

Volume 9
Issue 5
May 2021

ISSN 2395- 5066

AU FAIT

(EXPERTISE)

A Research Journal of Innovative Teaching Techniques & Skill Development

Frequency : Monthly

Discipline :- Languages, Fine Arts

An Initiative by SRSS SKILL DEVELOPMENT CENTRE

Our Branches

Shri JJTU Skill Development Centre
(Jhunjhunu)



SPDT Skill Development Centre
(Mumbai)



Published by:

**Shri Jagdishprasad Jhabarmal
Tibrewala University**

Vidhyanagari, Jhunjhunu-churu Road
Chudela, Distt.-Jhunjhunu(Raj.)-333001

AU FAIT- ISSN 2395-5066



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FROM THE CHIEF EDITOR'S DESK



**“If we teach today's students, as we taught yesterday's,
We rob them of tomorrow” –John Dewey**

With advent of internet and galloping technology, the role of a teacher has gone through sea change. In this knowledge society, a teacher's role is of a felicitator and not of a deliverer of content. The innovation is the ultimate to generate interest of learning for the students today. It takes lot of thought and skill to be an innovative educator.

The need of the hour is to create an innovative education system where all stakeholders think out of the box. **Jim Rohn** rightly said **“You must either modify your dreams or magnify your skills”**.

Let us tread the path of improving our skills and adaptability to new realities before we perish. Talent alone cannot assure success. Innovation, skills and passion for being better in our craft on every single day will see us through.

Dr. Vanashri Valecha

Editor-in Chief, (Aufait)

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Exploring the Notion of Reality in Virginia Woolf's *To the Lighthouse* (1927)

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Abstract:- This research study examines Virginia Woolf's magnum opus “*To the Lighthouse* (1927)” through the lens of her singular perception of reality. According to Woolf, reality is composed of plurality, of 'the ceaseless shower of atoms' that generates a multifaceted evolution. This view of reality has been addressed to the issue of how this view of reality is reflected in abstraction terms. Woolf attempts to demonstrate in an utterly perplexing manner that the underlying principle of chaos is order. Human life does not proceed in a logical and linear fashion. Its heinous foundation is built on a synthesis of the past, present, and future. The researcher attempted to demonstrate throughout this study that Virginia Woolf's conception of reality is based on her personal expertise that resists empirical analysis. Through the lens of Virginia Woolf's distinctive perception of reality, this book analyses her magnum opus *To the Lighthouse*, published in 1927. When we examine Virginia Woolf's literary work from 1927, we see that she believes reality is constituted of plurality, or, in her words, of the “constant shower of atoms' that comprise these complex phenomena”. In Woolf's writings, this view of reality has been made applicable. The study is cyclical in character, as it begins and ends with Woolf's conception of reality and the novel's visualization of it.

Key words:- Virginia Woolf's, Potential Weave, Jutting Human, Kristeva

Introduction:- The Concept reflecting in context of reality manifests itself prominently in 20th century literature. The conventional method of writing cared-for presents events as they occur. Similarly, reality is relative inside the human consciousness. Each individual is covered in a unique mask and can never be neatly summarized. Individuals are rather more sophisticated than they appear to be, and their names have no meaning. Language is merely a signifier; it is composed of 'cotton wool' and other materials that will be spun into the yarn of one's desire. Every possible weave of the yarn is determined by the requirements and restrictions of the individual receiving the language. Like writer, fashionable writers view the exterior form of items as distorted versions of reality. Her contemporaries, such as D.H. Lawrence, incorporated impressionistic techniques into their work. Lawrence does not specify the action directly, but rather conveys the essence of it. He maintains a healthy balance of reading time and psychological downtime. Similarly, Joyce conveys impressions through the use of laborious language in a variety of ways. Poets of the period, such as poet, experimented with excessive use of language and attempted to sedate the intellect with an onslaught of words. Virginia Woolf is unmistakably a precursor to what early and late twentieth-century writers expanded upon.

1.1: Location of Research Gap:- Large number of the research studies has been conducted in the domain. However notable research studies are conducted by; Zeyaan, D. (1996), Woolf, (1990), Dar, L. (2008), Viljoen, Hein, Chris (2012), Turner, Victor. (2012), Shields, Rob, (2011), Orley, Emily. (2012), Levy, Eric P. (2010), Raitt, Suzanne (1996). However, all are objective in nature. Keeping in view, the investigator located the research gap for the present study.

1.2: Problem in hand:- The research problem under investigation is itemized as:

1.3: objectives of the study:-The presents study was intended to investigate the notion of reality in Virginia Woolf's *To the Lighthouse* (1927)

1.4: Rationale of the study:-*To the Lighthouse* (1927) by Lily Briscoe is a stunning and unique examination of the apparent and invisible components of reality. The visible concept of reality is based on what is perceptible, but the invisible concept of reality is based on an all-encompassing present that is observed through a series of mystical experiences. This dual perspective on reality aides tremendously in comprehending the process of life. Virginia Woolf's reality is the intentional subjective pursuit of truth and life. *To the Lighthouse* (1927) is a foreshadowing of what Virginia Woolf experiences in real life. This is purely based on subjective views, not on analytical experiences. Virginia Woolf delves deep into the organism, seeing personalities undergo transformation and demonstrating in an unconscious manner what theorists formulated in the final stages. Virginia Woolf demonstrates a novel mode of perception in which the subject and the object coexist. She looks past people's outward appearances and discerns the reality that lies under everyday objects, and via physical reality, she casts a fleeting glance at the invisible ones. She writes on her own perceptions and experiences, uninformed by any other writer. The reader is left to conjecture on the inner workings of Mr. and Mrs. Ramsay's relationship. Mr. and Mrs. Ramsay are both seeking a more fulfilling life in which they may share their own gender idiosyncrasies and prerogatives. Similarly, Lily Briscoe makes no attempt to integrate her inner and outside conceptions, and mutual comprehension is impossible due to the excessive complexity. It's difficult to reconcile two diametrically opposed emotions without establishing common ground, because one person's feelings are unknown to the other. This results in the creation of opposite positions and, as a result, they become genuine combatants, and therefore an eternal battle ensues in the minds of individuals, culminating in a continual struggle for domination or virtual defeat. This is how human relationships are prone to miscommunication and misunderstanding. With regards to the interaction between male and female, the fundamental duality exists due to the natural difference in viewpoint and viewpoint on life. This results in women being endowed with a liberal outlook through intuition, whereas men are endowed with reason. Additionally, these distinctions might be linked to culture and upbringing, which eventually result in personal values. This leads to the theory that human thought is inherently spontaneous and variable, rather than static. As a result, there is a disconnect between an individual's values and sentiments, as well as between societies and nations. When people work to improve the world, it is vital for each individual to be accommodating and receptive to the good in others. Mr. and Mrs. Ramsay both exemplify the factual and intuitive aspects of human personality. There is a requirement for a fusion of the two. Mrs. Ramsay achieves a fleeting fusion during her dinner party when she sheds her egotism, however Mr. Ramsay cannot get such an experience until his wife dies. Mr. Ramsey embarks on a spiritual trip in pursuit of unity of being, symbolized by the Lighthouse. In life, too, individuals enter a "moment of being" that serves as a connecting link with others. However, once that moment has passed, one's perception of unity and wholeness is warped. Similarly, wisdom earned via life experience is more dependable and valuable than wisdom gained by reading books. To make serious effort to comprehend life, it is necessary to understand the pattern that governs events, as factual features alone do not provide a complete picture of reality. Even if all of human history is documented, linear time fails to capture reality in its entirety. The intuitive, unconscious, irrational, and eternal poles of reality are entirely absent from this process. Linear time travels in a vertical plane and is magnified to a horizontal plane as more experience is gained. Here, moments of being are moulded as part of the process of obtaining a feeling of totality in one's own existence. The clock time continues to tick in its usual manner, but when it expands into a psychological zone, it transcends both time and place, and

the experience received at that moment is contained and twinkles in perpetuity. Such coherence outlines and creates the pattern that lies underlying things, allowing us a holistic view of existence here. Similarly, Virginia Woolf's protagonists in *To the Lighthouse* are connected to the outside world and, in turn, to themselves via their awareness. Such connection to the external world is only possible through the mind, as they are mutually dependent yet also interdependent and interconnected. As a result, reality is a co-creation of individuals, their reciprocal relationships, sense perception, thinking, and connection with physical objects. Reality is both a continuous order and a fluid composed of wavelike particles. While new forms and shapes may emerge, the fundamental shape, like an ocean, remains constant. The novel's characters do not move physically, but their mental world is teeming with adventure. They never make love in the traditional sense as they would in D. H. Lawrence's novel. For instance, when people die, there is an unanswered question regarding the drama of existence. Similarly, human personality changes throughout time and cannot be adequately described externally; the external is vital in that it initiates the inner flow of existence. Due of the scarcity of exterior happenings in *To the Lighthouse* (1927), the reader is convinced that the life taking place in the character's thoughts is all that matters. Squeezing a human life into merely birth and death is extremely complex, as the experiences involved constitute a complex organization of time and space. On the other hand, reality encompasses both time and space in its entirety. A moment in serial time is inextricably linked to the past and future. The current moment, both ahead and backward, is related to sequences and is constantly changing as a result of the fact that reality transcends time and space, as it encompasses both. When space and time become one, completeness can be experienced as an instantaneous and complete understanding of a being that can only be felt, not stated by a unified judgment. Time and space are both subordinate to totality. Mr. and Mrs. Ramsay, as well as Lily Briscoe, are inextricably linked, not only in time and location, but also spiritually and physically. Mrs. Ramsay is capable of considering herself a part of immortality in a sense, as her determinate sense is far more eternal than anything supplied by society or earthly life. Only her death establishes an enduring link between herself and reality. As a result, the methods and tactics by which the protagonists in *To the Lighthouse* (1927) seek to truly know one another and the world around them transcend consciousness. Both cognitive and intuitive approaches assist us in arriving at a concept of reality and co-creating the structure of meaning.

1.4.1: Mrs. Ramsay: An Intuitive Response to Reality: Mrs. Ramsay serves as a fundamental force in *To the Lighthouse* (1927), ensuring the text's literary life. She dies at a young age, but her effect is felt throughout the narrative. She lacks self-sufficient autonomy and is instead a non-centered 'other' whose subjectivity is moulded by her self-centered husband's demands and requirements. She allows her husband to develop into her inner core but does so at the expense of her own uniqueness by feeding him from her essence. Mr. Ramsay's identity development and stability are wholly dependent on Mrs. Ramsay's continued abuse of her separate subjectivity. Mrs. Ramsay accepts life for what it is, despite its frailty, and views herself as a part of the larger world, taking care of others. She makes no attempt to deviate from the natural flow of existence. She is currently engaged in an entwine process, which is purely a creative endeavour. She weaves for the benefit of the lighthouse keeper's son, a member of the lower social strata. Mrs. Ramsay's knitting represents her function as a creative hub in the house, establishing her as a figure of competence and protection. She rehabilitates her spouse when he falters in his philosophical quest. At times, she posits the 'influence of a goddess' (Robson 167-8) by constructing Mr. Ramsay's subjectivity and convincing him to place his complete trust in her. She helps her husband reclaim his ego by encouraging and supporting him anytime he is on the verge of losing it. The same results are supported by the host of the researchers like; Zeyaan, D. (1996), Woolf,

(1990), Dar, L. (2008), Viljoen, Hein, Chris (2012), Turner, Victor. (2012), Shields, Rob, (2011), Orley, Emily. (2012), Levy, Eric P. (2010), Raitt, Suzanne (1996), Nanda, F. J. (2012) Sger, K. H. (2013), Fin, J. B. (2010)

1.5: Conclusion:-Virginia Woolf's reality is the intentional subjective pursuit of truth and life. *To the tower* (1927) is a projection of the world as seen by Adeline Virginia Stephen Woolf. It is not based on analytical experiences, but rather on subjective perceptions. Adèle Virginia Stephen Woolf peering down the organism and seeing characters in metamorphosis demonstrates unconsciously what theorists established recently. Virginia Woolf exemplifies a unique way of perception in which subject and object meld together. Her arrival on the other side of the surface reveals the truth that lies under everyday objects and provides peeks into invisible ones through physical reality. She is not influenced by any particular author, but rather writes about her own perceptions and experiences. The reader is left to speculate on the mechanics of the relationship between men and Mrs. Ramsay. Each character yearns for a far better life in which they can share their own male and female characteristics and prerogatives. Virginia Woolf's reality is the intentional subjective pursuit of truth and life. *To the tower* (1927) is a projection of the world as seen by Adeline Virginia Stephen Woolf. It is not based on analytical experiences, but rather on subjective perceptions. Adeline Virginia Stephen Woolf peer down the organism and witnesses characteristics undergo transformation, unintentionally revealing what theorists developed recently. Virginia Woolf exemplifies a unique way of perception in which subject and object meld together. Her arrival on the other side of the surface reveals the truth that lies under everyday objects and provides peeks into invisible ones through physical reality. She is not influenced by any particular author, but rather writes about her own perceptions and experiences. The reader is left to speculate on the mechanics of the relationship between men and Mrs. Ramsay. Each character yearns for a far better life in which they can share their own male and female characteristics and prerogatives.

❖ **Conflict of interest:** During the entire research process, the investigator has not declared any conflict of interest. .

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संगीत में भारतीय संस्कृति के तत्त्व

आयुषी दीक्षित

शोधार्थी

संगीत विभाग

श्री जगदीशप्रसाद झाबरमल टीबड़ेवाला

विश्वविद्यालय, झुन्धुनू राज.

सारांश— किसी भी देश की कलाएँ उस देश की आत्मा होती हैं। उस देश में विकसित हुई संस्कृति की झलक स्पष्ट रूप से वहाँ की कलाओं में मिलती है। संस्कृति के जो भी मानदण्ड किसी देश के होते हैं, उनसे विमुख होकर कलाएँ विकसित नहीं हो सकतीं। संस्कृति—विरोधी कलाओं को देश के लोग स्वीकार नहीं करते। अतः स्वाभावित है कि ये कलाएँ किसी भी देश की संस्कृति के प्रतिरूप होती हैं। भारत एक विशाल देश है। इसकी सभ्यता व संस्कृति बहुत प्राचीन है तथा अनेक मोड़ों, घटनाओं के बाद आज के प्राप्त रूप तक पहुँची है। यहाँ की संस्कृति भी अनेक विशेषताओं, सिद्धान्तों व मानदण्डों से परिपूर्ण है। संगीत इन विशेषताओं, मान्यताओं के कहीं तक अनुरूप है, इसका विवेचन इस अध्याय में किया जाएगा। सर्वप्रथम संक्षेप में हम संस्कृति क्या है तथा उसके अर्थ से सम्बन्धित कुछ परिभाषाओं का भी अध्ययन करेंगे।

शब्द कुंजी—संगीत, भारतीय संस्कृति।

प्रस्तावना—बोलचाल की भाषा में सभ्यता तथा संस्कृति, ये दोनों शब्द युगल रूप में साथ-साथ प्रयोग में लाये जाते हैं। यद्यपि इन दोनों का सम्बन्ध भी घनिष्ट है तथापि दोनों में पर्याप्त भिन्नता है। सभ्यता यदि शरीर है तो संस्कृति आत्मा है। जहाँ सभ्यता मानव के बाह्य रूप को उजागर करती है, वहीं संस्कृति उसकी आत्मा, विचारों तथा संस्कारों का उल्लेख करती है। सभ्यता का विकास मूलतः भौगोलिक वातावरण तथा ऐतिहासिक अनुभवों पर निर्भर करता है, इसका रूप बदलता रहता है। इसके विपरीत कुछ ऐसे गुण होते हैं जो समाज विशेष के अभिन्न अंग बन जाते हैं, जिनमें उस समाज विशेष की आत्मा होती है। इनमें हजारों वर्षों में थोड़ा-सा ही परिवर्तन आता है, वह परिवर्तन भी, किसी समाज—सुधारक अथवा किसी धार्मिक नेता वके आह्वान पर अथवा क्रांति तथा विरोध के बाद। सांस्कृतिक मूल्यों के प्रति समाज की गहरी आस्था होती है तथा सामाजिक डर के कारण चली आ रही मान्यताओं का उल्लंघन अथवा उनमें परिवर्तन शीघ्र स्वीकार नहीं किया जाता है। इसी प्रकार किसी राष्ट्र की अपनी संस्कृति होती है, जिसमें समाज की आत्मा होती है। इसका विकास अनेक परिस्थितियों के कारण होता है और ये नियम, तरीके उस राष्ट्र के लोगों के अभिन्न अंग बन जाते हैं। ये गुण समाज अथवा जाति विशेष को संस्कारों के रूप में प्राप्त होते हैं, जिनका उल्लंघन समाज के डर से नहीं किया जाता। इस प्रकार के मान्यता प्राप्त नैतिक, मानसिक, आध्यात्मिक, दार्शनिक तथा सामाजिक आदर्श पीढ़ी-दर-पीढ़ी चलते हैं। ऐसे संस्कार—जन्य गुण ही संस्कृति कहलाते हैं। अंग्रेजी भाषा और साहित्य में संस्कृति के लिए “Culture” शब्द है। इस शब्द का सम्बन्ध “Cultivation” शब्द से लिया गया है, जिसका अर्थ है ‘खेती’। आचार्य नरेन्द्रदेव ने भी कहा है— “संस्कृति चित्तभूमि की खेती है।” अतः इसका सम्बन्ध हृदय—मस्तिष्क—रुचि और बुद्धि से है। यह मनुष्य की सहज प्रवृत्तियों उसकी शक्तियों तथा उसके परिष्कार का द्योतक है। हिन्दी और संस्कृत साहित्य में यह माना जाता है कि संस्कृति शब्द ‘सम्’ उपसर्ग के साथ ‘कृ’ धातु के योग से बनता है, जिसका अर्थ है शुद्ध या परिष्कृत करना।

संस्कृति—भारतीय तथा पाश्चात्य विद्वानों की कुछ परिभाषाएँ निम्न हैं—

डॉ. हजारीप्रसाद द्विवेदी— “संस्कृति मनुष्य की विभिन्न साधनाओं की सर्वोत्तम परिणति है। यह सभ्यता का आन्तरिक प्रभाव है।”

ई.बी. टेलर ने अपनी पुस्तक ‘प्रिमिटिव कल्चर’ में कहा है—

“Culture is the complex whole, which includes knowledge, belief, art, morals, law, custom and any other capabilities, acquired by man as a member of society”.

डॉ. बासुदेव शरण अग्रवाल—

“संस्कृति मनुष्य की भूत, वर्तमान और भावी जीवन का सर्वांगपूर्ण प्रकार है, हमारे जीवन का ढंग हमारी संस्कृति है। संस्कृति हवा में नहीं तैरती, उसका मूर्तिमान रूप होता है। जीवन के नानाविध रूपों का समुदाय ही संस्कृति है।”

डॉ. सत्यकेतु के शब्दों में—

“चिंतन द्वारा अपने जीवन को सरस, सुन्दर व कल्याणमय बनाने के लिये मनुष्य जो प्रयत्न करता है, उसका परिणाम संस्कृति के रूप में प्राप्त होता है।”

टी.सी. इलियट—

“Culture is not merely the sum of several activities but a way of life.”

उपरोक्त परिभाषाओं के अध्ययन के पश्चात् यह कहा जा सकता है कि संस्कृति द्वारा मनुष्य के जीने, सोचने उसके जीवन के मूल्य, धार्मिक अथवा सामाजिक अवस्थाओं का ज्ञान होता है। यह सदियों तक की यात्रा कर समाज पर छापी रहती है। संस्कृति में, मनुष्य की मनोवृत्तियों के संस्कार रहते हैं, रहन-सहन की रुढ़ियाँ, आचरणगत परम्पराएँ, धार्मिक, सामाजिक तथा नैतिक मूल्य, रुचि, कला—कौशल, बौद्धिक विकास तथा परम्पराओं, सभी का स्थान होता है।

इन विशेषताओं अथवा आदर्शों की पालना संगीत में भी होती है। इसी बात को यूँ कहा जा सकता है कि संगीत में भारतीय संस्कृति के आदर्शों, मान्यताओं को महत्वपूर्ण व उचित स्थान दिया गया है। अतः संगीत भारतीय संस्कृति के आदर्शों का प्रतिरूप है। भारतीय संस्कृति की उन मूलभूत विशेषताओं की स्थिति संगीत में क्या है, तथा संगीत में उनका क्या स्थान है, वे आदर्श क्या हैं आदि का विश्लेषण यहाँ किया जा रहा है। भारतीय संस्कृति की प्रमुख विशेषताएँ हैं—

(1) **धर्म की प्रधानता**—भारतीय संस्कृति में धर्म का सदैव उच्च व महत्वपूर्ण स्थान रहा है। इसी प्रकार लोगों का जीवन भी धार्मिकता से ओतप्रोत रहा है। भारत में जहाँ 33 करोड़ देवी-देवता मानकर अपनी आस्था को धार्मिक रूप देते हैं वहीं नव ग्रहों, वृक्षों (पीपल, बड़ आदि), अग्नि जल आदि तक को भी पूजनीय माना जाता है। पाप-पुण्य, स्वर्ग-नरक, पुनर्जन्म, कर्मफल, ईश्वरीय शक्ति आदि ऐसी धार्मिक आस्थाएँ हैं जिनके डर से व्यक्ति बुरे काम नहीं करता। संगीत का धर्म से घनिष्ठ सम्बन्ध रहा है। प्राचीन समय में संगीत तथा ईश्वर भक्ति, स्तुति एक सिक्के के दो पहलू की तरह थे। संगीत (गायन, वादन) मन्दिरों में ही पलता बढ़ता था। पूजा-अर्चना, चाहे वह मन्त्र-पाठ हो अथवा आरती हो या फिर भजन हो, सांगीतिक रूप में ही था। नृत्य भी मन्दिर में ही प्रयुक्त था। देवदासियों द्वारा ईश्वर के समक्ष नृत्य किया जाता था। बाद के समय में भी संगीत की एक शाखा भक्ति संगीत के रूप में बराबर बनी रही तथा आज भी है। अनेक संगीत वाद्य-रुद्रवीणा, सरस्वती वीणा आदि तालों के नाम ब्रह्मताल, रुद्रताल आदि देवता नामों पर रखे गए हैं। इससे सिद्ध है कि संगीत धर्म से कभी अलग नहीं रहा।

(2) **समन्वयपरकता**—भारत में आर्यों से लेकर अंग्रेजों तक जितनी जातियाँ आयी उनका मिश्रण हमारी संस्कृति में मिलता है। यहाँ के धर्म, विचारों, रीतिरिवाजों, प्रथाओं, पोशाकों तथा कलाओं पर विभिन्न जातियों का प्रभाव पड़ा। इस प्रभाव का कारण है कि हमारी संस्कृति में कट्टरता का महत्व न होकर विभिन्नताओं को आत्मसात करने का गुण है और यही है समन्वय। इसी समन्वय के परिणामस्वरूप हर जाति, धर्म, सम्प्रदाय, सिद्धांतों, मान्यताओं को इसमें स्थान मिला।

(3) **धार्मिक सहिष्णुता व विचार स्वातंत्र्य**—भारतीय संस्कृति की यह एक महत्वपूर्ण विशेषता है कि धार्मिक क्षेत्र में यह कभी कट्टर नहीं रही। हर व्यक्ति, समाज को अपनी इच्छानुसार धर्म, ईश्वर, आस्थाओं को मानने की स्वतंत्रता रही है। यही कारण है कि केवल हिन्दू धर्म में आस्तिकों के 33 करोड़ देवता हैं, जिनमें से हर एक को, व्यक्ति अपनी इच्छा से मानता है। अनेक सम्प्रदाय, रामस्नेही, विष्णु सम्प्रदाय, शैव, आर्य समाज आदि इसी के द्योतक हैं। इसके अतिरिक्त हर व्यक्ति को अपने विचार रखने तथा उनके अनुसार पालन करने की छूट है। धर्म के लिए समाज या राज्य (सरकार) की ओर से सहिष्णुता का मार्ग अपनाया गया है।

(4) **आत्मतत्त्व की महत्ता**—हिन्दू धर्म में शरीर के नाश व आत्मा के अमर होने में विश्वास किया गया है। यही कारण है कि पुनर्जन्म व कर्मफल भी माना जाता है। धर्म के विभिन्न पंथ व मत इसी प्रकार आत्मा की पवित्रता व उसके मोक्ष पर थोड़े बहुत अन्तर के साथ बल देते हैं। कोई अच्छे कार्यों द्वारा इसकी मुक्ति का मार्ग बताते हैं तो कुछ कठिन तपस्या को, कुछ भक्ति को तो कुछ योग साधना को। ये विभिन्न मार्ग उस एक ही उद्देश्य की ओर अग्रसर हैं। बुद्ध, महावीरस्वामी, मीरा, सूर इसी प्रकार विभिन्न मार्गों द्वारा आत्म-साक्षात्कार में सफल हुए।

(5) **एक ईश्वरवाद**—आर्य संस्कृति में ईश्वर को एक सर्वसर्वा के रूप में स्वीकार किया गया है। यह अपनी-अपनी इच्छा व आस्था है कि वह शिव, विष्णु, राम, कृष्ण, दुर्गा, सरस्वती, गणेश, हनुमान के रूप में भले ही हो। लेकिन वह एक ही शक्ति रूप में प्रकृति, जड़, चेतन सब में विद्यमान है और ये सब उसी के द्वारा संचालित होते हैं। संगीत के क्षेत्र में इस एक सत्ता के प्रतिरूप में 'ध्वनि' अथवा 'नाद' को ब्रह्म के रूप में स्वीकार किया गया है। इसीलिए कहा है—

नादरूपः स्मृतो ब्रह्म, नादरूपो जनार्दनः।

नादरूपा पराशक्ति, नादरूपो महेश्वरः।।

(6) **विश्वबन्धुत्व की भावना**—भारतीय संस्कृति में शांति, प्रेम तथा सहयोग का विशेष महत्व है और जियों और जीने दो के सिद्धांत को मान्यता दी गई है। किसी के प्रति वैर रखना, अपने से होने समझना, किसी दूसरे के अधिकारों का हनन करना आदि बातों को हमेशा से अनैतिक, अधार्मिक माना गया है। आज के युग में पंचशील इसका उदाहरण है। हर एक को उसी आत्मा का रूप समझकर प्रेम करना, दूसरों के प्रति कल्याण की भावना, अस्वार्थ आदि गुण आदर्श रूप में माने जाते हैं। संगीत का एक उद्देश्य मानव को कल्याण की ओर ले जाना है। गायक, वादक और नर्तक स्वयं तो आनंद प्राप्त करता ही है, श्रोता एवं दर्शक को भी आनंदित करते हैं। इसके अतिरिक्त भारतीय संगीत में वह शक्ति है, जिससे नैतिक गुण यथा दया, प्रेम, सहयोग आदि की भावना भी विकसित होती है। यही कारण है कि अभारतीय लोग भारतीय संगीत की ओर आकर्षित हैं।

(7) **भक्ति की प्रधानता**—आर्य संस्कृति में अथवा भारतीय संस्कृति में मोक्ष प्राप्ति या ईश्वर को प्रसन्न करने का एक महत्वपूर्ण मार्ग है—भक्ति। कृष्ण ने ज्ञानयोग, कर्मयोग व भक्तियोग नामक जो तीन मार्ग बताए, उसमें सबसे सरल भक्तियोग है। जो व्यक्ति सच्चे तथा निश्छल भाव से भक्ति करता है, उसका प्रभाव एक तपस्वी से अधिक होता है। भक्ति तथा संगीत दोनों ही सदा से समानान्तर रूप में साथ रहते हैं। प्रारंभ में संगीत की हर विधा भक्ति व ईश्वर से ही जुड़ी थी। आज भी भक्ति संगीत में भजन-कीर्तन, आरती, कबाली आदि मान्य हैं और भक्ति से संगीत अलग नहीं व संगीत से भक्ति अलग नहीं की जा सकती। अष्टछाप कवि हों अथवा सूर, मीरा, माधवाचार्य अथवा शंकराचार्य, निर्गुण भक्ति मार्ग हो या सगुण भक्ति मार्ग, आर्य समाज हो अथवा और कोई पंथ, सर्वत्र संगीत का अर्थात् गेय रचनाओं का समान महत्व है।

(8) **लोक संगीत तथा संस्कृति**—किसी भी संस्कृति में लोक कलाओं का अपना महत्वपूर्ण स्थान होता है। संगीत की अविरल रूप से बहने वाली दो धाराओं में एक शास्त्रीय संगीत है तो दूसरी लोक संगीत। लोक संगीत समूचे भारत की संस्कृति को उजागर करता है। विभिन्न स्थानों की अथवा प्रान्तों की भाषा, ऐतिहासिक प्रसंग, भौगोलिक स्थिति, उद्योग-धन्धे, फसलें, पारिवारिक पृष्ठभूमि, धार्मिक आस्थाओं, वहाँ के विशेष देवी-देवता, उत्सव-पर्व सभी की छवि व

ज्ञान लोक संगीत से प्राप्त होता है। यही कारण है कि सांस्कृतिक आदान प्रदान का सबसे सशक्त तथा प्रभावपूर्ण माध्यम संगीत है।

(9) अनेकता में एकता—भारतीय संस्कृति की यह विशेषता है कि इसमें धार्मिक, सामाजिक, पारिवारिक, सैद्धान्तिक आदि विभिन्नताएँ होते हुए भी एक रूप होकर एक संस्कृति का निर्माण करती है। स्थानीय रीति-रिवाजों, प्रथाओं, परम्पराओं, उत्सवों-पर्वों, पारिवारिक व्यवस्था में भेद रहता है तथापि मूल रूप में वे सब एक हैं और एक भारतीय संस्कृति बनाते हैं। इन सभी विभिन्नताओं को समेटने की क्षमता हमारी संस्कृति में है। भारतीय संगीत में भी अनेकता में एकता दृष्टिगोचर होती है। एक ही राग को हर गायक विभिन्न रूप में प्रस्तुत करता है, अनेक बंदिशें आदि विभिन्न रूप लिये होती हैं, पर वे सब विभिन्नता लिये होने पर भी, उस एक राग में आती हैं। हमारे राग भी भारतीय संस्कृति की तरह अनेकता को समेटने में सक्षम हैं। कितनी ही विभिन्नता, नवीनता, प्रकार से प्रस्तुत किया जाय, यमन राग यमन ही रहता है तो भैरव, भैरव ही। अतः हमारे राग भी विशाल हैं, जिनमें विभिन्नताएँ समा जाती हैं।

निष्कर्ष—उपरोक्त विश्लेषण से स्पष्ट है कि भारतीय संस्कृति के आदर्श अथवा विशेषताएँ संगीत द्वारा मान्य हैं। संगीत, संस्कृति की विशेषताओं के सहयोगी रूप में है। हमारी संस्कृति शांति, धर्म व अध्यात्म—प्रधान है, वहीं संगीत भी इन्हीं आदर्शों से युक्त है। भारतीय संस्कृति में मनुष्य के अनुकूल शांत, मधुर तथा अध्यात्म की प्रेरणा देने वाला संगीत प्रचलित है। अतः यह कहना गलत नहीं है कि भारतीय संगीत यहां की संस्कृति के आदर्शों के अनुकूल अनुरूप तथा प्रतिरूप—स्वरूप है।

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CAUSES OF JUVENILE DELINQUENCY IN ADOLESCENTS IN DELHI, INDIA

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Abstract:- Juvenile delinquency is a serious offence. Juvenile crimes are increasing all over the world rapidly. India shows a similar increasing rate of juvenile crimes committed by the adolescents. It is a very serious concern for the nation and legal solutions are required to end this problem. Indian legal system and judiciary has responded to these trends or causes and has brought some amendments in the laws pertaining to juvenile justice in India.

