.05 level of significance.**

Result of the test of null hypothesis 4 is presented in table 6. The computed

F value for the significant difference among mathematics performance of students of different parental occupation group was found to be 7.48 at 3,296 df. This F-value is significant at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference among mathematics performances of students on the basis of their parents' occupation is rejected. Hence, out of all the four groups' performance on mathematics achievement test is not the same. Since F is significant therefore, t-test is done after the ANOVA. The result of the t-test after ANOVA is mentioned in table 7.

**Table 7: Result of t-test after ANOVA was found to be significant for Mathematics Achievement and Parental Occupation**

SN	Groups	n	M	SED	D	t	S/NS*
1	Govt. Service	180	16.6	1.85	1.6	0.86	NS
	Private Service	17	18.2				
2	Govt. Service	180	16.6	1.22	3.0	2.44	S*
	Business	44	19.6				
3	Govt. Service	180	16.6	1.09	5.0	4.5	S*
	Other	59	21.6				
4	Private Service	17	18.2	2.08	1.4	0.67	NS
	Business	44	19.6				
5	Private Service	17	18.2	2.01	3.4	1.69	NS
	Other	59	21.6				
6	Business	44	19.6	1.45	2.0	1.37	NS
	Other	59	21.6				

**\*Significant at 0.05 level of significance.**

From the value of t-test given in the table 7 it is clear that t-value is significant for the students who are children of government serving and business man parents. The mean of mathematics achievement of students who are children of Government service and other occupation parents is also significantly different at 0.05 level of significance. The computed t-value for other pairs was not found to be significantly different at 0.05 level of significance.

**Result related to objective 4 :**

**Objective 4 :** To compare Mathematics anxiety of students on the basis of Gender, Locale, Parents education and Parental occupation.

**Null Hypothesis 5 :** There is no significant difference between mathematics anxiety of male and female students.

Null hypothesis five was tested by the use of t-test. Result of the analysis is presented in the table 8.

**Table 8: Result of the t-test for null hypothesis 5 related to Mathematics Anxiety and Gender**

Variable (Gender)	N	Mean	SD	t-value	df	S/NS*
Male	237	64.1	31.3	0.120	298	NS
Female	63	63.6	20.5			

**\*Not Significant at 0.05 level of significance.**

From the table 8, the computed t-value is 0.120 at 298 df. It is less than the table value 1.97 (df 300) at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference between mathematics anxiety of male and female students is not rejected at 0.05 level of significance. Hence, male and female students' mathematics anxiety does not differ significantly. Male students were found to be showing higher mathematics anxiety than the female students.

**Null Hypotheses 6 :** There is no significant difference between mathematics anxiety of rural and urban students.

Null hypothesis six was tested by the use of t-test. Result of the analysis is presented in the table 9.

**Table 9 : Result of the T-test for null hypothesis 6 related to Mathematics Anxiety and Locale**

Variable (Locale)	N	Mean	SD	t-value	df	S/NS*
Rural	94	66.1	30.3	0.80	298	NS
Urban	206	66.3	28.9			

**\*Not Significant at 0.05 level of significance.**

From the table 9, the computed t-value is 0.80 at 298 df. It is less than the table value 1.97 (df 300) at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference between mathematics anxiety of rural and urban students is not rejected at 0.05 level of significance. Hence, rural and urban students' mathematics anxiety does not differ significantly. Rural students were found to have low mathematics anxiety than the urban students.

**Null Hypothesis 7:** There is no significant difference between mathematics anxieties of students on the basis of their parental education.

**Table10: Result of the ANOVA for null hypothesis 7 related to Mathematics anxiety and Parental Education**

Source of Variance	Sum of Squares	df	Mean Sum of Squares	F	S/NS*
Between Groups	1140	2	570	0.662	NS
Within Groups	255767	297	861		
Total	256907	299	1431		

**\*Not Significant at 0.05 level of significance.**

Result of the test of null hypothesis 7 is presented in table 10. The computed F value for the significant difference among mathematics anxiety of students of different parental education group was found to be 0.662 at 2,297 df. This value of F is not significant at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference among Mathematics anxiety of students on the basis of their parental education cannot be rejected. Hence, all the three groups' mathematics anxiety is same. There is no significant impact of parental education on the students' mathematics anxiety.

**Null Hypothesis 8 :** There is no significant difference among mathematics anxiety of students on the basis of their parental occupation.

Null hypothesis 8 was tested by the use of ANOVA. Result of the analysis is shown in the table 11.

**Table11: Result of the ANOVA for null hypothesis 8 related to Mathematics Anxiety and Parental Occupation**

Source of Variance	Sum of Squares	df	Mean Sum of Squares	F	S/NS*
Between Groups	2550	3	850	0.989	NS
Within Groups	254356	296	859		
Total	256906	299	1709		

**\*Not Significant at 0.05 level of significance.**

Result of the test of null hypothesis 8 is presented in table 11. The computed F value for the significant difference among mathematics anxiety of students of different parental occupation group was found to be 0.989 at 3,296 df. This F-value is not significant at 0.05 level of significance. Therefore, the null hypothesis that there is no significant difference among mathematics anxiety of students on the basis of their parents' occupation is not rejected. Hence, out of all the four groups' mathematics anxiety is same.

**Result related to objective 5 :**

**Objective 5 :** To determine the nature and magnitude of the relationship

between mathematics anxiety and mathematics achievement/performance.

**Null Hypothesis 9 : There is no significant relationship between Mathematics Performance and Mathematics Anxiety of students.**

To test the null hypothesis 9 correlation coefficient was computed by product moment coefficient of correlation. The result of the analysis is presented in the table 12.

**Table 12 : Result related to coefficient of correlation between Mathematics Anxieties and Mathematics Performance of the students**

Variables	Correlation of coefficient	Decision(S/NS*)
Mathematics Performance	-0.373	Significant at 0.05 level of significance
Mathematics Anxiety		

**\*Significant at 0.05 level of significance.**

The result of null hypothesis 9 is given in table 12. It is clear that the computed coefficient of correlation is -0.373. This value is significant at 0.05 level of significance. Therefore, the null hypothesis that there is no significant relationship between mathematics performance and mathematics anxiety of students is rejected. Hence mathematics anxiety and mathematics performance were found to have significant and low negative correlation.

**Findings and discussion of the Study**

Result of the data analysis is given in previous section. Objective wise findings and discussion is given in this section. It was found that average of Mathematics performance of all the students is 18.1, which is less than 50% of the total score (42). Average performance of male students was 18.6 where as female students average mathematics performance was found to be 16.3. This difference was significant and male students were better than female students (Objective 3). According to locale, rural students' average on Mathematics performance test was found to be 19.5 where as urban students' average score was found to be 17.5. Average performance by the children of government serving parents was 16.6, children of private serving parents scored 18.2 where as children of business parents and other occupation parents achieved 19.6 and 21.6 marks. Mathematics performance of the students according to their parental education was 17.7, 18.0 and 18.6 for post graduate, graduate and below graduate parents' education. Children of those parents whose education is below graduation have achieved better scores in comparison to the children of post graduate and graduate parents.

Related to objective 2, average mathematics anxiety score was found to be 64.0 with standard deviation 29.3 which was is below average for the

total no of items (48) kept in the scale. It was found that male students mathematics anxiety average score (64.1) is higher than average mathematics anxiety score of female students (63.6) but the difference was not significant (objective 4). This finding was consistent with the finding of Olmez and Ozel. However, it is not consistent with the findings of Hembree(1990).

According to locale, rural students mathematics anxiety score (66.1) was found to be higher than mathematics anxiety score of urban students (63.1). According to parental occupation, mathematics anxiety score of children for government serving, private serving, businessman and other occupation were found to be 66.0, 65.7, 58.0, and 62.1 respectively. Children of government serving parents were found to have high mathematics anxiety than the other three occupation categories. On the basis of parents' education, students' mathematics anxiety was found to be 64.8, 65.8 and 61.4 for the children of post graduate, graduate and below graduate parents respectively. Children of graduate parents have expresses high mathematics anxiety in comparison to the children of post graduate and below graduate parents.

For objective 5, it was found that coefficient of correlation between math anxiety and math performance is -0.373. This finding was in consistent with the findings of Cowen et al. (1963), Lunneborg (1964), Suinn et al. (1972), Wigfield and Meece (1988) and Cooper and Robinson (1991), Hembree (1990). They have also found a moderate but significant negative correlation between the two. However, it should be noted that the observations of Hunsley (1987) using multiple regression, and those of Hadfield and Maddux (1988) using analysis of variance, did not indicate a significant relationship between math performance and math anxiety.

**Conclusion :**

Understanding of mathematical concept is important for all the students irrespective of their gender, locale and personal qualities. It depends upon their personal qualities, parents related factors, teachers qualities and peer effect. Performance in mathematics is impacted by the influence of perceived anxiety toward math. This study has shown negative relationship between math anxiety and math performance. Therefore efforts from students, teachers and parents must be in the direction to lower down math anxiety among the students. It can be done by creating a congenial environment for the teaching and learning of mathematics. It is also concluded that high performance is inversely related to math anxiety. Therefore, if students are provided meaningful exposure for learning mathematics their confidence will be enhanced and this confidence will reduce math anxiety among the students. In this regard all the responsible people are required to contribute towards creating better teaching and learning environment.

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\*Assistant Professor, Department of Teacher Education, Nagaland University, Kohima Campus, Meriema, Nagaland Email: dgsyadav@gmail.com Mobile: 7085378479.

## 16. Rule of Law

Anil Kumar Shrivastava\*

**Abstract :** *Rule of law in a plain language can be defined as a situation in which the law of the land is superior than the government ruling the land. the rule of law implies that every person is subject to the law including persons who are lawmakers, law enforcement official and judges. In this sense it stands in contrast to tyranny or oligarchy, where or the rulers are held above the law the rule of law is more apt to decay if a government has insufficient corrective mechanisms for restoring it additionally this will allow for the breeding of corruption making it even more difficult to restore it as time goes on and corruption embeds itself deeper in to the governmental systems. It is to ensure that the government does not resort to arbitrary power or abuse its power in order to rule over the people of the land. As stated by several political and legal philosophers, Democracy can not sustain in a country without establishment of rule of law. It requires the principles of supremacy of law, Equality before the law, accountability to the law, fairness in the application of law, separation of powers, participation in decision-making, legal certainty avoidance of arbitrariness and procedural and legal transparency. The entire basis of administrative law is the Rule of law and delegated legislation is the backbone of administrative law.*

**Keywords :** *Rule of Law, Democracy, Government, Separation of Powers,*

## Introduction

The term 'Rule of law' is a phrase that is very commonly used whenever law is being studied. Is is derived from the French phrase 'la principe de legalite' which means the 'principal of legality'. It refers to 'a government based on principles of law and not of men'. In other words, the concept of 'la Principe de legalite' is opposed to arbitrary powers. 'Rule of Law' as defined by Dicey, means "the absolute supremacy or predominance of regular law as opposed to the influence of arbitrary power and excludes the existence of arbitrariness, of prerogative, or even wide discretionary

authority on the part of the government.

The concept of rule of law is a very dynamic concept, capable of interpretations to enable the successful working of a democracy. In simple terms, Rule of Law is the restriction on the arbitrary exercise of power by subordinating it to well-defined and established laws. Law should govern the nation and not the arbitrary decisions by individuals. Thus, Rule of Law embodies the doctrine of supremacy of law.

### **Origin of Rule of Law**

Rule of Law is as old as civilization. Times and society have changed the perception of various authors resulting in different and varied definitions and approaches to Rule of Law. Many accounts of the rule of law identify its origins to classical Greek thought, quoting passages from Plato and Aristotle. Greek ideas with respect to the rule of law are therefore best understood in the form of exemplary models, providing inspiration and authority for later periods. The Roman contribution to the rule of law tradition was negative as well as positive, with the negative tradition being of much greater consequence.

The Germanic customary law proposition that the king is under the law has been widely identified as an independent source of the rule of law in the medieval period. The Magna Carta, 1215 although it stands on its own as a historical event with reverberating consequences in the rule of law tradition, epitomized a third Medieval root of the rule of the law- the effort of nobles to use law to restrain kings. Then come the liberalist and Federalist approaches to Rule of Law. Locke's design involved a limited delegation of power, for some purposes, from individuals to the government, revocable by them if the government failed to meet its obligations. He specified a separation of powers between legislature and executive - though not a separate judiciary - to assure that the government acts according to duly enacted standing laws. And he argued that absolute monarchy is inconsistent with civil society because such a monarch would judge his own cases, continuing in state of nature in relation to the people. Finally, consistent with the consensual nature of the civil society, Locke held that legislation should be established by majority vote.

In this backdrop, following Montesquieu's approach, in the year 1885, A.V. Dicey on observing the UK model laid down three principles to be arising out of Rule of Law.

- Supremacy of Law;
- Equality before the law;
- Predominance of legal Spirit.

In France, Dicey observed that the government officials exercised wide discretionary power and if there was any dispute between a government official and a private individual, it was tried not by an ordinary court but by a special administrative court. The law applicable in that case was not ordinary law but a special law developed by the administrative court. From this, Dicey concluded that this system spelt the negation of the concept of rule of law. He felt that this was against the principle of equality before the law. He also stated that all English are bound by the rule of Law and there is

no external mechanism required to regulate them. Therefore, he concluded that there was no administrative law in England.

Dicey's concept of Rule of Law had its advantages and disadvantages. Rule of Law imposed and helped in imbuing a sense of restraint on administration. The government was bound to work within the legal framework. Further, by stating that the law is supreme, he made every law made by the legislature supreme, thus, promoting parliamentary supremacy. There cannot be self-conferment of power as even an ordinary law is supreme. All laws, public or private, are being administered by the same set of independent and impartial judiciary. This ensures adequate check on the other two organs. Nonetheless, on the other hand, Dicey completely misunderstood the real nature of the French *droit administratif*. He thought that this system was designed to protect officials, but the later studies revealed that in certain respects it was more effective in controlling the administration than the common law system. The reality is that French *conseil d'Etat* is widely admired and has served as model for other countries as well as for court of justice for European communities. He also did not realize the need for codification of laws which could lead to more discretion, thus hampering of Rule of Law.

### **Rule of Law Under the Indian Constitution**

In India, the concept of rule of law can be traced back to the Upanishads. In modern day as well, the scheme of the Indian constitution is based upon the concept of rule of law. The framers of the Constitution were well familiar with the postulates of rule of law as propounded by Dicey and as modified in its application to British India. It was therefore, in the fitness of things that the founding fathers of the constitution gave due recognition to the concept of rule of law.

The Constitution of India has been made the supreme law of the country and other laws are required to be in conformity with it. Any law which is found in violation of and provision of the constitution, particularly, the fundamental rights, is declared void. The Indian constitution also incorporates

the principle of equality before law and equal protection of laws enumerated by Dicey under Article 14

The very basis human right to life and personal liberty has also been enshrined under Article 21. Article 19 (1) (a) of the Indian constitution guarantees the third principle of the Rule of law (freedom of speech and Expression). No. person can be convicted of any offence except for violation of a law in force at the time of the commission of the act charged as an offence is also very well recognized in the Indian constitution. The principles of double jeopardy and self-incrimination also found its rightful place in the constitution. Articles 14, 19 and 21 are so basic that they are also called the golden triangle Articles of the Indian Constitution.

The Constitution also ensures an independent and impartial Judiciary to settle disputes and grievances for violation of fundamental right by virtue of Articles 32 and 226. In *Union of India v. President, Madras Bar Association*, the Supreme Court held that "Rule of Law has several facets, one of which is that disputes of citizens will be decided by judges who are independent and impartial and that disputes of citizens will be decided by judges who are independent and impartial and that disputes and to legality of acts of the government will be decided by judges who are independent of the Executive."

Justice R.S. Pathak of the Hon'ble Supreme Court has observed that "It must be remembered that our entire constitutional system is founded on the rule of law, and in any system so designed it is impossible to conceive of legitimate power which is arbitrary in character and travels beyond the bounds of reason."

