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Full Journal Title:	**NEW MAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY STUDIES**
FREQUENCY:	MONTHLY
Language:	ENGLISH, HINDI, MARATHI
Journal Country/Territory:	INDIA
Publisher:	New Man Publication
Publisher Address:	New Man Publication Ramdasnagar, Parbhani -431401 Mob.0 9730721393
Subject Categories:	LANGUAGES, LITERATURE, HUMANITIES , SOCIAL SCIENCES & OTHER RELATED SUBJECTS
Start Year:	2014
Online ISSN:	2348-1390
Impact Factor:	**4.321 (IIJIF)**
Indexing:	Currently the journal is indexed in: Directory of Research Journal Indexing (DRJI), International Impact Factor Services (IIFS) Google Scholar

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A Study on Contemporary Challenges and Opportunities of Retail Banking in India

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Abstract

The landscape of India's financial sector is changing. Anytime, anywhere banking, using differentiated channels and technology, will enable a multi-fold increase of reach in rural and remote areas. Coupled with the emergence of a new class of banks—the small and payments banks—one of the biggest impacts of technology adoption will be rapidly accelerating financial inclusion by making last-mile access more cost effective and expanding the reach of banking to the unbanked. Powerful forces are reshaping the banking industry. Customer expectations, technological capabilities, regulatory requirements, demographics and economics are together creating an imperative to change. Banks need to get ahead of these challenges and retool to win in the next era. Banks must not only execute on today's imperatives but also radically innovate and transform themselves for thefuture.

India's banking and financial sector is expanding rapidly. The Indian Banking industry is currently worth Rs. 81 trillion (US $ 1.31 trillion) and banks are now utilizing the latest technologies like internet and mobile devices to carry out transactions and communicate with the masses. The Indian banking sector consists of 26 public sector banks, 20 private sector banks and 43 foreign banks along with 61 regional rural banks (RRBs) and more than 90,000 credit cooperatives. According to the global perspective it has potentials to become the fifth largest bank industry in the world by 2020 and third largest by 2025. The present study aims to focusing on the contemporary challenges and opportunities of the Retail Banking sector inIndia.

Keywords: Retail Banking, Regional Rural Banks, Digital Innovation, Digital channel.

INTRODUCTION

Retail Banking is also known as Consumer Banking is the delivery of services by a bank to individual consumers, rather than to companies, corporations or other banks. Services offered include savings and transaction accounts, mortgages, personal loans, debit cards, and credit cards. India too experienced a surge in retail banking after the financial sector reforms in early nineties. There are various pointers towards this. Retail banking in India has fast emerged as one of the major drivers of the overall banking industry and has witnessed enormous growth

in the recent past. Retail banking is the cluster of products and services that banks provide to consumers and small businesses through branches, the Internet, and other channels. In recent years, retail banking has become a key area of strategic emphasis in the Indian banking industry, as evidenced by rising trends in retail loan and deposit shares on commercial bank balance sheets and a continuing increase in the number of bank branches. Across the globe, retail lending has been a spectacular innovation in the commercial banking sector in recentyears.

A graphical representation of the positioning of mass retail banking vis-à-vis other segments of banking is as under:
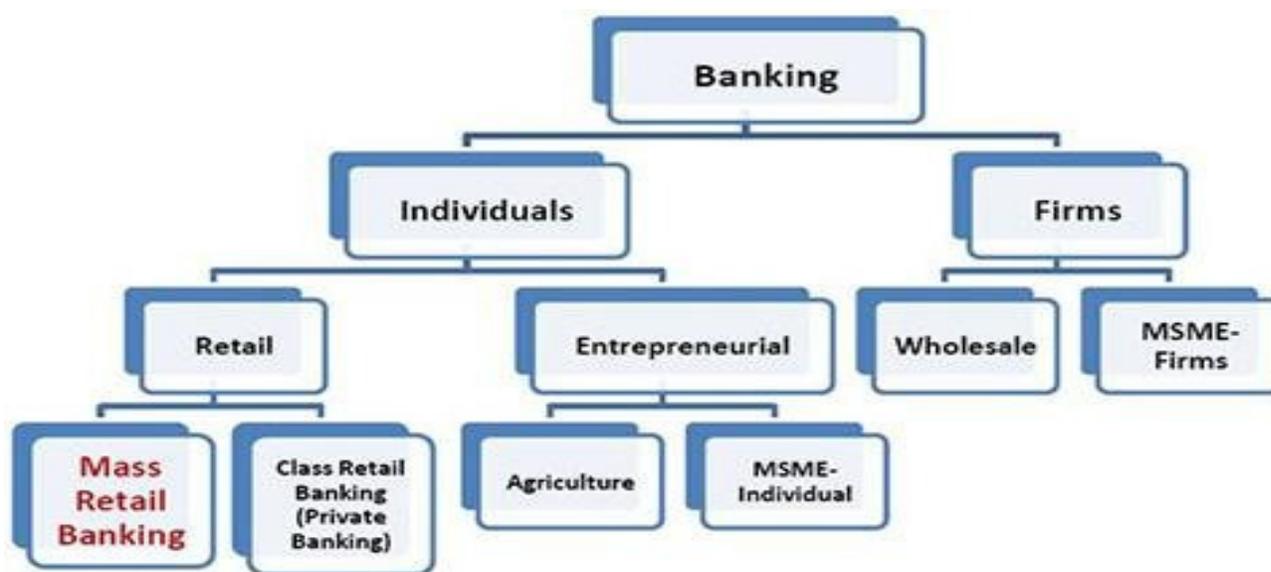
THE EVOLUTION OF RETAIL BANKING

Powerful forces are transforming the retail banking industry. Growth remains elusive, costs are proving hard to contain and ROEs remain stubbornly low. Regulation is impacting business models and economics. Technology is rapidly morphing from an expensive challenge into a potent enabler of both customer experience and effective operations. Non-traditional players are challenging the established order, leading with customer-centric innovation. New service providers are emerging. Customers are demanding ever higher levels of service and value. Trust is at an all-time low.

In the developed markets, banking over the years has evolved through following three distinct phases. These three phases broadly coincide with the level of development in the real economy in the respective jurisdictions.

a) Initial Phase: During this phase the banks were primarily engaged in offering the basic intermediation service i.e. provision of savings facilities and credit for productive purposes and also facilitate payment services includingremittances

b) Intermediate Phase: Apart from providing the services offered in the initial phase, the banks additionally moved into lending for consumption purposes. The banks also started offering certain para-banking services like insurance etc. The demand for such services arises primarily on account of a transition of the economy from an investment (production) led growth phase to a consumption led growth phase. At this stage of development of the economy and the society, retail banking becomesrelevant.

c) Advanced Phase: Apart from providing the services offered in the intermediate phase, the banks have additionally started providing high-end savings & investment products, wealth management products, and structured products to both individuals and corporates. In other words, in this phase, the banking system additionally starts supporting the speculative activities over and above for the production and consumption activities. Private banking, an advanced version of retail banking for 'classes', becomes relevant at thisstage.

GROWTH OF RETAIL BANKING IN INDIA

To gauge the evolving importance of retail banking, one would ideally examine a single, comprehensive measure of retail banking activity that could be calculated for individual banks and for the industry as a whole. Potential candidates might be the share of revenue or profit derived from retail activities or the share of risk capital allocated to these business units. The growth in retail banking has been facilitated by the growth in banking technology and automation of banking processes that enable extension of reach and rationalization of costs. ATMs have emerged as an alternative banking channel, which facilitate low-cost transactions vis-à-vis traditional branches. It also has the advantage of reducing the branch traffic. It also enables banks with small networks to offset the traditional disadvantages by increasing their reach and spread. Moreover growth of retail lending, especially, in emerging economies, is attributable to the rapid advances in information technology, the evolving macroeconomic environment, financial market reform, and several micro-level demand and supply side factors.

GROWTH IN MONEY SUPPLY OVER PAST FEW YEARS (US$ BILLION)
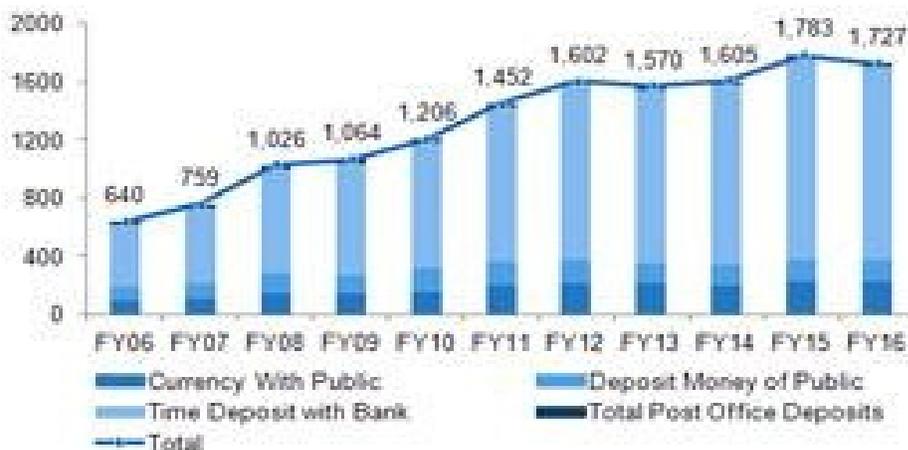
Source: RBI, TechSci Research FY16: as of May 29

OBJECTIVES OF THE STUDY

The objective of this paper is to explain the changing banking scenario, to analyze the opportunities and challenges of Retail Banking in India. In addition to this; an attempt is made to understand the significant priorities of banks in India. The main objectives of the study are:

1. To analyse the competition prevailing in Retail BankingService
2. To highlight various Opportunities & Challenges to Retail Banking inIndia
3. To give suggestions to expand Retail Banking inIndia.

RESEARCH METHODOLOGY

This paper is the outcome of a secondary data on Retail Banking Sector with special reference to Indian context. To complete this, annual reports, various books, journals and periodicals have been consulted, several reports on this particular area have been considered, and internet searching has also been done.

OPPORTUNITIES AND CHALLENGES OF RETAIL BANKING IN INDIA

Retail banking has immense opportunities in a growing economy like India. As the growth story gets unfolded in India, retail banking is going to emerge a major driver. The rise of the Indian middle class is an important contributory factor in this regard. The percentage of middle to high income Indian households is expected to continue rising. The younger population not only wields increasing purchasing power, but as far as acquiring personal debt is concerned, they are perhaps more comfortable than previous generations. Further increased competitions for retail deposits and tighter regulations have created challenges, but also opportunities for banks able toadaptquickly to the new banking environment. While retail banking offers phenomenal opportunities for growth, the challenges are equallydaunting. How

far the retail banking is able to lead growth of the banking industry in future would depend upon the capacity building of the banks to meet the challenges and make use of the opportunities profitably.

The combination of the above factors promises substantial growth in the retail sector, which at present is in the nascent stage. Due to bundling of services and delivery channels, the areas of potential conflicts of interest tend to increase in universal banks and financial conglomerates. Some of the key policy issues relevant to the retail banking sector are: financial inclusion, responsible lending, and access to finance, long-term savings, financial capability, consumer protection, regulation and financial crime prevention.

CHALLENGES OF RETAIL BANKING IN INDIA

The economic downturn has resulted in a number of challenges facing the retail banking industry, including increased regulatory pressure, low interest rates, a shift toward digital, and a clear decline in trust and loyalty. In reaction, there's a drive toward customer centricity. The focus needs to be on the relationship with customers, factoring in technologies such as interconnectivity, digital living, cloud, mobility, and social influence. Increasing proliferation of digital channels and evolving customer preferences – the two key factors influencing banking trends, have necessitated retail banks to rethink their business strategy. Transforming their business processes to take advantage of these trends can help retail banks deliver differentiated products, and faster and more efficient services. Thus, helping them stay relevant by enhancing customer's experience, and improving market competitiveness.

Retail banks are currently facing an unprecedented challenge – how best to engage with the digital consumer to provide great cross-channel customer experiences that build lasting, meaningful relationships. Banks need to get ahead of these challenges and retool to win in the next era of competition. This is imperative, and also a tremendous opportunity. Banks need to make hard choices about which customers to service, how to win and where not to play. They need to rebuild their organizations around the customer, simplify and structurally reduce cost. They need to learn to be agile, innovative and adaptable in order to execute effectively.

First, Today's challenges Unsurprisingly, nearly all bankers surveyed view retention and attracting new customers as one of their top challenges over the next two years – banks are hungry for growth, and finding new customers is the first response of a good product banker. Service quality in retail banking is a critical factor to customer satisfaction which aid in customer retention. Customer complaint redressal systems have to be robust and should be handled carefully. Further in the more rapidly developing India as an emerging market, where big, established banks have less dominance, bankers report that attracting talent and retaining existing customers in face of fierce competition and new market entrants are also top challenges.However,banks also recognise the need to deepen their customer relationships and focus more on specific customer outcomes. Hence, enhancing customer service is the number one investment priority for banks, globally.

Second, the biggest challenge faced by the Indian banks in the field of retail banking is going to be the rising indebtedness. Consumer debt is growing fast in India. Middle class not only wields increasing purchasing power, but also has an evolving appetite to take on debt for acquisition of assets and supporting their aspiring lifestyle. Significant growth has been witnessed in the financing of automobiles, mortgages, white goods and consumer durables. However, India has massive room forhigh growth in all these areas, as the level of retail credit penetration is extremely low compared to other developed and developing economies. From a demand side perspective, rising incomes, asset ownership aspirations and low perception of risk is fuelling the rapid growth in demand for retail credit. On the other hand India's retail banking industry is one of the major beneficiaries of the country's ascendant economic power. Improving consumer purchasing power, coupled with more liberal attitudes toward personal debt, is fuelling India's explosive bankingsegment.

Third, Key emerging technology trends that are changing the way banks do business. Technological Advancement poses both opportunities and challenges. Demographic changes will provide opportunities for growth and will require innovation to develop new products and services. Innovation will be the single most important factor driving sustainable top- and bottom line growth in banking over the next five years. Digital innovation, Mobile banking and Technical innovation are the greatest opportunity for the retail banking to differentiate themselves from their competitors. The evolution of internet-based banking, particularly the promotion and sale of products represents an area of noteworthy opportunity, particularly for more flexible challenger banks. Customers favour internet banking for simple transactions. The pace of innovation will continue to increase, and leading banks will need to enable or leverage this innovation. Technology will change everything – becoming a potent enabler of increased service and reduced cost; innovation isimperative.

Further Digitalization is both a threat and an opportunity for retail banks. To succeed, they need to transform their branch networks to address the Internet age, and overhaul their internal processes and systems to better deliver the service and technology their customers want. More importantly, digitalization means rethinking, redesigning and refining the customer experience –
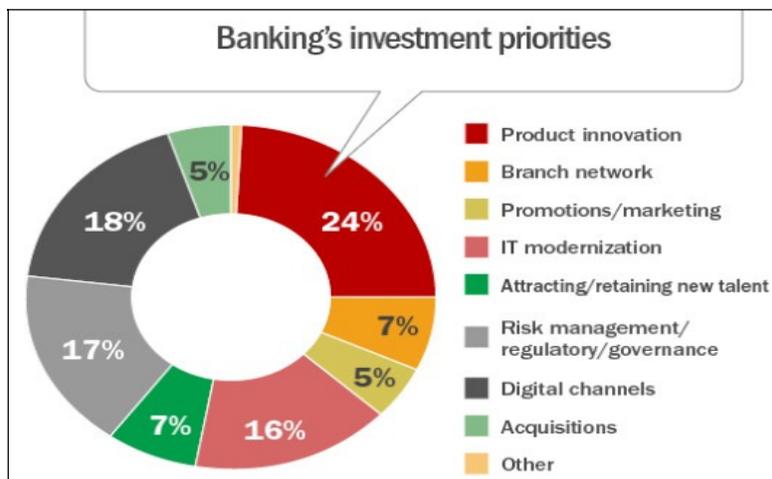
and investing in change management for the bank management and staff.

Fifth, Direct/digital channels and retail banking is one of the predominant drivers and challenges in retail banking across the globe is the ongoing evolution towards direct models and channels, predominantly digital channels. The rise of direct and digital channels in retail banking, with an increasingly important role for mobile, obviously does not stand alone. Consumers are channel-agnostic and it's clear that retail banks as a result need to align their channel distribution approach and move from multi- channel to Omni channel distribution strategies. With face-to-face interaction and the "human touch" in retail banking remaining important, the customer-oriented channel mix is essential, looking at the customer life cycle rather than at individual behavior. Furthermore, the cost-efficiencies associated with digital channels must be exploited to build a sustainable multi-channel business. Building trust in digital channels will be a prerequisite for this medium to expand its product footprint. By 2020, banks will manage distribution holistically. Products will not be built-into, or serviced through, the channel: rather, banks will develop shared platforms that distribute products across allchannels.

In banking, most consumers use more than one retail channel
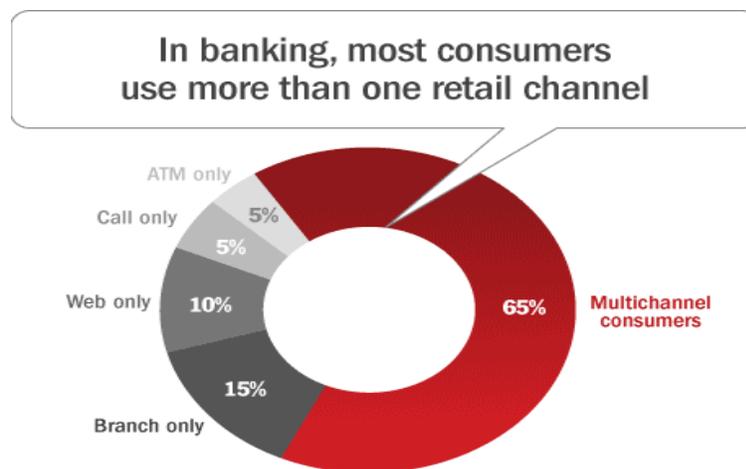
REASONS FOR EXPAND RETAIL BANKING IN INDIA

Every bank needs to develop a view of the future landscape, and the uncertainties surrounding it. Every bank needs a clear view of its own unique strengths and challenges. And every bank needs to develop its posture against this evolving and uncertain future. Priorities for 2020 However, the pace of change is increasing and banks need to do even more to ensure they are well-positioned to succeed in the future.

Banks universally agree that they are hindered from addressing these priorities by financial, talent, technology and organisational constraints. Banks need to take aggressive action to ease these constraints, and manage them in a more agile manner to enable innovation and transformation, while preserving their optionality to capitalise on market opportunities and address unexpectedchallenges.

Banks will organize themselves around customers instead of products or channels - They will offer a seamless customer experience, integrating sales and service across all channels. They will develop the ability to view customers as a 'segment of one', recognizing their uniqueness, and tailoring their offerings so that customers view banks as 'meeting their needs' not 'pushing products'. Customer expectations are being shaped by their interactions outside of the banking industry – they increasingly want the type and quality of service they receive from industries that place significant focus on customer experience. Customers are also increasingly connected to others across social, geographic and demographic boundaries. This 'social world' augments close friends and family as the primary source of information, opinion andrecommendation.

Social media will be the media - One of the biggest challenges for the banks are to understanding and harnessing the power of social media. Today, social media is coexisting alongside traditional media. By 2020, social media will be the primary medium to connect, engage, inform and understand the customers (from the mass 'social mind' to the minutiae of each and every individual), as well as the place where customers research and compare banks' offerings. Several banks today are connecting to customer through various social media platforms. Mastery of social media will be a core competency. And, as today, information and opinion (good or bad) can be amplified, creating new risks and opportunities. Opportunities include greater engagement and proactive risk management.

Customer trust will be returning - Customer trust is at an all-time low, and they want their banks to be more socially responsible. The new middle class is likely to be fickle in its banking relationship – given the very low costs of, and multiple available options for, switching. The key to building and profiting from a long term relationship with this segment will be the ability to build trust over a series of transactions. They are also concerned about privacy and security, as more of their personal information and financial life migrates online. Some banks will benefit significantly from taking a leadership role in the public debate. The leading firms will have reclaimed at least some of the high ground they lost in the financial crisis and begin to reshape public opinion. They will inform and educate – from mass offerings on basic financial skills, culture and economics, are of the fundamental benefits of banking to society. However, banks also recognize the need to deepen their customer relationships and focus more on specific customer outcomes. Banks must target a level of trust in the service akin to that held by branches. Hence, enhancing customer trust is the number one investment priority for banks, globally.

Cyber security is paramount to rebuilding this trust – winners will have invested significantly in this area. There are now higher expectations about security of information and privacy among clients, employees, suppliers and regulators. By 2020, leading banks will have developed cyber-security strategies that are aligned with their business objectives, risk-management protocols and regulatory requirements. Many banks lack the resources to tackle these issues on their own, and will have partnered with third parties.

Enhanced capital and risk management - Global regulation of capital, liquidity and related stress-test requirements, as well as enhanced prudential standards, will continue to evolve and eventually force globally active and/or systematically important banks to meet even higher stringent and binding standards. These requirements are making a compelling case to seek alignment of risk appetite, capital planning and adequacy assessment, recovery and resolution planning, liquidity risk management, stress testing and overall enterprise risk management activities. Establishing a common thread of consistency to support a sound, robust and integrated enterprise risk framework will be key to meeting regulatory expectations from both micro- as well as macro-prudentialperspectives.

Customer experience: Understand how customer loyalty and retention is affected by a mix of superior digital experiences and human interaction, and how delivering this mix is the primary challenge. Customer experience is defined as the end-to end interaction of a customer with a company or product and it has reached a level of paramount importance in recent years for across industries and sectors. Nowhere is the changing landscape of customer expectations and technology more evident that Retail Banks are shifting their focus away from rationalizing product offering towards a cohesive, simple and personalized customer experience. Customers' growing use of digital channels for banking and their demand for an individualized experience have forced many banks to revisit their customer service efforts. In the face of increasing competition from emerging digital banks, which are redefining customer experience and luring younger customers, traditional banks must leverage digital channels to create a more rewarding customer experience. For a successful transition to digital banking, banks must formulate a strategy focused on six key areas: customer, mobile and online capabilities, use of customer data, social media, modernized branches/ATMs and provision for a seamless experience across allchannels.