Key words:- Juvenile, delinquency, delinquent, juvenile delinquency, adolescence

Introduction:- Children are the rock of any nation on which its future is built. They become the leaders of the country, the creators of national wealth, who care for and protect the human community of the land to which they are rooted. They increase their ability to think abstractly and develop their own views regarding social and political issues. They develop ability to indulge in long-term planning and goal setting. They yearn for separate identity and independence from parents. This is the age when peer influence and acceptance becomes very important. They also develop strong romantic ideas, and tend to show indulgence in love and long-term relationships.

Objective of study:- To identify the causes of Juvenile Delinquency in the school going Adolescents from class 9th to 12th in Schools in Delhi, India.

Scope of study:- The study would help in finding various biological, socio-environmental, and physiological & psychological factors that caused for increasing rate of juvenile delinquency in the school going adolescents.

Juvenile:- The word 'juvenile' has been derived from the Latin word 'juvenis' meaning young. Juvenile can be defined as a child who has not attained certain age at which he, like an adult person under law of the land, can be held liable for his criminal acts. The juvenile is a child who is alleged to have committed /violated some law which declares the act or omission on the part of the child as an offence. (Black Dictionary of Law)

Delinquent:- The word 'delinquency' has been derived from 'delinquere' in which 'de' means do away and 'liqueur' meaning to leave and to abandon. Delinquent is typically a young person who tends to commit crime, particularly minor crime or the one who violates the law. Moreover in 1942, it was said that a delinquent is a person who knowingly, intentionally and self-consciously violates the mores of the society to which he belongs".

Juvenile Delinquency:- Juvenile delinquent is a person who is typically below 18 year of age. Juvenile delinquency is a legal concept of recent origin. Clyde B. Visher well expressed this view, he says 'juvenile delinquency refers to an anti-social act of children and of young people under age, such acts either specifically forbidden by law or may be lawfully interpreted as constituting delinquency, or as requiring some form of official action.

A delinquent or a child in conflict with the law/ norms is a child who has violated any of the law of the state or regulation of a subdivision of the state. A child who is habitually disobedient is uncontrolled by his parent, guardian or custodian or the one who is habitually truant from school or home. As a result, he might injure or endanger the morals or health of himself or others.

Adolescence:-Adolescence is defined in several ways, physiologically, psychologically, educationally and legally. Physiologically, adolescence begins with the growth and hormonal changes associated with sexual maturity and end when there is no further growth. Psychologically, adolescence is period of transition during which cognitive, physical, personality and social changes occur. During this phase adult roles are practiced and a personal identity is formed. Educationally, adolescence is the time spent in high school and college. Legally, adolescence ends with the assumption of adult responsibility. According to Erikson (1961) adolescence is a phase of life, which marks the “take off” from childhood to adulthood. The coming of age physiologically demands guidance for the social and psychological changes which must be faced and resolved before one can settle with satisfaction and as socially acceptable individual.

Juvenile Justice (Care and Protection of Children) Act, 2015:-The act has been passed by the Parliament of India. It aims to replace the existing Indian juvenile delinquency law, Juvenile Justice (Care and Protection of Children) Act, 2000, so that juveniles in conflict with law in the age group of 16-18, involved in Heinous Offences, can be tried as adults. The Act came into force from **15 January 2016**. It was passed on 7th May 2015 by the Lok Sabha amid intense protest by several Members of Parliament. It was passed on 22nd December 2015 by the Rajya Sabha.

Causes Of Juvenile Delinquency:-Three types of Juvenile delinquency causes are: -

A. Biological

B. Socio-Environmental

C. Psychological, Physiological and personal

A. Biological Causes

1. Ocular Ailments: It leads to irritability causing emotional instability and discomfort among children. Moreover, this may prevent them from acquiring sufficient knowledge hampering them from leading a normal life

2. Nose and throat problem: This may cause weakness and discomfort and may result in dislike-ment for work and school bunking. Obstructed breathing may result in mouth breathing and may, thus, give an appearance of inefficiency in work.

3. Hearing Problem: Such as deafness or difficulty in hearing makes the person concerned incapable for any work. His efficiency is greatly decreased which adversely affects his ability to work and he depends on others which may lead to antisocial behaviour.

4. Speech Problem: An individual with speech problem is pitted or laughed at in the society. Due to this feeling of inferiority may be developed which may lead to a desire to make up in criminal acts.

5. Enuresis: It involves a disorder of functions of the bladder. Sometimes it discomforts and even some time may lead to delinquency.

6. Irritation: Irritation caused by ailments such as different types of allergies, eczema, and irritation of sexual organs is also a significant factor resulting in delinquency.

7. Headache: It may cause irritation of temperamental though rarely may result in some sort of out bursts.

8. Excessive strength: A person who is possessed excessive physical strength and his mental trait being uncultured and not properly channelized, probability of his committing an act of offence becomes higher.

B. Socio-Environmental

1. Mobility: It is the major factor which is liable for crime causation in the society. Nowadays communication and travel facilities have become easy due to industrialization and urbanization which have led to the migration of persons to new places. Chances of detection to these new places are low offers them opportunity for crime.

2. Cultural conflicts: The urbanization and industrialization have resulted in drifting of people from one place to another which has led to cultural conflicts between inhabitants and immigrants. Such cultural conflicts occurring between different sections of a society have resulted in deviant behaviour thus increasing the crime rate of that place. India also suffered from the same problem during Indo-Pak partition in 1947 and in Pak-Bangladesh times in 1971. That time there was increased immigration of “Refugees” from Sindh and NWF region in 1947, which created a barrier in the long-established social structure of Indian Society and resulted into massive increase in crime.

3. Family Background: This factor also encourages the Juvenile to commit for offence in the society. Sutherland said that “the family background has greatest influence on the criminal behaviour of offender or Juvenile. The Children divert themselves towards criminal tendencies if they find their parents or members of the family behaving in the similar manner. A child who is grown up in a hostile aggressive parenting atmosphere becomes an easy prey to criminality”.

Some are the same factor which emanates from the family background are as under:

(a) Family Structure: The structures of the family are responsible for figuring out the personality/character development of the child. A healthy and educated family provide good atmosphere and encourages growth, confidence and makes him a responsible and sensible citizen. Delinquents mostly belong to poor and inadequate homes (Carr and Srivastava).

(b) Broken Homes: Broken home means a home where there is instability present in homes due any one of the missing family members like either the parent is dead or living separately or is divorced.

(c) Family Size and Type: It is also recognized as a factor in reason of delinquent behavior. Delinquents mostly belong to joint and bigger families as compared to the smaller and nuclear families as less attention is likely to be paid towards children in bigger families. Glueck (1950) found “delinquent children were more frequently come from joint and larger families”. Andrew (1976) and Fisher (1984) also found similar results in their studies on juvenile delinquents.

(d) Parent-Children Relationship: The most significant factor in the behavioural development of a child is the relationship with their parents. The relationship with a family is important in shaping the inter-personal behaviour and cognition of the child (Glueck and Glueck, 1950 and Nye, 1958). According to Desai (1979), “the child needs to feel that there is at least one solid dependable fact in the changing confusion of his social relationships, that he need never doubt his parents’ affection for him”. But in many cases, misunderstandings, hard feelings, and open conflicts occur between parent and the child.

4. Socio-economic condition: This condition is also a factor which leads to the child to commit the offence. Present day industrial progress, economic growth and urbanization have paralyzed our domestic life. The loose control over the wards has slackened this leaving them free to behave as they like. Now-a-days, money is the parameter to gauge or measure the social status of a man in society.

5. Neighbourhood: The influence of neighborhood is also having much to do with the type of crimes occurring in that area. Therefore, densely populated villages, towns and cities offer regular opportunities for crimes relating to theft, fraud, dacoity, burglary, kidnapping, cheating etc. The cases of theft and pick pocketing are common at public places like bus and railway stations. Another considerable characteristic of delinquency is certain anti-social activities in the neighborhood. It includes gambling houses, brothels, and similar other bad characters institutions.

6. Alcohol and Intoxication: Now-a-day, it has become a fashion in the youth to consume alcohol. Generally, people give a spoon of Brandy to a sick child who is suffering from cold and cough. They thought that the Brandy can be useful for cold and cough, but the use of

alcohol in any manner causes heavy damage to the mind and body of the person or child, who consumed liquor. A child cannot identify the consequences of his acts of consuming alcohol.

7. Peer Group: The behaviour of an individual largely depends on his peers. Some of the individuals (mostly in teen ages) form gangs in which several individuals associate together in group activity which often emerges into criminal tendency. Boys and girls often learn techniques of committing crimes in gangs, it is a means of conveying techniques of delinquencies, of training in delinquency. If a child remains with other delinquents, then he gets more opportunities of engaging himself in criminal activities. He joins gang to secure everything which he does not get otherwise.

8. Nature of Society: The living condition of a society whether democratic, socialist or dictatorship, also determines the prevalence of delinquent behaviour of the children in that society. Also, the surroundings of people in society are one of the aspects of society which affect juvenile delinquency. For example, the rural and urban settlement in India is much dissimilar in terms of livelihood, education, language and living conditions etc. These dissimilarities seem to have differentially affected the frequency of delinquency and this side needs to be further research.

9. The socio-cultural conditions: The socio-cultural condition is also a contributing factor for juvenile delinquency. When a child living in a society, he meets to different types of persons some who were engaged in criminal activities. The anti-social element in the society tends to change the normal children into delinquents for their multiple benefits like to get their illegal work done and to earn profit by attracting them initially in petty crimes like theft, extortion, cheating, pickpocketing etc. This affects the future and character of these children and it also creates serious law and order problems for the administration also.

10. Cinema: Movies and social sites are also considered as cause of crime or delinquency because children are easily attracted by the movies. What they watch on the movies and Television screen they try to do in their real life. Now day movies are based on sexual crime and criminal actions scenes like dacoity, bank robbery, theft, hurt, rape etc. The parents must give attention to their children and be careful that what their children are watching on movies and Television and especially try to away them from cinema which contains undesirable pictures and crime scenes.

11. Role of Press: Press plays a vital role in creation of good and bad impressions on the mind of children. Children are generally paying attention to those headlines of newspaper and clipping of news channel which contain news of gambling/lottery, loot, robbery, rape, how to earn easy money etc. Children also learn how they can commit the offence and earn easy money and become rich. Cases of robbery, loot, kidnapping, gambling etc. reported on daily and shown repetitively are also misleading factors to the juveniles.

12. Heredity: The factor of heredity is emphasized a lot when studying the cause of delinquent behaviour. According to Goring, "pathetic mindedness is the result of hereditary transmission". An opinion was expressed in a Seminar on juvenile delinquency that "delinquent parents breed delinquent children". Heredity and environment influence a child's behaviour to a large extent. "Heredity conditions what a child can do or not do, whereas environment influences what he does".

C. Physiological and personal

Criminal's psychological behavior play a significant role in the determination of delinquency. It is the psychology of a criminal which controls it mind, and the mind designed the criminal act which a delinquent intends or wants to do. There are some significant factors in act of anti-social behaviour.

1. School Factors-The school plays a significant role for the growth and development of a child, it is the school wherein the child has the closest contact with most children over the maximum period. In some schools' cruel treatment given by teachers creates hatred and

annoyance among the children which forces them to abscond from the school and become delinquent. Bhatia pointed that “the unfavourable school conditions may include harsh and unsympathetic treatment which often aggravates the situation”. According to Pathak, “School is usually thought as a constructive agency but when it fails to perform its designated functions, it may become by virtue of its negligence, a main contributor to delinquency.”

2. Drug-addiction:- Drug-obsession among the juveniles provokes them to commit petty crimes. Taking of drugs by the juveniles now days is quite common. Addiction creates disturbance in family and creates hostile atmosphere in family. This atmosphere is highly perilous to the other child of the family. The parents must take care of their children otherwise they may indulge in commission of offence.

Conclusion-What if juvenile delinquency could be prevented? This thesis intended on examining previous research on crime of adolescents and increasing the knowledge of what contributes to desistance. It was hypothesized that a juvenile’s home environment, school environment, and peer associations were the major contributors to crime in adolescents. Criminologists provided enough evidence to show that contributors to juvenile crime are family, peers, and school but they also enhanced my knowledge on the topic alone.

If a common ground appears, like negative parental relationships, lack of supervision, lack of commitment to school and family, and more commitment to friends and criminal activities, then provisions need to be set in motion to improve those relationships and societal bonds for each individual. If the parents would have paid more attention to the needs of their child and focused on how their decisions affected their lives than these individuals would have been in a better state of mind. As a result of the lack of parental connections, impulsivity, low self-control, and mental health issues became a result in these individuals from the lack of ties to social bonds and relationships to positive stimuli and the lack of positive reinforcement for good attributes. When individuals have no positive commitment to or relationship with their parents, they will look for other means to fill that void, which most of the time can lead to more commitment to friends and an increase in criminal activity.

Suggestions:-If criminologists and the scientific community, alike, can enforce better policies and preventative strategies to protect juveniles from the negative social bonds that they receive at home, then the potential to save and individual from crime is definitely a positive result.

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कोरोनावायरस से होनेवाली समस्याएं एवं समाधान

प्रतिभा टंडन

शाधेर्धी, योग विभाग, जेजे.टी. विश्वविद्यालय, राजस्थान, झुंझनू भारत।

मूल शब्द: कोरोना, समाधान, स्वस्थ।

प्रस्तावना—आमतौर पर जब भी कोई प्राकृतिक संकट आता है कुछ देशों या राज्यों तक ही सीमित रहता है। परंतु इस बार जो संकट आया पूरे विश्व को या मानव जाति को संकट में डाल दिया है। क्योंकि हम प्रकृति के साथ खिलवाड़ कर रहे हैं। ऐसे वनों को काटना, जीव जंतुओं को मारना, एवं उनको खाने में इस्तेमाल करना कब तक ऐसा चलता रहता कुछ हद तक प्रकृति का मानव पर प्रहार है यह कोरोना। हम बात कर रहे हैं कोरोना वायरस या कोविड-19 इसका पूरा नाम कोरोनावायरस इनफेक्शियस डिजीज है क्योंकि जिस समय शुरू हुआ वह साल 2019 था इसीलिए कोविड-19 का नाम दिया गया। कोरोना लैटिन शब्द है जिसका अर्थ है मकुट। इस पर कुछ कांटे जैसे आकृति निकलने के कारण जैसे मुकुट हो। वायरस को हिंदी में विषाणु कहते हैं और अंग्रेजी शब्द वायरस का शाब्दिक अर्थ विष होता है। कोरोना वायरस कई सारे विषाणुओं का एक समूह है जिससे स्तनधारियों और पक्षियों में रोग उत्पन्न होते हैं। यह आरएनए वायरस होते हैं। ये गोलाकार कणों के रूप में होते हैं इसका व्यास 120 नैनोमीटर होता है वायरस कैप्सूल में एक लिपिड बाइ लेयर होती है जहां झिल्ली, आवरण और स्पाइक संरचनात्मक प्रोटीन डले होते हैं। इसका एक उपसमूह विशेष रूप से बीटाकोरोनावायरस उपसमूह के सदस्य हेमग्लुटिनिन एस्टरेज नामक एक छोटा स्पाइक जैसी सतह भी प्रोटीन है कैप्सूल के अंदर न्यूक्लिक एसिड होते हैं। यह कई प्रोटीन की प्रतियों से बना होता है आर.एन.ए युक्त विषाणु होते हैं जब ये होस्ट सेल बाहर होते हैं तो लिपिड बाइलेयर कैप्सूल झिल्ली प्रोटीन और न्यूक्लिक एसिड वायरस की रक्षा करते हैं। इसमें एकल आर.एन.ए. जीनोम पाया जाता है इसके जीनोम का आकार 27 से 34 किलो बेस तक होता है किलावेस तक होता है। यह वायरस भी जानवरों से आया है ज्यादातर लागे जो चीन के हुआन सी फूड की मार्केट से खरीदने आते हैं या फिर वहां पर काम करने वाले लागे जो जीवित या नव-वध किए गए जानवरों को बचे थे उनमें वायरस से संक्रमित थे। इसी कारण यह शुरुआत हुआ जो कि चीन से शुरू हुआ था यह हुआ कोरोना वायरस के नाम से भी जाना जाता है डब्ल्यू. एच. ओ. ने इसे सार्स-कावेड-2 का नाम भी दिया है। साथ ही साथ कोरोना वायरस को महामारी घोषित कर दिया है। यह एक सूक्ष्म परंतु प्रभावी वायरस है मानव की अपेक्षा 900 गुना छोटा है लेकिन इसका संक्रमण पूरी दुनिया में तेजी से फैल गया है। खांसी और छींक से गिरने वाली बूंदों के जरिए यह फैलता है। इसमें पहले बुखार होता है फिर सूखी खांसी होती है तथा एक सप्ताह में ही सांस की तकलीफ शुरू हो जाती है इन लक्षणों का मतलब सभी लोग कोरोना से पीड़ित हैं ऐसा नहीं है इसके गंभीर मामलों में निमोनिया, सांस लेने में बहुत ज्यादा परेशानी, किडनी फेल हो जाना और यहां तक की मौत भी हो सकती है। बुजुर्ग या जिन लोगो को पहले से अस्थमा, मधुमेह या हार्ट की बीमारी है उनके लिए उनके लिए यह और भी गंभीर हो सकता है। शरीर में प्रतिरोध आत्मक शक्ति डब्ल्यू.बी.सी. क्षीण होने पर इसका कुप्रभाव आसानी से पड़ सकता है। जुकाम और फ्लू के भी इसी तरह के लक्षण पाए जाते हैं। कोरोना वायरस की महामारी के कारण वैश्विक स्वास्थ्य संकट बढ़ता जा रहा है और लोगों के लिए लाकडाउन नया नियम बन गया है अब आने वाले समय में दुनिया की सूरत बदल जाएगी। अगले डेढ़ से 2 साल तक दुनिया कोविड-19 की समस्याओं से जूझती रहेगी। उसके बाद पुन निर्माण तथा स्थाई प्रभाव कई वर्षों तक महसूस किए जाते रहेंगे। दुनिया के कई हिस्सों में सीमाएं बंद हैं। यह अभूतपूर्व सामाजिक उपाय ताने-बाने को तोड़ रहे हैं और कई अर्थव्यवस्थाओं को कमजोर कर रहे हैं। इससे लोगों की नौकरियां छूट रही हैं, जिसके परिणाम स्वरूप भूख की छाया बढ़ रही है। अभी तो लोगों को पता नहीं कि संकट किस रूप में सामने आएगा। आज सबसे बड़ा उद्देश्य जीवन बचाना है। **जान है तो जहान है** जीवन का बचना

अर्थात् भविष्य को देख पाना। परंतु भविष्य में सफल होने के लिए पूरी दुनिया को योजना बनानी पड़ेगी। अगर हम इसे महामारी ना मानकर युद्ध समझे तो वायरस से लड़ा नहीं जा सकता और उसे मारा जा सकता है। युद्ध काल के दौरान शत्रु प्रत्यक्ष नहीं होते परंतु शायद ही अदृश्य होते हैं। किसी युद्ध में अगर विजय हासिल करनी हो तो विवेकपूर्ण योजना बनानी जरूरी है। यह महामारी मानव शरीर मन एवं समाज पर लघुकालिक एवं दीर्घकालिक प्रभाव छोड़ जाएगी इससे विश्व में व्यक्तिगत सामाजिक आर्थिक एवं राजनीतिक समस्याओं का स्थान बढ़ावा मिले।

व्यक्तिगत समस्याएं:- यह महामारी दुनिया में बंद की स्थिति पैदा कर रही है। कहावत है प्रथम सुख निरोगी काया अर्थात् पूर्ण रूप से स्वस्थ होना। विश्व स्वास्थ्य संगठन के अनुसार शारीरिक, मानसिक, आध्यात्मिक एवं सामाजिक रूप से स्वस्थ होना। इस समय नागरिक अधिकारों को सीमित कर दिया गया। जिससे स्वतंत्रता सीमित होगई लोगों को मन मारकर बहुत कुछ करना पड़ रहा है। शारीरिक स्वास्थ्य:- घर में रहकर ज्यादातर लागे संतुलित और सही ढंग से दिनचर्या का पालन नहीं कर रहे। घर में सारा दिन खाना किसी प्रकार शारीरिक श्रम ना होना शरीर में वजन बढ़ने के कारण तथा मांसपेशियों में ढीलापन सुस्ती आदि को बढ़ा रहे हैं। जिनको पहले से रोग हैं वह बढ़ रहे हैं और जिनको नहीं है वह रोग ग्रस्त हो रहे हैं। बहुत कम लागे हैं जो दिनचर्या, खानपान, आचार व्यवहार को सही ढंग से रखे हुए हैं और सकारात्मक और इस परेशानी भरी स्थिति को भी अवसरपूर्ण इस्तेमाल कर रहे हैं।

मानसिक स्वास्थ्य:- घर में सारा दिन बैठे-बैठे नीरसता का होना स्वाभाविक है। बहुत कम लागे होते हैं जो स्थिति परिस्थितियों से प्रभावित नहीं होते ज्यादातर लोग मदिर के घंटे की तरह से इन परिस्थितियों के द्वारा हिलते-डुलते रहते हैं कोई भी छोटी व बड़ी परिस्थितियां उन्हें हिला-डुला कर चली जाती है और इस वक्त तो भय का बड़ा जोर है। प्रभाव में तो लोग भी कुछ सोचखत्म कर चुके हैं। आध्यात्मिक स्वास्थ्य:- समय तो बड़ा सही है कि इस समय व्यक्ति अपने आप से जुड़े परंतु आधे से ज्यादा तो लोग अध्यात्म को धर्म से जोड़ देते हैं। जबकि उसका अर्थ अपने से जुड़ना अर्थात् अपना अध्ययन करना है। परंतु ऐसा हो नहीं रहा डर ने व्यक्ति को अपने से भी दूर कर दिया।

सामाजिक स्वास्थ्य:- इस वक्त समाज से ही तो दूरी बनानी है और हम बचपन से सुनते आ रहे हैं कि मनुष्य सामाजिक प्राणी है। यह समय है तो बड़ा दुविधा वाला लेकिन कभी-कभी कहते हैं बुखार होने पर कड़वी दवाई खानी पड़ती है। उसी से ठीक होते हैं। यह समाज हम लोगो के मिलने से बना है इसलिए इस समाज के विशेष तत्व हमारा होना आवश्यक है। जान है तो समाज है।

सामाजिक समस्याएं:- समाज में भय की स्थिति है। व्यक्तिगत स्वतंत्रता पर नियंत्रण है। इस वायरस के कुप्रभाव से बचने का उपाय केवल सोशल डिस्टेंसिंग/सामाजिक दूरी है समाज को बचाने के लिए ही समाज में दूरी बनाना पड़ रहा है। जब शुरुआत हुई थी लोक डाउन की तो लोगो ने अपने घरों में सामान भरना शुरु कर दिया था। ऐसी होड़ लगी थी दुकानों पर भीड़ लोग एक दूसरे को धक्का-मुक्की करके अपना घर भरने में लगे हुए थे। कोई एक दूसरे का खयाल नहीं कर रहा था केवल अपना-अपना ही। यह सब देख कर कि सामाजिक प्राणी समाज छोड़कर केवल अपना हित करे लेकिन ऐसा हुआ और होता है। योगकी भाषा में तो अपरिग्रह का पालन करना अर्थात् वो सामान ना इकट्ठा करे जिसकी जरूरत ना हो। यहां तो इस वायरस के डर से इतना सामान इकट्ठा किया कि जरूरी चीजों की बाजार में कमी हो गई। समाज में असमानता की स्थिति और बढ़ती चली गई। कुछ लोगो के पास सामान भरा हुआ है तो कुछ लोगो के पास जीने के लिए जरूरी सामान की व्यवस्था भी नहीं है। समाज में तनाव की स्थिति बढ़ती जा रही है लोग तनावग्रस्त, चिड़चिड़ापन, एनसाइटी, डिप्रेशन यहां तक की आत्महत्या तक कर रहे हैं।

आर्थिक समस्याएं:— अर्थव्यवस्था पूरी तरह मंदी की ओर है। लॉकडाउन की स्थिति में उद्योगव्यापार सरकारी गैर सरकारी सभी प्रकार के संस्थान बंद हैं केवल जरूरी सेवाएं अस्पताल पुलिस एव 'सफाई का काम चल चल रहा है। केमिस्ट की व जरूरी सामान की दुकान खुली हुई हैं। भारत ही नहीं अपितु विश्व बाजार की स्थिति भी बहुत बुरी है। सभी व्यवसाय ठप हो गए है लोगो 'कोवेतन नहीं मिला कुछ कोनिकाल दिया गया बेरोजगारी का भयंकर रूप सामने आ रहा है। शहर से लोगअपने गांव की ओर जा रहे हैं वह भी बड़ी परेशानी उठा कर। भुखमरी, बेघर एव 'बेरोजगारी बढ़ती जा रही है। फिर लगता है आर्थिक समस्याएं तब मायने रखेंगी जब जिंदगी होगी। इस वक्त अर्थव्यवस्था से भी ज्यादा लोगों की जान बचाना है।

राजनीतिक समस्याएं:— देश की सभी समस्याएं 'चाहेवह आर्थिक व सामाजिक और राजनीतिक होती हैं। राजनीतिज्ञ का कर्तव्य होता है उन्हें 'हल करें। अप्राकृतिक संकट से आने वाली मुश्किलों का समाधान करें। जैसी भुखमरी, बेघर, बेरोजगारी, पलायन आदि सभी के लिए भोजन की सुविधा करें। बेघरों के रहने के लिए घर तथा रोजगारों का प्रबंध करे 'कोई अपने गांव जाना चाहते हैंतोउनके लिए यातायात का प्रबंध करे 'यह सरकार के कर्तव्य हैं। इस समय का सबसे बड़ा खतरा जीवन को बचाना है। तो सरकार उसमें 'सबकी सहायता करें। आर्थिक संकट का भी निवारण करे 'सही योजनाएं बनाएंजिससे वर्तमान व आने वाले भविष्य में देश उससे पीड़ित ना हो। ये आर्थिक एव 'सामाजिक समस्या ही व्यक्तिगत रूप से प्रहार करेगेंजिससे मानव जीवन में 'चिड़चिड़ापन, तनाव, अवसाद एव 'आत्महत्या तक जैसी भयंकर व्यवहार उत्पन्न हागे।