### **Judiciary and Rule of Law**

The Indian judiciary has played an instrumental role in shaping Rule of Law in India. By adopting a positive approach and dynamically interpreting the constitutional provisions, the courts have ensured that the Rule of Law and respect for citizens' rights do not remain only on paper but are incorporated in spirit too. In the case of *A.D.M. Jabalpur. V. Shri Kanti Shukla, KHANNA, J.* Observed:

Rule of Law is the antithesis of arbitrariness Rule of Law is now the accepted norm of all civilized societies... Everywhere it is identified with the liberty of the individual. It seeks to maintain a balance between the opposing notions of individual liberty and public order". In *Bachhan singh v. state of Punjab*, it was held that the Rule of law has three basic and fundamental assumptions-they are

1) Law making must be essentially in the hands of a democratically elected legislature

2) Even in the hands of the democratically elected legislature there should not be unfettered legislative power and

3) there must be independent judiciary to protect the citizens against excesses of executive and legislative power.

the first case which stirred a debate about Rule of Law was *Shankari Prasad v. Union of India* where the question of amenability of fundamental rights arose. The question lingered and after witnessing the game play between the government and the judiciary, the issue was finally settled in the case of *Kesavananda Bharti v. State of Kerala*. In this case, the Hon'ble supreme Court held that Rule of Law is the "basic structure" of the Constitution. The Hon'ble Supreme Court by majority overruled the decision given in *Golak Nath's case* and held that parliament has wide powers of amending the Constitution and it extends to all the Articles, but the amending power is not unlimited and does not include the power to destroy or abrogate the basic feature or framework of the constitution. There are implied limitations on the power of amendment under Art 368, which are imposed by Rule of Law. Within these limits parliament can amend every Article of the constitution. Justice H R Khanna played a vital role in preserving the Rule of law although he concurred with the majority decision.

In the case of *Indira Nehru Gandhi v. Raj Narayan*, the Apex Court held that Rule of Law embodied in Article 14 of the constitution is the "basic feature" of the Indian Constitution and hence it cannot be destroyed even by an amendment of the constitution under Article 368 of the Constitution. Article 329-A was inserted in the constitution under 39th amendment, which provided certain immunities to the election of office of prime Minister from judicial review. The Supreme Court declared Article 329-A as invalid, since it was clearly applicable only to the then current prime minister and was an amendment to benefit only one individual. It was decided that the law of the land is supreme and must prevail over the will of one person.

In the case of *Meneka Gandhi v. Union of India*, the Hon'ble Supreme Court established the Rule of Law that no person can be deprived of his life and personal liberty except procedure establish by law under Article 21 of the Constitution. Thus, Article 21 requires the following conditions to be fulfilled before a person is deprived to his life and liberty:

- There must be a valid Law
- The Law must provide procedure
- The procedure must be just, fair and reasonable.
- The Law must satisfy the requirement of art.14 and 19

The Supreme Court Observed in *Som Raj v. State of Haryana*, That the

absence of arbitrary power is the primary postulate of Rule of Law upon which the whole constitutional edifice is dependant. Discretion being exercised without any rule is a concept which is antithesis of the concept.

Another facet of Rule of Law in India is the independence of Judiciary and power to judicial review. The Supreme Court in the case Union of India v. Raghubir Singh that it is not a matter of doubt that and considerable degree of principles that govern the lives of the people and regulate the State functions flow from the decision of the superior courts. Rule of Law as has been discussed postulates control on power. judicial review is an effective mechanism to ensure checks and balances in the system. Thus, any provision which takes away the right to judicial review is seen to go against the very fibre of Rule of Law. In the case of S.P Sampath Kumar v. Union of India, the Court have reiterated the judicial review is part of the basic structure of the constitution .

In India, the meaning of rule of law has been expanded. It is regarded as a part of the basic Structure of the constitution and therefore, it cannot be abrogated or destroyed even by parliament. The ideals of the constitution- liberty, equality and fraternity have been enshrined in the preamble. constitution makes the supreme law of the land and every law enacted should be in conformity to it. Any violation makes the law ultra vires. Rule of law is also reflected in the independence of the judiciary.

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\*Assistant Professor, (Selection Grade), Govt. R.b.r.n.e.s P.g. College, Jashpur Nagar (C.g.) Email: anilshrivastava367@gmail.com, Cell-9425251707

## 17. आदिवासी संस्कृति एवं राष्ट्रवाद

प्यारेलाल आदिले\*

(1) **शोध सार** भारतीय सामाजिक व्यवस्था संपूर्ण दुनिया में एक अद्वितीय व्यवस्था के रूप में माना जाता है। यहां पर विभिन्न संस्कृतियों का अद्भुत समागम देखने को मिलता है। भारतीय संस्कृति में धर्म ही इसका प्राण माना गया है। बाह्य रूप में देखें तो संस्कृतियां हमेशा देश के सभी धर्म एक-दूसरे को प्रभावित करती आई हैं। यहां किसी संस्कृति विशेष का मूलभूत रूप स्थापित नहीं है। किंतु आदिवासी संस्कृति यहां की भौगोलिक स्थिति के कारण अपनी पहचान बनाए रखे हैं। भारत में सभ्यता और संस्कृति के विकास के संदर्भ में एक अनूठा परंपरा रहा है। इसका एकमात्र कारण यह है कि यहां के निवासियों की विभिन्न सांस्कृतिक अस्मिता है। यहां बेजोड़ संस्कृति देखने को मिलता है। भारत में आदिवासी समाज अपने मूल सभ्यता और संस्कृति के कारण अद्वितीय पहचान बनाया हुआ है। ज्ञान के अप्रतिम भंडार यहां मिलता है। विश्व गुरु का दर्जा भारत को प्राप्त रहा है। भारत में निवासरत जनजाति समुदाय जिन्हें हम आदिवासी के नाम से जानते हैं। आदिवासी संस्कृति जीव-जगत एवं मानवता के संरक्षण और विकास के लिए महत्वपूर्ण रहा है। भारत के धार्मिक ग्रंथों में कहा गया है—

‘अयम निजः परोवेति गणना लघु चेतसाम।

उदार चरितानाम तू वसुधैव कुटुंबकम्।’

(2) **की-वर्ड्स** सुसंस्कृत, समागम, अस्मिता, अंतरराष्ट्रीयवाद, राष्ट्रवाद, यथार्थवादी, सामान्यीकरण, रूपांतरण, मानवता, कल्याणकारी, उन्नयन, परिष्कार, समरसता।

(3) **विषय प्रवेश** भारत दुनिया में एक सभ्य एवं सुसंस्कृत सामाजिक व्यवस्था का देश माना गया है। विभिन्न संस्कृतियों का अद्भुत समागम भारतीय संस्कृति की विशेषता है। यहां धर्म को संस्कृति का प्राण माना जाता है। बाह्यरूप में संस्कृतियां हमेशा एक-दूसरे को प्रभावित करती आई हैं। यहां किसी संस्कृति विशेष का मूलभूत रूप स्पष्ट नहीं होता। किंतु आदिवासी संस्कृति यहां की भौगोलिक स्थिति के कारण अपनी पहचान बनाए रखे हैं। भारत की संस्कृति और सभ्यता की संपूर्णता अपने आप में अनूठी है। इसका एकमात्र कारण यह है कि यहां के निवासियों की विभिन्न सांस्कृतिक अस्मिता है। जो अपने आप में

बेजोड़ है। भारत में आदिवासी समाज अपने मूल सभ्यता और संस्कृति के कारण अद्वितीय है। ज्ञान के अप्रतिम भंडार के कारण भी विश्व गुरु का दर्जा भारत को प्राप्त रहा है। भारत में निवासरत जनजाति समुदाय जिन्हें हम आदिवासी के नाम से जानते हैं, आदिवासी संस्कृति जीव-जगत एवं मानवता के संरक्षण और विकास के लिए महत्वपूर्ण रहा है। भारत के धार्मिक ग्रंथों में कहा गया है—‘अयम निजः परिवेति, गणना लघु चेतसाम्। उदार चरितानाम तू वसुधैव कुटुंबकम्।’ अर्थात् विश्व को परिवार की तरह माना गया है। किंतु हमारे देश में निवासरत आदिवासी समाज का मूल संस्कृति निश्चय ही इस वाक्य से भी ऊपर है। और वे पूरे प्रकृति को अपना परिवार मानते हैं। इस प्रकार से देखा जाए तो आदिवासी संस्कृति राष्ट्रवाद से भी ऊपर उठकर अंतरराष्ट्रवाद की बात करता है। भारत में प्रारंभ से निवासरत आदिवासी समुदाय के अनोखे संस्कृति के कारण देश में राष्ट्रीयता का भाव मजबूत हुआ है। आदिवासी संस्कृति में मनुष्यता के वास्तविक गुणों का समावेश है। व्यक्ति की गरिमा और सुरक्षा के भाव को आदिवासी संस्कृति के आधारभूत सिद्धांत में देखा जा सकता है। प्रेमचंद ने कहा है कि— “मानव संस्कृति का विकास ही इसलिए हुआ है कि मनुष्य अपने को समझें।” (उधृ. 2003 : 19) यहां आदिवासी समुदाय की संस्कृति निश्चित तौर पर बेजोड़ और मजबूत रहा है। सामाजिक बदलाव की प्रक्रिया निरंतर चलते रहती है और इस बदलाव के कारण भी संस्कृति और सभ्यता में परिवर्तन अवश्यभावी है। जैसा कि कहा गया है “समाज अंतर्गत संस्कृति में बदलाव एक नितांत कार्यशील चक्र है।” (2021:10) किंतु भारत में आर्यों के तथाकथित प्रवेश ने यहां के लोगों को दो भागों में बांट दिया, आर्य एवं अनार्य। आदिवासीयों को दस्यु कहा गया जिसका शाब्दिक अर्थ दूसरे लोग हैं। इस संबंध में प्रो. विद्यार्थी ने कुछ तथ्य अपनी पुस्तक में दिया है। यह अध्ययन वर्तमान भारतवर्ष की आदिवासियों की संस्कृति के वर्णन से संबंधित है। अतः इतिहास की घटनाओं को इंगित मात्र करते हुए हम वर्तमान समय से आदिवासी के नाम की अवधारणा को समझने का कोशिश करेंगे। आदिवासी संस्कृति में ज्ञान का अलख वैज्ञानिक रूप में प्रकाशित होते आया है। दिखावा से दूर आदिवासी संस्कृति आनंदपूर्ण जीवन जीने के लिए व्यक्ति को अवसर प्रदान करता है। निश्चय ही आदिवासी संस्कृति तंत्र-मंत्र-यंत्र से दूर प्रकृति की गोद में स्वयं को सुरक्षित अनुभव करते हुए राष्ट्र को मजबूत बनाने का कार्य किया है। अतः यह कहना अतिशयोक्ति नहीं है कि राष्ट्रवाद के मूल में आदिवासी संस्कृति ही मील के पत्थर के रूप में कार्य कर रहा है। प्रो. प्यारेलाल आदिले ने अपने पंक्ति में कहा है कि—

आदिवासी संस्कृति से ही,

राष्ट्रवाद को बल मिला है।

आदिवासी संस्कृति में ही,

हर समस्या का हल मिला है। (उधृ. 2021:08)

आदिवासी समाज को अत्यंत भोला-भाला समाज के रूप में माना गया है। वे सहज, सरल और ईमानदारीपूर्ण अपने जीवन को जीते हैं। जैसा कि एक पंक्ति है—

मैं बस इतना जानता हूँ,

जल, जंगल, जमीन ही मेरी दुनियां हैं।

और पांच तत्व को ही मानता हूँ। (2021:16)

यह पंक्ति निश्चय ही आदिवासी समाज की यथार्थवादी चिंतन को व्यक्त करता है। आदिवासी प्रकृति को अपना सर्वस्व मानकर उसकी रक्षा के लिए समाज को आगाह करता है। इस आधार पर देखें तो आदिवासी संस्कृति राष्ट्रवाद से परिपूर्ण रहा है। राष्ट्र की रक्षा से लेकर राष्ट्र के विकास के मूल अधिकार के रूप में आदिवासी संस्कृति ने इस देश को उत्तरोत्तर उन्नति के मार्ग प्रशस्त किया है।

**(4) शोध का उद्देश्य** किसी भी शोध कार्य को पूर्ण करने के लिए उस शोध के पीछे के उद्देश्य को स्पष्ट रूप में समझना चाहिए। क्योंकि सामाजिक शोध सामाजिक वास्तविकता से संबंधित होता है। समाज में विशेष तौर पर समाहित समस्याओं के समाधान एवं उनसे संबंधित तथ्यों को उजागर करना शोध का उद्देश्य होता है। शोध के उद्देश्य एवं तथ्यों की खोज प्राचीन तथ्यों की नवीन ढंग से विवेचना करते हुए वर्तमान सिद्धांत की उपयुक्तता एवं परीक्षण का कार्य संभव किया जाता है। समाज के किसी भी क्षेत्र में शोध करने का उद्देश्य उस क्षेत्र में उन्नत स्थिति को प्राप्त करना होता है। सामाजिक शोध के अर्थ के रूप में देखें तो बोगार्डस ने ठीक ही कहा है—“एक साथ रहने वाले लोगों के जीवन में क्रियाशील अंतर्निहित प्रक्रियाओं का अनुसंधान ही सामाजिक शोध है।” (उधृ. 2013:02) शोध के द्वारा ही समस्याओं का समाधान और सिद्धांतों की पुनः परीक्षा संभव होती है। आदिवासी संस्कृति एवं राष्ट्रवाद विषय पर शोध करने हेतु शोधार्थी के द्वारा निम्नांकित उद्देश्य निर्धारित किए गए हैं—

- 1, आदिवासी संस्कृति की यथार्थवादी मूल स्थिति को ज्ञात करना।
- 2, आदिवासी संस्कृति की विशेषताओं का विश्लेषण करना।
- 3, आदिवासी संस्कृति में छिपे हुए राष्ट्रवादी लक्षण को रेखांकित करना।
- 4, राष्ट्रवाद के आवश्यक गुणों का व्याख्या करना।
- 5, आदिवासी संस्कृति के द्वारा राष्ट्रवाद की मजबूती को ज्ञात करना।
- 6, आदिवासियों की जीवन शैली का अध्ययन करते हुए उनमें राष्ट्रीयता के भाव का आंकलन करना।

**(5) शोध की प्राकल्पनाएं** किसी भी विषय पर शोध करने के पूर्व उस विषय के संदर्भ में गंभीर चिंतन करते हुए कुछ कल्पनाएं की जाती हैं जिसे प्राकल्पना कहा जाता है। जैसा कि पी.वी.यंग ने कहा है—“एक कार्यवाहक विचार, जो उपयोगी खोज का आधार बनता है, कार्यवाहक प्राकल्पना माना जाता है।” (उधृ. 2013:121) इसी तरह से लुंडबर्ग ने कहा है कि—“प्राकल्पना एक काल्पनिक सामान्यीकरण है जिसकी प्रमाणिकता की जांच करना अभी शेष है। प्रारंभिक स्तर पर एक प्राकल्पना प्रतिभा, अनुमान, काल्पनिक विचार या सहज ज्ञान



हो सकता है जो कि शोध का आधार बन सकता है।” (उधृ. 2013:121) इस प्रकार से देखा जाए तो किसी विषय पर पूर्व विचार ही प्राकल्पना कहलाता है। ‘आदिवासी संस्कृति एवं राष्ट्रवाद’ विषय पर शोध आरंभ करने के पूर्व शोधार्थी ने निम्न प्राकल्पनाएं की हैं—

- 1, भारत राष्ट्र के संदर्भ में आदिवासी संस्कृति एक प्राचीन संस्कृति है।
- 2, आदिवासी संस्कृति मौलिक रूप से प्रकृतिपूजक ही रहा है।
- 3, आदिवासी संस्कृति में सहजता, सरलता और इंसानियत का भाव समाहित होता है।
- 4, आदिवासी संस्कृति में राष्ट्रवाद का गुण भरपूर मात्रा में दृष्टिगोचर होता है।
- 5, आधुनिक परिवर्तन के कारण आदिवासी संस्कृति पर नकारात्मक प्रभाव पड़ा है।
- 6, वैज्ञानिक उन्नयन और भौतिकवादी पाश्चात्य संस्कृति के प्रभाव के बावजूद भी आदिवासी संस्कृति अपने मूल रूप में विद्यमान है।