PRIORITIES OF THE NEW MILLENNIUM

Each bank needs to develop a clear strategy to deal with this transforming landscape. To succeed in this rapidly changing landscape, banks need to have a clear sense of the posture they wish to adopt – whether to shape the industry, rapidly follow the leaders, or manage defensively, putting off change. They need to create agility and optionality, to adapt to rapid change and future uncertainty. Yet, whatever the chosen strategy, success will come from successfully executing the right balance across the following six priorities.

The following six priorities for retail banks to win in 2020:
1. Developing a customer-centric businessmodel.
2. Optimisingdistribution.
3. Simplifying business and operatingmodels.
4. Obtaining an informationadvantage.
5. Enabling innovation and the capabilities required to fosterit.
6. Proactively managing risk, regulations andcapital.

CONCLUSION

The financial services industry is going through dramatic changes as a consequence of changing customer behaviour, increasing expectations, channel proliferation, disruption, innovative use and adoption of new technologies and the digitization of business and society

in general. Cost reductions, increasing top-line revenue and mitigating risk remain the key drivers, also in retail banking. 90% of consumers prefer online banking services, regardless of age, income, place of residence or type of bank. However, much of the landscape will change significantly in response to the evolving forces of customer expectations, regulatory

requirements, technology, demographics, new competitors and shifting economics. Since retail banking requires mass production techniques, the advent of technology has enabled the banks to design appropriate technology-based delivery channels. Retail banking has also received a thrust from the regulators/policymakers' push for inclusive growth in the wake of the global financial crisis. The Governments across the world view banks as the key component in furthering the cause of financial inclusion. And they need to have a clear strategy to deal with these challenges and address these priorities, including considering partnerships with third parties and applying lessons from other industries. The Retail banks need to do even more to ensure they are well-positioned to succeed in thefuture.

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Nationl Policy on Education 2019

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**Abstract:** The historic Universal Declaration of Human Rights, adopted at the UN General Assembly in 1948, declared that "everyone has the right to education". Article 26 in the Declaration stated that "education shall be free, at least in the elementary and fundamental stages" and "elementary education shall be compulsory", and that 'education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms'.The Indian constitution pronounces equality of opportunity and free and compulsory education to all in the Indian education system. The present paper aims to study the main features of the draft of the new Policy of Education 2019, comment on the drawbacks of it and offer a few suggestions for a strong NPE to be formed which could transform India in the future years to come.

Introduction:

"Education is the spine of every nation! The better the education, the better the nation! The mediocre the education, the mediocre the nation!Until we fix our education system, we shall always have a wrong education and we shall always see a wrong nation!" –

Ernest AgyemangYeboah

The International Commission on Education for the Twenty-first Century chaired by Jacques Delors, submitted to UNESCO in 1996 argued that education throughout life was based on four pillars:

i)   **Learning to know** - acquiring a body of knowledge and learning how to learn, so as to benefit from the opportunities education provides throughout life;

ii)   **Learning to do** - acquiring not only an occupational skill but also the competence to deal with many situations and work in teams, and a package of skills that enables one to deal with the various challenges of working life;

iii)   **Learning to live together** - developing an understanding of other people and an appreciation of interdependence in a spirit of respect for the values of pluralism, mutual understanding and peace; and

iv)   **Learning to be** - developing one's personality and being able to act with autonomy, judgement and personal responsibility, while ensuring that education does not disregard any aspect of the potential of a person: memory, reasoning,

aesthetic sense, physical capacities and communication skills. Such an articulation of a broad view of education encompassing the holistic development

Such an articulation of a broad view of education encompassing the holistic development of students with special emphasis on the development of the creative potential of each individual, in all its richness and complexity, has grown increasingly popular in recent years to suit the requirements of the twenty first century. Students must develop not only cognitive skills - both 'foundational skills' of literacy and numeracy and 'higher-order' cognitive skills such as critical thinking and problem solving skills - but also social and emotional skills, also referred to as 'soft skills', including cultural awareness and empathy, perseverance and grit, teamwork and leadership, among others. The process by which children and adults acquire these competencies is also referred to as Social and Emotional Learning (SEL).

Education in India: India has had a long and illustrious history of holistic education. The aim of education in ancient India was not just the acquisition of knowledge, as preparation for life in this world or for life beyond schooling, but for complete realisation and liberation of the self. According to Swami Vivekananda,

"Education is not the amount of information that we put into your brain and runs riot there, undigested, all your life. We must have life-building, man-making, character-making assimilation of ideas. If you have assimilated five ideas and made them your life and character, you have more education than any man who has got by heart a whole library. If education is identical with information, the libraries are the greatest sages of the world and encyclopaedia are the greatest Rishis".

The Indian education system produced scholars like Charaka and Susruta, Aryabhata, Bhaskaracharya, Chanakya, Patanjali and Panini, and numerous others. They made seminal contributions to world knowledge in diverse fields such as mathematics, astronomy, metallurgy, medical science and surgery, civil engineering and architecture, shipbuilding and navigation, yoga, fine arts, chess, and more. Taxila, Kanchipura or Conjeevaram, Nalanda, Odantapuri or Uddanddapma, Kashmira and Vikramashilaused to be the seats of higher learning in the Brahminical intellectual areansas well asin the Buddhist literature.

The Muslim invasions brought the Arabic Madrassah tradition along with the Brahminical Sanskrit Tradition in India. Thetrade and commerceof the **East India Company** during the 1600 transformed into Colonialismgraduaaly and through the "**Macaulay-minute**" of 1835 with the approval of Sir William Bentinck, the then Governor General, English education gradually became very popular in big cities of Bombay, Calcutta and Madras.In the post-independence period, Maulana Azad, India's first education minister envisaged strong central government control over education throughout the country, with a uniform educational system.But owing to the given the cultural and linguistic diversity of India,it was only the higher education dealing

with science and technology that came under the jurisdiction of the Central Government. The various boards like the following are established to regulate education system at various levels.

- The Central Board of Secondary Education (CBSE) board.

- The Council for the Indian School Certificate Examinations (ICSE) board.

- The National Institute of Open Schooling (NIOS) board.

- Islamic Madrasah schools, whose boards are controlled by local state governments, or autonomous, or affiliated with Darulhttp://en.wikipedia.org/wiki/Darul_Uloom_DeobandUloomhttp://en.wikipedia.org/wiki/Darul_Uloom_DeobandDeoband.

- Autonomous schools like Woodstock School, Auroville, Patha Bhavan and Anandahttp://en.wikipedia.org/wiki/Ananda_MargaMargahttp://en.wikipedia.org/wiki/Ananda_MargaGurukula

The National Council of Education research and Training (NCERT) and University Grants Commission (UGC) became the apex bodies for school education and Higher education in India respectively.**National Policy on Education (1968)** with its path breaking "three language formula" and **National Policy on Education (1986)** with its emphasis on Distance Education through Open universities helped the flowering of the education system in India.

Phase-wise introduction of credit system, Semester system, Continuous evaluation, Updating of curricula to retain its relevance, Interdisciplinary in developing curricula, Competitive admissions, Innovations in Teaching Learning Methods, Rewards to meritorious teachers and researchers, Teachers to upgrade qualifications and knowledge were some of the highlights of the recent developments in the education system. **The Knowledge Commission Report (2007)** headed by Sam Pitroda emphasized on Access, Concepts, Creation, Application and Services in Education sector.

The NITI Aayog (National Institution for Transforming India-2015) is a policy think tank of the Government of India, established with the aim to achieve Sustainable Development Goals and to enhance cooperative federalism by fostering the involvement of State Governments of India in the economic policy-making process using a bottom-up approach. Its initiatives include "15 year road map", "7-year vision, strategy and action plan", AMRUT, Digital India, Atal Innovation Mission, Medical Education Reform, agriculture reforms, Indices Measuring States' Performance in Health, Education and Water Management, Sub-Group of Chief Ministers on Rationalization of Centrally Sponsored Schemes, Sub-Group of Chief Ministers on Swachh Bharat Abhiyan, Sub-Group of Chief Ministers on Skill Development, Task Forces on Agriculture and op of Poverty, and Transforming India Lecture Series.

<u>**National Policy on Education 2019:**</u>The draft prepared by a committee chaired by K. Kasturirangan has been shared by the Human Resource Development ministry for public comments**on 31 May 2019**. The policy aims at making India a knowledge super power by equipping students with the necessary skills and knowledge. It also aims at eliminating man power in Science, Technology, academics and industry. The draft policy is built up on the foundation pillars of access, equity, quality, affordability and accountability with the structure of 5 +3+3+4.

<u>**The key changes in the draft**</u>: The National policy of education of 1986 modified in 1992 required changes to meet with the contemporary and futuristic demands of India.

1. In the journey of four years, starting from January 2015 to the culmination of it through **K. KasturiranganCommittee constituted in June 2017** till the date of submitting the report to the ministry has 5 foundational principles: access, equity, quality, affordability and accountability.
2. The approach of the committee is to look at the education in a continuum rather than looking at education as various sub sectors by which it stands. Hence this committee has been extremely comprehensive when compared to the previous committees, in covering not only school education but also Higher education, professional education which includes Agricultural education, legal education, Medical education and Technical Education, teacher education and research and innovation. The coverage of the policy has been so comprehensive that it is one of a kind that has not taken place earlier in the country.
3. The new Apex body proposed by NPE 2019 is called as the **RashtriyaShikshaAayog**. It will enable a holistic and integrated implementation of all educational initiatives and programmatic interventions. The body also will coordinate between the Centre and the States.
4. **<u>School education</u>**: Early childhood care and education has been integrated within the ministry of education in this new policy. So there is a demand to change the nomenclature itself from the 'Ministry of Human Resource Development' to the **'Ministry of Education'**. All the features of education which are outside the periphery of Human Resource Development actually are within the integral part of education now.
   - Early childhood care from **3 years to 6 years** of age which was not a part of education is now brought into the school itself, which is a major change in the policy.
   - Certain foundational skills of children through the new structure of **5+3+3+4** are the second major change.
   - Discovery learning, learning by play, activity based learning is to be followed for 3 to 6 year olds to develop the psychological aspects of cognitive and various other foundational skills of **literacy and numerical skills** of the child which are very important at the later stages of life.

- A mission mode execution of this early childhood care through **National Tutors Program, Remedial Instructional Aids Program, and Nutrition Programs** to strengthen the educational foundation of 3 to 8 year olds is suggested.
- The **foundational stage** is between 3 and 8 years (grades 1 to 2); The **preparatory stage** is from 8 to 11years (grades 3 to 5); the **middle stage**is 11 to 14years (grades 6 to 8); and then the **Secondary stage** from 14 to 18 years (grades 9 to 12); the policy looks at the entire spectrum between 3 years to 18 years as a continuum and not segmented. For functional reasons, the stages are segmented but for a child, it is continuous and then the policy considers the child's journey as a continuous process and hence tries to bring the interconnectedness for curricular and pedagogical reasons and not infra-structure part of it.
- For the **infra-structural point of view**, given the size and complexity of India, it is felt that the school should not be looked at independent units alone but should be looked at as a complex, so that there is a sharing of resources, both human and infrastructural.
- School system also will **have governance changes with regulatory body, accreditation systems.**
- The policy tries to achieve **a fully literate society by 2030.**

5. **Higher Education**: The NPE 2019 envisions an India Centred education system that contributes directly in transforming India sustainably into an equitable and vibrant knowledge society, by providing high quality education to all. The global and local synergy is aimed at through its propositions. All the HE systems would be categorized as Tier 1, Tier 2 and Tier 3.
   - **The tier 1 –Research Universities**, focuses on Research and within 10 to 20 years period, around 150 to 300 research institutions of high quality research output to be able match global institutions would be formed. They would offer UG, PG, Doctoral,Professional and Vocational programs.
   - **The tier 2-Teaching Universities**,would be basically teaching universities with a little bit of research; they would offer UG, PG, Doctoral, Certificate, Diploma programs, along with contributing to a cutting edge research. Around 1000 to 2000 such institutions in the next two decades is expected in the country. Some of them might aim to join tier I as and when their research improves in higher quality.
   - **The tier 3**-**Colleges** would be purely autonomous Degree granting colleges. They offer UG programs in addition to Certificate and Diploma programs across all fields and disciplines. CBCS and Semester pattern to be followed and hence the education is more liberal. Emphasis is on vocational training and research. Some of them might aim to join tier II and tier I as and when their research improves in higher quality.
   - **By 2032,** all institutions should be accredited and accordingly funded.
   - **M. Phil. programs are to be discontinued.**

- **Massive Open Online Courses (MOOC)**are given importance with **CBCS** division.
- A **National Research Foundation(NRF)**to be established to propel research in all the subject areas like Science, Technology, Social Sciences and Humanities. The idea is to spread the research culture at the under graduate education. The research index is low today because the undergraduates are not research oriented. Rs.20, 000Crores is ear marked to encourage the youngsters to take up research projects and to incentivise them with awards and recognitions.
- The student who leaves the system after one year will be conferred a **Certificate**; while the one who leaves the system after two years will be conferred a **Diploma**; and the student who leaves the system after three years will be conferred a **Degree**.
- The Under graduation program could be of three years or four years and after the fourth year, an **Honours Degree** would be conferred.
- **The Post-graduation program**is for two years for a Degree holder and one year for the honours holder.

6. **Teacher Education:**The B.Ed. Colleges would be situated in the universities. Fully qualified teachers and excellent training to be offered periodically for becoming motivated teachers. Teacher's creativity is given maximum importance which is trained in the **CPD – Continuous Professional Development**to be in pace with the new trends in the respective subjects**.** Teacher performance would be assessed and accredited for promotions. The closure of teacher education colleges that are substandard and non-functional is also proposed.

7. **Professional Education**: Centralized Exit Examination for MBBS is the key new feature proposed by the policy makers.

8. **Language issues**: The draft says that the Government is convicted to promote all languages with no imposition of any particular language and with no discrimination of any language. The three language formula of the Kothari commission of 1964 emphasises the study of Northern language by the southern people and vice-versa. The draft proposes the following:
    - There also is an emphasis of English as an international language.
    - There is no question of imposition of any language, especially Hindi. Hindi is now an optional subject to be offered.
    - The draft talks about the classical languages and modern Indian languages and making a symbiotic relationship between all the Indian languages rather than creating any differences between them.
    - Sanskrit language be offered at all levels of school and HE as one of the optional languages on par with all schedule of 8 languages.

9. The functions of the government proposed in terms of funding, operation and as assessor and regulator of the entire education system is also revised. To do all the functions at a time is often very difficult. So the Government will be funder and operator but will not be the regulator and assessor. Assessing will be through **National Achievement Survey (NAS) and Sate Achievement Survey (SAS).**

10. UGC will be replaced by **NHERA-National Higher Education Regulatory Authority**as the sole authority of HE and **NAAC**-**National Assessment and Accreditation Council** shall be the Accreditation authority. **There will be a Yes /No accreditation by NAAC instead of grading.**

11. **Open and Distance Learning ODL** will be encouraged and are also accredited by NAAC.

12. **AICTE and NCTE** will be transformed to **Professional Standard Setting Bodies PSSBs**

13. Common man's view is incorporated from **all across the country with grass root consultations from -**village, block, district, urban local bodies and the state level both for school level and higher education on the 33 basic themes and then the report is made. <u>**Consensus building has been an on-going process throughout.**</u>

14. **National Scholarship funds for HE is re structured.**
Drawbacks: this ambitious draft aims to implementing the policy in the school and HE areas with the following short comings.

1. The compulsory education is between the age groups of 6 and 16 years. Though the idea of early childhood and care is very essential but including that in the school education system becomes a herculean task in its implementation process. The site and content of it are not clear.
2. The compulsory education is increased up to grade 12 i.e., up to 18 years of age. It is an expansive proposition and the justification of it is not clear.
3. Practical issues of education departments in the universities again are a question while getting implemented.
4. As the Government will not be the Assessor and Regulator and the assessment and regulation will be from a private body, it is not clear as to how both will work together in deciding the accreditation and assessment of an institution.
5. How far these regulatory bodies at school and college levels establish the learning achievements at thegovernment schools and colleges along with the private institutions is still a question.
6. Covering the 3 to 18 years of children under the system of education is highly ambitious and requires a constitutional amendment.

7.   To cover 12 grade also as compulsory education is focusing more on quantity rather than quality. What is required is to improve the quality of education atboth Government and private sectors rather than focusing on the quality.

8.   Should natal and prenatal studies also be taken care as in certain institutes in Gujarat state that is working under the principle ofAbhimanyu, Ahtavakrais also a question uncovered.

9.   B.Ed is good, but less emphasis is given on M. Ed. Instead of M. Ed., Masters of Teacher Education isto be framed.

10. Clarity regarding Ph. D. norms also is required.

Suggestions: The following are the suggestions to improve the Policy of Education 2019, to empower India and lead the world by 2030.

- Let there be no distinction in standard, books, teachers and infrastructural facilities provided between Government schools and colleges and private institutions. Let there be **one country-one education policy; one country-one syllabus; one country –one examination** throughout the country; with practically no distinction between the rich and the poor, the English medium and local medium schools and colleges in the rural and urban areas all across the country.

- The child between the age group of 3 and 8 years in the foundation stage must be oriented to develop **societal commitment, patriotic fervour, universal unity, global synergy, environmental responsibility and cosmic understanding** through stories, songs, skits and dances.

- From the foundational level to the Higher Education, every grade of learning should incorporate **one mandatory paper of morals, values and ethics**in the form of various short fictions and moral stories.

- The education system should **inculcate patriotism and love for the nation** among its citizens in the form of national songs, patriotic songs, singing national anthem and national song along with various prescribed stories related to patriots and National leaders.

- Texts related to the **Indian Culture and Indian tradition**of 3000 to 5000 years is to be incorporated in the school and college curriculums to enable the young generation understand the rich and **vast cultural heritage of the country**.

- **Indian history beginning with the Vedic period till date** is to be properly and objectively be written first by the Indian scholars in the respective fields and in toto be included as a package to the students from primary to Higher Education levels.This should be supplemented with the world history **for a proper understanding of history, culture, politics and international underpinnings of concepts**.

- **Philosophy and psychology teachings** to go deep inside the individual for a proper understanding of the inner self should be prescribed from the secondary level of

teaching to enable the student know his/her own self and **understand the basic questions of existence from various perspectives.**

- **Skill based teaching and learning is a must ;** but a proper methodology to be adopted with a clear understanding of course, classroom deliberations and learning outcomes.

- **Utilizing a very large part of the world's intellectual resources through the use of ICT** at all levels and areas is a must.

- **Industry academia interaction and synergic working** in designing the courses and programs at all levels is a must. Let the academicians break the thick walls of academic shell and be close to the industry to understand the expectations of society and contemporary productiveness for a more meaningful impart of pedagogywith real life education.

- **The research output** should be society based, benefitted by a common man in the country and the world rather than merely bookish. The achieving of the learning outcomes of the pedagogy is as important as the practical application of the research.

Conclusion: Education is beautification of the inner world and the outer world.The highest education is that which makes man's life in harmony with all existence;**it is the only powerful weapon to change the world**. Modern education of technology should go hand in hand with the Indian traditional education of culture along with the inculcation of a sense of responsibility towards self, society, country and the world.

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Reference:

Draft of National Education Policy 2019

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3.

Ethnic Clashes in Afghanistan:
Reference to "The Swallows of Kabul" by Yasmina Khadra

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Yasmina Khadra's *The Swallows of Kabul* gives an insight of Afghanistan from the perspective of a foreign writer. Khadra has written novels on the Algerian struggle and thus could relate his experiences with that of the conditions in Afghanistan. Khadra's descriptive style helps every reader, even the Western, to feel what these characters feel. Certainly there are issues which need to be addressed in modern-day Afghanistan, about culture, about oppression, about religious beliefs. Before that, his characters take the readers for an errand to a land unspoken and uncalled for.

Outline of the Novel:

The novel *The Swallows of Kabul* follows the lives of two couples -- Mohsen and Zunaira and Atiq and Musarrat, navigating the dangers and sorrows of life under the rule of the ethnic Mujahideen and Taliban. They are members of the nation soon fading away from its once rich culture. Mohsen and Zunaira belong to the educated middle-class and are victims of the political vicissitudes of the nation. They are reduced to a life of seclusion and desperation as the rules set by the new ethnic groups are conflicting and confusing. The characters surrender to the laws of the ethnic groups keeping their integrity at stake. Atiq and Musarrat find themselves torn between their allegiance to the Islamic law and the nuances thrusted by the ethnic Mujahideen and Taliban. Theirs is a world of war and oppression where men are maimed by landmines and public stoning. The pull of this animalistic world is ubiquitous in their lives making them adaptable to the new forced culture eclipsing their tendencies of humanity.

Atiq belongs to the ethnic Mujahideen group; a group that began with the paradigm of fighting the Russians. He is a jailer in the novel and displays all emotions of hatred, dislike, frustration and unhappiness. He is also tired of the conditions at home because of his sick wife, and shoulders major responsibilities and chores of the house. His wife, Musarrat is suffering from an incurable disease and is often found sitting in a corner of the house weeping because of her helplessness and deteriorating health. Musarrat saves Atiq's life when he was injured during the Russian war and hence Atiq has great regard for his dutiful wife and feels responsible towards her. He is a devout Muslim; he has not so far questioned his fundamentalist faith. He

lives a very mechanical life, with neither pity, nor hope, love being almost a forgotten entity. Also Atiq's religious faith and his sense of manhood are beginning to shake--- the prevailing devastation and his wives health and barren womb being major culprits. Atiq is unable to comprehend whether it is the horrendous job of guarding prisoners or the ghosts of the prostitutes who were executed are reasons why the jail's shadowy corners are filled with the musty reek of the next world. And he tries to seek a solution for his condition, he confides in a friend and childhood companion Mirza Shah who is a chauvinist and believes in accepting the changes in Afghanistan instead of fretting over. He justifies women oppression and the dictums levied by the new ethnic groups. Atiq is rather troubled more when he is told to throw Musarrat out and divorce her. He also suggests Atiq to marry a younger woman who will give him a child.

Mohsen and Zunaira though devastated by the rules set by the Taliban lead a routine life; they are deprived of relatives, food and basic amenities though. Mohsen's stoning of the prostitute give vent to the tragic events that the four characters in the novel are entangled with. Zunaira does not forgive Mohseen and this leads to his death. Later in the novel, Atiq comes across a beautiful woman, Zunaira, a prisoner in his jail and also condemned to death. He is so starved of beauty that his instincts are aroused. He cannot bear the thought of her execution and begins to talk to her and tries rescuing her from the public justice spectacle. Musarrat is surprised by the sudden development and is overwhelmed by her husband's transition. She actually is happy for him and thinks of a scheme to save the woman. She suggests a much more daring remedy for her husband's sorrows, the one which is as shocking as it is utterly liberated and potentially liberating.