समाधान:— कोराना वायरस महामारी से विजय पाना आसान काम नहीं है। एक व्यक्ति का काम नहीं बल्कि पूरे देश कोमिलकर इसका सामना करना तथा इसे हराना है। उसके लिए एक विवेकपूर्ण योजना तैयार करनी पड़ेगी और उसका सही ढंग सेपालन करना होगा तभी इसमें सफलता होगी।

सरकार द्वारा उठाए गए कदम:—भारत में सभी गैर आवश्यक कार्य कोरोक दिया गया है लोगों कोअपने घरों में रहने के निर्देश दिए गए हैं। जबकि सरकार इस लॉक डाउन कोखत्म कर देगी तब भी सरकार सभी से कहती है कि सचेत रहे तथा स्वच्छता एवं सुरक्षित नियमों का पालन करें। सरकार का मानना है कि अब लोगों को कोरोनावायरस के साथ जीना आना चाहिए। इसे वेअपने जीवन का हिस्सा समझे। सरकार की ओर से लोगों की स्वतंत्रता पर रोक होगी भीड़ में ना जाने का निर्देश तोरहेगा ही। टीम 11 उत्तर प्रदेश सरकार ने टीम 11 का गठन किया है जिसका उद्देश्य देश में फैलेकोराना वायरस से बचाव के लिए लोगों को जरूरी सामान पहुंचाने का है।

चीन में बीमारी से बचाव के लिए वुहान 76 दिनों की बंदी/लॉकडाउन रखी गई थी। कहते हैं **प्रिवेंशन इस बैटर देन क्योर उपचार सेअच्छा है बचाव।**

सोशल डिस्टेंसिंग सामाजिक दूरी मास्क का प्रयोग हाथों को बार-बार धोने में साबुन का प्रयोग सैनिटाइजर का हाथों में लगाना हाथों कोधोना खाना खाने के पहले एव 'बाद में 'वॉशरूम के बाद जब भी हाथों का इस्तेमाल छींक या खासी राकेने के लिए करे 'या फिर बाहर से आ रहेहैं। साबुन से हाथ धाने से कोरोना वायरस आर एन ए हैं इसके बाहर की सतह लिपोप्राटीन होती है जिसे ताड़ने में डिटर्जेंट,एल्कोहल या अधिक टेपरेचर में 'निष्क्रिय हो जाता है। सैनिटाइजर का इस्तेमाल टीवी, रिमोट, मोबाइल, दरवाजे की कुंडी आदि के छूने के बाद करें। भारत में कोरोनावायरस को लेकर अलर्ट

देशभर में एयरपोर्ट पर थर्मल स्क्रीनिंग जारी।

दिल्ली में कई अस्पताल को अलर्ट किया कुछ को उसी के लिए प्रयोग किया।

एक कॉल सेंटर 24 घंटे शिकायतों एवं सुझाव के लिए बनाया।

आरोग्य सेतु एप लॉन्च की जिससे आसपास के करोड़ों मरीजों को ज्ञान हो सकें।

प्रधानमंत्री गरीब कल्याण योजना 1.70 लाख करोड़ रुपये जिससे निर्धनतम लोगों को भोजन एवं आवश्यक आपूर्ति को पूरा कर सकें।

आयुष मंत्रालय द्वारा दिए गए निर्देश:-

1. गर्म पानी का प्रयोग करे इससे रक्त का संचार सही रूप से होता है। खाना पचाने में तथा निष्कासन में सहायक है। खांसी को रोकता है तथा कफ को दूर करता है। गर्म पानी के साथ नींबू, शहद, तुलसी आदि का प्रयोग कर सकते हैं। ग्रीन टी का प्रयोग कर सकते हैं।

2. खाने में जीरा, हल्दी, धनिया आदि का प्रयोग करे जिससे यह सभी संक्रमण से बचाते हैं।

3. चवनप्राश का प्रयोग करे जिससे रागे प्रतिरोधक क्षमता बनी रहेगी तथा बढ़ेगी।

4. काढ़ा बनाए एक पानी में तुलसी, काली मिर्ची, दालचीनी, सौंठ, अदरक, मनुका कोइतना धीमी आंच पर उबाले जब वह आधा हो जाए। इससे शरीर को किसी प्रकार का संक्रमण नहीं होता।

5. हल्दी वाला दूध/गोल्डेनमिल्क या गोल्डेन पानी एंटी इन्फ्लेमेटरी एंटीबैक्टीरियल है।

6. आयुर्वेद के पंच कर्मा

गरम पानी के गरारे (थोड़ा नमक/हल्दी) गले में खराश कम हो जाती है।

नस्य क्रिया दो बूंद तेल नाक के छिद्रों में डालना तिल का तेल या सरसों का तेल।

तेल का कुल्ला नारियल या तिल का तेल

अजवाइन तथा पुदीने के पत्ते का भाप ले।

लौंग का पाउडर और शहद मिलाकर लीजिए।

7. हवन/यज्ञ तथा धूपबत्ती जलाए कपूर जलाएं इससे वायु को शुद्ध करे रोग नाशक औषधियों से किया गया यज्ञ रोग निवारण वातावरण को प्रदूषण से मुक्त करके स्वस्थ रहने में सहायक होता है। आधुनिक विज्ञान में परीक्षण करके यज्ञ द्वारा वायु की शुद्धि होकर रोग निवारण की इस वैदिक मान्यता को स्वीकार किया है।

8. योगाभ्यास योगासनो का सही ज्ञान अभ्यास एवं आचरण करना चाहिए। इससे शरीर की हड्डियों, फफड़े, यकृत, मस्तिष्क और गुर्दे आदि का व्यायाम होता है। रक्त का संचार नियमित रूप से होता है शरीर स्फूर्तिवान, क्रियाशील, लचीला एवं गतिशील बनता है।

9. प्राणायाम के अभ्यास से तनाव अस्थमा तथा अवसाद को कम किया जा सकता है। इसके अभ्यास से स्थिर मन और दृढ़ इच्छा शक्ति प्राप्त होती है।

10. ध्यान करने से बहेतर नींद आना, रक्तचाप का संतुलन, पाचन प्रणाली में सुधार एवं रोग प्रतिरोधक क्षमता में वृद्धि होती है।

उपसंहार—अंत में जोकि बहुत जरूरी है यह सब उपाय सकारात्मक विचार पर ही निर्भर हैं। अगर आपकी सोच सकारात्मक है तो सभी उपाय उसी रूप में काम करते हैं जैसे करना चाहिए। माननीय प्रधानमंत्री मोदी जी समय-समय पर देश के नाम संदेश देकर जिससे लोगों का मनोबल बढ़ेतथा कीए जाने वाले सभी प्रयासों से अवगत कराते हैं इसके अलावा हम सभी देशवासियों का कर्तव्य बनता हैकि इस महामारी से डरेनहीं बल्कि जीवन आने वाली सभी मुश्किलों की तरह सहजता तथा समझदारी के साथ मकुबला करें। यह समय हमारी मानवीय गुणोंको प्रयागे करने का है। इससे बड़ी कठिनाई हमारी सकारात्मक सोच, दृढ-निश्चय तथा के आगेघुटने टेक देती है। अपनी इसी विचारधारा से वर्तमान स्थिति पर विजय पाय।

संदर्भ सूची

विकिपिडीया.ओआरजी./विकी कोरोनावायरस

डब्ल्यू.डब्ल्यू.डब्ल्यू पंजाबकेसरी इन ब्लाग न्युज

डब्ल्यू.डब्ल्यू.डब्ल्यूजागरण.कॉम

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डब्ल्यू.डब्ल्यू.डब्ल्यू लाइव हिन्दुस्तान.कॉम लाइफस्टाइल

आयुष गोव.इन

Atal Bihari Vajpayee: The Legendary Leader

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Abstract:-India's former Prime Minister, a Padam Vibhushan awardee, recipient of India's highest civilian honour, the Bharat Ratna, Atal Bihari Vajpayee was born on December 25, 1924 in Gwalior. He was elected to the position of the Prime Minister of India twice in 1996 and 1999. He was a legendary politician and a renowned poet. He was also an active member of RSS. His political career was started with the Quit India Movement of 1942. He first won the Lok Sabha election from Uttar Pradesh's Balrampur constituency. After the death of Deendayal Upadhyaya, he was made the national president of the Jana Sangh. In 1975 he was sent to jail at the time of emergency. He was the founder member of the Bhartiya Janata Party in 1980 along with Lalkrishna Advani and Bhairon Singh Shekhawat. He was the first president of Bhartiya Janata Party. For over five decades, he was a member of the Parliament. Vajpayee became prime minister in May 1996 but only for thirteen days. After that in 1998 he again became prime minister for thirteen months. But in 1999 he became prime minister for a full term of five years. It was his vision of good governance that led to his birthday 25 December being celebrated as good governance day.

Key words:- civilian, renowned, active, founder, governance

Atal Bihari Vajpayee was an Indian politician who served twice as Prime Minister of India, first from 16 May to 1 June 1996, and then from 19 March 1998 to 22 May 2004. An individual from the Bharatiya Janata Party (BJP), Vajpayee was the 10th Prime Minister. He headed the BJP-drove National Democratic Alliance in the Indian Parliament, and turned into the first Prime Minister unaffiliated with the Indian National Congress to finish an entire five-year term in office. He passed on at 93 years old on Thursday 16 August 2018 at 17:05 at AIIMS, New Delhi. A man of the majority, firm in his political feelings. On October 13, 1999, he assumed responsibility as Prime Minister of India for the second back-to-back term at the top of another alliance government, the National Democratic Alliance. He was Prime Minister for a brief period in 1996. He is the first Prime Minister since Pandit Jawaharlal Nehru to have become Prime Minister of India with two progressive mandates.

A veteran Parliamentarian whose vocation extends more than forty years, Shri Vajpayee has been chosen for the Lok Sabha (House of the People) multiple times and to the Rajya Sabha (House of the States) twice, a record without help from anyone else. As India's Prime Minister, Foreign Minister, Chairperson of different significant Standing Committees of Parliament and Leader of the Opposition, he has been a functioning member in forming India's post-Independence homegrown and international strategy.

Shri Vajpayee's first brush with patriot politics was in his understudy days, when he joined the Quit India Movement of 1942 which rushed the finish of British frontier rule. An understudy of political theory and law, it was in school that he built up a fascination for international concerns – an interest he has sustained throughout the long term and put to skilful use while addressing India at different multilateral and reciprocal fora.

Atal Bihari Vajpayee was a legendary figure in the Bharatiya Janata Party (BJP), renowned for his cultural conservatism, liberalism, and political prudence. He was India's Prime

Minister three times. The Modi government has proclaimed the 25th of December, Vajpayee's birthday, to be "Good Governance Day."

Shri Vajpayee had left upon a columnist's profession, which was stopped in 1951 when he joined the Bharatiya Jana Sangh, the front sprinter of the present Bharatiya Janata Party, the main segment of the National Democratic Alliance. A widely praised writer, he actually steps away for a while from undertakings of state of enjoy music and in a touch of connoisseur cooking. Brought into the world in the group of an unassuming teacher on December 25 1924, in the past august state of Gwalior (presently a piece of the Indian State of Madhya Pradesh), Shri Vajpayee's ascent in open life is a recognition for the two his political keenness and Indian vote-based system. Throughout the long term, he has arisen as a pioneer who commands regard for his liberal perspective and obligation to majority rule goals.

India's second most elevated regular citizen honour, the Padma Vibhushan, was given upon him in acknowledgment of his sacrificial commitment to his first and just love, India, and the greater part a-hundred years of administration to society and the country. In 1994, he was named India's 'Best Parliamentarian.' The reference read: "Consistent with his name, Atalji is a famous public pioneer, an educated politician, a sacrificial social specialist, powerful speaker, artist and litterateur, columnist and to be sure a complex personality. Atalji explains the yearnings of the majority... his works at any point reverberation all out obligation to patriotism.

Vajpayee was naturally introduced to a Hindu Brahmin family on 25 December 1924 in Gwalior, Madhya Pradesh. His mom and father were Krishna Devi and Krishna Bihari Vajpayee. His dad was a teacher in their home town. His grandfather, Shyam Lal Vajpayee, had relocated to Morena close to Gwalior from his tribal town of Bateshwar in the Agra area of Uttar Pradesh.

Vajpayee stayed a lone ranger for his whole life. He received and raised Namita Bhattacharya as his own kid, the girl of long-term companion Rajkumari Kaul and her husband Professor B N Kaul. His received family lived with him.

Not at all like idealist Brahmins who disregard meat and liquor, Vajpayee was known to be partial to whisky and meat. He was a prominent writer, writing in Hindi. His distributed works incorporate Kaidi Kaviraj Ki Kundalian, an assortment of sonnets composed when he was detained during the 1975–77 crisis, and *Amar aaghaias* to his verse he stated, "My verse is a revelation of war, not an exordium to overcome. It isn't the crushed officer's drumbeat of hopelessness, however the battling champion's will to win. It isn't the dispirited voice of discouragement yet the mixing yell of triumph."

His activism began in Gwalior with Arya Kumar Sabha, the young wing of the Arya Samaj development, of which he turned into the overall secretary in 1944. He additionally joined the Rashtriya Swayamsevak Sangh (RSS) in 1939 as a swayamsevak, or volunteer. Affected by Babasaheb Apte, he went to the Officers Training Camp of the RSS during 1940 to 1944, turning into a pracharak (RSS wording for a regular labourer) in 1947. He quit any pretence of contemplating law because of the parcel riots. He was shipped off Uttar Pradesh as a vistarak (a trial pracharak) and before long started working for the papers of Deendayal Upadhyaya: Rashtradharma (a Hindi month to month), Panchjanya (a Hindi week after week), and the dailies Swadesh and Veer Arjun.

As a youngster, Vajpayee was imprisoned momentarily for contradicting British frontier rule. He played with socialism prior to deciding to help the Rashtriya Swayamsevak Sangh (RSS) and the Jan Sangh. Vajpayee exited graduate school to run an RSS magazine in the mid-1950s. Afterward, he rose above his political roots in the RSS to arise as the moderate voice

of the BJP. His contribution in politics started as a political dissident during the Quit India Movement of 1942-1945. He began as a socialist yet shed that for an enrolment in the RSS. Vajpayee turned into a nearby supporter and helper to Shyama Prasad Mookerjee, the originator of the Bharatiya Jana Sangh (BJS), the BJP's archetype.

By 1942, at 16 years old years, Vajpayee turned into a functioning individual from the Rashtriya Swayamsevak Sangh (RSS). Albeit the RSS had decided not to take part in the Quit India Movement, in August 1942, Vajpayee and his senior sibling Prem were captured for 24 days during the Quit India Movement. He was delivered in the wake of giving a composed statement that while he was a piece of the group, he didn't partake in the assailant occasions in Bateshwar on 27 August 1942. For the duration of his life, including after he became Prime Minister, Vajpayee has named the claim a bogus gossip.

In 1951, Vajpayee was supported by the RSS, alongside Deendayal Upadhyaya, to work for the recently shaped Bharatiya Jana Sangh, a Hindu traditional ideological group related with the RSS. He was delegated as a public secretary of the gathering accountable for the Northern area, situated in Delhi. He before long turned into a supporter and associate of gathering pioneer Syama Prasad Mukherjee. In the 1957 Indian general political decision, Vajpayee challenged races to the Lok Sabha, the lower place of the Indian Parliament. He lost to Raja Mahendra Pratap in Mathura, yet was chosen from Balrampur. In the Lok Sabha his oratorial abilities so intrigued Prime Minister Jawaharlal Nehru that he anticipated that Vajpayee would sometime turn into the Prime Minister of India.

It was the late spring of 1996. The Congress government of Prime Minister P V Narasimha Rao had lost the overall political race and, interestingly, there was a chance for the Bharatiya Janata Party (BJP), headed by the moderate and popular Atal Bihari Vajpayee, to takepower.

In any case, Vajpayee, with his approachable character, riveting rhetoric, a picture of balance and with companions across parties was one name that was being discussed as a satisfactory option for the individuals who were getting progressively baffled with the debasement corrupted Congress.

Vajpayee, at that point 71, and the BJP, framed the government, yet it endured just 13 days in his first spell at administration. He never had the numbers and made his renunciation declaration offhandedly following two days of troublesome discussion on a certainty movement. The movement was never put to cast a ballot as its outcome was inevitable. Indeed, even the BJP's adversaries at that point honoured the gathering for not endeavouring any pony exchanging. The wilful renunciation improved the BJP's, and Vajpayee's, stock among individuals and the gathering got back to control in 1998 for a more drawn-out term of 13 months, yet with some non-BJP support, its first shot at shaping an alliance government with parties whose belief systems were not really lined up with the BJP's.

Atalji's politics was sympathetic. Through his delicate attitude he would prevail upon theharshest of enemies. That is the reason when he talked about "*Insaniyat, Jamhooriyat and Kashmiriyat*" as the path forward for Jammu and Kashmir, individuals trusted and loved him. He might not have been saying something newhowever he was saying it in an unexpected way. His character added weight to his words. In the event that there is one public pioneer whom the Kashmiris loved the most, it was Atalji.

Vajpayee's greatest years were no questioned his third government of 1999-2004, when he shaped the first National Democratic Alliance (NDA) alliance, conveying parties with divergent belief systems along under the umbrella of a reformist, market-arranged, supportive of US, politically moderate plan that the gathering hardliners didn't care for yet which made its imprint universally and brought India's stock up in the worldwide request.

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तुलसीदास कृत रामचरित मानस वर्तमान समस्याओं का संपूर्ण समाधान

शोधार्थी का नाम : सपना मिश्रा
विश्वविद्यालय : श्री जेजेटी विश्वविद्यालय
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गोस्वामी तुलसीदास एक अनन्य भक्त, प्रतिभाशाली कवि, लोकमांगल्य की कामना से परिपूर्ण समाज सुधारक, एक महान उपदेशक एवं तत्त्व द्रष्टा दार्शनिक थे। वे भक्ति काल की सगुण धारा की रामभक्ति शाखा के प्रतिनिधि कवि हैं। तुलसीदास भारतीय जनमानस के बीच अत्यंत लोकप्रिय हैं। उन्होंने अपने साहित्य में भारतीय लोक संस्कृति के प्रेरक और उज्ज्वल पक्षों को प्रेरणादायक स्वरूप में प्रस्तुत किया है। वे हिंदी साहित्य के ऐसे सशक्त हस्ताक्षर हैं जिन्होंने प्रबंध काव्य और मुक्तक काव्य दोनों प्रकार के काव्य ग्रंथों की रचना की और दोनों ही काव्य रूपों का प्रणयन में अत्यंत सराहना प्राप्त की। हिंदी और हिंदीतर अनेक विद्वानों द्वारा भारतीय संस्कृति के विभिन्न तत्त्वों को समझने की दृष्टि से तुलसी-काव्य पर विचार, व्याख्या और विश्लेषण प्रस्तुत किये जा चुके हैं। तुलसी साहित्य को समझने और समझाने के लिए यह कार्य निरंतर गति से गतिमान है किंतु तुलसीदास पर अभी तक जितना शोध कार्य हुआ है वह अपर्याप्त है। वह सर्वाधिक लोकप्रिय कवि है तथा भारतीय जनमानस के हृदय में वास करते हैं। तुलसीदास के इसी महत्त्व को प्रतिपादित करते हुए आचार्य हजारी प्रसाद द्विवेदी ने लिखा है कि – ‘तुलसीदास का महत्त्व बताने के लिए विद्वानों ने अनेक प्रकार की उक्तियों का सहारा लिया है। नाभादास ने उन्हें कलिकाल का वाल्मीकि कहा था। स्मिथ ने उन्हें मुगलकाल का सबसे बड़ा व्यक्ति माना था, ग्रियर्सन ने उन्हें बुद्धदेव के बाद सबसे बड़ा लोकनायक कहा था और यह तो बहुत लोगों ने बहुत बार कहा है कि उनकी रामचरित मानस भारत की बाइबिल है। इन सभी उक्तियों का तात्पर्य यही है कि तुलसीदास असाधारण शक्तिशाली कवि, लोकनायक और महात्मा थे।’^प

मुख्य शब्द – ऐश्वर्य, वर्तमान, मर्यादा पुरुषोत्तम, तुलसीदास, रामचरितमानस, समन्वय।

प्रस्तावना

वर्तमान भारतीय समाज में उपभोक्तावादी संस्कृति और सोशल मीडिया अपनी गहरी पैड़ बना चुका है जिसमें आत्मीयता, नैतिकता, मर्यादा, दया, ममता, प्रेम, सौहार्द्रता आदि भारतीय संस्कृति के प्रधान मूल्यों का निरंतर क्षरण और हरण होता दिखाई दे रहा है। परिवार टूट रहे हैं। भाई-भाई का स्नेह खत्म हो चुका है। बुजुर्गों को अपने ही घर में परित्यक्त जीवन जीने के लिए मजबूर होना पड़ रहा है। प्रत्येक राजनीतिक पार्टियों अपने स्वार्थ सिद्धि में संलग्न हैं। ऐसे समय में तुलसीदास कृत रामचरित मानस वर्तमान सभी समस्याओं का समाधान प्रस्तुत करता है। ‘रामचरित मानस’ में जिस तरह से तुलसीदास जी ने मूल्यों की प्रतिष्ठा की है यदि वे वर्तमान मनुष्य द्वारा अपना लिये जायें तो वर्तमान जीवन की यांत्रिक विसंगतियों से बचते हुए जीवन को खुशहाल बनाया जा सकता है।

‘रामचरित मानस’ मर्यादा पुरुषोत्तम राम के जीवन चरित्र को दर्शाने वाला श्रेष्ठ महाकाव्य है जिसमें तुलसीदास ने भारतीय संस्कृति, धर्म, दर्शन, भक्ति और काव्य का अद्भुत समन्वय प्रस्तुत किया है। इस महाकाव्य में तुलसी जी ने श्रीराम के चरित्र के माध्यम से मानव जीवन के संघर्षों की यात्रा प्रस्तुत किया है जिसमें जीवन के उतार-चढ़ाव मानव मन के विविध भाव स्तर और संकल्प देखने को मिलते हैं। इसके विषय में आचार्य रामचंद्र शुक्ल ने लिखा है कि ‘मानव प्रकृति के जितने अधिक रूपों के साथ गोस्वामी जी के हृदय का रागात्मक सामंजस्य हम देखते हैं, उतना अधिक हिंदी भाषा के और किसी कवि हृदय का नहीं। यदि कहीं सौंदर्य है तो प्रफुल्लता, शक्ति है तो प्रणति, शील है तो हर्ष पुलक, गुण है तो आदर, पाप है तो घृणा, अत्याचार है तो क्रोध, अलौकिकता है तो विस्मय, पाखण्ड है तो कूढ़न, शोक है तो करुणा, आनंदोत्सव है तो उल्लास, उपकार है तो कृतज्ञता, महत्त्व है तो दीनता तुलसीदास के हृदय में बिंब-प्रतिबिंब भाव से विद्यमान है।’

आज पश्चिम की सभ्यता के अंधानुकरण, बाजारवाद तथा सोशल मीडिया के वर्चस्व के कारण भारतीय मूल्यों का तेजी से ह्रास होता जा रहा है। वर्तमान युवा सोशल मीडिया में ऐसा उलझ गया है कि अपने आसपास की दुनिया से कट चुका है वह पूरे विश्व की खबर तो रख रहा है किंतु अपने घर में, अपने परिवार, सगे संबंधियों, माता-पिता, भाई-बहन, पति-पत्नी आदि संबंधों से कोसों दूर चला गया है। लोगों में प्रेम-विश्वास, दया, सम्मान आदि सद्गुणों का लोप होता जा रहा है। लोग अपने स्वार्थ में संलग्न हो समाज और परिवार को तिरस्कृत कर रहे हैं। संयुक्त परिवार बिखरकर एकल परिवार बनते जा रहे हैं जिससे बच्चों और उन पर अपना अनमोल प्यार लुटाने वाला दादा-दादी का एक दूसरे का सहचर्य नहीं मिल पा रहा है। देश में अनाथ आश्रमों और वृद्धाश्रमों की संख्या दिन-प्रतिदिन बढ़ती जा रही है। राजनेता अपने स्वयं के स्वार्थ सिद्धि के लिए भोली-भाली जनता को बरगलाने के तमाम हथकण्डे अपना रहे हैं। धर्म रक्षकों को धर्म, संस्कृति और राष्ट्र की चिंता न होकर अपने मठों के पद प्रतिष्ठा और ऐश्वर्य की चिंता है जो त्याग को छोड़कर भोगवादी प्रवृत्ति को अपना रहे हैं। युवा कर्तव्य पथ से विमुख हो अनेक हताशा, निराशा, कुण्ठा तथा अवसाद के शिकार हो रहे हैं। ऐसे समय में तुलसीदास विरचित रामचरित मानस एक ऐसा साहित्यिक ग्रंथ है जो वर्तमान सभी समस्याओं का समाधान प्रस्तुत करता है। तुलसीदासजी ने धर्म, संस्कृति, भक्ति, दर्शन, परिवार, समाज, नर-नारायण सबका समन्वय प्रस्तुत किया है जिसके कारण से रामचरितमानस कालजयी रचना के रूप में हमारे सामने प्रस्तुत है। इसी संदर्भ में पं. विष्णुकांत शास्त्री ‘तुलसी के हिय हेरि’ में लिखते हैं कि – ‘सत्य मूल सब सुकृत सुहाए,’ ‘धरम न दूसर सत्य समाना,’ ‘पराधीन सपनेहुँ सुख नाही,’ ‘उत्तर प्रति उत्तर मैं कीन्हा,’ ‘नर तन सम नहिं कवनिउ देही,’ ‘जिन्हके रही भावना

जैसी, प्रभु मूरति तिन्ह देखी तैसी', 'जौ अनीति कछु भाषौं भाई, तौ मोहि बरजहु भय विसराई' जैसी उक्तियों के द्वारा तुलसी ने जिन मूल्यों को मध्यकाल में अपने काव्य में प्रतिष्ठापित किया था, वे उन मूल्यों के काफी निकट हैं, जिन्हें आज का विज्ञापन अपने विकास के लिए आवश्यक मानता है।'

वर्तमान समय में समाज में, परिवार में मानवीय मूल्य, आत्मीयता, नैतिकता, सम्मान, मर्यादा का तेज़ी से क्षरण हो रहा है तो रामचरित मानस में मर्यादा पुरुषोत्तम राम, अनुज भरत, लक्ष्मण, माता कौशल्या, सीता, माँ, सुमित्रा का चरित्र आदर्श प्रस्तुत करता है। वर्तमान समय में जब लोग बुजुर्गों को भार समझने लगे हैं उन्हें अपने ही घर में परित्यक्त जीवन जीने पर मजबूर कर रहे हैं तो राम के चरित्र का अनुकरण करने की ज़रूरत है जिसे शाम को राजा बनाने की तैयारी थी और सुबह वल्कल वस्त्र धारण कर वनगमन की आज्ञा। बिना एक पल देर किये राम सहर्ष वनगमन के लिए तैयार हो उठते हैं और इसे अपना सौभाग्य समझकर कहते हैं – 'सुनु जननी सोई सुत बड़ भागी, जो पितु-मातु चरन अनुरागी।' (अयोध्याकाण्ड, दोहा संख्या 41)

यही नहीं जैसे ही सुमित्रा को पता चलता है कि राम वन जा रहे हैं एक आदर्श माता के रूप में लक्ष्मण को आज्ञा देती है – 'जौ पर सीय राम वन जाहीं, अवध तुम्हार काज कछु नाहीं।' (अयोध्याकाण्ड, दोहा संख्या 88) तुलसीदास जी ने राम को आदर्श पुत्र, आदर्श भाई, आदर्श पति, आदर्श मित्र के रूप में प्रस्तुत किया है। राम आदर्श भाई है उनका अपने सभी भाइयों पर अपार प्रेम है तो लक्ष्मण, शत्रुघ्न और भरत में भी उदात्त भातृत्व प्रेम के दर्शन होते हैं। भरत का चरित्र तो राम से अधिक उदात्त है। यहाँ वर्तमान की तरह भाइयों में राज्य पाने का संघर्ष नहीं है अपितु एक दूसरे को राज्य सौंपने की उत्कंठा है मानो अयोध्या का राजा एक गेंद के समान हो जिसे राम और भरत अपनी-अपनी तरफ़ से ठोकर मारते हैं। यही नहीं जैसे उन्हें पता चलता है कि माता कैकयी ने भ्राता श्रीराम के लिए वनवास मांगा है वह अपार पीड़ा से भर उठते हैं और अपनी माँ को कठोर वचन कहते हैं – 'पापिनि सबहिं भौंति कुल नाशा'। भरत द्वारा कही गई करुणा से विह्वल उक्तियाँ पत्थर को भी पिघलाने वाली हैं। वे माता कैकयी को दोष देते हुए कहते हैं कि –