**(6) शोध पद्धति** मनुष्य सभ्य इंसान हैं। वह सभ्य इसलिए कहलाता है क्योंकि उसके पास ज्ञान का भंडार है। मनुष्य में इस ज्ञान भंडार का स्रोत विज्ञान है जैसा कि स्टुअर्ट चेज ने लिखा है—“विज्ञान का संबंध वैज्ञानिक पद्धति से है न कि विषय सामग्री से।” (उधृ. 2005:73) इस अर्थ में वैज्ञानिक पद्धति से ही परिणाम तक पहुंचा जा सकता है। शोध I विषय ‘आदिवासी संस्कृति एवं राष्ट्रवाद’ विषय पर शोध कार्य में द्वितीयक सामग्री संकलन पद्धति को अपनाया गया है। विभिन्न साहित्य का तुलनात्मक ढंग से अध्ययन किया गया है। तथा व्याख्यात्मक, विवरणात्मक, वर्णनात्मक और ऐतिहासिक पद्धति का प्रयोग करते हुए अध्ययन को पूर्णता प्रदान किया गया है।

**(7) आदिवासी का अर्थ** साधारण अर्थों में भारत में रहने वाले मूलनिवासी को आदिवासी कहते हैं। जो मूलतः प्रकृति के निकट रहते हुए अपने जीवन यापन का कार्य संपन्न करते रहे हैं। आदिवासी को आदिमजाति, जनजाति आदि नामों से भी पुकारा जाता है। यह अंग्रेजी के जटपडमे (ट्राइब्स) शब्द का हिंदी रूपांतरण है। इंपीरियल गेजेटियर में इन्हें परिभाषित करते हुए लिखा गया है कि—“एक आदिम जाति, परिवारों का वह समूह है जिसका एक सामान्य नाम होता है, जिसके सदस्य एक सामान्य भाषा बोलते हैं, एक सामान्य क्षेत्र में रहते हैं या स्वयं को उस क्षेत्र से संबंधित मानते हैं।” (उधृ. 2014:01) फ्रेंच बोआस ने कहा है—“आदिवासी का अर्थ आर्थिक दृष्टि से ऐसा स्वतंत्र जन-समूह है जो एक भाषा बोलता है और बाह्य आक्रमण से सुरक्षा के लिए संगठित होता है।” (उधृ. 1995:02) इसी प्रकार से जॉन पीटर मर्डोक ने आदिवासी के विषय में कहा है कि—“यह एक सामाजिक समूह होता है जिसकी एक अलग भाषा होती है तथा भिन्न संस्कृति व एक स्वतंत्र राजनीतिक संगठन होता है।” (उधृ. 1995:01)

**(8) संस्कृति का अभिप्राय** सामान्यतः संस्कृति के संबंध में यह कहा जा सकता है कि मानव व्यवहार के द्वारा संस्कारों के बाद निर्मित मानवीय व्यवहार को संस्कृति कहते हैं। संस्कृति के संबंध में अनेक विचारकों के अलग-अलग मत देखा गया है। संस्कृति मानव

समाज की अत्यंत मूल्यवान निधि होती है। जिस मानव के पास संस्कृति नहीं वह पशुतुल्य होता है। अर्थात् यह कहा जा सकता है कि संस्कृति मानव को प्रेरित करने का एक मानवीकरण है। संस्कृति के परिभाषा के रूप में कालेरकर का कथन है कि—“संस्कृति का संबंध मानव समूह की विशिष्ट जीवन प्रणाली तथा उसके रहन-सहन की शैली होती है।” (उधृ. 2002:152) मेलिनोवस्की ने कहा है कि—“संस्कृति में वे पदार्थ, उपकरण तथा शारीरिक एवं मानसिक आदतें सम्मिलित रहती हैं जो मानव की आवश्यकताओं की पूर्ति के लिए प्रत्यक्ष तथा अप्रत्यक्ष रूप से प्रयत्न करती हैं।” (उधृ. 2002:152) संस्कृति के संबंध I में लावेल ने कहा है “संस्कृति उन वस्तुओं के आनंद से संबंधित है जिनको संसार सुंदर मानता है, यह उस ज्ञान की रुचि से संबंधित है जिनको मानवता मूल्यवान समझती है, यह उन सिद्धांतों का प्रतिपादन करती है, जिनको प्रजाति ने सत्य स्वीकार किया हो।” (उधृ. 2002:153) इसी तरह से मैथ्यू आरनोल्ड ने “संस्कृति को मधुरता एवं प्रकाश का प्रतीक माना है।” (उधृ. 2002:153) इस आधार पर देखें तो मेलिनोवस्की के अनुसार—“संस्कृति वह व्यवस्था अथवा प्रणाली है जिनके द्वारा व्यक्ति की आवश्यकताओं अथवा उद्देश्य पूर्ण क्रियाओं की पूर्ति होती है।” (उधृ. 2002:153) स्पष्ट है कि संस्कृति मानव जीवन के समस्त पक्षों से संबंधित होता है। “संस्कृति का सीधा सरोकार समाज से है और यह समाज का अभिन्न अंग है। एक तरह से देखें तो एक देश, प्रदेश, क्षेत्र अपनी विशिष्ट संस्कृतियों से ही जानी पहचानी जाती है, और यह एक चक्र की भांति एक पीढ़ी से दूसरी पीढ़ी में हस्तांतरित होती रहती है।” (2021:10)

**(9) आदिवासी संस्कृति की विशेषतायें** संस्कृति एक व्यवस्था है, जिसमें हम जीवन के अनेक प्रतिमानों, व्यवहार के तरीकों, भौतिक और अभौतिक प्रतीकों, परंपराओं, विचारों, सामाजिक मूल्यों, मानवीय क्रियाओं तथा आविष्कारों को सम्मिलित करते हैं। इस प्रकार से देखें तो “संस्कृति एक विरासत है, जो एक पीढ़ी से दूसरी पीढ़ी तक निरंतर अंतरित होती है। यह एक पर्यावरण है जो मानवीय क्रियाओं के निर्माण करने में आधारभूत तत्व के रूप में होता है।” (2021:24) जनजाति संस्कृतियों के अध्ययन के उपरांत स्पष्ट होता है कि इनकी संस्कृति में निम्नांकित लक्षण पाए जाते हैं—

- 1, आदिवासियों में परिवारों का एक समूह होता है।
- 2, आदिवासियों की अपनी भाषा होती है।
- 3, आदिवासीयों की अपनी मूल्यपरक संस्कृति होती है।
- 4, वितरण एवं सुनिश्चित भूभाग पर निवास करते हैं।
- 5, गोत्र और अंतर विवाहित समूहों की विशेषता होती है।
- 6, स्वतंत्र सुरक्षात्मक संगठन पाया जाता है।
- 7, स्वतंत्र राजनीतिक संगठन भी होता है जिसके मुखिया सर्वोच्च होते हैं।
- 8, आदिवासी का अपना एक नाम होता है।
- 9 इनमें एक विशिष्ट अर्थव्यवस्था भी पाया जाता है।

- 10, पूर्ण शिक्षा तथा लिपि का इनमें अभाव होता है।
  - 11, इनकी संस्कृति समन्वयकारी होती है।
  - 12, इनकी संस्कृतियों का प्रमुख लक्षण है कि यह मजबूत और सुदृढ़ होते हैं।
  - 13, इनकी संस्कृति सरल एवं प्रभावकारी होता है।
  - 14, इनकी संस्कृति प्रकृति और जीवन के बीच समन्वय स्थापित करने वाली होती है।
- इस प्रकार से देखा जाए तो आदिवासी संस्कृति मानव की सामुदायिकमूलक उपलब्धि है।

**(10) राष्ट्रवाद का अभिप्राय** राष्ट्रवाद का अर्थ है कि राष्ट्र के प्रति निष्ठा, उसकी प्रगति और उसके प्रति सभी नियम आदर्शों को बनाए रखने का सिद्धांत। डॉ. हेडगेवार ने कहा है कि “किसी एक विशिष्ट भू-भाग में लोग केवल रहते हैं, इसलिए राष्ट्र नहीं बनता। उसके लिए तो उस भू-भाग के अंदर सदियों से रहते हुए उसके साथ एक रागात्मक, भावात्मक एवं संबंध स्थापित होना पड़ता है। यह भूमि मेरी मां है, मैं इसका पुत्र हूँ और पुत्र होने के नाते हम सब एक हैं, हमारे पूर्वज एक हैं, हमारी संस्कृति एक है।” राष्ट्र के प्रति ऐसी भावना रखते हुए उसे ‘वसुदेव कुटुंबकम्’ की भावना से जोड़ देना राष्ट्रवाद है। राष्ट्रवाद पर स्वामी विवेकानंद ने भी कहा है कि “ऐसे विचारों का समुच्चय जो राष्ट्र को धार्मिक, सामाजिक और सांस्कृतिक दृष्टि से एक करता हो। ऐसी भावनात्मक स्वरूप से युक्त व्यवस्था ही राष्ट्रवाद है।” इस आधार पर देखें तो राष्ट्रवाद अपने देश के प्रति भक्ति भाव के साथ वहां निवास करने वाले समस्त लोगों सहित भू-भाग की सुरक्षा के प्रति स्वभाव को ही राष्ट्रवाद कहा गया है।

**(11) आदिवासी संस्कृति एवं राष्ट्रवाद** यद्यपि संस्कृति एक जटिल इकाई के रूप में विद्यमान है। निश्चय ही कला, नैतिकता, कानून, रिती-रिवाज तथा मनुष्य द्वारा समाज का सदस्य होने के नाते अर्जित की गई योग्यता एवं आदतें समाहित हैं। संस्कृति की अभिव्यक्ति का माध्यम भाषा भी है। संस्कृति मानव की सामुदायिक मूलक उपलब्धि है। सांस्कृतिक तत्वों से शिक्षा का स्वरूप समुदाय में बनता है। आदिवासियों की संस्कृति सीधा-साधा और सादगीपूर्ण रहा है। आदिवासी अपने खान-पान, रहन-सहन, वेशभूषा से लेकर समस्त जीवन शैली को प्रकृति के निकट रखते हुए व्यक्त किया है। जैसा कि आदिवासी संस्कृति में यह भाव देखने को मिला है—

ना कर अभिमान तू सत्ता का,  
हर पल बदलते रहता है।

तुम जैसे का कुछ वजूद नहीं,

पर समाज सदा ही रहता है। (2021:19)

आदिवासियों की संस्कृति में राष्ट्रवाद भरपूर मात्रा में देखने को मिलता है। क्योंकि मौलिक रूप से देखा जाए तो राष्ट्रप्रेम और देशभक्ति का प्रमुख संदेश आदिवासी संस्कृति में मिलता

है। आदिवासी संस्कृति राष्ट्रवाद से ऊपर अंतरराष्ट्रवाद की भी बात करता है। जैसा कि महात्मा गांधी ने कहा है—“जो व्यक्ति राष्ट्रवादी नहीं है वह अंतर राष्ट्रवादी नहीं हो सकता।” (उद्धृत 2017:205) इस कथन से स्पष्ट है कि आदिवासी संस्कृति में राष्ट्रवाद का भाव प्रचुर मात्रा में विद्यमान है। पूरे देश को आदिवासी संस्कृति से सीख लेते हुए राष्ट्र को उन्नत बनाने का कार्य करना चाहिए। पूरे देश में आदिवासी संस्कृति के संरक्षण एवं उन्नयन के लिए एकजुट होकर कार्य करने की जरूरत है। आदिवासी संस्कृति में विश्व को परिवार मारने के अतिरिक्त पूरे प्रकृति को परिवार माना गया है। अर्थात् यहां पर राष्ट्रवाद के साथ-साथ अंतरराष्ट्रवाद की बात भी स्पष्ट रूप से दृष्टिगोचर होता है। आदिवासी संस्कृति भारत में एक अद्वितीय एवं अनूठे रूप में स्थापित संस्कृति है। इस संस्कृति में राष्ट्र के प्रति भक्ति और प्रतिबद्धता का भाव तो देखने को मिलता ही है साथ ही जीवन को सामाजिकता देते हुए रसपूर्ण एवं आनंदमय बनाकर विकास की ओर अग्रसर करने का आवश्यक और प्रमुख सोपान भी देखने को मिलता है। आदिवासी संस्कृति से प्रेरित होकर पूरे भारतीय जन को इस संस्कृति के उन्नयन के साथ उसे संरक्षित करने का प्रयास करना चाहिए। आदिवासी संस्कृति माननीय मूल्यों से ओतप्रोत है। आदिवासी संस्कृति में जीव-जगत के प्रति भी सुरक्षात्मक भाव देखने को मिला है। आदिवासी संस्कृति राष्ट्रवाद से ओतप्रोत है।

**(12) निष्कर्ष एवं सुझाव** प्रारंभिक रूप से देखा जाए तो मनुष्य के सामाजिक जीवन प्रणाली में विशेष महत्व उसके संस्कृति रुपी धरोहर को कहा जा सकता है। आदिवासी संस्कृति में परंपरा एवं ऐतिहासिक मान्यताओं का विशेष महत्व है। देश के नियमों के परिपालन के लिए प्रतिबद्ध होते हैं, और बहुत ही सरलता और सुगमता से अपनी इस विशेष संस्कृति को पीढ़ी दर पीढ़ी हस्तांतरित करते रहते हैं। ‘आदिवासी संस्कृति एवं राष्ट्रवाद’ विषय पर शोध के उपरांत निष्कर्षतः यह कहा जा सकता है कि — जनजातियों की संस्कृति निश्चित तौर पर कल्याणकारी रूप में विद्यमान है। समाज के निर्माण और उसके उन्नयन में आदिवासी संस्कृति प्रमुख भूमिका निभा सकती है। जैसा कि आदिवासी संस्कृति में कला एवं संस्कृति के बीच एक अटूट संबंध देखने को मिलता है। आदिवासी संस्कृति से आज भी भारतीय समाज को शिक्षा प्राप्त हो रहा है। आदिवासी संस्कृति के बल पर राष्ट्र को सक्षम बनाया जा सकता है, और अंतरराष्ट्रीय स्तर पर इसे एक उन्नत राष्ट्र तथा अग्रणी राष्ट्र के रूप में विकसित किया जा सकता है। आदिवासी संस्कृति समाज व देश के लिए दर्पण का कार्य कर सकता है। आदिवासी संस्कृति में मौजूद विचारधाराओं से देश को सही रास्ता मिल सकता है। जैसा कि कह सकते हैं “साहित्य और संस्कृति के मूल तत्व एवं सहज धर्म एक ही हैं। संस्कृति जहां व्यापक स्तर पर जीवन का संस्कार करती है, वहां साहित्य अपने परिधि में चेतना का परिष्कार करता है। इस प्रकार साहित्य संस्कृति का नवनीत है।” (2021:80) इस प्रकार से आदिवासी संस्कृति में राष्ट्र-उन्नति संबंधी कार्य, दृष्टिकोण तथा सामाजिक समरसता के उच्चतम प्रतिमान देखे जा सकते हैं। उपरोक्त अध्ययन के उपरांत आदिवासी संस्कृति में राष्ट्रवाद के भाव को प्रबल बनाने हेतु कतिपय