Men & Women as Victims

The ethnicity factor in the novel is very glaring; all characters being victims to the emerging ethnic groups who promised to safeguard the interests of the people. Most of the characters here are victims: Atiq, Musarrat, Mohsen Ramat, Zunaira, Nazeesh. Mirza Shah and Qassim can be characterized under those people who stand unaffected by the brutal disposition of the ethnic groups; they hardly contest with the apocalyptic intentions of the Mujahideen or the Taliban. The novel opens with the goriest of events of Afghanistan, the act of public justice, the law decided by the ethnic Taliban. It is a scene where the people of Afghanistan are overwhelmed to watch the public execution of a prostitute take place. The woman is planted in a hole, buried till the thighs with earth, readied to be stoned to death. The mullah bestows all words of heresy upon the prostitute and declares that a few people choose to wallow in filth like pigs and hence deserve the wrath of God. He accuses her of shutting herself to the muezzin's call and one who hearkens to the ribaldries of Satan. As she has turned her herself away from the path of the Lord, the Lord turns his back on her, hence she deserves death. And after the Mullah reciting a verse from the Quran, the crowd rushes to the heaps of rocks placed in the square for the purpose. The woman suffers a projectile of stones coming from all directions and collapses in less than a minute, for the vultures to feast. It is as though, the people have come to watch a spectacular show and would be highly disappointed if the stoning does not happen. The people

have adapted themselves to the changed brutal regime, allowing their logical abilities to remain dormant. The society is in the grip of the ethnic Taliban, not allowing them to contest for freedom, not allowing them to live, to breathe in peace. But when we interpret the verses from the holy book, the penalty for adultery is not stoning to death. And the punishment holds well only if the adulterer is a hardened and habitual sinner and also a perpetual disturber of peace of the society. as per Verse 24:2 of the Surah,

> "The woman and the man guilty of unlawful sex (adultery or fornication), flog each of them with a hundred stripes; let not compassion move you in their case in a matter prescribed by Allah if ye believe in Allah and the Last day; and let a party of the believers witness their punishment."(24)

Hence there is nothing to prove the contention of stoning to death being the punishment for adultery in the book of God. On the contrary, there are clear indications in Quran that punishment of 100 lashes is for all adult and sane persons making illicit sexual intercourse, be they married or unmarried, men or women. Verse 24:8 of the Surah also says that the adulterer is subject to punishment if the sinner has not been transformed by compassion as prescribed by Allah. The sinner also is rightful of being saved if there is repentance and makes amendments in the living pattern. Moreover, someone who launches a false charge against a chaste woman and does not produce four witnesses to support the allegation is prone to eighty stripes as such men are wicked transgressors. The verse also says that the person guilty of adultery or fornication shall marry a man or woman who is similarly guilty or an unbeliever, as for the believers such a thing is forbidden. It is evident and clear that the adulterer being stoned to death is an adapted version of these religious despots. However when we refer to Islamic beliefs as per the Quran, God reveals what awaits the cruel nature of such people, "There are only grounds against those who wrong people and act as tyrants in the earth without any right to do so. Such people will have a painful punishment" (42:42).

The ethnic groups have exploited their power and levied dictums that satiate their selfish political intentions. This event impacts the lives of the two couples leading them towards damnation. And when Atiq has Zunaira as a prisoner, he was almost zapped by her beauty and was finding reasons and ways to save her. He also attempts to speak to Qasim Abdul Jabbar- the executioner, pleading him to save Zunaira of the public justice. Atiq who was so overwrought with the intimidating circumstances around, of the anarchy and devastation, of his wife's health, he tried to scrounge to bring a ray of hope in his life. Atiq finds Zunaira beautiful beyond imagination; he almost decides that she's like a dawn gathering brightness in the heart of this poisonous squalid fatal dungeon. It is as though he were under a spell; he behaves weird at home, almost living in a trance. His strange ways bother Musarrat, but she can see the sudden sparkle in his eyes. And when he talks of Zunaira's beauty to Musarrat, she is amused to see the poet instinct kindled in him. When Musarrat is irate at his strange behavior, of his overindulgence, he

almost goes to the extent of throttling her and warning her that he cannot stand Musarrat any longer; even her presence, or the smell of her body. And when Atiq learns from Zunaira about how Mohsen dies, he declares that it's a mere accident as he tripped over a carafe and she does not deserve to be punished. He pleads Qasim to save her, to display some indulgence so that he would petition the qazi. Instead, Qasim warns him to come to his senses blaming him that his black moods have weakened him and her beauty bamboozled him thoroughly. Bearing in mind that killing an innocent person is like murdering all mankind, it is clear what a great sin all the killings, murders and genocide carried out by these extremist groups are. Atiq understands his futile efforts of saving Zunaira; he understands that no sermon, no holy man would help him save Zunaira. Everybody was making preparations for the event, as prestigious guests were coming to share the joy of public executions, of the implementation of the Sharia at the stadium on Friday. And once, he also persuades Zunaira to run out of the place, leaving the gates of the cell open for her. He pleads her to get away from this unforgiving and wretched nation; he would take the blame on himself of not having padlocked the chains properly. But Zunaira denies escaping. She says that she has nowhere to go, all her family members are either dead or are reported missing. She says that the only light she had in her life had been blown because of her own fault, she blew too hard on it, trying to turn it into a torch and that had put it out. Atiq is tormented because of her denial; he wonders how a person can accept dying because a bunch of incompetent quazi has reached a hasty verdict.

Musarratplans to scheme against the situation and take Zunaira's place in the cell to save her. Musarrat takes Zunaira's place and Zunaira that of Musarrat and is made to sit in the jailor's office to watch the execution take place. The great show occurs with multiple executions and also of Musarrat--- camouflaged as Zunaira under the aegis of Qassim. Zunaira is amongst the audience watching the show. And after the execution is over, very much appealing the Taliban thugs, Atiq goes in search of Zunaira. He waits for her at the entrance, searches in the stadium and not finding her anywhere goes delirious. He wanders in the street like a mad dog uttering Zunaira's name repeatedly. He also seizes a few women, tears their clothes and lifts their heads by the hair. And finally, he gives in, when his head begins to oscillate and his surroundings turn dark. Before he comes to terms with the rules set by the Taliban, to be burnt, to be crucified, he closes his eyes in intense silence, to enter into a sleep unfathomable as the secrets of the night.

Clash between the East and the West: The sermon given by Mullah Basheer in the novel denigrating the ways of the West is a sound example of ethnic clashes and the common man being victimized amidst the chaos. He says that the ways of the west are absurd and insubstantial, collapsed in the rubble of its own flimsiness. He also adds that it is chagrined by its progress and its colossal façade is a masquerade having lost its faith and soul. Its cutting-edge technology cannot intercept their prayers.On the other side, among the various interpretations of non-Muslims toward Islam one that seems very apparent is that Islam advocates violence and terrorism, it restricts basic human rights, oppresses women, and promotes slavery. In other words, non-Muslims, especially the Westerners, often criticize Islam on the grounds that it

advocates beliefs and actions that perpetuate injustice.As Gilles Kepel observes that a new religious approach took place in the modern times which did not aim at adapting to secular values but at recovering a sacred foundation for the arrangement of society and also by changing it if necessary. It was assumed that modernism has got its serious setbacks and dead ends leading to separation from the divine.

Conclusion: In the novel it is seen that Afghanistan is reflective of the dominant ethnic Pashtun community. An important ideology in the Pashtun culture is that they adhere strongly to the tenets of Pashtunwali, their value systems. The tenets of nang and namoos, of honour and pride display their belief system. But then a parallel set of beliefs of the ethnic groups gives a clear view that the preservation and promotion of these values supersede over material considerations. Religion has been made adaptable for political reasons. Afghanistan's traditional society stopped the individuality of its people at a stage that did not threaten the authority of a leader. The ways of the ethnic Taliban give a clear picture of their treatment of men and women.The situation is much more complex where clash of civilizations is the beginning of conflicts within the nation. As the external ethnic forces have been occupying this land, new ethnic groups started emerging. These perpetrators have invariably forced the people in the nation to re-interpret Islam and its teachings. The origin of fundamentalist ethnic groups exemplifies the rise of Islamism, with its adherence to interpretation of particular faith and its desire to fight a holy war against the infidels. In the process, it did form a conduit for transnational coalition of Islamist warriors where culture, politics and religion became highly subjective. Social norms were also decided on the re-interpretations of the Islamic teachings befriending tyranny and making freedom of enquiry heretic.

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4.

Political Marketing: A Review of Recent General Elections of India

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ABSTRACT

Nowadays in politics as happens in product and service branding, politicians and political parties all thought the world are creating their brands. Political marketing's single goal is to win the elections and capture the power. As in current scenario social life of peoples revolves around social media, it plays critical role to influence political behaviour. So to build a strong image, candidates resort to take all ways and means. The widespread presence of social media is a cheaper way to persuade voters to vote for a particular party or leader. Political parties in recent general elections had developed smart campaign strategies to reach voters. How far it had helped them win elections is what we need to find and analyse.So how are voters influenced or persuaded? What makes voters change their perception? This research paper based on all these questions and sheds light on the reality of social media.

Key words: Political Parties, elections, political marketing, politics and promotion

INTRODUCTION

Election fever has just passed away from India and about to hit rest of world as citizens in countries like America, United Kingdom, South Africa, Japan and the Indonesia head to the polls to cast their vote.In the time since these countries last held their general elections, Donald Trump won the presidency in the United States and Britain voted to exit the European Union, with social media playing a crucial role during the political campaigning in these two events.In India also most of the credit for the BhartiyaJanta Party's landslide win in 2014 was given to its marketing and branding campaigns. The media agencies who handled these campaigns were Ogilvy and Mather, Soho Square and Madison World. It was perhaps for the first time that the importance of ads and public relations in the Indian elections came into limelight.Needless to say, the advertising and public relations campaigns have gotten even bigger because there is a lot more at stake. Being the trending national topic these days, it is no surprise that some advertising management courses also have included case studies on elections in their modules.

In recent 2019 general elections of India the leaders, candidates and workers from the National Democratic Alliance (NDA) and United Progressive Alliance (UPA) had fought loggerheads to come to power. In current political scenario there is a huge demand for media professionals who understand political marketing well.Nowadays political parties hire PR, advertising agencies and

social media experts, who design short-term as well as long-term media plans which suits leader as well as political parties. The modern science of politics sees voters as consumers and so-called leaders and servants of public want to 'sell' them and voters have to 'purchase' those politicians in the elections.

Prof. Colm Fox, assistant professor of political science at the School of Social Sciences at Singapore Management University (SMU), explains that it is often difficult to judge the impact of social media on elections and campaigns and it is rare to find well-designed studies to assess their impact, particularly outside the west. According to Fox the impact of social media is often over rated and other traditional forms such as print as well as electronic media plus door-to-door campaigning is still the primary means for candidates to mobilizing voters.

Let's take a look at what role Digital media is playing in the Indian election 2019.

Electoral Ads

There is no doubt that ads can reach out effectively to both rural and urban masses. The political parties are spending huge chunks of money on electoral ads. According to the Indian Transparency Report on polls released by Google, Some parties spend as high as approximately 32% of their campaign budget on advertisements. The most popular ad mediums used by these parties include television, print, radio and digital media.

Content Marketing

Content is the king, no matter what marketing tactic is used in the elections. While the content is definitely given primary focus in the speeches, brochures, leaflets and all other mediums of communication, a new face of content has recently emerged.

Though subtle, this new form of content is hard-hitting and grabs immediate attention. One such type of content is political movies. These movies get heavily promoted on social media directly and indirectly by the PR agencies and influencers. Apart from these movies and books, other interesting content ads can be witnessed on Twitter, YouTube and Facebook in the form of memes and fact-based information.

Digital Advertising

With more than 260 million active social media users in India, the political parties know that it would be a colossal mistake not to leverage it. Most of political leaders are actively present on social media handles and engage with their followers on a day-to-day basis. The political parties are drawing voters in huge numbers through highly structured and targeted campaigns via digital marketing. The fact that young population can be influenced through social media is another reason why the political parties are focusing on digital media as a tool for ad and PR.

Mobile Advertising

The recent elections also focused on sending targeted and personalized PR campaigns by sending text and WhatsApp messages. These messages are customized in regional languages and usually sent directly or as forwards, either highlighting the political party's strengths or targeting weaknesses of the rival parties. Some parties have even started exploring automated calls to the

voters requesting to vote in their favour. India is home to 731 million mobile users and more than 200 million WhatsApp users. Imagine the reach that mobile marketing had given to political parties.

Direct PR Engagement with Public

Through the PR campaigns like 'Chai PeCharcha' and 'Mann Ki Baat', the government highlights what it is doing for the public, talks about governance and also takes feedback from people on what should be improved. The government has also addressed children during board exams, talking about the importance of yoga and even publishing a book called 'Exam Warriors'.

Television Interviews and Debates

Another way the political parties are engaged in PR campaigns was by appearing in face-to-face interviews and debates on television channels. When the voters get to see and hear their leaders up close and personal, they tend to form an opinion. So, an increasing number of politicians can be seen on television trying to connect with the voters.

Influencer Marketing

Manypolitical parties are collaborating with social media influencers to push their messages to the voters. These influencers come from different walks of life such as Bollywood, sports like cricket, fashion, food, travel, lifestyle and defence as well, and are quite popular among millennial voters.

CAPITAL EXPENDITURE

As one can easily observe the elections had been forward-looking in their approach and political parties want to tap every age group of voters. They are leaving no stone unturned to leverage all the ad and PR mediums to get the maximum reach. For this political parties of India had spent heavily in general elections of 2019. Let's have a look on how heavily these political players spent on PR and social media campaign.

Capital expenditure in brand building

As much as 26 billion rupees expected spent by BJP only on advertising in the elections, according to Zenith India, a firm that arranges for slots on TV and in newspapers. That's more than double the 12 billion that the Election Commission estimates the two main parties spent in 2014. In February alone, more than 40 million rupees was spent on political advertising on just one site—Facebook—the company's report shows. Then there are T-shirts with the slogan "Namo Again" peddled by his camp.

Budget of Election Commission of India

Campaign spending by political parties accounts for almost all India's election outlays. But the Election Commission has also faced large costs organizing an election with polling stations running from 15,000 feet above sea level in the Himalayas and one for a sole hermit deep in the jungles of Western India. India's budget has allocated 2.62 billion rupees to the Election

Commission this fiscal year, a new high. Some of that may be used for elephants to carry electronic voting machines to relatively inaccessible regions, and boats to ferry men and materials across the mighty Brahmaputra river in the northeast.

Electoral Finance

Electoral finance has crossed all limits. Between 2014 and 2019, the new instrument of 'electoral bonds' was introduced by the BJP governmentwhich leads to make funding of political parties and candidates utterly opaque. Surprisingly, 95% of these bonds had gone to the ruling party, creating campaign wealth of an unprecedented order. Evidence of this is the capture of the public space by its ubiquitous and expensive advertising, and the easy availability of masks, flags, earrings, saris, brooches, pencil cases, umbrellas. And it works, especially in places where the message is new. For instance, in a state like West Bengal, Karnataka and Kerala where the party organisation is relatively weak, people enthusiastically stated that the BJP would come back. When asked why, their reply is 'you see their colours everywhere, so they must be winning'.

Congress has received far fewer funds because of a perception it is unlikely to win the election, political strategists said. The opposition party has been hampered by its inability to forge a national alliance to take on Modi and has struggled to capitalise on discontent against the BJP over a lack of jobs and distressed farm incomes.

Opaque campaign financing in the world's largest democracy makes it tricky to get a full picture of money in politics here. But current and former BJP supporters, opposition politicians, businessmen and activists interviewed by Reuters say Modi had an unprecedented advantage, thanks to support from businesses.

Impact of Whatsapp

Whatsapp was not so popular in India till 2014. By 2019 however, the combination of cheap smart phones and affordable data plans like 'Jio' helpfully made available by one company owned by a single industrialist who presciently stated 'data is the new oil' has made direct texts, video and audio messages to individual phones possible. This combined with a formidable grassroots organisation of the same party has meant that voters receive regular feeds that are literally at their fingertips, to be rehearsed, disseminated and chanted with others. It is as if spectators continually receive messages on their phones while the match is on, telling them that their team is the best and that their team will triumph as the only champions.

BJP VS INC

The ruling party had spent heavily on Facebook and Google advertisements, spending six times more than Congress since February, according to data from the two firms. Modi merchandise abounds, as do Modi marketing sites.The money puts the BJP in an extraordinarily powerful position, even over logistical issues like how to get its leaders to election rallies. According to a Congress official the BJP had the funds to reserve most of India's fleet of helicopters for hire for 90 days, making it difficult for opponents to get hold of them. About 95 percent of electoral bonds snapped up in a first tranche offering last year went to the BJP, according to data reviewed by Reuters through a Right To Information request and BJP filings.

MukeshAmbani, Asia's richest man and the owner of the Reliance Industries conglomerate, hails from Modi's home state of Gujarat and his family has praised the prime minister publicly. Ambani even splashed Modi's face on advertisements for the Reliance Jio telecoms launch in 2016.

But Mumbai-based Ambanialso endorsed Congress candidate MilindDeora, appearing in a video saying "Milind is the man for South Bombay." Deora's politician father was a close friend of the Ambanis.

The New Delhi-based Centre for Media Studies (CMS) estimates almost $8.6 billion had been spent on this year's vote, roughly twice the 2014 election. The figure would surpass OpenSecrets.org's estimate that $6.5 billion was spent in the 2016 U.S. presidential and congressional elections.Modi had been topped polls as India's most popular politician, well ahead of Congress President Rahul Gandhi. According PawanKhera a congress man that was the most unequal election fought in India.

CONCLUSION

The current political scenario has changed our political as well as ideological behavior, which is highly influenced by social media. From dawn till dusk, we receive messages over Facebook, Twitter, and WhatsApp. The content is generated by marketing agencies and IT cells of political parties. Candidates also hire social media experts to build a strong image to win the election.For these reason the 2019 election was a radical rupture from any that came before it. This time people of India witnessed a truly twenty first century campaign where one party has combined the use of technology and organisation to propagate the message it wants voters to consume, regardless of veracity, determined to win at all cost. And this desire to win elections with the help of social media with proper structured political marketing echoes a wider mood in the country.

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5.

Teaching English Language in Indian ESL Classes: A Critical Study in Utilitarian Perspectives

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INTRODUCTION : English language has become a global language in today's world. As a result, English as Second Language or foreign language is becoming a major area of interest for non-native learners in the countries of Expanding and Outer Circles. But learning a second or foreign language is not easy.

Lado, the renowned American linguist furthermore explained that the objectives of learning a non-native language as "the ability to use it, understanding its meanings and connotations in terms of the target language and culture, and the ability to understand the speech and writing of natives of the target culture in terms of their great ideas and achievement" (Lado, 1964: 25).

India is a multilingual country and Indian Government has declared Hindi as a national language and English as an official language but pedagogically English is introduced as a third language in schools; and as a first language from +2 level onwards. Hence, there should be uniformity in the language usage in India. Moreover, teaching ESL through literature in heterogeneous Indian classrooms, is a challenge for the teachers as the present day's learners are more.

Thus, my research will focus to exhibit or stress ESL teaching – learning process through literature utility, more functional with easy and aesthetic approaches. My research will search learning fuels for the young and hyperactive minds who are not only nomophobians (no-mobile-phobians)but also fickles.

OBJECTIVES:

- ➢ To provide the teaching fraternity, an aesthetic and easy pedagogical atmosphere through various implementing methods and approaches.
- ➢ Toencourage teachers embrace literature positively in their ESL classrooms and make it morefunctional suits to adopt social and professional attitude.
- ➢ To suggest some of selective literary pieces of prose and poetry along with language learning tasks to satisfy the teaching and learning process.

DISCUSSION

The language teaching needs a makeover in India. The most of contents that have been taught at the school level are being repeated in the intermediate, graduation and in professional studies. Hence, students don't feel its importance as a language study. The syllabus must be innovative where the students are given a challenge and an opportunity to test their ability and realize the need for improvement.

Need of Makeover: Syllabus / Content

Learning the language ascodes is not adopting the language. Knowledge about language code should be supplemented by the knowledge about its appropriate use to communicate meaning in varying contexts. One of the problems of language learning is thus the contextualisation or the appropriate use of the language code learnt.[1]

Every learning level,from primary to UG level, has different hunger of knowledge and challenges. To meet these, the syllabus of ESL should be based on realistic situation as well as in Indian context whereas at UG level it should an extension with international context in order to provide the more utility of the language. It will be a statement of paradox, ' English is a Global Language and universally communicated,' If we don't provide global situations and context in Indian syllabus; especially, at UG level. Lessons content should be combination of fiction and non – fiction. This combination will help the learner to adopt both social and professional aptitude and attitude; and can easily communicate globally.

Emphasis on Indian English Literature

The expressions in any language are controlled and to a great extent conditioned by the cultural peculiarities of its native speaking community. Understanding the culture of a particular language community is thus of great importance to its foreign speakers. This is evident not in the learning of its literature alone, but even in the learning of its language, especially in realising the value of its idiomatic expressions. It is literature that provides the ESL learners with this link towards the culture of their target language.[1]

Bringing Indian Literature into the ESL classrooms will be more beneficial in acquisition of language. As we know language can be learnt easily &effectively through the language skills i.e. Listening, Speaking and later Reading and Writing in very lively and familiar situations. Moreover, one of the teaching techniques is translation courses which make the learners translate literary texts like drama, poetry and short stories into the mother tongue, or vice versa. Since translation gives students the chance to practice the lexical, syntactic, semantic, pragmatic and stylistic knowledge they have acquired in other courses, translation as an application area covering four basic skills.

This is just an evidence of the best utility of literature. More various literary prose are available to meet this concept such as : biographies; memoirs; journalism; and historical, scientific, technical, or economic writings; even other writings can be utilised as an abridged version, if it meets the requirement of teaching skills (Listening, Speaking , Reading and Writing) and areas (Vocabulary & Grammar)

Need of Makeover: Methodology

In this regards, my emphasis will be on both teachers and learners methodology.