तब तैं कुमति कुमत जिय ठयऊँ, खंड-खंड होइ हृदय न गयउ॥

वर मांगत मन भई न पीरा। गरि न जीह मुहँ परेउ न कीरा॥

(अयोध्याकाण्ड, दोहा संख्या 62)

अपनी माँ को ऐसे कठोर वचन भरत जैसे भातृ प्रेमी व्यक्ति ही कह सकते हैं। भरत के चरित्र की उदात्तता का पता माता कौशल्या और श्रीराम के अटूट विश्वास से पता चलता है। माता कौशल्या भरत के दुःखी व्यथित मन को समझाते हुए कहती हैं कि चंद्रमा चाहे विष चुवाने लगे, पाला आग बरसाने लगे, जलचर जीवन जल से विरक्त हो जाए किंतु तुम कभी राम के प्रतिकूल नहीं हो सकते। श्री रामचंद्र भी भाई भरत में अटूट विश्वास रखते हुए लक्ष्मण से कहते हैं कि –

भरतहिं होहि न राम मद, विधि हरिहर पद पाइ।

कबहुँ की कौंजी सीकरनिं, क्षीर सिंधु विलगाइ॥

(अयोध्याकाण्ड, दोहा संख्या 231)

भरत जी ने हमेशा अपने बड़े भाई राम के पद चिह्नों का अनुसरण किया है। उन्होंने राम को अयोध्या लौटने का का प्रयास किया उनके अयोध्या वापस न लौटने पर श्री राम की चरण पादुका को सिंहासन पर रख अयोध्यापुरी के भोग विलास को त्याग कर सिर पर जटाजूट और मुनियों के समान वल्कल धारण कर भूमि को खोदकर उसके अंदर कुश की आसानी बिछाई तथा भोजन, वल्कल, व्रत नियम तथा ऋषियों के समान कठोर आचरण किया। राम, भरत, लक्ष्मण, शत्रुघ्न इन चारों भाइयों का प्रेम, वर्तमान टूटते-बिखरते पारिवारिक समस्याओं का निदान है। इसी तरह सीता आदर्श पत्नी के रूप में प्रस्तुत होती हैं। उन्होंने पति के प्रति जगाध प्रेम और श्रद्धा रखा। वनवास श्रीराम को मिला लेकिन माता सीता ने उनके साथ महलों के सारे सुख और ऐश्वर्य को त्याग कर चल दीं। 'जिय बिन देह नदी बिनु वारी, तैसिय नाथ पुरुष बिनु नारी' (अयोध्याकाण्ड, दोहा संख्या 65/7)। जंगल में पति के लिए भोजन तैयार करने के लिए लकड़ियाँ इकट्ठा करने, कंदमूल फल लाने, जल लाने आदि घरेलू कार्यों को किया। चित्रकूट में जब जनक और सुनयना ने अपनी पुत्री को इस अवस्था में देखा तो आज के माता-पिता की तरह उन्हें अपने परिवार से विद्रोह करने के लिए नहीं कहा बल्कि उनकी सराहना करते हुए कहा कि –

'पुत्रि पवित्र किये कुल दोऊ, सुजस थवल जगु कह सब कोऊ।' (अयोध्याकाण्ड, दोहा संख्या)

सीता जी जब रावण द्वारा अपहृत हुईं तब ऐसी कठिन परिस्थिति में उन्होंने शील, सहनशीलता, साहस और धर्म का पालन किया। रामवण ने उन्हें शाम, दाम, दंड और भेद की नीति से अपनी ओर झुकाने का प्रयास किया किंतु वह अडिग रहीं उन्हें रावण की शक्ति और वैभव से अधिक अपने पति श्रीराम के पराक्रम पर विश्वास था। वे रावण को धिक्कारते हुए कहती हैं –

सुनु दसमुख खद्योत प्रकासा, कबहुँ कि नलनी करहिं विकासा।

(सुंदरकाण्ड, दोहा संख्या 9/2 चौ०)

तुलसी जी ने सीता जी, उर्मिला, अनसूया, तारा, शबरी, मंदोदरी आदि की सम्मानित दशा को प्रस्तुत किया जो वर्तमान में स्त्रियों के साथ हो रहे अनाचार और अत्याचार की समस्या से निजात दिलाने के लिए प्रासंगिक है। तुलसीदास जी ने अपने समकालीन मानव-धर्म तथा स्त्रियों की दशा का बड़ी सूक्ष्मता से अध्ययन किया और व्यथित होकर लिखा – 'कत विधि सृजिं नारि जग नाहीं। पराधीन सपनेहुँ सुखु नाहीं।' (बालकाण्ड, दोहा 102)। तुलसी जी स्त्री समता और सम्मान

के पक्षधर थे। वे स्त्रियों पर कुदृष्टि डालने वाले व्यक्ति का वध करना भी पाप नहीं समझते इसी बात को वह मर्यादा पुरुषोत्तम राम के मुख से बलि प्रसंग में कहलवाते हैं कि –

अनुज बधु, भगिनी, सुतनारी। सुनु सठ कन्या सम ये चारी।
इन्हि कुदृष्टि विलोकई जोई। ताहि बधैं कछु पाप न होई॥
(किष्किधाकाण्ड, दोहा 914)

तुलसीदास का प्रादुर्भाव जिस समय हुआ उस समय देश में मुसलमानों का शासन था। जाति पॉति अपने चरम अवस्था पर थी। राजा और प्रजा के बीच का अंतर बढ़ रहा था। ऐसे समय में उन्होंने श्री राम को समता का दूत बनाकर, जाति धर्म से ऊपर उठकर मानव मात्र के कल्याण के लिए वन को भेजा। उनके राम अयोध्या के युवराज होते हुए भी वनगमन के समय अयोध्या से लंका तक किसी सम्राट से या कुलीन व्यक्ति से मित्रता नहीं की बल्कि उनके मित्र निषाद, सुग्रीव, अंगद, जामवन्त जैसे आदिवासी और कम शिक्षित जन जातियाँ थी। उन्हें ही उन्होंने एक योद्धा की तरह प्रशिक्षित कर युद्ध कौशल में निपुण किया और लंका पर विजय प्राप्त की। उन्होंने शबरी के भक्ति और समर्पण से अभिभूत होकर जूटे बेर खाये जिसका उदाहरण अन्य मिलना मुश्किल हैं यही नहीं गुरु वशिष्ठ और भरत जब श्री राम से मिलने चित्रकूट जा रहे थे तो निषादराज को प्रगाढ़ आलिंगन किया। इस प्रकार तुलसी जी समतामूलक समाज के पोषक थे जो वर्तमान समय में बढ़ रही जाति और संप्रदाय की समस्या का समाधान है।

वर्तमान समय में भारत में अनेक राजनैतिक दलों का बोलबाला है। नेताओं के लिए अशिक्षित, भोली जनता ही उनकी फसल है। वे अपने वोट बैंक के लिए तमाम लोक लुभावनी घोषणाओं से उन्हें छलने में प्रयासरत हैं न कि उनके सामाजिक, आर्थिक, शैक्षिक और नैतिक स्थिति को सुदृढ़ करने में। अपने स्वार्थ सिद्ध में रत नेताओं के लिए महाराज दशरथ का चरित्र अनुकरणीय है जो राष्ट्र और धर्म की रक्षा के लिए चौथेपन में पाये अपने सात बारह वर्षीय पुत्रों को ऋषि विश्वामित्र के साथ वन में भेज देते हैं शायद आज के नेताओं के लिए अपने पाल्यों को सीमा पर भेजना असंभव है। तुलसीदास ने राम राजा की परिकल्पना किया है। उन्होंने रामचरितमानस में आदर्श शासन व्यवस्था का एक प्रारूप प्रस्तुत किया।

राम राज बैठे त्रैलोका। हरषित भए गए सब सोका।
बयरु न करु काहु सन कोई। राम प्रताप विषमता खोई॥
दैहिक दैविक भौतिक तापा। राम राज काहुहिं नहि ब्यापा।
सब नर करहिं परसार प्रीति। चलहिं स्वधर्म निरत श्रुति नीति॥

(उत्तरकाण्ड, दोहा संख्या 4)

वास्तव में रामराज्य की परिकल्पना मन को एक सुखद एहसास से भर देता है जिसमें चारों तरफ शांति, समृद्धि और आनंद हो। ऐसे वातावरण का सृजन एक राजा, एक नेता एक जनप्रतिनिधि का दायित्व है। उनके इसी दायित्व का बोध कराते हुए तुलसीदास जी ने लिखा है कि –

मुखिया मुख सो चाहिए खान-पान कौ एक।
पालइ पोषइ सकल अंग तुलसी सहित विवेक॥

(अयोध्याकांड दोहा संख्या 315)

जिस तरह हम अपने शरीर के समस्त अंगों का समान रूप से देखभाल करते हैं। इसी तरह से राजा का कर्तव्य है कि वह अपने प्रजा की देखभाल समान रूप से करे। अगर ऐसा करने में राजा अक्षम होता है और उसके राज्य में प्रजा कष्ट भोगती है तो ऐसे राजा को तुलसीदास जी ने नरक का अधिकारी माना है। इसीलिए उत्तरकाण्ड में तुलसीदास जी ने रामराज्य की परिकल्पना की है जिसमें दैहिक, दैविक और भौतिक किसी प्रकार की विपदायें लोगों को छू नहीं पाती और लोग भी परस्पर प्रेम और मर्यादा के साथ कर्तव्य पथ पर चलते हुए वेद और धर्म का अनुसरण करते हैं। सभी में उदारता और परोपकार भरा हुआ है। रामराज्य में सभी एक पत्नी व्रतधारी हैं और पत्नियाँ भी मन, कर्म और वचन से पति का अनुसरण करती हैं। श्री रामचंद्र के राज्य में जिसकी तुलसी जी ने परिकल्पना की है जहाँ किसी प्रकार का युद्ध नहीं है वहाँ पर जीतो शब्द सिर्फ मन को जीतने के लिए ही है।

वर्तमान समय में पर्यावरण की समस्या एक बड़ी समस्या के रूप में हमारे सामने है जो भारत सरकार के लिए यह एक बड़ी चुनौती है। प्रकृति का कहर हम पर दिन पर दिन बढ़ता जा रहा है। वायु मंडल में ओजोन का तेजी से क्षरण हो रहा है। पृथ्वी का तापमान बढ़ता जा रहा है। समुद्र का जलस्तर भी दिन प्रतिदिन बढ़ रहा है। परिणामस्वरूप दक्षिण भारत में सुनामी, उत्तराखण्ड के केदारनाथ का भीषण बाढ़, कच्छ का भूकम्प, उड़ीसा का चक्रवात जैसी बड़ी प्राकृतिक समस्या से लोगों को तथा सरकार को जूझना पड़ रहा है। पिछले एक वर्ष से हम 'कोरोना' जैसी वैश्विक महामारी की चपेट में हैं जिससे जनजीवन अस्त-व्यस्त है। इसका एकमात्र कारण मनुष्य की संग्रह लिप्सा है जिससे औद्योगीकरण बढ़ रहा है और प्रकृति का इतना दोहन हुआ कि वह मानवी छेड़-छाड़ से अनियंत्रित हो गई है। ऐसे समय में रामचरितमानस में प्रस्तुत रामराज्य के लोगों के कर्तव्य और प्रकृति के साथ उनका सहचर्य अनुकरणीय है, जिसमें वनों में वृक्ष सदा फूलते और फलते रहते हैं। पशु-पक्षी सभी स्वाभाविक बेर भुलाकर आपस में प्रेमभाव में रहते हैं। पशुओं के समूह वन में निर्भय विचरण करते हैं। लता और वृक्ष मांगने से ही मधु टपका देते हैं। गायें मनचाहा दूध देती हैं और रत्नगर्भा धरती सदैव फसल से भरी रहती हैं। राम राज्य में पर्वत अनेक प्रकार की मणियों की खाने प्रगट कर दी। सब

नदियाँ जो आप प्रदूषित हैं यहाँ तक गंगा जी भी प्रदूषण से मुक्त नहीं है। रामराज्य में श्रेष्ठ शीतल निर्मल मीठी जलधारा कल-कल बहाती रहती थी। समुद्र आज जो जनजीवन को निगल रहा है वह अपनी मर्यादा का उल्लंघन नहीं करता। यथा :

सागर निज मरजादाँ रहहीं। डारहि रत्न तटन्हि नर लहहीं।
सर सिज संकुल सकल तड़ागा। अति प्रसन्न दस दिशा विभाग।।
विधु महि पूर मयूखन्हि। रवि तप जेत नहि काज।
मांगे बारिद देहि जल। रामचन्द्र के राज।।

(उत्तरकांड दोहा संख्या 23)

तुलसीदास जी ने अपने समन्वयवादी सिद्धांत के माध्यम से भारतीय जनजीवन की नब्ज टटोल कर 'रामचरित मानस' के रूप में उसका सटीक उपचार प्रस्तुत किया। वे लोकद्रष्टा कवि होने के साथ-साथ दूरद्रष्टा भी थे। उन्होंने समकालीन मानव धर्म पर आघात करने वाली प्रवृत्तियों का बड़ी सूक्ष्मता से अध्ययन किया और लोक कल्याणकारी समाधान जनता के सामने प्रस्तुत किया। रामस्वरूप चतुर्वेदी के अनुसार, 'ईश्वर में पूरी आस्था और मनुष्य का पूरा सम्मान ये दोनों दृष्टियाँ तुलसी में एक दूसरे से जुड़ी हुई हैं। 'सिया राममय सब जग जानी, करहुँ प्रनाम जोरि जग पानी।' जैसी पंक्तियाँ इस गहरे आत्म-विश्वास पर लिखी जा सकती हैं जहाँ ईश्वर और मनुष्य दोनों की एक साथ प्रतिष्ठा हो। 'सिया राम' यदि उनकी भक्ति के आश्रय स्थल है तो सब जग उनके रचनाकर्म के लिए अनुभूति और अभिव्यक्ति का जैसा संश्लिष्ट रूप रचना में प्रत्याशित है वह ईश्वर और मनुष्य की इस एकरूपता में से निकलता है।"

तुलसीदास श्रीराम के अनन्य भक्त थे। उनकी भक्ति चातक के समान होते हुए भी लोकधर्म सापेक्ष थी। उन्होंने सहज-सरल सगुण भक्ति को महत्त्व दिया। उनका मानना था कि यद्यपि ब्रह्म, निर्गुण, निराकार, अनन्त, अद्वैत, अव्यक्त, अविरल अनामय है फिर वह भक्तों के प्रेम का वशीभूत होकर सगुण स्वरूप धारण करता है। तुलसी के इसी दृष्टिकोण को लक्षित करके रामचंद्र तिवारी ने लिखा है - "तुलसी की सबसे बड़ी विशेषता है - 'मनुष्य की उच्चता पर अखण्ड विश्वास' इसीलिए हासोन्नमुख युग-जीवन के बीच उन्होंने दिव्य मानव मूर्ति की प्रतिष्ठा की। इसलिए वे मनुष्य भगवान एवं ब्रह्म में एकता स्थापित कर सके।"

वर्तमान जीवन की सबसे ज़रूरी आवश्यकता है समय का सदुपयोग। आज के सोशल मीडिया के जमाने में लोगों को अधिकांश का पता ही नहीं चलता। लोग देर रात सोते हैं और सुबह देर से उठते हैं जिसकी वजह से सभी को समय की कमी महसूस होती है। 'टाइम मैनेजमेंट' को सिखाने के लिए आज अनेक गुरुओं की बाढ़ आ गयी है। विष्णुकांत शास्त्री ने तुलसीदास के समय के महत्त्व की सीख को प्रस्तुत किया है - "तुलसीदास की मान्यता है 'लाभ समय को पालिबो, हानि समय की चूक।। सदा विचारहि चारुमति सुदिन, कुदिन दिन दूक।।' सामर्थ रहते हुए भी ठीक समय पर ही ठीक काम करना चाहिए। तुलसी के इस सिद्धांत की पुष्टि के लिए श्रीराम का उदाहरण देते हुए लिखा, 'समर्थ कोउ न राम सो जीय हरण अपराधु, समयहि साधे काज सब समय सराहहि साधू।' समस्त कल्प की दृष्टि से होगा सत्ययुग सर्वगुण संपन्न युग पर अपने छोटे से जीवन में बीते हुए समय की तुलना में आने वाला समय कितना महत्त्वपूर्ण है। इसका संकेत देते हुए तुलसी ने कहा है, 'न करु विलंब विचारु चारुमति वर्ष पाछिले सम गिलोपन' देर न कर, सुबुद्धि से सोच कि पिछले वर्षों के समान (मूल्यवान) हैं अगला पल बचे हुए जीवन के एक-एक छाव को इतना महत्त्व देना आज भी सुसंगत है।"

आजकल भारतीय जनमानस में अनेक स्तरों पर विरोधाभास देखने को मिलता है जिसे तुलसी जी ने मध्यकाल में ही समझा और अपने काव्य के माध्यम से समन्वय का सिद्धांत लेकर आये और पारस्परिक विरोधी मतों तथा जीवन दृष्टियों एवं शैलियों में समन्वय के द्वारा जीवन को सर्वांगीण दिशा निर्धारित करने का मंत्र भारतीय जनमानस को दिया। आधुनिक जनजीवन आपाधापी, अतिवादिता की वजह से तनाव और अवसाद से ग्रसित है ऐसे स्थिति में यदि तुलसी की समन्वय भावना को अपनाकर आगे बढ़ा जाय तो व्यक्ति तनाव मुक्त हो सकता है। इस संदर्भ में आचार्य हजारी प्रसाद द्विवेदी का कहना है कि - "तुलसीदास को जो अभूतपूर्व सफलता मिली है उसका कारण यह था कि वे समन्वय की विशाल बुद्धि लेकर उत्पन्न हुए थे। भारत का लोकनायक वही हो सकता है जो समन्वय का अपार धैर्य लेकर सामने आया हो उन्हें लोक और शास्त्र दोनों का बहुत व्यापक ज्ञान प्राप्त था लोक और शास्त्र दोनों का बहुत व्यापक ज्ञान प्राप्त था लोक और शास्त्र के इस व्यापक ज्ञान ने उन्हें अभूतपूर्व सफलता दी। उसमें केवल लोक और शास्त्र का ही समन्वय नहीं है, वैराग्य एवं गार्हस्थ का, भक्ति और ज्ञान का, भाषा और संस्कृत का, निर्गुण और सगुण का, पुराण और काव्य का, भावावेग एवं अनासक्त चिंतन का, ब्राह्मण एवं चाण्डाल का पंडित और अपंडित का समन्वय, रामचरितमानस के आदि और अंत दो छोरों पर जाने वाली पराकोटियों को मिलाने का प्रयास है। इस महान समन्वय का आधार उन्होंने रामचरितमानस को चुना है। इससे अच्छा चुनाव हो भी नहीं सकता है।"

उपर्युक्त शोध कार्य से विदित होता है कि तुलसीदास के अवसान को भले ही चार सौ वर्ष से अधिक का समय बीत चुका है किंतु उनके रामचरितमानस में उपस्थित उनके विचारों को यदि पूर्वाग्रह से मुक्त होकर, तटस्थभाव से परीक्षण किया जाय तो वर्तमान समय में सभी समस्याओं का हल प्रस्तुत करता दिखाई देता है। रामचरितमानस के अधिकांश अंश आज अनुकरणीय है - श्रीराम जी के प्रति समर्पित अनन्य भक्ति, सेवा भाव, परोपकार, आधिव्याधि रहित जीवन, मन-क्रम-वचन में एकता, उदारता, सहिष्णुता, सत्यनिष्ठा, समन्वयवादिता, अन्याय के प्रतिरोध के लिए वज्रसम कठोरता प्रेम करुणा से

परिपूर्ण कोमल हृदय, औरों को प्रेरित करने की भावना, भोग को त्याग कर तप की प्रधानता, विवेकयुक्त संयमित आचरण, दारिद्र्य मुक्त सुखी, सुशिक्षित समतामूलक समाज, संतों का आदर करने वाला प्रजा हितैषी शासन आदि। आज रामचरितमानस में वर्णित मूल्यों को अपनाकर वर्तमान जीवन के विभिन्न तनावों, निराशा, हताशा, कुण्ठा, विषमता और समस्याओं को न केवल दूर किया जा सकता है बल्कि आने वाली पीढ़ियों को सतत दिशा निर्देश दिया जा सकता है। यही कारण है कि – “तुलसी की पहुँच घर-घर में हैं, या वे व्यापक समाज में सर्वाधिक लोकप्रिय हैं तो इसका मुख्य कारण यह है कि गृहस्थ जीवन और आत्म निवेदन इन दोनों अनुभव क्षेत्रों के वे बड़े कवि हैं। रामचरित मानस और विनय पत्रिका के युग्म में सब कुछ सिमट आया हो।”

वास्तव में तुलसीदास के रामचरितमानस में उनकी भी वह प्रेरक व सम्मोहिनी शक्ति विद्यमान है जो पहले लिखे और कहे गये से एक कदम आगे बढ़कर सोचने और अभिव्यक्त करने के पाठकों, समीक्षकों और शोधार्थियों को निरंतर प्रेरित करते हुए उसकी और भी नवीन उद्भावना के लिए सक्रिय बनाते हुए हैं। रामचरितमानस में अभी ऐसे अनमोल मोती छुपे हुए हैं जिसकी थाह मर्मज्ञ गोताखोर, मनीषियों, शोधार्थियों को आज भी लगाना बाकी है।

सन्दर्भ ग्रन्थ सूची

तुलसीदास कृत ‘रामचरित मानस’ सैंतीसवा पुनमुद्रण, गीता प्रेस, गोरखपुर

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अनामिका के काव्य संग्रहों में रचा-बसा लोक

शोधार्थी – रेखा रानी (विषय-हिन्दी)

पंजी०सं०-17219011

एस०जे०जे०टी०यू झूझनू(राज०)

साहित्य मानव मन के संचित अनुभवों का सार रूप होता है। मानव जीवन प्रयन्त सामाजिक सम्बन्धों, आचार-विचार, परम्परओं आदि के उतार-चढ़ाव से अनन्त गम्भीर अनुभवों से गुजरता है। ये गम्भीर अनुभव लोक भावना से सम्पृक्त करते हैं जो एक सजग एवं सन्तुलित साहित्यकार के लिए प्राण तत्व होते हैं। एक साहित्यकार विशेषतः कवि सूक्ष्मावलोकन द्वारा लोक के साधारण से साधारण विषय को भी भावना के उच्च स्तर तक पहुँचा देते हैं। इस प्रकार लोक साहित्य की अपनी पृथक सरसता होती है मिठास होती है। लोक साहित्य में रचा बसा साहित्य, वर्तमान समय में अपनी उपस्थिति दृढ़ता से दर्ज कराता है। “लोक साहित्य में सामूहिकता, रागात्मकता, लयात्मकता एवं रसात्मकता लोकजीवन के वे अंग हैं जिनकी नींव पर समूची लोक संस्कृति टिकी हुई है। विद्वानों का भी मत है कि लोक संस्कृति की आवश्यकता लोक जीवन की सांस्कृतिक परम्पराओं के आधार पर निर्मित और विकसित होती है।” (1)

लोक साहित्य लोक जीवन में ही पल्लवित एवं पुष्पित होता है। यह एक अजस्र बहती नदी की धारा के समान प्रवाहित होता रहता है। इस प्रवाह के कारण इसके स्वरूप में भी परिवर्तन होना अनिवार्य है। इस कारण लोक संस्कृति का मौलिक रूप प्रभावित हो रहा है। ऐसे परिवर्तनशील वातावरण में भी यदि कोई रचनाकार मौलिकता की जड़ों से जुड़ा हुआ है। काव्य भावों की रसात्मक एवं संश्लेषणात्मक अभिव्यक्ति है। इसमें गागर में सागर भरने की क्षमता होती है। कम शब्दों में लेखनी द्वारा सूक्ष्म भावों को विस्तृत फलक देने का कार्य काव्य द्वारा ही सम्मान है। अनामिका जी ने प्रस्तुत काव्य संग्रहों में लोक जीवन का कोई भी पक्ष ऐसा नहीं छोड़ा जिसकी गहराई से छानबीन करके काव्य में शब्दबद्ध नहीं किया हो। प्रत्येक साहित्यकार मूल रूप से जनवादी होता है। उनका हृदय कोमल होता है तभी वह पर दुख द्रवित होता है। पीड़ित शोषित वर्ग का पुरोधा अपनी कलम के हथियार से अत्याचारों के वर्चस्व में संध लगाता है तथा दीन-हीन की आवाज बनता है। अनामिका का संपूर्ण रचना संसार लोक भावना की पैरवी करता प्रतीत होता है। चिन्तामग्न निर्धन व्यक्ति जीवन को सभी दृष्टिकोणों को देखता हुआ वर्तमान समय से जब नजरें मिलाता है तो अपने आप को ऐसी असहाय स्थिति में पाता है कि भूखी आंतड़ियों के लिए दो जून के निवाले की भी व्यवस्था नहीं कर पाता है। वह मजबूर है ऐसे लोहे के चने चबाने जो उसके जीवन को और संकट में डाल सकता है अनामिका ‘समय के शहर में’ संकलित अपनी ‘कविता’ सूरज का ‘खोंमचा’ में ऐसे ही बेरोजगार व्यक्ति की विषेशता का वर्णन करती है। अनामिका ने काव्य संग्रहों में अनगिनत ऐसे मार्मिक प्रसंगों को बड़ी तन्मयता से वर्णन किया गया है जो लोक से सम्पृक्त हुए बिना सम्भव नहीं है। लोक केवल ग्रामीण परिवेश में ही नहीं बसता बल्कि गाँव से जो निम्न वर्ग शहर में पलायन करता है, वे भी अपने साथ अपने सामान की गठरी में अपने परिवेश को बाँधकर लाते हैं। अपनी माँ को संदेशा भेजती लड़की बताती है कि अब पहले वाला रोजगार छीन चुका है। अब रोजी-रोटी के लिए ठेला लगाना पड़ता है—

“अस्मा री/ अब ऐसा है, मिल का भट्टा बैठ गया है/शेखों के अब देश कमाने सेट गया

अपना पानी-पूरी का ठेला चलता है /बप्पा के संग बच्चों का मेला चलता है

मॉडेल विद्यालय के गेट तलक जाते हैं / ये छितनियाँ रोज तुम्हारे नाती-नातन। ” (2)

अनामिका जी ने सामाजिक-राजनीतिक अव्यवस्था का पटाक्षेप भी अपने काव्य में यत्र-तत्र किया है क्योंकि आम जनता को इन अव्यवस्थाओं से सर्वत्र ही दो-चार होना पड़ता है। जहाँ कहीं भी अमानवीय कृत्य परिलक्षित होते हैं; सहृदय मन द्रवित हो जाता है और साहित्यकार उसके विरोध में कलम उठाता है। अनामिका जी भ्रष्ट तन्त्र तथा गरीब व्यक्ति की विवशता का वर्णन करती हुई कहती है कि फूटपाथ पर उनकी जीविका चलाने वाले गरीब पर जब भ्रष्ट पुलिस तन्त्र की मार पड़ती है तो अपनी कमायी के साथ साथ वे उनकी जीवन की उम्मीद भी छीन ले जाते हैं। जिन्दगी और मौत तथा तन्त्र एवं रोजगार की जद्दोजहद् में उनकी कातर आँखें खून के आँसू रोती हैं –

“फूटपाथ पुलिस से निपटने में/जब आखिरी रेजगारी-सा

सूरज भी हो जाता है खर्च/शफाक खान एक आह की तरह जगते थे

और सास ब्रह्माण्ड उनके कंधों पर/जाता था झूल –/गठरी में बँधा हुआ ! ” (3)

साहित्य में लोक जीवन सदा जीवन्त रहता है तथा विशेषकर किसी न किसी काल का प्रतिनिधित्व करता है। उस काल का सम्पूर्ण लोक अपनी खूबियों एवं खामियों के साथ साहित्य में उपस्थित होता है। आम जनता की संवेदनाओं को व्यक्त करने के साथ-साथ सामूहिक रूप से सामाजिक, सांस्कृतिक, धार्मिक, प्राकृतिक भावनाओं को सम्मिलित रूप साहित्य में

वर्णित होता है। समयानुसार उनमें जो परिवर्तन हो रहे हैं वे मानव मन को गहराई से आन्दोलित कर रहे हैं। ऐसी मानवीय संवेदनाओं का अत्यन्त मार्मिक वर्णन करने में अनामिका जी सिद्धहस्त हैं। वे कहती हैं कि स्मृतियाँ दोनों प्रकार की होती हैं अगर वे दहलाती है तो सहलाती भी है। इसके बावजूद बुरी स्मृतियों से मानव अन्तर्मन बड़ी शीघ्रता से पल्ला झटक लेता है। अनामिका जी के काव्य संग्रहों में शब्दों के माध्यम से सम्पूर्ण लोक का दृश्य स्वतः ही आँखों के सामने साकार होता प्रतीत होता है। प्रकृति के माध्यम से ब्रह्मदण्ड को सम्बोधित करती कवयित्री सम्पूर्ण मानव जाति को प्रीति के वितान को ढूँढ़ने के लिए प्रेरित कर रही है। लोक प्रचलित क्रिया-कलापों, विधियों के आलम्बन के बिना यह संभव नहीं है।