सुझाव निम्नांकित हैं—

- 1, आदिवासियों के संस्कृति पर किसी भी प्रकार का कठाराघात नहीं किया जाना चाहिए।
- 2, आदिवासी संस्कृतियों के रक्षण एवं उन्नयन के लिए सरकार द्वारा विशेष कार्यक्रम चलाए जाने चाहिए।
- 3, आदिवासी संस्कृति को प्रोत्साहित करने के लिए सरकार द्वारा विशेष पुरस्कार योजना तैयार की जानी चाहिए।
- 4, आदिवासियों के संस्कृतियों के संरक्षण हेतु समय-समय पर स्थानीय स्तर पर सांस्कृतिक कार्यक्रम का आयोजन किया जाना चाहिए।
- 5, आदिवासी संस्कृति संरक्षण संस्थान की स्थापना की जानी चाहिए जहां पर उनके अनोखे संस्कृति को संग्रहित किया जा सके।
- 6, आदिवासी संस्कृति से संबंधित साहित्य की रचना करके समाज में प्रसारित किया जाना चाहिए।
- 7, विद्यालय, महाविद्यालय तथा विश्वविद्यालय स्तर पर आदिवासी संस्कृति से संबंधित पाठ्यक्रम का निर्धारण किया जाना चाहिए।
- 8, आदिवासी संस्कृति को लेकर साहित्यिक रचना करने वाले साहित्यकारों को पुरस्कार दिया जाना चाहिए।
- 9, देश के प्रत्येक ग्राम पंचायत में आदिवासी संस्कृति से संबंधित वाचनालय की स्थापना की जानी चाहिए।
- 10, देश के प्रत्येक चौक-चौराहे एवं सार्वजनिक स्थानों में आदिवासी संस्कृति से संबंधित कलाकृति का निर्माण किया जाना चाहिए।
- 11, आदिवासी संस्कृति को प्रकाशित करने के लिए शासन द्वारा विशेष कार्य योजना तैयार की जानी चाहिए।
- 12, आदिवासी संस्कृति से संबंधित शिक्षालय की स्थापना की जानी चाहिए।
- 13, आदिवासी संस्कृति से संबंधित कार्यक्रम के लिए विशेष पुरस्कार की योजना तैयार की जानी चाहिए ताकि उस संस्कृति को प्रोत्साहन मिल सके।
- 14, आदिवासी संस्कृति से संबंधित समस्त वाद्य यंत्रों का संकलन किया जाना चाहिए।
- 15, आदिवासी संस्कृति को परिमार्जित करने के लिए आदिवासी समुदाय के विशेष कलाकारों को तैयार किया जाना चाहिए।
- 16, आदिवासी संस्कृति से संबंधित फिल्मों का निर्माण किया जाना चाहिए।
- 17, आदिवासी संस्कृति से संबंधित नुक्कड़ नाटक और विभिन्न प्रकार के सांस्कृतिक कार्यक्रमों का आयोजन किया जाना चाहिए।

- 18, आदिवासी संस्कृति से संबंधित प्रतियोगिताओं का आयोजन विद्यालय, महाविद्यालय स्तर पर निरंतर किया जाना चाहिए।
  - 19, आदिवासी संस्कृति से संबंधित लेखों का प्रसारण आकाशवाणी से निरंतर रूप से किया जाना चाहिए।
  - 20, आदिवासी संस्कृति से संबंधित संग्रहालय की स्थापना करके उस संग्रहालय में आदिवासी संस्कृति से संबंधित कलाकृति का संग्रहण एवं रक्षण किया जाना चाहिए।
- उपरोक्त भोध से स्पष्ट होता है कि पूरे विश्व को परिवार की तरह माना गया है। किंतु हमारे देश में निवासरत आदिवासी समाज का मूल संस्कृति निश्चय ही इस वाक्य से भी ऊपर है और वह पूरे प्रकृति को अपना परिवार मानते हैं। इस प्रकार से देखें तो आदिवासी संस्कृति राष्ट्रवाद से भी ऊपर उठकर अंतरराष्ट्रवाद की बात करता है। भारत में प्रारंभ में निवासरत आदिवासी समुदाय के अनोखे संस्कृति के कारण ही देश में भाईचारा का भाव मजबूत हुआ है। आदिवासी संस्कृति में मनुष्यता की वास्तविक गुणों का सम्मिश्रण पाया जाता है। अपनी मूल पहचान को ध्यान में रखकर आदिवासी संस्कृति अपने अप्रतिम रूप में दिखाई देता है। आदिवासी संस्कृति निश्चित तौर पर सभ्यता की दृष्टि से मजबूती को प्राप्त किया हुआ है। सामाजिक बदलाव के चाहे कितनी भी प्रक्रिया निरंतर चलते रहें किंतु आदिवासियों की सभ्यता में आमूलचूल परिवर्तन नहीं आया है और वे अपनी प्राचीन स्थितियों को बनाए रखे हैं। अंततः कहा जा सकता है कि इतिहास की घटनाओं को इंगित मात्र करते हुए हम वर्तमान में आदिवासी संस्कृति की वास्तविकता का अध्ययन कर सकते हैं। आदिवासी संस्कृति तंत्र— मंत्र—यंत्र से दूर प्रकृति की गोद में स्वयं को सुरक्षित अनुभव करते हुए राष्ट्र को मजबूत बनाने का कार्य किया है। राष्ट्रवाद के मूल में आदिवासी संस्कृति मील का पत्थर साबित हो रहा है।

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\* प्राचार्य एवं अध्यक्ष, राजनीति विज्ञान विभाग, जे.बी.डी.कला एवं विज्ञान महाविद्यालय, कटघोरा, जिला—कोरबा छत्तीसगढ़ (भारत) E-mail ID : pyarelaladile@gmail-com, Mob.No. : 8120568042

## 18. छत्तीसगढ़ में सतनाम पंथ—एक सामाजिक, आर्थिक आंदोलन

अरविन्द कुमार जगदेव\*

**शोध सार :** भारत संवैधानिक रूप से एक धर्म निरपेक्ष राष्ट्र है जिससे यहाँ विभिन्न धर्म, मत, पंथ, संप्रदाय को पनपने का पूरा-पूरा अवसर प्राप्त है। यहाँ अन्य राष्ट्रों से अधिक धर्म, पंथ, संप्रदायों की विभिन्नता के लोग निवास करते हैं। इसी क्रम में छत्तीसगढ़ में भी अनेक धर्म, पंथ, मत—मतांतर के लगभग सवा दो करोड़ लोग निवास करते हैं। जिसमें हिन्दू, ईस्लाम, ईसाईयत, जैन, बौद्धिष्ट, आदिम धर्म आदि प्रमुख हैं। किन्तु इन धर्मों के अलावा कुछ वैचारिक पंथों की भी बहुलता है। जैसे—कबीर पंथ, सतनाम पंथ, रैदासी, रामनामी, मुड़ियामार आदि जिसमें सतनाम पंथ के अनुयायी यहाँ बहुतायत में निवास करते हैं। आज की स्थिति में छत्तीसगढ़ सतनाम पंथ के अनुयायियों की संख्या लगभग 31 लाख अनुमानित है। जो प्रदेश की कुल जनसंख्या के लगभग 14 प्रतिशत है। छत्तीसगढ़ सतनाम पंथ के प्रवर्तक छत्तीसगढ़ के माटी पुत्र बाबा गुरु घासीदास माने जाते हैं। जिनका जन्म 18 दिसंबर 1756 को वर्तमान बलौदाबाजार जिले के गिरौंधपुरी नामक ग्राम में हुआ था। ऐतिहासिक तथ्यों के आधार पर सर चार्ल्स ग्राण्ट की ब्रिटिश जनगणना सन् 1861 में सतनामियों की संख्या लगभग 3 लाख आंकी गई थी, जिसे सतनामी सेक्ट के एक अलग कॉलम में दर्ज किया गया था। गुरु घासीदास के सतनाम आंदोलन सन् 1820 से 1850 के दरम्यान इस पंथ के अनुयायियों की संख्या में बेतहाशा वृद्धि हुई और आज छत्तीसगढ़ में सबसे अधिक जनसंख्या इसी पंथ के अनुयायियों की हो चली है। चूँकि 1926 ई. के पहले तक सतनामी नाम की कोई जाति का उल्लेख यहाँ के किसी सरकारी दस्तावेज में नहीं मिलता। तात्कालीन गवर्नर मॉन्टेग्यू बटलर, सेंट्रल प्रॉविंसेस एण्ड बरार के समक्ष सतनामी महासभा छत्तीसगढ़ के पदाधिकारियों ने डिप्टी कमिश्नर बिलासपुर के जरिए एक पीटिशन दायर किए जिस पर मुख्य सचिव सेंट्रल प्रॉविंसेस, मिस्टर आर.ए.विल्सन, पचमढ़ी, दिनांक 7 अक्टूबर 1926 द्वारा पारित आदेश पर ही सतनामी को एक जातिगत रूप से मान्यता मिली थी, तब से बाबा गुरु घासीदास के अनुयायी लोग अपनी जाति सतनामी उल्लेख करते आ रहे हैं। चूँकि सतनामी कोई जाति नहीं अपितु बाबा गुरु घासीदास के विचारधारा के अनुयायियों का एक वर्ग समूह है, जिसमें अनेक जाति समुदाय

के लोग भी गुरु घासीदास के सतनाम आंदोलन में शामिल होकर गुरु परंपरा के अनुयायी बने थे। अतः आज इसे जाति जैसे एक बंद वर्ग में परिभाषित किया जाना उचित नहीं लगता। गुरु घासीदास के विचारों में ऐसी क्या विशेष बातें थी? जो आज से 200 साल पहले प्रदेश की बहुतायत जनता उनके साथ चलने को तैयार हो गई। सतनाम पंथ की मान्यताएँ क्या-क्या हैं? गुरु घासीदास और उनके पुत्रों के प्रभाव में छत्तीसगढ़ की वृहद् जनता उनके अनुयायी कैसे बने? गुरु घासीदास के सतनाम आंदोलन को ऐतिहासिक, सामाजिक और वैज्ञानिक तथ्यों के आलोक पर समझने के लिए इस शीर्षक का चुनाव किया गया है।

**बीज शब्द :** समकालीन परिस्थितियाँ, गुरु घासीदास के विचार, उनके सामाजिक, आर्थिक कार्य, सतनाम पंथ की मान्यताएँ, पंथ के मान्यताओं में वैज्ञानिकता, निष्कर्ष।

गुरु घासीदास के जन्म से लेकर मृत्यु (1756 ई. से 1850 ई.) तक के समय पर नजर डालें तो प्रदेश की स्थिति काफी विद्रुपताओं से भरा हुआ था। छत्तीसगढ़ की जनता भारी संकटों के दौर से गुजर रही थी। प्राकृतिक आपदाओं के साथ, धार्मिक, सामाजिक, राजनैतिक, आर्थिक क्षेत्रों में भी यहाँ की जनता की हालात बदहाल थी। रतनपुर तथा रायपुर के कलचुरियों की शक्ति विघटित हो चुकी थी तथा शासनसूत्र मराठों के अधिकार में जा चुका था। चारों तरफ भय, निराशा, लूट और आतंक का पर्याय बना हुआ था। गुरु घासीदास के समय का छत्तीसगढ़ सघन वनकांतारों अथवा पर्वतमालाओं से चारों तरफ घिरा हुआ था, जो कुछ एक क्षेत्रों को छोड़कर आज भी लगभग वैसे ही है। सभ्यता के केन्द्र से बहुत दूर, चाहे वे पूर्वी सभ्यता के केन्द्र हो अथवा विकासमान पश्चिमी सभ्यता के केन्द्र। मैकल पर्वत श्रृंखला की सीमान्त श्रेणी तथा सतपुड़ा पर्वतमाला का अनुवर्ती अमरकंटक छत्तीसगढ़ के उत्तर-पश्चिमी कोने पर स्थित है। इस सुप्रसिद्ध पर्वत के पार्श्व से ही नर्मदा तथा सोन नदियों का उद्गम है। अमरकंटक के आगे पर्वतमालाएँ पूर्ववर्ती दिशा की ओर घूमती हैं और कोरबा के पूर्व ये अर्धवृत्ताकार के रूप में उत्तर की ओर झुक जाती हैं। महानदी की दाईं ओर यह पर्वत श्रृंखला आंध्र एवं उड़ीसा की सीमा को अलग करती हुई पूरे प्रदेश के लिए प्राकृतिक सुरक्षा कवच का निर्माण करती हैं। इस प्रकार से देखें तो समूचा छत्तीसगढ़ पर्वत और नदियों की वृत्ताकार परिधि रुपी नैसर्गिक सीमा से बंधी हुई अपने घर में भौगोलिक रूप से महफूज है। विशाल पर्वतमालाओं और नदियों के आवरण ने यहाँ के जनता के लिए एक कंदरे का निर्माण किया है। दुर्गम पहाड़ी व नदी-नालों की बाढ़ के कारण बाहरी लोगों का आवागमन नहीं होने से यह क्षेत्र बाकी दुनिया से कटी रह गई थी। यहां के लोग भी उस समय बाहर झांकने का कम ही प्रयास किये जिससे यहां की जनता बाहरी सभ्यता और विकास से पिछड़ कर अधिक अंधविश्वासी और भाग्यवादी बन गई थी। इसका केन्द्रीय भाग अर्थात् मैदानी क्षेत्र जिसे हम छत्तीसगढ़ के 'धान का कटोरा' नाम से भी जानते हैं।

“छत्तीसगढ़ का मैदानी भाग इतना अधिक उर्वर है कि उस समय बंजारा दलों के बीच सुपरिचित हो गया था। प्रति वर्ष बंजारों की टोलियाँ यहाँ के अतिरिक्त उत्पादन को खरीदने के लिए इस “खलौटी” या “खलावती” क्षेत्र (लहलहाती फसलों का प्रदेश) में आती थीं और लदे हुए बैलों के साथ समूचे देश को धान्य-संभारण के लिए वापस लौट जाती थीं। घासीदास कालीन छत्तीसगढ़ क्षेत्र रतनपुर (बिलासपुर) तथा रायपुर का सम्मिलित क्षेत्र था। रतनपुर कलचुरियों की ‘ज्येष्ठ’ शाखा का केन्द्र था, जबकि रायपुर कलचुरियों की ‘लहुरी’ शाखा का केन्द्र था।” शुक्ल, 1995:2

छत्तीसगढ़ के मैदानी क्षेत्र की जलवायु सुहावनी थी। वर्षा ऋतु में अधिक नमी के कारण मौसमी बीमारियों का प्रकोप बढ़ जाता था। पीने योग्य पानी के लिए बने कुँए धँस गए थे अथवा उनका रख-रखाव ठीक नहीं था। दलदल और गंदे तालाबों का पानी पीने के कारण गाँव के लोगों का हाजमा अक्सर खराब हो जाया करता था और गाँव में हैजा ‘आंत्र-शोथ’ का प्रभाव इतना बढ़ जाता था कि समुचित उपचार के अभाव में पूरे गाँव के गाँव शमशान में तब्दील हो जाते थे। जिसे लोग अशिक्षा और अज्ञानता के कारण दैवीय आपदा या टोनही ‘जादूगरनी करतब’ का प्रभाव मानकर गाँव में यज्ञ-हवन, पूजा-पाठ, पशु-बलि के साथ नर-बलि एवं स्त्रियों को टोनही के नाम पर प्रताड़ित एवं शोषित किया करते थे। जिसकी प्रतिच्छाया आज भी किसी-किसी गाँव में देखने को मिल जाती है। घासीदास के जन्म के पूर्व लगभग साढ़े सात सौ वर्षों तक छत्तीसगढ़ में कलचुरियों का आधिपत्य रहा है। जो छत्तीसगढ़ के इतिहास में ‘स्वर्ण युग’ के नाम से जाना जाता है। कलचुरि शासक रघुनाथसिंह के समय भोंसला शासक रघुजी प्रथम के सेनापति भास्कर पंत (1741 ई.) की अगुवाई में छत्तीसगढ़ में प्रथम आक्रमण हुआ। जिसमें पुत्र शोक से व्यथित वृद्ध रघुनाथ सिंह ने बिना युद्ध किए ही आत्मसमर्पण कर दिया था। सन् 1756 ई. के आस-पास अंतिम कलचुरी राजा मोहनसिंह को पदच्युत कर साढ़े सात सौ साल के हैहयवंशी शासन का अंत कर पेशवा साम्राज्य की स्थापना हो गई। छत्तीसगढ़ में पेशवाओं का प्रत्यक्ष-अप्रत्यक्ष शासन लगभग 113 वर्षों तक रहा जो लूट, आतंक, अत्याचार के नाम पर छत्तीसगढ़ के इतिहास में ‘अंधकार युग’ के नाम से जाना जाता है। भोंसला शासन के विषय में यूरोपियन यात्री फारेस्टर जो व्यंकोजी भोंसले के शासनकाल में छत्तीसगढ़ आए थे, वे लिखते हैं— “मराठे बहुत निर्दयी थे। वे छत्तीसगढ़ अंचल में बहुत बदनाम थे। इन के इतने लालची थे कि कोई ज्यादा बोली लगाता उसे जमींदारी बेच देते थे। यही कारण है कि छत्तीसगढ़ के जमींदार उनसे आशंकित रहते थे। मराठों के सरदार भी बहुत लोभी थे। वे लूट-पाट में सिद्धहस्त थे। जो सूबेदार जितना अधिक लूट सकता, उसे मराठों से प्रशस्ति मिलती थी।” फलस्वरूप नागपुर के सूबेदारों और शासकों की आशीर्वाद के लालच में यहां के स्थानीय जमींदारों ने भी छत्तीसगढ़ के भोली-भाली जनता को लूटने में कोई कसर नहीं छोड़ी। चारों तरफ लूट और अन्याय का आतंक मच गया। भोंसला शासन के सैनिक धन के साथ सुंदर स्त्रियों का भी अपहरण कर लिया करते थे। खाण्डे