"There is no single acceptable way to go about teaching language today."4 The statements quoted above make it clear that no single approach or method is appropriate for all learning styles. A good lesson will, therefore, be one in which the teachers use a smorgasbord of activities taken from a variety of sources. By varying our techniques, we will give students of all styles the chance to shine some of the time.[4]

Hence, it is becomes mandatory to carve and enable the hands of those who have to use this teaching tool for carving the learners' communication skills.

Therefore, to strengthen the teaching – learning process through literature, especially in Indian classrooms from primary level to UG level, convincing efforts are needed to train the trainers. Perhaps, they are with the conventional notion that teaching literature is simply telling stories or play a drama for entertainment and thus it is a day-dreaming task which extends the language learning just to comprehend the literary text or there are many teachers who started teaching literature without any literature background except the technical qualification of B.Ed. Such and more other categories of teachers at primary level of learning are available who need to be groomed and convinced by encouraging and providing them various innovative ideas or methods to teach and make any text of literature the best tool of teaching.

It is easy in the early stagesto provide contexts through demonstrations, pictures and drawings. But at the advanced level, it is literature that brings the ESL learners close to how the language works in real life. Drama and fiction depict people communicating in common situations. Even the least realistic kind of literature, which is usually in verse, can help the learners recognise the rhythmic patterns of the English language which will be more practical and close to real life. Thus where the language drills and grammar lessons tend to think in terms of abstractions like phonemes, morphemes, words, clauses, structures etc. literature throws the emphasis on to context, on to how language is used for communication.[1]

I advocate the above statement in two points of view that there are various play way methods to teach primary level but from secondary level to UG level will be a challenging task for the

teachers to handle and tackle the smart, fickleand smart people who have born and brought around gadget and believers of more practical approaches to achieve the task.

Literature teaching to facilitate language teaching goals and processes in Indian UG-level ESL classrooms need to have a different orientation. Specific objectives once having been clearly outlined, it remains for the enterprising teacher to perfectly plan the teaching progress strategies. The whole literature text needs to be broken up into useful divisions to conform to the needs of the plan of progress which teaching in the language achievements already targeted in some purpose-oriented way envisions.[2]

The above suggestions and the method of teaching literature at UG level, are apprehending approaches and preparation guidance to the teachers but there is a need to wave both literature and language learning tasks in such a way which turn out into an innovative challenging task/s. Hence, my search will be on to find out more innovative or modified conventional methods which satisfied the young minds

CONCLUSION : In nut shell, my research will be focusing on the best utility of Indian English literature as the key tool to teach along with innovative practical methods of teaching, in Indian classrooms, in more Indian contextualized learning atmosphere which not only meet the requirement of the professional life but also invoke positive interest in both teachers and learners towards literature.

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6.

Mythical Techniques of Raja Rao's '*Kanthapura*'

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ABSTRACT

The first few paragraphs state that how Raja Rao shared his mythical techniques by comparing the life of Rama and the life of Gandhiji. Then he emphasized the struggles of Rama and Sita by connecting with the struggles of Gandhi and Moorthy. Kanthapura novel is a very good example in which the protagonist Moorthy followed Gandhi and his teachings. Then the last few paragraphs state the life of Lord shiva and Parvathy which was connected with Gandhi and his followers. Raja Rao too was very clear in explaining each characters and the connectivity between Ramayana and Kanthapura. He was very successful using myths. I hope the readers are also going to enjoy the taste of this paper by reading it in detail.

MYTHICAL TECHNIQUES OF RAJA RAO'S '*KANTHAPURA*'

The word 'Myth' is derived from the Ancient Greek 'Mythos' which means speech, narrative, fiction, myth and plot. This Greek word was being used in nineteenth century as a traditional story, a religious belief or ritual or a natural phenomenon and so on.

The main role in myths is Gods, demigods or supernatural humans. Raja Rao became very famous person, because of the Kanthapura novel. Kanthapura novel is dealing with the influences of Gandhian freedom struggle in the South Indian village called 'Kanthapura'. He used his artistic talents of myth in the novel perfectly. Kanthapura is best known for the myth, legends, symbols and creative tradition stories. As a grandmother or grandfather tells or narrates a story, Kanthapura portrays a genuine image series with living human beings. It is based on the structure of epic Ramayana.

Raja Rao used ancient mythological motifs knowingly as a technique of narration. He portrayed clearly in Kanthapura the epics like Ramayana, Mahabharata and Bhagavatha. He believed that Indians would give more importance to the mythological characters. He attempted to show the similarity between Ramayana and Kanthapura. That is why; he is one of the best Indian novelists writing in English.Raja Rao, in Kanthapura, promotes Gandhian struggle for freedom offering a mythological portico by incorporating Indian myths. Raja Rao notes, "The

subtlety of the Gandhian thought and the complex political situation of Pre-independence could be explained to the unlettered villagers only through legends and religious stories of gods"(K-55).

Sage Valmiki narrated the Ramayana and Achakka the old womanof the village is a narrator and commentator of Kanthapura. Gandhiji is an equivalent to Rama and India is an equivalent to Sita. Rama's exile is an equivalent to Gandhiji's trip to England and Indians were compared with Bharatha. Kanthapura is compared with Ayodhya, a traditional caste ridden village which is away from all the modern ways of living."It is not for nothing the Mahatma is a Mahatma and he would not be Mahatma if the gods were not with him". Gandhi, as Rama, is expected to come out of the exile to set Sita free" (K-68)

As Sita was tortured by Ravana, the India also was being tortured by the British people called Red-men or Red-foreigners. At last Rama rescued Sita by lot of struggles, problems, dilemma and sufferings; similarly Raja Rao portrayed how Gandhiji underwent lot of struggles, problems, dilemma and sufferings because of these Britishers in order to get the freedom and liberalism by leading the people of India.

In Ramayana, Rama did a brave and heroic fight against Ravana to rescue Sita and in Kanthapura,Gandhiji did a brave and heroic fight against Britishers by the Ahimsa, Satyagrahas and non-violence. Rama is considered as one of the Avatars of Vishnu. His wife is considered as Laskshmiand the perfect model for womanhood.Rama had Bharatha to be with him, follow him, support him, and guide him to win over Ravana.

> Gandhi was, Nehru acknowledges, "like a powerful current of fresh air…like beam of light that pierced the darkness and removed the scales from our eyes; like a whirlwind that upset many things, but most of all the working of people's minds". He kindled the nation awakening the non-violent movement within the Indian minds through non-cooperationanddisobedience movement (K-88)

Likewise, Mahatma Gandhi had Nehru to be with him, follow him, support him, and guide him so as to receive the rights of the people form Britishers called Red-foreigners. People compared Jawaharlal Nehru with Bharath and Laxman.

Gandhiji would have slept in his hut as he made pilgrimages, similar to the incident of Ramayana, Rama was under the papal tree and Sita would have dried her clothes on the yellow stone after the bath. In Kanthapura the local goddess 'Kenchamma' is being venerated by the people of Kanthapura, she protected the village people from famine, diseases and all sort of problems. People fully surrendered to the goddess kenchamma and recited prayers often. There is a background story for this goddess Kenchamma. Since the goddess Kenchamma killed the demon, the hill became red in colour. Villagers used to call her as Kenchamma, benevolent, big hearted, protector of earth, blood of life, rain-crowned, goodness of god and so on.

"Moorthy, the protagonist of Kanthapura, is a replica of Raja Rao'sGandhian self. Through Moorthy, Raja Rao assumes an apologists façade to Gandhian ideals. Moorthy, a Gandhian, is presented as a preeminent personality. He is "a pebble among the pebbles of theriver, and when the floods came, rock by rock may lie buried under". Rangamma remarks him as "Moorthy the good, Moorthy the religious and Moorthy the noble(K-93).

The main and important character or hero in Kanthapura is Moorthy. Moorthy is a Brahmin. The Britishers were the demons and Moorthy was an Avatar who came to liberate the people from cruelties and an injustice done to the people. He is a good, kind hearted man, benevolent and generous person. All the villagers had a great respect on him and listened to his words always. The villagers considered him as 'small mountain and Gandhiji was considered as 'big mountain'; this is because they were the hope for their freedom and liberalism.

In Kanthapura, there were so many groups who were divided by caste. If any festival is celebrated in the village, all would be come together as one to celebrate the function or festival in a grand manner. At the time the unity is shown clearly to show the happiness though they were categorized by caste. There was a temple which was built in the Centre point of village. The statue of 'lingam'was mounted in the temple which was found by moorthy.

The clash between the Satyagrahis and the British was a clash between good and evil forces. Satyagrahis went through so many problems and difficulties by the Red-men. In Ramayana, Rama was a king but he approached the doors of vanaras so as to motivate his people to kill and destroy the evil power of Ravana. Similarly, Moorthy too approached his village people, persuading them and spreading the messages of Gandhiji in order to make the people to know the political, social and economic status and situation.

In the side of Rama, people like Lakshman, Sugriva and Hanuman supported him to destroy Ravanan and to find the place where Sita was hidden. In the same way, in the side of Moorthy, People like Rachanna, Rangamma, Patel Range Gowda and especially Seenu supported him in all the ways possible. Rangamma is widow and got married second time with moorthy. She became the Gandhian movement's secondary leader and being a knowledgeable person, published a newspaper that quickly spread news of the national Gandhian movement. Rachanna is a coolie who became eventually one of group's most important leaders. Patel Range Gowda was a representative, village headman and a landholder. He was the second in command after Moorthy. Rama needed hanuman in search of Ravana and sita so that he could save our rescue Sita from the evil power of Ravana.Seenu was a sort of Hanuman to Moorthy to be with him in all the situations. Seenu was a follower of Moorthy. He was a follower, successor, worker, messenger and a devotee.

Vanaras gave a helping hand in order to save or rescue the Sita from Ravana, similar to this the people of Kanthapura too gave a helping hand like vanaras to redeem the people and free

their mother Bharathmata from Red-men or Red-foreigners. Raja Rao showed clearly that how Sita suffered in Lanka, like that of the sufferings in the Skeffington Coffee Estate under the rule of Red-men or Red-foreigners. In the Estate, the villagers were tortured. They were not given enough freedom and liberalism. They were exploited thoroughly. They were not given rest time to rest themselves. They were like slaves in all the ways. They were not given any rights to act freely. Thus the estate owner and the Red-foreigners ruled over the people without giving the proper rights.

In Kanthapura, people used Harikathas which means 'God'. It was representing the story of Vishnu and his Avatars. It is about the Harikatha of Lord Siva and Goddess Parvathi. This showed how Goddess Parvathi won Lord Siva. The three eyes of Lord Shiva indicate self-purification, unity, making and wearing of Khadi.

Jayaramachar is a Harikatha-man who was welcomed by Moorthy to Kanthapura and discussed about the Indian's opposition under colonialism and Gandhi's promise to free the people of India.In his Harikatha, he depicted the struggle of Goddess Parvathi to win Lord Shiva as the India's struggle for liberalism. Lord Shiva is considered as 'Swaraj'.Swaraj means a home rule. He had shown the equality between Lord Krishna and Mahatma Gandhi.

Gandhi was assumed as God in the mind and eyes of people, explaining that Lord Krishna destroyed serpent Kali, likewise Mahatma opposed and changed foreign rule. He also gave importance to women like Goddess Parvathi by bearing up all the ill treatments of police and Red-foreigners.At the end the result is all women acted like Shakthi. That is why, Ramayana is even today the greatest epic among all the Indians and Kanthapura became a perfect myth and legend and Gandhian epic.

The novel is full of similes and metaphors that are derived from things which are familiar to people and their way of living in Indian villages.Raja Rao proved perfectly that he is an innovative and creative moreover he himself is a legend and myth in portraying the novel by making the parallelism between Ramayana and Kanthapura. Even though it happened in the past, the novelist had given the life and made it as present.

Creativity is just connecting and linking things. Creative thinking inspires ideas. Ideas inspire change. When we ask creative people how they didn't really do it, they just saw something. That's because they were able to connect experiences they have had and synthesize new things. Raja Rao is a perfect model for the creativity and deep thinking which was shown clearly in Mythical Techniques of Kanthapura. Appreciation and admiration goes to Raja Rao.

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7.

Absurdity of Human Existence in Samuel Beckett's Plays

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Abstract : *Samuel Barclay Beckett was a very famous name in English Drama. He was a playwright, novelist, theatre director, poet, short story writer and translator. He wrote in both English and French. He won the Nobel Prize for literature in1969. His best known play is **Waiting for Godot**. His other plays are **Murphy, Molly, Malone Dies, The Unnamable, Endgame, Happy Days** and **Krapp's Last Tape.** These plays were written and produced in the period of transformation, destruction, disillusionment prevailed by World War II. His play **Waiting for Godot** is considered to be a mile stone in the **Theatre of Absurd** which reflects the purposeless nature of man's existence in the society as well as in the universe. A Hungarian critic, Martin Esslin coined the term in his book '**The Theatre of the Absurd**'. First time the term was used in Camus' **Myth of Sisyphus** as an analysis of man's reaction to bewilderment on confrontation. The literal meaning of the word '**Absurd'** is **ridiculous, wildly unreasonable, illogical or inappropriate**. **The Theatre of Absurd**, an Avant-grade drama originated in 1950s with Irish Samuel Beckett, Rumanian Eugene Ionesco, Russian American Arthur Adamov, French Jean genet and British Harold Pinter, is a form of drama that depicts the absurdity of human existence in fragmented plots with irregular dialogues and attacks the comfortable zone of religious or political orthodoxy. It poses an unresolved identity crisis. This paper is an attempt to delineate absurdity of human existence in **Waiting for Godot, Endgame** and **Happy Days** of Samuel Beckett.*

Keywords- The Theatre of Absurd, World War II**,** Anti-plot, Anti-drama, Anti-character, Dilemma.

Samuel Barclay Beckett was a very famous name in English Drama. He was a playwright, novelist, theatre director, poet, short story writer and translator. He wrote in two languages- English and French. He won the Nobel Prize for literature in 1969. His best known play is **Waiting for Godot**. His other plays are **Murphy, Molly, Malone Dies, The Unnamable Endgame, Happy Days** and **Krapp's Last Tape.** These plays were written and produced in the period of transformation, destruction, disillusionment prevailed by World War II. His play **Waiting for Godot** is considered to be a mile stone in the **Theatre of Absurd** which reflects the purposeless nature of man's Existence in the society as well as in the universe

A Hungarian critic, Martin Esslin coined the term in his book **The Theatre of the Absurd**. The term at first was used in Camus' **Myth of Sisyphus** written in 1942 as an analysis of man's reaction to bewilderment on confrontation. He said that human situation and his existence are basically meaningless and absurd. Nothing is certain. The literal meaning of the word 'Absurd' is ridiculous, wildly unreasonable, illogical or inappropriate. The Theatre of Absurd, an Avant-

grade drama originated in 1950s with Irish Samuel Beckett, Rumanian Eugene Ionesco, Russian American Arthur Adamov, French Jean genet and British Harold Pinter, is a form of drama that depicts the absurdity of human existence in fragmented plots and attacks the comfortable zone of religious or political orthodoxy. It poses an unresolved identity crisis and shows that man is helpless. Absurd play shows the anguish, sadness, fear, threat, hopelessness, selflessness etc. Reason deals with the credibility of human existence. In it plot is incoherent, dialogues are illogical and disjointed. Language is a vehicle of conventionalised, stereotyped, meaningless exchanges where words failed to express the essence of human experience and are unable to penetrate beyond its surface.

Samuel Beckett wrote a play with the title **'Waiting for Godot'** in French, which was first performed at Paris in 1953. Its English translation by Beckett was first presented at the Arts Theatre, London in 1955. It was repeatedly performed both in England and in America and earned a wide acclaim on account of its mysterious theme and use of complicated techniques. In this play Samuel Beckett has used new language which speaks the ambivalences of feelings of the post-war years. The play was a milestone in the **Theatre of the Absurd** breaking new grounds both in theme and techniques. The world of this play, concerned to depict, shows a little sense of direction; the reason in life is obscured and events occurred in the play are accepted without apparent meaning. This play is meant to shake us into recognizing the real business of the existence. It is uncommitted in any social and political sense and it shows us that the living is absurd and life is not a well-made play.

In act I of the play two tramps named Vladimir and Estragon wait beside a leafless tree for the arrival of Godot with whom they had an appointment. In order to pass their time, they play verbal games. When Pozzo arrives holding his slave Lucky with a rope the two tramps wonder if he is Godot. When they ask Pozzo if he is Godot, he denies all knowledge of Godot. To the discomfort and confusion of the two tramps and the audience, Pozzo makes Lucky dance and then think. Thereafter both the master and the slave depart. In the mean time a boy arrives to tell the two tramps that Godot will not be coming that day but he will surely turn up tomorrow.

In Act II of the play, the two tramps continue waiting for Godot beside a tree which has leaves this time. Pozzo enters again but blind and dependent on the guiding rope that binds his slave Lucky to him. Lucky is now dumb. When they have gone a boy appears again with the message that Godot is not coming. However, the two tramps still do not move. A critic has aptly observed that nothing happens in the play. The real subject of the play is, therefore, not Godot but waiting for him by the two tramps. So **Waiting for Godot** neither portrays characters nor does it narrate a story; it rather depicts a condition of life which is static and unchanging. Samuel Beckett remarks about the action of his play that Nothing happens, nobody comes, nobody goes, it's awful.

In both the Acts of the play the situation remains unchanged and both the tramps continue waiting indefinitely without moving. Though both of them agree to go yet they do not move. It is in this act of waiting that we experience time in its purest form. When we are active, we are

likely to forget the passage of time. If we are passively waiting, we are able to watch the action of time itself.

All the four characters of the play and their short meetings expose how time goes through us and changes us in doing so. Nobody can escape the process of change and nobody, at no single moment, is identical with himself. The desire of the two tramps is to see Godot who seems beyond their reach forever; still they go on hoping against their no-hope. This waiting is indicative of everybody's hope against no-hope. This process of waiting is likely to continue in the life of everyone. The boy who appears twice in the play seems to be the messenger of Godot whom they do not recognize. He also does not recognize the two tramps. This act suggests how human beings of yesterdays are different from those of tomorrows.

Still both the tramps continue to live in hope. They wait for Godot believing that Godot's coming will stop the flow of time and they will be able to sleep in their place with their bellies full. Their waiting for Godot suggests uncertainty in life in the same way as the uncertainty of the arrival of Godot. The theme of the uncertainty of the hope of salvation pervades the whole play. Beckett believed that man has fifty percent chance of redemption and hence the emphasis of the play is on the illogicality of God's justice. This hope of salvation and the act of waiting for Godot are essentially absurd because the hope of salvation is nothing but an evasion of the suffering and anguish springing from the reality of the human condition. Thus, the play reads like an allegory and a detective story in which the discovery is made about ourselves.

The moot question in the play is: who is Godot in whose quest are the two tramps, Vladimir and Estragon? Martin Esslin has suggested that Godot is a weakened form of the word God. Eva Metman is also of the same opinion. He writes that from all this we may gather that Godot has several traits in common with the image of God as we know it from the Old and the New Testament. With **Waiting for Godot** the reign of New Drama began in which construction, characterization, style and decency of language were discarded.

He wrote his another one act play **Endgame** in French and later translated it into English. The play was first performed in French language at the Royal Court Theatre in England on 3rd April, 957. It is a tragicomedy with four characters named Hamm who is unable to stand and blind, Negg who is Hamm's father with no legs and lives in a dustbin, Nell who is Hamm's mother with no legs and lives in a dustbin next to Nagg, and Clov who is Hamm's servant and unable to sit deals with meaninglessness of life.

The play discusses the theme of End or finished as all the four characters trapped in a bare room with two window situated up on the back wall. The opening line of the play has the word finished and the very word repeated throughout the play. The playwright suggests that beginning and ending are not two different things. They are intertwined. The play falls in the category of **Theatre of Absurd** as it is a despairing play about hopelessness where nothing happens. The characters present two senses that are brain and memory. The play views life as meaningless and

beyond human logic to understand. The minimal use of language, one room setting, self consciousness of characters and the fact that nothing happens in the play support the label of the play. The play ends where it began.

His **Happy Days**, a play in two acts, was published in 1961. In this play Beckett pursues his relentless search for the meaning of existence, exploring the fragile relationship that winds one person to another and each to the universe, to the time past and time present by mentioning "To be always what I am –and so changed from what was". The play offers two characters named Winnie who is the protagonist and wife of Willie and Willie who is the husband of Winnie. Shower or Cooker and Fiancee who are a couple to whom Winnie calls up and Mildred who is a young girl in the story of Winnie just mentioned in the play. Nobody knows whether they exist in the play or they are the imagination of Winnie. The protagonist of the play is a middle aged woman buried in a mound without any explained reason first to her waist and then to her neck. The mound grows deeper and deeper day by day. The play depicts that Winnie is trapped and has no hope to be out of that. It becomes clear by the statement, "if you don't know where you are currently standing, you are dead." The play also deals with loneliness and need for companionship. The play presents both positive and negative images of human condition. Interactions of Winnie and Willie are meaningless. By presenting negative view on the world and human condition the title of the play is ironic in itself.

Thus Samuel Beckett is considered the most eminent and influential playwright of Absurd Drama. Absurdism is a natural phenomenon of his plays. Nothingness is the major concern of his plays. According to him nothing happens, nobody comes, nobody goes. His plays have no plot, no character, no logical sequence etc. It poses question of meaning of existence full of fury with nothing. According to Martin Esslin **Waiting for Godot** does not tell a story and is based on the theme of nothing to be done. **Endgame** deals with the theme of end and finished and shows the pain of life without expressing it while his **Happy Days** revolves round the futility of human race and shows meaninglessness of human relationship.

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8.

Art of Wall Painting to Painted Saree
(with Special Reference to Madhubani Painting)

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An art of 2500 year old the history of Madhubani painting is stated to be first created in the time of Ramayana when king Janak asked an artist to create his daughter Sita's wedding to prince rama.by the evidence of history the art form started from wall and floors painting in the house, they mainly drowned during the time of festivals ceremonies or special occasions. Which were done by the women and for the growth and development of the art form was taught to their daughter, now if u will see the scale of development of this art then u will be surprised to see that the male member of the village are willing to leave there farming and want to adopt the traditional art which depicts there art and culture.

This art may have been started back in 2500 years but if we will see its growth level of this art form then we will be astonished to see that the art which started from finger drawing on the wall had taken a completely different aspect of development like table linens, napkin, rings, lamps, wall hanging, bags, cushion covers, coasters, mugs, crockery, and mouse pad and most important saree.