यथा —

“चंचल-मन लहरों के/बीच से उठेगा जब/शान्ति पाठ पूरा कर तब
तेजस्वी आर्ष पुत्र—/मण्डित सिर, कौशेयधारी दिनमान/चिर कुमारिका धरती का संयम टूटेगा
कमलों की झीनी ओट लिए/खुल लेगी तपस्विनी पलकें फिर/मैनाओं की चक्-चिक् में
धड़केगी छाती भी धक् धक्/हर प्रीति का वितान की आस-पास है।
रे हताश ब्रह्मदण्ड! ! ढूँढ़ तो सही।” (4)

साहित्य संस्कृति से ओत-प्रोत है और संस्कृति नियमों द्वारा परिचालित है। नियम जीवन शैली निर्धारित करते हैं। जो सबके लिए समान हैं जो भी इनके विरुद्ध जाता वह अन्य सभी के अधिकार क्षेत्र में प्रवेश करता है इसमें लोक संतुलन बिगड़ता चला जाता है। साहित्यकार इन सब बनते बिगड़ते संतुलनों का साक्षी होता है तथा यथा- स्थिति बनाए रखने के लिए स्नेहासिक्त शब्दों द्वारा आपसी संघर्षों को छोड़कर सुख-दुख में साथ रहने की प्रेरणा देती है— कि सीमा है जो कहने की, वही सीमा है सहने की

“बराबर छेड़ने से हरहरा भी नाग बनता है
कि सुख के भी झमेले हैं, दुख के भी झमेले हैं
सुखों में घोल दो दुख तो, नशा अनुराग बनता है
सभी किस्मत के मारे हैं, किसी के भी हो प्यारे हैं—
जो मानों तो ये आपस का उलझन छाछ बनता है।” (5)

आज आधुनिक आचार-विचार के कारण सामाजिक एवं पारिवारिक रिश्ते दिन-प्रतिदिन खोखले होते जा रहे हैं। समय की कमी में दूरियाँ बढ़ाने तथा टूटने का कारण बनती जा रही है रिश्तों की मिठास कड़वाहट में बदलती जा रही है। जिन्दगी की रसात्मकता शुष्कता में परिवर्तित होती जा रही है। एक सचेत साहित्यकार होने के कारण अनामिका जी ने लोक जीवन की इस ज्वलन्त समस्या को उजागर करके समाज को सचेत करने का कार्य किया है। यथा— “लोक दूर जा रहे हैं—/और बढ़ रहा है/ मेरे आस-पास का ‘स्पेस’ का अनुवाद

विस्तार नहीं अन्तरिक्ष करूँगी में/क्योंकि इसमें मैंने/उड़नशतरी छोड़ रखी है।” (6)

लोक जीवन का चक्र राजनीतिक के इर्द गिर्द घूमता रहता है। साधारण जनता चुनाव प्रक्रिया, रैलियाँ, हड़तालों में निरन्तर सरुचि गतिशील रहती है तो साहित्य भी इन घटनाओं से प्रभावित हुए बिना नहीं रह सकता है। कभी ना पूरे होने वाले वादे, न रुकने वाली अफवाहें एवं बातें व्यवस्था या शासन की नीयत पर अनगिनत सवाल उठाती रहती हैं। जिसमें उनका चरित्र एवं नीयत स्पष्ट झलकती हैं। इसी प्रकार आर्थिक आधार पर मानसिक संघर्ष भी लोक की नींव हिलाने में सक्षम होता है। लोक संस्कृति से कवयित्री का गहरा जुड़ाव सर्वत्र परिलक्षित होता है। यहाँ तक उन्होंने लोक प्रसिद्ध वस्तुओं तथा उनके साथ भौगोलिक वातावरण को सुन्दर वर्णन किया है। भारतीय समाज में घरों में कुछ सामान निश्चित-सा होता है जिनका हमारी लोक संस्कृति से गहरा जुड़ाव होता है। यथा—

“एक अदद कील से/कैलेंडर ब्याह की परांटी/मलमल का कुरता/
बाबा की बंदुक/ बच्चे के तमगे/सब लटके रहते हैं भूखूरी दीवार पर !” (7)

भारतीय संस्कृति संयुक्त परिवारों की पक्षधर रही है। इस प्रकार के परिवारों में भाईचारे, सहयोग तथा त्याग की भावना विकसित होती हैं। घर के बुजुर्गों को संयुक्त परिवार देखकर खुशी मिलती है तथा उनका टूटना देखकर दुख की घनीभूत पीड़ा होती है। पूर्वज, उनकी भरी आँखें पाण्डुलिपि, टूटते घर, बिकते खेत सब लोक ज्ञाकी प्रस्तुत करते प्रतीत होते हैं—

“देखते हैं पूर्वज/भरी हुई आँखों से /सब /पाण्डुलिपियाँ अधूरी, उल्लंघित आदेश
टूटना घरों का, खेतों का बिकना—/गये हुए कहीं नहीं जाते!/जा तो रहे हैं हम सब ही
धीरे कहीं न कहीं !” (8)

खान-पान वेश-भूषा हमारे लोक की पहचान है तथा सांस्कृतिक धरोहर है। साहित्य लोक को सम्पूर्णता प्रदान करता है अपने में समेटता है। उसकी सूक्ष्म से स्थूल तक की सभी बातों का गम्भीरता से वर्णन करता है। कवयित्री अनामिका ने खान-पान, रहन-सहन, वेश-भूषा आदि का वर्णन बड़ी प्रचूरता से किया है। यथा—

“औरत नहीं थी, वह इंद्र धनुष थी!/लाल नेल पॉलिश, पीली साड़ी
नीली अंगिया और चूड़ियाँ हरी/लॉग झक् सफेद और चमकली हंसूली

भूरी चमड़ी, टिकुली बैंगनी/इन्द्रधनुष तक से कुछ ज्यादा ही रंगीन/थे उसके सपने भी!” (9)

इसी प्रकार साहित्य में सौन्दर्य के अनेक पक्षों का विवेचन भी कवयित्री ने बड़ी सूक्ष्मता से किया है। प्रकृति जड़-चेतन, मानवीय आन्तरिक एवं बाह्य आदि सौन्दर्य को उजागर करके लोक को सौन्दर्यात्मकता प्रदान करती कवयित्री कहती है कि पृथ्वी को देखें। भाव सौन्दर्य भी व्याख्या करती हुई कवयित्री मुक्ति की कामना का सुन्दर वर्णन करती है। यह लोक प्रचलित मान्यता है कि अच्छे कर्म करने से मुक्ति की प्राप्ति होती है। इसी भाव को अन्तर्मन में सदा जागृत रखना प्रत्येक मानव की अन्तिम इच्छा होती है। इस कारण मनुष्य समस्त जीवन सहकर्मों की तरफ अग्रसर रहता है यही लोक संस्कृति को मजबूत करता है तथा साहित्य का परम उद्देश्य भी है। कवयित्री अनामिका जी कहती हैं कि पास मुक्ति के साधन एवं मुक्ति है तो मेरे पास क्यों नहीं है अत्यन्त सुन्दर शब्दों में मुक्ति के सन्दर्भ को उठाती है— यथा—

“सिंङ्ग्रेला की सुनहरी जूतियों में/सितारे की तरह वह जड़ी थी
और रैपुन्जल के बालों में मोती की तरह गुंथी/पदमावती का हीरामन थी
शीरी की खीर की सुराही/वह इधर थी, उधर थी/ इसके पास, उसके पास
तेरे मेरे पास क्यों नहीं थी—/मेरी मुक्ति ?” (10)

अनामिका जी को लोक के साथ गहरा तादात्म्य स्थापित है। उन्होंने प्राणी, स्थान, प्रकृति, मानसिक संवेदनाओं का जितना सुन्दर वर्णन किया है उतना ही वस्तु सौन्दर्य वर्णन भी अपनी पराकाष्ठा पर हैं ओखलियों, मूसल, धुरमुस और सिलबट्टे आदि का वर्णन करके साहित्य से लोक की जड़ों तक को संचित कर दिया है।

यथा— “मूसल और ओखलियाँ/धुरमुस और सिलबट्टे
सबको घर अपने लिये गये हैं प्रेमी लोग
सिल बट्टों पर ही तो बातों की चटनी
पिसती है प्रेमी जनों के घर
उसके बिना तो हजम ही नहीं होता/उनका खाना” (11)

सामाजिक ताने-बाने का केंद्र स्त्री होती है। उनके प्रायः सभी संदर्भों में स्त्री जीवन की गहरी संवेदना अभिव्यक्त हुई है। आधी आबादी को लैंगिक अस्मिता के आधार पर सदा ही प्रताड़ित किया गया है। अपने काव्य संग्रह मौसम बदलने की आहट में विस्तृत फलक पर नारी अस्मिता तथा लोक से जुड़े उनके अनेक मुद्दों पर व्यवहारिक एवं वैज्ञानिक दृष्टि डाली है तथा लैंगिक समानता पर अति महत्वपूर्ण लेख के माध्यम से कहती हैं— “अगर मेरी कोई लैंगिक अस्मिता है तो चाहते न चाहते मेरी एक जातीय-वर्गाय अस्मिता भी है जो पौलिथिन के खोल की तरह मेरी जान को लगी है। अगर कभी आपने किसी अस्पताल के बर्न्स वार्ड में 20 प्रतिशत बर्न्स का केस देखा हो तो आप मेरी बात समझ सकेंगे—पिघली हुई नाइलॉन की साड़ी जैसे चमड़ी से सटी जाती है।” (12)

अनामिका का काव्य स्त्री जीवन की गहन एवं मार्मिक व्याख्या करती है यहाँ तक की उनको विशेषतः स्त्रीवादी कवयित्री माना जाता है लेकिन वे कोरी स्त्रीवादी इसलिए नहीं हैं कि उन्होंने स्त्रियों पर ज्यादा लिखा बल्कि वो इसलिए है कि उन्होंने केवल पितृसत्तात्मकता का विरोध किया। समरसता एवं समानता के नये लोक की नींव तथा उस नींव पर बने घर में उनको भी सम्मानित नजरों से देखा जाए ना की तुच्छ नजरों से। उन्होंने कहीं पर भी केवल एक पुरुष होने के नाते, पुरुषों का विरोध नहीं किया बल्कि पितृसत्ता का विरोध किया जो केवल पुरुषों ही महत्व देती है। इस उपेक्षित

भाव को कवयित्री ने यत्र-तत्र जब भी कुछ महसूस हुआ अपनी लेखनी द्वारा कसकर पकड़ लिया। वे कहती हैं कि स्त्रियाँ लोक की अधूरी हैं उन्हें भी सम्मान एवं महत्व की दरकार है परन्तु मिलता नहीं है। उन्हें केवल भोग्या या बेगारी करने वाली ही माना गया है जो समाज की बीमार मानसिकता का परिणाम है—

“भोगा गया हमको/बहुत दूर के रिश्तदारों के/दुख की तरह!/ एक दिन हमने कहा

हम भी इंसान हैं—/ हमें कायदे से पढ़ो एक एक अक्षर/जैसे पढ़ा होगा बी०ए० के बाद(13)

निष्कर्षतः— हम कह सकते हैं कि लोक सदैव साहित्य के केन्द्र में रहा है बल्कि उसका आईना होता है। संरक्षण प्रवृत्ति एक साहित्यकार के लिए आवश्यक है और उसका हथियार एवं साधन कलम होती है। कोमल भाव एवं कलम का सहचर्य मौलिक एवं जनसम्पर्क साहित्य की नींव रखता है। जीवन को सभी दृष्टिकोणों विवेचित करती हुई कवयित्री ने सामाजिक पक्ष की विवेचना में असमानता, कार्य व्यापार, अन्याय, भेद भाव आदि मुद्दों को विशिष्टता से उठाया है। इस प्रकार गहन वैचारिक धरातल पर सभी का पक्षों संतुलन कायम करते हुए अपनी काव्य प्रतिभा द्वारा कवि कर्म में प्रवृत्त अनामिका जी अपने सभी काव्य संग्रहों में लोक को अनायस ही रचा बसा लेती है। वास्तव में कवयित्री द्वारा परिवेशगत समस्त मनोभावों का सुन्दर सामंजस्य स्थापित किया गया है।

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‘JOJI’: A SHAKESPEAREAN ADAPTATION DURING COVID TIMES

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ABSTRACT:-Shakespeare’s works are always a source of inspiration and a tempting subject matter for film makers across the globe for adaptations. Shakespeare’s *Othello*, *Macbeth*, *Taming of the shrew*, *Hamlet*, *Romeo and Juliet*, *King Lear*, *Much Ado about nothing*, *A Midsummer Night’s Dream*, *As you like it* and even *Henry plays* are transformed into visual delights. Shakespeare’s tragedies have special tone which is subtle and inexplicable, but is still perceptible. Some film makers are very true to their source while many of them re-tell the stories with different backdrops and contexts. Both methods have its own merits but it depends on the film maker to turn it into a visual marvel. This research paper studies the Malayalam movie ‘Joji’ released in the OTT platform on 7th April 2021, as a deeply inspired movie on Macbeth as claimed by its makers.

Key words:- Adaptation, Macbeth, plot, theme, settings, characterization.

INTRODUCTION

According to Eric.R.Williams, adaptation is not just transcription but a “process of reimagining ideas from one medium into the language of another”. In many instances, characters and situations are changed in the screen plays to keep the movie original but the essence of the source is preserved even after many alterations.

William Shakespeare’s Macbeth is the shortest of his tragedies set primarily in Scotland. Macbeth is a powerful tale of temptations, power, greed, ambition and crime. Macbeth is portrayed as a villain who yearns to be a king and thereupon murders people to fulfil his purpose and to keep everyone in line. Eventually his crimes are punished and the poetic justice is served.

Macbeth is adapted on screen many a times; Joe Macbeth (UK,1955), Throne of Blood (Japan,1957),Scotland PA (US,2001), Maqbool (India, 2004), Veeram (India,2016), Joji (India, 2021) are some of them.

Joji, is released during Covid times and the period of the movie interestingly allows to watch Macbeth and other characters in mask.

The immensely talented actor, Fahad Fasil, who played the protagonist admits that it is not a direct adaptation of Macbeth and the makers “were trying to set something inspired by Macbeth in today’s scenario”. This research explores the extend to which the movie has been inspired and what are the major differences in terms of plot, theme, background settings and characterization.

PLOT:-Macbeth, king Duncan’s general is tempted by the prophesy of three weird sisters that he will be bestowed with the title of Thane of Cawdor and later will become the King of Scotland. The weird sisters also predict that Banquo’s children will become kings. Lady

Macbeth, on receiving the news, pledges her support in making her husband a king. Macbeth kills Duncan and Lady Macbeth will retrieve the daggers he has used for the murder and her hands will be covered with blood. Thereafter, Macbeth is worried about the prophecies related to Banquo and sends a group of men to kill Banquo and his son. Banquo is killed but his son Fleance escapes.

A guilt conscious Lady Macbeth is disturbed mentally and appears sleep walking envisaging blood on her hands. Macduff, a loyal Scottish thane kills Macbeth and Malcolm, Duncan's eldest son will become the King of Scotland.

The plot of the movie 'Joji' revolves around Kuttappan Panachel, his three sons, a daughter in law and a grandson.

Joji, Kuttappan's youngest son is flaked out from engineering course and spends time idly at his wealthy father's house. Joji is tagged as a loser by his father and Kuttappan has a tight control over all his children. The cold hearted and unemotional father has invited only resentment in the family. When Kuttappan is afflicted by stroke, Joji is inspired to execute his ambition to become a wealthy man. His sister-in law Bincy supports him in his blind ambition as she and her husband are also discontented in their living condition. The ailing father is poisoned by Joji and the father's death welcomes relief in the family. The eldest son Jomon, an alcoholic, is the only grieving soul in the house. When a villager expresses doubt to Jomon in Joji's behavior on the day of his father's death and a subsequent confrontation among the three will lead to the murder of Jomon. Meanwhile, Jomon's teenager son Popy and the villager exposes Joji's crime to the family and the world. Joji tries to commit suicide but death escapes him and he is left in the hospital bed with a vegetable body.

The plot of Macbeth and Joji is not similar, but the motive behind the murder of King Duncan and Kuttappan remains the same greed and ambition. The murders that follows in the play and its adaptation is to silence the suspicion grown in the minds of the victims. The plot of the movie proves to be a loose adaptation of the original source.

THEME

The theme in any literary work is the central idea or the underlying message the author wants convey to his audience. The theme of Macbeth and Joji are ambition, greed, betrayal and the inevitable crime. The prophesy of the witches leads to the downfall of Macbeth by invoking negative emotions like ambition and greed in him. Joji's ambition to be a wealthy man was inflamed when doctor tells him that he is a lucky person as he becomes 'kodeeswaran' (millionaire) after his father's death. Both Macbeth and Joji are led towards a vicious cycle of crime by betraying their kin which involves murders and cover-ups.

SETTING AND PERIOD

William Shakespeare's Macbeth is primarily set in Scotland in the 11th century, barring a few scenes in England. Scotland is in the northernmost region and it is often "dark, dreary and damp", which is a perfect setting for crime and cover-ups. The dark region reflects betrayal and treachery of Macbeth.

The plot of 'Joji' is set in Cheruvalli estate and Erumeli area of Kottayam district in Kerala. Kuttappan Panachel is wealthy plantation owner who lives in a massive bungalow amidst of rubber plantation often covered in mist. This interior location of Joji is a metaphor to the cold-

hearted murders and loveless and uncaring family of Panachels. The shooting and release of the movie happened during Covid times and the presence of characters with masks indicates that the film maker desired to keep the period of the movie original.



CHARACTERIZATION

Vidhya .B in her article on *Characterisation-An Intrinsic aspect of dramatic text* claims that the ultimate success of a playwright is to create a character which an actor can easily give life to. The success of Shakespearean adaptations lies in the creation of characters. Shakespeare's genius has given to the world characters of memorable depth and complexity. Hundreds of Shakespearean characters are given life on screen due to the easy adaptability of those characters in any given settings, periods or space.

Macbeth is one such character with universal emotions of greed and ambition, who is relevant in any period irrespective of the background in which the character hails.

i] Macbeth and Joji

Macbeth, the hero of the play, carries a halo of great personal courage and leadership as a military commander. he wins battles for king Duncan and Shakespeare has presented him as a man of undisputable spirit. Fundamentally Macbeth himself has royal ambition which is ignited with the prophecies of the witches. Macbeth is a brave and noble man who falls into treachery and crime due to his greed and ambition.

Though the first crime is inspired by greed and ambition, the other murders are impelled by apprehension, though jealousy born out of the witches' prediction can also be a reason.

Joji, on the other hand, unlike his siblings, is the most dispirited son in the family. He neither has the valor or leadership quality of Macbeth. His father considers him as a loser and coward which will add to his inferiority complex. Yet Joji has ambitions similar to Macbeth. He didn't think much before murdering his father and his elder brother. The motives of murders of Macbeth and Joji remains similar and they both have a supporting female figure behind them who incite them to commit the respective murders.

ii] Lady Macbeth and Bincy

Lady Macbeth dominates her husband by the persistence of an irresistible will. It enables her to do her part in the plot, to remedy his error and to come to his assistance in the great crisis of the action. It is her iron will which makes her completely self-reliant. Even Macbeth turns instinctively to her for guidance. She is a woman who is 'magnificent in sin', one who can do the deed and do it triumphantly. One of the reasons for her iron will is her ambition. Her resourceful practical intelligence helps her to face the most critical situation with calmness. It is often pointed out that Shakespeare himself has described Lady Macbeth as a 'fiend like queen', because she is a cold-blooded murderess, who has no redeeming human attributes.

Such a view of Lady Macbeth is a distorted one, revealing the ignorance of the reader. The moral superiority of Lady Macbeth over Macbeth also lends dignity to her personality. Guilt changes both but him it degrades. His robust and less sensitive constitution has not only resisted the compunctions and the inward struggle but bears him on to deeper wickedness, while her frailer frame and keener feelings sink under the struggle.

Bincy in the movie, 'Joji' is not manipulative as Lady Macbeth. She is a house wife whose mind's ambition is to get rid of her kitchen duties and lead a luxurious life. She is married to the elder brother of Joji. Joji's resentment towards his father is flamed by the criticism and grievance of his sister-in-law. Though she didn't directly participate in the planning and execution of the murder, she silently gives her consent by closing an eye towards the crime. She asks him to wear a mask and come down to meet the people as she was scared that his expressions can invite suspicions. But she was not even remotely involved in the murder of Jomon, the eldest brother. Lady Macbeth and Bincy are both driven by ambition yet Bincy is a lesser culprit between the two.

iii] King Duncan and Kuttappan Panachel

King Duncan is a bland character. He is a virtuous and trusting person. He is quite out of tune with the roughness of the times. The Duncan of history is not the gracious and gray-haired figure in Shakespeare's play. His vulnerable and majestic appearance combined with his mild and gracious nature wins all hearts and compels even his would-be murderer to hesitate. His admiration for Macbeth's achievements produces spontaneous gratitude in him. He showers favours on Macbeth. There is an irony in his entrusting himself wholly to the hospitality of Macbeth and Lady Macbeth.

Kuttappan Panachel is a robust character both physically and emotionally. Unlike King Duncan, he is a disciplinarian and his family feel indignant towards his demeanour. When Macbeth is Duncan's most cherished person, Kuttappan considers Joji as an underdog.

iv] Banquo and Jomon

In the beginning, Banquo and Macbeth were on par. Both were brave generals and were courageous. He also gets his due praise from Duncan. He has the dauntless temper of mind which potentially makes him a formidable enemy. Banquo is modest by nature. Yet, Banquo isn't strong-willed enough to face the sheer force of the circumstances as they deserve to be faced. Thus, Duncan's murder does not make him take the necessary action he ought to make, consequent to knowledge as to who the real murderer was. He suspects Macbeth to be the murderer but stops there, closing his eyes further. In a mood of folly, he accepts the position of Macbeth's Kingship as something destined, something inevitable, for which he is not responsible.

Jomon, though an alcoholic, is genuinely fond of his father Kuttappan. He is least respectful to the priest in the movie. Slight suspicions arouse in Jomon's mind when the villager speaks about the unusual behavior of Joji on the day of his father's death. Before he could act on his suspicions, he will become a victim to his brother's evil deed.

v] The Witches and Dr.Felix/Bincy

The witches appear prominently in three scenes of the play and in two of them, they come into contact with Macbeth and seem to influence his destiny. The witches of Shakespeare have different influences on different people. Macbeth is very easily influenced by them.

In the movie, Joji, Macbeth is stimulated by the words of Dr. Felix that he will be a 'kodeswaran'(millionaire) after the death of his father. Joji's dream to become a wealthy man will get wings by this revelation.

If Dr. Felix can be identified as a witch, Bincy can be described as another. Bincy also triggers him by saying that it is his (Joji's) house too and he can take any decisions he wishes.

CONCLUSION

There is mystery, darkness, abnormal hideousness and wickedness in both 'Macbeth' and 'Joji'. Though the plot is not identical, the motive behind the crime, theme, setting and characters are either exact or approximate. 'Joji' is an amazing tribute to its original source yet the film maker has left his own mark of genius in its adaptation.

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Symbolism, the Only Way for Yeats to Express Himself

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Abstract:-W.B. Yeats's symbolism has to be understood not as a borrowing from Mallarme but as the only way in which he could express himself. "I have no speech but symbol" he wrote. His symbols are condensations of his theme that all struggle is futile except the struggle with futility, his recognition of the problem of the empty cornucopia, the crowded void. Each symbol is a kind of revolving disc, like Yeats's wheel or moon with their dark and light phases in *A Vision*. We can compare the tower in the poem of that name with the one in *The Black tower*: in the first the tower symbolizes intellectual aspiration, in the second it is the insubstantiality of that aspiration. The image of the tree also has its two sides, not only in the poem *The Two Trees*, but when it emerges as an epitome of unity in *Among School Children*, and then as an image of decay in the old thorn tree of *A Man Young and Old*. The dance, too, is used as a symbol to mean in one poem frantic, purposeless destruction and in another poem to mean composed perfection (the former poem being *Nineteen Hundred and Nineteen*, and the latter *Among School Children*). **The present paper** is an honest attempt to attract the attention of the readers towards the importance of **Symbolism which is the Only Way for Yeats to Express himself**.

Kew-Words:-symbolism, occult, Resurrected, Holistic, illuminate, mysterious, unity, destruction, express.

Introduction:-Yeats is considered the main representative of the symbolist movement in English literature, but Yeats was not a member of the French Symbolist Movement, but rather a Pan-European Movement led by the French. It is wrong to regard him as the successor to France. Yeats did not know French enough to read difficult French poetry, which is why some critics believe that he owes him a debt. Yeats's knowledge of Mallarme's theory of French symbolism was probably acquired indirectly through Arthur Symons (one of his neighbor) playwright and editor. Symons dedicated his famous work "Symbolist Movement in Literature" to W. B. Yeats whom he called "the chief representative of that movement in our country".

Yeats was a symbolist poet long before he heard about France. His symbolism was based on the poetry of Blake, Shelley, and Rossetti. But more than that his symbolism is based on reading occult literature. In 1886, at the behest of Madame Blavatsky, Yeats learned that the "Anima Mundi", the source of all mankind could be resurrected as a symbol. Symbols are endowed with magical properties. In other words, it is a holistic and independent world that does not require communication with external factors for illumination. Instead, it illuminates the dark space of the inner experience of the subconscious. Yeats's life and literary experience made him find a common language in which he could share his views on poetic approaches with the help of symbols.

Occult symbolism as a main Features of Yeats poetry:-Yeats's symbol tells a lot about Irish legends and the Anima Mundi, a large circle of history and a period in which there were cycles of growth and decline of civilization. "The Second Coming" is a perfect example of this temporary illusion, which simultaneously hides and reveals the creation and weakening of human will. The symbols of Rose, Water, Moon, Bird, Lily and Sun play a special role in his poetry but receive special significance in his communication with the Kabalistic, Theosophical, Rosucrusian and other organizations. William Butler Yeats published the poem "The Lake Isle of Innisfree" in 1890, an important year in his life to thanks to his deepening connection with the occult society of London. On Innisfree Island Yeats explains that he wants to leave the "Pavement Gray" of his current bar and live on the mysterious Innisfree Island, home to a web of bees, crickets and linnets for a company. The poem highlights several aspects of Innisfree Island, including the spiritual journey of W. B. Yeats. The Island symbolized as an escape from the world of sexuality. In this Yeats described different historical views of the Normans through which Yeats the great poet symbolized that the Island is a place of peace and wisdom.

A Symbolic Expression of Yeats's Thought in ThePoem Lapis Lazuli:-Lapis Lazuli, this poem is about a tragic entertainment theme. Yeats explores past civilizations and finds permanent patterns of construction and destruction. The symbolic expression of Yeats's thought is found in the final excerpt. The Chinese carved from Lapis Lazuli, depict two Chinese and their servant looking at the ruins surrounding them. When the thread was first made, these people were surrounded by more pleasant views, but time has spoiled the trivial properties of the thread. But the attitude they represent survives, the tragic wisdom that allows them to accept joy and sorrow with joy. This symbolized that joy does not come from carelessness or with an irresponsible world view, but from tragic insight.

"The Rose" Multifaceted Symbol (Most of W. B. Yeats rose-poems are to be found in the volume called "The Rose" which appeared in 1893):

The Rose is a varied symbol in Yeats's poems. In "The Rose of Peace", the symbol of rose used in worldly sense of love. However, in "The Rose of the World", the symbol of roses means worldly love and ephemeral beauty in one dimension and eternal love and beauty in another. In "The Rose of Battle", the rose protects against worldly love, thereby symbolizing the side of God in the spiritual battle for material things. Roses personify the power of creative imagination and mystical philosophy in the poem "The Rose Upon the Rood of Time". In this context reference is made to the work "The Shadowy Waters", a play published in 1911 by W. B. Yeats. In this play, rose appears where opposites are reconciled. Here the rose symbolizes absolute unity, the highest reality. And the rose opens, blooms, and ends its existence only when the spiritual and the mortal are united and reconciled – at

"the trysting – place of time and eternity",

At "the two beams of the cross....."

Summing Up:-Thus, the symbols in Yeats poems are often not the end in themselves, but the beginning of the process. For a symbolic poet like Baudelaire, the symbol is the end product, not the starting point. Yeats uses symbol to challenge the world that symbols are not merely end product but a thing to evoke the humanism. The symbol in Yeats hand became a real metaphor which evoked the world. Yeats wanted to reconcile world and spirit to integrate himself with universe and spirit. His mask-like symbols gave him the ability to do this. Yeats finds it confirmed that symbols are meant to be more than "reproducible expressions", and that rhythmic, sound combinations and image fragments that are not of great importance to

the intellect can give a lot of meaning to the soul. Yeats, of course, learned to think in and manipulate symbols to convey rapid transitions and complex interconnections of thoughts.