राव भोंसले अपनी किताब “राधा विनोद” में पेशवाओं के इस लूट-पाट, अन्याय-अत्याचार के विषय में लिखते हैं— राजा अपने सिपाही और मंत्रियों को आदेश देता था, कि वे धन के साथ सुन्दरियों का भी हरण करें—

‘जे घर सुन्दर देखिय नारी,  
तिहि सन करहि मिताई भारी।  
मेघाधार तेहि छुत सभी सूना,  
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अति करहि कुकर्मा ।।’ राव, 1886: 5

पेशवा ब्राह्मणों की निर्दयता इस कदर बढ़ गई थी, जो समाज में एक कहावत बनकर आज भी कहीं-कहीं सुनने को मिल जाती है। सर हरबर्ट रिसले अपनी पुस्तक ‘पिपुल्स ऑफ इंडिया’ में लिखते हैं—‘इस दुनिया में तीन कसाई, पीसु, खटमल, बाम्हन भाई ।’ इस बीच राजनैतिक परिस्थितियों में बदलाव आया। सन् 1818 ई. में अंग्रेजों ने पेशवा शासक अप्पा साहेब को सीताबर्डी की युद्ध में हराकर अवयस्क रघुजी तृतीय को नागपुर की गद्दी पर बैठा दिये और उनके अवयस्कता के बहाने प्रशासन का सारा जिम्मा खुद ले लिए। लगभग बारह वर्षों तक (1818 से 1830 तक) छत्तीसगढ़ पर शासन करते रहे और यहां के सामंत व जनता को लूट कर अपार धन-संपदा अपने देश ले जाते रहे। पहले फिरंगी व्यापार के बहाने भारत को लूटते थे अब सत्तासीन होकर लगान (कर) के बहाने प्रत्यक्ष लूटने के स्वयमेव अधिकारी बन गये। समाज में कोई भी बुराई प्रशासनिक कमजोरियों का ही परिणाम होता है। यदि बुराई को दण्ड के लिए सही न्याय प्रणाली एवं उसकी उत्पत्ति को रोकने के लिए कठोर अनुशासन और नियमों का पालन हेतु राजाज्ञा जारी हो, तब उसके पनपने की संभावना अत्यल्प है। यदि राजा ही इसके विरुद्ध आचरण करे व अपने सैनिकों को लूट-पाट, हत्या-बलात्कार के लिए उकसाये तो उस राज्य की न्याय का फिर क्या ठिकाना। छत्तीसगढ़ में ई. 1756 से लेकर ई. 1854 लगभग एक शताब्दी तक मराठा-आंग्ल प्रशासन लूट और अन्याय-अत्याचार के पर्याय के रूप में जानी जाती है। प्रशासक जनता को धन पैदा करने की मशीन मानते थे। जब भी ऐय्याशियों व जुए-शराब में बर्बादी के कारण खजाने में धन की कमी दिखती, अपने सैनिकों के माध्यम से जनता की बची-खुची सम्पत्ति भी लुटवा देते। इस प्रकार के लूट को अंजाम देने के लिए उस समय एक विशेष गिरोह सक्रिय हो गया था। जिसके सहारे शासकों को लूट का हिस्सा मिलता था। जिसे छत्तीसगढ़ के इतिहास में ‘पिण्डारी’ के नाम से जाना जाता है। ये खास तरह के लुटेरों का एक दल होता था जो मध्यप्रदेश के इंदौर व ग्वालियर जिलों से घोड़े पर सवार होकर आते और यहां के सामन्तों और जनता को लूटकर सारा धन ले जाते थे। छत्तीसगढ़ की सीमा में घुसने से पहले ये एक जगह एकत्रित होकर लूट-पाट की योजना बनाते थे, उक्त जगह पिण्डारियों के पड़ाव के नाम से आज ‘पेण्ड्रा-रोड’ के नाम से जाना जाता है। उस समय की न्याय व्यवस्था स्मृति कानूनों पर आधारित होता था, तात्कालीन न्याय व्यवस्था

पर प्रकाश डालते हुए हीरालाल शुक्ल लिखते हैं—

“न्याय नाम की कोई चीज नहीं थी। जातियों के आधार पर अपराधियों का वर्गीकरण होता था। उदाहरण के लिए यदि कोई ब्राह्मण किसी शूद्र का वध करता, तो ज्यादा से ज्यादा उसे जुर्माना होता था। ठीक इसके विपरीत यदि कोई शूद्र ब्राह्मण का वध करता, तो उसे प्राण दण्ड दिया जाता था। ब्राह्मण, गोसाई, बैरागियों को कभी मृत्युदण्ड शायद ही दिया गया हो। उन्हें अर्थदण्ड दिया जाता था और कारागार में डाल दिया जाता था। अपराध जब बहुत अधिक संगीन होते थे, उनके घरों पर छापा मारा जाता था। सम्पत्ति जप्त कर ली जाती थी तथा ‘देश निकाला’ हो जाता था। यदि उक्त जातियाँ किसी गाय का वध करतीं, तो उसे समाज से बहिष्कृत कर दिया जाता था, किन्तु यदि शूद्र गौ की हत्या करता तो उसे मृत्युदण्ड दिया जाता था।” शुक्ल, 1995: 12

ब्रिटिश युग में छोटे किसानों को खेती में खर्च करने के लिए महाजनों और जमींदारों से कर्ज लेना पड़ता था। कर्ज लेकर कृषि का सारा व्यय उठाते। भू-राजस्व कर इतने अधिक होते कि चुकाने पर उनका सारा आय भी कम पड़ जाता। इसके लिए किसानों को पुनः ऋण लेना पड़ता। बीमारी व अकाल के समय किसान कर्ज लेकर ही काम चलाते। जिन्हें ऋण नहीं मिल पाता उसे भूखों मरने के सिवा कोई चारा नहीं था। दिन-रात ‘जी-तोड़’ मेहनत करने पर भी उनके पास कुल जमा पूँजी के नाम पर खाने के लिए एक वक्त की रोटी ही होती थी। बिचौलियों के कारण बढ़ी हुई कीमतों का लाभ किसानों को नहीं मिल पाता था, अनाज की कीमत घटने पर उन पर बहुत बुरा असर होता था। खेतों पर मालिकाना हक मालगुजार का ही होता था। किसी कामगार या मजदूर का किसी भी खेत या भूमि पर स्थायी हक नहीं होता था। यहां तक कि इनके घर भी अपने स्वामी या जमींदार के कृपा पर ही टिकी रहती थी। मि. एगन्यू (1820 ई.) के अनुसार—

“सूबेदारी सरकार में उस समय छत्तीसगढ़ के श्रमिकों के तीन वर्ग थे— दक्षिणांचल में सौंजी तथा उत्तरांचल में चुम्मी व पोहर। सौंजिहा कुल उपज का एक चौथाई भाग तथा गन्नो का पाँचवा भाग प्राप्त करते थे। नियोक्ता उन्हें अनाज देता था, जिसे फसल कटने के बाद मजदूरी के अंश से काट लेता था। चुम्मी तथा पोहर के पास भूमि का अपना ही एक टुकड़ा होता था, जिस पर वो अपना मालिक का हल-बैल और बीज का प्रयोग कर खेती करता था, एवज में बीज का ड्योढ़ा मालिक को वापस करता पड़ता था। छत्तीसगढ़ में इसे ‘बाढ़ा’ या ‘बाढ़ी’ कहा जाता है। कमिया या सौंजिहा को किसान काफी पसंद करते थे और उनकी स्त्रियों और बच्चों को भी काम पर रख लेते थे। ये श्रमिक मालिकों के यहाँ प्रातः से सूर्यास्त तक काम करते थे। गन्नो की पेराई कर रस से गुड़ बनाया जाता था। तेली

कोल्हू से तेल निकालने का काम करते और उनकी स्त्रियाँ तेल बेचने का कार्य करती थीं। उस समय छत्तीसगढ़ का अतिरिक्त अनाज नागपुर भेजा जाता था। लुटेरों का दल खड़ी फसल काट ले जाते। मराठा और अंग्रेजों से बची-खुची सम्पत्ति पिण्डारी और छद्म पिण्डारी लूट ले जाते। छत्तीसगढ़ के मालगुजारों ने मराठा प्रशासन से सांठ-गांठ कर यहाँ की निर्धन जनता पर करों पर कर लादे जा रहे थे। भू-राजस्व कर के अतिरिक्त प्रमुख कर थे-पैदरीकर, गुनहगारी कर, चूड़ी-पहरावन, सावन कर, पैतू कर, मुण्डोनून कर, भात-खोवाई, चौथी कर, घाटगारा, जद्दीक टीका, जुआँ कर और कुर्की।" शुक्ल, 1995:20

गुरु घासीदास के समय भारतीय समाज का चेहरा बड़ा ही वीभत्स रूप लिए हुआ था। छुआ-छूत, ऊँच-नीच, भेद-भाव, जाति-पाँति की भावना अपने चरम पर थी। छत्तीसगढ़ी समाज में भी भारत के अन्य अँचलों की भाँति मनु के काले कानून की स्पष्ट छाप दिखलाई पड़ती है।

"शूद्रों के हाथों का अन्न-पानी ग्रहण करना उच्च वर्ण के लोगों के लिए धर्म के विपरीत समझा जाता था। ब्राह्मण को कठोर वचन कहने मात्र से शूद्र के वध का दण्ड विधान सुनिश्चित था। यहाँ तक कि उसे धर्म का उपदेश कहने-सुनने का अधिकार भी न था।" मनु स्वयंभुव 1985:218

शूद्रों को विद्याध्ययन, अस्त्र-शस्त्र संचालन, व्यापार, धन-संचय, पूजा-अर्चना, सार्वजनिक स्थल जैसे तालाब, कुँए, मंदिर, पाठशाला आदि का उपयोग करने का भी अधिकार नहीं था। उस समय सभी जातियाँ नशे का सेवन करती थीं। चोंगी, माड़ी, ताड़ी, तम्बाखू का प्रयोग बहुतायत होता था। समाज में एक से अधिक पत्नी रखने का रिवाज था, जो उस समय बुरा नहीं माना जाता था। उच्च जातियों के लोग 'दासी' या 'रखैल' भी रखते थे। नारियों के साथ छेड़छाड़, बलात्कार व हत्या आम बात थी। जब राजा ही अपने मंत्रियों को आदेश दे कि वे धन के साथ सुन्दर स्त्रियों का भी हरण करे तो उस राज्य में स्त्रियों के सुरक्षा का कोई सवाल ही नहीं उठता। राज दरबार महाजनी अड़डा और मठ-मंदिर रंगशाला बन चुके थे। मंदिरों में भगवान के सामने ही औरतों का सतीत्व भंग किया जाता था और पत्थर के बने वे मूरत सचमुच पत्थर ही बने रहते थे। उस समय छत्तीसगढ़ में हिन्दू धर्मावलम्बियों, इस्लाम एवं ईसाई मिशनरियों के अलावा सूफियों, बैरागियों, शाक्तों, कबीर पंथियों, व रैदासियों का प्रभाव था। धमधा में औलिया की समाधि थी तथा रतनपुर में मूसेखॉ की दरगाह अत्यधिक प्रसिद्ध थी। शाक्तों को छत्तीसगढ़ में 'सक्तहा' कहा जाता था तथा जन-जातियों में शैव (लिंगो) की परम्परा के कारण इनकी ख्याति पूरे छत्तीसगढ़ में फैल गई थी। धर्म के नाम पर पशुबलि के साथ नरबलि जैसी कुप्रथा का चलन था। सूअर, भैंसा, मेंढा तथा बकरे आदि की बलि दी जाती थी। तंत्र-मंत्र की साधना का विकृत रूप टोनही तथा बैगा का गांवों में आतंक व्याप्त था। धर्म स्थल व्याभिचार के अड्डे बन गये

येपुमहा-जसिकासेधव, सिमालाये धामिबल, धीपदोम बैल-गाय को मारकर खा जाये करते थे। गायों को हल में जोता करते थे। रायपुर तथा रतनपुर के महामाया मंदिर पशुबलि तथा नरबलि के लिए कुख्यात थे। रतनपुर के महामाया मंदिर में ई. 1831 तक नरबलि प्रचलित थी। जेवरादाई मेला भटगांव जमींदारी में बकरों की बलि दी जाती थी। आम जनता के पुरोहित गोड़वंशी बैगा थे, जबकि जमींदारों के यहाँ ब्राह्मण ही कर्मकाण्ड सम्पन्न कराते थे। इस तरह समाज में ब्राह्मणों एवं बैगाओं की उपस्थिति से ब्राह्मणवाद दो गुना हो गया था। धर्म के मानवीय मूल्य एवं नीतिगत सिद्धांत लुप्त हो गये थे। धर्म के रक्षक ही धर्म के भक्षक बन बैठे थे। इस प्रकार से देखें तो पूरा छत्तीसगढ़ी समाज पतन के गर्त की ओर जा रहा था। समाज में नैतिकता नाम की कोई चीज शेष नहीं रह गई थी। पूरा शूद्र समाज गुलामी और शोषण के जंजीरों में जकड़ा जा चुका था। यहाँ की जनता अन्याय-अत्याचारों को चुपचाप सहन करने की आदी हो चुकी थी, उसे अपना नियति मान चुकी थी। ऐसे प्रतिकूल समय में गुरु घासीदास का आविर्भाव और इन सब विसंगतियों के विरुद्ध उनका आवाज उठाना, लोगों में चेतना जगाना और सामाजिक विकारों से मुक्ति दिलाना किसी चमत्कारिक कार्यों से कम न था। गुरु घासीदास अत्यंत दूरदर्शी समाज वैज्ञानिक एवं विलक्षण प्रतिभा के धनी व्यक्ति थे। वे समाज की तात्कालीन परिस्थितियों से भली-भाँति परिचित थे। राजा और प्रजा दोनों के मन की भावनाओं को वे गहराई तक समझ चुके थे। अतः उन्होंने उन विसंगतियों का शुद्ध राजनैतिक रूप से विरोध (जो उस समय संभव भी नहीं था) करने के बजाय नैतिक और अध्यात्मिक तरीके से हल निकालने का प्रयास किये और सफल हुये।

घासीदास ने गिरौद ग्राम में ही रह कर पास के जंगल में चिंतन एवं मनन के लिए समाधि I लगाई। वे लोगों की दयनीय स्थिति व अस्पृश्यता से भरे समाज के लोगों की घृणित मानसिकता में बदलाव लाने हेतु उपाय खोज रहे थे। सर्वप्रथम उन्होंने अपने आचरण को उच्चतम स्तर पर पहुँचाया, जिससे लोगों का विश्वास उनके प्रति बढ़ने लगी। घासीदास जिन मुद्दों के लिए संघर्ष कर रहे थे, वह आम जिंदगी की बेहतरी के लिए था। फलस्वरूप उनके अनुकरण करने वाले, उनके साथ चलने वाले अनुयायियों की फौज तैयार हो गई। उस समय इनकी संख्या लाखों में पहुँच गई थी। घासीदास समाज की तात्कालीन व्यवस्था एवं उससे उपजे विसंगतियों से अत्यधिक परेशान थे। एक तरफ शोषकों के प्रति उनका आक्रोश चरम पर था तो दूसरी ओर नैतिक आदर्शों के प्रति दृढ़ विश्वास भी।

"He gradually acquired considerable influence by his wisdom and high moral character, and gathered round him a handful of devoted followers. Ghasidas, an unlettered but thoughtful dalit (word change), was deeply impressed with the degraded condition of his community, who were strongly addicted to drink and other vicious habits." Bose 1982:118