An art form which originated in the Mithila region of Bihar and Nepal which is nowadays known as the Madhubani art.this art is often characterized by complex geometrical patterns, their paintings are known for representation ritual content for a particular occasion, including festivals, religious rituals, and many more subject is created. If we go deep back to the culture or the tradition of painting then we will be able to notice that Madhubani painting was practiced by different sects of people and which lead to the creation of five different styles such as tantrik,kohbar,bharni,godna,katchni. In the 1960s bharni, kachni and tantrik style were mainly done brahman and kayashth women, they are 'upper caste' women in India and Nepal. The theme of Brahman and kayashth were mainly religious and they depicted god and goddesses, plants and animal in there painting. Whereas people of lower castes include subject like their daily life and symbols, story of raja Shailesh and much more, in their paintings. but today, these five different styles have been merged by the contemporary artist.

If we look deeper in the painting then we can find out that Madhubani painting is not practiced as art for art's sake, but are colorful narratives that highlight cultural ideas of devotion, harmony, truth, love, and splendor. The painting is not just shapes and colors,but renditions of stories from our treasure of epics and folklores.folk arts tell the story, culture and history of a whole region

and capture it for eternity .the themes used in the painting mainly revolve around Hindu deities like Krishna, ram, Lakshmi, Shiva, Durga, and Saraswati .we can also natural objects like the moon ,the sun and we can also see the direction of religious plants like tulsi which are widely painted, and there are scenes from the royal court and social events like wedding. the human figures are mostly abstract and linear in form.

In the painting there is no space is left empty and the gaps are filled by paintings of flowers, animals, birds, and even geometric designs. These complex mathematical patterns were used in Madhubani painting makes them more intriguing and special. one interesting thing about the Madhubani painting is that in there painting women take up the center stage while men are in the background.there are some sort of iconography for example fish for good luck, peacock for romantic love/devotion,, serpents for divine protection.

When you first see a Madhubani painting, you are immediately greeted with a surfeit of natural bounty surrounding human figure all vibrating in bright color in dense proximity .mostley these paintings are known for there bright color and simplicity. If we talk about the creation of brush and color then they are often derived from natural sources, color is largely made using powdered rice, colors derived from turmeric, pollen, pigments,indigo, various flowers, sandalwood, and leaves of various plants and trees,,and the role of pencil, pen and sketch pen is performed by the all-rounder bamboo sticks that are dipped into jars containing a mixture of soot and water, and for the purpose of kachni or for the borders there was use of delicate metal nibs which characterize authentic Mithila art today, the nib look and feel like calligraphy pens. if we talk about coloring then you should know that coloring is of two styles 1- kachni (hatching)-kachni used delicate fine lines to fill the painting and less color is used. 2- bharni (shading)-Bharni used a solid color to shade and fill the pictures. It uses black outlines filled with vibrant color.

Though there are traditional codes that determine the relative appearances and symbols, the artist has a great degree of latitude in picking characters, moods, colors, and shapes. Thus each painting is a unique piece.

The most unique and the iconic thing of Madhubani painting is its borders. In these painting everything and every figure have its own border, it can be from a half inch to two or more inches wide totally depend on the formula the bigger the canvas wider the border and it is created because it provides the feeling of completeness. A double line is usually drawn as the border. the kachni form of coloring is mostly used in the creation of the borders. Till now we have seen how magnificent is the art form but, who developed this art form worldwide global importance. as we are aware that Madhubani painting are created by women, out of so many women there were few extraordinary women who glorified this art all over the world like Sita Devi, Ganga Devi, mahasundari Devi, Bharti Dayal,jagdamba devi. These all are the legend of this art style because of there efforts this amazing art form is still kept alive. With the hard work of these incredible women today Madhubani art had moved beyond painting, it had developed an interest in art lovers from different countries like USA, Australia,UK, and

Russia. The patterns from this art form have also found their way onto various items like bags, cushion covers, mugs and on saree as well. If we see art in today's light then nothing had changed majorly because then also they use to show empowered women and today also they show social issues in which the women are the main hero of the pictorial narratives.at the time of Ramayana site was the main hero of there painting and in today's time also women like Sita are the main hero of there painting .

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9.

John Keat's Adherence to Plato

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Abstract:In the Republic, Plato banished Poets from his ideal state due to the false conceptions of God and atheism which he found in the earlier poetry. He did not like false conceptions of God sand Goddesses. Indirectly, he expressed his strong belief in the God. Keats treatment of Gods and Goddesses is Greek. There are Hymns to pagan Gods and goddesses, Diana, Neptune, Venus, Cupid, Pan, Becchus, and Hermas etc. Like Plato, Keats referred to Greek stories and mythology in his work. In the present paper, I am going to discuss Plato's influence on the works of John Keats.

Keywords: Hellenism, mythology, beauty, truth.

Keats imbibed much of the Spirit of the Old Greeks, for example, a desire to be perfected rather than an adumbrated beauty; a delight in finished workmanship rather than in vague suggestiveness and a feeling far from delight in the myths of God and titans, nymphs and fauns.Hellenic traits and Greek qualities are found in Keats poetry but he was less influenced by Plato than Shelley. A few ideas of Plato are incorporated in Keats' poetry. Keats was platonic in his power of assimilating Greek mythology and legend. Many of Plato's works (Especially*Timaeus, Permenides,* and *The Republic*) include myths, symbols and images. The first and the most important trait which binds him unquestionably with Plato is his love for Greek legend and mythology. Keats frequently goes to Greek stories and myths. The themes of his major works like *Endymion, Hyperion, Lamia, Ode the Gracian Urn, Ode to psyche* are taken from *Hellas*. The Nightingale becomes the" light winged Dryad of the trees". This mental saturation of the ancient mythology of Greece Suggests a temperamental affinity with the Greek way of life and religious learning which is visible in the works of Plato. As Plato described Poet as a light and winged and sacred thing. In the same way and in the same words Nightingale has been described by the Poet.

In *the Republic*, Plato banished Poets from his ideal state due to the false conceptions of God and atheism which he found in the earlier poetry. He did not like false conceptions of God sand Goddesses. Indirectly, he expressed his strong belief in the God. Keats treatment of Gods and Goddesses is Greek. There are Hymns to pagan Gods and goddesses, Diana, Neptune,

Venus, Cupid, Pan, Becchus, and Hermas etc. Like Plato, Keats referred to Greek stories and mythology in his work.

With the help of myths, symbols and allusions, Plato expressed his ideas of truth, beauty and the good. He believed that there is no difference between truth, beauty and the good, all are one, a form aesthetic and philosophic Trinity, Keats adoration of beauty connects him with Plato. Like Plato, Keats viewed beauty as truth and truth as beauty.

The central fact of Keats life was the existence of the spiritual essence called beauty. Keats conception of beauty and his attitude towards beauty underwent a change with the passage of time. At all the stages, he was a great devotee and a lover of beauty. At all periods of his life the moving principle that guided him was the adoration of beauty.

Like Plato, Keats viewed beauty, truth and good as one. He found joy in the beauty of Nature. In the early stage of his life, Keats appreciation of beauty was purely physical. He was interested in the beauty of woman and the beauty of Nature. In the poem *Endymion* he represented this joy in the beauty of Nature in its varied aspects. *Endymion* is a long poem in four books dealing with the Hellenic subject of beauty and charm. Keats was a great lover of Greek mythology and he made an abundant use of Greek myths in his poetry. In the poem Keats viewed beauty as a source of forever joy. Keats contended that beauty has the power to remove all sufferings of life and can bring cheerfulness and brightness to weary existence. The opening lines of *Endymion* exhibit poet's love for beauty.

> A thing of beauty is a joy for every
> Its loveliness increases, it will never
> Pass into nothingness, but still will keep
> A hower quite for us, and a sleep
> Full of sweet dreams and health.

Accepting platonic ideal that, the spirit moves through all the objects of Nature, Keats in *Endymion* celebrated it as the spirit of beauty, which is the source of eternal joy, which removes weariness and suffering of all human beings.

From this world of beauty in female form and nature, Keats advanced to a philosophic concept of beauty. In *Ode to a Gracian Urn*, Keats identified truth with beauty. Like Plato, he treated truth and beauty as different aspects of one supreme reality. He went to the extent of saying "what the imagination seizes as beauty must be truth". Beauty for Keats was the moving principle of life. He loved beauty in all its manifestations – in the flower, in the cloud, in the song of bird, in the face of woman, and in the work of art.

Keats formulated his philosophy of beauty in the concluding lines of the *Ode to a Gracian Urn*.

> Beauty is truth, truth beauty – that is all;
> Ye know on earth, and all ye need to know.

Keats thought that beauty was eternal and indestructible. Beauty and truth were the highest characteristics of the transcendental being, whom we call God. They were very much akin to each other, as Plato viewed truth, beauty and the good as philosophic and aesthetic trinity. On the first day of the year 1819 Keats announced once more and more clearly his peculiar criterion of truth – "I can never feel certain of any truth but from a clear perception of its beauty". It was only ten days after this letter that Keats wrote another letter to his brother George, in which he revealed his mind in the very act of this discovery of truth by the sign of beauty. Commenting on the philosophic attitude of Keats towards beauty, Middleton Murry observes, "It may be well to insist once more that Keats means precisely what he says, that he is unable to recognize truth except by the sign of beauty". Hence in *Ode to a Grecian Urn*, Keats says if you know that beauty is truth, you need not have anything else to know.

As time escaped Keats perception of beauty became deeper and humanitarian in his outlook. In the poem, *Hyperion,* Keats moved a step ahead and he celebrated beauty as governing principal which moves through man's life.

> "For it's the eternal law
> That first in beauty should be first in might".

Stafford A Brook, while commenting on this principal, writes, "Where there is highest beauty there is necessity of the greatest power. It is the instinct of all spirits to bow unconditionally to beauty, if they have heart to see it. This is Keats Second law. The first is that truth and beauty are one. Yet the two laws are one law, for beauty is the form that truth takes its eternal logos. That was the last thought of Keats upon the matter – truth, beauty and power – a co – equal trinity. It was no small thing to have perceived the necessary relation of beauty with truth and of both with power and joy".

Keats remained throughout his life a great adorer and worshipper of beauty in its many fold aspects. "If I should die" he wrote, "I have left no immortal work behind me – nothing to make my friends proud of my memory, but I have loved the principle of beauty in all things".

Plato believed in the doctrine of art for life's sake, for him practicality and utility were the criteria of the value of a work of art. As regards the function of poetry, he was of the view that it is not merely the giving pleasure, but the moulding of the human character and the bringing out of the best that is latent in the human soul are the functions of poetry. Like Plato, Keats in his later stage of literary career, thought that, poetry should not be completely detached from life and humanity, but must voice the hopes and aspirations, sorrow and suffering of human life. He wondered whether he could give up the sensuous ecstasies but realized in the same breath that they were only a stage in the higher progress of life. So Keats wrote in *Sleep and Poetry*.

> "And can I ever bid these joys farewell?
> Yes I must pass them for nobler life
> Where I may find the agonies, the strife of human heart".

He decided to deal with the miseries and agonies of human beings. Like Plato and Shelley, Keats cared for human beings. Again he writes in the same poem.

> "None can usurp this height
> But those to whom the miseries of the world
> Are misery, and will not let the rest".

Like Plato, Keats realized that poetry should have in its pale the sorrows and sufferings of humanity and the great end of poetry is to help mankind. Again he writes in the *Sleep and Poetry*.

> "Should be a friend
> To sooth the cares and lift the thoughts of men".

In the above lines Keats reveals himself as a poet of reform and as a lover of mankind.

In the early stage of his literary career, Keats escapes and keeps aloof from the stern realities of life. He revels in Greek legends and beautiful descriptions of Nature. He goes to the middle ages and the Old pagan times. The world of Greek paganism lives again in his verse, with all its joy of life and mysticism. Plato was Pantheist, who believed in the divine power governing and shaping all the objects of Nature and human life. Keats was pantheist more intensely even than Shelley. In *To Psyche* Keats comes before as a pantheist.

> "When holy were the haunted forest, boughs
> Holy the air, the water, and the fire".
> Keats noticed divinity in almost all the objects of Nature.

Plato objected to the false conceptions of gods and the atheism which he found in the earlier poetry. Indirectly, he expressed his strong belief in gods. In the like manner, Keats wrote about gods and goddesses. Lord Byron writes, "Keats has contrived to talk about the gods much as they might have been supposed to speak". In this way Keats weaves a web of romance and colours his works with a romantic ardour. But that is not the whole truth about Keats. At one stage of his life he was himself disgusted with the world of flora and old pan that he wanted to go to a world where, he may find the agonies and the strife of human hearts. He strived to write about tales affecting human lives and their destiny. In the *Eve of St. Agnes*, and *Ode to Psyche*, the human touch is clearly present, which connects him with Plato, who believed in the doctrine of art for life's sake.

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10.

Sufferings of Women in Ramesh K. Srivastava's Short Stories

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Abstract: Indian history and mythology abound in the sufferings of women which continue even today. They are portrayed in various literatures of the country, including Indian-English literature. These sufferings could be from the zamindari or Panchayat system, patriarchal society, joint-family system, traditions, superstitions and blind beliefs, among others. Different stories of Ramesh K. Srivastava have been taken up to discuss, analyze and illustrate various causes of women's sufferings.

Keywords: Patriarchal, Zamindari system, Suppression, Sabhapati, Joint-family, Superstitions, Discrimination.

Indian history and mythology abound in the stories of sufferings of women. Draupadi of the *Mahabharata* and Sita of the *Ramayana* symbolize such sufferers. Though thousands of years of reform in this direction have brought about a great deal of amelioration in the plight of women, a lot remains to be done. Such things are bound to be reflected in various literatures of the country, including Indian-English literature.

Ramesh K. Srivastava has written a large number of short stories concerning this problem. In his essay "My Idea of a Short Story," Srivastava had made it clear that the greatness of a short story writer consists "in painting a realistic picture of life" (*Read* 102). The realistic picture of women in this conservative, orthodox and tradition-bound country is often of suffering women in the society, even though the causes could be the erstwhile zamindari system, patriarchal society, joint-family system, traditions, superstitious and blind beliefs, among others.

Though the zamindari system was abolished in the country a couple of years after India's Independence, in certain backward places, away from the politically-awakened urban and rural areas, some pockets remained practically unaffected. In such places, remnants of the old system still prevail or, at most, it is replaced by the dictatorial village Panchayati system in which the Sabhapati wields unchecked power over the village people, particularly over the illiterate ones. In Srivastava's "Under the Lamp," Karmaibai is a widow of Fauladi, a blacksmith of Kaliana village. Her suppression and oppression began because of her unusual beauty and the "chief architect" of her woes was Bichitra Singh, an erstwhile Zamindar, who had become the Sabhapati of the village (*Under* 105). He broke Karmaibai's first matrimonial engagement and attempted to do the same with the second one but in vain. When she began to work at his house after her husband's death, he started having sex with her at will. The poor woman tolerated everything for her son Siddha's future. Considering the Sabhapati a ferocious crocodile and a

revengeful cobra, her father-in-law had warned her against fighting with him unless he could be killed. Since Bichitra Singh also cultivated good relations with the Head Constable of the village police station, no one could dare to go against such a formidable person. When a better Head Constable came to the police station, Karmaibai showed him Bichitra Singh's cruelty to her in the form of "marks of lashes, sticks and iron rods" (119) on her back. After the passing away of her father-in-law, Bichitra Singh's crimes knew no bounds. He began to have sex with her at her own place and on her refusal, she was lashed, beaten and burnt with lighted cigarette butts. Later on, her son was also killed by him in connivance with the policemen.

For Usha Bande, the story is "on a social situation in which the 'haves' exploit the 'have-nots,' and if the 'have-nots' be a woman, she has nowhere to hide" (Bande 144). Lata Mishra feels that "the writer presents the oppression of women not only with greater self-involvement but also with a note of protest" (Mishra 22). Similarly in "Lucky Rope," Raja Bhunaresh Singh, called Raja Sahib, was a one-time zamindar of Chakarpur village who sexually exploited most of the newly weds in the village, particularly Bhanwari Bai and her daughter-in-law Hulli. The former was frequently thrashed with a leather whip and a strong rope. One can imagine her exploitation when Bhanwari Bai had confessed that "she must have slept more with the Raja Sahib than with her own husband" (*Road* 60).

The joint-family system has been prevalent in the country for ages. While it undoubtedly has its advantages, certain ill-practices have also crept in the system and the mother-in-law has come to be regarded as an instrument of the suppression of daughter-in-law. In his novel *Neema,* Srivastava showed how Neema's mother-in-law had made the former's life hellish through her machinations and had even attempted to kill her. In "Rebirth," the sufferings of Kiran Arora happen to be because of her love marriage and consequently, she was harassed by her mother-in-law, particularly after the death of her husband. Even her husband's death was attributed to her "ominous presence in the house" (*Games* 20). Disallowing Kiran even to come inside the kitchen, her mother-in-law asked her only to scrub the utensils, to sweep the floor and to wash the clothes. She was also charged with devouring her husband and ruining the house. Anil Kumar Tewari calls the mother-in-law as one who "devotes the patriarchal power of her son over the other's daughter, her daughter-in-law" (Tewari 47).

India has been a religious country for ages and the evidence of it can be found in numerous temples, big and small, dotting the entire country. Over several centuries, the Hindu religion developed certain distortions and a large number of superstitions and blind beliefs began to take the place of genuine religious practices. Such malpractices gave rise to many false saints to whom exhibition of miracles became an easy device to dupe and to misguide the ignorant and the gullible. Hence many Asarams, Ram Rahims and Rampals came into existence who claimed to be next to gods. In Srivastava's "Maharshi Satyanand," Ranga, the dacoit, began to manage certain miracles with the help of stooges and people began to believe in him as an incarnation of god. In the story, Sheela's son Babloo was suffering from fever and a good physician's treatment was continuing but she believed "in the efficacy of the temple priest much more than in physician's" (*A Christmas* 13). Her excessive faith in priests came to the point of believing in

superstitions and blind beliefs. Her expensive propitiation of gods and goddesses was called "killing cures" (14) by her husband. He felt revulsion "when her superstitious cures prevail over the doctor's treatment" (14). When she desired to join the Maharshi's ashram for good after renouncing the family, her husband, considering such saints as "holy imposters" (14), started investigations into the Maharshi's antecedents and found that he was Ranga, the dacoit, who carried the reward of fifty thousand rupees on his head for dacoities and murders. In "Ganga Ma," Chhutakee is so superstitious that she does not listen to any rational voice and it results in her son's death. In bitter freezing cold, she cannot avoid giving a holy dip to her ailing son which kills him. Neither her husband, nor her niece could put her on the right path. She mistakenly understood the underground pipe burst as the incarnation of the Ganga Ma. Kanika finally explained that she herself "believed in God, but there was difference between hypocrisy and faith, between coincidences and so-called miracles" (*A Christmas* 91). For Smita Das, both these stories "portray superstitions of both rural and urban people" (Das 42). Usha Bande considers it a case of "superstitions and curse of blind faith (Bande 145). Neeta Maini feels that here Srivastava "clearly satirizes the ill-founded credulity of the village people who consider it a sin not to take a holy dip" in Prayag on Makar Sankranti (Maini 191).

In the urban areas, women who take up jobs have sometimes to suffer various kinds of exploitation from their employers or immediate bosses. This happens much more in those organizations where male members happen to be in vast majority. In "Lasting Victory," Vimala was a lady Lecturer in a predominantly men's college and her sufferings were because she refused to yield to the Principal's wishes. When he attempted to hold her, she escaped "like a cat suddenly freed from the jaws of a hound" (*A Christmas* 141). Having failed in his attempt to molest her, he operated by proxy in instigating Gurmel Singh, an impertinent student of the college, to harass her. At one stage, Gurmel unsuccessfully tried to molest her. As the President of the Students Association, he wanted to burn a bus in the college in order to bring an ill name to Vimala as the Students' Advisor but she checkmated his action by boarding the bus herself and asking him to burn it along with her.

Some of the sufferings of women are because of their inborn traits in their personalities for which none other than god or nature can be blamed. It is the ignorant and short-sighted people who find fault with the person due to their jaundiced attitude and prejudices. Shyamali in "An Ugly Duckling," suffers from god-given "coal-black complexion as if she had been designed by a devil" (*A Christmas* 195). If she suffers, it is because the society puts premium on fair complexion and downgrades those who have dark colour. Due to her black complexion, she has to bear injustices, physical thrashing and taunts at home from no other person than her own mother Meghana who considers Shyamali "an unending source of torture and tears" (199). Similarly, Garima in "A Short Work," suffers because she has the short height of four-and-half feet. When others made references to it, it "hit her heart like an arrow that remained painfully lodged in her heart and bred inferiority complex within her" (*A Christmas* 267). Though these are god-given traits of their personalities, the society, instead of consoling them for such traits, causes unending mental sufferings and tortures to them.

In the above stories, Ramesh K. Srivastava has graphically presented the sufferings of women in a rather artistic manner. The short stories have been structured in a form that grips the reader's attention, having all the parts—a appetizing beginning, an elaborate middle and a satisfying resolution as an end—all are well-synthesized into an organic whole. With the use of satire, irony and humour, he has highlighted the   basic ills of the society which have been the cause of women's sufferings. Divorced from his art, the stories could have degenerated into didactic tracts. Srivastava paints a series of fascinating vignettes of the suffering women struggling courageously for survival in the patriarchal, male-dominated world.

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11.

Gloomyness of Love in Vikram Seth's *An Equal Music*

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ABSTRACT

Love can be expressed in music all over the world. Vikram Seth's An Equal Music expresses Michael's love through the feeling of music. This paper focuses on young man growth, maturity and his lost love. Love is the central emotion in Michael's heart. Love is the affection key that opens the lock of happiness. To enjoy that happiness Michael pursues love. Love is conquering all. He craves for union with Julia for the fulfillment of love but he is heartbroken. Despite his heartache their romance and making music both blossom. Julia departure from Michael's life ten years before. As his love story ranges from London to Vienna to Venice. Michael is still intensely in love with Julia. What's going to happen between Michael and Julia? They are still having in love affair. Michael life deals with unfulfilled love. He could not find the fulfillment of love in his life. He craved for love which was absent in his life. The repetition 'loved' and 'loved' and 'loved' reveal the Michael's intensity for love in Julia. Michael and Julia are alive not as in flesh and blood, but very much in their relationship with each other.