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Effect of 'Personal Note' in the 'Ode to the West Wind'

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Abstract:-The most prominent place is assigned to Shelley among the poets of lyrical poetry. His outstanding lyrics are: 'Ode to the West Wind', 'To a Skylark', 'The Cloud', 'Lines Written in the Euganean Hills', 'To Night', 'Hymn to Intellectual Beauty', 'When the Lamp is Shattered', 'Stanzas written in Dejection near Naples' etc. Spontaneity is most striking quality. His poems are not laboured. The poems are written with less effort. They come directly from his heart. 'To the Skylark' is the poem that seems to be flowing out of his mouth. Shelley's lyrical poems are charged with strong emotions. They depict varying moods e.g. his painful agony in "I fall upon the thorns of life, I bleed", his dejection in "Alas! I have no hope nor health nor peace within-nor calm around" in Stanzas Written near Naples'. There is a lot of sentimentalism in Shelley's lyrics in poems like 'On a Faded Violet' the thought is shallow. Sometimes his sadness verges on morbidity. His pessimism leaves an effect that weakens the confidence of a reader. Eliot and some other critics have considered Shelley as a bad poet. **The present paper is an honest attempt to attract the attention of the readers towards the Effect of 'personal note' in the 'Ode to the West Wind'.**

KewWords: prominent, assigned, Shelley, Spontaneity, striking, Skylark, thorns, sentimentalism, effect.

Introduction:-In the fourth and fifth stanzas of the poem, Shelley starts telling about his misfortunes in his life that made him weak and despondent. (His differences in the field of politics and support to French Revolution, his love life etc.). Yet his spirit is not defeated. He refers to 'heavy weight of hours' that 'chained' him and lowered his courage. He expresses his agony, saying "I fall upon the thorns of life, I bleed". The words 'my dead thoughts' refer to his revolutionary view which were not well received by his nation. Yet he wants them to be propagated in the whole world so that a new social order based on individual freedom and good of common man, is created. The persona's note in the poem changes the tone of the poem at the end. Like other romantic poets, Shelley too, has a passionate love for nature. His attitude is not spiritualistic as Wordsworth's is. Yet he feels that nature has a vigour and it can stimulate the man. Nature is a source of inspiration (the last two stanza of the poem). He likes to draw and paint the pictures of various phenomenon of nature (West Wind, Skylark, To the Cloud, To the Moon, etc.). However, these pictures are not photographic; Shelley colours them with his imagination. He sees the objects of nature as 'persons' (his use of personification). This is a sort of philosophy and pantheism. Yet the object of nature retains their original qualities. The West Wind remains the West Wind. Its functions (driving the leaves, scattering of seeds) are described scientifically.

Objectives:-The main objectives of the present paper is to attract the attention of the readers towards the **Effect of 'personal note' in the 'Ode to the West Wind'.**

Shelley passes from "impersonal to personal:-In this poem the theme relates to the description of the fury of West Wind. In the first three stanzas Shelley presents a vivid description of the changes brought by West Wind on the earth, in the sky and in the seas and oceans. This description is 'objective' and 'impersonal'. The West Wind is treated as a revolutionary 'person' but in a different form. He suggests that, revolutionary ought to be

‘destroyer’ as well as ‘preserver’. These are impersonal aspects of the poem. In the last two stanzas he becomes totally personal. He tells how he suffered and was rejected and how he needed support and how he wished to create a new social order.

The following pictures of West Wind are presented in the ‘Ode to West Wind’-

- (a) Autumn is like a giant, breathing hard and his breath takes the form of West Wind.
- (b) West Wind is an enchanter at the sight of which ghosts flee. Pictures suggests the scene of dry leaves being blown. The leaves of different colours are visualized as we read the lines.
- (c) Another picture that comes to our mind is: Clouds arising in the sky. They look like the loose hair of a drunken woman who under the effect of wine loses the control over her body and her loose hairs are scattered.
- (d) Our imagination begins to create the picture of a dome, erected for the burial of a dead body when we read the lines- “....to which this closing night will be the dome of a vast sepulcher....”
- (e) The description of Mediterranean Sea, brings before our eyes the ruins of palaces and towers of ancient times (Greek and Roman periods), whose reflection falls in the disturbed water quivers.
- (f) We are surprised as we are able to recall the under-water picture of plants, growing in the bottom of sea. This picture gives an evidence of Shelley’s power of keen observation and love for details – the qualities that a scientist possesses.
- (g) In the last stanza, we see an original picture of an ‘unextinguished health’ which is still burning and out of which ashes and sparks are coming out because of blowing wind.

All these pictures bear romantic colour-his love for ancient and mediaeval ruins, images of women and scenes of nature reveal Shelley’s bent of mind.

Main features of the ‘Ode to the West Wind’:-The poem ‘Ode of the West Wind’ has been called ‘a matchless poem’ because it possesses the following special features-

- (a) **Theme-** The theme of the poem is the description of the changes brought about in nature-the earth, the sky and the water regions by the West Wind. The poet sees in the wind his own image-the image of a revolutionary who is desirous of creating a new social order, resulting in the ‘Golden Age’ of mankind.
- (b) **Tone-** There are varying tones in the poem. The poem begins with a feeling of awe mingled with joy and admiration for the West Wind that brings revolution in the realm of nature (which he failed to do). His joy changes into the painful agony arising out of his bitter disappointments in his personal life. The poet concludes the poem with a note of optimism and expects that his revolutionary ideas, if they reach all the corners of the world, will create a new world (If winter comes, can spring be far behind).
- (c) **Intention-** The poem reveals Shelley’s passion for revolutionary changes in the world. He intends to express his resolve to fight for the mankind which was held in slavery. He was inspired by the French Revolution and in spite of its failure, he hoped good results in future.
- (d) **Symbolism-** This poem has a symbolic value. The West Wind is the symbol of ‘destroyer’ and ‘preserver’ both- a symbol of a truly-made revolutionary who destroys the old order but builds up a new one. The West Wind is a symbol of his own personality as well.
- (e) **Poet’s revolutionary fervour and idealism-** He expresses his dissatisfaction with this ‘unawaken society, referring to conventional ideas of English people who were not favorable to French Revolution. Shelley lived in exile but he did not give up his passion for revolution and in this poem he gives vent to his idealism.

- (f) **Pictorial beauty-** The poet has the power of arousing our imagination by creating a number of pictures like those of an enchanter, figures of Autumn and Maenad, a dome and sea plants etc.
- (g) **Intensity of emotion-** In the last two stanzas, the reader is touched by his agony (I fall upon the thrones of life, I bleed). We are equally impressed with his cheering words, "If winter comes, can springs be far behind".
- (h) **Technical excellence-** The technical excellence of the poem is seen in handling the ode, the music, melody and structure. Use of imagery is striking. The lyrical quality makes the poem a master-piece. His metaphors are novel and original. The language is highly suggestive.

Philosophical views of Shelley:- Apart from being a poet, Shelley has expressed his philosophical ideas in his poetry. The formative influences that had a great impact on his views come from Godwin, Plato and French Revolutions. Though French Revolution failed miserably before his own eyes and his dreams were shattered, yet he had a firm belief in the ultimate victory of common man (Ode of the West Wind). In his Queen Mab and Prometheus Unbound, the influence of Godwin's Political Justice is clearly observable. Godwin whose daughter he married was his mentor. Shelley calls for reforms in existing social institution. He attacks war, tyranny, commerce, wealth and religion in Queen Mab and describes a sort of Utopian scheme. His revolutionary spirit is reflected in his 'Ode of the West Wind' -the wind is conceived of as the herald of revolution.

Shelley's 'Prometheus Unbound' also bears the stamp of his political creed. At times he appears to be an anarchist and his belief in the Golden Age is not very convincing. As for the practical side of the philosophy, we can say with Arnold that "he is a beautiful and ineffectual angel, beating in the void his luminous wings of vain."

Shelley's philosophy is akin to Platonism. He draws upon the concepts of Plato and uses them for his own ends. His Platonic ideas are mixed with Pantheism. The Nature according to him is the expression of a pervading spirit and individual soul is united with that one spirit after death. This concept is revealed in 'Adonais'. His philosophy is a blend of optimism and pessimism.

Shelley's use of symbols:- There is a lot of symbolism in the poetry of Shelley. More often this symbolism is vague while in this ode he has achieved marvelous success in the use of symbolism. The poem is replete with symbolic meaning. Shelley looks upon the West Wind as a symbol of destruction a preservation. The West Wind possesses a double character-the two aspects are antithetical. On one hand it adopts destructive attitude and starts driving away dry leaves but this destructive activity changes into constructive one as it scatters and sows the seeds that will bring prosperity in future. These seeds will sprout into plants which will bear flowers and fruits. Shelley, by implication, means to say that every construction is proceed by a destruction. A new house is built only when the old rotten house is demolished. West Wind becomes the symbol of a healthy change that shapes the future. The poet hints that social revolution (e.g. French Revolution) is not destructive. It paves the way for the coming of a new world order.

Summing Up:- To sum up; the research scholar come to the point that the society must pass through trials and tribulations. It must experience the pangs of new birth. In this poem dead leaves are the symbol old institutions and seed stands for new ideas. The last line of the poem is highly symbolic. Is it 'winter' is a symbol of cold rigidity of social institutions and spring is the symbol of a new drawing age. The poem is not merely an objective descriptive of a natural phenomenon. It is also a symbol of society that needs to be shaken; the dead and outdated traditions and customs must be removed if new structure of society has to be built up. **In the present paper; the research scholar tries to explain the effect of 'personal note' in the 'Ode to the West Wind'.** The West Wind possesses a double character-the two

aspects are antithetical. On one hand it adopts destructive attitude and starts driving away dry leaves but this destructive activity changes into constructive one as it scatters and sows the seeds that will bring prosperity in future.

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कागज कागज की खोज एवं प्रयोग और पुस्तक निर्माण

शोधार्थी : वृत्तिमा शर्मा (पंजीयन सं.- 211018093)

शोध निर्देशक :डॉ. श्रीकृष्ण यादव

श्री जगदीश प्रसाद झाबरमल टिबडेवाला विश्वविद्यालय, विद्यानगरी, झुंझुनू, राजस्थान

कागज की खोज से छापाचित्र की तरह लघुचित्र, पुस्तक मुद्रण, हस्तलिखित साहित्य को एक सतह मिल गई। कागज के अविष्कार ने इन चित्रों को नया मोड़ दे दिया। यूरोपवासियों को कागज का ज्ञान होने से पूर्व ही चीन और जापान के लोगों ने कागज पर काम करना शुरू कर दिया था। यह कागज चीथड़ों, रेशम तथा बास से बनाया जाता था। चीन में लगभग सन् 105 ई. में त्सईलुन के द्वारा कागज के अविष्कार के लगभग एक हजार वर्ष बाद पश्चिम में कागज का प्रयोग शुरू हुआ। चीन पर विजय प्राप्त करने के बाद पश्चिमी आका चीनियों को बंदी बनाकर ले जाते थे और यह बंदी उन्हें अपनी प्राचीन कला सिखाते थे। इस प्रकार कागज बनाने की कला मध्य पूर्व देशों से यूरोप तक पहुँची।

पंद्रहवीं शताब्दी के प्रारंभ में ताश के पत्तों के रूप में यूरोप की प्राचीनतम ठप्पा छपाई के नमूने दिखायी देते हैं अर्थात् छापाचित्र ब्लॉक तैयार करने के तरीके तभी से विकसित होने लगे थे। सोलहवीं सदी में यह कला के रूप में विकसित होकर अपनी पराकाष्ठा तक पहुँच गयी। कला के इतिहास में जर्मन चित्रकार एलबर्ट ड्यूरर और हांस होल्बीन की कला छापाचित्र के उत्तम विकास को दर्शाती है। आगे जर्मन से यह कला जल्दी ही इंग्लैंड, फ्रांस और इटली होते हुए समस्त यूरोप में पहुँच गयी।

चल टाइप के अविष्कार से पहले मठों में व्यावहारिक रूप से जितनी भी पुस्तकों का उत्पादन हुआ, वह सब खुरचन के द्वारा हुआ। यह उत्कीर्णन प्रणाली बहुत धीमी थी। लकड़ी के एक खंड पर चित्र और लिपि को एक साथ उकेरा और छापा जाता था। यह पुस्तकें आज खंड पुस्तकों के नाम से जानी जाती हैं।

अलबर्ट ड्यूरर का जन्म नूरम्बर्ग में सन् 1471 में हुआ। अपने गुरु की तरह उनकी चित्रकारी भी काफी सराही जाती थी। गुरु के मृत्यु के पश्चात् ड्यूरर ने अनेक स्थानों की यात्रा की। सील, स्ट्रेसबर्ग, शागुरेर, इटली तथा उसके पश्चात् ड्यूरर नूरम्बर्ग में स्थायी रूप से बस गये। वहाँ उन्होंने अद्भुत काष्ठ चित्रों की श्रृंखला बनायी। ताम्र उत्कीर्णन जैसे माध्यम से दस साल व्यस्त रहे। उनके समस्त काष्ठ चित्र अलग पुस्तक रूप में छपे हैं। एपोकालीप्स ग्रेट पैशन और द लाईफ ऑफ वर्जिन काष्ठ चित्रण के अतिउत्कृष्ट कला के उदाहरण हैं।

ड्यूरर अपनी दूसरी यात्रा में वेनिस गये। इस यात्रा के दौरान उनके कार्य पर इटेलियन प्रभाव हुआ। इटली में जियोवानी, मेंटेग्ना, बोतीचैली, लियोनार्दो, राफेल, माइकल एंजलो और टीशीयाँ आदि कलाकारों को ड्यूरर ने बहुत करीब से आजमाया। इनके प्रभावों से वह दूर नहीं रह सके। प्रारंभिक काल के छापाचित्रों में छपाई के बाद हाथ से रंग भरे जाते थे लेकिन ड्यूरर का कार्य रंग सामंजस्य से इतना परिपूर्ण था और बुनावट (टोन एंड पैटर्न) से इतना भरपूर था कि उसमें स्वयं ही रंग के गुण विद्यमान हैं। ड्यूरर ने अपने जीवन के अंतिम समय में अनेक चित्रकारों के साथ कार्य किया। यह कार्य सम्राट मेक्सीमिलियन के लिये किया था। इस कार्य को “द ग्रेट ट्रिम्फाल कार” के रूप में जाना जाता है।

प्रथम छपाई मशीन लगाने का श्रेय मैक्सीको को जाता है। फिर भी प्रथम छापाकार की पहचान पर मतभेद हैं। सन् 1539 में जॉन पेबलोस पुस्तक छापने के लिये जाना जाता था।

काष्ठ चित्रों के डिजाइन में विशेष प्रकार का कार्य जिसमें अद्भुत विभिन्नता और हस्तशिल्प दृष्टिगोचर होता था, वह था छापाकार का पहचान चिन्ह यह चिन्ह एक प्रकार से उनके कार्य को अलग-अलग पहचानने में मदद करता था। गुटनबर्ग की प्रेस में फ्रस्त और स्कोफर ने सर्वप्रथम अपने दोनों के नाम के प्रथम अक्षरों को दो कुलचिन्ह फलकों के रूप में प्रयोग किया।

सन् 1745 तक कलाकारों ने छपाई के दौरान ही विभिन्न रंगों के इस्तेमाल करने में सफलता पा ली थी। इसके लिये वह चित्र में ब्रश से रंग भरने के बजाय, इनके लिये अलग अलग ब्लॉक का प्रयोग करने लगे। अलग रंग के लिये अलग ब्लॉक का अविष्कार केन्तो की प्रयोगशीलता से संपन्न हुआ। यहाँ से रजिस्ट्रेशन की सहायता से छपाई का आरंभ हो गया।

उत्कीर्णन

धातु पर उत्कीर्णन की कला सदियों से सुनार और योद्धा अपने आभूषणों, शस्त्रों तथा कवचों को अलंकृत एवं शोभित करने के लिये करते रहे हैं, जब तक कि कागज पर छपाई शुरू नहीं हुई थी। कागज पर छपाई सुलभ होते ही ब्लॉक को सुरक्षित रखने की आवश्यकता महसूस की जाने लगी। उत्कीर्णन के विकास में अनेक आश्चर्यजनक तरीके विकसित हुए। इनमें मानचित्रों, उपन्यासों तथा साहित्यिक रचनाओं के मुखचित्र सम्मिलित हैं। उसके बाद व्यापारियों के कार्डों और

विज्ञापनों में कहानी के साथ बने फोल्डरों के छापों की अत्यधिक माँग के कारण, इस तकनीक का विकास और उत्पादन समय के साथ निरंतर होता रहा।

जर्मनी में सन् 1450 के लगभग कुछ उत्कीर्ण धातु की प्लेट से छापे गये। प्रारंभिक उत्कीर्ण 1446 में छापा गया। एक अज्ञात चित्रकार द्वारा कुछ छापाचित्र श्रृंखला का निर्माण किया गया। वह श्रृंखला “द पैशन ऑफ़ क्राईस्ट” नाम से जानी जाती है। इसी समय एक और अज्ञात जर्मन चित्रकार ने ताश के पत्तों की रचना की थी। प्रथम ज्ञात उत्कीर्ण कलाकार मार्टिन को माना जाता है। उन्होंने उत्कीर्ण की सूक्ष्म तकनीक को गहरी संवेदना के साथ विकसित किया। इटली में ताम्र उत्कीर्ण का विकास इस तरह नहीं हुआ। उत्कीर्ण के प्रारंभिक कार्य करने वाले मासो वास्तव में एक सुनार थे। विरजिल सौलिस ने असंख्य उत्कीर्ण कार्य किये। रीति रिवाजों, मुखचित्र (व्यक्ति चित्र) और अलंकरण उनके चित्रों के विषय थे। भरपूर ऊर्जा और कारीगरी से उनकी अभिव्यक्ति फली-फूली है।

सत्रहवीं शताब्दी में हॉलैंड, फ्लांडर्स और बाद में फ्रांस में अति उत्तम उत्कीर्ण छापाचित्र बनाये गये। जहाँ लुईस चौदहवें, ग्रेट्ज़ के युग में मुखचित्र उत्कीर्ण कला अपनी चरम सीमा को छू चुकी थी। एंटोनी वेगडैक के मूल चित्रों की भी एक श्रृंखला बनायी गयी। एंटोनी, रुबेन्स का सर्वाधिक गुणी शिष्य एवं सहायक था। सन् 1645 में एक श्रृंखलाबद्ध आयकोनोग्राफी प्रकाशित हुई। इसमें स्वयं एंटोनी ने क्रांतिकारी शैली में अम्लांकन किये हैं।

अम्लांकन

रेखा उत्कीर्ण से अधिक सुलभ होने के कारण अम्लांकन प्रयोग ज्यादा से ज्यादा लोकप्रिय होने लगा। 16वीं शताब्दी के आरंभ से ही उर्स, ग्राफ, लुकस वैन लेडन और ड्यूरेर ने प्रयोगशील तथा संवेदना से अम्लांकन किये। आम तौर पर अम्लांकन लोहे की प्लेट पर किये गये। रेम्ब्रां वैन रिज ने अन्य कलाकारों की तुलना में अधिक अम्लांकन किया। उनके तीन सौ से अधिक प्लेट तो प्रमाणित भी हैं। इनमें बाइबल से सम्बन्धित व्यक्तिचित्र, सामान्य रोजमर्रा के विषयों पर बनाये छापाचित्र, स्व-व्यक्ति चित्र (सेल्फ पोर्ट्रेट), मिखारी और प्रकृति के चित्र सम्मिलित हैं। रेम्ब्रां का अम्लांकन प्रयोग निश्चित रूप से अद्भुत है। अगर रेम्ब्रां के समय मेजोटिंट और शिला मुद्रण (लिथोग्राफी) होते, तो रेम्ब्रां की अभिव्यक्ति के अनेक अद्भुत आयाम हमें दिखने को मिलते। रेम्ब्रां एक संवेदनशील कलाकार के साथ कुशल कारीगर भी थे जिसकी वजह से उनकी उत्कीर्ण तकनीक शैली अपने आप में महत्त्वपूर्ण कलापैली हो गयी है।

17वीं और 18वीं शताब्दी में जैक केलाट पॉल सेन्डबाई ने छापाचित्र बनवाये। 18वीं शताब्दी में मेजोटिन्ट जैसी तकनीक का अंकुरण हुआ और जॉन राफेल स्मिथ ने मेजोटिन्ट तकनीक से व्यक्तिचित्र बनाये। गोया का काम अपने आप में स्वतंत्र और ठोस काम है। सन् 1803 में सम्राट चार्ल्स चतुर्थ ने राष्ट्रीय संग्रहालय के लिये गोया के बहुत सारे चित्र खरीद लिये थे। इससे यह साबित होता है कि समाज पर छापाचित्रों का गहरा असर हो रहा था। ग्राफिक छापाचित्रों के इतिहास में गोया का भी अपना एक अविचल स्थान है। जीवन के आखरी दौर में गोया सुनने की शक्ति खो बैठे थे, जिससे वह अंतर्मुखी हो गए थे। गोया ने अम्लांकन के साथ-साथ लिथोग्राफी तकनीक में भी काम किया। सन् 1815 में गोया की कुछ अम्लांकन कलाकृतियाँ सामने आईं। इस बात में कोई संदेह नहीं है कि गोया ने तैलचित्रों में भी अभिव्यक्ति की लेकिन छापाचित्रों को उन्होंने व्यापक जनसाधारण तक पहुँचाने के उचित साधन के रूप में पाया।

लिथोग्राफी (शिला मुद्रण)

सन् 1796 में म्युनिख के एलोय रेने फील्डर ने लिथोग्राफी तकनीक की खोज की। वे कोई कलाकार नहीं थे बल्कि नाटक कंपनी में लेखक थे। वह प्रचलित छपाई तंत्र से सस्ती छापा प्रक्रिया द्वारा अपना साहित्य छापना चाहते थे। लेकिन इस नये माध्यम में सर्वाधिक कल्पनाशील काम करने का श्रेय फ्रांस के कलाकारों को दिया जाना चाहिये। डेलाकार्ड ने शिला पर अनेक चित्र बनाये। चॉक द्वारा जीवन ऊर्जा और भावपूर्णता ने उनकी कला को नये आयाम दिये और नये मापदंड प्रस्थापित किये। इसी समय के गोया के लिथोग्राफ भी अद्भुत हैं। उन्होंने सांड की लड़ाई विषय पर चार लिथो छापाचित्र बनाये। धीरे-धीरे लिथोग्राफी को एक व्यावसायिकीकरण प्राप्त होने लगा और 19वीं शताब्दी के अंत तक आते-आते लिथोग्राफी चित्रित पोस्टर उत्पादन का सशक्त माध्यम बन गया। छापाचित्रों का यह हेतु रंगीन पोस्टर छापने लगा।

नया रूप सर्कस और चलते-फिरते कार्निवल शो के प्रचार के कारण एक व्यावसायिक तथा भिन्न स्वरूप धारण करने देगा नामक चित्रकार ने भी ट्रांसफर पेपर पर काम करते हुए अलग-अलग प्रयोग किये। उन्होंने ताम्र प्लेट पर ब्रश स्पाही से काम करने की प्रक्रिया विकसित की। ताम्र प्लेट से पेपर पर छाप लेकर वह उसे शिला पर परावर्तित करते थे। तत्पश्चात् चॉक और खुरचनी से काम करके, उसकी छाप लेते थे। हालांकि यह दुर्भाग्यपूर्ण ही है कि उनका कोई चित्र उपलब्ध नहीं है। उनकी मृत्यु तक इस प्रक्रिया के महत्त्व को कोई जान न सका। देगा ने महिला आकृति, नर्तकी और कैक्टस विषयों पर कलाकृतियाँ अधिक बनायीं। लिथोग्राफी माध्यम में ओपीलोन रेदोन का काम उल्लेखनीय है। सन् 1870-80 के बीच उन्होंने काफी कलाकृतियाँ बनायीं। कुछ अन्य कलाकार, जिन्होंने लिथोग्राफी माध्यम से काम किया उनमें सिग्नेक, क्रास, गॉगीन, रेनुआ, पिसारो, सीना, देगा, सिसले, मेलोल, फारेन, सरेर, पुवीसंद शावेन्स आदि शामिल हैं। ग्राफिक कला एवं लिथोग्राफी 20वीं सदी में अपने रास्ते को और विशाल बनाने की कोशिश कर रही थी। अब तक

व्यंग्यचित्र, पोस्टर, पुस्तक के कारण छापाचित्र का उपयोग हो रहा था लेकिन अब यह माध्यम ललित कला अभिव्यक्ति का माध्यम बन गया था।

सेरेग्राफी

सेरेग्राफी सिल्क स्क्रीन छापा बनाने की एक सीधी तकनीक है। इस तकनीक में सिल्क के कपड़े पर गोंद या अन्य साधन से जगह ढक दी जाती है। जिसको कलाकार नहीं छापना चाहता। गाढ़े रंग द्वारा स्क्रीन के दबाव से रंग खुली हुई जगह से निकलकर कागज पर छप जाता है। वास्तव में स्टेन्सिल विधि प्राचीन काल से ही प्रचलित थी। कीड़ों द्वारा पत्तों में किए गए छेदों ने आदिमानव को स्टेन्सिल प्रक्रिया के प्रति जागृत किया होगा। फीजी द्वीपों के प्रारंभिक इतिहास का अध्ययन करने पर पता चलता है कि वस्त्रों पर छपाई के लिये यह द्वीपवासी केले के पत्तों को छेदन करके स्टेन्सिल तैयार करते थे।

16वीं सदी तक स्टेन्सिल विधि कला के रूप में प्रस्थापित हो चुकी थी। इसका प्रयोग धार्मिक चित्र तथा पांडुलिपियों को अलंकृत करने के लिये किया जाता था। इसके लिए काष्ठ ब्लॉक के साथ स्टेन्सिल का प्रयोग होता था। 17वीं सदी में दीवारों पर पोस्टर तथा रंगीन कागज लगाने की प्रक्रिया में स्टेन्सिल का प्रयोग किया जाता था। 18वीं शताब्दी के प्रारंभ में फ्रांस में दीवार पेपर के जनक जीन पेपीलोन ने स्टेन्सिल प्रक्रिया से रंगाई का आरंभ किया। पश्चिम में सन् 1787 तक दीवारों पर डिजाइन छापने के लिये स्टेन्सिल को एक साधन के रूप में प्रयोग किया गया। सेमुअल सायमन ने सिल्क स्क्रीन प्रक्रिया को विकसित किया और सन् 1907 में उन्होंने सर्वाधिकार सुरक्षित किये।

कागज

चीन और यूरोप के मुकाबले भारत में कागज का उपयोग बहुत बाद शुरू हुआ। 13वीं शताब्दी में उत्तरी भारत में तुर्कों के आक्रमण के बाद कागज से भारतीयों का परिचय हुआ। इसके पहले सन् 751 में समरकंद की चढ़ाई पश्चात् अरबों ने यह प्रक्रिया सीखी और समस्त मध्य-पूर्व में फैला दी। चीन इतिहास के अनुसार कागज का अविष्कार त्सईलन ने किया। उसके मुकाबले भारत में कागज का प्रयोग 1300 वर्ष बाद हुआ।

प्राचीन भारत में बाँस और सांची नामक पेड़ की छाल और रुई से बने कागज पर लिखाई की जाती थी। प्राचीन आसाम में 'तुला' यानी रुई (कपास) से बने कागज का उत्पाद होने के कारण वहाँ आज भी कागज को 'तुलापात' कहा जाता है। इतिहास में उल्लेख मिलता है कि कागज बनाने की कला भारत में सिकंदर आक्रमण के समय भी प्रचलित थी परंतु इसके अवशेष नहीं पाये गये। कहा जाता है कि हिमालय की पहाड़ी जनजातियों ने कागज बनाने की कोशिश छठी शताब्दी में की थी तथा नेपाल में भी 12वीं शताब्दी तक कागज बनना शुरू हुआ था परंतु इसका कोई ठोस प्रमाण नहीं मिल पाया।

मध्य युगीन काल में ग्रंथ लेखन तथा अनेक आवश्यक कार्य हाथ की लिखाई से किये जाते थे। यह एक ललित कला मानी जाती थी। इसका चित्रकला से घनिष्ठ सम्बन्ध था। 12वीं शताब्दी में मुगल आक्रमण के पश्चात् भारत में ईरानी परंपरा और कला को प्रोत्साहन देना शुरू हुआ। दरबारी कला शालाओं का निर्माण उस समय प्रस्थापित हुआ। इन प्रयासों से लघुचित्रण की एक विशाल परंपरा भारत में शुरू हुई और अति उत्कृष्ट कलाओं का निर्माण हुआ। इस प्रकार कला की अभिव्यक्ति आश्चर्यकारक और अद्भुत है।