गुरु घासीदास जात-पाँत, ऊँच-नीच, भेद-भाव में बँटे लोगों को एक करने, ईर्ष्या-द्वेष, वैमनस्य आदि की कटुता को समाज से दूर करने, सामंती व्यवस्था, शोषण, अत्याचार के खिलाफ सबको संगठित करके संघर्ष का शंखनाद किये जो सन् 1820-30 ई. के

आस-पास एक सशक्त आंदोलन के रूप में सामने आया। जो छत्तीसगढ़ के इतिहास में 'सतनाम' आंदोलन के नाम से जाना जाता है। यह आंदोलन केवल छत्तीसगढ़ ही नहीं अपितु पूरे देश का एक अभूतपूर्व और अद्वितीय आंदोलन था जो किसी राजनेता, शासक या किसी बड़े वर्ग के व्यक्ति द्वारा नहीं किया गया था, बल्कि साधारण कृषक परिवार में जन्में एक श्रमिक के हाथों की गई थी। गुरु घासीदास जी ने प्रदेश की आर्थिक विषमता को कम करने के लिए अनेक प्रयास किए। मराठों द्वारा लागू अप्रत्याशित करों का विरोध, भूमि जोत व आबंटन में परिवर्तन (उर्वर भूमि व बंजर भूमि के आधार पर वितरण), यज्ञ-हवन, पूजा-पाठ बलि आदि के बहाने दान-दक्षिणा का विरोध कर मुफ्तखोरों पर लगाम, तालुकदारी प्रथा का विरोध, यहां के स्थानीय जमींदारों से जप्त जमींदारियों को मुक्त कराके पुनर्स्थापित करने में उनका बहुत बड़ा योगदान रहा है। इस आंदोलन का प्रभाव क्षेत्र इतना व्यापक रहा कि मानव जीवन का कोई भी पहलू अछूता नहीं रहा। सामाजिक, आर्थिक, राजनैतिक, धार्मिक सभी क्षेत्रों में इसका व्यापक प्रभाव पड़ा। इस आंदोलन के बाद शोषक और शोषित, ब्राह्मण और शूद्र, सामंत और कृषक, जमींदार और मजदूर, राजा और प्रजा सभी की स्थिति में बदलाव आया। विषमता, समता में परिवर्तित होने लगी। जिसका सारा श्रेय गुरु घासीदास को जाता है। गुरु घासीदास वास्तव में सच्चे मसीहा बन कर इस धरती में जन्म लिये थे, जो करोड़ों दलित-शोषित मानव के जीवन का उद्धार कर गये। मानव जीवन का सही अर्थ बता गए। उनके द्वारा बताए गए कुछ प्रमुख सिद्धांत निम्नलिखित हैं और यही सिद्धांत छत्तीसगढ़ सतनाम पंथ के अनुयायियों की जीवन शैली के प्रमुख आधार हैं।

- व्यसन नहीं करना अर्थात् मादक पदार्थों से परहेज करो-
- माँसाहार मत करो अथवा तामसी भोजन ग्रहण न करो।
- सामाजिक एकता की आचार संहिता का पालन करो।
- मूर्ति पूजा बन्द करो।
- गायों को हलों में जोतना बन्द करो।
- दोपहर के बाद हल चलाना अथवा खेतों में भोजन ले जाना बन्द करो।
- सत्य के मार्ग का अनुशरण करो।
- व्याभिचार मत करो, पराई स्त्री को माता जानो।
- अपने आप को कभी हीन या कमजोर मत समझो।
- किसी भी ग्रंथ को शास्त्र या अपौरुषेय मत मानो, दुनिया के सारे ग्रंथ मानव कृत हैं।
- किसी के साथ जाति-पाँति का भेद-भाव नहीं करना। अर्थात् सभी मनुष्य एक समान हैं।

गुरु घासीदास प्रवर्तित सतनाम पंथ के मान्यताओं में हमें कहीं भी किसी प्रकार के आध

यात्मिक, चमत्कारिक प्रभाव देखने को नहीं मिलता। उनके सारे सिद्धांत शुद्ध लौकिक और वैज्ञानिक पक्षों पर आधारित हैं। अंधविश्वास, पाखंडवाद से परे एक स्वस्थ समाज रचना की ओर प्रेरित करता है।

**निष्कर्ष:-**इस प्रकार हम देखते हैं तो गुरु घासीदास का समूचा आंदोलन समय के मांगानुरूप अंधविश्वास, पाखंडवाद और नाजायज शोषण के विरुद्ध उठ खड़ा हुआ और सामाजिक समानता की दिशा में बढ़ते हुए आर्थिक आजादी को प्राप्त करने तक की यात्रा करता है। गुरु घासीदास के सामाजिक आन्दोलन का छत्तीसगढ़ के जनमानस पर इतना गहरा प्रभाव पड़ा कि छत्तीसगढ़ के तात्कालीन अंग्रेज कमिश्नर मि. एगन्यू (1820) ने छत्तीसगढ़ियों के नैतिक चरित्र की खुली प्रशंसा इन भावों में की थी-“यह भाग भारत के अन्य क्षेत्रों की तुलना में मुझे श्रेष्ठतर प्रतीत होता है। यहाँ कोई बड़ी अपराध सुनने को नहीं मिलता। खासकर हत्या और चोरी लगभग बंद हो गए हैं। लोग इतने ईमानदार हैं कि कहीं कोई छोटो-मोटो अपराध हुआ भी तो अपराधी स्वेच्छा से अपराध स्वीकार करने लगे हैं। सत्य के प्रति आस्था तेजी से बढ़ने लगा है। यह सब गुरु घासीदास के कारण ही हो रहा है।” उपरोक्त बातों को पढ़ने के बाद निश्चय पूर्वक कहा जा सकता है कि गुरु घासीदास साधारण से ही सही असाधारण व्यक्तित्व के धनी थे। गुरु घासीदास भले ही कोई चमत्कार नहीं किये थे। किन्तु सदियों से मृतप्राय जीवन जी रहे लाखों लोगों के आत्म सम्मान को जगाना, यातना, तिरस्कार, घृणा और शोषण को अपनी नियति मान चुकी जनता के मन में व्यवस्था के विरुद्ध विद्रोह का साहस पैदा करना वाकई किसी चमत्कार से कम नहीं है। उनके सहज अनुयायी होने का पहला प्रमुख कारण यह था कि तात्कालीन सामाजिक व्यवस्था का दंश झेलते-झेलते जनता के मन में निराशा ने घर कर लिया था। उस पीड़ा या तकलीफ का कोई हल या विकल्प उनके पास मौजूद नहीं था। घासीदास ही प्रथम व्यक्ति थे जिन्होंने उन जख्मों को कुरेदा और उसके इलाज के कारगर उपाय निकाले। दूसरी और बड़ी बात यह थी कि गुरु घासीदास अनुभव पर आधारित व्यावहारिक ज्ञान को सर्वाधिक महत्व देते थे। वे सदैव किसी बात को कहने के पहले विवेक की कसौटी में कसकर अपने दैनिक जीवन के व्यवहार में उतारने का प्रयास करते थे। उनकी कथनी और करनी में पूरी सामंजस्यता रहती थी। फलस्वरूप लोग उनके सहज अनुयायी बन जाते थे। उनका यह कथन “मनखे-मनखे एक बरोबर” अर्थात् मानव-मानव सब एक समान है। चन्द शब्दों की यह श्रृंखला वास्तव में विश्व के लोगों को एक बृहद् मानव श्रृंखला में पिरोने के लिए समर्थ है। इसके गहरे भाव को समझ लेने पर विश्वबंधुत्व और वसुधैव कुटुम्बकम् की परिकल्पना साकार हो उठती है। उनकी यह वाणी जाति-पाँति, छुआ-छूत, भेद-भाव, ऊँच-नीच आदि की दीवारों को ध्वस्त करने के लिए एक सशक्त औजार साबित हुई। लोग इन संकीर्ण विचारों को त्याग कर सतनाम पंथ के सहज अनुयायी बने। समता समानता पर आधारित नये समाज की स्थापना किये। इस दर्शन का विकास गुरु घासीदास ने छत्तीसगढ़ अंचल के इस छोटे भू-भाग में किये आज पूरे विश्व के लिए एक प्रेरणादायक



सर्वव्यापी सिद्धांत हो सकता है, बस जरूरत है उसे सही रूप में व्याख्यायित करने और प्रसारित करने की।

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\*'सहायक प्राध्यापक (हिन्दी), शासकीय नवीन महाविद्यालय, हसौद, जिला जाँजगीर—चाम्पा (छत्तीसगढ़) Email:arvind.jagdev99@gmail.com Cell-9424267943

## 19. प्राक्जन्म एवं बाल्यावस्था के संस्कारः— एक विश्लेषणात्मक दृष्टि

डॉ. रणजीत कुमार पाण्डेय

**सारांश :** संस्कार वे क्रियाएं तथा रीतियां हैं जो योग्यता प्रदान करती हैं—योग्यतां चादधानाः क्रिया संस्काराः (तन्त्रवार्तिक)। संस्कार से विभूषित होने पर ही व्यक्ति का मूल्य और सम्मान बढ़ता है। संस्कार द्वारा व्यक्ति जन्म—जन्मान्तर के संचित मलरूप निकृष्ट कर्म—संस्कारों को परिष्कृत व परिमार्जित कर पुरुषार्थ चतुष्टय—धर्म, अर्थ, काम और मोक्ष की प्राप्ति के योग्य बनता है। मनुष्यों में मानवी शक्ति का आधान होने के लिए उसे सुसंस्कृत होना आवश्यक है। अतः उसका पूर्णतः विधिपूर्वक संस्कार सम्पन्न करना चाहिए। संस्कार मानव के अन्तःकरण के निर्मलीकरण द्वारा उसमें दिव्यज्ञान उत्पन्न कर आत्मा को परमात्मा के रूप में प्रतिष्ठित करने का साधन—हेतु है।

मनुष्य की नैतिक, मानसिक, आध्यात्मिक उन्नति के लिए, इसके साथ ही बल—वीर्य, प्रज्ञा और दैवीय गुणों के प्रस्फुटन के लिए शास्त्रों द्वारा निर्दिष्ट, सम्प्रति बहुमान्य व प्रचलित 16 संस्कारों से व्यक्ति को संस्कारित करने व कराने की आवश्यकता ही प्रस्तुत लेख का माहात्म्य व उद्देश्य है।

**बीज—शब्द :** क्षेत्र, आधान, ऋतुस्नान, नियोग, सीमन्त, अवशिष्ट, जनन, अशौच, उदात्त, प्राशन, वेध, द्विज।

संस्कार शब्द 'सम्' उपसर्ग पूर्वक 'कृञ्' धातु से घञ् प्रत्यय करके भूषण अर्थ में सुट् (स) का आगम करने पर निष्पन्न होता है—सम्+सुट्+कृञ्+घञ्=संस्कार। इसका अर्थ है—अच्छा करना, शुद्ध करना, सुन्दर करना, वस्तु में वैगुण्यदोष का निवारण करके उसको नया आकर्षक रूप प्रदान करना आदि। सामान्यतः जिस क्रिया के योग से मनुष्य में सदगुणों का विकास एवं संवर्धन होता है, उस क्रिया को संस्कार कहते हैं। संस्कार एक मूल्यवर्धक क्रिया है।

जीवन में संस्कारों का बड़ा महत्व है। वे मनुष्य की शारीरिक एवं मानसिक स्थिति के द्योतक हैं। संस्कारों के कारण मनुष्य को योग्य एवं उचित प्रतिष्ठा प्राप्त होती है। संस्कार

के अन्तर्गत सम्पन्न विभिन्न धार्मिक क्रिया-कलापों, नियमों, पद्धतियों आदि का उद्देश्य संस्कार्य व्यक्ति के सम्पूर्ण व्यक्तित्व का परिष्कार कर उसे शुद्धि और पूर्णता की प्राप्ति कराना है।

### संस्कारों की संख्या

संस्कारों की संख्या के विषय में विभिन्न मत हैं। महर्षि गौतम ने 40, अंगिरा ने 25, स्मृतिकार व्यास ने 16 संस्कार बताए हैं। भारतीय धर्मशास्त्र के प्राचीनतम एवं सर्वप्रमुख ग्रन्थ मनुस्मृति में संस्कारों का विशद वर्णन हुआ है। ये संस्कार कब-कब और किस-किस प्रकार आयोजित हों, वहां यह भी बताया गया है। लेकिन मुनस्मृति में संस्कारों की स्पष्ट संख्या निर्दिष्ट नहीं है। उनके कुछ भाष्यकारों ने 16 संस्कारों की ही बात कही है। विविध ग्रन्थों के आधार पर 16 संस्कार ही समाज में मान्य व प्रचलित हैं। क्रमानुसार ये हैं—1. गर्भाधान, 2. पुंसवन, 3. सीमन्तोन्नयन, 4. जातकर्म, 5. नामकरण, 6. निष्क्रमण, 7. अन्नप्राशन, 8. चूड़ाकरण, 9. कर्णवेध, 10. विद्यारम्भ, 11. उपनयन (व्रतादेश), 12. वेदारम्भ, 13. केशान्त (गोदान), 14. समावर्तन (वेदस्नान), 15. विवाह, 16. अन्त्येष्टि।

इनमें से प्रथम तीन — गर्भाधान, पुंसवन और सीमन्तोन्नयन प्राक्जन्म संस्कार हैं। ये बालक के जन्म लेने के पहले गर्भ में ही सम्पन्न किये जाते हैं। जातकर्म से लेकर कर्णवेध तक के कुल 6 संस्कार बाल्यावस्था के संस्कार हैं। इन संस्कारों के साथ ही (कर्णवेध के पश्चात्) बालक के शैशव का अन्त होता है और उसके नैतिक जगत् की सीमा बढ़ जाती है। विद्यारम्भ से समावर्तन तक अर्थात् कुल 5 संस्कार शैक्षणिक संस्कार हैं। समावर्तन संस्कार ब्रह्मचर्यकाल की समाप्ति का सूचक है। इसका अर्थ है गुरु के आश्रम में विद्या और व्रत को समाप्त करके गृहस्थाश्रम में प्रवेश करने के लिए अपने पिता के घर लौट आना। निवृत्तिमार्गी या शारीरिक अथवा किसी अन्य कारण से गृहस्थाश्रम में प्रवेश नहीं कर सकने वाले ब्रह्मचारी, नैष्ठिक ब्रह्मचारी के रूप में गुरुकुल में ही रहकर विद्यासेवन और तपश्चर्या में ही अपना जीवन समर्पित कर देते हैं। विवाह संस्कार सबसे प्रधान संस्कार है व अन्त्येष्टि संस्कारों की परिसमाप्ति है। विषय विस्तार को रोकने के लिए प्रस्तुत लेख के अन्तर्गत प्राक्जन्म एवं बाल्यावस्था—इन दो प्रकार के संस्कारों का ही संक्षिप्त विवेचन यहां प्रस्तुत है—

#### 1. गर्भाधान

हमारे शास्त्रों में मान्य सोलह संस्कारों में गर्भाधान पहला है। 'गर्भाधान' शब्द दो शब्दों के योग से बना है—गर्भ और आधान। आधान का सामान्य अर्थ है—स्थापित करना, रखना। जिस कर्म के द्वारा पुरुष स्त्री में अपना बीज स्थापित करता है, रखता है उसे गर्भाधान कहते हैं। शौनक भी कुछ भिन्न शब्दों में ऐसी परिभाषा देते हैं—जिस कर्म की पूर्ति में स्त्री पति द्वारा प्रदत्त शुक्र धारण करती है, उसे गर्भालम्भन या गर्भाधान कहते हैं। इस प्रकार गर्भाधान का अर्थ है—पुरुष द्वारा स्त्री के गर्भाशय में बीजरूप शुक्र को स्थापित करना। स्त्री को क्षेत्र कहा गया है और पुरुष को बीज। जैसे बीजवपन के लिए भूमि (क्षेत्र—खेत)