GLOOMNESS OF LOVE IN VIKRAM SETH'S *AN EQUAL MUSIC*

Vikram Seth's *An Equal Music* is not a romantic saga. This is a serious poignant love story. It is a passionate love story but one without happy ending. Michael Holmes appears to be curiously and permanently in mourning for his life for Julia a woman he deserted in Vienna ten years ago. Michael is drenched in love and longing for his past and present in the voice of a broken hearted lover. Michael can't meet anyone else because it is a very insular world. He concentrates now on his music

> The last time was I was a student in Vienna ten years ago. I return there again and again think was I in error? Where was the balance of pain between the two of us? What I lost there I have never come to retrieving. What happened to me so many years ago? Love or no love I could not continue in that city. I stumbled, my jammed; I felt the pressure of every breath. I told her I was going went. From two I could do nothing not even write to her. I came to London. The smug dispersed but too late. Where are you now Julia and I not forgiven? (AEM 5).

Michael studied at a music school in Vienna, where he first met Julia. "I don't know what she saw in me other than my almost desperate longing for her, but within a week of our meeting we are lovers" (AM 102). There he embarrassed himself by falling at a performance on stage leading him to abandon Julia in his humiliation. He is always regretted letting her go. However he might have a second chance.

Their relationship is rekindled b chance. Michael suddenly spots Julia on a passing bus on the opposite side of the road. He gets a glimpse of Julia on a passing bus. Julia is sitting five feet away from Michael and reading a book. She smiles at something in the book and his heart sinks. "I must look wild m face red – my eyes follow her – her eyes follow me" (AM 52). He catches up the bus. His passionate love for Julia has failed whom he had once loved and left in Vienna and has been unable to find again since. Michael gave his heart to Julia. Michael teaching the violin to a few music students with one of whom he is having an affair. Michael says Virginie "I love you. You don't deserve it, but I do and I don't want to see you tomorrow" (AM 99). There is nothing in relationship for Michael. Michael is still intensely in love with Julia.

Julia re-enters Michael's life he learns that she has been married to an American James Hansen since nine years. They have a seven years old son Luke. Michael relives that reasons for their breakup. He walks out on her, drops his studies and returns to England where he almost becomes a fugitive. In retrospect he realizes that there was some truth in Julia's accusation that he had been very self willed and unable to sift a musicians message from his playing not his speech. When he tries to renew contact with Julia, she refuses to call back or write. He realizes what he has lost her through his sudden departure and long silence. When Michael leaves Vienna Julia is truly heartbroken, but pulls herself together to pick up the pieces of her life.

> What is the difference between my life and my love?
>
> One gets me low, the other lets me go.
>
> O Luke, O Luke, rack me no riddles more (AEM 441).

Michael has to live for the next ten years with the painful burden of his loss love. His mental processes are directed inward, shutting out the view of the world outside, festering in a mire of bitterness, self-resentment, and to a certain extent, self-pity. But these faults are redeemed by his innate goodness, honestly and above all, by his passion for Julia, that is quite beyond the grasp of lesser mortals. Julia could forgive him but Michael cannot forgive her whenever he hears Bach, he thinks of Julia. His lives settle down only because of his music.

Their love which apparently never died is rekindled. But only with their love affair already underway does Michael discover that in the intervening decade she has fallen victim to disease. Julia explains Michael that she is suffering from auto-immune disease of the inner ear. She is gradually going deaf. But Julia cannot reconcile to living in a dual world. Julia situations become unsustainable, and she has to choose between her family and her lover. She admits to her

intense love for Michael but decides to forgo her love for her husband and son. She devotes her life to her son and learns to love her husband James.

Michael is her past and she realizes that one cannot live in the past forever. Michael emotionally tells Julia I don't know how I have lived without you all these years, only to realize to me, as if they have been plucked out of some house wife fantasy. Michael ignore the reality, the fact that Julia's existence cannot be treated in isolation a woman who has been different times in her life, good and bad. He realizes that marriage is much beyond a sensual relations, it is a commitment of interpersonal trust, faith, concern and love. Julia feels she has lost her peace of mind. She has become restless, perhaps afraid that her married life might get wrecked.

> Music, such music, is a sufficient gift. Why ask for happiness;
>
> Why hope not to grieve? It is enough, to live from day to day
>
> And to hear such music- not too much, or the soul could not
>
> Sustain it –from time to time (AEM 484).

The symphony is finally reached and Michael feels happy with great satisfaction when he watches Julia's solo Performance. He see her pain and Julia must believe in an understanding God. But he has never forced her into more what she wanted? We should have continued making music together, nothing else, to re-create the bonds of stimulation and companionship so long lost? He has been no guilt. She could have been reconciled herself of having two husbands, each of them for a different world.

> Pointless to think of it, now that it has begun.
>
> But what if had not begun? What if we were not making
>
> Love together, we whose blood beats in one pulse?
>
> How touching it would be, how chaste, sad,
>
> Poignant, beautiful – how self-congratulatory,
>
> How false, how agonizing, how comfortless (AEM 217).

Michael suffers a lot but they also understand and their understanding derives from a proper exercise of rational thoughts rather than from emotional or passionate entanglement. Michael who has everything in his life but Julia's love is not in his life. However, when Michael does longing for love, it seems to come highly in his priorities. Michael is craving for her love which was absence in his life.

CONCLUSION

Love is an intense feeling of affection. Ancient Greek philosophers identified different forms of love: Agape (divine love), Eros (passionate love), Philia (friendly love), Storge (familial love), Ludas (conjucating), Pragma (shared goals love) and Philautia (self love). In fact, for a

long time, many people suggested that love is simply something that science couldn't understand. The meaning of love cannot really be explained, but to be experienced. Love is a basic human emotion, but understanding is not possible and why it happens is not necessarily easy.

Michael love for Julia has a saga of heartbreaking. Michael love which is marked by balance, harmony, uniformity and tranquility. Michael and Julia confront the truth about their love for each other their love for each other their love for music that brought them, together and the true consequences for their tangled hearts. Michael achieves an uncanny sense of satisfaction and fulfillment as he sees Julia performs exquisitely. The satisfaction that Michael gets out of it is unequalled.

True love s not depends on expectation it's unconditional. It can happen at any age, any time. There are no limitations in love no matter how old you are? Love is a feeling of affection only the way of expression is different. May be we can feel what is love but we can't define what is love. Truly love can become the soul of one's life, it can sustain a person admits his turbulences and despair. Love is the solution that opens all the happiness in Michael's life. Michael .love for Julia is unconditional. He is craving for Julia's love. Michael knows that she is married with James but he is still intensely in love with her. No matter what Michael does not want to Julia go again. Michael may be lost her love Julia but his love never has an end. Michael has the power to heal all wounds and to make them bearable. True love has no destination.

Lack of communication between Michael and Julia though they are involved in a love affair but Michael is still longing for her affection. The anguish of Michael pain is contentment. Romantic passions that cannot sustain in love relationship since it is expectations to fulfill their own desires. Relationships are based on understanding, comfortable and affection. Sometimes relationships are also based on respect and mutual affection. Finally Michael love is satisfied with the eyes of Julia's last performance.

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12.

Woman Empowerment in Karnad's *Hayavadana*

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Abstract: The term "woman empowerment" refers to woman who is empowered in total and treated equally with man in Indian society. There are many Indian English writers like Badal Sircar, Mohan Rakesh, Mahesh Dattani, Vijay Tendulkar and Girish Karnad have voiced for the women empowerment in and through their plays. Therefore, the object of the present paper is to see whether Karnad's woman Padmini, the protagonist of Hayavadana, is an empowered woman who aspires for a man blended with body and mind. The paper also examines how far she is liberated in the Indian society.

Keywords: empowerment, gender equality

Note: The following are the abbreviations used after quotations: *Three Plays: Naga-Mandala, Hayavadana and Tughlaq* – TP; *I Am Malala: The Girl Who Stood up for Education and Was Shot by the Taliban* – IAM; "Gender Equality And Women's Empowerment: A Critical Analysis of The Third Millennium Development Goal" – GEWE; "Uses of Myths and Legends in Girish Karnad's *Agni Mattu Male*, *Naga-Mandala* and *Hayavadana*" – UML; "Communication: Karnad's *Hayavadana*", *The Literary Criterion* – CKH; "Myth and Symbol as Metaphor: A Re-Consideration of *Red Oleanders* and *Hayavadana*" **–** MSM; "Girish Karnad's *Hayavadana:* A Study in Condensation", *The Quest* – GKM.

The term "woman empowerment" refers to woman who is empowered totally and treated equally with man in Indian society. Wikipedia states, "Women empowerment is the process in which women elaborate and recreate what it is that they can be, do, and accomplish in a circumstance that they previously were denied." (GEWE, 13) The Cambridge Dictionary defines "empowerment" as "the process of gaining freedom and power to do what you want or to control what happens to you." It also utters the meaning of "empowered" as "confident and in control of one's life." According to the Nobel Laureate Malala Yousafzai, 'women empowerment' means emancipating women completely from socio-economic-political shackles of dependency and deprivations and the term is often synonymous to gender equality. Therefore, women are

motivated to be self-reliant, independent, active, positive, self-esteemed, and self-confident to face any challenge in the socio-economic-political scenario.

One can, therefore, define "woman empowerment" as accepting and allowing woman to make decisions and to empower her to live the life of her own in the society and among her communities. At this juncture, it is indispensible to say that even though the term "woman empowerment" does mean empowering woman both socially, politically and economically, the study attempts at probing how woman is empowered and liberated socially.

Many Indian English writers like Badal Sircar, Vijay Tendulkar, Mohan Rakesh, Mahesh Dattani and Girish Karnad have voiced for the unvoiced and marginalized in and through their plays. In other words, they have voiced for the women empowerment. For instance, Badal Sircar in his *Evam Indrajit*, Vijay Tendulkar in his *Silence! The Court is in Session*, *Sakram Binder* and *Kamala*, Mohan Rakesh in his *One Day in Ashadha* and *The Great Swans of the Waves*, Mahesh Dattani in his *In Thirty Days in September*, and Girish Karnad in his *Yayati*, *Hayavadana*, *Naga-mandala*, *The Fire and the Rain* and *Bali: the Sacrifice*.

In comparing to his contemporaries, Girish Karnad, as a feminist writer, has excelled in his plays by empowering women, to such an extent that, the readers and critics get astonished and dumbfounded on seeing these empowered, emancipated and liberated women's ways of fulfilling their unfulfilled wishes and desires. This article particularly scans the life of the protagonist, Padmini who is the wife of Devadatta in *Hayavadana*. Girish Karnad has bravely knitted the character of Padmini who aspires for a man blended with body and mind.

Girish Karnad is one of the India's most significant playwrights, read and performed in many languages across the country and abroad. It is notable to come across that it is his father who exposed him to Company Natak plays. He is the stalwart and veteran in almost every field of arts. He has been decorated with various honours in diverse fields such as Director of the Film and Television Institute of India, Pune, (1974–1975), Chairman of Sangeet Natak Akademi, New Delhi (1988-1993), Director of the Nehru Centre, London (2000–2003). He was conferred with the Padmashri and the Padmabhushan awards and he won two most prestigious literary awards namely Gnanpith Award (1999) and the Kalidasa Samman (1999).

In Shakespeare's plays, one can see his subtle way of handling the main and sub-plots together to bring out the theme of the plays emphatically. Likewise, Karnad has also presented 'play within a play' to emphasise the theme. In other words, he has specifically used myths and legends as a medium of expressing his views. As the present study probes into the play to know how far a woman has empowerment in the society, it concentrates only on the main plot of the play and leaves completely its sub-plot.

It will not be futile to have a rapid glance over his plays. At the outset, it is noteworthy that Karnad uses myths and legends as his sources for his plays but alters them to intertwine his characters in the plays to empower the Indian women in the society without violating the Indian marital rituals, cultures and customs. *Yayati* is his first play in which the protagonist Chitralekha

questions her father-in-law cum King named Yayati for his exchanging the youth of his last son Puru when she has right over it. In *Naga-mandala*, Karnad focusses on the husband-wife relationship through the characters Rani, Appanna and Naga. The dramatist tactfully gives the shape of Appanna to Naga and relieves Rani from her deprivation without violating the sacredness of the marriage customs. *The Fire and the Rain* is written having the myth of Yavakrida as a base. It is a play that depicts the plight of a married woman Vishaka, Paravasu's wife who leads a life of isolation. It tempts her to seek Yavakri, the son of Bharadwaja, for her self-fulfilment. In *Bali: the Sacrifice*, Karnad has used the Jain doctrine as well as Gandhian principle – 'non-violence' to ridicule the minds of the people as they are mentally bent on committing violence. The Queen commits adultery with the Mahout in a dilapidated temple. The King comes to know of his wife's illicit relationship with the elephant-man and his mother (the King's mother) demands him to sacrifice at least a dough cock as atonement. Regarding *Hayavadana*, which is going to be examined in detail shortly, depicts the triangular love between Padmini, Devadatta, her husband and Kapila, his friend. The sub-plot of the play is Karnad's own creation in which he focusses the theme of search of completeness by the horse-headed man, Hayavadana. The other plays are known for their historicity namely, *Tughlaq*, *Tale-Danda* and *The Dreams of Tipu Sultan* based on the legendary figures like Tughlaq, Basavanna and Tipu Sultan respectively.

Before probing into the "woman empowerment" in Karnad's *Hayavadana*, it is inevitable to look into the source of the play from which the story has been built but with some alterations. "*Hayavadana* is based on Thomas Mann's *Die Vertauchten Kopfe* (Transposed Heads) which is, in turn, based on the Vetala Panchavimshika included in Somadeva's *Kathasapritasagara*, or otherwise called as *Brihatkatha Saritsagar*, an ancient collection of Sanskrit stories." (UML, 66) In the story of Thomas Mann's *The Transposed Heads*, Shridaman, a Brahmin by birth but Vaniya by profession and Nanda, a man from cowherd are very close friends. Shridaman falls in love with Sita whom he see while travelling and Nanda consents to be his messenger. Sita accepts the proposal and marries Shridaman. After a few months, while all of them travel together in a cart to Sita's parental home, they lose the track. They come across a temple of Kali and halt. Shridaman visits the temple alone and he offers himself to the Goddess due to an incredible urge. Nanda goes in search of his friend and gets horrified on seeing Shridaman's corpse. Out of fear that he would be blamed, he kills himself. Sita realizes and prepares to hang herself. At that moment, Goddess Durga appears, chides her for her brutal act and then she grants life to the two dead bodies. Sita, out of her excitement, mismatches the heads. Now the question arises, "Who is her rightful husband?" Mann provides the solution with the help of the hermit's logicality. "If the head is the determining limit, then the body should change to fit the head." (13) Consequently, Nanda decides to go away from Sita. Later, Shridaman's head gradually begins to control over Nanda's body which loses its toughness. Thereafter, Sita starts to pine for Nanda, to such an extent that she sets out to meet him carrying her son Andhak. After a long and strenuous journey, she finds him at a sylvan surrounding in the forest. They spend the day and the night in heavenly bliss. Next morning, Shridaman meets Nanda and Sita in the forest. He suggests that

they three should perform Sati. Sita thinks that if she lives the life of a widow, Andhak's future will be spoiled. Instead if she performs Sati, he would become a Sati's son and his social image would be elevated. So, she gives her consent to perform Sati and burns herself on the funeral pyre of her two husbands. "At the end of Mann's version, the bodies have changed again and adjusted themselves to the heads so perfectly that the men are physically exactly as they were at the beginning…." (13) Karnad has chosen Thomas Mann's story as a base for his play as it has a well- developed and well-knitted plot. Another reason is that 'incest' is present in Somadeva's version, which is an expression of obsession globally and a taboo in the minds of people.

Usually in myths and legends, women are portrayed as submissive, pious, all enduring whereas men as chauvinists and totalitarians. In contrast to the traditional way of portrayal, Karnad poses women as empowered, bold and courageous to deconstruct and falsify the image of women projected. Thus the paper researches to prove that women are empowered with the special reference to Padmini's life portrayed in the play. At first, the playwright introduces her as an embodiment of beauty through Devadatta, even before she appears on the stage. Devadatta adores her by saying, "…born of Kalidasa's magic description – as Vatsyayana has dreamt her. Kapila, in one appearance, she became my guru in the poetry of love." (14) On seeing Padmini, face-to-face, Kapila acknowledges Devadatta's. "I hadn't thought anyone could be more beautiful than the wench Ragini who acts Rambha in our village troupe. But this one! You are right – She is Yakshini, Shakunthala, Urvashi, Indumati – all rolled into one." (16) Kapila admires not only at her feminine charm but also at her logical arguments. He who is known for his physical prowess admits openly his verbal defeat and totally surrenders to the argumentative talent of Padmini and calls her as 'Mother'.

> Kapila : (*Desperate*.) Please, please – call your father or the master or both, or if they are same, anyone…please call someone!
>
> Padmini: No. No. That won't do.
>
> Kapila : (*Looking around; aside.*) No one here. Still I have to find out her name. Devadatta must be in pain and … He will never forgive me if I go back now. (*Aloud*.) Madam, please. I have some very important work. I'll touch your feet …. My mother, can I at least talk to your servant? (89)

In order to bring out the power of speech, which is also the prime quality of an empowered woman, Karnad deliberately portrays the characteristics of Padmini through her conversation with Kapila. Many critics like Ananda Murthy, accuse Padmini for her urge for physical pleasure. (CKH, 71) The question arises in the mind of readers, "Does she crave only for physicality or intellectuality?" The strong and apparent reply is 'No' because "selfishness and sexuality find expression in her insatiable desire for both brain and brawn." (MSM, 36) In the play, it is revealed when she admiringly speaks with Kapila, "Be quite, stupid. Your body bathed in a river, swam and danced in it. Shouldn't your head know what river it was, what swim? Your

head too must submerge in that river – the flow must rumple your hair, run in tongue in your ears and press your head to its bosom. Until that's done, you'll to be incomplete. (127)

Every woman in society expects the completeness which is the unexpressed thought that runs as an undercurrent in Padmini's sub-conscious level. It is stressed once again that Karnad has presented the heroine not as a coward but as the female principle, very bold and frank in demanding what will fulfill her. In the very beginning itself, Kapila grasps the essence of her character (i.e.) what she needs is a man of steel. Devadatta, who spends most of his time in reading books and performing the due rituals of his community, cares little for her worldly pleasure. For instance, during the proposal to visit the Ujjain fair, Devadatta tries to cancel the trip, as Kapila is about to join. But Devadatta hypocritically poses himself that he has more concern for Padmini's health. "…I don't like the idea of this trip. You should rest – not face such hazards. The cart will probably shake like an earthquake. It's dangerous in your condition." (TP, 22)

On the contrary, Kapila waits as a dog at her door to carry out the orders from Padmini. In Devadatta's words, "… he only has to see her and he begins to wag his tail. Sits up on his hind legs as though he were afraid to let her words fall to the ground." (22) Soon after knowing Padmini's illness, Kapila rushes to return the cart. At this juncture, Padmini comes out of the house and pretends as if nothing had happened and casually calls Devadatta to get ready for the trip in a voice of an authority. "Why are you sitting here? When are we going to start? We are already late…" (24) On hearing this, Devadatta gets totally baffled. This sudden act of Padmini reveals her stubborn and dominating nature. In other words, it reveals her empowerment in taking decision of her own amidst the shackles of the male-chauvinistic society. At the same time, this also proves that Padmini's love turns towards Kapila not only because of his physicality but also for his concern towards her.

The male-dominated society fails to realize that woman is not a disposable object and ignores the heartfelt and respectable feelings of woman beyond her sexual pleasure. It is the main idea that Karnad likes to emphasise through Padmini's portrayal. In the Indian society, her predicament is the predicament of modern, empowered woman who is torn between two polarities. The polarity is here referred to the society which enslaves her through the system of marriage – one is to one – and her desire – a fusion of brain and brawn. Devadatta and Kapila represent the polarity here. She struggles in her lifetime as if she were born to suffer. But as an empowered woman of Karnad she could go along with the society. At the same time she could fulfill her innate desire. The fear of facing the reality present in the society leads Devadatta and Kapila to sacrifice their heads before Goddess Kali. When Padmini enters Kali temple, she is shocked on seeing the ghastly sight of the dead bodies of Devadatta and Kapila. Being afraid of the probable scandal, she is about to sacrifice herself. But, at this critical juncture, Kali appears and orders her to put down the sword. Kali grants life for both men as an answer to Padmini's prayer out of fear. She transposes the heads to the bodies in her excitement.

One may say that the enactment of Transposition of Heads of Padmini is her wish fulfilment. It is surely incidental complication and no society will accept a woman living with two men in its present form. Some may argue that this extraordinary situation gives a narrow escape to Padmini from the clutches of society. She fulfils her yearning through creating her ideal man with brain and brawn. Her longings are quenched for a short span psuedo-period and then 'head wins over the body' and Devadatta's original physique comes into being through gradual transformation. Bhagavata says, "He changed day by day. Inch by Inch. Hair by hair. Like the trickling sand. Like the water filling the pot…. That's what Padmini must tell Kapila." (TP, 56) Karnad, here through this incident, brings the hidden psyche of women to limelight. The two men, who have been friends for years together, are unable to accept a woman in common. The cowards die fighting a duel, but courageous Padmini performs Sati as she is the embodiment of life force. Although she knows apparently that she will not get perfection in her next world she follows the socio-culture ritual. Even before performing Sati in the last minute of her life, she makes it clear to the society that a human should have an integrated personality of both 'intellect' and 'muscle'. Only then it will make him attain unification and perfection all through his lifetime. Thus with this idea she entrusts her son to Bhagavata and directs him to the forest and then to the town.

Before concluding the article, it is necessary to say a few words about the dramatic technique handled by Girish Karnad in the play. Karnad's use of chorus and dolls in this play is to sustain the interest and tempo of the play and also to highlight the theme further. Karnad has effectively exploited some of the important theatrical devices namely narrator, pause, silence, dolls, aside, song, mime and chorus. Chorus generally reveals the inner feelings of the characters, the development of the plots and also gives clue to the future action of the characters. The dramatist has used female chorus only twice in the play. At first, Chorus is used when Devedatta, Kapila and Padmini are introduced. "A head for each breast. A pupil for each eye. A side for each arm. I have neither regret nor shame." (TP, 82) Later, it is used when Padmini becomes Sati. In both these cases, the Female Chorus vividly brings out the erotic pleasure of Padmini. To say particularly, Chorus expresses the inner feelings of the protagonist.