शिला एवं धातु

प्राचीन भारत में लेखन की दीर्घायु सुनिश्चित करने के लिये शिला और धातु का उपयोग किया जाता था। ईसा पूर्व तीसरी शताब्दी में लेखन के लिये स्थिर शिलाओं का प्रयोग होने लगा। इसका प्रयोग राजघराने महत्त्वपूर्ण तथ्यों को सुरक्षित एवं अपनी योग्यता को प्रदर्शित करने के लिये किया करते थे। बौद्ध रीति के धर्म ग्रंथों को ईसा पूर्व 88 में सोने के पत्रों पर श्रीलंका में उकेरा था। इस दृष्टि से कनिष्क साम्राज्य के ताम्रलेख भी प्रसिद्ध हैं। आरम्भ में शिला उत्कीर्णन के साथ ताम्र पट्ट (ताम्रलेख) घोषणापत्र, भूमि वितरण के लिये राज्य के मुख्यमंत्री या अधिकारी दिया करते थे।

प्रकृति चित्रण

प्रकृति चित्रण के क्षेत्र में अत्यंत उत्कृष्ट काम शुरुआती दौर में जिसने किया, वे कोल्हापुर के आबालाल रहमान ने। उनके बाद एस. एल. हलदणकर, एम. आर. परांडेकर, एल. एन. तासकर, जी. एम. सोलेगावकर, एम. एस. जोशी, एस. एच. रजा ने उत्कृष्ट प्रकृति चित्रण परंपरा बनायी, जो आज भी जारी है।

भारतीयता की खोज और प्रयोगशील कालखंड

यथार्थवादी शैली में व्यक्ति चित्र, प्रकृति चित्र, प्रसंग चित्र के क्षेत्र में जे. जे. स्कूल ऑफ आर्ट के छात्रों को अच्छा प्रावीण्य मिला। उसके बाद 'स्व' की खोज की प्रेरणा से तो, कभी भारत की स्वतंत्रता की लड़ाई और भारतीयता की खोज की प्रेरणा से सन् 1920 से सन् 1936 के काल में जे. जे. स्कूल ऑफ आर्ट से बॉम्बे भावी परिवर्तनकारी (रिवायवलिस्ट) स्कूल

नाम की कला मुहिम अस्तित्व में आयी। पश्चिमी कलाकृतियाँ, भारतीय शैली के कला और रंगों का उपयोग, शैलियों की विशेषता थी। गुर्जर जांबलेकर, जे. डी. गोंधलेकर जैसे कई चित्रकारों ने उत्कृष्ट चित्र बनाये। तत्कालीन अखिल भारतीय प्रदर्शनी में पुरस्कार और लोकप्रियता हासिल की। उसके बाद इस मुहिम से अहिवासी, रितु शाह, यज्ञेश्वर, भाई भगत जैसे कलाकारों ने प्रेरणा ली। आधुनिक काल में विविध कला मुहिमों के बारे में जागरूकता शुरू हो गयी। कला के लिये कला अथवा लोगों के लिये कला विषय पर वाद-विवाद भी हुए। इसका परिणाम जे. जे. स्कूल ऑफ आर्ट के शिक्षकों और छात्रों पर भी हुआ। इस मुहिम से प्रोग्रेसिव आर्टिस्ट ग्रुप, बॉम्बे ग्रुप का निर्माण हुआ। जिसमें पी. टी. रेड्डी, रजा, सूजा, गाडे, सदानंद बाकरे जैसे छात्रों ने हिस्सा लिया। जिनमें के. के. हैबर, अकबर पदमसी, तैयब मेहता, रायबा, गायतोंडे, सबावाला का योगदान भी महत्वपूर्ण रहा। इसके बाद की पीढ़ी में अंबादास मोहन, प्रभाकर बलवे, लक्ष्मण श्रेष्ठ, मनू पारिख, प्रभाकर कोलते जैसे लोगों ने चित्रकला में सरलता, डिस्टोर्शन, अलंकरण और अमूर्त शैली की कला विकसित की और स्कूल का नाम बढ़ाया। आज की पीढ़ी में अतुल डोडिया, कृष्णमाचारी बोस, रवि मांडलीक, जितिश कल्लाट, अनंत जोशी, देशमुख आदि चित्रकार जो जे. जे. स्कूल ऑफ आर्ट की परंपरा को आज भी आगे बढ़ा रहे हैं।

शिल्पकला

शुरुआती काल में मुम्बई के भवन निर्माण में जे. जे. स्कूल ऑफ आर्ट का बड़ा योगदान रहा है। लेकिन यह दुर्भाग्यपूर्ण ही है कि शिल्पकला विभाग का पूरा इतिहास उपलब्ध नहीं है। सन् 1896 में मंदिर पथ गामिनी शिल्प बनाने वाले गणपतराव म्हात्रे से स्मारक शिल्प का इतिहास शुरू होता है। वी. बी. तालीन, करमरकर, वी. वी. वाघ, कामत, जैसे अनेक शिल्पकारों ने स्मारक शिल्प के क्षेत्र में नये मानदंड स्थापित किये। इसी परंपरा की अगली कड़ी में राम सुतार, सदाशिव साठे, नारायण सोनावडेकर, जैसे शिल्पकारों ने आजादी के बाद नाम कमाया। पानसरे, बी. विठ्ठल, जैसे कलाकारों को भी भुलाया नहीं जा सकता। आज मदन गर्ग, चंद्रजीत यादव, भगवान रामपुर, सोनकुसरे, निलेश ढेरे जैसे शिल्पकार स्मारक शिल्प के क्षेत्र में कार्यरत हैं। प्रयोगशील शिल्प में बहुत कार्य नहीं हुआ जो थोड़ा-बहुत हुआ उसमें उत्तम पाचारणे, रविंद्र सालवी, ठाकुर, शिल्पकारों के कार्य अति उत्कृष्ट हैं।

जे. जे. स्कूल ऑफ आर्ट के डेढ़ सौ वर्षों के सफर में सन् 1890 से कन्याओं के शिक्षा ग्रहण करने की शुरुआत हुई। अंबुताई धुरंधर (सन् 1930), अंजेली त्रिंदाद, बी.प्रभा (सन् 1955), प्रफुल्ला डहाणुकर, नवजोत, शकुंतला कुलकर्णी (सन् 1972) जैसे कुछ नामों ने अपनी छाप छोड़ी सन् 1980 के बाद छात्राओं की संख्या में काफी बढ़त हुई और आज अनेक महिला चित्रकार हैं, जो जे. जे. स्कूल ऑफ आर्ट की छात्राएं थीं।

जे. जे. स्कूल ऑफ आर्ट ने भारतीय कला क्षेत्र में अपनी अमिट छाप छोड़ी है। सन् 2007 में 150 वर्ष पूरे होने के उपलक्ष्य में जे. जे. स्कूल ऑफ आर्ट में सन् 1878 से उपलब्ध ऐतिहासिक दृष्टि से महत्वपूर्ण और मूल्यवान कला संग्रह की संस्था के परिसर में संग्रहालय बनाने की योजना पर काम जारी है।

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Awakening of Indian Woman

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To look carefully after the creation of Woman on this planet one must ponder over the statement by Simone de Beauvoir, “Women are not born but made”. If we generalize the statement we can have the view that God created a partner (Eve) to lonely Adam who could communicate, help and support him and live happy life. Now the perception of the conception ‘partner’ and ‘woman’ is fully different and its function is also different. Coming back to the point that as Simone stated, our tradition ridden society made partner a woman and ultimately we try to understand the role and status of women in the modern society. Every year we celebrate International Women’s Day with great zeal and enthusiasm. But we never pay attention to her existence and recognition, her agony, pangs and misery, our society had wrapped her in patriarchal ideology like father, husband, and son. Women in our society were groomed from childhood to be meek, submissive and obedient. The ideal woman was one who could bear pain and suffering. Men were expected to be independent, strong, and aggressive. The efforts were taken to restrict the growth of woman as a human being.

Eventually women started believing the ideals of womanhood. Women wrapped with these petty ideals. From childhood they grew her up to believe the religion, rites and rituals, customs, suffering torture and pain was an inseparable part of woman. To be seen as attractive, womanly was necessary. Insult, domestic violence, pain over woman was prevalent and accepted as normal and common. Even English poet John Keats (1795-1821) explained his ideal woman. He said woman was ‘like a milk white, lamb that bleats for man’s protection’. This was the Indian panorama of our society and life of woman.

Woman is an integral and inseparable part of Nature and society. Without woman no one can think of healthy, strong and developed social structure. In our social structure she has many significant roles to play in her whole life. In spite of accomplishing all her duties and responsibilities she is being kept aloof and insignificant in the social progress because of the strongest gender system in our society.

When we peep into some centuries back we get the panorama of backwardness of our society by abusing, ill-treating her. Her life had been oppressed by so many petty social evils like dowry system, sati system, purdah system, child-marriage, female infanticide and so on. Identity, independence, dignity, respect were miles away from her. She had to confront so many problems in the form of tradition, culture, religion, superstitions. She tried hard to bring a ray of hope in her life but was not successful in her attempts. Meanwhilesome social reformers and government attempted to improve the position of women. But everyone never accepted the ideals; some women and social reformers started the movement for the social changes. They tried hard but not easily succeeded in their movement. They also had to face insult, ridicule and hostility. They persisted their efforts in spite of the hostility. They were attacked but they never left their pursuit to reform the lifestyle of woman. There was great pressures over them, even they were banished from the society. Thus after a great lapse now there is a stunning transformation in the lives of women in this modern social structure. Her struggling period somehow became slightly mild. Such changes provide her opportunities to

become refined, cultured etc. She has started to develop her. This phase of transformation has become the advantage for the progress of our country.

Now a woman has achieved her status and standard life style in this modern world with the help of social reformers and government policies and constitution. She is being provided by new opportunities for education, employment, and politics. The statement of Gandhi was “woman is the noblest of God’s creation, supreme in her own sphere of activity.” How sensible the statement was; which has been flourishing now. She is getting liberty, equality, recognition and even respect also. Now she has become the backbone of this modern society. She has proved herself on every level and standard. After going through every ordeal, she let the male dominated society to take notice of her existence, independence and individuality. Now a days she is serving so many positions successfully, and even glorifying those positions after facing many problems and difficulties.

Woman in Asian nation has currently recognized her own power and potentialities. As far as the discrimination concern she has hit the road of tearing up all the barriers within the path of progress. She has shattered all the shackles. She is flying high in the sky. In every field she is roaming freely with confidence. She has left behind her ancient identity as a woman, she is far quite a lady. She is now fighting fearlessly on all fronts whether home or office. She has reached to the peak point as we have the good examples of such women like Kalpana Chawla-an astronaut, ChitraRamkrishna-Joint MD National Stock Exchange, Kiran Mujumdar Shaw-Chairman and MD Biocon, P.V. Sindhu-Badminton Champion, Mary Kom-a World Boxer Champion, all these women attracted the worldwide attention towards them by proving their potentialities and capabilities and add a feather in their cap. Women have contributed a lot in various fields. Balance between two genders is there but still there is a section of the society which is reluctant to leave the prejudices about women.

It is all about to strengthening the social academic and economic powers of women. And to create an environment where there is no gender bias and have equal rights in society and workplaces. Strengthening women can facilitate to rebuild our society which would take nation on a path of greater development.

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New Education Policy 2020: A Way to Achieve Goal of Atmanirbhar Bharat

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Abstract-Atmanirbhar Bharat Abhiyan is the new version of 'Make in India' which was announced by Hon'ble Prime Minister on 12th May 2020. **Atmanirbhar Bharat Abhiyaan** or **Self-reliant India** campaign is the vision of new India. The economic crisis triggered by the coronavirus pandemic in 2020 gave birth to the Atmanirbhar Bharat Abhiyan. Prime Minister Narendra Modi has said Atmanirbhar Bharat is not about being self-contained or being closed to the world, it is about being self-sustaining and self-generating, and pursuing policies that promote efficiency, equity and resilience. The aim is to make the country and its citizens independent and self-reliant in all senses. Atmanirbhar Bharat agenda includes: civil service reform, government reform, financial reform, urban reform, education reform, skill reform, and labor reform. According to All India Council for Technical Education the COVID-19 pandemic has made us not only self-reliant but also exports them. A crisis has been turned into an opportunity. Time beacons us all to be proactive and pitch in our best efforts to be self-reliant, and 'Be Vocal' & 'Buy Local' to achieve the national goal of being 'Atmanirbhar Bharat'. AICTE approved Universities / Institutions being centers for higher education and research for development of alternative apps, products and technologies through innovative ideas & research which will not only make India Self Reliant but also propel India to the forefront as the primary source for meeting all global needs and requirements.

Keywords:-Atmanirbhar Bharat, Be Vocal & Buy Local, education reforms, higher education.

Introduction:-The Government of India is bringing a series of reforms in almost all sectors to usher in constructive changes and thus pave the way for building a strong and progressive nation. Education, being one such sector, has seen remarkable developments in the past five years. A true testimony to this is the National Education Policy 2020 which was released by Hon'ble Education Minister Shri Ramesh Pokhriyal on July 29, 2020 emphasizing on the various characteristic features of the NEP. This vision document left no stone unturned when it comes to coverage of the educational and allied issues. Emulating the skill-based model of education envisioned by Shri Narendra Modiji, vocational courses are under the spotlight

now in a bid to make the Indian youth skilful, employable and atmanirbhar (self-reliant). Therefore, there is a revived approach towards running vocational courses which are being offered by various institutes of higher learning in the country. The undergraduate vocational courses are pivotal in producing skilled graduates in tune with industrial revolution. With the vision to make the youth Atmanirbhar through skill-based education and thus make the country Atmanirbhar Bharat, the National Education Policy 2020 has been crafted accordingly. Our Education Minister has emphasized on each platform that the policy gives additional impetus to vocational education by introducing the vocational subjects and training at school level too.

New Education Policy 2020 to Achieve Goal of Atmanirbhar Bharat-Dr. Sudhir gavhane in his edited book says, ‘The primary goal of the NEP is to ensure that all Indians receive a quality education at an affordable price. The greatest success of NEP 2020 is that it recognizes the need for fewer regulations, more autonomy, better teaching and learning methods, better teacher training and more meaningful exams; essentially, it has given India a vision for the future. However, it has not provided a realistic way in which private institutions can raise funds to meet the needs of their students and their communities.’¹ The vision of the National Education Policy is, ‘National Education Policy 2020 envisions an India-centric education system that contributes directly to transforming our nation sustainably into an equitable and vibrant knowledge society by providing high-quality education to all.’² The Prime Minister declared that, ‘In achieving self reliance, in making India modern, in the making of a New India and in converting India into a happy and prosperous nation, education plays an important role. With this thought in mind, the new Education Policy (NEP) was announced.’³

The National Education Policy 2020 (NEP 2020), which was approved by the Union Cabinet of India on 29 July 2020, outlines the vision of India's new education system. The new policy replaces the previous National Policy on Education, 1986. The policy is a comprehensive framework for elementary education to higher education as well as vocational training in both rural and urban India. The policy aims to transform India's education system by 2021. The language policy in NEP is a broad guideline and advisory in nature; and it is up to the states, institutions, and schools to decide on the implementation. The NEP 2020 enacts numerous changes in India's education policy. The new NEP has been introduced with an aim to formalize changes in the system from school level to college/university level. Keeping in mind the developing scenario, education content henceforth, will focus on key-concepts,

ideas, applications and problem-solving angles. The National Education Policy is expected to bring positive and long-lasting impact on the higher education system of the country. The fact that foreign universities will be allowed to open campuses in India is a commendable initiative by the government. This will help the students experience the global quality of education in their very own country.

The policy of introducing multi-disciplinary institutes will lead to a renewed focus on every field such as arts, humanities and this form of education will help students to learn and grow holistically. Thus, students will be equipped with stronger knowledge base. A significant change in NEP 2020 is the proposal to set up the Higher Education Commission of India, as an umbrella body for higher education, excluding medical and legal education. HECI is aiming at reforming the higher education sector; the Bill will separate the Academic and Funding aspects of the sector. According to the new Bill, HECI will not have any financial powers. The funding processes which were handled by the University Grants Commission will be taken care by the Ministry of Education, previously known as the Ministry of Human Resource Development. This change however is expected to clear the regulatory mess in India's Higher Education system. HECI is expected to have four independent verticals - National Higher Education Regulatory Council for regulation, General Education Council for standard-setting, Higher Education Grants Council for funding, and National Accreditation Council for accreditation. To have uniformity in education standards, a single umbrella body was always a requirement and this has been a vision of numerous educationists. This is considered as the right step in streamlining education policy. However, to ensure quality of higher education, institutes must be measured based on relevant parameters like research, industry linkages, placements and academic excellence, etc. If the HECI can manage this, the benefits to its biggest stakeholder, the youth of India, might be significant.

The concept of "empowerment and autonomy to innovate" is one of the key features in NEP 2020 which supports a "phasing out" strategy from Affiliated Colleges to Autonomous Institutions. The increased flexibility offered to autonomous institutions also gives hope in curriculum enrichment. It also says that with appropriate accreditations, Autonomous degreegranting Colleges could evolve into Research-intensive or Teaching-intensive Universities, if they so aspire. The announcement of setting up Multidisciplinary Education and Research Universities (MERUs) in the country gives more hope. These institutions will be at par with the existing IITs and IIMs and will aim to showcase multidisciplinary education for the Indian students.⁴

In a 1983 article by [Sanjaya Baru](#) titled ‘Self-Reliance to Dependence in Indian Economic Development’, Baru wrote that ‘self-reliance could be understood as ‘the strategy and the perception of our relative merits and constraints, of our opportunities and of our tasks. Even where deviations had occurred from this strategy they were viewed as temporary departures, as products of expediency, as being forced on an unwilling government.’⁵ He based this on a lecture in 1982 at [Sydenham College](#), in which economist [Ashok Mitra](#) said, self-reliance to us did not mean shutting out the windows to the world; even a certain quantum of external assistance was incorporated in our definition of the term, but we did certainly rule out the probability of chronic foreign aid. India, we argued, was not lacking inherently either in manpower or natural resources, including mineral resources. We had also the advantage of starting out with a certain basic infra-structure of industrial and technological skills and facilities, which was superior to that possessed by most developing countries at the time. In addition, there was the advantage, we thought, of having a political leadership keen to pursue the goal of self-reliance. We opted for self-reliance because, in our view, it was the most rational economic course.

Prime Minister Narendra Modi has said, ‘Atmanirbhar Bharat is not about being self-contained or being closed to the world, it is about being self-sustaining and self-generating” and pursuing “policies that promote efficiency, equity and resilience.’⁶ Its proponents have said that this self-reliant policy does not aim to be protectionist in nature. The [Finance Minister](#) stated, ‘self-reliant India does not mean cutting off from rest of the world.’⁷ The law and IT minister [Ravi Shankar Prasad](#) said that self-reliance does not mean isolating away from the world”, rather “foreign direct investment is welcome, technology is welcome... self-reliant India... translates to being a bigger and more important part of the global economy. In May 2020, Prime Minister Modi laid down five pillars of Atmanirbhar Bharat— economy, infrastructure, technology-driven systems, vibrant demography and demand. In March 2021 Modi said that, ‘at the core of Atmanirbhar Bharat is to create wealth and values not only for ourselves but for the larger humanity.’⁸ In March 2021, Finance Minister Nirmala Sitharaman reiterated that the Atmanirbhar Bharat campaign was not intended to stop imports but to boost manufacturing.’⁹ Slogans initiated under Atmanirbhar Bharat include ‘vocal for local’, ‘local for global’, ‘make for world’ and ‘brain drain to brain gain’. Unfinished reforms in the Atmanirbhar Bharat agenda include: civil service reform (the steel frame has become a steel cage), government reform (Delhi doesn’t need 57 ministries and 250 people with Secretary rank), financial reform (sustainably raising credit to GDP ratio from 50 per cent to 100 per

cent), urban reform (having 100 cities with more than a million people rather than 52), education reform (our current regulator confuses university buildings with building universities), skill reform (our apprentice regulations are holding back employers and universities), and labour reform (our capital is handicapped without labour and labour is handicapped without capital).¹¹In 1968, Romesh Thapar wrote, 'Self-reliance demands the courage, the guts, to sacrifice something for the future. If no one does, there will be only one new export our current efforts will yield - brain and talent.'¹²

Conclusion-NEP recognizes institutional and societal factors contributing to gender inequality in higher education ecosystem and announces to set up the 'Gender-Inclusion Fund,' to build the nation's capacity to provide equitable quality education for all girls as well as transgender students. It will give necessary support to scale effective community-based interventions that address local context-specific barriers to female and transgender children's access to and participation in education. In short, NEP provides integral elements for a leap in the future. It remains to be seen how this will be achieved. We look forward to its implementation to fulfill the promise of a 'New India.' Multidisciplinary education through flexible curriculum, combination of subjects, vocational education and training for undergraduate courses with multiple exit options with 'appropriate certification' after every year i.e. the student will be an eligible Certificate holder after 1 year, Advanced Diploma after 2 years, Bachelor's Degree after 3 years and Bachelor's with Research after 4 years. Establishment of Multidisciplinary Education and Research Universities with global standards at par with IITs, IIMs. This would benefit students aiming at selective learning, certification and securing early employment opportunities.

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ADVENT OF MUSIC AND THE ASSISTANCE OF INDIAN HISTORY TOWARDS ITS DEVELOPMENT

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Abstract:-Emergence of music in the society is something which does not have any clarity till date and various intellectuals with their respective studies have put forth the possible dimensions of the advent of music into our lives as something which proved to be a way to the understanding of our emotions and express them. Metaphorically it was said, in terms of psychology, that music is like a human baby and just like a baby gradually learns to cry, shout, eat, speak etc to grow itself and understand the worth of his/her existence, music too evolved inside everyone in a psychological way and paved it's way to fulfill the necessities of one's understanding of their deepest emotions. The very purpose of music, over the ages, has been to create happiness in every soul present on this planet, to bring the kind of tinkling feeling in one's heart which can initiate the expression of feelings and emotions and the very desire to create something which everyone can be related to the expressions of one's heart. There are no such proofs regarding how music came into existence but in various books it is mentioned by various researchers through their varied researches about music having religious base, psychological base, natural base etc which can be accepted or rejected as per our choices. Music is said to be an infinite concept and its birth can be speculated to have occurred along with humans on earth. But with the gradual passage of time, music was taken seriously and was practiced with devotion which led to development in the minds of people as well.

Music in the Stone Age, Bronze Age, and Iron Age was nothing but a meager way of entertainment for people who had the least understanding of anything else but their survival and fulfillment of basic needs. With the gradual passage of time when people found religion as their sole belief system, they understood the profound meaning of music and entailed its existence to be a religious concept. Accordingly psychological base also held a great attribute in the process of understanding music as an art form. Later, music was deeply studied, observed, experimented and practiced in Vedas, Upanishads which clearly demarcated the beauty of music as well as its need in the society. Music gained its position of greatness only because of its acceptance as an art form which again was possible due to the desires of creativity and expression of emotions. With the gradual development of human minds, music in terms of creativity, flourished which led to the diversity in music. Emergence of various rulers from different parts of the world to our country also added to the taste of music and enriched it with great richness and beauty. Although there were times also when

music was, to an extent, side tracked and suppressed due to various political instability going on around but music never lost its identity and beauty, rather there was always a desire present in everyone's heart to listen to music or create music or practice it. Hence music has always been an art form beyond one's power of understanding yet holding a bold attraction towards it.

In the present times, music holds a supreme position amongst all art forms, reason being that music is something which can be felt by every living organism present on the planet, viz. animals and plants, even the illiterates who might not understand the language or meaning of the lyrics, will definitely enjoy the music and tune. Compared to other art forms and fields of creativity like dance, instrumental music, poetry, drama, pottery, architecture, photography, designing and many more, music is considered supreme as it is meant for everyone surviving and no special knowledge is required to appreciate a good song. Music is nothing but a source of happiness and sustainability to not only the ones practicing but actually to all in living beings.

INTRODUCTION:-Music has always been a concept of great interest with numerous speculations as it has the capacity to enrich one's soul to the extent of experiencing divinity. Music in today's date has varied directions and one has many options to choose the suitable direction or track for him/her in order to practice and understand it further. But music has never only been a source of entertainment but has also provided immense peace to all, a platform for creativity, a religious way of offering prayers, a psychological way to stable one's mind and most of all, too help one smile.

Music was present around us ever since we as human beings emerged onto this planet but of course acknowledging it as an art form took men quite some time. Natural source was the first source of music as well the first understanding and acceptance of men about music which led to its beginning of gradual practicing. It was said that a bird named Phoenix in France had seven holes in its beak which could produce seven different sounds due to the inhale and exhale of air and hence the seven notes of music which is the very base, came to light. In a book named 'World of Music', it was written that a bird named 'bulbul' was the creator of musical sounds as it created varied musical tones which later on were imitated by people to create musical tunes. In India, the seven musical noted Shadaj (Sa), Rishabh (Re), Gandhar (Ga), Madhyam (Ma), Pancham (Pa), Dhaivat (Dha), Nishad (Ni), were said to have derived from birds and animals namely Sa from the peacock, Re from the chhatak, Ga from the goat, Ma from the bird named Cronch, Pa from the bird koyal, Dha from the frog and Ni from the elephant.

Definitely there is no doubt about the fact that sounds produced by different birds and animals proved to be inevitable for the creation of musical sounds and eventually helped people to create music from such impactful influences. Listening to such sounds enhanced the emotional side of human beings and led to their creative minds work, more towards developing those sounds and also producing new ones.

OBSERVATIONS AND FINDINGS

THE PSYCHOLOGICAL SOURCE OF MUSIC:-According to the various researches conducted by psychologists and psychiatrists over the years, they have come to the conclusion that human beings learnt to walk, talk etc at the beginning followed by having the urges of expressing emotions which they had inside, leading to the creation of music. It was said that different kind of emotions were depicted through various different musical notes and with the gradual development of time, music was created as an art form. The advent of music can be said to be as same as with the human beings, both came on earth at the same time. Although with the gradual development of man, came the development of music. Man felt the urge to express their inner feelings and emotions in some form and then only music was brought forth. Men women had melodious notes in their vocals which mesmerized everyone and eventually took the form of music as a source of peace and overwhelming effect with artistic independence.

RELIGIOUS SOURCE OF MUSIC IN ANCIENT INDIA:-There had been many speculations by the intellectuals of that era who came to various conclusions about the advent of music. However a very important one was that Lord Brahma, who was the creator of the world, created the very art form of music and gave the knowledge to Lord Shiva who further passed it on to Goddess Saraswati. Later, the Goddess gave it to Narad Muni who further taught music to the singers and dancers of heaven. Finally the art form came to the intellectual Rishis of those times who learned music and taught to everyone else present on earth. Also some Rishi intellectuals cited the very word "OM" as the base of music. "OM" can be broken in three parts explaining the very meaning of the word as, "AA" meaning birth, "O" meaning protect and "Ma" meaning the merging power.

SCIENTIFIC SOURCE OF MUSIC:-Scientists from the scientific point of view determined that musical sounds were derived from different kind of frequencies. Friction of two matters with the passing of air around and the waves generated in this process, leads to creation of various sounds which eventually take the form of music. These frequencies helped human beings to feel their inner emotions and hence they enjoyed it with great joy, practicing it with great vigor.

SOURCE OF MUSIC IN THE EARLY AGE

During this age, human beings were in their earliest form when they knew nothing about civilization. In that era music was not developed at all. In a later stage of the Stone Age, people started to explore their musical stimulations and created music in their own capacity. With gradual passage of time, came the Bronze Age when men and women came out in groups to sing in merriment and joy along with their increased capacity of understanding music. They used to sing while working as well which helped them get motivated to work more. Finally in the Iron age, the remains of Sindhu civilization and Harappan civilization which was found years after their extinction, proves that during the this age, music had a special position in the society. Musical instruments like 'dhol', 'dandubhi', 'khar taal', 'veena'

were found which proves that they practiced music in a proper way and the inclination of music was way more towards religion than entertainment.

MUSIC IN INDIA

SOURCE OF MUSIC FROM THE VEDAS

Historically, Indian music had its emergence from the Vedas which came in its respective forms during the Arya civilization and Vedas are considered to be containing all the knowledge about everything in this world. Vedic age is said to be the oldest age in the history of Indian art and culture and music as an art form had great respect during the third age in terms of societal acceptance and practice.

RIG VEDA:- The synonyms used for 'Songs' or 'Geet' were 'Geer', 'Gaatu', 'Gatha', 'Gayatra', 'Geeti' which were sung by the womenfolk of every household which depicted the extreme respect and higher position which music had in the society as an art. Creations of songs in this Veda were written with specific notations, henceforth was called 'Stotra' and the songs were called 'Gatha' which were sung in various religious occasions also called 'Gayatrin' when sung in respectable functions of the public domain.