की आवश्यकता होती है, वैसे ही पुरुषरूपी बीज के स्त्रीरूपी क्षेत्र में स्थापित होने की यथोचित क्रिया गर्भाधान है। विवेकसम्पन्न मानव को सहज—सहवास के पाशविक धरातल से ऊपर उठाने, निरंकुश और पाशविक प्रवृत्तियों पर अंकुश लगाने के उद्देश्य से गर्भाधानादि धार्मिक संस्कारों का विधान बनाया गया ताकि स्वेच्छानुसार एवं कामाचार पर नियंत्रण हो और सुसंस्कृत माता—पिता द्वारा उत्पन्न संतान आध्यात्मिक भावना से सम्पन्न हो। इस प्रकार यह, स्पष्ट है कि यह कर्म कोई काल्पनिक धार्मिक कृत्य नहीं था, अपितु एक यथार्थ कर्म था। प्रजनन को सोद्देश्य और संस्कृत बनाने के निमित्त गर्भाधान संस्कार किया जाता था। मानव का सम्पूर्ण जीवन संस्कारों का क्षेत्र है प्रजनन भी इसके अन्तर्गत आता है। इसके साथ कोई अशुचिता का भाव नहीं है।

गर्भाधान संस्कार का अनुष्ठान उस समय होता है, जब पति और पत्नी दोनों सन्तानोत्पत्ति के योग्य और स्वस्थ होते हैं, जब वे एक दूसरे के हृदय को जानते हैं और जब उनमें सन्तान उत्पन्न करने की प्रबल इच्छा होती है। उनकी सारी शक्ति प्रजनन—क्रिया में केन्द्रित और सम्पूर्ण मन धार्मिक भाव से रंजित होता है। उस समय देवपूजन और मन्त्रों के द्वारा उपयुक्त वातावरण उपस्थित होता है तो ऐसे में स्त्रीप्रसंग ऐन्द्रिय सुख नहीं, अपितु एक सूक्ष्म यज्ञ का स्वरूप धारण करके पैतृक ऋण की मुक्ति का साधन बनता है—प्रजया पितृभ्यः।

गर्भाधान संस्कार विषयानन्द नहीं, वैषयिक सुख नहीं, अपितु उत्तम संतान की प्राप्ति का यज्ञ कर्म है। गर्भाधान संस्कार के लिए अच्छे विचार, पावन एवं निश्छल मानसिकता, तपः पूत चिन्तन एवं संयम शक्ति अपरिहार्य तत्व है। गर्भाधान संस्कार विवाह संस्कार की पूर्णता को व्यक्त करता है। गर्भाधान संस्कार होने पर मातृगर्भ में आत्मरूप जीव की प्रतिष्ठा होने जाने पर ही आगे के संस्कार सम्भव है, क्योंकि गर्भ में जीव के आने पर ही आगे के पुंसवन, सीमन्तोन्नयन तथा प्रसव के अनन्तर जातकर्म आदि संस्कार होते हैं, इस दृष्टि से गर्भाधान—संस्कार का सर्वोपरि महत्व है। यथाविधि संस्कार के सम्पन्न होने पर पंचतत्त्वों की, पंचकोशों की तथा माता से उत्पन्न होने वाले त्वक्, मांस, शोणित एवं पिता से उत्पन्न होने वाले अस्थि, स्नायु एवं मज्जा इन धातुओं की शुद्धि हो जाती है।

गर्भाधान के लिए ऋतुस्नान से चौथी रात्रि से सोलहवी रात्रि का समय उपयुक्त माना जाता है। रात्रियों में भी पिछली रात्रियाँ अधिक उपयुक्त मानी गई हैं। 16वीं रात्रि का पुत्र विद्वान, श्रेष्ठ, सत्यवादी, जितेन्द्रिय और समस्त प्राणियों को शरण देने वाला होता है। पुरुष सन्तति के लिए सम और स्त्री संतान के लिए विषम रात्रियाँ चुनी जाती हैं। 8वीं, 14वीं, 15वीं, 30वीं और सम्पूर्ण पर्व विशेषतया छोड़ दिये जाते हैं। ये तिथियां गर्भाधान के लिए निषिद्ध हैं।

प्रायः पति ही स्वभावतः संस्कारकर्ता था। उसकी अनुपस्थिति में विहित प्रतिनिधित्व (नियोग—प्रथा) को मनुस्मृति में "पशुधर्म" बताकर उसका विरोध किया। परवर्ती स्मृतियाँ भी गर्भाधान के अतिरिक्त अन्य संस्कारों में ही प्रतिनिधित्व का विधान करती हैं।

चतुर्थी कर्म के रूप में आजकल यह सम्पादित होता है। नववधू के पहली बार ससुराल में आने पर मासिक धर्म की प्रवृत्ति के चौथे दिन यह संस्कार सम्पन्न होता है। स्नानादि से शुद्ध वधू की गोद भरी जाती है उसके आँचल में अक्षत—चावल, नारियल का गोला और पाँच प्रकार के फल दिये जाते हैं। आहुति, देवपूजन आदि के उपरान्त पति निर्दिष्ट मन्त्रों के स्मरण पूर्वक संभोग करता है।

गर्भाधान के समय मन्त्रों का स्मरण भारतीय आर्य चिन्तन में ही सम्भव है, विश्व में इस प्रकार का प्रयोग कहीं नहीं है। भारतीय वांगमय ने गर्भाधान को एक अनुष्ठान माना है। यह न तो मात्र शारीरिक आवश्यकता है और न शारीरिक वृत्ति। गर्भाधान भोग की स्थिति नहीं है, यह योग की स्थिति है। इस योग की श्रेष्ठता योग्य संतानोत्पादन में है।

## 2. पुंसवन

गर्भाधान का निश्चय हो जाने के पश्चात् गर्भस्थ शिशु को पुंसवन नामक संस्कार के द्वारा अभिषिक्त किया जाता था। पुंसवन का अभिप्राय सामान्यतः उस कर्म से था जिसके अनुष्ठान से पुं—पुमान् (पुरुष) का जन्म हो, इस अवसर पर पठित तथा गीत ऋचाओं में पुमान् अथवा पुत्र का उल्लेख किया गया है तथा वे पुत्र जन्म का अनुमोदन करती हैं। पुत्र को जन्म देने वाली माता की प्रशंसा की जाती थी तथा समाज में उसे सम्मानित स्थान प्राप्त था। यह परम्परा उस युग से चली आ रही थी जब युद्ध के लिए पुरुषों की अधिक आवश्यकता होती थी और प्रत्येक युद्ध के बाद पुरुष—संख्या में कमी आ जाती थी। यदि सन्तति स्त्री भी हो तो आशा की जाती थी कि वह पुरुष संतान को आगे चलकर जन्म देगी।

मनु तथा याज्ञवल्क्य के अनुसार गर्भाशय में गर्भ के गतिशील होने के पूर्व यह संस्कार सम्पन्न करना चाहिए। बृहस्पति के अनुसार गर्भ के स्पन्दनशील होने के पश्चात् ही इस कृत्य के लिए उचित काल होता है। जातूकर्ण्य तथा शौनक का मत है कि गर्भधारण के स्पष्ट हो जाने पर उसके तीसरे मास में यह संस्कार करना चाहिए। संस्कार के अनुष्ठान का समय गर्भ के द्वितीय से अष्टम मास तक माना जाता है। कारण यह है कि विभिन्न स्त्रियों में गर्भधारण के चिह्न विभिन्न काल में व्यक्त होते हैं। कुलाचार या पारिवारिक प्रथाएँ भी इस वैविध्य के लिए उत्तरदायी थीं। कालों के विषय में बृहस्पति का कृतभेद इस प्रकार है—

*तृतीये मासि कर्तव्यं गृष्टेरन्यत्र शोभनम्।*

*गृष्टेश्चतुर्थे मासे तु षष्ठे मासे थवा ष्टमे॥*

शौनक के अनुसार यह संस्कार प्रत्येक गर्भधारण में सम्पन्न करना चाहिए क्योंकि स्पर्श करने तथा औषधिसेवन से गर्भ पवित्र तथा शुद्ध तथा उच्चरित व पाठित मन्त्रों के प्रभाव से व्यक्ति में विगत जन्मों को स्मरण करने की क्षमता का संचार होता है। याज्ञवल्क्यस्मृति की विज्ञानेश्वर प्रणीत मिताक्षरा टीका में इस संस्कार का सम्पादन एक ही बार करना चाहिए, प्रत्येक गर्भधारण में नहीं।

पति द्वारा यह संस्कार उस समय किया जाता है जब चन्द्रमा किसी पुरुष नक्षत्र में हो। पुंसन्तति में सहायक इस नक्षत्र में गर्भिणी स्त्री की घ्राणेन्द्रिय के दाहिने रन्ध्र में वटवृक्ष के रस की 3—4 बूंदें गर्भपात निरोध तथा पुंसन्तति के जन्म के निश्चय से छोड़ा जाता है। “सुपर्णोसि” आदि मन्त्रों द्वारा वीर्यवान् पुत्र प्राप्ति की कामना से जलपूर्ण पात्र को पत्नी भी गोद में रखकर अनामिका अंगुली से गर्भ का स्पर्श किया जाता है।

## 3. सीमन्तोन्नयन

गर्भ का तीसरा संस्कार है—सीमन्तोन्नयन। ‘सीमन्तोन्नय’ यह शब्द दो शब्दों के योग से निर्मित है—सीमन्त और उन्नयन। सीमन्त का अर्थ है—मांग/केश और उन्नयन का अर्थ है—बांटना या ऊपर उठाना। इस प्रकार इस संस्कार में गर्भिणी के केशों को ऊपर उठाया जाता है—बालों को दो भागों में बांटा जाता है।

*सीमन्त उन्नीयते यस्मिन् कर्माणि तत् सीमन्तोन्नयनमिति कर्मनामधेयम्।*

गर्भिणी को अमंगलकारी शक्तियों के प्रभाव से मुक्त रखने, उसके एश्वर्य तथा अनुत्पन्न शिशु के दीर्घायुष्य के लिए इस संस्कार का महत्व है। इस संस्कार का अन्य प्रयोजन गर्भिणी स्त्री को यथासम्भव हर्षित तथा उल्लसित रखना है। ‘राका’ (पूर्णमा की रात्रि) तथा सुपेशा (सुडौल अवयवों वाली) आदि शब्दों द्वारा गर्भिणी का सम्बोधन तथा पति द्वारा उसके केशों को सजाना तथा सर्वारना आदि साधनों को इस प्रयोजन की पूर्ति के लिए उपयोग में लाया जाता था।

सीमन्तोन्नयन संस्कार के सम्बन्ध में आचार्यों के भिन्न—भिन्न मत हैं कुछ आचार्यों के मत में यह संस्कार प्रत्येक गर्भ के समय करना चाहिए तथा कुछ आचार्यों के अनुसार केवल प्रथम गर्भ के समय ही करना चाहिए। एक बार संस्कार हो जाने से वह प्रत्येक गर्भ के लिए संस्कृत हो जाती है। इसलिए आचार्य पारस्कर जी ने अपने गृह्यसूत्र में इसको प्रथम गर्भ में ही करना विधेय है ऐसा कहा है—प्रथमगर्भे मासे षष्ठे ष्टमे वा। अतः यही मत सर्वमान्य है। अन्य आचार्यों के अनुसार यह एक गर्भ—संस्कार है अतः प्रत्येक गर्भ में इसे सम्पन्न करना चाहिए। इस संस्कार को गर्भधारण से छठे या आठवें मास में करना चाहिए। इस संस्कार से संतान के मस्तिष्क पर शुभ प्रभाव पड़ता है।

इस समय गर्भ शिक्षण के योग्य होता है। अतः गर्भिणी को सत्साहित्य में रुचि रखनी चाहिए और सद्विचारों से सम्पन्न रहना चाहिए। इस समय किसी वीरपुरुष के चरित्र का गान गर्भस्थ शिशु पर उसके सुप्रभाव के लिए कराया जाता है। संस्कर्ता पति घृतयुक्त यज्ञावशिष्ट सुपाच्य पौष्टिक चरु (खीर) गर्भवती को खिलाता है, और शास्त्रवर्णित गूलर वनस्पति द्वारा गर्भिणी के सीमन्त (मांग) का पृथक्करण करता है। सुवासिनी वृद्धा ब्राह्मणियों द्वारा गर्भिणी को आशीर्वाद दिलाया जाता है। गर्भ के वैरूप्यनिवृत्ति के लिए पति को अपनी गर्भिणी पत्नी का अभीष्ट प्रिय करना चाहिए।

## बाल्यावस्था के संस्कार

### 4. जातकर्म

बालक के जन्म होने के बाद जो सबसे पहले संस्कार होता है, उसी का नाम जातकर्म है। इस संस्कार के प्रधान उद्देश्य में बताया गया है कि गर्भस्थ शिशु, जो माता के रस से अपना पोषण करता है, उस आहार आदि का दोष जो बालक में आ जाता है, वह इस संस्कार के द्वारा दूर हो जाता है। गर्भाम्बुपानजो दोषो जातात् सर्वोपि नश्यति। यह संस्कार केवल पुत्र के उत्पन्न होने पर ही होता है, कन्या के नहीं। नवजात शिशु के नालच्छेदन से पूर्व (जन्म के 4-6 घण्टे के भीतर) इस संस्कार को करने की बात मनुस्मृति में भी बतायी गयी है। किसी कारण उक्त समय बीत जाने पर जन्म से उत्पन्न अशौच के पश्चात् संस्कार किया जाता था और यदि मृत्यु के कारण होने वाले अशौच के मध्य शिशु का जन्म होता है तो अशौच की अवधि समाप्त होने तक जातकर्म स्थगित कर दिया जाता है।

शास्त्रों में बताया गया है कि बालक का पिता पुत्रोत्पत्ति का शुभ समाचार सुनते ही अपने कुलदेवता तथा मान्य वृद्ध पुरुषों को प्रणाम कर पुत्र का मुखावलोकन करे तत्पश्चात् सचैल (वस्त्र सहित) उत्तराभिमुख होकर पवित्र नदी में स्नान करे। जातकर्मसंस्कारार्थ बालक का पिता अपनी पत्नी की गोद में बालक को बिठाकर पूर्वाभिमुख हो स्वस्तिवाचन गणेशपूजनादि पंचांगकर्म करके 1. मेधाजनन (स्वर्णशलाका से असमान मात्रा में मधु और घृत का मन्त्रोच्चारपूर्वक चार बार या एक बार बालक को चटाना) 2. आयुष्यकरण, 3. भूमि का अभिमर्शन, 4. बालक का अभिमर्शन, 5. माता के प्रति कल्याण-कामना (मात्रभिमन्त्रण) 6. बच्चे को गुप्त नाम देना, 7. माता के स्तनों का प्रक्षालन एवं दुग्धपान, 8. सूतिका स्त्री के शयन स्थल पर पलंग के नीचे भूमि पर सिर की ओर जलपूर्ण कुम्भ का स्थापन, 9. सूतिका के गृहद्वार पर अग्नि का स्थापन, 10. बालक की बालग्रहों से रक्षा का उपाय आदि सम्पूर्ण कर्म करने के अनन्तर दक्षिणा देकर तथा सूतकान्त में भोजन कराने का संकल्प लेकर नालच्छेदन करे और मन्त्र-पाठ, तिलक आदि करके जातकर्म-कृत्य सम्पन्न करें। अन्त में पिता प्रार्थना करता है कि संतान वज्र के समान दृढ़, परशु के समान तीक्ष्ण और सुवर्ण के समान कांतिवाला हो। जातकर्म संस्कार के विषय में गृहसूत्रों तथा वैदिक मन्त्रों में बहुत भिन्नताएँ हैं। जन्म के उपरांत ही सम्पन्न होने वाले इस संस्कार को सम्पन्न करने के ढंग में मतैक्य नहीं है।

### 5. नामकरण

जन्मोपरान्त जातकर्म के बाद दूसरा संस्कार नामकरण है। समस्त चराचर जगत् नामरूपात्मक है। बिना नाम के वस्तु की पहचान ही नहीं हो सकती। लोक-व्यवहार की सिद्धि भी बिना नाम के सम्भव भी नहीं है। आचार्य बृहस्पति बताते हैं कि नाम अखिल व्यवहार एवं मंगलमय कार्यों का हेतु है। नाम से ही मनुष्य कीर्ति प्राप्त करता है, इसलिए नामकरण अत्यन्त प्रशस्त कार्य है।