Next to Chorus, the animated dolls are used to convey the concealed feelings of the characters in the play to the audience. In other words, Karnad has intentionally and daringly handles the inanimated dolls as animated to speak out the taboos which cannot be uttered by characters and through which he satirizes the society. The dolls appear on the stage only in Act II after the transformation of heads and trunks of Devadatta and Kapila. The dolls make the audience realize how Devadatta with Kapila's body behaves.

Doll II : …With his rough labourer's hands.

Doll I : Palms like wood…

Doll II : A grip like a vice…

Doll I : My arms are still aching…

Doll II :   He doesn't deserve us, the peasant.

Further, the dolls awkwardly comment at Padmini's foetus.

Doll I : … this lump of flesh…

Doll II: He doesn't even have proper eyes or ears.

They envy upon the conceived baby badly as the inmates of the house least bother them. Later, the dolls bring to light the change in Devadatta with Kapila's body, when he picks up the doll I. They converse as follows:

Doll II : Why? What happened?

Doll I   : He touched me, and …

Doll II : Yes?

Doll I : His palms! They were so rough, when he first brought us her. Like a labourer's. But now they are soft – sickly soft - like a young girl's.

Doll II : I know. I've noticed something too.

Doll I   : What?

Doll II : His stomach. It was so tight and muscular. Now .

Doll I   : It's loose…

Doll II : Do you think it'll swell up too? (They laugh). (p.116)

Thus, the dolls also play a vital role in the progression of the play. The technique of 'mime' takes its place when Padmini, Devadatta and Kapila are going to Ujjain fair by cart – the riding is in the form of mime only; Kapila also mimes bringing a load of flowers to Padmini and another time, cutting of heads by all the three are done in this manner.

The use of masks plays a vital role in the drama. It is undeniable that the playwright has not comparatively used this technique effectively in any other play as this. Lord Ganesha is brought into the stage as a mask and not man wearing it. The character, Hayavadana with a horse head appears wearing a horse-mask. The mask is also used in the transposition of heads. The technique of 'aside' is very often used in order to express the inner feeling of the characters.

Thus the play has been proven to be an authentic document for women empowerment. Having effectively intertwined the character of Padmini, Karnad has voiced for the unvoiced and subalterns. He has empowered Padmini to take decisions of her own and to lead her own life amidst her male-chauvinistic society. Still, there are some questions in the minds of the readers: Is seeking for and indulging in extra-marital affair by a woman called "women empowerment"? Is it the way to live one's life? Is it called decision-making? Is it called liberation? Does it sound good?   What is the solution?

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13.

भारतीय समाज के रूपान्तरण में तुलसी साहित्य की उपादेयता

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लोकनायक गोस्वामी तुलसीदास की रामकथा भारतीय लोकजीवन में प्राणवायु की तरह व्याप्त है,क्योंकि यह रामकथा विविध मानव-संबंधों तथा आदर्षों की कथा है और लोकजीवन विविध मानव संबंधों का सजीव, साकार और सक्रिय रूप ही है। साथ ही लोकजीवन परंपरा से आबद्ध जीवन है और रामकथा से बढ़कर जीवंत परंपरा और क्या हो सकती है? अतः लोकजीवन की कृतकृत्यता भी रामकथा के अपनाव तथा उसमें ओतप्रोत होने में है। इस प्रकार दोनों ही दृष्टियों से भारतीय लोकजीवन रामकथा की स्त्रोतस्विनी से अभिसिंचित है।

भारतीय साहित्य के अन्तर्गत जितना व्यापक प्रचार गोस्वामी तुलसीदास की कृति 'रामचरितमानस' का हुआ है, उतना अन्य किसी ग्रंथ का नहीं। इस ग्रंथ की सबसे बड़ी विषेषता यह है कि इसका प्रचार सभी वर्गों में है, क्योंकि इसमें कोई भी जातिगत या संप्रदायगत भेदभाव नहीं है। साधारण षिक्षित तथा अनपढ़ लोगों को भी यह कंठस्थ है और विद्वान भी इसका मनन करते हैं। एक साथ इतनी सरल होते हुये भी इतनी गूढ़, जीवनोपयोगी होते हुये भी इतनी दार्षनिक तथ्यों से पूर्ण, उपदेषात्मक होते हुये भी कवित्वपूर्ण पुस्तक विष्व साहित्य में दुर्लभ है। यह ग्रंथ भारतीयों के लिये वरदानस्वरूप है, क्योंकि इसने दासता के युग में भी उनकी सांस्कृतिक और चारित्रिक उच्चता की रक्षा की और उन्हें बल प्रदान किया। गोस्वामी तुलसीदास ने अपनी इस महान कृति का निर्माण समस्त उपलब्ध श्रेष्ठ साहित्य के आधार पर किया है और उसमें केवल साहित्यिक पक्ष ही नहीं वरन् जीवन के सभी पक्षों जैसे- मूल्य, आचार, धर्म, संस्कृति, राजनीति आदि का प्रामाणिक तथा व्यावहारिक रूप में समावेष किया है।

तुलसीकाव्य की अनेक विषेषताओं में सर्वप्रथम एवं प्रमुख विषेषता है- विद्वतसमाज तथा जनसाधारण में समान लोकप्रियता। यह सौभाग्य उन्हें छोड़कर शायद ही किसी अन्य कृतिकार को प्राप्त हुआ हो। तुलसी को यह सफलता अपनी इस मान्यता के आधार पर मिली है कि कीर्ति, काव्य और ऐष्वर्य की श्रेष्ठता की एक ही कसौटी है कि उसके द्वारा गंगा के समान 'सब' का हित हो और इस 'सब' में बुध और सामान्यजन दोनों ही आ जाते हैं।

तुलसी-काव्य की दूसरी विषेषता है कि उनका प्रतिपाद्य किसी काल विषेष की वस्तु न होकर शाष्वत् है, इसीलिये उसमें ऐसा पुरानापन नहीं है, जो मन में बासीपन की भावना भरकर उससे अरूचि उत्पन्न कर दे। यदि इसमें यत्किंचित् पुरानेपन की अनुभूति होती भी है, तो आयुर्वेद के रस और भस्मों की प्राचीनता को गुण मानने के सदृष ही। जिस प्रकार मनुष्य वस्त्रों की रचना में नित नये परिवर्तन करता है, पर जिस शरीर को सुसज्जित करने के लिये वह यह सब करता है, उसकी रचना-पद्धति में कोई नूतनता नहीं है। हजारों वर्षों से प्रकृति शरीर को एक ही ढांचे में बनाती आ रही है, फिर भी व्यक्ति वस्त्र से उबता है, शरीर से नहीं। भवन निर्माण की कला में चाहे जितने भी उलटफेर होते रहे, पर पृथ्वी पुरातन ही होती है। उसी प्रकार तुलसी काव्य पुरातन होते हुये भी सदैव नूतनता का आकर्षण प्रदान करता है, क्योंकि इसमें गोस्वामीजी ने मानव-मन की शाष्वत् समस्या का समाधान प्रस्तुत किया है। गोस्वामीजी ने अपनी कृतियों में जीवन के किसी अंग विषेष

का चित्रण ही नहीं किया, वरन् उसका संपूर्णता के साथ दिग्दर्षन कराया है। जीवन की सुकुमारता और स्निग्धता के साथ उग्रता और भीषणता, मधुरता के साथ-साथ कटुता, करूणा के साथ निष्ठुरता, संकीर्णता और स्वार्थ के साथ उदारता और त्याग, मोह के साथ उदासीनता, शांति के साथ जीवन का हाहाकार– सभी मिलकर विविध अनुभवों से हमारे अन्तस् को समृद्ध करते हैं। उनके द्वारा वर्णित कथा में कहीं जीवन की विषम तथा भीषण परिस्थितियाँ कर्तव्य, धर्म, स्नेह और मर्यादा को निगल जाने के लिये तैयार है, तो कहीं उसका सरल, स्निग्ध और भोला रूप हमारी समस्त कुटिलता को गलाकर बहा देने की क्षमता से युक्त है। तात्पर्य यह कि तुलसी काव्य में जीवन अपने समस्त रूपों और रसों में प्रवाहमान है।

तुलसीदास केवल कवि ही नही थे, वरन् बहुत बडे साधक तथा भावुक भक्त भी थे। उनके द्वारा वर्णित भक्ति मानव के समस्त विकारों, रोगों एवं समस्याओं को दूर करने के लिए रामबाण हैं और इसका द्वार सभी के लिए खुला हैं। साथ ही तुलसी भक्त होते हुये भी अत्यन्त प्रगतिषील थे। मर्यादा-पालन करने का आदर्ष रखते हुये भी वे रूढ़ि विरोधी थे। भक्त और संन्यासी होते हुये भी उन्होंने लोकजीवन का महत्व प्रतिष्ठित किया और निराषामय परिस्थितियों में आषा और उत्साह का संचार किया। राम में ईष्वरत्व की प्रतिष्ठा करके उन्होंने न केवल निराकार को साकार बनाया, वरन् ईष्वर की सामाजिक व्याख्या भी प्रस्तुत की। तुलसी के राम राजा नहीं, दीनबंधु हैं। यह दीनबंधुता किसी भी व्यक्ति के आदर्ष को आधुनिकतम सामाजिक आदर्ष की भूमि पर खड़ा करती है। वे सच्चे साम्य की स्थापना चाहते थे। उनकी वर्णव्यवस्था वास्तव में कर्म और योग्यता की व्यावहारिक सीमा की यथार्थवादी व्याख्या है।

गोस्वामी तुलसीदास ने साहित्य को लोकभाषा में अवतीर्ण किया ताकि उसके द्वारा समस्त समाज का कल्याण संभव हो सके। ज्ञान एवं अनुभव को केवल कुछ ही व्यक्तियों तक सीमित रखना एक सामाजिक अन्याय है। इस दृष्टि से उन्होंने किसी भी भाषा को विषेष महत्त्व नहीं दिया है। उनका मानना हैं कि जो बात कही जाती है, वह महत्वपूर्ण होती है, किस भाषा में कही गई, यह महत्वपूर्ण नहीं। उन्होंने हमें आज राष्ट्रभाषा के निर्माण-कार्य में भी अपने प्रयोग द्वारा व्यावाहरिक सुझाव दिये हैं। उनका विचार है कि प्रचलित लोकभाषा का ढांचा और उसके प्रयोगों को आधार बनाकर आवष्यकतानुसार उसके भंडार को हम प्रधानतया संस्कृत और सामान्यतया समस्त प्रचलित भाषाओं के शब्दों से भर सकते हैं। उन्होंने अपने ग्रंथों में आधार रूप में अवधी या ब्रजभाषा को ग्रहण किया, परंतु अरबी, फारसी, गुजराती, बंगला, राजस्थानी आदि के प्रचलित आवष्यक शब्दों को ग्रहण करने में तनिक भी संकोच नहीं किया। उन्होंने पारिभाषिक शब्दावली को संस्कृत से लेकर उसे लोकभाषा के रूप में ढाल दिया। अतः भाषा संबंधी उनका कार्य बड़ा ही रचनात्मक और उपयोगी है।

भारतीय संस्कृति के क्षेत्र में भी तुलसी की महत्वपूर्ण देन है। उन्होंने जीवन के विविध संस्कारों का वर्णन किया है और उन वर्णनों में जातीय संस्कृति का वह प्रतिबिंब प्रदर्षित होता है जिसकी गंभीर छाया भारतीय संस्कृति का प्राण है और इस बात का द्योतक है कि भारतीयों के अपने कुछ ऐसे संस्कार है जो उनकी निजी संपत्ति है। यदि इस प्रकार की भावना की रक्षा तुलसी जैसे दूरदर्षी महात्मा ने न की होती तो संभव था कि लोग विजातीय संस्कृति से संपर्क रखने पर भारतीयता से बहुत कुछ दूर हो गये होते। अस्तु, तुलसीदासजी सदैव उदारता के पक्षपाती रहे हैं, साथ ही उन्होंने सांस्कृतिक सहिष्णुता की ओर भी ध्यान दिया है। त्याग, उदारता, सहनषीलता और पारस्परिक मित्रता– इन भारतीय संस्कृति के मूलतत्त्वों की रक्षा के लिये तुलसी सदैव प्रयत्नषील रहे हैं। इसी प्रकार तुलसी ने अपने काव्य में पारिवारिक एंव सामाजिक समस्याओं का हल त्याग और प्रेम द्वारा किया है। जिनसे हमारा निकट का संबंध है, उनकी त्रुटियों या भावों पर रोष करने से हानि ही होती है इसलिए उनकी निम्न भावनाओं को प्रेम और त्याग की उच्च एवं उदात्त भावानाओं से

परिष्कृत करना चाहिये। गांधीजी को भी तुलसी का यह संदेष अच्छा लगा और इसी के परिणामस्वरूप उन्होंने सत्य और अहिंसा के सिद्धांतों का प्रचार किया।

तुलसी को कोरा आदर्षवादी कहना भूल है। उनका आदर्ष,यथार्थ की भूमि पर प्रतिष्ठित है। वे न तो आज के संदर्भ में यथार्थवादी हैं और न आदर्षवादी वरन् उनमें दोनों का सुंदर समन्वय है। उनके संसार में कलियुग भी है और रामराज्य भी। उसमें कौषल्या और सीता भी हैं तथा कैकेयी और मंथरा भी। उसमें स्वार्थी और दुष्ट भी हैं तथा प्रेमी और त्यागी भी। इस प्रकार उनका जीवन संबंधी चित्रण एकांगी नहीं है, उसमें संसार के सभी पक्षों की वास्तविक झांकी है। इसी कारण गोस्वामीजी युग के प्रतिनिधि उतने नहीं, जितने युग के निर्माता और युग-युग के संस्कारक हैं। अतः उनकी काव्य रचना वर्तमान समय में भी उतनी ही प्रभावी और लोकमान्य है, जितनी अपने निर्माणकाल में। इस बात के लिए आधुनिक परिवेष में तुलसी का मूल्यांकन आवष्यक हैं।

आधुनिक युग की सबसे बड़ी बात है- मानवता की महिमा। आज युग मानववाद का नर्हीं, मानवतावाद का है। सामंतषाही का युग मानववाद का युग था-मनुष्य की ऊँचाई का युग था, किन्तु यह युग मानवतावाद का, सामूहिक कल्याणभाव का युग है। मनुष्य कितना भी सार्वभौम चक्रवर्ती हो, किंतु यदि उसमें ऐसे गुण नहीं हैं जो मनुष्य समाज का सामूहिक उत्थान करने वाले हों, तो उसकी कोई प्रतिष्ठा नहीं मानी जायेगी। इस युग में देवराज इन्द्र भी उसी तरह उपेक्षणीय हैं जिस प्रकार राक्षसराज रावण। परमात्मा भी यदि हैं तो वह महामानव बनकर प्रकट हो, शीलवान् मानव बनकर प्रकट हो, ऐसी इस युग की मांग है। राम ऐसे ही शील समन्चित महामानव के रूप में चित्रित हुये हैं। प्रातःकाल से ही आलस्य त्यागकर निराभिमान भाव से लोक-सुखकर कार्यों में जुट जाना और उदात्त चरित्रों के इतिहास सुनते सुनते हुये अपने सहयोगियों को भी अपने भोगों में सब तरह से सहभागी बनाते चलना, यही तो मानवता की सच्ची मांग है। कर्तव्य के प्रति पूर्ण आस्था और आवष्यक भोगों के प्रति भी स्वार्थहीन सहभागी वृति, यही तो मानवता का सच्चा लक्षण है, जिसकी पूर्ति तुलसी के राम करते हैं। अतः मनुष्यता के मार्ग पर आगे बढ़ने से कतराते हुये अथवा भटकते हुये मानव समाज के लिये अपने रामचरित्र द्वारा जैसा सुदृढ़ आकर्षक प्रकाषस्तंभ तुलसी ने दिया है, वह अद्वितीय है।

आधुनिक परिवेष की दूसरी बात है क्रांति और विघटन की प्रवृत्ति। धार्मिक, सामाजिक, नैतिक सभी मूल्यों में आज उथल-पुथल मची हुई है। लोग अपना कर्तव्य करते नहीं और दूसरों के अधिकारों पर हावी होना चाहते हैं। क्षुद्र लौकिक स्वार्थ की पूर्ति ही उनके लिये सब कुछ है। चारित्रिक पतन ही आज की सबसे विषम समस्या है जिसके कारण व्यक्ति बिगड़ रहा है, कुटुम्ब विघटित हो रहे है और शासन संभाले नहीं संभल रहा है। आज से ४०० वर्ष पहले ही क्रांतिदर्षी तुलसी ने हमारे इस वर्तमान युग का कोना झांक लिया था और इस समस्या का उपचार भी वह बता दिया था, इसीलिये आज भी 'रामचरितमानस' की श्रवणीयता और मननीयता उत्तरोत्तर बढ़ती जा रही है।

आधुनिक राजनीतिक दृष्टि से भी तुलसी का 'रामचरितमानस' महत्त्वपूर्ण है। इसमें परिवार, समाज, नीति, षिक्षा, राष्ट्र आदि जीवन के सभी पक्षों पर प्रकाष पड़ता है। तुलसी ने रामराज्य की कल्पना दषरथ-सुत के संदर्भ में अवष्य की, किंतु उसमें गोस्वामीजी का अपना चिंतन है, जो आधुनिक समाजवादी व्यवस्था को बल प्रदान करता है। गांधीजी की स्वराज संबंधी अवधारणा 'मानस' के रामराज्य पर आधारित थी और यह अवधारणा हमें निरन्तर स्वतंत्र रहने के लिये प्रेरित करती है, क्योंकि पराधीनता और रामराज्य परस्पर विरोधी शब्द हैं। आज भारतीय जीवन स्वतंत्र अवष्य है, पर उसमें रामराज्य स्थापित नहीं है। यह तभी होगा, जब 'मानस' में बताये गये अभाव, प्रतिषोध, हिंसा, रक्तपात, शोषण आदि का उन्मूलन हो जायेगा, जब प्रत्येक नागरिक अपने-अपने कर्तव्य का पालन करेगा, जब निरंकुष शासन और साम्राज्यवाद का कोई अस्तित्व नहीं रह जायेगा और जब जीवन के विभिन्न क्षेत्रों में मर्यादा पालन सामान्य नियम होगा।

वास्तव में आज के राष्ट्रीय और अंतर्राष्ट्रीय जीवन में ऐसे अनेक प्रश्न हैं जिनका समाधान तुलसी के रामराज्य में है, न कि बीसवी शताब्दी की पाष्चात्य विचारधारा में। तुलसी से बढ़कर समता, बंधुत्व और स्वतंत्रता का पक्षधर आज कौन हो सकता है? उनकी धारणा क्रांतिकारी धारणा है। वर्ग संघर्षहीन, सहयोग एवं सहकारिता पर आधारित, स्वधर्मपालनरत, कर्तव्यपरायण, आर्थिक दृष्टि से पीड़ा रहित और अहिंसात्मक साधनों से पूर्ण आदर्ष साम्यवाद तुलसी के 'रामचरितमानस' की विषाल पीठिका को लेकर ही स्थापित किया जा सकता है। उसी से राजतंत्र द्वारा पीड़ित आज का मानव त्राण पा सकता है। भारत को साम्यवाद या समाजवाद या अन्य किसी वाद की आवष्यकता ही क्या है जब तुलसी का रामराज्य हमारे सामने है। उसी से बसुधैव कुटुम्बकम् की कल्पना साकार हो सकती है और मनुष्य-मनुष्य के बीच का भेदभाव मिटाकर संसार के सभी देष अपनी-अपनी भौगोलिक सीमाओं का अतिक्रमण करने की कल्पना सत्यापित कर सकते हैं। इसके साथ-साथ परिवार, समाज, राष्ट्र और जन-जन के बीच आज जो संसारव्यापी मूल्य विघटन दृष्टिगोचर हो रहा है, वह भी रामराज्य की स्थापना से दूर किया जा सकता है। रामराज्य के अभाव का परिणाम ही दो विष्वयुद्धों में दृष्टिगोचर हुआ है और उस समय तक होता रहेगा, जब तक रामराज्य की नैतिकता आधुनिक शासन-व्यवस्था की नींव न बनेगी। रामराज्य हमें एक नई राजनीति, नई शांति, एक नई नैतिकता और एक नया आत्मबल प्रदान करता है एवं वही आज के जीवन की विभीषिका मिटा सकता है।

इस प्रकार तुलसी का 'रामचरितमानस' संतप्त जीवन को शीतलता प्रदान करने का सर्वोत्तम साधन है, वह देष के जीवन का अभिन्न अंग बन चुका है। गोस्वामीजी के हृदय रूपी भूतल से उत्पन्न यह पवित्र ग्रंथ सारे देषों को, सारी जातियों को अपनी विषाल परिधि में समेटकर उन्हें आश्रय प्रदान कर सकता है। आज जब मनुष्य स्वयं अपना भस्मासुर बना हुआ है और मानवता विनाष के कगार पर खड़ी हुई है, मनुष्य अपने से अजनबी बना हुआ और भीड़ में खो गया प्रतीत होता है, तब 'रामचरितमानस' ही मानवता का परित्राण कर सकता है। वह हमें अणु को विराट में विलीन करने की ओर उन्मुख करता है, सेवा-धर्म की साधना के प्रषस्त मार्ग की ओर ले जाता है, क्योंकि 'मानव' में एक व्यापक, सार्वभौम मानववादी आदर्ष और मानव-जीवन के चरम लक्ष्य की प्रतिष्ठा की गई है।

निष्कर्षतः तुलसीदास लोकजीवन की पीड़ा के गायक ही नहीं है, वरन् उनकी रामकथा राम जैसे चरितनायक के माध्यम से लोक को इस पीड़ा से उबारने तथा उबरने का रास्ता सुझाने वाली कथा भी है। तुलसी के राम भी अपनी वास्तविकता में अन्याय और आतंक पर टिकी शोषणमूलक सत्ता को जन-संगठन के माध्यम से पराभूत करने वाले और इस प्रकार लोक को अन्याय तथा अत्याचार-जन्य पीड़ा में मुक्त करने वाले सामान्यजन के राम है। कुल मिलाकर मानस तथा मानसकार को इस रूप में पहचानना लोक और उसकी पीड़ा को पहचानना है और जब तक लोक अपनी पीड़ा से मुक्त नहीं हो जाता, तब तक मानस तथा मानसकार भारतीय समाज के रूपान्तरण में पूर्णतः उपादेय रहेंगे।

संदर्भ ग्रंथ

१. तुलसीदास और उनका काव्य – रामनरेष त्रिपाठी
२. तुलसी साहित्य के नए संदर्भ – डॉ. लक्ष्मीनारायण दुबे
३. महाकवि तुलसीदास और युग संदर्भ – डॉ. भगीरथ मिश्र
४. तुलसी- नवमूल्याकंन – रामरतन भटनागर
५. तुलसी : आज के संदर्भ में – युगेष्वर

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14.