YAJURVEDA :- This Veda consisted of 'mantras' to be sung during various religious occasions and four specific singers were appointed for this job who were named as 'hota', 'adharyu', 'udgaata', 'brahma'. This Veda did not contribute much to the musical enhancement or upliftment. Instruments used for singing, mentioned in this Veda were 'veena', 'vaan', 'dandubhi', 'bhumi dandubhi', 'shankh', 'talab', which were used for devotion as well as entertainment.

ATHARVAVEDA: - This the Veda music was regarded as an input for religious occasions in which devotional songs were performed by a specific singer known as 'Saam' singer. Practice of music in this Veda was also allotted to various functions of society associated with birth and death. Musical instruments used were also of a lesser quantity, which were namely 'Aghat', 'Karkari', 'Dandubhi'.

SAMVEDA:- Amongst all the Vedas, Samveda is considered to be entirely devoted to music and also towards development of music in the society along with increasing the interest level of common man. The 'stotra' of Rigveda were musically practiced and preached in Samveda, making it an entirely music driven form of Veda. These stotra or mantras were often sung by Rishi to worship various Gods and Goddesses; hence they defined Samveda as the musical version of Rigveda. With the advent of Samveda came the rules and regulations applicable on music for its better promotion and beautification, which helped the increase in propensity of people towards the art form. The concept of seven swara of classical music, sa re ga ma pa dha ni, came into its present form only after Samveda and later the songs or samgaan were sung only based on these seven swara. Initially samgaan had only three notes or swaras, 'udatta', 'anudatta', 'swarit', but later in the Samveda the seven swaras were divided amongst these three parts - udatta (ni, ga), anudatta(re, dha), swarit(sa, ma, pa). Samgaan, earlier, had three parts namely 'prastaav', 'pratihaar' and 'udgeet' which further had three sub parts namely

- hinkar, upadrav, nidhan but after Samveda these parts were considered to be included in 'Dhrupad'.

MUSIC IN THE UPANISHADS:-During this time, music was accepted as a religious as well as personal source of entertainment which gave music a position of great respect and pride, cherished by the musicians and specially the singers. Musical terms like Shruti-Jati came into light from the Upanishads as well as a murchana named 'uttar mandra' were introduced in these texts itself. To understand Vedic music, Upanishads proved to be the best medium and according to the 'Chandogya Upanishad', classical music was the base for a religious offering to be successful and complete.

MUSIC DURING THE TIME BUDDHA DEV:-Just as Vedas were the holy books of the Brahmans, which acted as a path towards attainment of knowledge of every kind, 'Pali tripitika' was the holy book for the followers of Lord Buddha. 'Pali tripitika' was also termed as 'gandharva' which meant that music was acknowledged, accepted and enhanced to a wide extent. In this holy book also, 'gatha' is present which again reminds us of the 'gatha' present in the Vedas, which happens to be practice of songs in praise of those courageous souls who sacrifice themselves for the betterment of people around, like Lord Buddha. Musical instruments used were 'vallaki vipanchi', 'mahati veena', 'bhramrika veena', 'ekadash veena', 'mridang', 'panav', 'bheri', 'muraj', 'dandubhi', 'adambar', 'shankh', 'venu', 'tunav', 'nakul' etc. During the time of Lord Buddha, music was practiced in more of a spiritual way and people were made to understand the power of soul upliftment through music, which was a unique and special characteristic of this time.

MUSIC DURING THE ADVENT OF JAIN DHARMA:-Mahavir Jain was the creator of Jain religion and he was a great lover of music and made his followers enrich themselves in a creative way along with the spiritual way. 'Gatha', songs in praise of Mahavir Jain were sung enormously during this time and music as an art form flourished to a great extent. Admits literature of Jain Dharma, classical music terminologies like 'sapta swar', '3 gram', '21 murchana', 'ekadash alankar' are clearly mentioned and hence were practiced thoroughly. Amongst the 72 established art forms of those times, music was given a special place by the Jain literature. During these times, 'Puranas' came into being which were 19 in total and the famous ones were namely 'Harivansh Puran', 'Markandeya Puran', 'Vishnu Dharmontar Puran' and these puranas were written with the purpose of making music an important art form. These puranas contained information about music, creation of everything and everyone, disaster, social service, family honor, fasting as a sacrifice, literature, spirituality and also religion.

MUSIC DURING THE MAURYA DYNASTY:-Chandragupta Maurya was the first ruler of this dynasty and he was well submissive to the idea as well as practice of music as a form of art and culture. Music was allowed to be showcased and performed amidst the political set up surrounded with the king and his ministers and also in a public front surrounded with the local mass. During this period, 'Yunani music' had its advent in India. With the gradual proceedings in the arrival of new successors, the lower position of music in the society also had a reasonable ascendance. The caves in Udaygiri have images of music practices by

people of Maurya dynasty, holding 'sapta tantri veena' which depicts the higher status of music.

MUSIC DURING THE RAJPUT RULERS:-The very 'Gharana' culture started during this time which although evolved classical music as an art form but narrowed the mindsets of most of the musicians. They were of the opinion that their knowledge should not be shared amongst common people as well as to those who belong to a different Gharana. This definitely proved as a hindrance to the growth and development of music as well as creation of new music. Religious songs had a great impact on common people. This was also the time where musical theatricals were given huge importance and the famous play writer, 'Bhavabhuti' came into a known front, writing plays like 'Ghantak', 'Lollat' etc. In the later phase, Indian classical music was divided into two parts - firstly the Hindustani classical music and secondly the Carnatic classical music.

MUSIC IN THE KHILJI DYNASTY:-Music was quite affluent during this rule and Allauddin Khilji, the first ruler, had a decent interest in this art form. Amir Khusro, the renowned poet and musician of the mediaeval age, held a position of great pride in this dynasty at the king's palace itself. He introduced in the Indian music, various different types of genre like 'Qawali', 'Ghazal', 'Tarana', 'Khayal', 'Mujeer', 'Tillana', etc and also composed various new ragas like 'Sarparda', 'Eman', 'Sohila', 'Rarjagiri' etc along with a new rhythm instrument was introduced and named 'Sahtaar'. He was actually a great follower and worshipper of Indian classical music and Indian culture, hence enhancement of these respective were possible, under the rule of Allauddin Khilji.

MUSIC DURING THE LODHI DYNASTY:-During this period the status of music was getting better and the practice of khayal, ghazal, qawali etc were very high in demand. Various music books were written during this time namely 'Sangeet Sudhakar' by Haripal Dev who was the ruler of Saurashtra as well as a musician himself, along with 'Sangeetopanishad', a very important and renowned book, 'Sangeet Markand', a book in which gender biased views of the society was rejected, 'Sangeet Shiromani', an enlightening book of music.

MUSIC DURING THE MUGHALS:-Due to advent of Mughals and their seizure of almost the entire nation, the musical existence was very much affected and musical growth was at stake which disturbed not only the musical stability but also the Indian musicians to a great extent. Mughal rulers were more inclined towards enhancement of their own type of Persian music although they had a positive taste towards Indian music too. Emperor Baabar was passionate about music and gave a platform to the musicians to grow themselves and perform during his reign. The famous music practitioner, Kalinath was at his court with a high position as a music performer. Successor of Emperor Baabar was Humayun, who also had a deep inclination towards music but his taste was more of a religious and spiritual kind. The famous Baijubarwa, who's singing is still embraced and considered legendary was found and accepted by emperor Humayun. The amalgamation of Indian music with the music of the Mughals had a very beautiful result and impact on everyone and hence was praised and practiced with great heart and joy.

MUSIC DURING THE RULE OF EMPEROR AKBAR:-Swami Haridas was one of the most respectable and knowledgeable musician up till now whose students, Baijubarwa and Tansen, were present in the court of emperor Akbar. During this period, classical music witnessed great amount of creativity which led to creations of 'Dhrupad', 'Dhamar', 'Tirwat', 'Tarana', 'Chaturang' etc. Akbar had the 'Navratna' or the nine gems present in his court amongst whom Tansen held a very superior position who literally could make the clouds rain with his singing, also light the lamps, call the birds and animals nearer, cure one's illness etc. During this period, khayal singing as well as dhrupad singing had equal importance and both could gain a lot of popularity with the arrival of newly composed ragas like Miyamalhar, Darbari etc.

MUSIC DURING THE RULE OF EMPEROR JAHANGIR:-Jahangir loved music and he himself was a Sitar player. Somnath, during the reign of Jahangir, wrote a book named 'Raag vibodh' which was an excellent contribution to the musical history of India.

MUSIC DURING THE REIGN OF SHAHJAHAN:-After the death of Jahangir, his son Shahjahan emerged as his successor who delightfully welcomed music as he himself was a singer as well as a Sitar player. He used to host various musical events along with music competitions in order to present awards as well as felicitate those talented artists who were unknown to everyone. During this period, music not only included dhrupad singing but Persian and Arabian tunes were also introduced bringing a new taste in Indian classical music. Musicians namely Dirang Khan, Laal Khan, Virram Khan were the incredibly talented ones present in the court of Shahjahan whom he entitled as 'Gun Samudra'. Chaturang method of music was practiced during this time which had alap, tarana and pakhawaj as the basic mandatory inclusions.

MUSIC DURING THE END OF MUGHAL RULE:-After the death of Aurangzeb, various Mughal rulers emerged but were not very effective which led to a downfall in not only their rule but also in music. Mohammad Rangeele, a ruler of the Mughals during their diminishing period, was a keen follower of music which led to the allotment of his so called name 'Rangeele'. During this period, Gharana system of teaching gained huge popularity, also the khayal singing system was changed and developed. In the court of Mohammad Rangeele, two legendary musicians Adarang and Sadarang were incredibly talented and they created many dhrupad, khayal which gained huge appreciation. Again the brother of Sadarang, Khusro Khan, invented a better version of Sitar which became very famous. Ghulam Navi was a famous musician who invented the form of music named 'Tappa', which was a light type of music having the emotions pertaining to merriment, fun and love.

MUSIC IN THE SOUTHERN PART OF INDIA UNTILL INDEPENDENCE, 1947

Tyagraja, a renowned musician, created many beautiful songs along with musicians like Shyama Shashtri, Subram Dixit also contributed a lot towards the growth and development of music in South India. This was the period when declination in the field of music had started as the British were neither fond of Indian music nor contributed on its growth. Only in few of the kingdoms and due to advent of Gharana system, music was, to some extent, in practice

and acceptance. Basic sense and purpose of classical music was almost extinct and only for entertainment purpose, was music present in the society. Arabian music had its impact on Indian classical music due to the Mughals and hence was visible too but Maharashtra was the only place where Indian classical music was intact and practiced thoroughly giving it respect and importance. Bahadur Shah Zafar, the last Mughal emperor, was a great follower of creativity and appreciated artists. He had Mirza Ghalib, the famous poet of all times, at his court which depicts his artistic love along with Tanras Khan as his main vocalist. A book named 'Sangeet Parijaat' was written during this period which inspired the establishment of 7 shuddha swar and 5 vikrit swar in a Veena instrument with length of the strings being 36 cm. Raja Tulaji Rao wrote a book named 'Sangeet Saramrit' and an instrument named 'Sur Sringar' was invented by Pyaar Khan during this time. Raag-ragini had a great impact and usage in this part of musical history under which 'shiv mat', 'krishna mat', 'bharat mat', 'hanuman mat', 'someswar mat', 'kalinath mat' etc were very famous. Comparatively light music was preferred over classical music and thumri singing gained huge popularity which had the traits of being 'chanchal' in hindi or lighter in mood.

The saddest part during this time was the declining nature of Indian music which happened because of the neglecting attitude of Britishers and hence Indians were seen to be more inclined towards western music. Music as art form had the least importance and respect, in fact musicians were looked down upon with sympathetic eyes and the economic conditions of real musicians were disastrous. Indian music was practiced only in a few official occasions some festivals where Indian culture had to be showcased. As far the Gharana system was concerned, it had its respect and continued to exist even during this time when Britishers had immense negligence towards it. Gharanas of vocal music were Gwalior Gharana, Dilli Gharana, Patiala Gharana, Kirana Gharana, Agra Gharana etc. Gharanas of Sitar were Jaipur Gharana, Sarodiya Gharana, Ustad Inayat Khan Gharana etc. Tabla Gharanas were Dilli Gharana, Ajrada Banaras Gharana, Lucknow Gharana, Farrukhabad Gharana etc. Because of these Gharanas only, Indian classical music could be protected to some extent with dignity and pride

MUSIC AFTER INDEPENDENCE:-During pre-independence, various musicians as well as music educators worked on the making music as a properly known and disciplined subject for the future generations which later, after independence, paved an easier way for the Indian government to work on its growth and development. Indian government introduced various awards to felicitate those talented musicians who would inspire other musicians and pave the way for artistic development in the nation. In 1952 titles namely 'Padmashri', 'Padma Bhushan', 'Padma Vibhushan', in 1953 'Sangeet Natak academy' award, in 1954 'Lalit Kala Academy' award were introduced to acknowledge the contribution of artists from different states of the country. Along with classical music, folk music of different states were also given huge importance and in order to introduce and give Indian music an international platform, Indian government used to send artists to other countries for performances. Artists of great caliber and respect, who contributed towards the betterment of Indian classical music were namely Pandit Onkarnath Thakur, Pandit Bhimsen Joshi, Kumar Gandharva, Pandit Ravishankar, Uma Devi, Zakir Hussain, Dr Laalmani, Pandit Shivkumar Sharma, Hari Prasad

Chaurasia, Parvin Sultana, Amjad Ali Khan, Vilayat Khan, Nikhil Banerjee and post independence they raised the position of Indian music to great heights. All India radio was established by the government in the year 1952 which helped music reach every household. Music as a subject began to be taught in Universities, colleges and schools. Henceforth it can be figured out that music since ancient times until independence did face ups and downs but eventually emerged as an art form of beauty and grace. Post independence, artists were given importance and higher position in the society, music educators were treated with respect and music as a subject was accepted by the commoners wholeheartedly.

MUSIC IN INDEPENDENT INDIA:-During the 19th century, several books on music were written and published amongst which a book named 'The Universal History of Music' written by Sir S.M. Tagore was a very popular one. Rabindranath Tagore gave music a different face and he introduced his own music calling it 'Rabindra Sangeet' which as a form of classical music, is considered as equivalent to the Hindustani classical music and the Carnatic music. A book named 'A Treatise on the Music of Hindustan' was written by N.A. Willard, a European, who introduced Indian classical music through this book to his fellowmen. Uptill now Gharana system of teaching was established in a fully fledged manner. Pandit Vishnu Narayan Bhatkhande, the musicologist emerged during this time itself who gave a new angle to the theoretical part of Indian classical music by introducing a new 'Swarlipi System', new 'Thaat', new 'Raaga', new 'Vargikaran system' etc. He also wrote two books namely 'Shree Malakshay' and 'Abhinav Raag Manjari' alongwith music theory books uptill volume 6 named 'Kramik Pustak Mallika'. Music institutions opened by him were Mary's Music College in Lucknow, Madhav Sangeet Vidyalaya in Gwalior, Music College in Baroda in which he not only taught music but also travelled everywhere to introduce these institutions and attract students.

Again during this time, advent of Balkrishna Bua Inchalkarni happened who contributed a lot towards the growth of Indian music by educating many and eventually the students imparted music education in a larger manner. One of his students was Pandit Vishnu Digambar Pulaskar, who is a famous name in the Indian music history in terms of his contributions and creations. His foremost work was to remove the vulgar words from songs and replace them with religious words and further sing them with devotion in the society. He also established Gandharva Mahavidyalaya in 1901 and created songs which had the feeling of patriotism. He also invented a new form of Swarlipi and wrote around 250 books. His students namely Pandit Onkarnath, Pandit Vinayak Rao Patvardhan are some of the known ones in today's time.

MUSIC IN THE 20TH CENTURY:-During this time, a famous and immensely talented singer came to light named Raja Bhaiya Poonchwaale who contributed towards the growth of Hindustani classical music and in the southern part of India, Remangudi Srinivas Aiyar was considered to be the best music specialist who worked very hard for the development of Carnatic music. Ustad Abdul Kareem Khan, another gem of Indian music history, came during this time who established Arya Samaj Vidyalaya in Pune. Various other artists who gained fame and recognition during this period were namely Ustad Inayat Khan who played the famous 'Sur bahaar' as well as 'Sitar', Ustad Vilayat Khan who played the 'Sitar', Ustad Ai

Akbar Khan who played the 'Sarod', Ustad Bismillah Khan who played the 'Shehnai', Usta Bade Ghulam Ali Khan who was a singer, and many more who constantly, with their brilliant performances, contributed towards the growth and development of Indian art and culture on the whole.

LIST OF BOOKS REFERRED TO

1. Essence of Hindustani classical music: Vocal tradition by Shardanand Sinha.
2. Nuances of Hindustani classical music by Hema Hirlekar.
3. Elements of Hindustani classical music by K.J. Yesudas.
4. The lost world of Hindustani music by Kumar Prasad Mukherjee.
5. An introduction to Hindustani classical music: a beginner's guide by Vijay Prakash Singha

RESEARCH METHODOLOGY

Research method used for this research paper is of analytical and observational type with a thorough analysis done by the scholar over various books available on the advent and history of music on the whole and Indian music in specific. Music, although is a vast concept and whose beginning is nowhere clearly depicted but only studies which have been conducted over the years, hence can never be vivid enough but the scholar, with the available resources and utmost efforts have made the attempt of writing this research paper.

This research paper contains the history of music since the ancient times up till now with main emphasis on the Indian music which faced its own ups and downs carrying it to its present prestigious position. This research paper is purely written with the purpose of enlightening the reader's mind with the fact that music has a beautiful history which should be acknowledged and given a great amount of respect. No personal thoughts of the scholar are presented in this paper rather the information is purely based on the knowledge gained through different books, list is already mentioned below.

CONCLUSION

This study finally gives a picture of clarity about how music came into existence, received recognition and sustained itself to achieve the present position of honor and pride of being the foremost loved art form. The history of music, presented in this research paper, will enlighten the reader's mind with the very story of musical existence. Music is the only art form which is accepted by all heart and its presence can only be of mind. From the times of music emerging into human lives to being showcased as a medium of expressing one's emotions, music has always been the universal way of expressing oneself through the various colors of emotions residing in everyone's heart. Creativity of different minds have led to the present state of music which is diverse, captivating, mesmerizing as well as wholeheartedly accepted by all.

CRITICAL ANALYSIS OF COVID-19 RELIEF PACKAGE

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ABSTRACT:-Indian Economy is experiencing an unprecedented situation of Lockdown since 22nd March 2020 due to Pandemic COVID-19. This disease is more than a medical emergency and has become a social and economic disaster across the globe. In his endeavour to turn crisis into opportunity, Honourable Prime Minister Narendra Modi has announced a mega COVID 19 Relief Package amounting to Rs. 20 Lakh crore. The Package is equivalent to 10% of the Gross Domestic Production of our country. This package is expected to offer stimulus to Indian industrial sector and help Indian economy to revive. Desired results cannot be achieved unless the correct information is reached to the grass root level. Otherwise only few will get the benefit and the genuinely needy will remain deprived of. Since this amount is a part of public funds, the common man has a right to know about its utilisation. To clear the doubts and apprehensions about public expenditure the critical evaluation of COVID-19 relief package becomes essential.

This study is divided into three parts. The initial part gives details about the COVID-19 relief package. The second part focuses on the objectives of the package with which this package is introduced by the government. The third part of the study highlights the finding and recommendations.

KEYWORDS:-Economy, Financial assistance, Liquidity, Fiscal deficit, Non-Performing Assets.

INTRODUCTION AND NEED OF THE STUDY:-As we all know there is a threat that the growth rate of Indian economy is expected to reduce on account of stress on Production and supply, overall deep in consumer activities, sharp rise in unemployment, the collapse of the Tourism industry and Hospitality industry. The economic loss of India is estimated to be Rs 32000 crore i.e. 4.5 billion US dollar per day during the initial phase of complete lockdown of 21 days and now when more than a year has passed with the disturbed economic activities one can imagine the magnitude of loss of our economy. Therefore, some strong measures to revive the economy are needed. On this background this relief package and Self-Reliant movement turn out to be a ray of hope. Therefore, its critical investigation is must so that maximum benefits can be reaped out of it.

OBJECTIVE:-The main objective of the study is to share authentic information about the COVID-19 relief package and Self-Reliant India Movement to the public so that various doubts and apprehensions can be sorted out.

HYPOTHESIS:

H0: The COVID-19 relief package cannot make India self-reliant.

H1: The COVID-19 relief package can make India self-reliant.

RESEARCH DESIGN:-Research methodology followed to conduct this study is qualitative methods. This investigatory study is based on secondary data sources. The data is collected through various research journals and government official sites, Newspapers and official statements given by eminent office bearers.

THE STUDY:-Prime Minister Narendra Modi in his address to Indian Chamber of Commerce (ICC), Kolkata shared that Indian Economy is transforming from 'Command and Control' towards 'Plug and Play'. The initiative 'Atma Nirbhar Bharat' is a stepping stone for paradigm shifting of Indian Economy towards Swadeshi. To understand the concept of Swadeshi in a true sense, we should begin with understanding its literal meaning. The word Swadeshi is derived from Swadesh which means own Country. And Swadeshi means

Something which belongs to one's Own Country i.e. Indigenous. By nature, this Self-reliant policy does not mean Protection policy. As per the current finance minister, Nirmala Sitharaman, a Self-reliant nation is not required to cut off from the international community. Even the Law and IT minister, Ravi Shankar Prasad, clarified that self-reliance does not mean isolating from the globe; investment and technology will be accepted. This policy aims at making our country a strong and important player in the international market. Thus Atma Nirbhar Bharat means Self-reliant India which is **Vocal for Local**. CRISIL, a leading credit rating agency has announced that India will experience its worst recession since independence. Therefore, with the help of this Package Indian Industrial Sector is expected to create a domestic supply chain of International Standard across the country.

The details about the package were announced by the Finance Minister Nirmala Sitharaman as follows

1. Stressed MSMEs are provided with Collateral-free loans. The MSMEs having potential to grow will be supported. Launching of Special Insolvency Resolution Framework for MSMEs thereby increasing minimum threshold to Rs. 1 crore for starting insolvency proceedings
2. Government has taken up the responsibility to bear Employee Provident Fund (EPF) contributions on behalf of employers and workers both.
3. Under Partial Credit Guarantee Scheme financial support will be given to NBFCs and Microfinance institutions.
4. Electricity Distribution Companies will also be supported and stressed companies in Union territories are provided with an option of privatisation.
5. The construction contractors are given six months' extension to complete the ongoing projects
6. Rate of Tax Deducted at Source (TDS) applicable on all contractual payments, dividends etc. have been brought down by 25%. The deadline of filing return has been extended. Even the conflict resolution scheme related to tax matters (Vivad se Vishwas) has also been extended.
7. Various welfare measures like affordable rental accommodation under PM Awas Yojana, Free food grains through Public Distribution System, one nation, one ration card scheme for PDS beneficiaries across the nation are offered for economically weaker sections.
8. 2% interest subsidy on MUDRA -Shishu loan payee is offered for a year.
9. Special credit facility for street vendors.
10. Extension of Credit Link Subsidy Scheme offered to middle class families.
11. Employment generation for tribals and adivasis through Compensatory Afforestation Management & Planning Authority (CAMPA)
12. Provision of working capital fund to small and marginal farmers through National Bank for Agriculture and Rural Development (NABARD) and also concessional credit through Kisan Credit Card (KCC).
13. Few amendments in Labour law to deal with the unprecedented situation of lockdown due to pandemic.
14. Effective implementation of Mahatma Gandhi National Rural Employment Guarantee Act (MNREGA) for migrant workers returning to their native places with increased minimum daily wages across the country.
15. Availability of State Disaster Fund to State governments to support needy people. Central government has sanctioned a special increase in borrowing capacity of states to 5% GSDP.
16. Provision of funds for strengthening agricultural infrastructure.
17. Financial assistance for micro food enterprises.
18. Financial support through PM Matsya Sampada Yojana with twin objectives of employment generation and increased exports.

19. 100% vaccination of farm animals like cattle, pig etc. under the National Animal Disease Control Programme.
20. Animal Husbandry Infrastructure Development Fund allocation for strengthening dairy infrastructure and animal husbandry.
21. Allocation of funds to National Medical Plants Boards to develop a corridor on bank of river Ganga to grow herbal and medicinal plants.
22. To control the import of wax and to increase the availability of pure honey financial support to Honey Beekeepers.
23. To restore the supply chain of agricultural products 50% subsidy on its storage and transportation.
24. Amendments to the Essential Commodities Act, 1955, proposed new Agriculture Law and introduction of a facilitative legal framework for farmers to deal with processors, aggregators etc.
25. To reduce operational costs of civil aviation companies the restrictions were relaxed on the utilization of the Indian Air Space for commercial flights.
26. Introduction of commercial mining of coal to increase production so that import can be controlled by abolishing the monopoly of Coal India Ltd.
27. Finance to set up labs, hospitals and National Institutional Platform for Health etc. Provision of health insurance to health workers
28. To ensure multi-mode access to digital and online schooling, introduction of PM eVIDYA and addition of new books to e-Pathshala. Development of SwayamPrabha DTH channel for students from regions lacking internet connectivity. To strengthen mental balance and psychological resilience of students and teacher's initiation of the measure called Manodarpan.

Expected Outcomes of COVID-19 relief package

1. The immediate objective of the relief package is to increase money supply via direct cash transfer as it will provide a cushion to the economically challenged people. Support provided through MNREGA is expected to help migrant workers in their native state.
2. The relief package is expected to restore the economic activities which are disturbed due to lockdown by opening new opportunities for growth in critical sectors.
3. Agricultural infrastructure development designed through the relief package can create a way for India to be the food factory of the world.
4. Being the second largest employer of the Indian economy, MSMEs deserve the huge support offered through the relief package. MSMEs are being protected from current unfair international competition as global tender is not allowed for government procurement up to Rs. 200 crores. Introduction of new definition with increased investment limit and abolition of distinction between manufacturing and service unit is expected to nurture MSMEs making them stronger and capable to compete internationally. Thus this labour intensive sector is expected to generate employment on one hand and attain equilibrium in BOP by increased export and reduced imports.
5. With the help of PM eVIDYA, e-Pathshala, SwayamPrabha DTH channel the educational institutions are expected to stream courses online thus further loss of teaching hours can be avoided. To ensure acquisition of learning levels and outcomes in Grade five by all children, establishment of National Foundational Literacy and Numeracy Mission.
6. Increased public expenditure on health is channelised towards investment in grass root health centres resulting in elevation of health and wellness centres across the country.
7. The long term twin objectives of this package are to transform our country into a self-reliant nation by encouraging local industries and service providers to be globally competitive which will generate more employment resulting in improved standard of living. And encouragement to Indian industrial sector and Service sector will create the conditions for

increasing exports and reduced import. This will bring improvement in the Balance of Payment position of India. This will lead to control of economic drain.

Findings and Recommendations.

Following are the challenges that have to be overcome for attaining the desired results.

1. The major part of the relief package comprises liquidity measures offered by RBI to the public via commercial banks. To have the desired liquidity, the smooth transmission of monetary policy needs to be ensured.
2. The income of the masses has reduced due to reduced economic activities during lockdown, which has resulted in a downfall in consumption demand. Thus pessimism has spread among investors. They need to be motivated.
3. Falling demand on one hand and liquidity crunch on other, will increase the stress on MSMEs. Therefore, both, backward and forward linkages need to be stimulated.
4. There is a threat of a heavy fiscal deficit for financing a relief package which amounts to 10 % of GDP. It needs to be cushioned with proper fiscal policies. Raising funds to finance the relief package is a herculean task as almost all external sources have been utilised and foreign exchange rate of rupee is also very low. Thus proper plan for fundraising as well as debt redemptions needs to be designed.
5. The relief package largely offers indirect support than direct aid because of which it could neither instil the confidence of the industrial sector nor spread optimism. Some concrete steps need to be taken in this direction.
6. The collateral free loans offered to MSMEs may make the commercial banks weak as the probable default by MSMEs will increase the NPA level of banks which are already stressed. Thus a plan to restructure these NPAs is to be kept ready.
7. The direct cash support offered through this relief package is hardly 1% of GDP which is very meagre compared to the loss of economy due to lockdown. Therefore, direct cash support should be increased.
8. Though making Self-Reliant India is the prime objective of the relief package, Start-ups are not directly provided with financial support. The chance to get support is routed through projecting itself as a MSME. More scope for Start-ups required to be provided by establishing incubation centres

CONCLUSION:-The economic disaster caused by COVID-19 pandemic is much like the 1991 economic crisis, which was an indicator of a paradigm shift via liberalisation, privatisation and globalisation. The post-Covid-19 period may bring in lots of opportunities, provided the implementation of government measures is properly handled. Otherwise **Self-reliant India** may remain as another policy on paper.

LIMITATIONS OF THE STUDY:-As the study tries to trace the impact of government measures in future and future being uncertain nothing can be concluded in objective. The attainment of objectives depends on various factors beyond the control of the government.

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