नामाखिलस्य व्यवहारहेतुः शुभावहं कर्मसुभाग्यहेतुः।

नाम्नैव कीर्तिं लभते मनुष्यस्ततः प्रशस्तं खलु नामकर्म॥

भगवान् तथा सन्तों के नाम तो तत्क्षण पापनाशक और पुण्यदायक होते हैं। नामी से भी

अधिक महिमा नाम की है। इसी कारण जातक का नामकरण संस्कार किया जाता है। स्मृतिसंग्रह में स्पष्ट किया गया है कि व्यवहार की सिद्धि, आयु एवं ओज की वृद्धि के लिए नामकरण, संस्कार करना चाहिए—

आयुर्वर्चो भिवृद्धिश्च सिद्धिर्व्यवहृतेस्तथा।

नामकर्मफलं त्वेतत् समुदिष्टं मनीषिभिः॥

नामकरण संस्कार के विषय में तीन बातें ज्ञातव्य हैं—

1. यह संस्कार दसवें दिन की रात्रि के व्यतीत होने पर ग्यारहवें दिन होता है। 2. पहले तीन ब्राह्मणों को भोजन कराया जाता है। 3. बालक का नामकरण पिता करता है, कदाचित् पिता उपस्थित न हो तो पितामह, चाचा आदि भी यह संस्कार कर सकते हैं। दसवें दिन तक जननाशौच रहता है। अतः अशौच की निवृत्ति होने पर ग्यारहवें दिन नामकरण संस्कार करना चाहिए। यदि किसी कारण नामकरण का नियत समय बीत जाय तो अठारहवें, उन्नीसवें, सौवें दिन अथवा अयन के बीतने पर बालक का नामकरण संस्कार किया जा सकता है। अथवा अपने कुलाचार एवं देशाचार के अनुसार शुभ मुहूर्त में बालक का नामकरण संस्कार कर लेना चाहिए। इस कार्य हेतु निषिद्ध तिथियाँ वर्जित हैं।

बालक का नाम दो या चार अक्षरयुक्त, पहला अक्षर घोषवर्णयुक्त (3, 4, 5वां वर्ण) मध्य में अन्तःस्थ (य, र, ल, व) और अन्तिम वर्ण दीर्घ एवं कृदन्त हो, तद्धितान्त नहीं। यथा—देवशर्मा, शूरवर्मा आदि। कन्या का नाम विषमवर्णी तीन या पाँच अक्षरयुक्त, दीर्घवर्णान्त एवं तादितान्त होना चाहिए यथा श्रीदेवी आदि। बालिकाओं के नाम के सम्बन्ध में मनु की व्यवस्था निम्नवत् है—

स्त्रीणां सुखोद्यमक्रूरं विस्पष्टार्थं मनोहरं।

मंगल्यं दीर्घवर्णान्तमाशीर्वादामिधानवत्॥

अर्थात् बालिकाओं के नाम सुखपूर्वक उच्चारण करने योग्य, कर्कश वर्णों से रहित, स्पष्ट अर्थ वाले, रमणीय, मंगलमय, दीर्घ अक्षरों वाले तथा आशीर्वाद बतलाने वाले होने चाहिए। नामकरण संस्कार चारों वर्णों का होता है। स्त्री एवं शुद्र का अमन्त्रक तथा द्विजातियों का समन्त्रक होता है। पारस्कर गृह्य सूत्र एवं मनुस्मृति के अनुसार ब्राह्मण का नाम मंगल तथा आनन्दसूचक और शर्मायुक्त क्षत्रिय का नाम बल, रक्षा और शासनक्षमता सूचक तथा वर्मायुक्त, वैश्य का नाम धन—ऐश्वर्य सूचक पुष्टियुक्त तथा गुप्तयुक्त और शूद्र का नाम सेवा आदि गुणों से युक्त एवं दासान्त होना चाहिए।

शर्म ब्राह्मणस्य वर्म क्षत्रियस्य गुप्तेति वैश्यस्य।

मंगल्यं ब्राह्मणस्य स्यात्क्षत्रियस्य बलान्वितम्।

वैश्यस्य धनसयुक्तं शूद्रस्य तु जुगुप्सितम्॥

शर्मवद ब्राह्मणस्य स्याद्राज्ञो रक्षासमन्वितम्।

वैश्यस्य पुष्टिसंयुक्तं शूद्रस्य प्रेष्यसंयुक्तम्॥

नामकरण संस्कार की बहुत उपयोगिता है। नाम एक ऐसा मन्त्र है जिसका सम्बन्ध मनुष्य

की सारी चेतना और व्यक्तित्व से होता है। इसलिए नामकरण संस्कार में ऐसे नामों की रचना का विधान किया गया है, जो उच्चारण में सरल, सुनने में मधुर और व्यक्तिगत तथा सामाजिक महत्वाकांक्षाओं के द्योतक हो। मनुष्य का जैसा नाम होता है, वैसे ही गुण भी होते हैं, यद्यपि इसका अपवाद भी मिलता है, किन्तु अपवाद से उत्सर्ग का खण्डन नहीं हो सकता। बालकों का नाम लेकर पुकारने से उनके मन पर उस नाम का प्रभाव पड़ता है और प्रायः उसी के अनुरूप चलने का प्रयास भी होने लगता है, इसलिए नाम में यदि उदात्त भावना होती है तो बालकों में यश एवं भाग्य का अवश्य ही उदय संभव है। मृत्यु के समय पापात्मा अजामिल अपने पुत्र 'नारायण' के नामोच्चारण के प्रभाव से सद्गति को प्राप्त हुआ। विडम्बना है कि आज पाश्चात्य सभ्यता के अन्धानुकरण, धार्मिक उदासीनता और दुर्व्यवस्था के कारण नामकरण संस्कार का मूलस्वरूप प्रायः समाप्त ही हो गया है। मता-पिता बालक का नाम प्रायः ऊटपटांग रख देते हैं।

### 6. निष्क्रमण

शैशव का तीसरा संस्कार निष्क्रमण है। शिशु के शारीरिक विकास के साथ-साथ उसके संसार का भी विस्तार होता है। इसलिए उसको घर के सीमित घेरे से बाहर निकालकर बाहरी संसार से परिचय कराना आवश्यक है। किन्तु संस्कार केवल शारीरिक मांग की पूर्ति और मानसिक जिज्ञासा की तृप्ति ही नहीं करता, अपितु बालक के वर्धमान हृदय पर विश्व की विशालता और ईश्वर के लीलावैचित्र्य की छाप भी डालता है। मनुस्मृति तथा आचार्य पारस्करजी ने व्यवस्था दी है कि निष्क्रमण संस्कार बालक के जन्म के बाद चौथे मास में करना चाहिए।

*चतुर्थमासि कर्तव्यं शिशोर्निष्क्रमणं गृहात्।*

*चतुर्थमासि निष्क्रमणिका।*

*सूर्यमुदीक्षयति तच्चक्षुरिति।*

किन्तु व्यवहार की सुविधा के लिए शिष्टजन प्रायः नामकरण संस्कार के अनन्तर ही अपकृष्ट करके इस कर्म को भी सम्पन्न कर लेते हैं—

*द्वादशे हनि राजेन्द्र शिशो निष्क्रमणं गृहात्।*

इस संस्कार में मुख्य रूप से शिशु को सूतिकागृह से शंख, घण्टा नादपूर्वक शान्तिपाठ करते हुए घर के आंगन में लाकर सूर्याध्य प्रदान कर 'ऊँ' तच्चक्षुर्देवहितं 'इस मन्त्र का पाठ करते हुए बालक को सूर्य का दर्शन कराना चाहिए। तदनन्तर दक्षिणा-भोजनादि कराकर कर्म सम्पन्न करने चाहिए।

### 7. अन्नप्राशन

बाल्यावस्था का चौथा संस्कार अन्नप्राशन है, जो दांत निकलने के बाद ठोस, परिमित और सुपाच्य भोजन की आवश्यकता पर जोर देते हुए अन्नतत्त्व का रहस्य बतलाता है। उत्पन्न हुए बालक को प्रथम बार सात्विक पवित्र मधुरान्न खिलाना (प्राशन कराना) अन्नाप्राशन

संस्कार कहलाता है। बालक के जन्म के छठे मास में अन्नप्राशन-संस्कार करना चाहिए—

*षष्ठे न्प्राशन मासि।*

*षष्ठे मासेन्नप्राशनम्।*

आयुर्वेद के ग्रन्थों में भी पहली बार अन्न-सेवन करने का यही समय दिया गया है— षण्मासं चैनमन्नं प्राशयेत्लघु हितं च। इस संस्कार को सम्पन्न करने की अन्तिम सीमा एक वर्ष थी, जिसके आगे यह संस्कार स्थगित नहीं कर सकता था। बालिका के लिए अन्नप्राशन का विषम मास विहित है।

इस संस्कार के सम्पन्न होने से गर्भावस्था के कदन्न 'दोष की निवृत्ति होकर बालक का शरीर एवं अन्तःकरण दोषरहित होकर पवित्र हो जाता है। अन्नप्राशानाम्नातृगर्भमलादपि शुद्ध्यति। प्रस्तुत संस्कार से जातक की दैहिक पुष्टि और उसके ओज की वृद्धि होती है। घर में निर्मित सभी प्रकार के अन्नों के मिश्रण में घृत तथा मधु संयुक्त कर भगवान् का भोग लगाकर स्नानपूर्वक शुद्ध नवीन वस्त्रधारित शिशु को खिलाना चाहिए। सम्प्रति सोना/चांदी के चम्मच से दूधभात/खीर खिलाने का प्रचलन अत्यन्त लोकप्रिय हो गया। जो भी हो भोजन लघु तथा शिशु कि लिए स्वास्थ्यवर्धक हो शुक्लपक्ष के किसी शुभ दिन को यह संस्कार सम्पन्न करना चाहिए।

### 8. कर्णवेध

रोग आदि से रक्षा तथा भूषण या अलंकरण के निमित्त बालक के कानों का छेदन करना चाहिए। कर्णवेध की संस्कार के रूप में मान्यता तथा उससे सम्बन्धित विधि-विधानों का उद्भव अत्यन्त आधुनिक काल में हुआ। किसी भी गृह्यसूत्र में इसका उल्लेख नहीं है। बृहस्पति के अनुसार यह संस्कार शिशु के जन्म के पश्चात् दसवें, बारहवें या सोलहवें दिन किया जाता है। श्रीपति का मत है कि शिशु के दाँत निकलने के पूर्व और जबकि शिशु माता की गोद में ही खेलता है, कर्णवेध संस्कार सम्पन्न करना चाहिए। इस अवसर पर केशव, हर, ब्रह्मा, सूर्य, चन्द्र और दिग्देवताओं की पूजा होती है और प्रार्थना की जाती है कि कानों में भद्र बचन ही सुनायी पड़े। अल्प आयु के मूल में यह विचार निहित प्रतीत होता है कि कानों का छेदन अपेक्षाकृत सरल तथा अल्प कष्टकारी होगा। आजकल बहुधा चूडाकरण और कर्णवेध उपनयन के साथ किये जाते हैं।

सम्प्रति इस संस्कार को सम्पन्न करने का विशेषाधिकार सुनार के पास है। कर्णवेध के लिए अधिकांशतः सुनार ही आमंत्रित किया जाता है। बालक का दाहिना और बालिका का बायाँ कान पहले छेदा जाता है। कान में लटकते हुए भाग में पतले तार से छेदकर उसे गोलाकार बाँध दिया जाता है।

### 9. चूडाकरण (मुण्डन)

'चूडा क्रियते अस्मिन्' इस विग्रह के अनुसार चूडाकरण संस्कार का अभिप्राय है, वह संस्कार जिसमें बालक को चूडा अथवा शिखा धारण करायी जाय। इसको मुण्डन-संस्कार भी

कहते हैं। इसमें अनुष्ठेय मुख्य कार्य शिशु का केशमुण्डन है। यह संस्कार बल, आयु एवं तेज की वृद्धि के लिए किये जाने वाला संस्कार है। मनुजी में इस संस्कार के विषय में कहा है कि जन्म से प्रथम या तृतीय वर्ष में बालक का चूडाकर्म करना चाहिए—

*चूडाकर्म द्विजातीनां सर्वेषामेव धर्मतः।*

*प्रथमेव तृतीये वा कर्तव्यं श्रुतिचोदनात्।।*

महर्षि याज्ञवल्क्य का कथन है—कि जिसके यहाँ जैसी कुल की प्रथा हो, तदनुसार चूडाकर्म करे—

*चूडा कार्या यथाकुलम्।*

कुलाचार के अनुसार कहीं—कहीं पाचवें वर्ष में अथवा यज्ञोपवीत—संस्कार के साथ भी चूडाकरण करने की परम्परा है।

माता के गर्भ से आये बाल अशुद्ध होते हैं और वे झड़ते रहते हैं। उनसे शिशु के तेज की वृद्धि ठीक से नहीं हो पाती, इसलिये उन केशों को मुँडवाकर शिशु की शिखा रखी जाती है, जिससे वह कर्म के योग्य हो सके। केशकर्तन पौष्टिक, आयुष्यवर्धक एवं मलरूप पाप का निवारक माना गया है। इसी कारण प्रायः पहले और तीसरे वर्ष में मुण्डन संस्कार किया जाता है। समन्त्रक चूडाकरण से आयुवृद्धि और जठराग्नि सन्दीपन होता है, बल, बुद्धि तथा सौभाग्यबल बढ़ता है। चूडाकरण हिन्दुत्व को बाह्यरूप में प्रकट करनेवाला विशेष संस्कार है, जैसे राजा का चिह्न ध्वज है, वैसे ही हिन्दुत्व का चिह्न शिखा (चोटी) है। चरक संहिता में बताया गया है कि केश, श्मश्रु, और नख आदि के काटने से शरीर पुष्ट होता है, शक्ति में वृद्धि होती है, आयु दीर्घ होती है। पाप का अपनोदन होता है और सौन्दर्य में वृद्धि होती है—

*पौष्टिकं वृष्यमायुष्यं शुचि रूपविराजनम्।*

*केशश्मश्रुनखादीनां कल्पनं सम्प्रसाधनम्।।*

द्विजों के लिए शिखा में ग्रन्थि और यज्ञोपवीत धारण करना अनिवार्य है। बिना इसके उसके सारे कर्म निष्फल होते हैं।

*विशिखो व्युपवीतश्च यत् करोति न तत्कृतम्।*

स्नान, दान, जप, होम सन्ध्या, देवपूजन आदि समस्त नित्य—नैमित्तिक कर्मों में शिखा में ग्रन्थि लगानी चाहिए—

*स्नाने दाने जपे होमे सन्ध्यायां देवतार्चने।*

*शिखाग्रन्थिं सदा कुर्यादित्येतन्मनुरब्रवीत्।।*

मनुष्य के दीर्घ आयु, बल और तेज के उन्नयन में शिखा की भूमिका सभी ने स्वीकारी है। यह ज्ञानशक्ति को चैतन्य रखते हुए उसे सदा अभिवृद्धि की और अग्रसर रखती है। शिखा सूर्य किरणों से प्राप्त प्रकाशिनी शक्ति को आकर्षित करने एवं सहस्रत्रदल कर्णिका तक पहुँचाने में सम्प्रेषक का कार्य करती है। शिखा रखने एवं इसके नियमों के अनुशीलन से सद्बुद्धि, सद्वृत्ति, शुचिता एवं सद्विचार में वृद्धि होती है।

इन संस्कारों के साथ शैशव का अन्त होता है, और बालक के नैतिक जगत् की सीमा भी बढ़ जाती है। शास्त्रकारों ने कृतचूड़ (जिसका चूड़ाकरण संस्कार हो गया है) के पथप्रदर्शन के लिए बहुत—से नियम—उपनियम बनाये हैं। जिनका पालन करके वह भावी जीवन के लिए तैयार हो सके।

### संदर्भ—सूची

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एसो.प्रो/प्राचार्य, (ranjit9pandey@gmail.com, 9415652303) गाँधी स्मारक पी.जी.

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Editor's Address : Professor, Dept. of English,  
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Phone: 0370 2291470  
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chandra5922001@yahoo.com

B-19, Central Avenue  
Smriti Nagar, Distt-Durg  
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