सांस्कृतिक एवं स्थापत्य कला का मिश्रण :
ग्वालियर–चम्बल संभाग

चारू सिंह

शोध छात्र – ललित कलाएँ
जीवाजी विश्वविद्यालय, ग्वालियर (म.प्र.)

भारत के स्थापत्य की जड़ें यहाँ के इतिहास, दर्शन एवं संस्कृति में निहित हैं। भारत की वास्तुकला यहाँ की परम्परागत एवं बाहरी प्रभावों का मिश्रण है।

भारतीय वास्तु की विशेषता यहाँ की दीवारों के सुन्दर और अत्यंत आकर्षक अलंकरण में है। भित्तिचित्रों और मूर्तियों की योजना, जिसमें अलंकरण के अतिरिक्त अपने विषय के गंभीर भाव भी व्यक्त होते हैं, भवन को बाहर से कभी–कभी पूर्णतया लपेट लेती हैं। बहुत कम उभार में उत्कीर्ण अपने अलौकिक कृत्यों में लगे हुए देश भर के देवी देवता, तथा पौराणिक गाथाएँ, मूर्तिकला को प्रतीक बनाकर दर्शकों के सम्मुख अत्यंत रोचक कथाओं और मनोहर चित्रों की एक पुस्तक सी खोल देती हैं।

'वास्तु' शब्द की व्युत्पत्ति संस्कृत के 'वस्' धातु से हुई है जिसका अर्थ 'बसना' होता है। चूंकि बसने के लिये भवन की आवश्यकता होती है अतः 'वास्तु' का अर्थ 'रहने हेतु भवन' है। 'वस' धातु से ही वास, आवास, निवास, बसति, बस्ती आदि शब्द बने हैं।

भवन निर्माण से संबंधित कला को स्थापत्य कला या वास्तुकला कहा जाता है।

ग्वालियर भारत के मध्य प्रदेश राज्य का एक प्रमुख शहर है। भौगोलिक दृष्टि से ग्वालियर म.प्र. राज्य के उत्तर में स्थित है। यह शहर और इसका किला उत्तर भारत के प्राचीन शहरों के केन्द्र रहे हैं। यह शहर गुर्जर, तोमर तथा कछवाहो की राजधानी रहा है इस शहर में इनके द्वारा छोड़े गये प्राचीन चिन्ह स्मारकों, किलों, महलों के रूप में मिल जाएंगे। सहेज कर रखे गए अतीत के भव्य स्मृति चिन्ह इस शहर को पर्यटन की दृष्टि से महत्वपूर्ण बनाते हैं। ग्वालियर शहर के इस नाम के पीछे भी एक इतिहास छिपा है। आठवीं शताब्दी में एक राजा हुए सूरजसेन, एकबार वे एक अज्ञात बीमारी से ग्रस्त हो मृत्युशैया पर थे, तब ग्वालिपा नामक संत ने उन्हें ठीक कर जीवनदान दिया। बस उन्हीं के सम्मान में इस शहर की नींव पडी और इसे नाम दिया ग्वालियर।

इसके बाद आने वाली शताब्दियों में यह शहर बड़े–बड़े राजवंशों की राजस्थली बना। हर सदी के साथ इस शहर के इतिहास को नये आयाम मिले। महान योध्दाओं, राजाओं, कवियों, संगीतकारों तथा सन्तों ने इस राजधानी को देशव्यापी पहचान देने में अपना–अपना योगदान दिया। आज ग्वालियर एक आधुनिक शहर है और एक जाना–माना औद्योगिक केन्द्र है। ग्वालियर को गालव ऋषि की तपोभूमि भी कहा जाता है।

कच्छपघात अभिलेखों से ककनमठ मंदिर (सिहोनिया, मुरैना), सास–बहू मंदिर (ग्वालियर दुर्ग, ग्वालियर), जैन मंदिर (दूबकुण्ड, श्योपुर) के अतिरिक्त एक शिव मंदिर (स्मरारि मंदिर) के अस्तित्व की सूचना

मिलती है। इसके अतिरिक्त कुछ अन्य मंदिरों को भी कच्छपघात मंदिर के रूप में कृष्णदेव, अहमद अली ने वर्णित किया है, लेकिन कदवाहा एवं उसका समीपवर्ती क्षेत्र परवर्ती प्रतिहारों द्वारा शासित था, जिससे वहाँ के मंदिरों को कच्छपघात मंदिर कहना उचित नहीं जान पड़ता। यहाँ केवल उन्हीं मंदिरों का विवरण प्रस्तुत किया गया है। जिनकी स्पष्ट सूचना अभिलेखों से मिलती है।

ककनमठ मंदिर–

सिहोनिया, ग्राम मुरैना से 35 किमी. दूर स्थित है। ग्राम सिहोनिया से ककनमठ मंदिर उत्तर की ओर 2 किमी. की दूरी पर निर्मित है। वर्तमान में मंदिर जर्जर अवस्था में है। कच्छपात शासक महीपाल के लेख में इसके निर्माण का श्रेय कीर्तिराज को दिया गया है।

पूर्वाभिमुख मंदिर ऊँची जगती पर निर्मित है। जगती की लम्बाई 300 फीट, चौड़ाई 150 फीट व ऊँचाई 12 फीट है। विशाल मंदिर की जगती पर पूर्व दिशा में नंदी मण्डप का निर्माण किया गया। वर्तमान में यह नंदी, मंदिर के समीप स्थापित है। मंदिर में अर्द्ध मण्डप, मुख मण्डप, महामण्डप, अन्तराल एवं गर्भगृह है। जगती खुर, कुम्भ, कलश, पट्टिका, तालपत्र युक्त अन्तर्पत्र, कपोतिका, बसंतपट्टिका एवं पर्णबंध युक्त है। जगती की विशाल रथिकाओं पर गणेश, कार्तिकेय एवं पार्वती का अंकन है। मूल प्रासाद में वेदीबंध पीठ की भांति है। इसे खुर, अन्तरपत्र पद्मपत्र युक्त जाड्यकुम्भ, कलश, तालपत्र युक्त अन्तरपत्र, पर्णबंध एवं कपोतिका से अलंकृत किया गया। वेदीबंध में वृत्ताकार स्तम्भिकाओं के ऊपर खुरछाद्य, तुलासंग्रह एवं चैत्योद्गम से आच्छादित रथिकाओं पर देव प्रतिमाओं और अष्टदिक्पालों को स्थान दिया गया है। वेदीबंध के ऊपर ग्रासमुख पट्टिका पर राजसेनक एवं वेदिका है। वेदिका स्तम्भिका, घटपल्लव एवं सलिलांतर पत्रवल्ली से तथा निश्चित अंतराल पर रथिकाओं में देव प्रतिमाएँ व अन्य अलंकरण उत्कीर्ण किए गए हैं। वेदिका के ऊपर मण्डप के आसनपट्ट व कक्षासन का निर्माण है। आसनपट्ट के ऊपर भद्रक स्तम्भ का निर्माण किया गया है। धरणी को आश्रय देते मण्डप के स्तम्भ अर्द्धपद्म, कीर्तिमुख, घटपल्लव, पट्टिका एवं अलंकृत कोष्ट से युक्त है। मण्डप के दोनों पार्श्व में तथा सम्मुख मुख चतुष्की एवं भद्र मण्डप जोड़ने से इसका आकार महामण्डप का प्रतीत होता है। यह चारों ओर से खुला है। महामण्डप 50 फीट लम्बा, 50 फीट चौड़ा व 20 फीट ऊँचा है। महामण्डप की छत 44 सुन्दरता से उकेरे गए स्तम्भों पर आधारित है। कुछ स्तम्भ खंडित हैं। मंदिर के पार्श्व में स्थित भद्र मण्डप से मूल प्रासाद सांधार (प्रदक्षिणा पथ युक्त) मंदिर हो गया है। प्रदक्षिणा पथ खुला है। यह खजुराहो के मंदिरों की तरह बंद नहीं है।

मूल प्रासाद की वेदीबंध पर निर्मित रथिका पर, ब्रह्मा, विष्णु व शिव का अंकन है। अलंकृत पर्ण मध्यबंध ने जंघा भाग को दो भागों में विभक्त कर दिया। निचले भाग में ग्रास मुख पट्टिका से अलंकृत मंचिका पर आवृत भद्रक स्तम्भिकाओं के ऊपर अर्द्धरत्न पट्टिका, खुरछाद्य, रथिका बिम्ब एवं घंटिका से आच्छादित अंधकोष्ठ भाँति की रथिकाएं हैं। स्तम्भिका के भीतरी भाग में द्वार शाखा तथा बाह्य पार्श्व में देवांगनाएं उत्कीर्ण हैं। गर्भगृह का वितान उक्षिप्त प्रकार का है। वर्तमान में गर्भगृह में शिवलिंग स्थापित है। गर्भगृह की लम्बाई 13 फीट, चौड़ाई 13 फीट तथा ऊँचाई 20 फीट है। उत्तरंग पर ललाटबिम्ब में शिव का अंकन है। अन्तराल 5 फीट लम्बा है। गर्भगृह की द्वार शाखा की अधिकांश मूर्तियां खण्डित हो चुकी हैं। पूर्वाभिमुख गर्भगृह के उत्तर में जल निकासी की व्यवस्था है।

रथिकाओं एवं सलिलांतर में देवांकन, सुर–सुंदरी, व्याल, अष्टदिक्पाल एवं सप्त मातृकाओं का अंकन है। जंघा के ऊपरी भाग में अद्भुत लौकिक अंकन हुआ है। वरण्डिका में कर्णिका, पट्टिका, कपोतिका एवं पर्णबंध का अंकन हुआ है। शिखर पर मूर्तियों के दर्शन होते हैं। वर्तमान में शिखर जर्जर अवस्था में विद्यमान है। इसकी ऊँचाई लगभग 100 फीट थी। शिखर का अधिकांश भाग गिर चुका है। मंदिर के शिखर के आधे भाग तक रथिकाओं का तथा शीर्ष पर आमलसारक एवं आमलक तथा कलश स्थापित था। द्वितीय महामण्डप के शीर्ष पर स्थित आमलक से मंदिर का शिखर खजुराहों के कंदरिया महादेव मंदिर के बढ़ते शिखर की भाँति रहा होगा।[1] ककनमठ मंदिर से ज्ञात तिथि 1044 वि.सं. से यह अनुमान लगाया जा सकता है कि मंदिर सन् 987 ई. के पूर्व बनना प्रारंभ हो चुका था। ककनमठ मंदिर के अतिरिक्त सिहोनिया (मुरैना) में अनेक वैष्णव, शैव, शाक्त एवं जैन मंदिर थे किन्तु अब ये लुप्त हो गए हैं। जो शेष हैं वे

जीर्ण–शीर्ण अवस्था में हैं। ककनमठ मंदिर के उत्तर में एक छोटे मंदिर के अस्तित्व की सूचना मिलती है। यहां स्थित अंबिका मंदिर व हनुमान मंदिर को कच्छपघात कालीन स्वीकार किया जाता है।

ककनमठ मंदिर की पार्श्व की मंडपिका पर एक 'गण' प्रतिमा है। यहाँ पर एक अभिलेख में 'गण' अंकित है जिससे विदित होता है कि कलाकारों के समुदाय के हस्ताक्षर स्वरूप, इस शब्द का प्रयोग हुआ है।[2]

सास–बहू मंदिर :

ग्वालियर दुर्ग पर स्थित दो 'वैष्णव मंदिर' जिन्हें स्थानीय जन 'सास–बहू मंदिर' नाम से सम्बोधित करते हैं। अलंकरण व रचना की दृष्टि से मंदिर एक दूसरे की अनुकृति प्रतीत होते हैं। इस असाधारण कृति पर विद्वानों ने सोलंकी प्रभाव स्वीकार किया है। गुजरात–राजस्थान की रचना शैली से प्रभावित जेजाकभुक्ति की परम्परा से अभिप्रेरित ये मंदिर सर्वाधिक विलक्षण है।[3]

तलछन्द योजना में पूर्ण विकसित मंदिर का निर्माण ऊँची जगती पर किया गया है, जिसमें वर्गाकार गर्भगृह, अन्तराल, सभामण्डप या रंगमण्डप और मुखमण्डप या मुखचतुष्की की योजना की गई थी। सभा मण्डप के पार्श्वों में मुखमण्डप और भद्रमण्डप को जोड़ने से इसका आकार महामण्डप का हो गया।

मंदिर का निर्माण बलुआ पत्थर से किया गया, जिसका विस्तार उत्तर–दक्षिण की ओर लगभग 30. 48 मी. तथा पूर्व–पश्चिम में 19.20 मी. है।[4] 1.25 मी. ऊँची जगती पूर्णतः सादी है। मंदिर की पीठ भिट्ट जालक, पद्मपत्र, रत्न तथा अन्य अलंकरणों से युक्त है। भिट्टो के ऊपर जाड्यकुम्भ, कर्णिका, ग्रासपट्टटी, गजपीठ और नरपीठ सुशोभित है।

सभामण्डप या रंगमण्डप तीन तलीय (त्रिभौमिक) है। प्रासाद पीठ पर राजसेनक के ऊपर देवी देवताओं से युक्त रथिकाओं का अलंकरण किया गया। रथिकाओं में ब्रह्मा, विष्णु, महेश तथा सप्तमातृकाओं के अंकन के साथ ही परिवार देवों का भी अलंकरण किया गया। रथिकाओं के ऊपर आसनपट्ट तथा आसनपट्ट के ऊपर कक्षासन की रचना की गई। कक्षासन अब नष्ट हो गए हैं।

सास–बहू मंदिर के सभामण्डप, मुखमण्डप, भद्रमण्डप, अन्तराल और मुख–चतुष्की के वितान विभिन्न प्रकार के अलंकरणों एवं थरों से सजाए गए हैं।

स्तम्भ पूर्णतः अलंकृत है। सभामण्डप में चार भद्र स्तम्भों का निर्माण किया गया। मुखमण्डप तथा भद्र–मण्डप में छोटे व वृत्ताकार स्तम्भों का निर्माण किया गया। सभा मण्डप की छत संवरणा अलंकरण से अलंकृत की गई। मध्यकालीन मंदिरों में प्रवेशद्वार को सामान्य रूप से पाँच, सात या नौ द्वार शाखाओं से अलंकृत किया जाता था। सभा–मण्डप के सामने का प्रवेश द्वार नव–द्वार शाखाओं में विभक्त है। पहली मृणाल शाखा, दूसरी, तीसरी एवं सातवीं शाखा खल्वशाखा, चौथी और आठवीं पत्रशाखा, पाँचवीं दण्डशाखा (स्तम्भशाखा), छठीं मालाशाखा, नवीं मृणालशाखा है। गर्भगृह के प्रवेशद्वार को भी नव द्वार शाखाओं में अलंकृत किया गया। मन्दिर के गर्भगृह के पार्श्व में आठ छोटे गर्भगृह की रचना की गई। जिनमें विष्णु व्यूहों–संकर्षण प्रद्युम्न तथा अनिरूद्ध और उनके व्यूहांतरों–अच्युत वामन आदि की मूर्तियों की व्यवस्था की गई। मंदिर का गर्भगृह वर्तमान में रिक्त है तथा कुछ लोगों के द्वारा शौचालय की तरह प्रयोग में लाया गया। जिसकी दुर्गन्ध मेरे सर्वेक्षण के समय विद्यमान थी। गर्भगृह के वितान पर चमगादड़ चिपके हुए प्रदर्शित हैं।

सास मंदिर के सम्मुख एक ध्वज स्तम्भ विद्यमान है यह लगभग 30 मी. उत्तर में 8.50 मी. ऊँचा एक पाषाण स्तम्भ है निचला भाग लगभग 61 से. मी. व्यास का तथा ऊपरी छोर लगभग 45.7 से.मी. है। स्तम्भ पर उत्कीर्ण लेख मिट गया है। यह ध्वज स्तम्भ सास मंदिर का प्रतीत होता है।[5]

सास–बहू मंदिर के शिखर के संबंध में प्रशस्ति में उल्लेख किया गया है। हरि के उत्तुंग मंदिर की ऊँचाई का वर्णन सम्भव नहीं है। उसके शिखर पर सिंह निर्मित किया गया है, ऐसा प्रतीत होता है कि यह सिंह चन्द्रमा मे स्थित मृग का शिकार करने के लिए आकाश छू रहा है। मंदिर के शिखर पर सोने से अलंकृत ध्वजदण्ड उसके ऊपर ऊँची वैजयन्ती निरन्तर लहराती रहती, यह ध्वजा चाँदनी के समान धवल मानो विभूतिमण्डित शम्भु के जटामुकुट पर स्वर्ग से गंगा गिर रही है। गर्भगृह के ऊपर का शिखर नष्ट होने से सिंह तथा हंसावली भी नष्ट हो गई है।

द्विवेदी (पृ. 204) का मत है, कि पद्मनाथ की प्रतिमा गर्भगृह में नृसिंहावतार की थी। शिखर पर सिंह एवं सिहोनिया के मंदिर में कीर्तिराज ने मंदिर के प्रवेश द्वार पर विशालकाय सिंह निर्मित कराए। संभव है कच्छपघातों का राजचिन्ह सिंह था। वर्तमान में सिहोनिया के सिंह गूजरी महल संग्रहालय (छायाचित्र –14) में संरक्षित है। कनिंघम के अनुसार शिखर की ऊँचाई 100 फीट थी वर्तमान में यह 70 फीट है।[6]

दूबकुण्ड स्थित जैन मंदिर :

आधुनिक दूबकुण्ड [(25°44, 77°4') (जिला श्योपुर)] से जैन मंदिर (छायाचित्र–9) के अवशेष प्रकाश में आए हैं। वर्तमान में मंदिर का वेदीबन्ध एवं जंघा भाग शेष है। मंदिर का अधिकांश भाग क्षतिग्रस्त हो चुका है। यह मंदिर 80 फुट लम्बे एवं 80 फुट चौड़े भूतल योजना पर निर्मित है। पूर्वाभिमुख मंदिर में प्रत्येक दिशा में दस कक्ष बने हैं, किनारे स्थित कमरों के प्रवेश द्वार बाहर की ओर तथा अन्य कमरों के द्वार अन्दर बरामदे में खुलते हैं। बरामदे की छत सादे पत्थर से निर्मित है तथा चौकोर स्तम्भों पर आश्रित है। ये चौकोर स्तम्भ चार ब्रैकेट्स और कैपिटल युक्त है, जिनकी लम्बाई 7 फुट 5 इंच है। बरामदे में 7 कक्ष खुलते है तथा अन्य दिशा में खुलने वाले कक्षों की संख्या 8 है। कक्षों की लम्बाई 5 फुट 8 इंच और चौड़ाई 5 फुट 8 इंच है। इन कक्षों में जैन तीर्थंकर प्रतिमाएँ स्थापित की गई थी इनमें कुछ के अवशेष उपलब्ध हैं। वर्तमान में अनेक कक्षों के फर्श 5–6 फुट तक गहरे खुदे हैं। इन कक्षों के प्रवेश द्वार अत्यधिक अलंकृत है। कक्षों की छत एक–दूसरे के ऊपर रखे पत्थरों से तीन स्तरों में बनी है। इनके द्वार शाखाओं पर चार आकृतियाँ और लिन्टल पर तीन बड़ी आसनस्थ आकृतियाँ बनी हैं। इनके बीच में छोटी खड़ी आकृतियाँ निर्मित है। बाहर स्थित आकृतियों में स्त्री आकृतियाँ श्वेताम्बर और पुरुष आकृतियाँ दिगम्बर जैन सम्प्रदाय से संबंधित हैं।

कच्छपघात राजा विक्रमसिंह के वि.सं. 1145 के लेख में ऋषभदेव, शान्तिनाथ, चन्द्रप्रभ और महावीर तीर्थंकरों के स्तवन किए जाने से इन प्रतिमाओं को मंदिर में प्रतिष्ठित किए जाने के संकेत मिलते हैं।[7]

माता देवी मंदिर एवं स्मरारि/शिव मंदिर :

वि.सं. 1161 (1104 ई.) के तिथि अंकित लेख में दुर्ग पर एक शैव मंदिर के अस्तित्व की सूचना मिलती है। कनिंघम ने सूरजकुण्ड के दक्षिण–पूर्व में स्थित मातादेवी मंदिर को ही शिव मंदिर के रूप में पहचाना है।[8] अमर सिंह ने इस माता मंदिर को अपेक्षाकृत बाद की रचना स्वीकार करते हुए, जहाँगीर प्रांगण में विद्यमान आधुनिक महादेव मंदिर, जिसमें शिवलिंग विद्यमान है, को प्राचीन शिव मंदिर होना स्वीकार किया है।[9] कनिंघम के अनुसार 16वीं शताब्दी ई. में शेरशाह ने इसके मूल स्वरूप को तुड़वाकर

अपना निवास स्थान बनवाया होगा। चूँकि सास–बहू मंदिर 1093 ई. में और अभिलेख में उल्लेखित शिव मंदिर 1104 ई. के रचना काल में मात्र 11 वर्ष का अंतर था। साथ ही सास–बहू मंदिर और मातादेवी मंदिर की अलंकरण शैली में पर्याप्त भिन्नता है। माता देवी मंदिर के शिल्पांकन में ह्वास दृष्टिगोचर होता है। प्रवेश द्वार के ललाटबिम्ब पर अंकित गणेश प्रतिमा लगभग 12वीं शताब्दी ई. के उत्तरार्द्ध अथवा 13वीं शताब्दी ई. के पूर्वार्द्ध में निर्मित प्रतीत होती है। इस प्रकार अमरसिंह ने मातादेवी मंदिर को कच्छपघात शैली के मंदिरों की अवनत दशा का माना है।[10]

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